

# Coda

THE JAZZ MAGAZINE • ISSUE NUMBER 166 (1979) • \$1.50



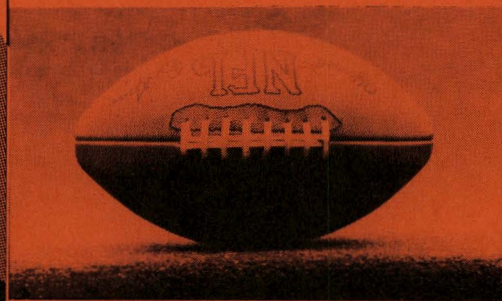
CONTENTS  
PAUL BLEY  
LARRY DUBIN  
JESS STACY  
RECORD REVIEWS  
AROUND THE WORLD

**BOB  
JAMES  
BREAKS  
AWAY FROM  
THE FIELD.**

**"TOUCHDOWN"**

**BOB JAMES  
TOUCHDOWN**

including:  
Angela (Theme From "Taxi")/Touchdown  
I Want To Thank You (Very Much)  
Sun Runner/Caribbean Nights



JC 35594

**A** masterful new album by the veteran multi-keyboardist, arranger and producer. One you'll enjoy replay after replay.

And to hear more dazzling plays by Bob James, pick up "Heads." You'll come out a double-winner.

**"TOUCHDOWN" by BOB JAMES**

Featuring

"Angela" (Theme From "Taxi")



JC 34896



On Columbia/Tappan Zee Records and Tapes. Distributed by CBS Records Canada Ltd.



**DON BYAS** — Photograph by J.M. Ploton  
— see editorial page 24 —



# Coda

ISSUE 166

Published April 1, 1979

## STAFF

PUBLISHERS — John Norris & Bill Smith  
EDITORS — Bill Smith & David Lee  
ADMINISTRATION — George Hornaday  
ART DIRECTION — Bill Smith  
MAIL ORDERS — Dan Allen

## CONTENTS

PAUL BLEY  
an interview with Bill Smith..... page 2  
PAUL BLEY DISCOGRAPHY..... page 9  
LARRY DUBIN - "Either you play or you  
don't" by Mark Miller..... page 12  
JESS STACY by Johnny Simmen..... page 15  
RECORD REVIEWS..... page 20  
AROUND THE WORLD..... page 29

## COVER

PAUL BLEY  
photograph by Henry Kahanek

## SUBSCRIPTION RATES

\$12.00 for 10 issues (surface mail inside Canada); \$13.00 elsewhere excepting Great Britain. Airmail rate \$20.00 for 10 issues: First class (U.S. and Canada only) \$17.00. Individual copies \$1.50 each from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 CANADA.

Subscription rate, UNITED KINGDOM:  
6.50 pounds for 10 issues (surface mail);  
10.50 pounds airmail from Rae Wittrick,  
5 Whitefriars Crescent, Westcliff-on-Sea, Essex,  
England.

Payment outside Canada through International Money Order or bank draft. We accept U.S. cheques but require 75 cents additional to cover bank charges.

CODA is published six times per year in Canada, with assistance from the Canada Council and the Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of CODA on microfilm, write to University Microfilms, 200 N. Zeeb Rd., Ann Arbor, Michigan 48106 USA. Indexed in The Music Index. ISSN CN-0010-017X.

On February 6th, 1979, at Town Hall in Toronto, a really surprising occasion took place. Great Black Music Productions presented a concert by two soloists, Roscoe Mitchell and Paul Bley. Apart from the excellent music that was performed, the surprise was that Paul Bley, a returning Canadian, had not performed in Toronto for nearly twenty years.

Although Paul and I had often corresponded, by letter and by telephone, we had met only once, when he was working with the Charles Mingus group at the Five Spot in the early 1960s. I was however not to hear him play on that night because the "legendary" Five Spot piano was in its "normal" state of untune and Bley refused to perform. And so after nearly two decades of experiencing him on recordings, it was eventually in Toronto that I was to really hear his music.

Part of his program was a tribute to the late Charles Mingus, a wonderful recitation of *Goodbye Pork Pie Hat*. In his introduction to this piece he had said something that I had not realized, that Charles Mingus was the person who had abducted him, when very young, from Montreal.....

**PAUL BLEY:** Oh yes!

When I first went to Juilliard I encountered something called "The New Jazz Society" in New York City. It was a group of people who met at a club on West 54th Street that Charlie Parker played at. Barry Ulanov organized it, he was working for a magazine called *Jazz*. Mingus was also working at this club on certain nights, Bird would work weekends and Mingus would work other nights. I had occasion to sit in at the club. Mingus was very

friendly and when I went back to Montreal for one of the holidays I was offered two jobs in Montreal, which meant that I was making a great deal of money, as I was living at home, and it seemed that I was never going to get back to New York. The phone rang one day and there it was — Charlie Mingus was on the other end of the phone, saying, "Paul, you've got to help me out, I need a conductor for an octet." It was quite complex and he felt that he wasn't able to do the conducting and would I do that, and "by the way would I also do a trio date with him and Art Blakey?" Which was my first record.

That was a hell of a phone call. And I said, "Just tell me where to be when... I'll be there!" I caught a plane and there I was. We did a date for his own Debut label with a singer and an octet, baritone sax, one or two horns, trombone — Jimmy Knepper, if I remember correctly. I'd done my first year of conducting at Juilliard. He had this large score and we ran through it and we got through the day. I was extremely nervous (laughter).

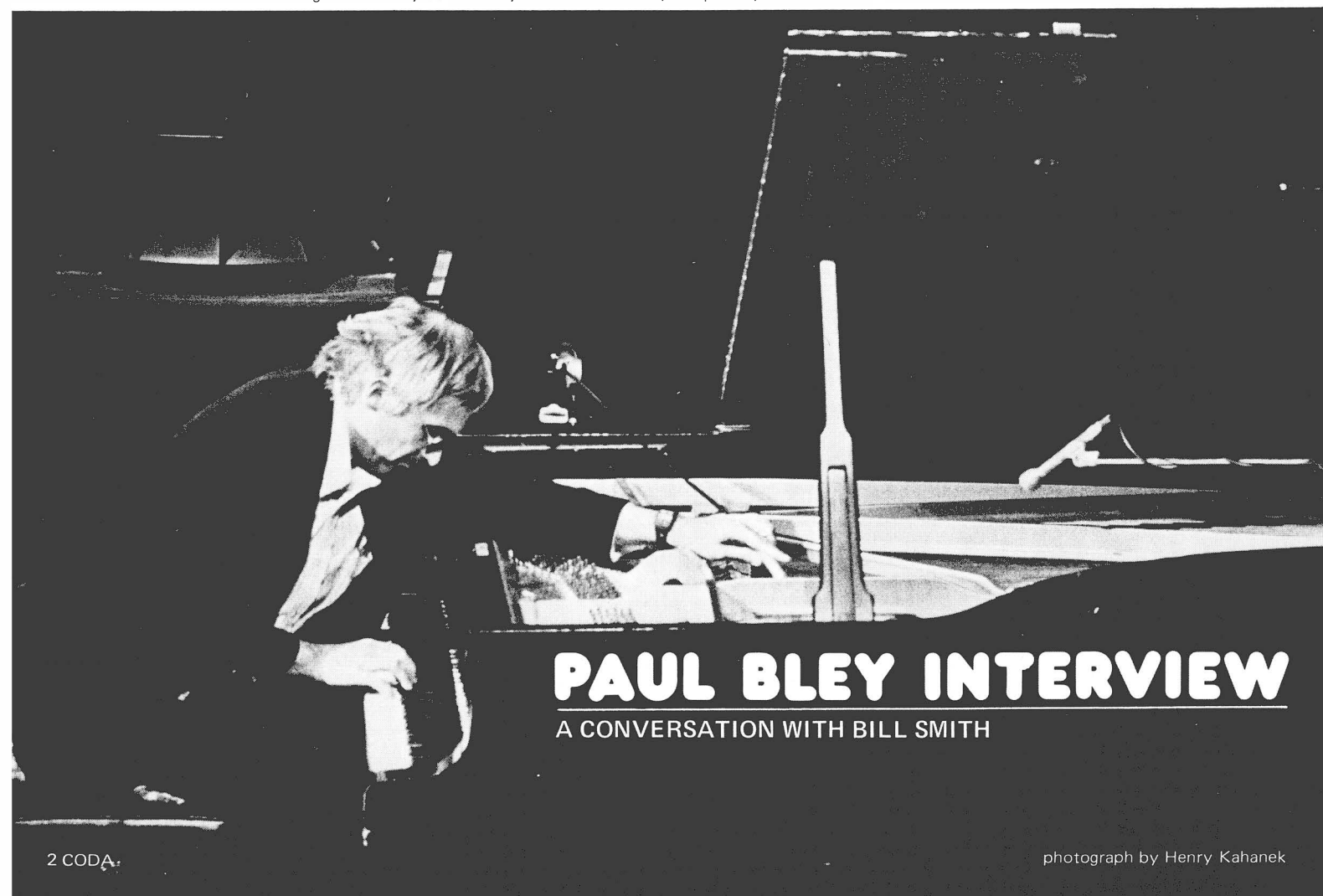
Then early one morning a few days later Art Blakey showed up and just my luck, good luck I should say, the date was scheduled for 9 AM in the morning and I had for some reason to be back in Montreal at 3 o'clock that afternoon, and so I told Charlie I was hoping to get through in time to catch the plane. Art Blakey came in, some band boy was carrying his drums. He was so sleepy that morning that he played very quietly, very quietly, keeping beautiful time! It was just perfect, because at that stage of my career I wasn't really ready to override him, his power, so I had a

chance to be heard and be felt. He's a monster drummer. Mingus played beautifully. And I went back to Montreal. This is just out of the clear blue, I said, "Well, now that I have all this activity in New York I'd better quit all these good paying jobs". I think my mother was banking \$350.00 a week for me in Montreal, clear. In the early '50s that was a great deal of money. It must have been equal to a thousand dollars. Clear! It seemed like an endless job, and I was looking forward to a great deal of income. But it was a wonderful opportunity. Mingus' offer plucked me out of the liability of this seduction, the lure of heavy money.

I was already enjoying a considerable reputation in Montreal before I went to Juilliard. My early bio includes a film with Stan Kenton, jazz workshops at the Chez Paris, we ran our own club, we produced a weekly show for CBC television, of which over a period of time we promoted Canadian groups as well as Americans, Brew Moore, Al Eager, Dick Garcia, Sonny Rollins and Charlie Parker. This was for CBC and for our own jazz workshops. As a matter of fact I invented the name "Jazz Workshop", although I'd never tell Charlie Mingus that.

I shouldn't say I invented it. It was taken directly from the drama workshops that existed.

One of the other things that happened was, during my final year of high school, (Norman) Granz came and literally plucked Oscar Peterson out of Montreal, leaving behind him Clarence Jones and Ozzie Davis. Ozzie Davis was the bassist and Clarence Jones was the



## PAUL BLEY INTERVIEW

A CONVERSATION WITH BILL SMITH

drummer, both from New York, whom Oscar had invited up to Montreal to work over a year or two period at a place called the Alberta Lounge which was just opposite the CNR station in downtown Montreal. I sat in there occasionally. So when Oscar was invited to leave, the other two members of the trio invited me to replace him.

I was there for about six or seven months. Which was another wonderful opportunity. It didn't do anything for my final year of high school though.

When I eventually went to the United States, everything was as wonderful as that first opportunity, the music was really going on. There was a little bit left of 52nd Street. Can you imagine one of the first nights that I remember arriving in New York, Lennie Tristano, Warne Marsh, Lee Konitz, Billy Bauer and one or two other players were working on 52nd Street. Charlie Parker, Max Roach, Miles Davis and whoever were working on 54th Street. Dizzy Gillespie's orchestra was working in Birdland. Billy Eckstine's orchestra was working upstairs, Be Bop City! And that was just in a four-block radius. If you wanted to go a little farther there was other music to be heard. Incredible! All finished, very professional, very deeply into it, as into their act as Ellington was into his. Finished, fully professional, fully formed bands. All playing *Misteriosos* as far as I was concerned. To hear this level of accomplishment, of diversity! Can you imagine the bridge of some of those Lennie Tristano tunes, at four times the tempo, this gorgeous harmony? It was incredible, it was really an oasis. A garden of Eden musically.

My mother was really a wonderful woman. When I was 14 she put 500 bucks in my hand and said "go to New York for a few days and see if you like it." I checked into the Taft Hotel and kept my head upwards for the whole weekend. And I said, "I definitely like it." So while I had a band in Montreal there was a girl singer from New York to whom I explained my hidden secret desire to go to Juilliard. The moment I said that, she was convinced that there was nothing else I could possibly do, except that. She was generous enough to invite me to her family's home in Brooklyn and I slept in an apartment with her and her three brothers, and we kept rifles for Israel under the beds. And cooked main courses, dinner was chicken, *and* steak *and* roast beef *and* six vegetables, I mean we really cooked a dinner. It was like a restaurant.

What I mean to say is, there was an awful lot of generosity extended my way. When you try to leave your home country at age 15, 16, 17, there's an incredible amount of magnetism pulling you to stay where you are. You have to be *wrenched* out of your environment.

When I arrived in New York I was definitely the worst player in town! It was just a measure of how far I had to go. It took years, while I was at Juilliard I worked different weekends with different people. One of those experiences, one particular weekend I worked early in the evening in Brooklyn with the Pete Brown quartet, and the same night I went to do a gig with Dick Garcia and Charlie Parker at the Armoury, around 168th or whatever, it was up in Harlem. The gig was supposedly at 1AM, which Bird showed up for at 3AM, and to hear the two horn players juxtaposed over three hours, to be on the bandstand with both of them was to see the incredible similarity rhythmically, and the way they projected their

sounds. They were very very close. Pete was considered a blues player and Charlie Parker of course was bebop and there was a great deal more complexity, but rhythmically they ran eighth notes the same way.

A jump band.

Beautiful. Beautiful. His favourite idea was to be playing Brooklyn in January and it would be very cold and for the first number he'd play *52nd Street Theme* as fast as he could play it. Willie Jones was the drummer. Willie Jones would say, "Man, give me a chance to warm up you know, why do you want to hit with that for the opening tune?" He would say, "If you can play this tune you'll have no more problems for the rest of the night."

**BILL SMITH:** Was it possible for you to make a living playing this music?

**Paul:** No I don't think you could say that you could make a living. For one thing, I wasn't ready to go and jump on the bandstand with the groups that existed. There's a tradition in New York that for twelve months you're supposed to be seen and not heard. It's very presumptuous to think that you can come in being the hot flash from Cleveland and expect to impress anybody in New York. So you're supposed to just very quietly make friends and do a great deal of listening. It took me four years of listening before I was really ready to jump on a great deal of the bandstands. At Juilliard Phil Woods was a student, Teo Macero was a student, there was a band there I had an opportunity to play for for John Higgins' class. I had a chance to do a lot of work as a leader at that time.

I worked in all the black clubs in Long Island and Brooklyn. I've had some wonderful bands that have never been written about. I had a quintet, which was a very well-known quintet but it was mine. It was Jackie McLean, Donald Byrd, Arthur Taylor and Doug Watkins. It played a place called *Copa City* in the early '50s. Those guys were really funny. To drive out with those guys in the car was hilarious, they were like a bunch of porpoises, you know, constantly roughing each other up physically, verbally, for me it was an incredible education I copped for six weeks or so while I found out what they were doing. I was always the poorest player in every band and that situation existed for years. As a matter of fact I didn't make a record that I could say, "check this one out" until about 1962 or '63, which was the Savoy record with Pete LaRoca and Steve Swallow. I think that record took ten or twelve years of listening and trying to play, just to catch up. Because Americans had all kinds of power, all kinds of forward momentum, all kinds of aggressiveness, all kinds of balls, all kinds of lack of inhibition. These were personality traits, it's nothing you can practise in a room by yourself.

And then there were the giants, the monsters. The Sonny Rollins with the super volume. These people were giants. And for us practising our standards and sitting in and playing *well* and whatever, it just wasn't the same breed of animal. You couldn't tell from records. You thought you were playing jazz by comparing your playing to records. But when you heard the amount of wind that came off these stands you realized you would have to totally lose your reticent Canadian personality before you could even expect to keep up. That was the shock.

That incredible power. And confidence. And

that very confidence is what I tell people, this is where the Canadian artist's function to Canadian society is. The problem in Canada is that... just reading your newspapers... that one doesn't have the confidence to be objectionable, as a Canadian one doesn't have the confidence to subject someone to your inadequacies. I learned to tip my hat in elevators in Canada, to defer whenever possible, almost Japanese-like. Canadian behaviour is very Japanese-like in social relationships and that. Japanese might be a multiplication of Canadian behaviour, but the good-byes and the hellos take a tremendous amount of time in Japanese, the full bows back and forth, almost ad absurdum.

For example, you have a two-way television system here that has to be sold to the rest of the world in a very short period of time, before the ideas are co-opted by some other country and introduced as their original invention. And given that time deadline it's still – according to the headline of your local paper the other day – the recommendation was that Canada would not be able to sell this two-way television idea to the rest of the world unless it already had a system in place in Canada. Well, that's just looking for an out. If you only have a year or two to sell it according to the article. And you're certainly not going to put a system in place by then. What you have done is say, "let's not sell it because it's not time yet". If you had a good sales person out there, because you do have a superior product that no one else has, you wouldn't have to have everything in place to make the perfect sale. It's just that type of mentality: "Let's not do it now, do it later because we're not *ready* yet."

**Bill:** There's so much incredible natural wealth here. Why do you think Canadians are like this? Now that you aren't actually part of Canadian society anymore.

**Paul:** Oh, I'm a Canadian who's left and had a chance to observe society all over the world. Lived in different societies all over the world. Why is the Canadian personality this way?

**Bill:** Well it seems to be two steps back from the front. You know, you stand back when you knock on the door instead of opening it. That seems very prevalent in Canadians.

**Paul:** Perhaps its our British tradition, perhaps it's our French tradition. The English are also extremely polite, mannered.. I'm not sure why. All I know is that I think that generalization is accurate. Now as jazz musicians were saying for this society, you can free up your imagination. You can proceed in an area without much information and you can function in an area without much information. You can, I told a class at York University just yesterday, that one has to be the greatest salesperson in the world to sell something to somebody that they have no idea that they need or want. These are all characteristics that artists are faced with because of the difficulty of their situation and they can serve as a model to the rest of society as to where society is in its own personal development. You have to have something to be proud of. Nationally, federally, locally, and the type of people who are willing to take on several layers of impossibilities, and yet be able to function. Artists always predict the future, the social future. Blue jeans were the dress of the painters. It wasn't the paintings that influenced society, it was their pants!

**Bill:** In this period here in Toronto, I don't know about the rest of Canada, there's a very powerful new music thing happening which is

not at all like the bulk Canadian music attitude. Always the jazz players here are imitating someone else, learning in that kind of process which is not very healthy in my opinion. There have not been very many original players that I know of in Canada, and when there are they do seem to leave. It's almost a joke in Canada, that leaving thing. So I hope your prediction's right, that it does socially follow the occurrence that takes place in the environment. Music now in Canada is coming to the point where there are perhaps a dozen players who are becoming quite powerful. So theoretically your idea means we're looking to a good future socially. I don't know if that's true....

**Paul:** It's an indicator, absolutely. One of the many indicators at least that should be taken seriously.

**Bill:** Returning, do you feel like a Canadian anymore?

**Paul:** Absolutely! Always have. I have a Canadian passport, a Canadian mother, all my school friends are Canadian. I grew up here for the first 15, 16 years. So that's fully formed, that's Canadian. As a musician one doesn't want to disinherit oneself from any ethnic background. The more ethnic backgrounds the better.

**Bill:** So in spite of all your reservations about the character of Canada you still feel very strongly that you are one of us.

**Paul:** Absolutely! I tip my hat in elevators to ladies.

**Bill:** You said that you didn't really make a record that you felt was an important statement until about 1963 or '63. Yet by that time you had already had a band that was so controversial that it had nothing to do with those records. You know, the band with Ornette Coleman and Don Cherry. There's been so much talk about Hillcrest that we have to talk about Hillcrest. Do you mind talking about Hillcrest?

**Paul:** I don't mind talking about anything that happened.

The Hillcrest Club was a club on Washington Boulevard, which is in the black section of Los Angeles, right in the middle of it. That area had a tradition of live performance. Les McCann played our Monday night jam sessions. When I arrived in Los Angeles after a long college tour with a trio that I brought from New York we added the vibraphone player, Dave Pike, and went into the Hillcrest Club and stayed roughly close to two years, six nights a week. (This is the band that made the record "Solemn Meditation"). And over that period of time some of the players went back east and were replaced. Billy Higgins replaced Lennie McBrowne, Charlie Haden replaced Hal Gaylor, the Montreal bassist.

One night Billy Higgins said, 'a friend of mine, Don Cherry, brought a saxophone player and wants to sit in'. I normally never let anybody sit in, we sent them all to Monday night and gave them to Les McCann, but because it was somebody in the band and they almost never made any recommendations for somebody to sit in we said "no problem". After playing one set with them Charlie and I went out in the back yard and had a confrontation. We said, "Look, we have been working in this club for a *long* time and most probably could stay here as long as we wanted. If we fire Dave Pike and hire Don and Ornette we won't last the week. We'll be lucky to last the night. What shall we do?" And we looked at each other and said "Fire Dave Pike!" (Laughter)

Well a good relationship with the owner allowed us to stay another three or four weeks on that job. It was historically amazing. And socially, in the club it was hilarious. Look at the situation. A quartet that is a house band, very successful in a club, making money for the club, all of a sudden changes its policy and hire two horn players in place of a vibist. The music in 1957 was certainly a lot more dramatic and revolutionary than Albert Ayler when he first came out, and he created a tremendous stir. It was really similar to some jokes, I've told jokes about it. When you were driving down Washington Boulevard and you looked at the Hillcrest Club you always knew whether the band was on the bandstand or not. If the street was full of audience in front of the club, the band was playing.

Every set we'd go up and we'd play and the club would totally empty out, they'd leave their drinks on the bar and everything. Totally empty out, it's socially possible in California, there's warm weather and it's very friendly there. So everyone would be out on the street. And as soon as the band stopped they would all come back in and drink, talk and shout and be happy and be merry and then we'd go back on and they would empty out and wait on the street. They really loved the place, loved the band. Loved what they thought the band used to be. That's what the situation was.

Musically it was incredible. Ornette had a bag of compositions that was so deep that we rehearsed every day of the job for the three weeks or the month of the job. Every single afternoon, all day. And every night we played an entire new book from the night before. So, I'd say ten or twenty new tunes were added to the band's repertoire daily. That's a rate of growth that's stimulating to say the least.

I spent 3/4 of the time tuning Ornette up to see if I could get him to play A440. He could play A440, A444 or A436 or any A you wanted. Unfortunately I didn't have the flexibility that he had when it came to hitting A. From a musical point of view it was extremely stimulating.

I told the class yesterday at the university that all you'll ever be hired for as an artist, as a musician, is your judgement. When you hit one note, the next note starts involving your judgement. We talked about personal habits and things like that to improve your judgement. Well, who you play with is certainly important. Who you think plays well, who you think can offer you something. All these decisions. Geographical decisions, musical decisions. They're all judgement, over and over and over again.

Up until the time that those two fellows had sat in with this group, there had been a great deal of thought as to how to break the bondage of chord structures over meter. Ornette was so early that Coltrane was an interim step which coexisted with Ornette, whereas historically it should have preceded Ornette.

**Bill:** A friend of mine here told me once about visiting New York. He liked Lester Young, Coleman Hawkins, Ben Webster, Roy Eldridge, that kind of music. While he was there he went to the Three Deuces and the shock of Bird and Gillespie, and I think people like Duke Jordan and Max Roach. I mean he was a real jazz fan, but the shock of Parker... he'd heard it on record but it was only 2½ minutes long and in the club it was 22½ minutes long. You know, chorus after chorus after chorus.

**Paul:** That was the normal length. An LP

length was normal club time, and longer if there were more horn players. But I think the shock of Ornette was much more severe because bebop didn't use microtonality. You were just talking about a new arrangement of well tempered notes. When Ornette introduced the idea of erasure phrases, where you'd have some phrases that were tonal and well tempered and then some phrases that were deliberately meant so that there was no way you could transcribe this onto paper easily. Then the music was suspect. That interfered with the enjoyment or the evaluation of the music. The technical ability was suspect. If Ornette had not been a composer, it would have taken him a great deal longer to get those erudite critics, who by the way performed a yeoman service in quickly identifying Ornette's validity to the skeptics, the New York musicians who were skeptical. It was the critics who did more than their job of acquainting the public with the music. They acted as liaisons between the avant garde and the musical community. Benny Golson was the band opposite Ornette at the Five Spot when he came in.

After the Hillcrest I formed another band with Scotty LaFaro and Bobby Hutcherson just down the street from the Hillcrest and we went in there and played for an open-ended contract. Ornette and Don had gone to Lennox School of Jazz and I'd done a couple of months at this club. I'd heard that they were at Lennox and that this was the final year of Lennox and I thought it was a very exciting idea. So one night around 9:30 I told the band that I was going to say goodbye to them right now, and that they could finish the year without me. I just walked out of the club, got in a car with Carla and we drove directly nonstop to Lennox. We realized that if we drove nonstop we would get there for the last day of Lennox and we thought that it was extremely important to do this.

After the Hillcrest job I was in the process of taking in this new information and playing with other musicians in Los Angeles. At the same time as working steadily I would go on my night off and sit in with everybody to see how I could relate what I'd learned with other players. After being offered every job in Los Angeles as well as having my own job, it was another case of having to leave. It was Montreal all over again. There was nothing left to accomplish.

We drove to Lennox. Got there at 10 or 11 o'clock at night. Got to the jam session of the final night. This was the last jam session of the last night of the final year of Lennox. Everything was the *last*. The last set and the last tune. The car was still sweating from the trip. We left everything in the car, came in and I tapped Ran Blake on the shoulder, introduced myself to him and said "May I sit in". Ran is an extremely social, wonderful person, and said yes. I had a chance to play with whoever it was. Sort of an all star lineup. Everybody was there. Jimmy Giuffre was there, Ornette, everybody was there. I had a chance once again to see if I could relate what I'd learned. Because I was playing a tempered instrument, you see, so that if anybody was to ask what was going on in free music I was in a perfect position to tell them something that they could relate to because they could not relate to any information regarding microtonal music. But they could relate to everything involving the well tempered scale. I had one tune to play and I

played like my life depended on it. I've only done that about four times in my life, where you play one song where your life depended on it. And in fact it did. That last tune on the last set led to my next four years employment in New York. I got the job with Jimmy Giuffre based on that set. I got the job with George Russell based on that set; the two piano album. There was a phone call directly from his being in the audience that night. For "Jazz in the Space Age" with Bill Evans and myself and the orchestra. I got reinvited to play with Mingus as a direct result of that set. Everything but the Sonny Rollins job was all out of that set. If a traffic light had been red instead of green at one intersection across the country it would have been too late. We slept under John Lewis' piano that night and headed for New York the next morning.

**Bill:** I remember all that controversy around Ornette in that period. I mean all the quotes and stuff in the press, all these different critics. This camp saying, "It's okay because Leonard Bernstein said it's okay, John Lewis said it was okay" and on this side, this critic says, "This is

rubbish".

**Paul:** Right. The terms were really hostile. The groups that didn't like the music just couldn't face it, never mind discuss it. And the enthusiasts said it was the messiah. It was that extreme. Anyway, Ornette opened at the Five Spot and played there for months.

**Bill:** Did you play with that band?

**Paul:** No, never. That's another story, involving Charlie Haden and myself. Ornette wasn't sure whether he was going to continue with Charlie Haden. I said "You've got to be kidding!" Charlie had some personal problems. I said "I know a lot about rhythm sections. It's been my life study...." I could get into that sometimes as to thin bassists and fat drummers or fat bassists and thin drummers. I mean, I made a study of time playing. I said "There's no one on the globe who will be able to accompany you" and no one ever did. Scotty was playing atonally and certainly Ornette was not an atonal player. Jimmy Garrison was a tonal player. He wasn't even polytonal or atonal. Most bass players could only play a fifth of the areas that Ornette could enter.

**Bill:** Charlie Haden heard it all the way

through didn't he?

**Paul:** All the way through. Played all the wrong notes and made everything sound right.

**Bill:** When I think about it now those early records, on Atlantic for example, never sounded very strange to me at the time. We thought that they were very funky.

**Paul:** Because of the bassist! The Atlantic records, once again, were shortened performances, six or seven minutes, which involved a lot of writing.

**Bill:** And those wonderful tunes. That people actually whistled.

**Paul:** But in the club... those few Hillcrest tapes that managed to come out, with a great deal of duress at one time or another, they're presently withdrawn from our catalogue. I withdrew that album shortly after it came out. Those Hillcrest tapes are 15 minutes, 21 minutes a tune, as the bebop lengths were. It was a lot harder to listen to microtonal music at length than it was squeezed together between some very friendly songs.

**Bill:** In this period, you're moving quite a way from bebop music and this microtonal music is making you investigate other concepts of piano. Or were you always developing into that? You play a much more open, spacy way, whereas bebop players have a tendency to accompany themselves. You don't do that, you have another way of playing.

**Paul:** Yes, use of space is a separate discussion. In terms of what I personally thought was the way to play the piano. Leaving space out for the moment, I've always loved every period that I've played in. I've never been interested in one as opposed to another.

I anticipated all the changes in jazz because they were all problematical things that I was dealing with myself. In New York in the late '50s there were a lot of experiments being made on how to avoid playing popular standards and how to get improvising out of those constricting formats. I participated on several of them, the albums with Don Ellis in the early '60s were part of that problem/solution, some of Mingus' compositions, some of George Russell's compositions, these were things that were handled by composers and therein lay the problem. It was an improvising problem, over and above a composition problem. So a composer could write something that wasn't 32 bars. But as soon as he let someone take a solo on it, it would become metrical, an 8 bar system or what have you.

**Bill:** George Russell almost succeeded with that concept of improvisation.

**Paul:** Almost, yes, absolutely. But don't forget Ornette took on rhythmically the loosening up of the dominance of the single meter beat so that you'd have multirhythms happening. Or something that wasn't even considered rhythm, just slower or faster than the beat. That type of rhythmic suppleness was unheard of prior to him. For me, it was a question of techniques. I could play on simple triads, I could play on complex chord changes. I could play modally, now — could I play free? It was a question of stretching your consciousness, to allow yourself to be fearless in the fact that you could get back correctly. Could you go to a place that had relevance to the history of jazz? You could always sit and rumble around on an instrument but would it mean something to a perspective based on, say, King Oliver? As well as who else was around the scene. These were techniques so I didn't hold one style over another. I didn't have to give up anything to acquire something.



photograph by Henry Kahanek



It was my specific interest in being able to weave a seamless thread through the history of jazz, involving any and all of what I thought were valid and future mainstream pursuits. So the ability to recognize this music when it happened. To know and to work with Albert Ayler early on. John Gilmore (this was Gary's band, actually. I was the pianist in Gary Peacock's band), Sunny Murray and Paul Motian. It was like a double band.

I just released the album with Gilmore and Motian, Gary and myself. But in fact the second group of players that worked that job were Albert Ayler taking John Gilmore's place and Sunny Murray taking Paul Motian's place. To be able to recognize and seek out what I thought were important players the moment they appeared was sort of a voracious appetite, for the scientific pursuit of advancing the art of improvising.

**Bill:** So this is an incredibly different New York City to when you came as a young man

from Montreal?

**Paul:** Well after doing a great deal of listening in New York, I went to Los Angeles in 1957, because I had done enough listening and I was interested in putting a band together and trying out some of the ideas I had. When Ornette and Don came along it wasn't a shock to me, I was ready for it.

**Bill:** In this period in New York there was some communication, for example, between musicians and artists and writers? Was there a community thing like that? Did painters and poets and writers come to the music?

**Paul:** In the '60s, yes. There was a really nice situation. Mike Snow from Toronto lived in a downtown loft. Paul Haines was somebody I discovered in the audience of a Charlie Mingus performance that I participated in in the early '60s. We became fast friends, so he introduced me to a group of writers who were exploring the English language as opposed to a straight prose style, and making analogies there with

free jazz and regular jazz. Michael Snow visually was dealing with certain abstractions of real images that had something to do with his trumpet playing. The walking woman album as you well know is a Michael Snow painting. There was a lot of *talk*. A lot of wonderful talk going on. Sitting around at tables with wine and candles and talking for six, seven, eight hours about the implications of what had happened, what was going to happen, how it affected the other arts, what type of work needed to be done. The Jazz Composers Guild Orchestra was an idea of mine. A very practical idea because there was the Jazz Composers Guild which had everything, all of the eleven or twelve groups had a fully formed instrumentalist as leader: Archie Shepp, Sun Ra. And Carla and Mike Mantler both were not fully formed instrumentalists and we were very competitive. Because we played ten bands a night, quickly, one set after another, so that, being adjacent on a bandstand, you were very competitive. I said that the obvious thing to do was, since you were not able to compete with these fully formed instrumentalists, was to hire them, because you're both composers and this way you can wipe out everybody by playing your music. And you got a name as well, just take the name of the organization. Which is exactly what happened.

It was too good of an idea. It required their full time attention to do it and I lost a wonderful lady in the process.

So ideas were very important. Gary Peacock came to New York in the early '60s and was a participant with Annette and Carla and myself and Michael Snow and Paul Haines, this was sort of an intellectual nucleus that spent a great deal of time fully working out problems. For instance we could solve a problem real quickly. For this Gary Peacock job, we had Albert Ayler as I mentioned. Carla approached us with a set of tunes that were in meter, had time to them. Not four beats to a bar, but steady time. As soon as the tune was over the band began to play free time, so that you had tick-tick-tick-tick for the piece and then whatever for the solo. We did this for one whole night and I got back at around two in the morning, I said to Carla, "Look, I can't go tick-tick-tick-tick for your pieces, and go free for the solo because your pieces make the soloist sound wrong or the soloist makes your pieces sound wrong. Would you please write me a new book that's in free time..." so it would make the soloist sound right, for example I worked on Sunny Murray. I said, "Sunny, we're gonna play a latin tune, you got it?" "Don't worry Paul, I got it." I said, "One two three four." Then he would play open (laughter). I said, "Sonny, now it's in time, right?" "Right!" "One two three four, ready?" Then out he'd go, he'd play free. So I had to change the book, because I couldn't change the drummer.

Well by the next night Carla had a dozen or two dozen tunes all set up, that were totally free. We quickly called the band in and by 8:30 or 9:00 started. There was no more steady meter. The history of instrumental music changed in 24 hours as a result of our meeting.

It was done that quickly. By the way it was a very fine situation. Every time I've had the chance of some historical, musical job some other very attractive offer has come up. Gary said, "Paul, I've got a gig at the Take 3 with Albert and Sunny and John. It pays \$3.00



a night." I said "Fine, I'll take it." Just as soon as I put the phone down Edgar Bateman, a former Miles Davis drummer, called me from Jamaica, saying that he had this wonderful bebop band in Jamaica and would I catch the plane on Friday. This is in the dead of winter. It paid hundreds of dollars a week. "Edgar", I said, "I'm sorry, I wish you had called me last week. I've got a \$3.00 a night job on Bleecker Street that I can't say no to." (laughter) So there's always the temptation to not do the historically important job.

**Bill:** Did you really know that you were changing the face of the planet?

**Paul:** Absolutely! These things don't happen accidentally.

**Bill:** I feel that way too. All the processes that I've been involved in were definitely not accidents. I work very hard to make all these things occur in Toronto. People, in books and things, sometimes throw away history and say, "well, it *naturally* evolved".

**Paul:** *Naturally* I would have been in Jamaica.

**Bill:** That's right, you would actually be wearing a three piece suit, sitting in a lounge in Jamaica (laughter).

**Paul:** Edgar Bateman was no slouch. That would have been a great deal of fun. He was a wonderful drummer.

**Bill:** In this same period are musicians beginning to think about being in control of their own music? Through recordings I mean.

**Paul:** No. The '60s still had the gangster element in the record business. There's a story about Woody Herman. In 1952 he formed Mars Records, one of the first artist's labels. He had just come off a CBS contract and a Capitol recording contract. He and his manager decided to form their own company. I've read a couple of stories about what he said had happened. He said that he was in business for perhaps a year or two, and they distributed the records all over the world. They put out about six or seven Woody Herman orchestra records. A very successful band at that time. Anyway, he said that looking over the books after doing all this business over that length of time they realized that no one, anywhere, ever paid them any money at any time for anything. No distributor ever paid them. Not a nickel. Not foreign, not domestic, not local, no one ever paid them. There wasn't a distributor on the globe who had ever paid them. Period.

When I started in the record business I asked somebody in the business. I said, "I've got this buyer's guide with maybe five or six thousand names of distributors world wide. Who shall I sell the records to?"

He said, "You've got to beware of them. There's quite a few people who are slow or nonexistent to pay."

I said, "Well, there's thousands of them in the book. How many pay?"

He said, "Six".

The '60s was not really the time to form a label. Like ESP, the little talking I've done lately with Bernard Stollman, because he's totally dropped out of sight. He tells horror stories about being pirated. Can you imagine somebody wanting to rip off Albert Ayler discs — that there was nobody else on the globe that they could make more money with? I didn't get the full story, it was just a telephone conversation. But he had horror stories that made me very glad that I hadn't tried to start a label in the '60s. That wasn't the time yet for a musician-controlled enterprise. But it was the

time for music to be directly controlled by musicians. A lot of upheavals, coming very quickly. And through all of this was John Coltrane and Eric Dolphy. A big controversy was as to whether Dolphy played as well as Ornette. Well, as we said, the two historical movements overlapped and they shouldn't have. In the past they each would have taken a decade. There would have been a decade of Trane and Dolphy and then a decade of Ornette and then a decade of Albert Ayler and then a decade of electronics perhaps. In fact, they all telescoped, reverse-telescoped into a ten-year period. It created a great deal of unnecessary controversy.

**Bill:** The controversy at least actually got everybody's name in the paper.

**Paul:** Well, not really because of the type of controversy, the hostility. And at the same time, the English-revived blues music with electric guitars took all the press. The Beatles came and everybody forgot about everything else. That was a friendly, together, hip interpersonal music, introducing electric sustain, and it captured the imagination of everybody. So improvising, even though it was in a very rich period in terms of impact on the public, the '60s were very hard times on players financially. The '50s, and the '70s have been better. The '60s were lousy for players. The music was fantastic but don't expect to make more than hundreds of dollars a year, there were very small opportunities financially. But improvising players had steeled themselves against these things by developing very simple life habits, so that they were fully prepared to spend a whole year with no income if that was the case.

**Bill:** So when in actual fact in that period when you read about somebody like Cecil Taylor saying that he never made enough money to pay income tax, it's not bravado, it was very definitely what was happening to everyone in New York.

**Paul:** Absolutely. Now Cecil can make enough money on a single performance, if it's recorded, to equal a year's income.

**Bill:** Do you feel in a strange position now? I mean, you're a musician who has a record company recording other people's music. Is this an awkward situation for you?

**Paul:** A very natural situation. I think all record companies should be run by a musician. Just as you wouldn't trust your health to an electrician. You'd want someone who knew a great deal about the body and its functions. Musicians who trust in your brain, your aural senses, to somebody who doesn't know anything about music, this is not really right. So it seems quite natural for somebody who spends all of his life carefully considering the relative merits of one musician to another, for that person to form a record company.

**Bill:** Are you recording friends? Or is it more businesslike than that?

**Paul:** For me a label has to have a definite philosophical continuity. The continuity of this label is contained in the name. Improvising Artists. I had a point to make. Both my ladies have been composers who just happened to be women. The label is called Improvising Artists, therefore what I'm doing is saying philosophically or posing the question philosophically, which is something of a soap opera question: "Can a label that doesn't require its participants to bring written music make a series of recordings so that the listener won't know the difference or will find that those re-

cordings in fact sound totally written, as opposed to partially written?" It's certainly, from a practical point of view, more seamless to have a piece of music that's totally improvised from beginning to end than to have one that's written for a period of time, improvised for a period of time and then written for a period of time. So what we were doing is asking these players, who *are* composers, "Can you compose in real time for the entire length of a performance, as opposed to having something written?" The first record, the Jimmy Giuffre/Bill Connors record called "Quiet Song", won the Prix du Jazz. It was great, I'd never won a prize before so for me that was important.

**Bill:** This continuity of a certain kind of style. Not just the fact that you're saying it's improvised music. But you take your attitude into the concept of record jacket design, quality of pressing, the kind of artist. Do you think it's perhaps dangerous to create an image that could become a very singular thing?

**Paul:** No. On the contrary. We're dealing again with ideas. Improvising Artists is one idea for one label. I've written a list of fifty ideas for fifty labels, all of which I would be interested in doing. I.A.I. was just one idea. I'm hoping to get to the other forty-nine labels eventually.

**Bill:** Do you enjoy being a record producer? Do you enjoy that as much as the music?

**Paul:** Well, anything to do with the making of music is very exciting. There are a lot of people in the world who want to be in recording studios as producers, as artists, as technicians, whatever. The actual making of music on record is a very exciting process. So of course I enjoy it. The ability to pre-decide things without discussing them with other players, you see all the planning and everything can't ever be verbalized. In music you can only exert your ideas musically. Not verbally. You can discuss them later. After the fact verbally but it's very gauche to sit down with players and discuss "my ideas musically". It was never done. Mingus never sat down and said, "look, Paul, this is what's going to happen." All the information that was necessary was contained in the music and in the mode of performance. So that's just some more of the same. I bring a group of players together, and it's the playing experience itself that tells them what's going to happen. I don't write them a couple of paragraphs telling them what it is I'm trying to do.

**Bill:** There's some problems in the kind of business that we're in, having this kind of music efficiently distributed. We talked a little bit about this last night. Do you think it's possible there should be some other way for people who are interested specifically in improvised music, that perhaps we could make more of an impact if we all formed a new group?

**Paul:** Well, we can't produce each other's records. That wouldn't be fair, and I don't think we should collect revenues for each other. We certainly could collect credit references together. Share imminent bankruptcy information with each other. So we won't have a shipment of 2500 records going to a foreign country when one of us has heard that this man has just left the office and locked the door behind him. You don't want to send him a plane-load of records just because you haven't been informed that he was leaving the active business world. So by sharing this credit information we can save ourselves some time

and money. There's a lot of information we can share. I think certainly a meeting of the concerned individuals, realizing that we're competitive, but that there are more people in the world against us than ourselves, and so because we are a minority we have to be together and see if there's something we can do for our own specialized interest. We're different from a folk label or a blues label, a vocal label, a boogie label, we're interested in improvised music, whether it's ragtime, free music or electronic music. We do share a common musical basis.

As for the difficulties of starting a record company, remember that as a bandleader you go into business every time you talk to a person you don't know and ask him for a live performance job, whereas in the record business you go into business only once with each distributor. You may have the distributor for 25 years. So you only have to ask half a hundred people for a relationship once and they continue those relationships forever. In the live performance business you could ask half a hundred people to start a relationship, but those relationships are only one day long and then you have to ask another half a hundred people. You're constantly going into business in live performance. Record companies are much easier than live performance. There's nothing harder than live performance.

**Bill:** I recently read, I think it was in *Coda*, about you putting the music in a visual context as well. Where you would buy video tapes that went with the records. That kind of thing. Are you seriously contemplating doing this?

**Paul:** We've already done it. The catalogue lists the last four recordings, which have been visually recorded as well. The fidelity of the future is no longer the needle in the groove. It's lasers reading through discs. Right now we get somewhere around 55 to 65 DBs in high fidelity. The video disc gets 90 to 95 DBs. In a single technical innovation we've almost doub-

led the level of fidelity. The only problem, they say, is that when listening to 90 to 95 DBs you can't tell it's loud because the background noise is so low. You might hurt your ear drums and not know that the music was loud to begin with. What you hear as loud is the background noise being loud. That's how you can tell music is loud. This new fidelity level takes the background noise all the way down. Therefore it doesn't seem loud to you, where in fact it's injuring your ear drums.

To get back to why visuals; this was just an experience. Somebody about five or ten years ago played me a black&white video tape of a concert by Miles Davis in a theatre in Philadelphia. It was Coltrane, Cannonball, Bill Evans, whoever. This was a single camera on the first balcony, that just turned to the left for the piano solo, to the center for the trumpet and saxophone solos, and to the right for rhythm section solos. The concert lasted an hour and a half. They used a long lens so that you could bring in closeups and this was the most revealing innovation for me. In that visual information is five million bits, audio information is twenty thousand bits. As a player trying to absorb a performance, with the aid of the visual I was getting five million bits of information whereas in the past, listening to a record, I was only getting twenty thousand. It didn't matter if the fidelity was high or low, audio-wise I was getting more of what was happening because of this tremendous amount of visual information. It was a very compelling performance, and historically very important. I realized that now we had a medium to replicate visual musical performances cheaply and efficiently. It was very important for us to preserve what existed on film from an archivist point of view. And in fact to preserve those performances by players who are perhaps still around, but not for much longer, on film as an archivist. I understand that there's not more than half an hour or so

of Charlie Parker on film.

We have players among us right now who, if they could be captured just in the process of recording their audio portions... like Joe Venuti for instance, was a tremendous live performer who captivated large audiences. Their should be several hours of video tape on this man, high fidelity colour videotape; well, he passed away. Lennie Tristano passed away. As an archivist I'm beginning to face this dual problem of whether or not I want to continue my other 49 labels, or face the tremendous need for preserving some of these performances visually, because your record collection for certain is going to go the way of the wax cylinder. It will be audio, and as such it will not survive into the 21st century.

**Bill:** I have thousands of them Paul. Don't say that.

**Paul:** Save them, they'll all be worth something whether the music on them is good or not.

**Bill:** You know Clo (Onari) and I collect jazz films. We don't have an enormous amount of them but we have quite a few. We have a 45 minute reel of shorts that were called "kinnies". We watch them often; it's fantastic to see Cab Calloway and Fats Waller, just to see them on film.

**Paul:** Right, and you're speaking of something that was transmuted through Hollywood's idea of what was theatrical. We just bring a camera in and let the music go on for an hour, and show the players playing it. There's visually a totally different story than dealing with the visual imaginations of people in Hollywood films. Also it's a question of duration. Video tape can go on for hours. Film is a very expensive medium, it does minutes.

I think that's probably one of the most important works that anybody can do today, is make colour video tape of the important artists that are still alive.

**Bill:** And everyone does have a TV. I mean they won't just be documents. There are imaginative video people who can also make the image creative too.

**Paul:** There will be as many ideas in the visual as there are musical.

We found that a very nice format is to do a real time concert. Which has a natural beginning, a natural pause, a natural ending, a natural recapitulation and the encores. It makes a nice dramatic balance. It's a theatre piece already just in the form of the structure and so it makes a good film. It's not a television program because, number one, you're not broadcast over the air. The visual fidelity is much higher than you could expect to receive off the tube over the air. So much so that it does begin to resemble a film in its fidelity.

**Bill:** In conversation it's becoming apparent that you are somehow consuming in your personality all the aspects of this music. Not just a piano player, you're producing records, you're interested in visuals, you give lectures at universities...

**Paul:** This was the first one. I make it a point not to teach. Ever. Partially because I'm very fearful of somebody coming under the influence of a teacher. It's better to get information oneself from a myriad of sources as opposed to from a student-teacher association. I object very strongly to those relationships. So whenever anyone's asked me to teach I've said, "Yes, but only by telephone."

TRANSCRIPTION BY GEORGE HORNADAY



## A PAUL BLEY DISCOGRAPHY

An asterisk\* designates original compositions by Paul Bley

CHARLIE PARKER: "Bird on the Road"  
Charlie Parker (as), Paul Bley (p), Dick Garcia (g), Neil Michel (b), Ted Pastor (d).

Montreal, 1953

*Cool Blues* Jazz Showcase 5003

*Don't Blame Me* —

Brew Moore (ts) added.

*Bernie's Tune* (sans Parker) Same Date

*Wahoo* —

PAUL BLEY TRIO: "Introducing Paul Bley"

Paul Bley (p), Charles Mingus (b), Art Blakey (d). Prod.: Charles Mingus. NYC, Nov. 30, 1953

*Like Someone In Love* *Debut DLP-7, Vogue*

*LDE 171, Swing M 33352*

*Like Someone In Love* — — —

*Opus One\** — — —

*Teapot\** — — —

*Spontaneous Combustion\** — — —

*Split Kick* — — —

*I Can't Get Started* — — —

*Santa Claus Is Coming To Town* Debut DLP

198, Design LP 29

*Drum One* (unissued)

*Autumn Breeze* —

PAUL BLEY TRIO: "Paul Bley"

Paul Bley (p), Percy Heath (b), Al Levitt (d).

Prod.: Bolo Shad NYC, February 3, 1954

10303 *Drum One\** EmArcy MG36092, Wing

MGW 60001

10304 *Autumn Breeze* — —

10305 *52nd Street Theme* — —

Peter Ind (b) replaces Heath NYC, Aug. 27/54

W233 *Topsy* — —

W234 *My Heart\** — —

W235 *That Old Feeling* — —

W236 *There Will Never Be Another You* — —

Same personnel NYC, Aug. 30/54

W238 *I Want To Be Happy* — —

W239 *Time On My Hands* — —

W242 *This Can't Be Love* — —

W243 *My One And Only Love* — —

✓ PAUL BLEY QUARTET: "Solemn Meditation"

Paul Bley (p), Dave Pike (vb), Charles Haden (b), Lennie McBrowne (d).

Prod.: Gene Norman Los Angeles, autumn 1957

N1351 *Remember Harlem* Gene Norman GNP-31, GT 3002

N1352 *Porgy* — —

*Birk's Work* — —

*O Plus One* — —

*Solemn Meditation* — —

*Drum Two\** — —

*Everywhere* — —

*Beau Didley\** — —

*Persian Village* — —

PAUL BLEY QUINTET: "The Fabulous Paul Bley Quintet"

Paul Bley (p), Don Cherry (tp), Ornette Coleman (as), Charles Haden (b), Billy Higgins (d). Hillcrest Club, Los Angeles, Oct./58

*KLactoveedsedstene* America 30 AM 6120,

Inner City IC 1007

*I Remember Harlem* — —

*The Blessing* — —

*Free* — —

*Ramblin'* (unissued)

(Titles unknown) —

GEORGE RUSSELL ORCHESTRA: "Jazz in the Space Age": Ernie Royal, Al Kiger (tp), Frank Rehak, Dave Baker (tb), Jimmy Buffington (flhn), Dave Young (ts), Walt Lewinsky (as), Sol Schlinger (bs), Bill Evans, Paul Bley (p), Barry Galbraith, Howard Collins (g), Milt Hinton (b), Don Lamond (d), George Russell (tuned drums). NYC, autumn 1959

*Chromatic Universe Pt. I-III* Decca DL(7) 9219,

MCA 4017

*The Lydiot* — —

CHARLES MINGUS: "Pre-bird"

Ted Curson (tp), Jimmy Knepper (tb), Eric Dolphy (as, b-cl, fl), Yusef Lateef (fl, ts), Booker Ervin, Joe Farrell (ts), Paul Bley (p), Charles Mingus (b), Danny Richmond (d), Lorraine Cousins (vcl) (1). NYC, May 25, 1960

20100 *Weird Nightmare* (1) Limelight LM

82015, Mercury 20627

20102 *Eclipse* (1) — —

20104 *Take The A Train/Exactly Like You* — —

CHARLES MINGUS: "Mingus"

Lonnie Hillyer, Ted Curson (tp), Eric Dolphy, Charles McPherson (as), Booker Ervin (ts), Paul Bley (p), Charles Mingus (b), Danny Richmond (d).

NYC, November 11, 1960

*Lock 'Em Up* Candid CM8021, CS8021,

Barnaby 64675, Chess

JIMMY GIUFFRE 3: "Fusion"

Jimmy Giuffre (cl, ts), Paul Bley (p), Steve Swallow (b). Prod.: Creed Taylor.

NYC, Jan. 27 & March 1, 1961

*Scootin' About* Verve MG 68397

*Jesus Maria* —

*Emphasis* —

*In The Morning Out There* —

*Cry Want* —

*Trudgin'* —

*Used To Be* —

*Brief Hesitation* —

*Venture* —

DON ELLIS TRIO

Don Ellis (tp), Paul Bley (p), Steve Swallow (b).

NYC, April 20 & 21, 1961

(Titles unknown) Candid unissued

JIMMY GIUFFRE 3: "Thesis"

Jimmy Giuffre (cl), Paul Bley (p), Steve Swallow (b). Prod.: Creed Taylor. NYC, Aug 7&8/61

*Ictus* Verve MG 6 (6) 8402

*That's True, That's True* —

*Sonic* —

*Whirr* —

*Carla\** —

*Flight* —

*Goodbye* —

*The Gamut* —

DON ELLIS QUARTET: "Essence"

Don Ellis (tp), Paul Bley (p), Gary Peacock (b), Gene Stone/Nick Martinis (d). Prod.: Dick Bock.

Los Angeles, July 15 & 17, 1962

*Johnny Come Lately* Pacific PH (s) 55,

Fontana 688 127 ZL

*Slow Space* — —

*Ostinato* — —

*Donkey* (1) — —

*Form* — —

*Angel Eyes* — —

*Irony* — —

*Lover* — —

(1) Without drums.

JIMMY GIUFFRE 3: "Free Fall"

Jimmy Giuffre (cl), Paul Bley (p), Steve Swallow (b). NYC, October 10, 1962

*Spasmodic* Columbia CS 8764, CL 1964

*The Five Ways* — —

*Threewee* — —

PAUL BLEY TRIO: "Footloose"

Paul Bley (p), Steve Swallow (b), Pete La Roca (d). Prod.: Fred Mendelsohn.

Newark, N.J., October 1962 & Sept. 12, 1963

*When Will The Blues Leave* Savoy MG 12182,

BYG 529.114

*Floater* — —

*Turns\** — —

*Around Again* — —

*Syndrome* — —

*Cousins\** — —

*Kong Korn* — —

*Vashkar* — —

✓ PAUL BLEY TRIO: "With Gary Peacock"

Paul Bley (p), Gary Peacock (b), Paul Motian (d). Mirrasound Studios, NYC, April 12, 1963

*Blues* ECM 1003

*Getting Started* —

*When Will The Blues Leave* —

*Long Ago And Far Away* —

*Moor* —

SONNY ROLLINS QUARTET + GUEST

Sonny Rollins (ts), Paul Bley (p), Henry Grimes (b), Roy McCurdy (d). plus Coleman Hawkins, guest. Prod.: George Avakian.

Newport Jazz Festival, July 7, 1963

(Titles unknown) RCA Victor (unissued)

Note: Coleman Hawkins does not play during the second part of the set (cf. *Jazz Hot* no.190)

SONNY ROLLINS QUINTET: "Sonny Meets Hawk"

Same personnel as above except Bob Cranshaw (b) replaces Grimes. Prod.: George Avakian.

NYC, July 15, 1963

RCA LPS (LSP) 2712, RCA 741-075

PPA5-5402 *All The Things You Are* — —

PPA5-5403 *Lover Man* — —

PPA5-5404 *Yesterdays* — —

Henry Grimes (b) replaces Cranshaw.

NYC, July 18, 1963

PPA5-5406 *Just Friends* — —

PPA5-5407 *At McKies* — —

PPA5-5408 *Summertime* — —

SONNY ROLLINS QUARTET

Sonny Rollins (ts), Paul Bley (p). Bob Cranshaw (b), Roy McCurdy (d).

NYC, January 17, 1964

RPA1-2902-7 *Blue 'n' Boogie* RCA (unissued)

✓ PAUL BLEY QUARTET: "Turning Point"

Paul Bley (p), John Gilmore (ts), Gary Peacock (b), Paul Motian (d). NYC, March 9, 1964

*Calls* Improvising Artists Inc. 37.38.41

*Ictus* —

*Ida Lupino* —

*King Korn* —

*Turning (Turns)* —

*Syndrome* (unissued)

*Around Again* —

*Ida Lupino* (alt. take) —

✓ PAUL BLEY QUINTET: "Barrage"

Paul Bley (p), Dewey Johnson (tp), Marshall Allen (as), Eddie Gomez (b), Milford Graves (d). Prod.: Paul Bley NYC, October 20, 1964

*Batterie* ESP 1003

*Ictus* —



*And Now The Queen* —  
*Walking Woman* —  
*Barrage* —

✓ JAZZ COMPOSERS ORCHESTRA: "Communication". Paul Bley (p), Eddie Gomez (b), Milford Graves (d), Steve Lacy (ss), Jimmy Lyons, John Tchicai (as), Mike Mantler (tp), Fred Pirtle (bs), Roswell Rudd (tb), Willie Ruff (fr-hn), Archie Shepp (ts).

NYC, December 29, 1964

*Roast* Fontana (S) 881.011 ZY

*Communication No. 3* (unissued)

Paul Bley (p), Steve Swallow, Kent Carter (b), Barry Altschul (d), Robin Kenyatta, Ken McIntyre, Jimmy Lyons (as), Bob Carducci (ts), Fred Pirtle (bs), Ray Codrington, Mike Mantler (tp), Roswell Rudd (tb). NYC, April 10, 1965

Fontana (S) 881.011 ZY

*Day (Communication No. 4)* —

*Communication No. 5* —

*Radio* (unissued)

*Locus Latin* —

✓ PAUL BLEY TRIO: "Closer"

Paul Bley (p), Steve Swallow (b), Barry Altschul (d). NYC, May 20 & Dec. 18, 1965

ESP (S) 1021, World Victor SMJ 7486,

*Ida (Lupino)* Explosive 538.117

*Start* — — —

*Closer* — — —

*Sideways In Mexico* — — —

*Batterie* — — —

*And Now The Queen* — — —

*Figfoot\** — — —

*Crossroads* — — —

*Violin* — — —  
*Cartoon* — — —

✓ PAUL BLEY TRIO: "Touching"

Paul Bley (p), Kent Carter (b), Barry Altschul (d). Prod.: Ollie Vestergaard.

Copenhagen, November 5, 1965

Debut 147, Arista/Freedom,

*Start* Trio PA 9712

*Touching* — — —

*Pablo\** — — —

*Both* — — —

*Mazatlan\** — — —

*Cartoon* — — —

✓ PAUL BLEY TRIO: "Ramblin'"

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). Prod.: Alberto Alberti. Rome, Jul. 1/66

BYG 529.313, Arista (S) 1901,

*Both* Red Records VPA 117

*Albert's Love Theme* — — —

*Mazatlan\** — — —

*Touching* — — —

*Ramblin'* — — —

*Ida Lupino* — — —

PAUL BLEY TRIO

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). Milan, August 29, 1966

*Butterflies* GTA di Cichellero (unissued)

*Mr. Joy* —

*Ending* —

*Seven* —

*Circles* ECM 1010

*Donkey* (unissued)

*Blood* —

PAUL BLEY TRIO: "Blood"

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). Holland, Sept. 21 & Oct. 4, 1966

*Blood* Fontana 883.911

*Albert's Love Theme* —

*El Cordobes* —

*Only Sweetly\** —

*Seven* —

*Mr. Joy* —

*Ramblin'* —

*Kid Dynamite* —

*Nothing Ever Was Anyway* —

*Pig Foot\** —

✓ PAUL BLEY TRIO: "In Haarlem"

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). Prod.: Wim Joh Kuiper.

Holland, November 4, 1966

*Blood* Polydor 623.258, Arista/Freedom (S) 1901

*Mr. Joy* —

PAUL BLEY TRIO

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). Prod.: Michael Cuscuna.

Prague, Czechoslovakia, Autumn 1966

*Ramblin'* Supraphon 0450102

✓ PAUL BLEY TRIO: "Ballads"/"Virtuosi"

Paul Bley (p), Mark Levinson (b), Barry Altschul (d). U. Of Pennsylvania, March 31, 1967

*So Hard It Hurts* ECM 1010

Gary Peacock (b) replaces Levinson.

Nola Studios, NYC, June 18, 1967

*Butterflies* I.A.I. 37.38.44

*Gary* —

same personnel, same place. July 18 or 28, 1967

**Ending** ECM 1010  
(Note: These sessions, of several months duration, were originally recorded for a projected double album of ballads on ESP).

PAUL BLEY TRIO: "Mr. Joy"  
Paul Bley (p), Gary Peacock (b), Billy Elgart  
Seattle, Washington, May 11, 1968  
Limelight LS 86060,  
2 42687 *Only Lovely* Mercury SMLW 21050  
2-42688 *Kid Dynamite* — —  
2-42752 *Nothing Ever Was Anyway* — —  
2-42690 *El Cordobes* — —  
2-42691 *Ramblin'* — —  
2-42692 *Touching* — —  
2-42693 *Blood* — —  
2-42694 *Mr. Joy* — —  
Gary ECM 1003  
*Big Foot\** — —  
*Albert's Love Theme* — —  
*Mr. Joy* I.A.I. 37.38.41  
*Kid Dynamite* — —

PAUL BLEY TRIO: "Canada"  
Paul Bley (p), Mario Pavone (b), Barry Altschul  
(d). Montreal, December 1968  
*Blood* Radio Can. Internat. Transcriptions 305  
*Nothing Ever Was Anyway* — —  
*Paul* — —  
*Pig Foot* — —  
*Touching* — —

BLEY/PEACOCK SYNTHESIZER SHOW:  
"Revenge: The Bigger The Love, The Greater  
The Hate". Annette Peacock (e-vb, vcl, synth),  
Paul Bley (Moog synth, RMI e-p), Perry Robinson  
(e-cl), Glenn Moore (b), Lawrence Cook  
(d). NYC, April 6, June 2, Nov. 3, 1969  
Polydor (S) 244.046, (S) 2425-043, (S) PD 5054  
*The Cynic* — — —  
*Climbing Aspirations* — — —  
*Daddy's Boat (A Baby's Lullaby)* — — —  
Annette Peacock (vcl, synth), Paul Bley (RMI  
e-p), Gary Peacock (e-b), Barry Altschul (d).  
*Dreams* — — —  
Annette Peacock (vcl, synth), Paul Bley (RMI  
e-p), Richard Youngstein (b), Steve Haas (d,  
e-cymb).  
*Mr. Joy* — — —

✓ THE PAUL BLEY SYNTHESIZER SHOW  
Paul Bley (ARP synth, RMI e-p, p on -1),  
Richard Youngstein (b), Steve Haas (d). Prod.:  
Orrin Keepnews NYC, December 9, 1970  
*The Archangel* Milestone MSP 9033  
*Parks* — —  
*Circles-1* — —  
Glenn Moore (b) replaces Youngstein.  
NYC, January 21, 1971  
*Mr. Joy* — —  
*Gary-1* — —  
*Nothing Ever Was Anyway* (1st chorus) — —  
Frank Tusa (b) & Bob Moore (d) replace Moore  
& Haas. NYC, March 9, 1971  
*Snakes* — —  
*Nothing Ever Was Anyway* (rest of  
the piece) — —

ANNETTE PEACOCK: "I'm The One"  
Annette Peacock (vcl, claviers, vb), Paul Bley  
(synth, p), Glenn Moore (b), Lawrence Cook  
(d). RCA Studios, NYC, 1971  
*Blood* RCA LSP 4578  
*Gesture Without Plot* — —

PAUL BLEY/ANNETTE PEACOCK SYN-  
THESIZER SHOW: "Improvise"

Paul Bley (synth, claviers), Annette Peacock  
(synth, claviers, e-b, vcl in -1), Han Bennink  
(d). In concert, Rotterdam, early 1970  
*Improvise\** America AM 6121  
*Touching-1* — —  
*M.J.-1* Freedom 2383-105  
*Gargantuan Encounter* — —

PAUL BLEY/ANNETTE PEACOCK SYN-  
THESIZER SHOW: "Dual Unity"  
Paul Bley (synth, el-p), Annette Peacock (p),  
Mario Pavone (b), Lawrence Cook (d, e-cymb).  
Espace Cardin, Paris, Nov. 16, 1971  
*Richter Scale* Freedom 2383-105  
*Dual Unity* — —

✓ PAUL BLEY: "Open, To Love"  
Paul Bley (solo piano) Oslo, Sept. 11, 1972  
*Closer* ECM 1023  
*Ida Lupino* — —  
*Started* — —  
*Open, To Love* — —  
*Harlem* — —  
*Seven* — —  
*Nothing Ever Was Anyway* — —

✓ PAUL BLEY & SCORPIO: "Scorpio"  
Paul Bley (ARP synth, Fender & RMI e-p, p),  
David Holland (b), Barry Altschul (d).  
Prod.: Orrin Keepnews  
NYC, October 22 & November 24, 1972  
*El Cordobes* Milestone MSP 9046  
*Capricorn* — —  
*King Korn* — —  
*Dreams* — —  
*Syndrome* — —  
*Gesture Without Plot* — —  
*Ictus* — —

✓ MARION BROWN: "Sweet Earth Flying"  
Marion Brown (ss, as), Muhal Richard Abrams  
(org, el-p, p), Paul Bley (org, el-p, p), James Jef-  
ferson (b, e-b), Steve McCall (d, perc), Bill  
Hassan (perc, vcl). Boston, May 7&8, 1974  
*Sweet Earth Flying, Pt. 1* Impulse AS 9275  
— 3 — —  
— 4 — —  
— 5 — —  
*Eleven Light City Pt. 1* — —  
— 2 — —  
— 3 — —  
— 4 — —

✓ PAUL BLEY DUO: "Paul Bley/NHOP"  
Paul Bley (p, e-p), Niels Henning Orsted Peder-  
sen(b). Copenhagen, June 24, 1973  
*Meeting\** SteepleChase SCS-1005  
*Mating Of Urgency\** — —  
*Carla\** — —  
*Later* — —  
*Summer\** — —  
*Gesture Without Plot* — —  
Same  
*Olhos De Gato(Eyes Of The Cat)* — —  
*Paradise Island\** — —  
*Upstairs\** — —

PAUL BLEY: "Alone Again"  
Paul Bley (solo piano) Oslo, Aug. 8&9, 1974  
*Ojos De Gato* I.A.I. 37.38.40  
*Ballade* — —  
*And Now The Queen* — —  
*Glad* — —  
*Lovers* — —  
*Dreams* — —  
*Explanations* — —

JACO PASTORIUS/ PAT METHENY/ BRUCE  
DITMAS/ PAUL BLEY  
Paul Bley (e-p), Pat Metheny (e-g), Jaco Pastor-  
us (e-b), Bruce Ditmas (d).  
NYC, June 16, 1974  
*Vashkar* I.A.I. 37.38.46  
*Poconos\** — —  
*Donkey* — —  
*Vampira\** — —  
*Overtone* — —  
*Jaco\** — —  
*Batterie* — —  
*King Korn* — —  
*Blood* — —

✓ PAUL BLEY/ JIMMY GIUFFRE/ BILL CON-  
NORS: "Quiet Song". Paul Bley (p, e-p),  
Jimmy Giuffre (cl, ts, fl), Bill Connors (g).  
*Solo* (1) I.A.I. 37.38.39  
*Duet* (1) — —  
*Play Blue* — —  
*Clarinet* (1) — —  
*Yeah Guitar* — —  
*Carol* — —  
*Trio* — —  
*Goodbye* — —  
*Laurent* — —  
*Quiet Song* — —  
(1) Paul Bley does not play.  
Paul Bley (Fender e-p), Bill Connors (e-g), John  
Lee (e-b), Gerry Brown (d). Same place & date.  
*Please Don't Ever Leave Me* I.A.I. unissued

BLEY/PEACOCK DUO  
Paul Bley (p), Gary Peacock (b)  
Concerts, Japan July 1976  
(Titles unknown) I.A.I. unreleased

✓ PAUL BLEY/ GARY PEACOCK/ BARRY  
ALTSCHUL: "Japan Suite". Paul Bley (p,  
el-p), Gary Peacock (b), Barry Altschul (d).  
Japan, July 25, 1976  
*Japan Suite\** I.A.I. 37.38.49

✓ LEE KONITZ/PAUL BLEY/BILL CONNORS:  
"Pyramid". Lee Konitz (as, ss), Paul Bley (p,  
el-p), Bill Connors (g, el-g). NYC, June 11, 1977  
*Pyramid* I.A.I. 37.38.45  
*Out There* — —  
*Talk To Me* — —  
*Tavia* (1) — —  
*Longer Than You Know\** — —  
*Play Blue* — —  
(1) Paul Bley does not play.

✓ PAUL BLEY: "Axis"  
Paul Bley (solo piano) NYC, July 1-3, 1977  
*Axis\** I.A.I. 37.38.53  
*Porgy* — —  
*Music Matador* — —  
*El Cordobes/Please Don't Ever Leave Me* — —

JIMMY GIUFFRE/ LEE KONITZ/ BILL  
CONNORS/ PAUL BLEY: "IAI Festival"  
Paul Bley (p), Jimmy Giuffre (ss, fl).  
San Francisco, May 19, 1978  
*Enter, Ivory* I.A.I. 37.38.59  
(Four other tunes featuring Jimmy Giuffre  
with Lee Konitz and Bill Connors; Bley plays  
on *Enter, Ivory* only).

Discography compiled by Ib Skovgaard  
Peterson and Laurent Goddet, with the kind  
assistance of Paul Bley; it originally appeared in  
*Jazz Hot*.

At the time of his death last year Larry Dubin had been a drummer in Toronto for about 25 years. He enjoyed the spotlight only twice, once as the leader of the Big Muddys, a dixieland band which played from 1963 to 1966 and again in 1968 at the Ports of Call, and once more as the percussionist of the CCMC, the "free music orchestra" of which he was a founder in 1974. It was with the CCMC and related groups in Toronto that Dubin found his place in music.

The interview from which the following text is excerpted was held on December 30, 1975, in Dubin's bachelor apartment on the 11th floor of a downtown Toronto highrise. By then he had taken his "funny" drum set out to play free music publicly for only a year or so — even though his personal interest and private involvement went back some 15 years — with the CCMC, the Artists' Jazz Band, the Avant Garde Jazz Revival Band and once, in concert, with pianist Don Pullen.

Lawrence Jacob Dubin was born February 4, 1931 in New York. His father, Maurice Dubin, had emigrated from Russia to Canada in 1924 and played violin in the Montreal Philharmonic and saxophone and clarinet in dance bands. In New York the elder Dubin was a member of the Manhattan Symphony and of one of Vincent Lopez's hotel orchestras. Two months after his son's birth he moved to Cochrane, a small town in Northern Ontario, where he operated a department store. In 1958 he moved to Kingston, Ontario and was a member until 1978 of the second violins of the city's symphony orchestra.

"My first exposure to music was the usual — my father practising and playing. The classical thing. And the radio, which was the pop music of the day: the Andrews Sisters, the Ink Spots, and the big bands, Artie Shaw and the Krupa band.

"I always wanted to be a drummer. When somebody talks to me about getting the call being a priest or whatever — it was *that* kind of thing. I just knew the first time I ever saw a drummer; it wasn't hearing him, it was the visual thing with me, *seeing* him. It was Gene Krupa. I saw him in a movie and from then on I knew I wanted to be a drummer.

"I didn't have any drums but there was a band up in Cochrane, The Serenaders — that band is still going, as a matter of fact — and, during the war, the drummer was in the air force. There were some drums around so I played with The Serenaders for six months, maybe a year. Just with sheer guts, no talent. Not a question of talent; a lot of will, I suppose. I didn't even know how to set the drums up properly.

"The first time I ever sat down at a set of drums, I just sat down and put them that way [with the bass drum and hi-hat reversed] by not knowing any better. And they felt right. I remember coming to Toronto and going to the Mercury Club and seeing Alex Lazaroff — he was the first drummer I ever saw live — and I noticed something different. It took me a couple of hours to understand what the hell the difference was.

"I'm left-footed and right-handed. I can play the other way too; I started to develop that so I could play on somebody else's set. I could

make the adjustment completely, but I've kept it this way for a specific reason. I find I can get more out of it, some different things.

"I always wanted to come to Toronto to get into the drumming thing. I met some guys up north, some musicians who came up from Toronto. I came down to Toronto [in 1952] and hung around with them. There was a black club over on College Street, the Porter's Club, and these guys used to play there. There was Jack Dale who played piano, and a bass player named Al Mercury — he was the black guy; he was the reason we went there. I just hung around, got a pair of brushes and started playing on a record cover. It was a kind of bebop band. It was interesting too, because it was Jack Dale's music. I remember the names of the tunes, like *Isometric*. And this was way back. We were all 20 or 21... I don't think we were that good; we were enthusiastic.

"I hadn't been playing drums very long when I played with Muggsy Spanier at the Colonial Tavern one Saturday afternoon. This was around 1954. I was hanging out with a friend of mine, a drummer, and Barrett Deems [Spanier's drummer]. I'd been hanging around Barrett that week, and he got sick and had to go to St. Mike's [Hospital] which was just across the street.

"They said 'Come up and play'. I didn't want to, I was terrified — I'd only been playing about a year.

"I said 'No! I can't go up and do that!'

"Truck Parham, the bass player, said 'How many beats in a bar?'

"I said 'Four'.

"He said 'That's all you gotta know'.

"So I went up and played the afternoon and I went to London, Ontario with them and played the Monday at Campbell's Tavern. And that's how I got into playing dixieland. Because I'd never even really heard it before, you know. I was raised on big bands.

"I went to Texas for a little while with a saxophone player, George Moss, who lived here for a year. He was from Dallas. I played there in his quintet, which was a bebop band. He played like Art Pepper. Then I came back to Toronto and gigged around — I worked with Jimmy Namaro, the vibraphone player for a little while [around 1957] and George Arthur, a fine guitar player [in 1959], and just scuffled here and scuffled there until I got mixed up with Mike White [the cornetist whose Imperial Jazz Band was the main dixieland band in Toronto in the late fifties and early sixties] at the Westover Hotel.

"I worked there with [trombonist] Bud Hill before I went with Mike White. I was going to work with [clarinetist] Cliff McKay there — the other drummer was leaving and I got the gig — so I went down to set up my drums. Cliff McKay came in and told us we had got our notice, we weren't staying. I was packing up and on my way out — it's like a movie, a B movie — when Bud Hill came in. His band was taking over and he needed a drummer.

"Mike White was looking for a drummer while I was with Bud Hill; Mike was coming back to the Westover. I played the latter half at the Westover with him, and also when he played at the Park Plaza [summer of 1960] and at Sterio's, the club that he opened [in December 1960 for a few months].

"I'm a mainstream dixieland player, I'm not a traditionalist. I've always like dixieland with modern rhythm sections, unless they're New Orleans players. Then I find there's some inventiveness in the playing; most of the other playing I've heard, even with good bands, I've found very cliched. When I played at the Westover I heard people like Paul Barbarin, who was a very inventive player. George Wettling [to whom Dubin has been compared as a dixieland drummer] and I were good friends. He was an inventive player, George. The way I play dixieland, it's swing.

"Like everything else that ever happened to me, the Big Muddys were a fluke. I never got a band together to go out and get work. I just happened to be playing at a club where someone came in and knew that I was associated with jazz.

"He was opening a club — it was the Ports of Call — and he said 'Listen, we need a band, can you get a band together? We're auditioning a couple next week.'

"The guy who told me this was the architect. He was pretty stoned at the time and I didn't believe him. Then it was Saturday night and he came in again. 'Have you got your band together yet? The auditions are at two tomorrow afternoon.' And I hadn't got a band together. So I got on the phone and called the guys I could get, who were most of the guys who ended up in the band, except one or two.

"I remember the audition. There was Paul Grosney. He was auditioning with Jimmy Coxson, Murray Ginsberg — the so-called CBC heavy dixieland players. And here we were. But I heard them, it's funny, I remember hearing them play. Good players, but they were imitating the music in a way. We just went and played one tune, *Honeysuckle Rose*.

"I said 'Let's just play the shit out of this thing, inside and out'. So we played and we had a ball. Then we played about eight bars of *Basin Street Blues* and he said 'That's enough'. We all thought he didn't like it. He called me over after and took me into the Last Chance Saloon, which had no roof on it. He asked me 'How do you like it?', not saying anything about the gig. I said 'Yeah, I guess it looks fine'. I didn't know; he was the architect, he could see it. And when we went back in he said something like 'How about six weeks to start?'

"We started January 15, 1963 and we stayed there for three years. Paul Chandler was the trumpet player, Bob Livingstone the trombonist [Alf Jones played the first half year]. Ian Bargh played piano [at some point George Robb and Daryl Aitken were also in the band], Don Simmons, clarinet. Stan Zadak played bass for awhile, then there was Russ Grant, Howie Morris.

"Occasionally, two or three times, I've gotten the Big Muddys together again for short periods. The rest of the time I'd stay in hiding. I've been very fed up with the dixieland thing. After I left the Ports of Call I had a lot of hassles with club owners. I just couldn't take it anymore so I dissolved the whole thing. They wanted me to add a banjo and I don't like banjos myself. [Nevertheless, after the first year, John Sherman and then Jake Turner played banjo or guitar with the Big Muddys].

"Once a year I get a phone call from some-

body to put a band together — when they're looking down the list and they can't get the Metro Stompers or Trump [Davidson], somebody remembers my name. So I get a call. Last year I could have done six weeks at a place. But I'm not interested in the music anymore. I mean I *like* it, it's not that... the *only* thing I'm interested in now is my own thing.

"I've been developing what I'm doing now for a long time and I've never thought about making a living at it. I'd be a musician whether I made money or not. Consequently I got fed up with the music scene.

"I did some commercial gigs: I worked at a Holiday Inn for a year with an organ player you know, Top 40 stuff — and I used to work quite frequently with a society piano player, Bill Butler. I worked with him about a year and a half ago, went out on the road for awhile to make some money. To save some money, that was *always* the objective — I just wanted to be a jazz musician, but more than even wanting to be a jazz musician, I wanted to be the musician *I* wanted to be.

"If somebody calls me and I'm not doing anything, then sure, I'll go and do it. It's money. I must say I don't enjoy it that much anymore. I used to. I used to enjoy everything. I used to really get off on going out and

playing a polka gig. This music has spoiled me for everything pretty well that way."

A month after this interview, the CCMC opened The Music Gallery and Dubin subsequently devoted himself exclusively to "this music". There were twice-weekly concerts at the gallery, the CCMC's tours across Canada — the first in 1976 with a trio completed by Bill Smith (reeds) and Michael Snow (piano and trumpet) and then in 1977 with the full ensemble of Snow, Nobuo Kubota (reeds), Peter Anson (guitar), Casey Sokol (piano) and Al Mattes (bass) — several records in related contexts, and reviews which made special mention of his playing.

To free improvisation, which had given Dubin leave from having to play time, he brought a style based on the melodic potential of the drums. (Logically, he also began playing marimba). He became an equal voice alongside the horns, the pianos, the guitar and the bass. No longer a part of the "rhythm section", he played a kind of counterpoint to the essentially linear music of the CCMC, guiding, shaping, shading and filling in the ensemble.

Word of his playing began to spread beyond Canada, and Dubin's first opportunity to follow his growing reputation was to come with the CCMC's first European tour. It was not to be. He was suffering from an incurable leukem-

ic disease and died April 25, 1978, the day that the CCMC left for Manchester, England.

His early and obvious enthusiasm for "this music" never waned.

"The music I'm playing now — I'm playing it better I hope — has been a part of my life since 1960. There were times when I played with a dixieland band — when I had my own band — they didn't like it, but I would play free once in a while. I would weave in and out of the time structure, out where the front line plays, and still play rhythmically.

I never discovered this music by listening to Americans or anything like that. I had never in my life heard of Anthony Braxton or whoever until about a year or so ago. The only influence I've ever had in music, other than my own ears, I can honestly say is Charlie Parker. I liked his music; it was something that grew in me. That was my influence.

"My other influence is Mike Snow. We played together for years in dixieland bands. We used to play free in the rhythm section sometimes. Terry Forster, the bass player, was part of that scene. Mike Snow influenced my life. When we were on the road [with Mike White] we would talk, and he would accept what I was all about and how I thought. This goes beyond music to what I am personally. I write a little bit, but nothing to do anything with, or to show anyone. Once or twice I mentioned it to him and, one day, he looked at it. He could see what I was doing; he saw *more* in it than I did. The thing is, I finally met someone who had some eyes. Who said to me 'Go ahead and do what you're doing because it's ok'. So I did.

"There wasn't any particular inspiration to play this way, it's just the way my head went. The drums to me are a melodic instrument. The way I practise is with the radio — you can put on CHUM-FM [a Toronto rock station] and I can practise with it. And I can practise with the sounds out there, outside. I just apply my time to what's going on.

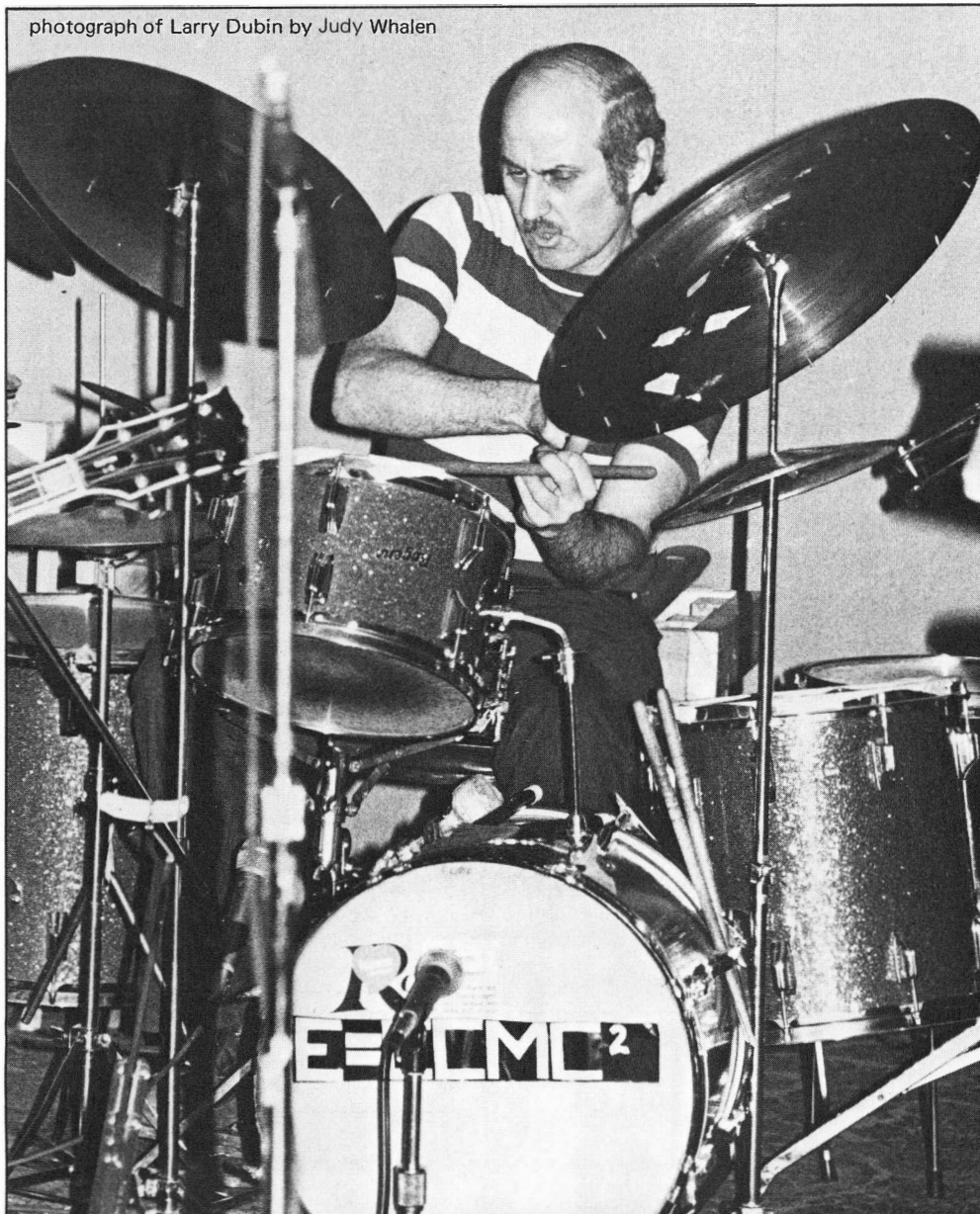
"I had a lot of fights with myself about whether or not to continue. I just liked doing it. It was fun — it still is — it's a challenge and it's interesting. You can be yourself everyday.

"I've always been low key about it because there wasn't anywhere to go with it anyway. Now there seems to be. We're playing. I'm playing with people. I'd have done this 10 or 12 years ago if I had met somebody else.

"One day, just a year and a half ago, Doug Willson [a bassist professionally and saxophonist privately] was sitting in this chair — we had talked a lot before and we'd been on gigs together — while I was practising. He suggested that we get together at his place and play. And in a way, that's how I got active on the scene. We got together every day for a year and played. Just him and I, saxophone and drums; sometimes we'd get a bass player to come up. One day I asked him 'Why did you ask me to come up and play?' and he said 'Because I was at your place one day and I noticed the way you were practising and the way you were playing; I could hear that what you're into is something different.'

"A lot of people don't realize what free music is. It frightens them in a way. Sure, because the sounds are strange; I can understand that. But the same thing that's going on is going on in other music. Except that the rhythmic thing is different. Dixieland music is the same in a sense. It's interwoven music

photograph of Larry Dubin by Judy Whalen



too: the trumpet plays the melody and the clarinet and the trombone are playing in and out of it.

"The quality of this music is definitely high and the structure is more improvised than any music I've heard anywhere else. All the Americans I've heard so far — as I've said, I've heard these names only in the last year and a half — the music is good, the musicianship is excellent, but I notice that it's not freely improvised.

"Up here, all the music that is being played by the CCMC and the Artists' Jazz Band is right off the top of your head. That's the way it works, and that's what's important about the music. We could be clever — and we might do it sometimes — we might write a little insert like Leo Smith does, for instance. I watched how they do it; they write these very clever passages and Leo will say 'number two' or 'number one' or he'll shake his left elbow and that means 'Alright, in four bars we jump in and play the 16-bar passage'. OK. That's what he might want. But that's not free music.

"We [the CCMC] stay away from that. We've talked about doing it at times and there has always been an argument. 'No, forget it. Let's not.' And that has made the music going on here very unique. Very much so. It's a different kind of music. Of all the records I ever hear on the radio or in the store, I just know our music is different.

"I notice with the drummers — just what I've heard in person — they're all great players, it's not that, but I notice little things that they do that I didn't think they *would* do. This is a technical thing. The cymbal playing, for example. From what I've heard, there's not much riding with the cymbals. They all play on the drums. I've noticed it with Andrew [Cyrille], [Paul] Maddox and Phillip Wilson. They don't use the set the way I would have thought they might. A couple of times I've seen them and they don't know *how* to use the set that way. That kind of surprises me, because they're very heavy players in a sense.

"It goes back to this thing that we're always in awe of what goes on south of the border, and we're neglected because we're not from there and we *can't* be good. But now I notice the difference and the difference is marvelous. I notice it more and more all the time. And I hope a lot of the people who are involved in free music realize it too. Sometimes I find they don't.

"I mean, I respect a musician as a musician and for his music. But I'm not in awe of anybody.

"Either you play or you don't."

## A LARRY DUBIN DISCOGRAPHY

### THE BIG MUDDYS

Dubin (drums), Don Simmons (clarinet), Paul Chandler (trumpet), Bob Livingstone (trombone), Ian Bargh (piano), Russ Grant (bass), John Sherman (banjo/guitar).

Toronto, June 1964

*Last Chance Rag* Capitol T 6074 (out of print)  
*Do You Know What It Means* —  
*Battle Hymn Of The Republic* —  
*South* —  
*Just A Closer Walk With Thee* —  
*South Rampart Street Parade* —  
*Muskrat Ramble* —

*Hello Dolly* —  
*Yellow Dog Blues* —  
*Original Dixieland One-Step* —  
*St. James Infirmary* —  
*Panama* —  
*Lessee Trombone* —  
*At The Jazz Band Ball* —

### CCMC

Graham Coughtry (trombone), Nobuo Kubota (soprano, alto, tenor, baritone saxes), Bill Smith (soprano sax), Michael Snow (trumpet, piano, electric piano, synthesizer), Casey Sokol (piano, electric piano, trumpet), Peter Anson (guitar, kettle harp), Al Mattes (electric bass, bass, clarinet, euphonium, guitar, theremin), Larry Dubin (drums, marimba).

VOLUME I Toronto 1976  
*Your First Bicycle* Music Gallery Editions  
 MGE 1 (out of print)

*Fool Moon* —

VOLUME II Toronto 1976

*23APR76* MGE 2  
*16JUL76A* —  
*16JUL76B* —  
*22JUN76* —  
*4JUN76* —

VOLUME III Toronto 1977

same personnel omit Coughtry, Smith  
*October Fourth* MGE 6  
*September Twentieth* —  
*June Seventh* —

LARRY DUBIN and the CCMC  
 same personnel as Volume III, Toronto 1976-78

*Larry's Listening* MGE 15  
*Upon Arriving* —  
*A Postponement* —  
*Circuitry* —  
*Down The Street* —  
*Yourself Elsewhere* —  
*Radio In A Stolen Car* —  
*Silky Times* —  
*Back To Timmins* —  
*Uncalledforness* —

### VIC D'OR: 33/3

Victor Coleman (reciting his own poetry), Alan Mattes (bass), Larry Dubin (drums, marimba); different personnel on other tracks.

Toronto, January 11, 1978

*Asymptote* MGE 11  
*Masturbation Ramble* —  
*Rand McNally Ramble* —

### FILMOGRAPHY

#### "TORONTO JAZZ"

Alf Jones Quartet (Jones trombone, Michael Snow piano, Terry Forster bass, Larry Dubin drums); Lenny Breau Trio, Don Thompson Quartet. Toronto 1964. (Producer: Don Owen, National Film Board).

#### "HANDSFILM" (soundtrack)

V. Eric Cadesky (bassoon), Larry Dubin (percussion), Bill Smith (alto saxophone and clarinet), Casey Sokol (piano), Richard Teitelbaum (piano), Andrew Timar (percussion). Toronto 1976 (Prod: Marvin Green, Pablo Franconi).

## ARTICLE BY MARK MILLER

# QUARK



## THE FIRST THREE QUARKS.....

### KARL BERGER & ED BLACKWELL

#### "Just Play"

#### QUARK 9996

duo concert improvisations on original compositions (1976).

Side A - vibraphone & drums

Side B - balafon & osi-drum

### STEVE LACY

#### "Crops"

#### QUARK 9998

Side A - solo soprano saxophone improvisations recorded in concert, Montreal 1976.

Side B - *The Woe* (1973) - an original suite (about war) featuring Steve Lacy soprano saxophone, Steve Potts alto saxophone, Irene Aebi cello & voice, Kent Carter double bass and Oliver Johnson drums.

### DEREK BAILEY

#### "Domestic & Public Pieces"

#### QUARK 9999

#### solo guitar improvisations

Side A - acoustic at home (1976)

Side B - electric in concert (1975)

List price \$7.98.

Write for news of new releases and other labels that we handle.

### QUARK RECORDS & BOOKS

PO Box 213

Princeton Junction

NJ 08550 USA



"*Barrelhouse* proves that I was right in putting my confidence in Muggsy Spanier on the subject of Jess Stacy. Muggsy had informed me that there was in Chicago an extraordinary white pianist named Jess Stacy, whom only Earl Hines could surpass. Muggsy had told me this in a tone which one couldn't doubt, and since then I never wrote an article on hot pianists without mentioning that in Chicago there was an incomparable pianist, Jess Stacy, with whom one had to reckon. In 1936 *Barrelhouse* appeared, and I see that Jess Stacy is an even more formidable musician than I could have imagined." — Hugues Panassie, *Jazz Hot*, no. 9 June 1936.

For the sake of accuracy, I add that Hugues had far less regard for Stacy's playing after the five months he spent in New York in 1938/39. But it was his enthusiasm which made me listen to the pianist in 1936. I caught fire at once and since then I have never stopped enjoying his music. In fact, as time went by I came to understand him better and better and, as a result, my admiration increased with the years. It was Hugues Panassie's right to have less consideration for Jess Stacy from that time on, and to say so. It is also my right to count Stacy among my very favourite musicians. I have bought all his records and put them on cassette and have therefore always stayed in close contact with his music.

Jess Stacy freely admits having listened nights and nights to Earl Hines, Bix Beiderbecke and Louis Armstrong — his main influences. This happened back in the 1920s, in Chicago. The resemblance between Hines and Stacy has been pointed out often — a bit too often, I think. Sure enough, there are the little tremolo-vibratos at the end of key phrases, the easy-flowing tenth chords in the left hand and the rapid, full right-hand chords — and these important devices Jess undoubtedly got from Earl Hines. This can best be heard when one compares Earl's eight solos made for QRS and the four he cut for Okeh (all twelve in 1928) with Stacy's earliest work, *Barrelhouse* and *The World Is Waiting For The Sunrise*, recorded in November 1935. However, there the resemblance ends. There are none of those daring rhythmic flights which Earl shows off so often that they have been named the most characteristic features of his style — and the chords in the left hand played by the two men are entirely different (the Bix influence on Stacy sets him apart from Hines harmonically). Then there is a directness in Stacy's playing which is in total contrast to Hines' tricky and often downright difficult (to understand) passages — here and there — which are to be found in all his records irregardless of period. To completely understand Earl Hines' music takes as much effort from the listener's side as to fully dig Art Tatum's playing. This hasn't been mentioned anywhere — to my knowledge — but it is the truth. I have had the experience myself and have discovered that a lot of people had to go through the same development I did. But few were aware of the fact that, for a long time, they thought that they understood Earl's music while they only dug a few more or less exterior points in his playing, such as the rhythmic excitement and some of his audacious ideas. But only after years did they get at the very essence of Earl's style. However, it has always been as fashionable to claim that Earl Hines could be understood by every righteous jazz-



## JESS STACY

lover as it has been fashionable to admit that most of Tatum's more complex works were kind of difficult to absorb.

So far there are four different periods (musically speaking) in Jess Stacy's life: born on August 11, 1904 (not August 4, as has been published in all the reference books so far), there were the years of struggling (from circa 1920 on) with different groups on the Mississippi riverboats and in Chicago. Tough times and tough living and tough playing. That's where and when Jess shaped his style. In the summer of 1935 period number 2 started: travelling with Benny Goodman (35-39), Bob Crosby (39-42), Goodman again (42-44), Tommy Dorsey (five months from late 44 to spring 45), with his own band (45-46, about one year — a

failure, dogged by bad luck), six more months with Goodman, then Jess started another big band with which he was no luckier than with the previous one... had to disband again. After working with Billy Butterfield's orchestra (small group), Jess Stacy moved to California where he started to appear as a solo attraction in clubs and cocktail lounges. That was period number 3 and it lasted until 1963 when Jess took a day job at Max Factor's mail room and made himself available for occasional gigs only. Fortunately, this was not the end of Jess Stacy, pianist extraordinaire. He was hired for the Newport Festival (in New York) in 1975, made an incredibly favourable impression and recorded two LPs for Chiaroscuro, one a solo album, the other a

trio with Bud Freeman and Cliff Leeman. That was period number 4 so far and I hope it will not end with those two concerts and two records.

Jess Stacy has recorded very plentifully. It would be impossible to enumerate only half of his best records (he never plays badly). So I have to limit myself to my own favourites: *Barrelhouse, The World Is Waiting For The Sunrise* (3 takes: the original English Parlophone, the American Decca (both reissued on LP), and the one on Swaggie S1248), his beautiful interpretations of Bix Beiderbecke's compositions in 1935 (Parlophone), 1939 (Commodore) and 1950 (Columbia), *Madhouse, Big John Special* with Benny Goodman (reissued on French RCA) and, especially his fantastic solo on Goodman's *Sing Sing Sing*, played at the Carnegie Hall concert in 1938. All his solos on Commodore are absolutely fabulous and it is to be hoped that Milt Gabler will include them all in his reissue program. On top of these belong *Ecstasy, The Sell-Out, Ramblin', Complainin'* (a strange thing: this is a blues, credited to Stacy and recorded in 1939. In 1958, Luckey Roberts recorded *Complainin'* for Good Time Jazz. This not only bears the same title as the Stacy opus but has the same melody and is credited to Roberts!), *Ain't Goin' Nowhere, You're Driving Me Crazy* and *After You've Gone* (not mentioned in Rust).

And then there are the eight numbers which Harry James recorded for Brunswick in 38 with Jess and a band borrowed almost entirely from Count Basie (Herschel Evans, Jo Jones, Walter Page etc.). Attention: Tom-36 has a different take of *One O'Clock Jump* than Tax m-8015 (Herschel Evans and Jess Stacy take very different solos and so do Harry James and Vernon Brown). The Tax has two takes of five numbers and contains 13 tracks.

Stacy shines on various sessions with Lionel Hampton, all on RCA and all reissued by Jean-Paul Guiter. *Buzzin' 'Round With The Bee*, one of the greatest records I know (from Lionel's breath-taking solo to the *Birmingham Breakdown* riffs at the end) has sparkling work from Stacy.

Bob Haggart wrote perfectly fitting arrangements around some of Jess' original Commodore solos and the Bob Crosby orchestra recorded them again with Jess as the central figure: *Complainin', Ain't Goin' Nowhere, Ec- Stacy*. In general, Stacy is featured much more with Crosby than he was with Goodman and it is obvious, that (as he repeatedly said) he enjoyed working in that band. *Burnin' The Candle At Both Ends* is another great record. These have all been reissued on Coral, Decca or Ace Of Hearts. The famous Bud Freeman Trio records (with Jess and George Wettling) have all been reissued on a double album, Atlantic SD2-309, together with some of the best band-sides which were made for Commodore under Eddie Condon's name. Stacy was not on all of these sessions but on those where he was present he played with an incredible vitality and inspiration (*Life Spears A Jitterbug*).

In 1945 the only two sides Jess made with his first big band were recorded. French RCA reissued them both. In my opinion *Daybreak Serenade* is a masterpiece with Stacy's piano even more moving than usual and, as Hugues Panassie pointed out, very much influenced by Louis Armstrong (RCA 741103, Black & White Vol. 95).

The three sides Jess cut for Capitol in 1945 and the eight interpretations he played in his "Piano Moods" for Columbia in 1950, are similar in mood — a more consummate Stacy than hitherto but ultimately just as successful musically. The inclusion on both dates of guitarist George Van Eps — an artist very highly rated by most white American jazzmen — gives a different cachet to these eleven numbers. Van Eps is again present on the eight titles which Stacy (again with a quartet) waxed for Brunswick in 1951 but he is less prominently recorded and Jess' piano cuts through more sharply than on the two previous dates. Some of these interpretations are masterpieces: *You Took Advantage Of Me, I Can't Get Started, Stars Fell On Alabama, Fascinating Rhythm, Oh Baby* etc. They have been reissued on Swaggie S1248. Also on this record are three re-makes of 1939 Commodore solos plus another blues, *Boo-Boos For Bob* (all with Nick Fatool on drums, a first-rate time-keeper); all are excellent with Jess totally renewing the old records — they just serve as points of departure for his new conceptions of the basic melodic ideas.

Then there are also *Barrelhouse, The World Is Waiting For The Sunrise*, the 1939 recording of Bix's *In The Dark and Flashes and Burnin' The Candle* by the Bob Crosby orchestra. American Brunswick contains the same twelve first tracks mentioned. Both pressings are extremely good.

In 1955, Jess was hired to be part of the Goodman band, appearing in the "Benny Goodman Story" movie. He and Benny had rarely been on the same wavelength (despite their several long associations - the respect was musical rather than personal) and during one of the first rehearsals there was some misunderstanding and Mr. Stacy walked out, telling Mr. Goodman the (now) classic: "Goodbye, Mr. Chips!" And that was it. There is no Jess Stacy in that film. However, Atlantic wished to cash in on the publicity for the name "Goodman" generated by the film and approached Jess to record an LP, "Tribute to Benny Goodman - Jess Stacy and His Famous Sidemen", which he did. Four splendid solos with rhythm accompaniment: *I Must Have That Man, You Turned The Tables On Me, Gee Baby Ain't I Gode To You and Blues For Otis Ferguson* (a fine writer, long deceased, who dug Teagarden, Stacy, Pee Wee Russell and Bix and who wrote very true-to-nature articles about them. Since he was a well-known writer, Otis Ferguson got his articles published in the widely read magazines in America and consequently reached a far larger public than was usual in those days, when jazz lived underground).

The rest of the "Tribute" are band sides, the tunes associated with Goodman, played by a flamboyant Ziggy Elman (his last date, I believe), one trombone, three saxes, Jess and the rhythm section. Excellent throughout. London 15012 - or Atlantic 1225

Steve Allen was responsible for the very good (but under-publicized, alas!) LP on Hanover 8010, made in 1959. The bass player is Morty Corb and the drummer is Nick Fatool. Some blues — which Stacy plays so well and in such a personal way (*St. Louis Blues, Evil Old Man, Memphis Blues, Tin Roof Blues, Steve's Blues, Old Ideas, New Ideas* — and each having its own cachet!) and some fine standards such as *I Can't Believe That You're In Love With Me, Can't We Be Friends* etc., make another wonderful Jess Stacy album.

Perhaps I'm prejudiced, but Jess' latest album, "Stacy Still Swings" (Chiaroscuro 133), is - right now and for about the last eight months - my favourite of all his records. Jess Stacy was always a very clean pianist. Owing to the fact that he played very little in the last five or six years, his playing is now less immaculate. There are occasional mistakes in the treble, and knowing his whole recorded output so well, of course I hear every mistake he makes. But if his playing is less satisfying from a technical point of view, it has, if anything, *increased* in depth and feeling! *How Long Has This Been Goin' On, Doll Face, I Would Do Anything For You and Miss Peck Accepts (Mr. Stacy's Proposal* - Patricia Peck is Mrs. Jess Stacy) are wonderful performances. I have now so many records that it is not possible, as a rule, to play the same one so often that it gets worn out. But I managed to wear out this record — and this despite the fact that I recorded it on cassette so that I can take it everywhere I go! Guess I must like this album....

I haven't insisted enough on the great beauty of Jess Stacy's chords. They are full, rich, clear and delivered with a firm, definite touch. There is nothing mysterious about his chords. Any listener with a good and trained ear will never be in doubt as to whether Stacy made a mistake or whether he played this or that dis-chord "because he wanted it that way for effect". With Jess Stacy one can be certain that if his music doesn't come out beautiful, something went very wrong (rarely)!

I almost forgot: Stacy's tempo is perfect. His solo records are here to prove it. At the beginning of his professional career, he had been a drummer for a few years. "Keeping time is essential, if one wants jazz to be swinging and relaxed", he has said. On *The Sell-Out* (1939) his foot-tapping is clearly audible and it comes through like the bass-drum of a drummer who really knows his business.

I will not close this piece by ridiculing myself, gravely stating that Jess Stacy is the best white pianist in the history of jazz. Would would such a declaration be good for? I hope we have by now outgrown these entirely worthless ranking lists of days gone past. Musicians are not a bunch of pupils to get marks from their professors, the critics. All that leads nowhere because the main purpose of jazz is that people *enjoy* it and every listener is entitled to his own preferences and has the right to pick his very own favourite artists. Well, I hope we are moving towards a more mature approach to and evaluation of music and musicians and are definitely getting away from this laughable nonsense of "best" and "second-best", etc. It makes me wince every time I have to look at one of those "lists of bests" (especially when I was the culprit).

This piece about Jess Stacy will be closed by the words of Jess Stacy himself, excerpted from an interview by Whitney Balliett which appeared in *The New Yorker*:

"In 1918 our family moved to Cape Girardeau, Missouri, which is right on the Mississippi. It had a population of about ten thousand souls, and every one of them was as square as a bear. But it was where I first heard the music I wanted to play. Word had come from Cairo, about fifty miles downriver, that there was a fantastic band on the Streckfus boat, the S.S. Capitol. It was led by Fate Marable, and I heard it when the boat stopped in Cape Girardeau for a moonlight excursion. That band had Louis Armstrong and Johnny Dodds and

# CODA MAGAZINE PRESENTS

## A Great European Jazz Vacation To The "GRANDE PARADE DU JAZZ"

12 Days and 11 Nights at the NICE JAZZ FESTIVAL in the  
South of FRANCE.

LEAVES FROM TORONTO JULY 4  
AND RETURNS FROM NICE JULY 16.

**CANADIAN FUNDS \$985.00 PER PERSON BASIS TWIN**

Brochures giving full details can be obtained by writing Coda Publications or by phoning (416) 368-3149.  
Travel arrangements courtesy of Brotherton's Travel Services Ltd.

Baby Dodds and they played big hits like *Whispering* as well as Dixieland numbers. Marable was a tremendous band pianist, and I marvelled at the way he held everything together.

"When I got to Davenport, Iowa, Bix Beiderbecke came aboard and sat in with our band (Tony Catalano's). He'd already made his first records with the Wolverines, and so we knew who he was. But the first thing he did was sit down at the piano and play *Baby Blues Eyes* and *Clarinet Marmalade* and I couldn't believe it. He played what I'd been hearing in my head but could not do yet. When he took up his cornet, there was no effort, his cheeks never even puffed out. And his fingering was just as unorthodox as it was on the piano. He was a shy person and I genuinely believe he didn't know how good he was. I was a jitterbug over Bix.

I was with Floyd Town, who had Muggsy Spanier and Frank Teschemacher, and I remember Benny Goodman coming in when he was still a kid and standing behind a pillar to listen to Tesch, who was *the* clarinet player then."

"The best days in Chicago were the early ones, when Louis Armstrong and Earl Hines were in a band at the Sunset Cafe led by Carroll Dickerson. I'd go there with Muggsy Spanier, and we'd stay until five or six in the morning, even though it would take us hours to get home. I was sitting there one night digging

Hines, who had an influence on me, when Jelly Roll Morton, who was making his Hot Peppers records, tapped me on the shoulder and looked over at Hines and said, "That boy can't play the piano!" Cab Calloway used to go around and sing at the tables, and we'd chase him away when he tried to drink our gin.

"One summer I played on the Million Dollar Pier, in Atlantic City, with Al Katz and his Kittens. We wore funny hats and all that, and we had a radio wire, and when we went on the air Katz would say: "Are you ready, kittens?" And we'd shout, "Meow!" Joe Venuti and Eddie Lang were at the Silver Slipper, and I'd bought all their records in Chicago. In those days you got in trouble if they found booze on you, but pot was still legal - in fact, it was better for you than most of that rotten bathtub gin - and when Eddie Lang found I'd bought two Prince Albert tins of it with me he stayed so close it got stuffy

"...in the late forties I went to California to live and started playing in piano bars. It was all new to me. I'd always been a band pianist, and hardly knew any tunes. I did have five or six years that were all right. The people in the bars would ask for *On Moonlight Bay* or *Clair De Lune*, which I always thought of as *Clear The Room*. But they'd pretty much leave me alone, and sometimes they'd even clap or some guy would lay a tip on me. But around 1955, TV began to keep the nicer people home,

and I came to feel these piano bars were snake pits. I had to walk around the block six or seven times every night to get up enough courage to go in. While I was playing, somebody would put a nickel in the jukebox or some fellow would ask me if I'd play real quiet so he could watch the fights on the bar TV. Or else they'd all get drunk and sing along.

"Finally I got the message and jumped ship. I took a job in the mail room at Max Factor. It was a lowly job, and I guess you'd call it beneath my station. I walked ten miles a day delivering mail, but at least I enjoyed the first vacations with pay I'd ever had. I worked there six years, and when I hit sixty-five they retired me.

"When I play, it's mostly coming off the top of my head. Nothing is contrived or ahead of time. I don't know what I'm doing and I can't explain it to anybody. But I wish I could, because I'd give it to them for nothing. It's a kind of cybernetics. I can hear what I'm going to do a couple of bars ahead, and when I get near the end of those bars a couple more open up. I often think of my playing as a crap game - sometimes I get real lucky. I can't remember lyrics, but I think of the melody all the time and execute around it. Maybe the guy who wrote the tune would hate me for saying it, but in my mind I think I'm improving the melody."

ARTICLE BY JOHNNY SIMMEN

## CODA MAGAZINE RECORD & BOOK MAIL ORDER SERVICE - LIST NO. 76

Send all orders to: CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA and mention list number when ordering. Our phone is (416) 368-3149. Please note that all prices are in Canadian dollars; payment in US dollars can be made at the current rate of exchange (if by US check, add 50¢ to cover bank charges). Customers in the sterling area may arrange to pay the equivalent in pounds to our English agent: Rae Wittrick, 5 Whitefriars Crescent, Westcliff-On-Sea, Essex, England.

— None of our prices include postage, which must therefore be added to each order according to the number of discs ordered:

To Canada: 1 disc \$1.00; 2-3 discs \$1.50; each additional 2 discs, 25¢.

To USA: 1 disc \$1.00; 2-3 discs \$2.00; each additional 2 discs, 50¢.

Elsewhere: 1 disc \$1.50; 2-3 discs \$2.50; each additional 2 discs, \$1.25.

Ontario customers — please add 7% sales tax to **total cost of records + postage.**

PAYMENT CAN BE MADE BY VISA AND MASTERCHARGE (Interbank) CARDS. ALONG WITH YOUR ORDER, SIMPLY ENCLOSE YOUR CARD'S NAME, NUMBER AND EXPIRY DATE, ALONG WITH YOUR SIGNATURE.

### NEW FROM MUSE EACH \$9.50

KENNY BURRELL 'Handcrafted' MR 5144  
 ETTA JONES 'My Mother's Eyes' MR 5145  
 SAM JONES 'Something in Common' w. Blue Mitchell, Slide Hampton, others. MR 5149  
 WALTER BISHOP Jr. 'Cubicle' w. Pepper Adams, Curtis Fuller, Billy Hart, others MR 5151  
 JAKI BYARD 'Family Man' w. Major Holley, Warren Smith & J.R. Mitchell MR 5173  
 BARRY ALTSCHUL 'Another Time' w. Dave Holland, A. Wadud, A. Davis, others MR 5176  
 MARK MURPHY 'Stolen Moments' MR 5102  
 PEPPER ADAMS 'Reflectory' w. Roland Hanna, Billy Hart, George Mraz MR 5182

### GRYPHON RECORDS EACH \$9.50

BUDDY RICH 'Class of '78' Gryphon G-781  
 PHIL WOODS 5tet 'Song for Sisyphus' G-782  
 BARRY MILES 'Fusion Is...' G-783  
 MEL TORME/BUDDY RICH G-784  
 BOB BROOKMEYER w. J. Wilkins G-785

### INDIA NAVIGATION EACH \$8.98

DAVID MURRAY "Live at the Lower Manhattan Ocean Club" w. Lester Bowie IN 1032  
 JOSEPH JARMAN / DON MOYE "Egwu-Anwu" (Sun Song) IN 1033 (2 record set - \$13.98)  
 MUNOZ "Rendezvous with Now" w. Cecil McBee, C. Ranger, B. Senensky, others... IN 1034  
 CHICO FREEMAN "Kings Of Mali" with Cecil McBee, A. Davis, D. Moye, J. Hoggard IN 1035  
 ANTHONY DAVIS "Song for the Old World" w. E. Blackwell, M. Helias, J. Hoggard IN 1036  
 JAMES NEWTON "Paseo del Mar" w. Anthony Davis, Abdul Wadud, Phillip Wilson IN 1037

### PABLO RECORDS EACH \$8.98

RAY BRYANT "Solo Flight" Pablo 2310-798  
 JO JONES "The Main Man" w. Roy Eldridge, Lockjaw Davis, H. Edison, others... 2310-799  
 JOE TURNER "Things that I used to do" -800  
 PHINEAS NEWBORN "Phineas is back!" -801  
 OSCAR PETERSON / COUNT BASIE "Satch & Josh...Again" -802  
 ZOOT SIMS / JIMMY ROWLES "If I'm Lucky" w. George Mraz & Mousie Alexander -803  
 MILT JACKSON "Soul Fusion" with the Monty Alexander Trio -804  
 JOE PASS "Virtuoso No. 3" solo gtr. -805  
 DIZZY GILLESPIE / ROY ELDRIDGE "Jazz maturity..." w. O. Peterson, R. Brown.. -816  
 OSCAR PETERSON "Jousts" w. R. Eldridge, Dizzy, J. Faddis, C. Terry, others... -817  
 JOE TURNER "Every day..." w. Pee Wee Crayton & Sonny Stitt -818  
 MARY LOU WILLIAMS "My mama pinned a rose on me" w. B. Williams & C. Tyson -819  
 RAY BRYANT "All Blues" w. Sam Jones & Grady Tate -820  
 SARAH VAUGHN "How long has this been going on?" w. O. Peterson, J. Pass, others -821

MILT JACKSON / COUNT BASIE "+ the big band volume 1" -822  
 JACKSON/BASIE "+ big band vol. 2" -823  
 JOE PASS "Tudo Bem" -824  
 ELLA FITZGERALD "Lady Time" -825  
 MONTY ALEXANDER 7 "Jamento" -826

### PABLO LIVE - 2-record sets EACH \$15.98

JOHNNY HODGES "at the Sportpalast, Berlin" 1961, w. Carney, Nance, Woodyard, Aaron Bell, Lawrence Brown, Al Williams 2620-102  
 JOHN COLTRANE "Afro-Blue Impressions" w. Tyner, Garrison, Jones 2620-101  
 MILT JACKSON "at the Kosei Kenkin" w. Ray Brown, Cedar Walton, Teddy Edwards, Billy Higgins 2620-103  
 JATP in Tokyo 1953 w. Oscar Peterson, Gene Krupa, Ella Fitzgerald etc. An historic 3-record set: \$22.98 2620-104  
 MONTREUX '77 "The Jam Sessions" w. Basie, Dizzy, O. Peterson, M. Jackson, others. 2620-105  
 MARY LOU WILLIAMS CECIL TAYLOR: "Embraced" 2620-108  
 J.J. JOHNSON / NAT ADDERLEY: "The Yokohama Concert" 2620-109

### BLUE ANGEL JAZZ CLUB from California: EACH \$8.98 (2-RECORD SETS \$17.98)

'Jazz at Pasadena '68 Vol. 1' w. Dick Cary, Maty Matlock, George van Eps, Clancy Hayes, Nappy Lamare and many others. BAJC 502  
 'Jazz at Pasadena '68 Vol. 2' w. above personnel plus Joe Venuti, Roger Kellaway. BAJC 503  
 'T.N.They Raided Sunnies' Ralph Sutton trio with Bob Wilber, live in Aspen '69 BAJC 504  
 'J. @ Pasadena '69 Vol. 1' w. Jess Stacy, Van Eps, Guarneri, Matlock, others. BAJC 505  
 'J. @ Pasadena '69 Vol. 2': same personnel " 506  
 'The Complete '70 Pasadena Jazz Party' w. Venuti, Red Norvo, van Eps, Flip Phillips, Peanuts Hucko, etc. etc. (a 2-record set)BAJC 507/508  
 EDDIE MILLER 'A Portrait of...' w. Matlock, Cary, Fatool, Hucko, others. BAJC 509  
 'The Complete '71 Pasadena Jazz Party' w. Carl Fontana, Clark Terry, Sweets Edison, Herb Ellis, Jake Hanna, Jimmy Rowles, Sonny Criss, Norvo, others. (a 2-record set) BAJC 510/511  
 JIMMY ROWLES Trio 'Some Other Spring' w. M. Budwig, D. Bailey, rec. '72 BAJC 512  
 BAJC 'Priv. Jazz Party' 1968-74 w. Cary, Van Eps, etc. (a 2-record set)BAJC513/514

### FROM ITALY: BLACK SAINT EACH \$8.98

OLIVER LAKE "Holding Together" BSR 0009  
 DON PULLEN "Healing Force" BSR 0010  
 ENRICO RAVA "Around The World in 80 Days" w. M. Melis, Bruce Johnson... BSR 0011  
 CHERRY/ REDMAN/ HADEN/ BLACKWELL "Old & New Dreams" BSR 0013  
 HAMIET BLUIETT "Resolution" w. Pullen, Hopkins, Billy Hart & Don Moye BSR 0014

JULIUS HEMPHILL 'Raw Materials & Residuals' w. Wadud & Moye BSR 0015  
 GEORGE LEWIS "Shadowgraph" w. Muhal, Roscoe, Braxton, Wadud, others... BSR 0016  
 MUHAL RICHARD ABRAMS "1-OQA+19" w. Braxton, Threadgill, others. BSR 0017  
 DAVID MURRAY "Interboogieology" w. Butch Morris, Johnny Dyani, others. BSR 0018  
 DON PULLEN/ CHICO FREEMAN/ FRED Hopkins/ Bobby Battle 'warriors' BSR 0019  
 LESTER BOWIE 'The 5th Power' w. Arthur Blythe, Amina Myers, Malachi Favors & Phillip Wilson BSR 0020  
*(Available soon from Black Saint: Leroy Jenkins Trio, Max Roach/Anthony Braxton, World Saxophone Quartet, Andrew Cyrille.....)*

### STASH RECORDS EACH \$9.50

"Reefer Songs" ST 100  
 "Copulatin' Blues" ST 101  
 "Pipe, Spoon, Pot & Jug" ST 102  
 "Tea Pad Songs Volume One" ST 103  
 " " " " " Two" ST 104  
 "Early Viper Jive" (Rare Scat Vocals) ST 105  
 "AC-DC Blues" (Gay Jazz Reissues) ST 106  
 "Weed A Rare Batch" ST 107  
 "Swingtime Jive" ST 108  
 "Jazz Women" A feminist retrospective ST 109  
 "Jake Walk Blues: an american tragedy" ST 110  
 "Women in Jazz: all women groups" ST 111  
 "Women in Jazz: pianists" ST 112  
 "Women in Jazz: swingtime to modern" ST 113  
 "All of my appointed time" (40 years of acapella gospel) ST 114  
 "Classic Alberta Hunter" ST 115  
 "Laughing in Rhythm" ST 116  
 "Dialogue" Slam Stewart/Bucky Pizzarelli ST 201  
 "Songs for new lovers" - Dardanelle ST 202

### HORO RECORDS from Italy: EACH \$9.98 (2-RECORD SETS \$16.50)

DON PULLEN w. G. Adams, D. Williams & D. Richmond HLL 101-21  
 GEORGE ADAMS w. Pullen, etc. HLL 101-22  
 ARCHIE SHEPP w. C. Greenlee, B. Harris, D. Burrell, D. Williams HLL 101-27  
 ARCHIE SHEPP 'Mariamar' w. Greenlee, Irio de Paula, Santucci, others. HZ 01  
 DON PULLEN 'Five to Go' solo p. HZ 02  
 GEORGE ADAMS 'Suite for swingers' w. Pullen, Friesen, Richmond, Vieira HZ 03  
 DAVID MURRAY 'Sur-real Sax' solo HZ 09  
 ARCHIE SHEPP 'Body & Soul' w. Burrell, B. Harris, Greenlee, D. Williams, etc. HZ 10  
 SAM RIVERS 'Black Africa- Villalago' w. Joe Daley, Sidney Smart and Don Pullen.  
 (a 2-record set) HDP 3-4  
 LEE KONITZ & MARTIAL SOLAL: 'Duplicity' (a 2-record set) HDP 17-18  
 SUN RA ARKESTRA 'Unity' (2-rec. set)"19-20



# RECORD REVIEWS RECORD REVIEWS..

## ARISTA / NOVUS

### MUHAL RICHARD ABRAMS

*Spiral (Live at Montreux 1978)*  
Arista-Novus AN 3007

### AIR

*Montreux Suisse Air (Live at Montreux 1978)*  
Arista-Novus AN 3008

### RAN BLAKE

*Rapport*  
Arista-Novus AN 3006

These three new releases are a part of the second batch of recordings to be issued on Arista's alternative Novus label. It's a welcome surprise to see the Abrams and Air selections so soon after their initial Novus releases, and any recording by Ran Blake is certainly an event, considering the paucity of examples of his unique musical temperament.

In the case of Muhal, the poet Robert Browning's statement "A man's reach should exceed his grasp, or what's a Heaven for?" astutely summarizes his phonographic documentation to date. It seems as if the recording medium cannot match the totality of this man's creative vision, and we are forced to piece together our portrait of him through the various isolated moments which are revealed on each succeeding album. The three early Delmark documents are certainly valuable and at times exhilarating listening within an unevenly engineered ambience, and "Lifea Blinac", his previous Arista release, contains a variety of instrumental and compositional stances, some brilliant and some perfunctory. The three cuts on "Spiral" find Abrams performing solo piano live at the Montreux Jazz Festival, and illustrate the introspective side of his multi-faceted personality.

On *D Song* Abrams begins pensively and ultimately modulates into different emotional episodes, including a raggy stride section and one where he confronts Cecil Taylorish demons, though within a sparser texture. Upper register trills signal his segue into *String Song*, which reveals scraping of strings and harp-like chordal glissandi à la Henry Cowell, concluding with an episode of gongs, tuned to a tone, and tigt.

During the first part of the sidelong *Voice Song* we find Muhal in a rather Jarrettish rhapsodic mood floating in and out of a recognizably lush tonal framework, though progressively turning leaner and modulating into some labyrinthine chord changes, at one point adopting a James P. Johnson heavy left hand walking bass which builds to an expressive climax and returns to the work's opening mood. In its various stylistic shifts and manoeuvres *Voice Song* approaches the Delmark solo *Young In Heart* in terms of conceptual completeness, though it seems not entirely as successful in integrating the various effects into a homogenous whole; still the rather rococo melodic contours created here are curious and not altogether unattractive.

Like Abrams, the cooperative trio Air's musical vision does not seem to translate easily onto records, since much of the group's communicative effectiveness is the result of a

tense, triangular tug-of-war which is spontaneously developed but can sound studied on disc. The wide variety of compositional stances on the Nessa recording "Air Time" made that release their most representative to date (and won't somebody please make their Japanese recordings available in the U.S.?) and this live session helps to reaffirm Air's reputation in the wake of the uneven blowing session of "Open Air Suit", their previous Arista release.

The opening cut, *Let's All Go Down To The Footwash*, finds Threadgill's alto and McCall's percussion as partners in an intricately detailed dancing discussion, with Hopkins' bass, squealing and stuttering in arco, as the foil and glue which holds them together. *Abra*'s best moments occur in the smoky blues section, where Threadgill's tenor preaching is fed nicely by the bassist's starchy intervals and the percussionist's backbeat. The sidelong *Suisse Air*, clocking in at fifteen minutes, is nevertheless still too short to completely reveal all of the facets the group packs into a typical suite-like live improvisation, and we are lacking the crucial sense of gestural immediacy which a live performance affords. But this is classic Air nevertheless. A delicate duo of McCall and Hopkins pointillistically opens the proceedings, with the bassist inching into a rumbaish rhythm to integrate Threadgill's hubkaphone, sounding like steel drums. When things turn energetic, Threadgill picks up the baritone (in my opinion his best horn, and criminally underrecorded) while his cohorts simply burn. The fadeout comes all too soon.

In listening to the music of Ran Blake we are confronted with a different musical aesthetic, based on varying values of harmony and structure than one is used to experiencing. A perfect example of this is the familiar *Alone Together*, where Ricky Ford's tenor states the theme and Blake's piano chording gently and unassumingly destroys and rebuilds the harmonic framework. *Vanguard*, featuring Anthony Braxton's pure, vibratoless alto, is an attractive ballad in a conventional structure but with unexpected voicings and tonal modulations. *Wende*, sung by Chris Connor, is torchy, slightly corny given our current musical perspective, but reminiscent of Blake's successful 1960s collaborations with Jeanne Lee. *Thursday* is boppish though cool, with Ford's floating phrases and Blake's solo entry not only stretching the tune's harmonic boundaries (kept constant by bassist Rufus Reid) but also restructuring the architecture by altering the speed, shifting accents, and suspending the music's progress Monkishly to great effect. Of the three solo performances, Blake's *Biko* is a short, stunning series of variations on a dramatic rather than thematic statement, with corresponding sections evocatively representing alienation, fear, and aggression in the space of under two minutes.

The previous glimpses we've been allowed of Ran Blake's music have been for the most part solo statements on hard-to-obtain recordings. The RCA album with Jeanne Lee and the ESP release are long out of print, and few stores stock the European imports. Only the IAC album "Breakthrough" and this new Novus release are widely available and should be required listening. "Breakthrough" highlights the lean viscosity of Blake's introspective lean-

ings, and his airiness of texture is reminiscent of another underappreciated piano stylist, Paul Bley. "Rapport" shows us this side as well, but adds an increasingly complex view of Blake as collaborator, where his elusive, elastic skeletal characteristics communicate consistently; lucid, alluring, and fluent.

— Art Lange



## NICK BRIGNOLA

*Baritone Madness*  
Bee Hive BH 7000

*Donna Lee; Billie's Bounce; Marmaduke; Body And Soul; Alone Together*

Ted Curson (tpt, fl-h), Pepper Adams, Nick Brignola (bar), Derek Smith (p); Dave Holland (bs); Roy Haynes (d).

Recorded NYC, December 22, 1977.

In May 1957 Prestige recorded Jackie McLean and John Jenkins in the usual quintet format, releasing the results under the title of "Alto Madness". Though accorded little notice at the time — and less since — their music was shot through with the emotional commitment peculiar to the best of that era's jazz. The present record shares not only a similar title but also much of its forerunner's tense excitement, and will make its strongest appeal to readers who place especial value on the traditional qualities of a driving beat, melodic spontaneity over a prescribed chord sequence, and, less specifically but more important, a bursting energy that transcends all stylistic boundaries.

Certainly this is no record for the faint of heart. As the first three items suggest, both Adams and Brignola trace their lineage back to Charlie Parker, which is tantamount to saying that the ghost of Serge Chaloff, that tragic master of the modern baritone, hovers beneficently in the wings. In his gitty, vertiginous approach, Brignola gravitates readily to his instrument's registral extremes, while Adams concentrates upon mobility in its middle range, sometimes drawing upon the theme's substance itself for inspiration.

A rhythm section in which Smith's persistent chords combine with Holland's smooth bass and Hayne's ceaselessly inventive drums impels them tirelessly forward from the very first bar of *Donna Lee*, and in the next two items they

are joined by Curson, whose high-register acrobatics give added point to their guttural ejaculations. *Marmaduke* is a rarely-played item and the storming version presented here, contrasting sharply with the delicately etched rendering given it by Al Haig and Jimmy Raney in Spotlite's 1974 "Special Brew", stresses the wide-ranging nature of bop's legacy.

*Body And Soul*, Brignola's ballad feature, brings a change of pace, but not for long as he turns to multiples of the basic time to force reserves of emotional power from this familiar vehicle. With *Alone Together* the horns disappear from view, giving Smith the opportunity to improvise at length over bass and drums. The notes speak accurately of his affiliations to Russ Freeman, Horace Silver and Hampton Hawes, but to those pianists I would add not only Bill Evans but also Johnny Williams, whose rhythmically original style graced several Stan Getz records in the mid-1950s. Yet to recite such a catalogue is to do scant justice to his brisk and well-ordered improvisations, for in Smith, a denizen of the London scene some two decades back, may be identified that rarest of jazz figures, the late developer.

—Michael James

---

## DUKE JORDAN

---

**Duke's Delight**  
Inner City 2046

---

Jordan, piano; Richard Williams, trumpet; Charlie Rouse, tenor sax; Sam Jones, bass; Al Foster, drums. Recorded November 18, 1975.

---

*Truth/ In My Solitude/ Sultry Eve/ Undecided Lady/ Tall Grass/ Duke's Delight. 49:22*

---

If there is little in this album which claws at your attention (perhaps Jordan's solo version of *In My Solitude* is most compelling) the music is marked by high professionalism and clarity. Jordan plays very freshly, and now and then stirringly, as when he launches Charlie Rouse's solo on *Truth*, or at the beginning of *Solitude*. With Sam Jones and Al Foster, who are rock solid, he forms a cagey rhythm section.

Rouse and Williams, who have fairly similar conceptions, play with strength and wit in mostly medium tempo bop-oriented pieces (all written by Jordan except *Solitude*). Jordan is not a particularly gifted composer by the evidence here, and one wishes for more rhythmic variation, but despite those weaknesses the album is very pleasant listening.

One of the SteepleChase series, and recorded, I believe, in New York. -- Joel Ray

---

---

## RAHSAAN ROLAND KIRK

---

**Boogie Woogie String Along For Real**  
Warner Brothers BSK 3085

---

*Boogie Woogie String Along For Real/ I Loves You Porgy/ Make Me A Pallet On The Floor/ Hey BabeBips/ In A Mellow Tone/Summertime/ Dorthaan's Walk/ Watergate Blues.*

---

This is Rahsaan's last album, and if you put it on preparing to grieve, forget it. Man, you gotta celebrate! Here is Kirk, crippled from a stroke, still the sly magician and patent medicine man, all his own patents, mixing his strange bubbly potions. And they are all for you.

You don't take 'em, that's your loss.

Here is Kirk in reverie: a child learns *I Loves You, Porgy* and *Summertime* from a music box, remotely tinkling, inviting you through a magic door. Here is Kirk the archenemy of mascot, insisting as he accepts a pallet on the floor, "Please, don't turn on that AM radio, that bull jive might stunt my soul." Here is Kirk the tiger of wrath, gleeful too, in *Watergate Blues*: "Lock 'em up, take 'em away. Don't give 'em no break. Ha ha ha ha ha..." Here is Kirk celebrating *Dorthaan's Walk*, with admiring aid from Phillip Bowler's bass; he may wonder where she's rushing to, but the old wolf whistles at her from across the street just the same.

Putting on a Rahsaan album is getting ready for a surprise!, a gift; take off the wrapping and arrange yourself. Or like preparing yourself, quietening your noisy soul, for an attentive wrestle with an angel in some mystical text. Serious play. Children were central to Rahsaan's vision. You want to grow up, first you gotta grow back down. Never a man just doing a job, was Rahsaan. Never that.

There is an aptness in the absence of his bursting energy and technical virtuosity on this album, for that lack underlines a valuable lesson: you can follow him without worrying about your own deficiencies. It's not what's empty but what's full that matters.

Rahsaan was an effective teacher because he joined precept with example, and he did not "suffer" the little children to come unto him, he rejoiced in it. So line up, kids, and hear the goat-footed balloon man whistle far and wee.

The only time I ever saw Rahsaan was on TV, and he didn't seem especially comfortable in the devil's box. Well, the masked announcer has gathered him in now, and he and William Blake are probably putting the words and the music together: the road of excess leads to the palace of wisdom. Damn braces; bless relaxes.

— Joel Ray

---

---

## BILL LEWIS/KHAN JAMAL

---

**The River**  
Philly Jazz 2

---

The purity and grace of this remarkable marimba-vibraphone duet recorded live in Philadelphia is reminiscent of the telepathic interplay of other successful duo combinations: Braxton/Holland, Dolphy/Davis, Ellington/Blanton, etc. Despite the similarities of these two percussion instruments the listener can easily separate the two voices: Lewis on vibes utilizes subtle echo effects which allow for a ringing bell-like sonority, while Jamal's wooden, muted marimba tone recalls the attractive work Bobby Hutcherson added to the early Archie Shepp, Sam Rivers, and Andrew Hill ensembles.

Together, however, Lewis and Jamal create an irresistible sound; colorful, though never gaudy; flowing, though never aggressive. In Lewis' two part composition *The River* their darting, crystalline voices are alternately probing, supportive (through rhythmic comping behind solo), conversational (with call-and-response phrasing), and compatible. The work's first part, subtitled *The Waterfall*, is a series of swirling, overlapping, ornamented scales, always atmospheric. The second part, subtitled *The Vanishing Man*, is more rigorously song-like, with a bluesy marimba melody which sounds more directly influenced by African Mbari

thumb-piano (including a short chant section which underscores this aural parallel, if in a stylized, Americanized "Get on down" refrain).

*As Salim*, by Khan Jamal, concludes the album with a more linear, contemporary slant. The piece opens with a unison rhythmic pattern which seems repetitive but slowly expands outward to include improvised intervallic manipulation, imitative passages, and two-part inventions of a fleet, fluid, crisp, and fascinating nature.

— Art Lange

---

---

## FRANK LOWE

---

**Doctor Too-Much**  
Kharma PK-2

---

Frank Lowe, tenor sax; Leo Smith and Olu Dara, trumpets; Fred Williams, bass; Phillip Wilson, drums.

---

*Trombone; Crush; Parts; Doctor Too-Much; Structuralism; Broadway Rhumba; Future Memories.*

---

Frank Lowe is finding himself. He appears to be taking a crooked pathway to his defined self-image as an artist. He clings to essential characteristics of style: southern blues to Ornette's liberations to Sanders/Ayler textural extremities finally leading himself into the refurbished arena of late '70s new music. Although that self-image is still hazy this album indicates a large step forward has been taken. The tenor solo *Trombone* characterizes Lowe's approach. Rather than smooth flowing contours Lowe travels through the rough inner edges of improvised form, thus his turns are sharper and his strides more forceful as he follows his committed course through bristly, uncut textures of expression. But his mind now has reins on the horn and even his broadest strokes are better-placed than in the past. He improvises thematically from Lester Bowie's yearning melody *Crush* with inventiveness and balance that suggests a bent towards Rollins-like thinking.

Lowe seems also to have a variety of compositional ideas to explore. *Doctor Too-Much* has a rambling urgency to it, charged by Fred Williams' staggered bass lines and Phillip Wilson's punchy drumming. Wilson's dancing hands had feet control and yet animate the music like a marionette-player deftly pulling strings. The horns spring to response, first Olu Dara then Lowe with bursts and asides of partial ideas that are continually deferred to the rhythmic accenting.

*Parts* and *Structuralism* are both pieces with post-Schoenberg formal pretenses but with real expressive strength within; series of short musical events; tight snarled collectives, long oozing phrases, flinty snatches of melody and Wilson's outrageously evanescent drum sections. Often, it sounds like Wilson's ghost has taken over his drumset, emitting muffled knocks and the obscure sounds of vague objects being dragged about. Leo Smith follows Wilson effectively on *Parts* sustaining tense spaces with daring, suspenseful fragments on trumpet. Wilson, whether moratl or spirit, sneaks off with the laurels on this record. On *Broadway Rhumba* he again is the true musical source. His accompaniment, all clanky and bouncing behind the horns, inverts perfectly to the front for a solo of rumbling tom-toms beneath ricky-ticky blocks and drumsticks; a small riot of double-jointed

sashaying.

Smith, clear-sighted as he is with his own musical direction, continually appears on other artists' recordings as an enigmatic force lending an oblique depth to the total effect with his protracted moments of suggestion and reflection.

Closing this album is *Future Memories*, a theme first introduced by Lowe in *Parts*. Playing solo again, he develops the line in a straightforward manner pointing up his increased awareness of his formal surroundings. If what he constructs is, as here, not completely flowing with inspiration it may be because he is still watching his own footsteps. When Frank Lowe can take those steps and simultaneously look up and see the wide open skies of his imagination he will be a true creative master. That time may not be too far in the future.

— Kevin Lynch

---

## ROSCOE MITCHELL

---

### Duets with Anthony Braxton Sackville 3016

---

Despite the fact that Roscoe Mitchell receives the lion's share of the billing on this new release, the music stands as an equal collaboration between the two participants; Mitchell composing the four pieces on side one and Braxton contributing the three pieces on side two. Each of the compositions shares a certain amount of similar characteristics — an elastic sense of rhythmic flexibility, the juxtaposition of notated and improvised sections, and an inherent concern for instrumental color and timbre.

Mitchell's methodological nature as exhibited here resembles the sense of exploratory improvisation heard on his Nessa LP "Nonaah". Given his structural basis for these four compositions, he and Braxton must sublimate their individual egos in order to completely identify with the components therein. This results in four pieces whose interest lies in intricate detail rather than the complete compositional contour or gesture. Thus *Five Twenty One Equals Eight* and *Seven Behind Nine Ninety-Seven Sixteen Or Seven* sound like short etudes, meant to explore extreme upper-register timbral devices in the case of the latter, and a variegated sense of instrumental color within a restrained, notated mood of brooding intensity in the former. *Line Fine Lyon Seven* features an insistent, swinging bass saxophone riff underneath Braxton's syncopated alto, but the piece is too short to register anything other than an immediately interesting juxtaposition of voices. *Cards*, on the other hand, is another possible interpretation of one section of the spatially opened composition which was introduced on "Roscoe Mitchell Quartet" (Sackville 2009). Here the composer allows the two participants a greater degree of improvisatory freedom than on the preceding pieces, and they toss motivic fragments back and forth within an arhythmic exchange of multi-instrumental voices. By rotating reeds and juxtaposing sonorities, the duo create a severe pointillistic texture which includes a forceful Braxton alto outing, disjunct Mitchell flute notes, an alto duel with the two sparring and tossing jabs, an echo-like section of imitative bass saxophone effects, and passages of silence.

If the three Braxton compositions on side two are a more immediately ingratiating experi-

ence, it is because his structures are fully conceived gestures which allow for a more assured sense of recognizable contrapuntal interaction than Mitchell's analytical studies. Composition One, Side Two is a march-like unison theme scored for bass saxophones. Eventually, however, the duo's rhythmical phrasing begins to stretch, as the voices separate and introduce thematic transformations. Composition Two, Side Two is a flute duet full of commonplace gestures; comfortable, though rather unadventurous, rather like what Hubert Laws and Jean-Pierre Rampal might accomplish given the same material. Finally, Composition Three, Side Two is another austere pointillistic series of episodes cast in a quasi-rondo framework. An opening section which has the two tossing a single note back and forth leads into a section of freely contrapuntal interaction, as the reedists' lines stalk and circle each other like caged panthers, alternately complementing and contrasting each other's phrasing.

Just as neither Mitchell nor Braxton assume a sense of compositional priority, since they each receive one side of the album for their individual works, their instrumental/performance roles are interchangeable due to their multi-instrumental capacities. None of the pieces on either side of this document are instantly accessible; nevertheless there are rewards, more cerebral than celebratory, awaiting the patient, committed listener.

— Art Lange

---

## RING RECORDS

---

**Anthony Braxton**  
**Solo Live at Moers Festival 1974**  
**Ring 01002** (reviewed in Coda no. 159)

---

**Christmann/Schonenberg Duo**  
**Live at Moers '76**  
**Ring 01012** (reviewed in Coda no. 160)

---

**Anthony Braxton Quartet**  
**At Moers Festival**  
**Ring 01010-11** (two-record set)

---

**Paul Rutherford**  
**Old Moers Almanac**  
**Ring 01014**

---

**Evan Parker - Paul Lytton Duo**  
**ra 1 + 2**  
**Ring 01016**

---

**Anthony Braxton**  
**Creative Music Orchestra**  
**Ring 01024/5/6** (three-record set)

---

Think of the difficult but not unenviable task of Burkhard Hennen, the producer of Ring Records. The entirety of several years of Moers New Jazz Festivals are on tape and more or less at his disposal, and it is his decision what to put out and what not to put out.

Anthony Braxton, whose music seems to be very influential in Germany, is an obvious favourite at Ring. As a result a lot of his music, not necessarily always the best of it, appears on these records, ultimately to our advantage since this includes Braxton's wonderful solo alto record, "Live at Moers Festival 1974". On the other hand, the two-record set of the quartet with David Holland, Kenny Wheeler and Barry Altschul is somewhat redundant in view of this band's extensive documentation elsewhere.

"Documentation" is also the key word in describing the three-record set of orchestra music. Recorded in France in March, 1972, this features a band with four reeds, four trumpets, tuba, piano, two basses and two percussionists. This is Braxton's orchestral work at a relatively early stage, incorporating some themes which he is still developing now: some of which have grown from these tentative beginnings into quite marvelous forms, as "Creative Orchestra Music" on Arista and recent concert performances (Moers/Brussels 1978) show. The weakness of this set lies in the large amount of time given to soloists; no drawback in principle, but in practice this set contains too many long passages of not-very-interesting improvisations. Thus it is as a document of Braxton's career that this set chiefly justifies its existence; a detailed record of where this aspect of this multi-faceted musician was in 1972. From a strictly musical standpoint, some editing would have made this set shorter and clearer.

Since Emanem Records vanished, Paul Rutherford's only other solo trombone record, "The Gentle Harm of the Bourgeoisie", is no longer available. So "Old Moers Almanac" is the only recording of this man's unique solo art currently in print. A music harder than most to describe in words — sub conscious music, sometimes like a voice heard just far enough below the threshold of awareness for its message to be felt rather than heard; voices through a brick wall. Puzzling and personal - sometimes quite marvelous, a music language the hearing of which is a constant learning process.

Evan Parker and Paul Lytton: saxophone/percussion-electronics duet. From the first notes of Evan's soprano the music is a clear and powerful statement. I have heard a number of records by these players, and others from their musical community, which I have thought wonderfully interesting. Here the music is just wonderful. The level of intimate interplay, the dance, that one aims for in free improvised music.

At this writing Ring (now calling itself Moers Music) has released a record of Anthony Braxton/George Lewis duets (01036) and a World Saxophone Quartet record (01034). Their records are available from *Coda*, or from Ring Records, Postfach 1612, 4130 Moers, West Germany.

— David Lee

---

## ROVA SAXOPHONE QUARTET

---

**Cinema Rovate**  
**Metalanguage Records 101**

---

Consider the Rova Saxophone Quartet. There has long been a classical precedence for such a closely-knit timbral combination: the string quartet. As an outgrowth of those same sensibilities this century has produced the saxophone quartet with its own literature (both original and transcribed from other mediums) and groups such as the World Saxophone Quartet (Lake, Hemphill, Murray, Bluiett) and quartets formed *ad hoc* by Braxton and Mitchell have developed parallel to the classical temperament. Rova obviously draws heavily from both worlds, as can be heard in the very first piece, *New Sheets*, which utilizes melodic contour extremely reminiscent of Braxton within a tightly organized, somewhat constricted chiaroscuro development of material indebted to string quartet techniques. The two



pieces entitled *Trobar Clus No. 1* and *No. 2* introduce a looser sense of ensemble texture along with familiar new music expressive devices such as pad popping, wind/breath noises, squealing upper register work, and flutter tonguing. The side-long *Ride upon the belly of the waters, building your boats to carry all* incorporates all of the elements used on side one within an alternating structure of moods and voicings; some intricate, some expansive; some contrapuntal, some rifflike; some lush, some acerbic. What is most noticeable here is the fluidity with which the musicians slide in and out of notated sections and improvisational sections to the point where one is hard pressed to identify which is which. There is a certain amount of sameness in the organizational setting and registrational delineation from piece to piece, however the Rova Saxophone Quartet is remarkably successful within the self-contained terrain they have plotted out for themselves.

— Art Lange

## DIZZY REECE

**Manhattan Project**  
**Bee Hive BH 7001**

*Con Man; Manhattan Walk; Yule On The Hudson; Woody'N You; One For Trane.*

Dizzy Reece (tpt); Clifford Jordan, Charles Davis (ten); Albert Dailey (p); Art Davis (bs); Roy Haynes (d). Recorded NYC, Jan. 17, 1978

In recording terms Reece has surfaced only occasionally since he left London twenty years ago. The work for Blue Note done soon after

his departure — especially his striking contributions to Duke Jordan's "Flight To Jordan" — deserves to be better known. One hopes that this latest set will not be similarly overlooked, for it again confirms him to be an intelligent, arresting and totally committed musician, a man who has moved not so much with the times for many players can do that — but in accord with the urgings of his own musical sensibility.

There is an organisational skill apparent here whose roots are traceable through "Blues In Trinity" back to the earlier "Nowhere To Go". Especially in *Manhattan Walk*, a programmatic excursion, his use of the six-man ensemble imparts unusual density to the music. Background riffs are used to telling effect, intensifying the momentum set up by his characteristically fiery solo sequences, and with Haynes and Davis on hand the polyrhythmic implications of his lines are taken up and exploited in a most vivid manner.

Harmonically and in terms of phrase structure, Reece has always been a wayward spirit, brilliant at best, occasionally eccentric, but never boring. Today he avoids cliché as scrupulously as ever, but there is now a continuity and consistency of purpose in his playing that was not always evident in the past. Dailey deserves commendation in this respect, since he is never caught napping by the leader's very personal use of rests and extended notes. *Woody'N You*, which has two splendid Reece solos besides his impressive rubato introduction, best illustrates the entente these two men were able to attain.

Both tenorists answer Reece's call, bringing to bear their own equivalents of the incandescent

verve which informs his every phrase, and Dailey, as resourceful in solo as in accompaniment, never ceases to fuel the rhythmic fires with his ringing, closely argued keyboard permutations.

— Michael James

## LEO SMITH - NEW DALTA AHKRI

**New Dalta Ahkri**  
**Song Of Humanity**  
**Kabell K-3**

Leo Smith, tpts, steelophone, perc.; Oliver Lake, saxes, flt, marimba; Anthony Davis, piano, elpiano; Wes Brown, bs, flts; Paul Maddox, drums, perc.

Side One: *Song Of Humanity; Lexicon; Peacocks, Gazelles, Dogwood Trees & Six Silver Coins.* Side Two: *Of Blues And Dreams; Pneuma; Tiempo.*

"Song of Humanity": the most arresting initial impact upon me is the solitary trumpet tones of Leo Smith. So billowing and weighted are his notes, they seem not so much played as injected aurally by his muted trumpet, particularly on *Tiempo* and the title piece. The strength of Smith's few notes remains for long moments after they have audibly disappeared, affecting the course of any ensuing player's expression. How does Smith achieve this? Through a masterful exploitation of the pressure, projection and emphasis that is the distinctive strength of the trumpet. A visceral giving birth of a single, vital tone. The trumpet's single note power can easily be traced



## BISHARRA PRODUCTIONS PROUDLY PRESENTS

### Abdul Wadud

"By Myself" — An album of solo cello performances.  
Bisharra 101

Information concerning sales and distribution can be had by writing BISHARRA PRODUCTIONS, P.O. Box 749, Newark, N.J. 07102 USA. (Individual orders each \$7.98 postpaid).

Also available from New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10025 USA.

Without a doubt the most innovative and versatile player the instrument has known in contemporary improvised music for the past fifteen years:

"Abdul Wadud has adapted the cello with brilliance. Chico Hamilton and Albert Ayler have utilized cellists but none of them have proved as rhythmically and texturally adaptive as Abdul Wadud." — W.A. Brower

*The Afro-American*

"Abdul Wadud is an extremely talented musician. He has taken the cello and finally made it a convincing and integral part of the new music, molding both classical and jazz influences into a fluid and heartfelt music." — Clifford Jay Safane

*Coda Magazine*

"A duo concert by Mr. Abdul Wadud and Mr. Julius Hemphill was one of the most satisfying jazz evenings of the last two years." — Robert Palmer

*New York Times*

"Abdul Wadud has a likewise enormous talent. A man who is plucking, strumming and bowing his instrument helps send Sam (Rivers) off on flights that are fanciful and compelling... awe-inspiring structured passages in duo with cello weave a spell over the audience that's difficult to describe." — Wyman Collins

*Edmonton Journal*

"Abdul Wadud takes off on a stirring solo. The hum of the strings beneath Wadud's dancing bow... intensifies, changes tone but never quality. The audience response is overpowering." — Byron Robertson

*The Sacramento Bee*

### AN EDITORIAL REQUEST.....

Lately at Coda we have been receiving mainly articles dealing with new music, free improvisation and the many musicians who are emerging within these idioms. However, we retain our wish to deal with ALL periods of improvised music. We are welcoming submissions – reviews, interviews, articles – which deal with the more traditional forms of jazz as well as with new music. We are also looking for news columns from London, Chicago, Paris, Florida, Copenhagen, Berlin or Texas... wherever the music is being played. We cannot promise our writers fame or fortune, only the chance to participate in the cooperative venture of Coda – the jazz magazine.

Bill Smith David Lee

back from Miles Davis to Fats Navarro to Louis Armstrong. Louis, who wrenched quivering, bluesy plums from his horn, Fats' ebullient projection of huge notes as bursting instants of speeding bebop and Miles' celebrated tone; an oozing, salty tear breaking from his well of simmering emotion. Such power of the single trumpet tone seems to be Leo Smith's inheritance. It so affects the space it occupies that other musicians must play within its emotional sphere, lending a continuity and wholeness to a Smith piece that may be largely devoid of formal directiveness.

Yet the total impetus for this music comes, in accordance with Smith's written ideas, from five equal individuals co-creating as each may appear. *Song Of Humanity* – a serial-like sequence of personal statements hung together by Smith's web of mood. Anthony Davis' *Lexicon* – complex interphrases discoursing with a textural, emotional vocabulary of incidental harmonies and self-defined phrases that overlap and relate in short contexts, merging in moments of fervid communion. *Peacocks, Gazelles, Dogwood Trees & Six Silver Coins* – colored fragments, a furtive reiterated line, then a halting promenade of frozen images in all shades of dynamics, couched dramatically in moments of terse silence. Davis' *Of Blues And Dreams* – the horns play an open, heraldic line that descends to searching convolutions; Davis' piano digging and building underneath – dark echoes of Andrew Hill's enigmatic but brilliant formations of the sixties. But like the historical thread of Smith's trumpet, such a genuine echo of the past gives all the more strength to this music of burgeoning voices as an evolving realization of new creative music.

– Kevin Lynch

## ABDUL WADUD

By Myself  
Bisharra 101

American music has a tradition of players who become so expressive on their instrument that they bring it into a new category, in effect reinvent it. In applying this idea to Abdul Wadud, the most comparable player, in my opinion, would be Charlie Christian. The attention that his virtuosity brought to the

electric guitar as a jazz instrument paved the way for its emerging solo prominence in a wide variety of musical contexts.

It is easy to see this happening to the cello, through the medium of Abdul Wadud. Until now he has been primarily brought to attention through his work with Julius Hemphill and, like Hemphill, his "new music" is created not so much through an "avant-garde" sensibility as through an extension of folk, of blues, of the heritage of African music in America. Wadud has woven his musical roots, his classical background, his virtuosity, into a single voice; what comes out is just his music. And, not to denigrate the many players before him who have successfully brought the cello into jazz and the new music, it is Wadud who has completely shorn it of its classical associations, and brought its voice from the conservatory to the community; a people's music.

– David Lee

## SOME OTHER STUFF

– January 22nd, 1979

In this period of Improvised music a great number of independent companies, recording and documenting important music, have occurred, and in some ways we have become used to receiving these musical letters from various places on the planet. The Canadian, English and European musics have brought about much original thinking, to a point that it is almost treated in the "normal" reviewing manner. There is however a great deal of difference, on the level of energy in output, struggle with finances etc., between a small group of dedicated entrepreneurs and a major conglomerate. Fortunately I receive a wide selection of this independent material in the mail and have decided, starting with this issue, to write this column dealing with the ones that catch my fancy.

It seems quite appropriate that the first records in this series are on a label called Fringe Benefit, and are produced in the most unlikely location of Dangar Island, New South Wales, Australia.

Jon Rose – Solo Violin Improvisations – Fringe Benefit Records No. 19 is really just that, the further explorations of the solo art. Jon Rose is a transplanted European who arrived in Australia in 1977, and quite contradicts any concept that I have previously held about the condition of Australian art. My information for my past opinions had come from the now defunct *Jazz Down Under* magazine, and the music I had investigated, from the reviews in that periodical, led me to believe that the musics were either British "trad" jazz or (con)fusion music. Thank goodness that is not true, and this recording illustrates clearly a very positive and original path. Rose is not really "influenced by European attitudes", as are some American players, because he *is* a European; but more clearly he has taken his obvious formal training on into further stages and included improvisation. His technique is formidable, but this is not the content of his music, but rather the reason that allows him to produce such unusual and original concepts with seeming ease. He also must not just be considered a violin player in the traditional way, for he uses his voice, sung in parallels, aside objects, and I suspect almost anything he can play. On some parts of this recording he plays sarangi and uses, for

extra "noise", a 78 rpm windup gramophone and klunk percussion. Really a quite amazing performer to set the first standards of Australian creative music.

Towards A Relative Music – Fringe Benefit Records No. 22. Louis Burdett (drums - flute - voice - clarinet), Tony Hobbs (tenor and soprano saxophone - flute), Peter Kelly (vibes, marimba, bass recorder, alto saxophone, voice and percussion), John Clare (voice), Bob Reid (bass), Rik Rue (percussion, soprano and alto saxophone and etc.), John Rose (strings + etc). "All the music was played totally spontaneously and recorded direct to stereo. The musical structures were instantaneous; some were developed in the usual linear manner, others were relative in concept – there was no pre-structuring. Relative music has a multi-dimensional existence, thus giving each individual part full potential to make infinite connections."

The liner notes(?) are in reality a self-review, and indeed that seems fair. The possibility of reviewing any kind of music is difficult enough in itself, but to say something of importance that will project a mind image of something that starts, as with this music, in the situation of freely improvised, is impossible. As a performer it has occurred to me that something freely improvised, that feels perfect, may not sound like much to a listener. And of course vice-versa. This music I enjoyed, but it's all so relative, these attitudes towards a music.

A Mere Finger Pointing At The Moon – Fringe Benefit Records No. 23. Peter Kelly and Colin Offord (gongs, bells, flutes, recorders, vibraphone, drums and etc.)

The thing that really knocked me out was the super title. I mean. A mere finger pointing at the moon. I have often felt Fred Hoyle's relationship to the solar system.

"Earthen (composition title) is dedicated to all "primitive" peoples, being so carelessly pushed aside by the spread of "civilisation" in the guise of progress..... to where?"

"If one really wishes to be master of an art technical knowledge of it is not enough. One has to transcend technique so that the art becomes an "artless art" growing out of the unconscious". Daisetz Suzuki

"The octave formed a circle and gave our noble earth its form." Pythagoras

ETC..... basically to be considered far out folk music.

Fringe Benefit Records  
152 Riverview Avenue  
Dangar Island  
N.S.W. Australia 2253

I'm sure \$8.00 would get a copy of a record.

–Bill Smith

## REISSUES

BENNY GOLSON: BLUES ON DOWN (Milestone 47048) is a wonderful reminder of Golson's exceptional skills as an arranger/composer and as a tenor saxophonist. "The Modern Touch" is one of the classic recordings of the late 1950s and Golson's writing gives the music a distinctive flavour. Kenny Dorham's light, smoky tone is perfect and J.J. Johnson shows why he was the premier trombonist of that time. Wynton Kelly, Paul Chambers and Max Roach make up an excellent rhythm section. The companion album – "The Other

Side of Benny Golson" — teams Golson's tenor with Curtis Fuller's trombone and a rhythm section of Barry Harris, Jymie Merritt and Philly Joe Jones. Once again Golson's writing skills enhance the basic compatibility of the two horn players in the creation of timeless examples of jazz music. These are among the first of Golson's recordings and serve now as a reminder of yet another talent who disappeared into the anonymous financial canyons of Hollywood garbage. There is still hope, though. Golson and Fuller joined forces recently for an LP outing which has only appeared in Japan on CBS-Sony. It nullifies to a certain extent the horrors of "Killer Joe" and "I'm Always Dancing To The Music".

ROLAND KIRK: PRE-RAHSAAN (Prestige 24080) is not a particularly sensitive title for this repackaging but musically it is apt. It will tell the listener that this is music from the period when Kirk was committed to the jazz mainstream. "Kirk's Work" was the first album to really focus on his talents. It's heavily imbued with the blues — thanks to Kirk himself and organist Jack McDuff, who plays here with a discretion not always apparent in organists. Joe Benjamin and Art Taylor complete a quartet whose compatibility is very apparent. Much more challenging and just as successful is "The Jaki Byard Experience" from 1968. By then Kirk was moving on. He was an Atlantic artist and was making "production" LPs and using lesser musicians on the road. This session was to be his last truly significant LP where he could be heard in the company of peers. Apart from Byard the quartet is completed by Richard Davis and Alan Dawson. Both the repertoire and interpretation are out of the ordinary with each of the musicians interacting tenaciously while finding fresh viewpoints in such material as *Evidence, Parisian Thoroughfare, Memories Of Me, Teach Me Tonight, Shine On Me* and Byard's *Hazy Eve*. Kirk's multi-instrumental conception was *all* music and is superbly captured here.

SONNY ROLLINS: TAKING CARE OF BUSINESS (Prestige 24082) is the third two-fer of repackaged Rollins material from the 1950s. There isn't any new material but the quality of the remastering is superior to the "rechannelled" single LPs still in the catalog. What we have here is the complete "Tenor Madness" session: *There's No Business Like Show Business, Raincheck, There Are Such Things and It's All Right With Me* from "Worktime" (*Paradox*, the fifth selection, is on 24004); completing the package are *B. Swift, Sonny Boy, Ee-ah* and *B. Quick* (which were all on Prestige 7207) from December 1956. Except for *Tenor Madness* where John Coltrane is the second tenor saxophonist, we have Rollins in the first flush of his artistic success, playing his unique variations on popular songs and blues with tremendous vitality and imagination. Assisting him are three great rhythm sections and the result is some of the best music from this period. If you don't already own this music you shouldn't hesitate this time around for the packaging and sound complement the superior quality of the music.

ERROLL GARNER: PLAY PIANO PLAY (Spotlite 129) is a long overdue collection of the pianist's Dial recordings. Side one contains all eight selections originally chosen for release on Dial from the solo piano session of June 10, 1947. Two additional takes of *Don't Worry About Me* and one take of *Love Is The Strangest Game* fill out side 2 which also contains the

trio performances *Pastel, Trio* (two takes) from Charlie Parker's February 17, 1947 session. Erroll Garner was one of the great piano talents of this century. He had already developed most of the characteristics of his style by the time these recordings were made but he had not yet diminished any of the tremendous vitality of his music. Like Nat Cole, Garner was to move on and win a much larger audience with a more mellow and simplistic version of his music. In these recordings we hear the full vigour of his early style at its best.

BARRY HARRIS: STAY RIGHT WITH IT (Milestone 47050) is an excellent cross section of material from four of Barry Harris' Riverside LPs. Packaging the material in this way is probably a more successful idea than is the case with some artists. While all of Harris' original albums were excellent ("Preinado", "Listen To Barry Harris", "Newer Than New", "Chasin' The Bird"), the conciseness of this repackaging gives the listener an overview of the pianist's work from the early 1960s. Sides one and four are trio performances, side two is solo piano and the final side is a quintet with Lonnie Hillyer and Charles McPherson on trumpet and alto saxophone respectively. The remastered sound is excellent and the performances are a warm reminder of how well Barry Harris was playing at that time. They make an excellent addition to his more recent work on Prestige and Xanadu.

ARCHIE SHEPP: IN EUROPE VOLUME 1 (Delmark 409) is basically a repressing of the original Delmark LP. They are using the old jackets and catalog number. Perhaps this record will enjoy greater sales now than it did a decade ago. Don Cherry, altoist John Tchicai, Don Moore and J.C. Moses complete a group which is notable for the intensity and unity with which it utilises the concepts of Ornette Coleman.

It is refreshing, today, to hear the lyrical *song* concepts of these musicians at a time when they were still working within the framework of jazz. There are two excellent Ornette Coleman tunes (*O.C.* and *When Will The Blues Leave* — the latter one of the most poignant elegies of its time), Thelonious Monk's *Crepuscule With Nellie* and three originals. The impact of this reissue may suffer from Delmark choosing not to invest in new artwork. Nonetheless this is music to keep.

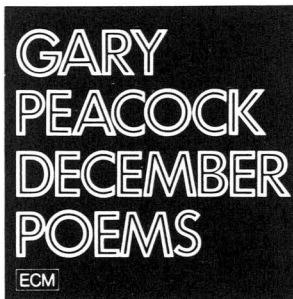
ORNETTE COLEMAN: THE GREAT LONDON CONCERT (Arista 1900) is finally surfacing in the United States. Recorded in Croydon, England in 1965 it appeared originally in a box courtesy of Polydor. Arista announced its release in 1975 but Ornette made them sit on it until now. Three of the four sides feature Ornette with David Izenzon and Charles Moffett — the same trio which recorded the Golden Circle LPs three months later. Both *Dough Nuts* and *Sadness* were also recorded for ESP but *Clergyman's Dream, Falling Stars, Silence, Happy Fool* and *Ballad* are all compositions unique to this set. The final side is a reading by the Virtuoso Ensemble of *Forms And Sounds For Wind Quintet*. This is an essential part of Ornette's discography. This release should make the music accessible to many people as well as serving as a reminder of how wonderful Coleman's music was at that time. JIMMY FORREST: NIGHT TRAIN (Delmark 435) is another Delmark compilation of United masters from the 1950s. Like the Tab Smith and Paul Bascomb LPs this is music designed originally for juke box consumption. The

taste and skill of the musicians helped raise the level of the performances above the mundane, but it must be emphasised that originally there was never any intention to produce classics. This was popular music of its day and it sounds like that today. Jimmy Forrest is the only performer here with his own style, and even he never gained the stature of the major stylists. He is famous, of course, for this hit version of *Night Train* (a first cousin of Ellington's *Happy Go Lucky Local* but he also uses Jay McShann's *The Jumping Blues* as the basis of *Swingin' And Rockin'*).

JOE VENUTI: 1927 To 1934 VIOLIN JAZZ (Yazoo 1062) is an arbitrary collection of vintage Venuti recordings. Only the alternate takes of *Hey Young Fella, Wild Cat* and *Jig Saw Puzzle Blues* will be unfamiliar to the ardent collector. Much of this material has appeared on Parlophone/Swaggie Columbia and TOM. Nonetheless it is a welcome but belated reminder of Venuti's extraordinary talents and should help to reaffirm that the violinist and his cohorts were playing a very fluid, sophisticated brand of jazz music by the later 1920s. Only the vocals (here at a minimum) are a discredit to the music — they are an anachronism now. The remainder of the tunes are *Sensation, Apple Blossoms, Raggin' The Scale, Satan's Holiday, A Mug Of Ale, The Wild Dog, Sweet Lorraine, Kickin' The Cat, Hiawatha's Lullaby, Four String Joe, Goin' Places*.

FUN ON THE FRETS (Yazoo 1061) contains ten guitar duets by Karl Kress and Tony Mottola from 1941 radio transcriptions, the Kress-Dick McDonough duet of *Danzon* from 1934, another duet (*I've Got A Feeling I'm Falling*) from a 1936 broadcast, Kress' solos of *Peg Leg Shuffle* and *Sutton Mutton* from 1939 plus the four George Van Eps sides recorded in 1949 for Jump (*I Wrote It For Joe, Kay's Fantasy, Tea For Two, Once In A While*). What starts out as a fitting tribute to Kress' talents is seriously marred by the inexcusable inclusion of the Van Eps sides. They are currently available on Jump Records and how Nick Perls could think of doing something like this is beyond me. Apart from the apology and retribution due Clive Acker for the use of his material is the necessity of withdrawing this LP and reprogramming it. There are further guitar solos from 1938/39 which only a few people will have heard and could easily be substituted for the Van Eps sides. In a way it's a pity that three of the Kress-McDonough duets are already on Yazoo 1057, for this partnership has the edge over that with Tony Mottola. There's greater interplay between these two guitarists — a wide variety of sounds. Mottola's lead work is a little florid for my tastes but these transcriptions will be wanted by anyone interested in guitar duets.

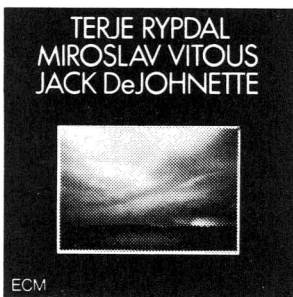
GEORGE VAN EPS/EDDIE MILLER (Jump 12/6) contains Van Eps' superb instrumentals as well as the nine trio selections by Van Eps, Miller and Stan Wrightsman. *It's Easy To Remember, Back Home, Ain't Misbehavin'* and *Peg O' My Heart* are from 1946 and the remainder are from a session in March 1949. *Pidgeon Toed Joe, Once In A While* and *Love Is Just Around The Corner* were previously unissued. *Stars Fell On Alabama* and *I'm Gonna Stomp Mr. Henry Lee* complete the material. This is, for the most part, very laid back and mellow jazz but it is of superb quality. Clive Acker's commentary gives a warm perspective to the music.



ECM-1-1119

## GARY PEACOCK "DECEMBER POEMS"

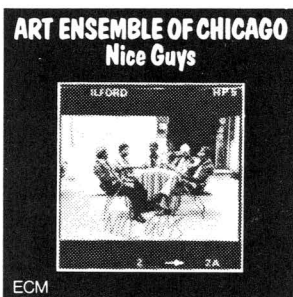
ONE OF THE MASTER BASSISTS OF MODERN MUSIC, HE HAS PERFORMED IN GROUPS LED BY PAUL BLEY, ALBERT AYLER, BILL EVANS AND MILES DAVIS. THIS LP CONTAINS TWO DUETS WITH JAN GARBAREK'S TORCHY NORDIC SAXOPHONE. TITLES INCLUDE "SNOW DANCE" AND "WINTERLUDE".



ECM-1-1125

## TERJE RYPDAL MIROSLAV VITOUS JACK DEJOHNETTE

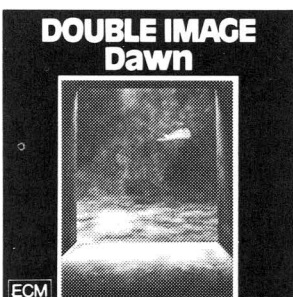
THE COLLABORATION OF THESE THREE RENOWNED MUSICIANS RESULTS IN A JAZZ-ROCK ALBUM WITH A SOMEWHAT CLASSICAL FORMALITY. TITLES INCLUDE "SUNRISE", "DEN FORSTE SNE", "FLIGHT", "WILL", "SEASONS" AND "BELIEVER".



ECM-1-1126

## ART ENSEMBLE OF CHICAGO "NICE GUYS"

THE MEMBERS OF THIS QUINTET IMPROVISE IN A TELEPATHIC COMMUNAL MANNER THAT IS THE VERY ESSENCE OF JAZZ. COMPOSITIONS INCLUDE THE CALYPSO CELEBRATION "JA", THE PERCUSSION SUITE "FOLKUS", AND THE SWINGING "579-59".



ECM-1-1146

## DOUBLE IMAGE "DAWN"

THIS UNIQUE MALLETT GROUP EMPLOYS VIBES, BELLS, CHIMES, MARIMBA, GONGS AND ALL SORTS OF DELICATE INSTRUMENTS ALONG WITH BASS AND PERCUSSION. THEIR MUSIC CONTAINS MOMENTS OF OCEANIC CALM, PLAYFULNESS AND ROCKING INTENSITY.

PLUS THE **JOHN ABERCROMBIE QUARTET** RECORDING "ARCADE" (ECM-1-1133) WHICH FEATURES RICHIE BEIRACH - PIANO / GEORGE MRAZ-BASS AND PETER DONALD - DRUMS.

HOT SWING FIDDLE CLASSICS (Folk Lyric 9025) is worth finding for the four selections by Emilio and Ernie Caceres. Recorded in 1937 they are top quality examples of the intimate art of jazz. *I Got Rhythm*, *Humoresque In Swing Time*, *Jig In C* and *Running Wild* are the titles. There are also five examples of Svend Asmussen's urbane violin (*Honeysuckle Rose*, *Melancholy Baby*, *It Don't Mean A Thing*, *My Blue Heaven*, *Some Of These Days*) from the early 1940s and five selections (*I Hope Gabriel Likes My Music*, *I'm Putting All My Eggs In One Basket*, *After You've Gone*, *Robins And Roses*, *I Got A Heavy Date*) by Stuff Smith's Onyx Club group from 1936. Stuff Smith remains the king of hot violin and he shows why on these sides, all of which have been reissued in Europe.

GUT BUCKET BLUES AND STOMPS: CHICAGO 1926-1928 (Herwin 112) may well be one of the last significant reissues of jazz from the 1920s. It makes available again the magnificent early Punch Miller recordings with Albert Wynn (*Down By The Levee*, *She's Crying For Me*, *Crying My Blues Away*, *Parkway Stomp*); Jimmy Wade's *Mississippi Wobble* and *Gate's Blues*, The Levee Serenaders' *Midnight Mama* and *Mr. Jelly Lord* (with Jelly Roll Morton on piano); Morton's own 1926 Gennett recording of *Mr. Jelly Lord* with his Incomparables; Luis Russell's March 1926 Vocalion session which produced instrumental versions of *29th And Dearborn* and *Sweet Mumtaz* as well as Ada Brown's vocals on *Panama Limited* and *Tia Juana Man* (note too, George Mitchell's expressive cornet). Filling out the LP are two lesser Al Wynn selections (*When*, *That Creole Band*) and Lil Hardaway's *Milenberg Joys*. The superb sound quality of this reissue is something to marvel at and shows that it is possible to transfer good quality 78s without distortion or gimmicks.

LOUIS ARMSTRONG: GIANTS OF JAZZ (Time-Life) is the first in a series of 3-LP sets being aimed at the mass-market consumer. Happily, this collection really is first rate. It contains forty recordings which span the years 1923 to 1950 and contains the essence of Armstrong's massive musical contributions. The sound transfers are almost as good as the advertising claims — certainly this material has not been presented as well before on LP. There is a little artificial brightness to the top end which removes some of the warmth from Armstrong's trumpet. Masters are used from all the companies so it is possible to get a fuller perspective of the trumpeter's work. The only genuine masterpiece missing is the duet with Earl Hines of *Weatherbird* and it might have been more appropriate to have used Oliver's *Chimes Blues* (with Louis' first recorded solo) instead of *Dippermouth Blues* and I prefer the easy cohesion of *Muskrat Ramble* to *My Heart*. Side six is the weakest, covering as it does the years 1938 to 1950 — but that is only a reflection of Armstrong's career at that point. As an in-depth introduction to Louis Armstrong's music it is hard to quarrel with this package. ROSY McHARGUE: MEMPHIS FIVE (Jump J12-7) recaptures a moment in time when clarinetist McHargue got together with Joe Rushton (bass sax), Brad Gowans (trombone), Marvin Ash (piano) and the even lesser known Nick Cochrane (trumpet) and Graham Stevenson (drums) to play a set of tunes in the dixieland idiom made widely known through the efforts of the Bob Crosby band, Muggsy Span-

ier and the Condon gang. The arrangements of the tunes (*They Called It Dixieland, Original Dixieland One Stop, I Wonder What Became Of Joe, Ja Da, Oh Baby, Sweet Woman, Sister Kate*) are interesting and the playing is fluent. Missing, though, is the genius touch which would have made the music memorable to those outside of these musicians' circle of followers. But it is music played with authority and a reality missing from so much of the more recent efforts in this style.

FRED ASTAIRE: THE ASTAIRE STORY (DRG 3-1102) is an unlikely contender for mention in a jazz publication. After all, Astaire's reputation is in the world of dance and the movies. However, like Bing Crosby, his style owed a lot of jazz and he is remarkably comfortable in this 3-LP reissue set which was originally recorded for Norman Granz in 1952. Charlie Shavers, Flip Phillips, Oscar Peterson, Barney Kessel, Ray Brown and Alvin Stoller are the musicians involved in this project. All of the songs have an association with Astaire's stage/movie career and are excellent examples of the American popular song. The musicians get enough opportunities to display their skills and there's the bonus of two takes of *The Astaire Blues* — unissued instrumentals where everyone stretches out in fine style.

CHARLIE PARKER: THE COMPLETE SAVOY STUDIO SESSIONS (Savoy S5J 5500) follows hard on the heels of Warner's box set of the Dial masters. What we have here, warts and all, is every note that Charlie Parker played during seven recording sessions between 1945 and 1947. The originally issued versions of the tunes are already on Savoy 2201 while complete alternates are on Savoy 1107. This set is for the completists, the musicologists and the generation of jazz fans represented by Bob Porter, who writes: "It gives us more Bird to hear and for many of us there will never be enough". And there is more here. There are even more false starts, incomplete versions, etc. than listed in Koster and Bakker's definitive discography as well as some of the studio chatter. A handsome booklet is included. There is analysis of Parker's music as well as an extensive interview with producer Teddy Reig. He's the guy who keeps whistling into the microphone when he's dissatisfied with the music being played in the studio! Sound quality is excellent — perhaps even better than the earlier Savoy/Arista repackages.

— John Norris

## RECENT RELEASES

TATSUYA NAKAMURA QUARTET  
"Song of Pat" w. O. Lake, T. Daniel, R. Davis  
Nadja (Trio) PA-7139

BEN WEBSTER  
"Did You Call" Nessa N-8  
(Originally released on Ensayo)

JOE VENUTI/DAVE MCKENNA  
"Alone at the Palace" Chiaroscuro CR-160

JIM HOWARD/PAT SULLIVAN Big Band  
"No Compromise" HSH 340

McCOY TYNER  
"Supertrios" Milestone M-55003

SAKATA AKIRA TRIO  
"Counter Clockwise Trip" Frasco FS 7001

DEXTER GORDON  
"Bouncin' With Dex" Inner City 2060

RONNIE SCOTT QUINTET  
"Serious Gold" Pye Records NSPL 18542

RICHARD BEIRACH  
"Hubris" is" ECM 1104 ECM 1104

BILL EVANS  
"Alone (Again)" Fantasy F-9542

MAL WALDRON  
"Signals" Arista AF 1042

ROB McCONNELL & The Boss Brass  
"The Jazz Album" Attic LAT 1015

RANDY WESTON  
"Berkshire Blues" Arista Freedom AL 1026

DON RADAR  
"Polluted Tears" DRM CFS 3236  
(DRM Records, 15859 Vose St., Van Nuys, California 91406 USA)

THAD JONES/MEL LEWIS  
"Live at Munich" A&M Horizon SP-724

MIKE NOCK  
"Almanac" Improvising Artists 37.38.51

PERRY ROBINSON/NANA VASCONCELOS/  
BADAL ROY  
"Kundalini" I.A.I. 37.38.56

JIMMY GIUFFRE/LEE KONITZ/BILL CON-  
NORS/PAUL BLEY  
"IAI Festival" I.A.I. 37.38.59

MONICA ZETTERLUND  
(With the Thad Jones/Mel Lewis Orchestra)  
"It Only Happens Every Time" emi 7C 062-354-54

BROTHERHOOD OF BREATH  
"Procession" OGUN 524  
(Available from Coda)

BURTON GREENE  
"Variations on a Coffee Machine" Kharma PK6

NORMAN WILLIAMS & The One Mind Experi-  
ence:  
"The Bishop" Theresa 101  
"Bishop's Bag" Theresa 102

ED KELLY ENSEMBLE  
"Music from the Black Museum" Theresa 103

DAVID HARDIMAN's San Francisco All-Star  
Big Band  
"It'll Be All Right" Theresa 104  
(Theresa Records, Box 1267, El Cerrito, Calif. 94530 USA)

MARK LEVINSON "Jazz at Long Wharf"  
Mark Levinson Acoustic Recording Series 7

BILL ELGART "A Life"  
Mark Levinson Acoustic Recording Series 3

TERRY PLUMERI w. John Abercrombie, etc.  
"Ongoing" Airborne 2  
(Airborne Recording Company, 9093 Comprint Court, Gaithersburg, MD 20760)

CAPP/PIERCE JUGGERNAUT feat. Joe Wms.  
"Live at the Century Plaza" Concord CJ-72

LOREN MAZZACANE/KATH BLOOM  
"Fields"  
(Daggett Records, 75 Daggett St., New Haven, CT 06519 USA)

GIUSEPPE SUONANDO  
"Morrocchi Rudemente Caramente" EDF 5001

ANACHRONIC JAZZ BAND  
"Volume 2" Open OP 9

ADAM MAKOWICZ  
"Adam" Columbia PC 35320

STAN GETZ  
"Another World" Columbia PG 35513

CEDAR WALTON  
"Animation" Columbia PC 35572

STEVE REID w. A. Blythe, C. Tyler  
"Odyssey of the Oblong Square" Mustevic Sound 4001  
(Mustevic Sound, 193 - 18 120th Ave., New York, N.Y. 11412 USA)

CARLA BLEY BAND  
"Musique Mecanique" WATT/9

GIORGIA GASLINI SEXTET  
"Graffiti" Dischi Della Quercia 2Q 28005  
(Via Caminadella 9, Milano, Italy 20123)

INTERface  
"This Time" ReEntry 002

MARK MURPHY  
"Stolen Moments" Muse MR 5102

DON PATTERSON  
"Why Not..." Muse MR 5148

SAM JONES  
"Something In Common" Muse MR 5149

WALTER BISHOP, Jr.  
"Cubicle" Muse MR 5151

BILL HARDMAN  
"Home" Muse MR 5152

HUMAN ARTS ENSEMBLE  
"Live, Vol. 1" Circle Records RK23578/9  
"Live, Vol. 2" Circle Records RK23578/12

JAMES NEWTON Trio & Quartet  
"Binu" Circle Records RK21877/11

DAVID WERTMAN — Sun Ensemble  
"Earthly Delights" Sweet Earth Records 1002

DAVID AMRAM  
"Havana/New York" Flying Fish FF-057

ART ENSEMBLE OF CHICAGO  
"Kabalaba" AECO Records 004

FRANK WRIGHT/GEORGE ARVANITAS  
"Shouting The Blues" Sun SEB 002

MUNOZ  
"Rendezvous with Now" India Navigation 1034

ANTHONY DAVIS QUARTET  
"Song for the Old World" India Navigation 1036

JAMES NEWTON  
"Paseo del Mar" India Navigation 1037

JOHNNY GUARNIERI Plays Fats Waller  
"Stealin' Apples" Taz Jaz 1002

BUTCH MILES & The Bucky Pizzarelli Trio  
"Lady Be Good" Dreamstreet DR-102

PATRICE GALAS - MARC FOSSET - FRAN-  
CO MANZECCHI  
"Organ" Open Records OP 08

ARCHIE SHEPP w. W. Bishop, S. Jones.....  
"On Green Dolphin Street" Denon YX-7524-nd

WALTER DAVIS  
"Abide With Me" Denon YX-7528-nd

BUSTER WILLIAMS TRIO  
"Tokudo" Denon YX-7531-nd

ARCHIE SHEPP/DOLLAR BRAND  
"Duet" Denon YX-7532-nd

ALLEN HOUSER  
"No Samba" Straight Ahead  
(Allen Houser Musical Enterprises Inc., 3804 Everton St., Silver Spring, Md. 20906 USA)

MILESTONE JAZZ STARS  
"In Concert" Milestone M-55006

DOLLAR BRAND  
"Soweto" Chiaroscuro CR 2012

HORACE TAPSCOTT & the Pan-Afrikan Peop-  
le's Arkestra  
"Flight 17" Nimbus 135  
(Nimbus Recording Co., Box 1864, Ventura, California 93001 USA)

GEORGE GRUNTZ Concert Jazzband feat.  
Jimmy Knepper, Elvin Jones, Woody Shaw....  
"CG-CJB" MPS 0068.215

THE BLUE DENIM DEALS  
"Without the Arms" Say Day-Bew-2  
(Say Day-Bew Records, 2816 7th St., Tuscaloosa, Alabama 35401 USA)

ROLAND HANNA w. George Mraz.  
"Sir Elf Plus 1" Choice CRS 1018

LEE KONITZ w. J. Rowles & M. Moore  
"Tenorlee" Choice CRS 1019

EARL HINES/TERESA BREWER  
"We Love You Fats" Doctor Jazz DJRX60008

JOHN COATES, JR.  
"After the Before" Omnisound 1021

WALT BOLDEN  
"Walt Bolden" Nemporer PZ 35569

BEN WEBSTER  
"No Fool, No Fun" Spotlite SPJ 142

**JAZUM PRESENTS ELEVEN GREAT NEW LP RECORDS**

**Jazum 61 - GLEN GRAY & THE CASA LOMA ORCHESTRA:**

The Devil Is Afraid Of Music, Mad About The Boy, Moon Over Miami, Yankee Doodle Never Went To Town, Blue Again, Everytime I Look At You, Dancing Feet, That Never To Be Forgotten Night, I Hope Gabriel Likes My Musc, One Night In Monte Carlo, Will Love Find A Way, I'm Gonna Sit Right Down And Write Myself A Letter, Cling To Me, Avalon Town, The Hour Of Parting, Love And A Dime, Who's Sorry Now.

**Jazum 62 - GLEN GRAY & THE CASA LOMA ORCHESTRA:**

Stop Look And Listen, Black And Blue, Night And Day, What's The Use, Dinner For One Please James, I Cried For You, Song Of The Islands, Too Much Imagination, Dixieland Band, Without A Word Of Warning, Takes Two To Make A Bargain, Let Yourself Go, Under A Blanket Of Blue, I'd Rather Lead A Band, I May Be Wrong, My Heart Is Keeping Company, Ballin' The Jack.

(All selections on Jazum 61 and 62 recorded by Muzak approximately 1935, solos by Grady Watts, Sonny Dunham, Clarence Hutchenrider, Pee Wee Hunt, Pat Davis, etc., vocals by Kenny Sargent and Pee Wee Hunt. These 34 selections plus those previously issued on Jazum, Extreme Rarities and London represent the complete output by Muzak of Glen Gray to the best of our knowledge).

**Jazz 63 - EDDIE CONDON**

Indiana, Relaxin' At The Touro, Wherever There's Love, Carnegie Leap, I Can't Believe That You're In Love With Me, Royal Garden Blues, Any Old Time, Ensemble Blues, I Found A New Baby, Just Friends, That's A Plenty, Someone To Watch Over Me.

(From Town Hall concerts of 2-10-45, 2-24-45 and 3-3-45 with Lawson, Stacy, Pesky, D'Amico, Spanier, Wiley, Bechet, Caceres, T. Dorsey, J. Dorsey, Kaminsky, McKenzie)

**Jazum 64 - EDDIE CONDON**

Someday Sweetheart, High Society, The Man I Love, Ensemble Blues, Sweet Georgia Brown, Serenade In Thirds, Sugar, Cherry, Love Is Just Around The Corner, Can't We Be Friends, Ensemble Blues, Should I.

(From Town Hall concerts of 2-10-45, 3-3-45 and 3-10-45 with Spanier, Stacy, Bechet, Caceres, Pesky, Wiley, Russell, Kaminsky, Bushkin, Butterfield, Lesberg, Laylon, McKenzie and a little talking by Bunk Johnson and Eddie Condon).

**Jazum 65 - EDDIE CONDON**

Struttin' With Some Barbecue, When Your Lover Has Gone, Jazz Me Blues, You're Driving Me Crazy, Clarinet Marmalade, Three Little Words, I Ain't Gonna Give Nobody None Of My Jelly Roll, Sweet Georgia Brown, You're Lucky To Me, I've Got The World On A String, Down With Love.

(From Town Hall concerts of 3-24-45 and 3-31-45 with Bushkin, Butterfield, Caceres, Pesky, Russell, Stacy, Kaminsky, Alvin, Spanier, Bechet, Schroeder, Wiley).

**Jazum 66 - EDDIE CONDON**

California Here I Come, Ensemble Blues, Ballin' The Jack, Ja Da, Limehouse Blues, Bugle Call Rag, Peg O' My Heart, I Found A New Baby,

As Long As I Live, Why Shouldn't I, Tin Roof Blues, Easter Parade, Rosetta, S'Wonderful, Somebody Loves Me.

(From Town Hall concerts of 3-31-45, 4-7-45 and 4-28-45 and 1945 Chesterfield audition with Schroeder, Caceres, Pesky, Butterfield, Russell, Catlett, Spanier, Bowman, Dixon, Brown, Lesberg, Wettling, Kaminsky, Bushkin, Wiley, Stacy, Mole).



**Jazum 67 - BENNY GOODMAN**

Somebody Else Is Taking My Place, CO 31741-1, Ok. 6497 (11-13-41), Somebody Nobody Loves, CO 31742-1, Ok. 6562 (11-13-41), Winter Weather, CO 31811-1, Ok. 6516 (11-27-41), Someones Rocking My Dreamboat, CO 31942-1, Ok. 6534 (12-10-41), Let's Give Love A Chance, CO 31943-1, Ok. 6562 (12-10-41), Not Mine, CO 31944-1, Col. 36580 (12-10-41), You Don't Know What Love Is, CO 31946-1, Ok. 6534 (12-10-41), Blues In The Night, CO 32052-1, Ok. 6553 (12-24-41), Where Or When, CO 32052-1, Ok. 6553 (12-24-41), On The Sunny Side Of The Street, CO 32053-1, Col. 36617 (12-24-41), Royal Flush, CO 32079-1, Col. 36499 (12-31-41), The Lamp Of Memory, CO 32239-1, Ok. 6580 (1-15-42), If You Build A Better Mousetrap, CO 32240-1, Col. 36580 (1-15-42), When The Roses Bloom Again, CO 32242-2, Ok. 6580 (1-23-42).

**Jazum 68 - BENNY GOODMAN**

A Zoot Suit, CO 32318-2, Ok. 6606 (1-23-42), My Little Cousin, CO 32384-1, Ok. 6606 (2-5-42), The Wang Wang Blues, CO 32593-1, Col. 36594 (3-10-42), The World Is Waiting For The Sunrise, CO 32594-1, Col. 36684 (3-10-42), Take Me, CO 32796-2, Col. 36613 (6-17-42), After You've Gone, CO 33049-1, Col. 36699 (7-27-42), Dearly Beloved, CO 33067-1, Col. 36641 (7-30-42), I'm Old Fashioned, CO 33068-1, Col. 36641 (7-30-42), Ev'ry Time We Say Goodbye, CO 33816-1, Col. 36767 (11-16-44), Only Another Boy And Girl, CO 34031-2, Col. 36767 (12-21-44), Oomph Fah Fah, CO 34264-1, Col. 36817 (2-4-45), She's Funny That Way, CO 34265-1, Col. 36923 (2-4-45), Body And Soul, CO 34266-1, Col. 36781 (2-4-45), You Brought A New Kind Of Love To Me, CO 34292-2, Col. 36787 (2-25-45).

**Jazum 69 - CONNIE BOSWELL / BOSWELL SISTERS**

You Started Me Dreaming, 61034A, De. 794 (4-13-36), The Loveliness Of You, DLA-849A, De. 1421 (8-23-37), Afraid To Dream, DLA-850A, De. 1421 (8-23-37), Whispers In The Dark, DLA-857A, De. 1420 (8-26-37), All Alone, DLA-1223A, De. 1889 (4-16-38), Remember, DLA-1224A, De. 1889 (4-16-38),

You've Got Me Crying Again, 65457A, De. 2463 (4-25-39), Way Back Home, 60380AA (1-23-36), St. Louis Blues, 39575 (7-9-35), Fare Thee Well Annabelle, 39575A (7-9-35), I'll Never Say Never Again Again, 39573A (8-1-35), Lullaby Of Broadway, 39573A (8-1-35), Travelin', 39574A (9-12-35).

(The first 7 selections were taken from 78 RPM records with accompaniments by Bob Crosby, Ben Pollack, Harry Sosnik and Ray Sinatra, solo vocals by Connie Boswell. The last 6 selections were taken from 16" Decca transcriptions advertising B.F. Goodrich and Dodge Bros. with vocals by the Boswell Sisters).

**Jazum 70 - BELLE BAKER**

My Man, E-28439, Br. 4086 (10-19-28), I'll Always Be In Love With You, E-29554, Br. 4313 (Apr. '29), My Sin, E-29662, Br. 4343 (May Underneath The Russian Moon, E-29661, Br. 4343 (May '29), I'm A Dreamer, Aren't We All, LAE-614, Br. 4550 (Oct. '29), If I Had A Talking Picture Of You, LAE-615, Br. 4550 (Oct. '29), Take Everything But You, LAE-617, Br. 4558 (Oct. '29), Sing You Sinners, E-32584, Br. 4765 (Apr. '30), You Brought A New Kind Of Love To Me, E-32585, Br. 4765 (Apr. '30), Laughing At Life, E-34956, Br. 4962 (10-22-30), You're The One I Care For, E-36027, Br. 6051 (Feb. '31), Overnight, E-36028, Br. 6051 (Feb. '31), In A Shanty In Old Shanty Town, B-12229, Br. 6369 (8-24-32), Blue Moon, OEA-748-2), HMV B-8294 (1-30-35).

(great renditions of great songs by one of the greatest female singers of all time)

**Jazum 71 - RED MCKENZIE**

Time On My Hands, 151843-3, Col. 2556 (10-15-31), Just Friends, 151844-2, Col. 2556 (10-15-31), Can't We Talk It Over, 152109-3, Col. 2620 (2-10-32), Lovable, 152171-1, Col. 2645 (4-12-32), Dream Sweetheart, 152172-1, Col. 2645 (4-12-32), 'Way Down Yonder In New Orleans, 38633, De. 186 (9-11-34), From Monday On, 38635, De. 186 (9-11-34), It's All Forgotten Now, 38799, De. 243 (10-5-34), What's The Use Of Getting Used To You, 38804, De. 243 (10-5-34), As Long As I Live, 38636, De. 302 (9-11-34), Sweet Lorraine, M 136-2, Variety 520 (2-26-37), Wanted, M 137-2, Variety 520 (2-26-37), You're Out Of This World, 22034-1, Vo. 2898 (11-16-37), Georgiana, 22036-2, Vo. 3898 (11-16-37).

(great renditions of great songs by one of the greatest male singers of all time).

The price of each Jazum record sold to an individual is now \$6.50 in the USA, \$7.50 elsewhere. Packing and postage are included, but not insurance.

TERMS: Payment in advance, *no exceptions*, currency (USA only), postal money order or bank check. Bank checks from sources outside the USA must be payable net with allowance for bank discount or handling charges. We suggest that bank checks from foreign countries be made payable through Mellon Bank, NA, Pittsburgh, Pa., USA, as they do not add discount or handling charges. *All* checks and money orders must be made payable to William C. Love, *not* Jazum Records.

Dealer and distributor prices (to bona fide and licensed dealers and distributors only) will be quoted on request.

Send orders, payments, requests for quotations and other correspondence to William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217, USA.

# AROUND THE WORLD AROUND THE..

## CANADA

**CANADA** — In Toronto, taping of the third season of "Peter Appleyard Presents" got under way at Albert's Hall, The Brunswick Hotel on March 19 with Doc Cheatham and Blossom Dearie as headliners. Each show uses local groups with guest soloists. This year's lineup includes Earl Hines, Lionel Hampton, Bob Wilber, Stephane Grappelli and Barney Kessel. If you want to attend any of the sessions call 967-6141.

This summer's Mariposa Folk Festival will be held June 15-17 at the Toronto Islands... Nominated for a Juno Award in the jazz category this year are Pete Magadini's "Bone's Blues" (Sackville), Humber College Jazz Ensemble (Umbrella), Moe Koffman's "Things Are Looking Up" (GRT) and two from the CBC — Ted Moses' "More Than Ever" and the Tommy Banks Big Band with Big Miller from the Montreux Festival 1978.... Rob McConnell's Boss Brass album on Umbrella was nominated for a Grammy but lost out in the final countdown.

The Climax Jazz Band is one of Toronto's busiest. Besides organizing ambitious road trips (they'll be in Denver, Colorado and Cincinnati, Ohio this spring) they perform regularly in Toronto. They are now appearing Saturday nights at the Imperial Pub, 54 Dundas Street East. This club is unique for its standup bar, fireplace and photographs of jazz musicians, capped by its jazz-flavoured juke box.

Jim Galloway's Wee Big Band began its life as an enthusiastic rehearsal unit. The promise of a concert in CJRT's jazz series got the band out of the back room and they have appeared at Cafe Soho as well as at a tremendously successful Sunday brunch gig at Shortt's on Merton Street. Their Science Centre concert was broadcast and exposed to many people the band's eclectic offerings of big band favourites by such people as Jimmie Lunceford, Fletcher Henderson, Duke Ellington and Count Basie. The band performs old favourites transcribed off the original recordings.... Jim Galloway's Metro Stompers participated in a CBC TV taping which was broadcast March 30. Also on hand were Buddy Tate, Gene DiNovi, Aura Rully, Herb Marshall and Trump Davidson's band.... Also seen on TV was a group led by tenor saxophonist Art Ellefson. This show came from Barrie, Ontario and was quite a departure for this station.

The Vancouver Jazz Society is presenting an ambitious spring concert series. Dollar Brand, Lee Konitz/Martial Solal, Betty Carter and Don Cherry/Charlie Haden have already performed. The Art Ensemble of Chicago will be onstage April 15/16 and the series closes May 3 with a performance by Marion Brown at The Western Front.... The New Orchestra Quintet (Gregg Simpson, drums; Lyle Ellis, bass; Paul Plimley, piano; Paul Cram, reeds; Ralph Eppel, trombone) have released their first record, "Up 'til Now", New Orchestra Records NOR 001. It is available for \$7.50 postpaid from New Orchestra Workshop, 1616 W. 3rd Ave., Vancouver, B.C. V6J 1K2.

— compiled by John Norris

The Theatre de L'Île concert series in Hull, Quebec continues this spring with **Billy Robinson/Munir el Fatah and Sun Ra on April 22 - Leroy Jenkins solo and Oliver Lake/Michael Gregory Jackson on April 29, The Anglo-French Connection and The Art Ensemble of Chicago on May 6, and Sonny Greenwich solo (Not confirmed) and Kenny Barron on May 13.** Phone (819) 770-3952 for tickets and information.

**TORONTO** -- In the last issue of *Coda* I had made some comment regarding the state of the music at Bourbon Street, and of course the booking agent, Paul Grosney, retaliated. His letter is published on pages 37 & 39 of this issue. The main point that I was trying to make, one that still stands true, is that with a little thought, the travelling musician who has to perform every second week with a strange rhythm section, can be made to feel more comfortable, and perform his music on a more creative level. The simplest way to do this is to supply players familiar with the artist's idiom. For the first two weeks of March the great tenor saxophonist Buddy Tate performed at Bourbon Street, and lo and behold, instead of the usual ineffectual backing, he had the great luck to be accompanied by a very talented two-handed swing pianist who rarely graces the Toronto club scene. Ian Bargh it was a great pleasure for Buddy and the audience, what a different your infectious joy of playing made to the whole occasion. THAT'S MY POINT.

The Great Black Music series at Town Hall has been full of surprises. Opening the series was Sam Rivers, with David Holland and Joe Daley. Unfortunately percussionist Thurman Barker chose an African tour in preference to the inclement Canadian winter. Sam's music, was as always in one long continuous stream, something that does not always impress me that much. There were of course great moments, mostly on tenor, but the terrible sound system marred most of my enjoyment of this event.

By the time the double solo concert of Roscoe Mitchell, who has added cyclic breathing and multiphonics to his already fantastic music, and Paul Bley playing funkier than any recording can tell you, took place, the sound problem had been overcome. Joseph Jarman and Don Moye I missed, my wife tells me they were a sort of miniature Art Ensemble music if you will. This is a very interesting situation, for although Jarman and Moye continue the tradition of the Art Ensemble, Roscoe Mitchell has developed a most personal solo art, quite removed from his "band" music.

As I said there were surprises, but the most startling was when an "opening act", as promoters are apt to say, stole the show. The wonderful solo piano art of Anthony Davis brought the audience to its feet in the first part of a "double" bill. It was not that the music of Don Cherry and Ed Blackwell was bad, in fact Blackwell is still the incredible genius he has always been, it's just that the shape of their music seemed not to have a direction. We will hear much more of the music of Anthony Davis, who has, ironically, a quartet which includes Ed Blackwell. Perhaps they will be booked next time as the "main

act".

Number five in the series was almost to be considered a spectacle, in the old showbiz sense of the word. Opening with Hamiet Bluiett's solo (baritone/flute/alto clarinet) version of the history of his black music sources, wandering around in the audience, perhaps counting the very small crowd, chatting to the folks etc., the concert took on a feeling of a gypsy gathering. Perhaps Leroy Jenkins' violin continued to exploit this imaginary myth, whose music, completed by Amina Myers and Andrew Cyrille, has a most unusual quality about it. This is brought about because the trio seems to operate out of its own inverted tradition, for example a classically inclined improvising "fiddler" (?) responding to such questions as "rainbow where do you go when your colours are gone". To close the concert South African vocalist Busi Mhlongo did a fine job, but with inadequate musical support, and by now it was apparent that the Leroy Jenkins trio did not need any other music to surround it. The sound of the St. Lawrence Centre once again revealed its ugly distorted head....

On Saturday, April 7th, at 8:30 pm, we have Oliver Lake performing solo at the Latvian Hall, on College Street at Bathurst. The other band with him, who is also sponsoring the concert, is Amos Hollins and The Contemporary Arts Ensemble.

Activity at The Music Gallery, although not always interesting, certainly presents a myriad of concepts of the music art. At the end of February, California guitarist Henry Kaiser presented his music in the form of six public recording sessions. With him was saxophonist John Oswald and Japanese trumpeter Toshinori Kondo.

As the new music scene expands, in Toronto, Montreal and Vancouver, it becomes apparent that there are numerous Canadian players with most original ideas. In March David Lee and myself were fortunate enough to play with members of the New Orchestra Workshop from Vancouver, who were presented at the Music Gallery under the leadership of Don Druick. The members that we played with were Paul Plimley - Lyle Ellis - Jane Phillips - Gregg Simpson - Paul Cram, and local altoist Maury Coles. The Workshop, subtitled Sessione Milano, continued on to Montreal for three more concerts after playing at York University and the Gallery.

The Artists Jazz Band, one of Canada's early new music legends, resurfaced for a concert at Arts Sake, an art school operated by some of the AJB members. On this occasion the band consisted of Graham Coughtry, Robert Markle, Nobby Kubota, Jim Jones, Gordon Rayner and Ross Mendes. The highlight was probably Coughtry's vocal rendition of *St. James Infirmary*. Quite a party.

Sackville records had a double promotion/release with Buddy Tate at Bourbon Street, and a successful Sunday night concert of the Ed Bickert/Don Thompson duet at The Edge. Karl Berger, David Izenson and Ingrid also appeared there on March 25.

After many years as a jazz photographer, I was at last invited to exhibit my photographs. The show, which was at the Music Gallery, is entitled "Imagine The Sound", and now that

it's in progress I hope the invitations will spread further afield. For he that waits.... — **Bill Smith**

**MONTREAL** — This year's winter was a melange of snow storms, frigid temperatures, some sun and moderate wet spells. The music was similarly mixed. Jay McShann, along with Claude Williams (violin) and Paul Gunther (drums), played at the Rising Sun from Jan. 16-21. They performed their K.C. blues, strides, rags and boogie-woogies with an ease that tickled the heart and caressed the soul. The facility of McShann and Williams was so tremendous that it was hard to believe that both are in their seventies. Yet the depth of McShann's blues and Williams' swinging lyricism quickly reminded you that these musicians are from a generation and a region which have provided jazz with some of its most important traditions and innovations. And once they polished off some scotch and a few numbers, you really began to experience living history!

Bill Evans, Mark Johnson (bass) and Joe LaBarbera (drums) serenaded their many Montreal admirers with silky midnight cascades from Feb. 20 to 25. The following week was another of those rare treats — six evenings of Joe Pass (solo). The club was packed nightly. No drinks were served during sets. And with his typically modest demeanor, Pass delivered with pure virtuosity. He rarely used a pick, which resulted in a rounded acoustic sound of intricate delicacy. And his treatment of ballads and blues was remarkably rich. From *Summertime*, *I Love You Just The Way You Are* and *Little Darling* to *Nuages* and *If*, Pass travelled along some marvelous melodies cushioned in warm harmonic frames and spiced with quick embellishments. And his flair for rhythmic shifts and key modulations produced subtle explorations in jazz nuance. More often than not, he employed these changes to slowly develop smooth medleys like *Stella By Starlight/As Time Goes By*. If there is a Segovia of jazz, it is Joe Pass and it was a rare pleasure to hear him.

The Vic Vogel Big Band did a stint at the El Casino in mid-January. Willie Girard, a 70-year old local violinist, who had offers from Ellington and Calloway in the late '30s, was the solo highlight on everything from *Satin Doll*, *Georgia* to *Boplicity*, *Round Midnight* and *Milestones*.

On Dec. 11, Bernard Stepien organised a Sam Rivers/Dave Holland duet at the Theatre de L'Ile in Hull. The two are such masters as individuals and colleagues that I expected an impressive musical display. And that it was. Yet the sound was less than gripping. Technique aside, the highs were episodic. Rivers' tenor playing was more bluesy and modal than usual, but for the most part his dry technicism consisted of tight, knotted figures. And on piano he moved between lyrical and dense cluster polarities. Holland strummed out his deep, solid tones and rhythms on bass, and provided some arco backdrop on cello.

George Lewis (trombone) and Richard Teitelbaum (synthesizer & piano) performed duets January 24 at the Musee de Beaux-Arts. The first piece, *Shrine* by Teitelbaum began as a sombre funeral procession, followed by Mickey Mouse playhouse antics and computerized digital speech, and a work song finale. Next was a film entitled "Asparagus" by Susan Pitt with Teitelbaum accompaniments. The presentation could best be described as a multi-coloured, plastic, phallic display of infinity. Whatever turns you on! The second

half of the concert began with *Exchanges* by both musicians. Lewis did some superbracy progressions, while Teitelbaum constructed tonal colours on piano. Lewis' *Homage To Charlie Parker* at the end was disappointing. It amounted to a meandering excursion into modal monotony.

On January 26 La Grande Passe hosted ferociously comical duets by Tristan Honsinger (cello) and Alan Onserud (bass). The range of animated theatrics and musical terror was incredible. Honsinger was continually immersed in frantic atonal runs, whining and squealing all the way. Onserud used his entire instrument to pump out pulsating bass lines and knocking drums rhythms, along with some vocal grunts. Periodically both circled around the stage spitting as they played. Their sound was somewhat reminiscent of Derek Bailey's, with the addition of European folk and jazz ballad interludes.

Carla Bley's Jan. 31 concert at Cinema Outrement was a roaring success for most of the people in attendance, but I found her sense of theatre overly staged and the musical project too much like Frank Zappa's. The setting was a school band rehearsal and Bley the frustrated instructor. The band began with a loping march, then someone made an obvious error out of which improvisation occurred. Bley, seemingly pissed off, maternally redirected her infants back on course, and the whole affair repeated itself over and over again. By the end the orchestration slid from trite humour (*Dedication To Mozart & Battery-Walking Woman*) into monotonous funk (*Musique Mecanique*). Most of the solos were strictly limited and often repetitive, although Don Preston (piano) displayed some interesting musical range, and the improvisations of Vincent Chancey (French horn) and Earl McIntyre (tuba) were excellent. The concert opened with duets by local pianist Pierre St. Jacques and Jean Vanasse (vibes and gongs). Their sound was very much in the Jarrett/Corea/Burton tradition, but St. Jacques occasionally dropped C. Taylorish bombs.

In the recent past there has been very little locally-based "free music" to speak of. This will soon change with the formation of EMIM (L'Ensemble de Musique Improvise de Montreal). Two of its members, Robert Leriche (alto sax) and Claude Simard (bass) performed duets at Cafe Funambul Feb. 23-25. Their technique and sound were definitely in the imaginative "new music" orbit, although their compositional forms remained somewhat tenta-

tive. Time and experience will certainly result in rewarding developments here. The EMIM quintet and Leriche/Simard duo will be playing at various cafes and bars this March. Jean Vanasse (vibes), Mathieu Leger (drums), Richard (flute) and Stolow (bass) of L'OS are booked to record a live disque at La Grande Passe April 10-14; EMIM will be doing a benefit for itself there as well April 19-21, followed by Nebu's Pierre St. Jacques, Jean Derome (flute) and Claude Simard (April 26-28). "The New Art Music Ensemble", featuring *Coda's* Bill Smith (soprano saxophone) and David Lee (bass & cello), with violinist David Prentice, are booked for May 3-5.

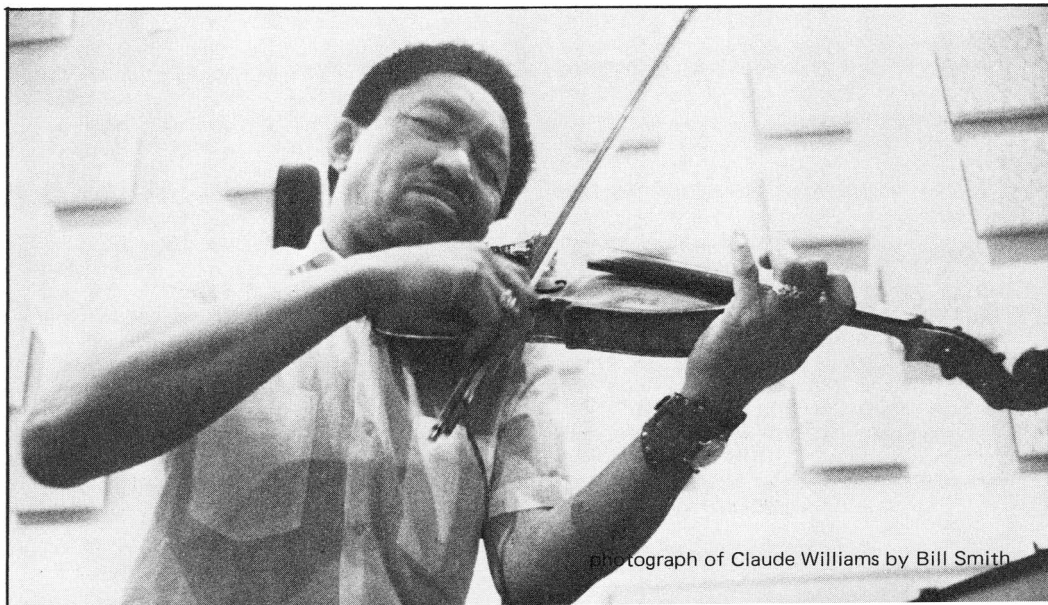
The Rising Sun's upcoming program includes Jim Hall & Bob Brookmeyer (April 6-8), Sonny Greenwich (April 10-15), Earl Fatha Hines (April 19-22), Yusef Lateef (April 24-29) and Dexter Gordon (May 8-13). The Jim Hillman Influence can be heard at Cinema Parallele Saturday afternoons. Danyel Buisson's program of improvised music ("Jazz et Pluriel") at Radio Centre-Ville (102.3 FM) is broadcast every Thursday (2:30-4:00 pm) and Friday (2:30-3:30 pm). And Radio Canada's (100.7 FM) "Jazz en Liberte" is aired Saturday afternoons, as is Patrick Straram's "Blues Clair" Saturday and Sunday evenings (10:00-11:00 pm).

— **Peter Danson**

## AMERICA

**ANN ARBOR** — Southeastern Michigan's jazz scene suffered two reverses early in the year. First, in mid-January, Ann Arbor's Earle fired Mike Grofsorean, architect of its rich music program, and by the end of the month that program had been reduced to weekend rock groups. More tragic was the death on January 27 of Henry Normile Jr., owner of Cobb's Corner in Detroit; Normile was shot to death in a hallway outside the club, in a crime for which police have neither motive nor suspects.

The loss of the Earle is regrettable, but Normile's death could have a more serious impact on Detroit's thriving jazz community. Normile had single-handedly transformed a sleazy corner bar in the volatile Cass Corridor (near Wayne State University) into a showcase for such local artists as organist Lyman Woodard, trumpeter Marcus Belgrave, Griot Galaxy, the Prismatic Band, and others. Normile was closely linked with John Sinclair's Strata Associates, and through Sinclair many of Cobb's regulars also



photograph of Claude Williams by Bill Smith



performed at the Paradise Theatre and on the recent Detroit Jazz Artists' Tour. With Sinclair, Belgrave and Woodard, Normile had just formed Corridor Productions to record local jazz artists; the second of two successive live recording sessions with Woodard's group was to have taken place at Cobb's the night of the murder.

The violence has reportedly had an impact on those suburbanites who had only just begun to trickle downtown once again; Cobb's business is off 50%, although some of that could be due as well to the loss of Normile's convivial personality. Still, Sinclair and the musicians (for whom Cobb's offered a long-sought showcase) are determined to keep the club alive, and chances are they'll succeed. Similarly, despite the alleged financial difficulties which killed the name policy, jazz (by local mainstay Ron Brooks and trio) returned to the Earle on weekdays late in February. In both cases the music seems destined to transcend adverse circumstances.

We last visited the Earle on December 10, to hear the Elvin Jones Quartet. Despite Elvin's past associations, the band — with Pat Labarbera, reeds; Roland Prince, guitar; and Andy McCloud, bass — tends towards the straight-ahead modern mainstream (changes, 4/4 swing). Perhaps Jones needs someone of his own stature to jar loose performances like those memorable from the last months of the classic Coltrane quartet; his sidemen here, all good players, were nonetheless not strong enough to make him pull out the stops.

Five days earlier Eclipse closed its fall season with the Count Basie Orchestra and Joe Williams. Basie had skipped the soundcheck (and as a result Freddie Green's guitar occasionally dominated the reeds) but the band still cooked nicely. It's hard to talk about this well-oiled swing machine which wears the name of that avant-garde ensemble (in the best sense of an abused word) of forty years ago. There are nice soloists, some good charts, Bobby Plater's swooping Hodges-ish alto, Basie's spare but unerring plunks. Things only began really to cook, though, when Joe Williams strode out in the second set. He opened with *Every Day* (with snide band comments a part of the chart) and followed with several other blues at varying tempos, all relaxed and effortlessly swinging. The high point was reached in a long, slow "talking" blues, mostly accompanied by just the rhythm section, whose pungent earthiness spoke strongly to the audience.

The advantages of tradition were apparent in a set we caught by the Heath Brothers band at Baker's Keyboard Lounge January 27. Central to the band's sound is the deep bop roots of elder brother Percy (basses) and middle brother Jimmy (saxophones, flute). Younger brother Al had left (reportedly intent on "fusioning") by this year; his unobtrusive but effective replacement was Keith Copeland (son of trumpeter Ray). Stanley Cowell's piano and Tony Purrone's guitar completed the quintet. This dialect of the Heath's, a sort of updated bop, is perhaps old-fashioned, yet it still communicates a truth and fire that should not be ignored because others have found newer forms of expression. Jimmy's tenor graced only the opening *All Members*, a loss because its gruff, virile sound is no longer common. His soprano shares the thick tone and uncluttered lines of his larger horn, although it becomes shrill at times. Percy

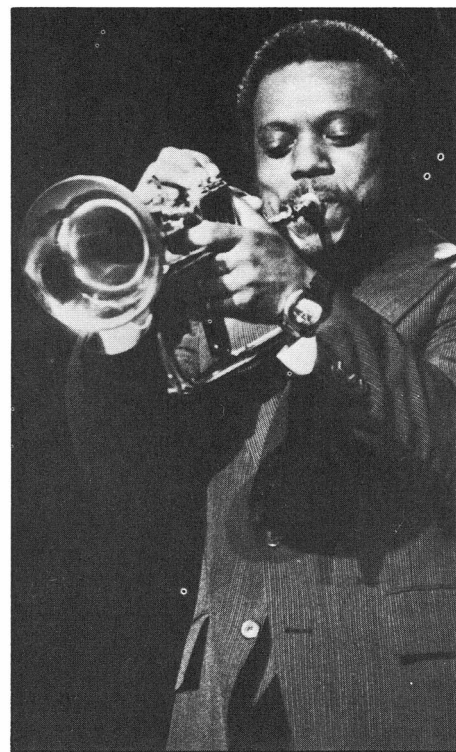
soloed once on his large acoustic, but was heard to much better advantage on *Yardbird Suite*, played on piccolo bass. Purrone deserves mention: his tone is closer to Jim Hall than to the rockers who have defined the contemporary electric axe, his lines range from the tradition to near-atonality but blend with the surroundings to add a different dimension to the band.

Bob James' concert at the University of Michigan February 11 did much to replenish Eclipse Jazz's empty checkbook, in itself a fairly succinct review of the concert. James' music is well crafted, pleasant, James himself a skilled arranger, a proficient pianist. If the music would bore the average *Coda* reader it's because at its center this music lacks the commitment, communication and individuality of the best jazz. There was more content than usual here, though; James (returning a success to the old alma mater) had raided the New York studios, bringing (among others) Dave Sanborn and the Brecker brothers. Sanborn's raw alto tone often compensates for a generally limited blues vocabulary, while Randy Brecker's trumpet can still breathe fire, but Mike Brecker's tenor saxophone remained for me the highlight of the concert. Although the Breckers are linked to commercial fusion, Mike especially is still a monster, playing a gutty blend of late Coltrane and rock roots that rises above even bland surroundings like these.

On February 16 Eclipse presented bassist David Friesen and guitarist John Stowell at the Residential College Auditorium; on this, my first encounter, I came away impressed. The two have obviously worked together for quite a while, and the produce an interesting array of originals in a style difficult to characterize, tending more towards the folk-oriented idioms of Oregon than the complex freedom of the New Music (with little of the jazz tradition evident). The usual guitar/bass patterns are missing here. Instead, bass and guitar are equal voices, interweaving intricately, creating denser textures than one would have thought possible. Friesen captures one's attention first; he's more extroverted, more visibly a virtuoso, and the obvious choice for spokesman for the duo. But Stowell bears close listening; his lines are unusual, his voicings rich and strange (some of those chords must require doublejointed fingers).

John Sinclair's Strata Associates snared several public grants late last year, and one of the projects funded was the Detroit Jazz Artists' Tour, a series of college concerts by Sam Sanders and Visions, Griot Galaxy and the twelve-piece Paradise Theatre Orchestra. We caught the performance at Ann Arbor's Power Center on February 24, before a dimly sparse crowd. Saxophonist Sanders opened with a rhythm section ("Vision") in a program of boppish originals. He seems enamored of the rat's maze *Giant Steps* Coltrane period; three of his four originals were medium-up-tempo rides over dense chord progressions that often moved by thirds. Sanders guided his tenor sax through the maze with confidence (pianist Gary Haverkate was also impressive), but of course inventiveness gave way to simply coping with the changes. On a pretty ballad over gently rocking 12/8, trumpeter Marcus Belgrave joined Sanders, adding considerable interest with a Miles-inflected Harmon mute,

Griot Galaxy, a local octet, reminds me in some ways of Sun Ra. They go in for some



unusual costumes — flowing African robes, bassist Jaribu Shahid's face invisible under a gauze wrapping, guitarist A. Spencer Barefield a backwoodsman in straw hat and bare feet. The Galaxy includes two of Detroit's younger jazzwomen, clarinetist Elrita Dodds and flautist/harpis Patrice Williams. Saxophonist Faruq Bey is the collective's leader (Sadiq Bey, Mubarak Hakim and Tani Tabal, percussion, round out the group); when we last heard the Galaxy he was also the dominant voice but here he seemed rather subdued, only opening up a little towards the set's end. Ms. Dodds boiled and bubbled on her clarinet (soprano and bass) but Ms. Williams' flute was swallowed by the bottom-heavy percussion. Rhythms tend towards rock and African, scales towards Arabic (Barefield's guitar mostly adds punctuation and non-harmonic sounds).

Finally the Paradise Theatre Orchestra filed out to begin the most satisfying set of the evening. They are an eclectic bunch; a punching funk machine behind organist Lyman Woodard's *Gospel Soul Shout*, bright beneath Belgrave's flugelhorn on Kenny Garrett's *K.G. Samba* (Marcus Belgrave is one of the area's most consistently excellent soloists), a crisp big band sound on Belgrave's *Glue Fingers*. But the highpoint of the set came with the three concluding compositions by guitarist Ron English. *Slim Goodie* was an interesting rock-rhythm composition neatly laid out in 5/4; *Fish Feet* was a blues thing with some really effective call-and-response between orchestra and English, and excellent solos by English and Ron Jones on trombone. The closing *The Lullaby* had a very basic gospel sound, and English took a strong solo with considerable emotion.

As the temperatures begin to rise here the music scene has also thawed. The Punch and Judy Theatre, having come to terms with the stuffy Grosse Pointe city fathers, has been offering a wide range of music, much of it jazz. March featured the John Abercrombie Quartet and the "Great Guitars" (Barney



Kessel, Charlie Byrd and Herb Ellis), April included the Old and New Dreams band (Don Cherry, Dewey Redman, Charlie Haden, Ed Blackwell) and May had a Haden/Don Pullen duet scheduled. Baker's had Earl Hines at the end of March, with Bobby Hutcherson scheduled in mid-April; while the upper-crust db's Club (Hyatt Regency, Dearborn) had Oscar Peterson, Joe Pass and Niels-Henning Orsted Pedersen. And Strata was promoting a series of avant-garde concerts at the Detroit Institute of Arts, with A. Spencer Barefield, Faruq Bey and trombonist George Lewis.

— David Wild

**LOS ANGELES** — At Century City Playhouse in November, beginning on the 5th was Bobby Bradford, John Carter and George Lewis. Again Bradford and Carter revealed their depth and Lewis his welcomed countenance and again the modern music's strictures have shown their affability for spontaneous ingenuity. With only one rehearsal the day before and they were set for the stars. I don't know what else to really say about the performance other than listen to it on National Public Radio's "Jazz Alive" series. Nov. 12 was Tim Berne, alto sax; Tim Ruscoe, guitar, and Alex Cline, percussion. Nov. 19 was Joan La Barbara in solo voice performance; well known for her work with Steve Reich, Philip Glass and others of that ilk. Nov. 26 Lee Kaplan performed on his synthesizer to the dance and choreography of Margaret Schuette. At this point I would like to give honorable mention to Lee Kaplan for his efforts, work and dedication in providing L.A. with some of the finest musics available. Jan. 7 in duet was James Newton and John Carter. Jan. 21 the Marty Ehrlich Trio performed in what must have been one fine concert with Marty on reeds, John Carter on clarinet and Alex Cline on percussion. Jan. 28 was another fine grouping of Benny Powell, trombone, Frank Morgan, alto and soprano saxes and

Brentan Banks, violin. Feb. 4 Baikida Carroll and John Carter gave a duet concert. Feb. 11 Sam Phipps' quartet of Noah Young, bass, John Hernandez, percussion, Bill Vogel, trumpet and Sam on woodwinds played. Feb. 18 Bruce Fowler gave a solo trombone outing in a double bill with the group Alpha and Omega who are Robert Blakely, Gary Van Vliet, Danny Morgan and Chris Jensen. Feb. 25 from San Francisco in duet were George Sams and Lewis Jordan, trumpet and alto sax respectively giving a recital consistent with the recent mid-western forums — excellent.

Vinny Golia has been keeping busy over the last couple of months giving performances solo and with his trio/quartet consisting of Alex Cline, percussion, Roberto Miranda, bass and Nels Cline, guitars. Soon to be released is his new lp with Baikida Carroll.

In Watts, Shakey Jake's Club Safari, at 5407 S. Vermont (just down the street from Mississippi Smokey Wilson's Pioneer Club) just opened, featuring Shakey Jake's All-Stars on the weekends and the Fly By Night Blues Band during the week. Jimmie D. Harris (Jake) has also gotten himself involved in the production of an album by what I'll call a transient musician. Guitarist Blues Boy Rawlins' album on Good Time Records "featuring the hit *I've Got A Woman Shining My Shoe*" comes as close as need be in documenting some of L.A.'s down-and-out wino population's sentiments and music. Reminiscent of Tacoma's 1960 record of *One String Blues*, also recorded in the alleys of L.A. Available from 5407 S. Vermont, Los Angeles 90044 USA.

In Studio City at The Tale Of The Cock, 12950 Ventura Blvd., Johnny Guarnieri is the featured house pianist. The Jazz Forum, a non-profit organization sporting a magazine and concerts every third Sunday of the month had Peanuts Hucko on Feb. 18 with Jack Sperling, Dick Cary, Tommy Newsom, Don Beamsley,

Herb Mickman and Betty O'Hara. That's at the Proud Bird, 11022 Aviation Blvd. For more info contact Chuck Conklin, 17941 Emelita St., Encino, California 91316. Out in North Hollywood at Donte's one may catch regularly Dave Frishberg, Art Pepper, The Don Menza-Chuck Findley Quintet, Milcho Leviev, Gabor Szabo, Ray Pizzi, Joe Diorio, Ross Tompkins, Jack Sheldon, Red Norvo, Jake Hanna, Joe Farrell, etc....

About ten minutes from our home, out at Claremont College on Feb. 17 in a double bill was the Count Basie Orchestra and the Dexter Gordon Quartet with Rufus Reid, Eddie Gladden and George Cables. Well we all know what fine aggregations these are! And Dexter, ever-durable exponent from the bebop days, digs it all with love to spare. Watching his animated hipsterisms while we stood in the blinds viewing Basie and sharing an imbibement I'll never forget how he grabbed me by both shoulders and shaking me in his excitement said in that gauzy voice, "Basie's so cool!". — Mark Weber

**NEW YORK** — The Stan Getz Quintet (Getz, tenor saxophone; Andy Laverne, piano, synthesizer; John Burr, bass; Victor Jones, drums; Lawrence Killian, percussion) was featured at the Bottom Line January 8 and 9. Playing an appealing mixture of standards, compositions by members of the band, and various other jazz pieces, the group exuded excitement. Getz was particularly inspired, displaying maturity, subtlety and taste. His ability to shade lines with a variety of inflections or a change in attack was masterful. On Laverne's composition *Come To Me*, he imaginatively coloured a series of four note descending phrases. Even when the tempo was quick, and his improvisations took on more fervor, the saxophonist exhibited a gorgeous lyricism, complementing his melodic inventiveness.

The World Saxophone Quartet (Julius Hemphill, Oliver Lake, David Murray, Hamiet Bluiett on various woodwinds) played at the Public Theater on January 19 and 20. While the group has always been inventive, its music has increasingly become more effective due to a tighter organization of its musical materials and a widened stylistic conception. The ensemble's four members have the ability to follow and even anticipate each other's improvisatory flights. Using various combinations of saxophones, flutes and clarinets, the Quartet played a stimulating music that drew from a number of sources. Swing, bebop, and free passages were all integrated through the numerous solo and ensemble passages into an eclectic, yet unified structure.

The Human Arts Association presented Lester Bowie's Sho' Nuff Orchestra at Symphony Space on February 17. The 59-piece aggregation featured many prominent musicians playing Bowie's compositions and/or arrangements. The large number of participants resulted in an incredible collage of well-organized sound patterns. Among the many highlights were provocative solos by saxophonists Arthur Blythe, Frank Lowe, and John Stubblefield, an explosive dialogue between the members of the seven-man percussion section, a swinging version of *I Got Rhythm*, and several excellent Bowie solos, including one especially moving Spanish-tinged interlude. In addition, there was an exciting exchange between the trumpet, trombone and saxophone sections that employed spatial effects, each instrumental group playing from different locations in the theater's

balcony.

The John Abercrombie Quartet (Abercrombie, guitars; Richard Beirach, piano; George Mraz, bass; Peter Donald, drums) played at Seventh Avenue South February 21-25. The leader played both the standard six string guitar and a smaller four string instrument. His style was largely horn-influenced, opting for a longer-lined approach than do many guitarists. Abercrombie also employed a percussive touch — as evinced on *Stella By Starlight* — that lended a muscular, but still lyrical quality to his work. Beirach was also impressive, exhibiting a wider range of expression and a more forceful keyboard touch than on previous occasions.

The Collective Black Artists Ensemble played at the 92nd Street Y February 20. The group performed a number of compositions by such artists as Thelonious Monk, Billy Taylor, and the ensemble's director, Slide Hampton. For the most part, the band played with a precise, clean attack. In addition, there were many fine solos, including those by trumpeter Charles Sullivan on *Freedom Jazz Dance* and Hampton on *In A Sentimental Mood*, the latter including slow, up-tempo, and unaccompanied cadenza sections.

**Briefs:** Arista has released recordings of Anthony Braxton's multiple orchestra music. The three-record set also includes an informative booklet containing notes by the composer/performer detailing some of his aesthetic concepts. In addition, Arista has issued Charlie Parker's "The Complete Savoy Studio Sessions", a five-record compendium featuring the alto saxophonist in various group settings with Miles Davis, Bud Powell, Max Roach and others.... Reissues from Chiaroscuro include Elmo Hope's "Jazz from Riker's Island" and Walt Dickerson's "Unity"..... The Grand Kabuki (National Theatre of Japan) performed "Shunkan" — a poignant drama — and "Renjishi" — a comic dance number — at the Beacon February 6-18. Both plays included percussion/wind/string music whose rhythmic and timbral techniques were similar to those of many contemporary improvisors... Michael J. Budd's "Jazz In The Sixties" (published by the University of Iowa Press) discusses many of the techniques and concepts utilized by musicians during the period... Maurizio Pollini's incisive interpretations of Webern's *Variations For Piano* and Boulez's *Piano Sonata No. 2* are on DGG.... Frank Lowe's "Lowe And Behold" — featuring the saxophonist's 11-piece ensemble in concert — is on Musicworks.

New from Inner City are Dollar Brand's "Ode to Duke Ellington", Joe Turner's "Efferrescent", and Mal Waldron's "Solo/Sextet". David Friesen/John Stowell's stimulating duet "Through the Listening Glass" is also available on the label.... Freddie Redd's "Straight Ahead" and Claude Williamson's "New Departure" are on Interplay Records.... The Cecil Taylor Unit and Sun Ra and his Arkestra were presented in concert at Symphony Space December 30.... Indian Hills' 7th Annual Jazz Workshop and Concert (with guest artist Gerry Mulligan) was held in Oakland, N.J. on Feb. 17.... Mark White's "The Observer's Book of Jazz" (Distributed by Charles Schribner's Sons) includes a brief history of the music, a discography, and a dictionary section listing/defining musicians and terms.... Archie Shepp's "Green Dolphin Street" is on Denon (available in the U.S. from Discwasher, 1407 North Providence Road, Columbia, Mo. 65201, and

in Canada from Tri-Tel Associates Ltd., 105 Sparks Ave., Willowdale, Ont. M2H 2S5).

— Clifford Jay Safane

**WASHINGTON** — Two leaders in the new music, both from Chicago, were in D.C. on the same weekend. Sun Ra's Arkestra played at the African Heritage Gallery. Muhal Richard Abrams's solo piano performance at d.c. space had the warm feeling of pure light. No less illuminating was Joseph Jarman and Famoudou Don Moye's presentation of the ritual "Egwu-Anwu" (Sun Song) at d.c. space the next week. Even with Moye only bringing part of his drum collection, these two musicians created an orchestra of sounds, rhythms and textures.

"We hear you, Jackie Mac," was the cry at d.c. space as Jackie McLean made his first appearance in Washington D.C. in how many(?) years. In spite of excessive dues-paying, McLean strongly communicated a clear and powerful blues through his alto. Drummer J.R. Mitchell drove the quartet, that included Sonelius Smith, piano and Kyoto Fujiwara, bass.

An important "local" musician in Washington is guitarist Mantwila Nyomo. Like many people around here, Mantwila came to Washington from somewhere else. Mantwila spent the first twelve years of his life in what's now the African country of Zaire. He left home for Europe with the dreams of eventually making it to America and studying with Wes Montgomery. He travelled through Western Europe, spending much of his time studying in Paris. In 1975 he made it to New York, playing with groups led by Andrew Cyrille and Charles Bobo Shaw. A couple of years ago a teaching opportunity at Howard University brought Mantwila to D.C.

Mantwila's style of guitar playing reflects his Africa-to-America odyssey. First, he is aware of the traditional and contemporary music of Africa. The diverse yet common sounds of the African diaspora: Afro-American music, Caribbean and Brazilian styles are all at his fingertips. Hearing a Brazilian berimbau, Mantwila commented that "we have the same rhythm in Africa". Mantwila is also aware of European classical and folk music, Spanish or Flamenco guitar styles. Just about everything he's heard, even Greek bouzouki music has been absorbed. "It's all music," Mantwila says, and he continues to search, exploring electronic music.

A typical set of Mantwila Nyomo's might include a Villa-Lobos composition, a piece evoking the sound of Jimi Hendrix (played acoustically), John Coltrane's *Giant Steps*, an improvised blues, Antonio Carlos Jobim's *Wave*, and an African lullaby. The natural flow of what might seem like disjointed styles testifies to his master musicianship. Mantwila is on top of what seems like all traditional techniques, and has found a few new ones, like bending strings together to create a sound somewhat similar to an African piano, or shaking the acoustic guitar to extend vibrations into an electric-like sound.

Chances to hear Mantwila perform could be more plentiful. Mantwila has a good band together that hasn't had any work yet. Fortunately, there have been gigs at the now-closed Rogue And Jar (in duet with percussionist Abu Sharif), at d.c. space (in duet with pianist Geri Allen), and at the Cellar Door with David Amram. Mantwila has also added his beautiful acoustic guitar to sets at d.c. space by Hamiet Bluiett and Baikida Carroll. Some of the best

opportunities to hear Mantwila have been his several live performances over WPFW-FM. The man loves to play and share his wide-ranging yet unified music, that has something to offer to just about every musical taste. Hopefully, more people will have the chance to hear this world-class musician in our midst: Mantwila Nyomo.

— Ken Steiner

## FREE MUSIC FESTIVAL

The Fourth Annual Bay Area Free Music Festival is underway, expanding beyond its founders' wildest dreams. As you read this four concerts will have taken place, with two more scheduled for April, and probably more to come. Twenty groups form the roster so far, and this figure by no means exhausts the talent available in the San Francisco Bay Area.

All of this proliferation has grown out of a single concert at an obscure space called The Farm on Saturday evening, September 13, 1975. Five groups participated in that concert, and although none of those groups are still functioning entities, at least two members of each are still active in the community and will participate in this year's Festival.

The Festival grew into two concerts in 1976 and three in '77-'78, this time in locations other than The Farm — the artists' space Metropolitan Art Center, Fort Mason and Mills College. But this year the number of requests for inclusion were so great that Festival founder Robert Haven decided to allow individual musicians to produce concerts independently under the general sponsorship of the Festival and its non-profit sponsor, Ubu, Inc.

While Free Music in other parts of the world is predominantly a rarefication of post-avant-garde jazz, Bay Area Free Music reflects three equally viable influences — jazz, New Music and world music. While a few groups integrate all three influences, most of the participants in the Festival reflect one or at most two of these approaches.

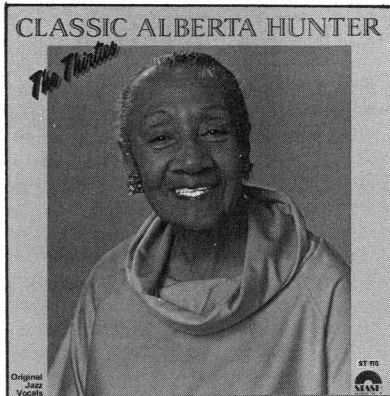
This year's first concert, held February 24 at San Francisco's Fort Mason, reflected New Music and world music influences almost exclusively, with the only pronounced bow to jazz coming in trumpeter Hal Hughes' mid-valve solo piece. World music attitudes were reflected in the music of the Future Primitive Ensemble (in their third Free Music Festival appearance) and in duets by two of that group's members, flutist Charlie Moselle and percussionist David Simons, who played Chinese cheng, Indian hand drums, and Indonesian marimba. The world approach was also reflected in the music of Water Music, led by Festival founder Robert Haven.

But the first concert, which lasted from 4:30 pm until nearly midnight, was dominated temporarily by New Music influences, beginning with an opening section for prerecorded tape and projections by Garth Leerer, James Gillerman and Tim Lambert. This trend was continued by the acoustic group Max And The Humans, consisting of Hughes, flutist Eugene Cash, violinist Terry Herz, and cellist Jill Kjompedahl, which played Hebrew music and a Shaker hymn and improvised in a decidedly European manner. The New Music approach culminated in live electronics by Ron Pellegino and Paul Kalbach, joined by trombonist Ron Heglin and dancer Margaret Fisher.

The second concert, held March 4 at



RECORDS Inc., P.O. Box 390, BROOKLYN, N.Y. 11215 U.S.A.



**STASH ST-115 CLASSIC ALBERTA HUNTER - THE THIRTIES**

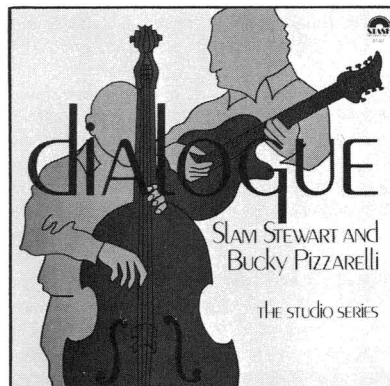
"I have never been happier," Alberta Hunter told Chris Albertson during a recent birthday party for Bobby Short. "I still don't understand it, Chris," she continued, shaking her head, "why is it that people like me so much?" - "Because you are such a fine entertainer, and a very warm human being," Albertson replied, with no deliberate attempt to flatter her. She shook her head again. "I must have done something right for the Lord to put his arms around me like that," she said.

- "Classic Alberta Hunter" features 1935, 1939 and 1940 recordings with Charlie Shavers, Buster Bailey, Lil Armstrong, Wellman Braud, Eddie Heywood Jr., Al Casey and others. Side One: *You Can't Tell The Difference After Dark, Second Hand Man, Send Me A Man, Chirpin' The Blues, Downhearted Blues, I'll See You Go, Fine And Mellow*. Side Two: *Yelpin' The Blues, Someday, Sweetheart, The Love I Have For You, The Castle's Rockin', Boogie-Woogie Swing, I Won't Let You Down, Take Your Big Hands Off, He's Got A Punch Like Joe Louis*.



**STASH ST-116 LAUGHING IN RHYTHM - JAZZZZ HUMOUR**

- A collection of old-time jazz humour. Side A: *Laughing In Rhythm* by Sidney Bechet, *Barnacle Bill The Sailor* by Hoagy Carmichael, *Hyena Stomp* by Jelly Roll Morton, *The Mosquito Song* by Wingy Manone, *Laughing Louis* by Louis Armstrong, *It's A Great World After All* by Dan Redmond and *You Run Your Mouth, I'll Run My Business* by Fats Waller. Side B: *Twilight In Turkey* by Raymond Scott, *Goofus* by Red Nichols, *Ikey And Mikey* by the Washboard Rhythm Kings, *In Blinky Winky Chinky Chinatown* by Vic Berton, *Chinese Rhythm* by Cab Calloway, *Laughing Boy Blues* by Woody Herman and *Keep Smilin'* by John Kirby.



**STASH ST-201 SLAM STEWART AND BUCKY PIZZARELLI - DIALOGUE**

- Guitar/bass duets of *Slam Bow, It's Only A Paper Moon, That's My Kick, The Very Thought Of You, Jersey Bounce, Nightwind, Masquerade, B & S Blues* and *I Got Rhythm*.



**STASH ST-202 DARDANELLE WITH BUCKY PIZZARELLI - SONGS FOR NEW LOVERS**

Dardanelle (vocals, piano and vibes); Bucky Pizzarelli (guitar); George Duvivier (bass); Grady Tate (drums). Dardanelle plays and sings *It Could Happen To You, That Old Devil Called Love, For A Girl, Quiet Nights Of Quiet Stars, Just The Way You Are, You Stepped Out Of A Dream, Spring Can Really Hang You Up The Most, I Concentrate On You* and *Come In From The Rain*.

SF's Intersection, was a totally jazz and post-jazz presentation. The opening group, Shedoni, is a mainstream quartet playing original compositions in a vein reminiscent of McCoy Tyner. This was followed by the duo of violinist Hawley Adams-Currens (who played with Water Music in the previous concert) and drummer Jim Richards. Adams, whose electric violin is often reminiscent of Ornette Coleman on that instrument, is also a New Music composer who published a score in the December, 1978 *Ear* magazine. Richards, newly arrived from Philadelphia, is featured on the album "Baubo" with the group Olduvai.

Following this duo was the solo piano of Greg Goodman, playing in a Cecil Taylor-influenced style. The concert closed with the quartet of John Gruntfest-Henry Kaiser- Henry Kuntz-Loren Means, playing alto, tenor, guitar and trombone. All of these players are featured, though not together, on Kaiser's album "Ice Death", but this was their first appearance as a unit, playing non-idiomatic free improvisation.

The March 24 concert, at Metropolitan Arts Center, was also jazz-oriented, with the exception of Shintaido, the Japanese martial arts group that, as John Gruntfest puts it, "uses co-operation instead of antagonism". The rest of the groups played original compositions in a mainstream to post-avant-garde framework. Contempo Music and the Opter Flame Optet made their first appearance at the Festival, but Dennis Saputelli, who has appeared in all four Festivals, played acoustic alto this time without the synthesizer of his own invention which he had used previously. His trio was completed by bassist Chuck Metcalf and drummer Bob Braye, both prominent on the local jazz club scene.

The most powerful event of this concert, in terms of mass of sound, was the John Gruntfest Horn Ritual. Gruntfest, one of the protean figures on the Bay Area free music scene, organised an ensemble of more than thirty horns — saxophones and brass, including tubas — to play two notated compositions, one based on overtone generation and the other a five-note African folk melody. Gruntfest conceived the pieces with "high" hopes: "Once those overtones start building, the whole room should rise up off the ground."

The March 31 concert was more New Music and world music-influenced playing (as will be the April 15 concert at Berkeley's La Loma Park, with many of the same people). Held at Oakland's Jewish Community Center, the concert featured two groups improvising separately and together. Music For All Occasions has been improvising together through most of the Seventies (ever since a printer put that legend in huge letters on Ron Heglin's business card), and Confluence has given many concerts on their invented instruments since moving here from San Diego in 1977. Both groups consist of multi-instrumentalists who tend toward intricate percussion combinations.

The fifth concert (and second at Fort Mason) will feature four groups who embody all three influences in various ways. The Rova Saxophone Quartet, playing their last Bay Area engagement before departing for Europe, will do more free improvisation than is usual in their concerts and recordings. Tiger Lily, a women's improvising group, will utilize multi-instrumental combinations and theatrical elements. The Ed Drake Trio will include Hal Hughes and bassist Claude Palmer, former members of the influential group Continuum.

Drake, a multi-instrumentalist and composer, has led ensembles and organized productions of multi-media events for several years in the Bay Area. The HMM Trombone Trio embodies the three influences in each of its members: Ron Heglin improvises from a world music context with great subtlety and control, Austin Mitchell brings the power and exuberance of his jazz background, and Loren Means fits into the California experimental tradition in his use of electronic feedback.

This year's festival is a welcome infusion of positive energy after the closing of most of the area's artist-owned performance spaces, and we hope it portends more strong manifestations to come in this thriving musical environment.

— Loren Means

---

## WALT DICKERSON

---

Public Theater, New York City  
February 16, 1979

---

Vibist/composer Walt Dickerson has the distinction of being the only recorded leader for which composer/cosmologist Sun Ra has appeared as sideman. In relative obscurity in Willow Grove, Pennsylvania for a number of years, Dickerson has been somewhat active of late — he has recorded several extraordinary new albums for various labels and has one of his finest musical packages of years gone by now available on Chiaroscuro records, the famed "Relativity" band. One can only clap hands and get happy for Dickerson's renewed activity, for he represents the best in "pure sound" realizations.

Dickerson approached the solo medium lavishly, his playing has always been quite airy and gentle and has an illusionary, almost mystical quality about it that makes his music "settle" well within the solo situation. The vibist began with a simple few notes that were arranged spatially in a way that enhanced and exploited their impact, the motif was echoed faintly and then abstractly "improvised" minus the vibrato and "pure" resonances of the opening, that mysterious gorgeous thematic motif that could last a life/time.

Dickerson is a spirit, a cosmic dancer with good heart and ear. His music resounds and fulfills the aims of "pure" purposes and actions; majestic beyond all repute. To hear the vibraphone in his hands is to hear the metallic substance of the clouds as they make their bid toward "events". Information is collected in beauty/ transformed into light and greater paths of depth and feeling. Experience transformed to pure light/ pure thought.

This is psycho-acoustical glory... and Walt Dickerson is a genius.

— Roger Riggins

---

## ODDS & SODS

---

Action For Responsive Media (Box 8404, Rochester, N.Y. 14618) spearheaded a campaign to try and force radio station WHAM to restore its late night jazz-oriented program which for the past decade had been in the capable hands of Harry Abraham. They are now urging listeners to write to the Federal Communications Commission in Washington where a debate is taking place whether to allow 50,000 watt clear channel voice stations to continue. Now that WHAM doesn't broadcast jazz any more it is being suggested that

# jazz at town hall

ST. LAWRENCE CENTRE TOWN HALL  
27 FRONT STREET EAST - TORONTO

TUESDAY - APRIL 24TH - 8 PM  
SUN RA And His Intergalactic Myth  
Arkestra

TUESDAY - MAY 8TH - 8 PM  
DON PULLEN / CHARLIE HADEN

All seats reserved. Tickets \$7.50, available at the box office, The Jazz & Blues Record Centre 337 King St. West, and Driftwood Music - 247 Queen St. West. Student Rush \$5.50. Series and group tickets available. 366-7723 / 368-3149

---

## WALTER C. ALLEN OF CANADA BOX 929, ADELAIDE STATION, TORONTO, ONTARIO M5C 2K3

---

(NOTE — PRICES ARE IN CANADIAN DOLLARS)

ILLUSTRATED ENCYCLOPEDIA OF JAZZ by Brian Case/Stam Britt \$10.75  
CHICAGO BREAKDOWN

by Mike Rowe 9.95

The AFRTS Gold Label transcription library - a label listing.

by Rainer Lotz 8.95

COLLECTOR'S CATALOG

by Raffaele Borretti. A 2-volume guide to specialist labels 1969-72, giving main artist, title, original issue and take number for issues listed (labels include Swaggie, Melodeon, FDC, Tax, Swingfan & others) plus information on duplications with other LPs. Main-artist index in vol. 1.

— Each volume \$3.95, or both for \$7.00  
COMPLETE SUN LABEL SESSION FILES (Revised)

by Colin Escott and Martin Hawkins 4.95

THE JAZZ GUITAR: Its Evolution & Its Players, by Maurice Summerfield 24.50

VOCAL SELECTIONS from AIN'T MISBEHAVIN', the new Fats Waller musical show (sheet music to 29 Waller tunes)...

10.50

THE BLUES REVIVAL

by Bob Groom 2.50

BLACK MUSIC, FOUR LIVES (Cecil Taylor, Ornette Coleman, Herbie Nichols, Jackie McLean) by A.B. Spellman 4.50

ORDER FROM:

Walter C. Allen of Canada, Box 929, Adelaide Station, Toronto, Ontario M5C 2K3 Canada — for books, please add, for postage, 5% of total value of books ordered (Canada) or 8% (other countries). Mini-mum postage 25¢ (Canada) or 35¢ (other countries).

the station really doesn't have any value as a clear channel station. You can let your voice be heard by writing Arthur L. Ginsburg, Chief Complaints and Compliance Division, Broadcast Bureau, Federal Communications Commission, Washington, DC 20554 U.S.A.

The New England Conservatory of Music is offering a summer program (June 25-August 3) under the direction of Ran Blake.

The Jazz Record Mart has been a Chicago landmark for sixteen years on West Grand. It finally found it necessary to move to larger quarters... just two doors away at 11 West Grand.... "Hootie's Blues" is the title of a 30-minute colour TV film about Jay McShann which was aired on Nebraska ETV. It is now available for other showings and can be obtained through Bart Becker, 2724 Sumner, Lincoln, Nebraska 68502. Becker and Mike Farrell produced the film for Nebraska ETV and was assisted by a grant from the Lincoln Jazz Society.

A three-day festival, described as "the best of new jazz" took place March 1-3 at Entermedia Theatre in New York. Jeanne Lee and Don Cherry shared the opening night with Anthony Braxton as a solo performer, and David Eyges' quartet coming in the second night. The final night featured pianist Dave Burrell in a solo role and then as a member of Archie Shepp's group. ...Jazz Interactions' weekly listing of performers in the New York area is a startling affirmation of the wonders of New York's jazz life. It is mailed to members of J.I. (write 527 Madison Avenue, Suite 1615, New York, N.Y. 10022) and is also available from the New York City Tourist Booth at Times Square.... Connie Crothers presented the Lennie Tristano Memorial Concert at Town Hall on January 28. Roy Eldridge, Max Roach, Sheila Jordan, Warne Marsh and Sal Mosca were among the performers. All proceeds went to Tristano's family.

Rutgers University has scheduled an impressive series of concerts to be held at the Lucy Stone Hall on campus at Livingston College. This season they pay tribute to the compositional talents of Tadd Dameron, Charles Mingus, Bud Powell, Sonny Rollins and Lee Morgan.... Chuck Israels' National Jazz Ensemble gave a concert March 8 at Dartmouth College's The Hopkins Center.... The Harvard

University Jazz Band under the direction of Tom Everett will feature the music of Charles Mingus in concert April 20. Trumpeter Ted Curson will be guest soloist with the band.... Sarah Vaughan gave a three-concert cycle in Carnegie Hall. On March 21 she was joined by Mel Torme and Gerry Mulligan. On March 23 her special guests (at her request) were Betty Carter and Eddie Jefferson. Finally, on March 30 she combined her singing with the big band sound of Count Basie.

The Sam Rivers Quartet performed for the Hartford Jazz Society on January 28.... The Creative Musicians Improvisers Forum held a series of concerts at the Education Center for the Arts in New Haven. Featured were Mario Pavone (February 2), Bobby Naughton (Feb. 3), Gerry Hemingway (Feb. 9) and Dwight Andrews (Feb. 10).... Real Art Ways in Hartford featured a duet performance by Doug Ewart and George Lewis on Feb. 10 as well.... Cobb's Corner (4201 Cass) in downtown Detroit has become the focus of local jazz activity with groups under the direction of Lyman Woodard, Marcus Belgrave and Ron English performing regularly. Completing the lineup of attractions have been performances by Griot Galaxy and Prismatic Band.... A Night At The Paradise is a concert series reviving the flavour of the big band era. Cab Calloway headlined the first, with Jay McShann and Eddie Jefferson the star attractions on January 7. A key to the success of these concerts is the unflagging dedication of the Jimmy Wilkins Orchestra. The personnel includes some of Detroit's best musicians and the band's repertoire and style makes it a perfect choice for this series of concerts.... The Creative Arts Collective presented a series of concerts in March at Detroit's Institute of Arts. Guitarist A. Spencer Barefield performed solo on March 11. George Lewis was the headliner March 18 and the final two concerts were group situations under Barefield's direction.... Jim Taylor, chief everything with the Detroit Hot Jazz Society, was sidelined recently with multiple injuries from a car crash. He still managed to put out an abbreviated newsletter from his hospital bed. Get well soon, Jim: the jazz world needs you!

This year's New Orleans Jazz & Heritage

Festival is scheduled to begin April 20 and continues through May 6.... The Quinipiac Intercollegiate Festival takes place April 27-29 in Hamden, Connecticut. This year's festival honors Benny Goodman... The 13th annual U.C. Berkeley Jazz Festival will be held May 25-27.

Earl Hines was Regent's Lecturer at U.C. San Diego from January 28 to February 3. He participated in workshops as well as performing in concert.

Friends of The Southern California Hot Jazz Society will want to know that they have moved their sessions to the first Sunday of the month at 940 S. Figueroa St., Los Angeles.... Bob Wilber and Pug Horton appeared at Zeno's in Denver March 16/17. The Climax Jazz Band (April 7/8) and Boston's Black Eagle Band (May 11/12) will also be appearing at this club which is home base for the Queen City Jazz Band.... Clyde's Pure Jazz (4700 Kipling Street, Wheat Ridge) is another Colorado club featuring jazz. Leon Thomas, George Coleman, Howard McGhee, Harold Mabern and Red Rodney have all appeared recently.... There's jazz activity further south in Arizona as well. Paul Rubin reports that Dexter Gordon, Oliver Lake, Earl Hines, Sun Ra, Sam Rivers, Anthony Braxton, Dave Liebman and Douglas Ewart have all appeared at various locations ranging from the spectacular Arcosanti Festival in Cordes Junction to the New Muse Studio in Tucson.... Even more exotic has been the three-month jazz festival at Club Med's Caravelle Hotel in Guadaloupe. Each week, from January through April an all-star group has performed there with Dexter Gordon, Joe Newman and Roy Haynes finishing out the season. Hotel manager Bernie Pollak also plays soprano saxophone in the style of Sidney Bechet and often leads a band comprised of hotel staff in impromptu sessions.

The Essence Of Jazz is a radio program created by Rochester jazz authority Will Moyle. His show is being syndicated and is gradually being heard over more and more stations. He has recently completed a three-hour special entitled "Ellington Is Forever" which contains spoken contributions from more than thirty musicians as well as forty musical examples of Ellington's music. All of Moyle's programs

## York University • Faculty of Fine Arts

# Summer Studies in Music

## July 3 to August 10, 1979

**Special Workshop in Jazz Performance.** Credit and non-credit. Improvisation and ensemble playing for students with experience; small ensembles, jazz orchestra.

**Elements of Music.** A credit course in the theoretical and practical rudiments of music, especially useful to teachers.

**Street Opera for Children.** Credit and non-credit. Imaginative exploration of the performing arts, using music as a common language.

Courses are also offered in **Dance, Film, Theatre, and Visual Arts.**

For further information, brochure and application form, contact:  
Ms. Janis Roy, Summer Studies Coordinator, Faculty of Fine Arts, York University,  
4700 Keele Street, Downsview (Toronto), Ontario, Canada M3J 1P3 Telephone (416) 667-3615

are a mixture of conversation and music. ... WKCR Radio in New York broadcast a live concert March 4 of Raphe Malik's quartet. Appearing with the trumpeter were Glenn Spearman (tenor sax), William Parker (bass) and percussionist Kiwana (John Fuller)... WCUW Radio Station's annual poll of the best jazz records were a solid endorsement of India Navigation's contributions. Hamiet Bluiett's "Birthright" and Joseph Jarman/Don Moye's "Egwu-Anwu" were numbers one and two respectively. Also singled out were the Sackville recordings by Albert Mangelsdorff and Julius Hemphill and Philly Jazz's Byard Lancaster and Sunny Murray discs.

Detroit's Jazz Research Institute has published its Detroit Jazz Artists 1979 Calendar which features art photographs of major Detroit-based jazz performers and composers. They sell for \$5.00 and can be ordered from the Institute at 15 East Kirby, Detroit, Michigan 48202. ... The Northeast Ohio Jazz Society is now publishing its own newsletter. Write 3661 106 Street, Cleveland, Ohio 44105 for more information....

"Jazz Music In Print" by John Voigt has just reached a second edition. It lists thousands of jazz compositions and is available for \$6.00 from Hornpipe Music Publishing Co., 400 Commonwealth Ave., Boston, MA 02215... *Sounds Vintage* is the name of a new magazine being published in England. Write 28 Chestwood Close, Billericay, Essex, England for more information.... John Chilton has just published "McKinney's Music" — a bio-discography of McKinney's Cotton Pickers. The book sells for \$5.00 postpaid from The Bloomsbury Bookshop, 31-35 Great Ormond Street, London WC1N 3HZ, England.... The University of California Press has just made available in paperback Art Hodes' "Selections From The Gutter". The hardback version of this book, which contains excerpts from Hodes' magazine of the 1940s (*Jazz Record*), was favorably reviewed in *Coda* a few issues ago.

Milt Gabler has announced that ten lps from his Commodore catalog will be released by Columbia Special Products this spring. Artists featured include Jelly Roll Morton, Billie Holiday, Lester Young, Coleman Hawkins, Ben Webster, Eddie Condon, Wild Bill Davison, Jack Teagarden, Max Kaminsky, Bud Freeman, Mel Powell and Joe Bushkin. It seems as though much of the material is the same as available on previous issues on Atlantic, Mainstream and European London.... John Coates' new album on Omnisound is entitled "After The Before".... Hefty Jazz, Keith Smith's label, has issued three new lps. The first features Smith with Johnny Mince and Vic Dickenson and was recorded at Nice in 1978. There's a two-reed session with Ian Wheeler and Sammy Rimmington as well as more material from the 1966 version of the New Orleans All Stars.... Cecil Taylor's next record will be released by MPS Records. It was recorded in concert June 3, 1978 and features the regular Unit of the time....

New releases from FMP are Unter Anderem (0600), Gumpert-Sommer Duo (0620), and "Momente" featuring Wolfgang Fuchs (0610), "East/West" by Han Bennink (SAJ 21) and "Who Is Who" by the Berlin Jazz Workshop Orchestra (SAJ 24).... CBS has scheduled several new volumes in their Contemporary Masters series: Charles Mingus: "Nostalgia In

Times Square" will include previously unissued material; a double lp of Thelonious Monk; Don Byas with Bud Powell; two lps of the Clifford Brown-Max Roach band live at the Beehive in Chicago; an unissued Ellington session from 1961; volume four of The Lester Young Story and a newly recorded tribute to Diz and Bird.

Pianist Bobby Few has a new lp on Sun Records called "Few Coming Thru".... New releases from Jazzology/GHB/Audiophile include albums by Knocky Parker, Mike Pembroke, Connie Jones, Sammy Rimmington, Ernie Carson, Freddy Cole and Maxine Sullivan.... Latest twofers from Milestone/Fantasy include Coltrane, Dolphy, Jaki Byard and Dexter Gordon.... Spivey Records has put out lps by Eunice Davis and Washboard Doc.

Trumpeter/composer Don Ellis died last December in Los Angeles of a heart attack.... Guitarist Grant Green died January 31 in New York of a heart attack.... Drummer Sonny Payne died in Los Angeles January 29. He was 52.... Trumpeter Peanuts Holland died in Stockholm February 7.

— compiled by John Norris

## LETTERS

Major corporations are notorious for their isolation from the community. It wasn't always so but, with the arrival of accountants and, more recently, computers it seems almost impossible to deal rationally with them. CBS, RCA and MCA control most of the early jazz masterpieces but only a small fragment of this material is available in the United States and Canada. There has been a tendency to repackage the same material endlessly (CBS' Lester Young anthology is a notable example) — a practice which drives the jazz enthusiast crazy. More often than not when they do announce comprehensive reissue programs they never complete them. CBS never got beyond volume one of "The Genius of Louis Armstrong" and RCA's Vintage series was littered with incomplete programs.

It has been public knowledge for a while that RCA has all but closed down the Bluebird program. Frank Driggs has gone and so has the president who supported jazz. We are left with numerous incomplete big band anthologies which were planned to be chronological collections. The record buying public reinvested their money in this program (even though they already owned many of the selections) in the belief that RCA would, indeed, honour their commitment. Having faith in the machinations of RCA is foolish, of course, and this is confirmed by the tone and content of the following correspondence. The disdain with which the corporate giant has dismissed Mr. Copeland's legitimate complaints would hardly be tolerated in other sectors of the community. And yet they seem to be able to get away with it. RCA is not the only offender, of course. It has been a long wait for volume 4 and 5 of CBS' Lester Young anthology — more than a year has passed and they still haven't released another volume. By the time they (maybe) get around to issuing it French CBS will undoubtedly have their Complete Count Basie on the market. And the European and Japanese companies *do* complete their projects. It's little wonder, therefore, that jazz specialty stores do a thriving business with imported records. After all, can we really have any trust in CBS, RCA and MCA?

— John Norris

Mr. Edgar Griffiths, President,  
RCA,  
30 Rockefeller Plaza,  
New York, N.Y. 10020 USA

Dear Mr. Griffiths:

RCA is more than an immensely successful business enterprise; it is the custodian of an important slice of Twentieth Century American social history. It depresses me that a corporation such as RCA, seemingly managed by lawyers and accountants with little if any sense of history or interest in or knowledge of music, thinks of records only as "product" made to earn huge profits, and sees not reason to re-issue records for which there is a comparatively small yet sufficiently large demand to earn for RCA *additional* profit.

When RCA Records issued The Complete Tommy Dorsey Volumes One, Two and Three; The Complete Artie Shaw Volumes One, Two and Three; The Complete Glenn Miller Volumes One, Two, Three and Four; The Complete Charlie Barnet Volume One; The Complete Benny Goodman Volumes One, Two, Three, Four and Five; and The Complete Fats Waller Volume One, an unspoken commitment was made to every person who bought those records that each series would be completed; that ALL the old 78s those musicians made for RCA Victor many years ago would be reissued sooner or later (preferably sooner) on the resurrected Bluebird label.

What would you say, Mr. Griffiths, if you bought Volumes One, Two and Three of a planned twenty volume encyclopedia and then found out that the publisher had cancelled the remainder of the set?

Am I unreasonable when I wonder if I should trust and believe those RCA Selectavision 400 advertisements? That old Chinese proverb says it well: "Fool me once, shame on you; fool me twice, shame on me."

By cancelling the Bluebird reissue program — the finest and most ambitious ever undertaken by a record company — RCA did nothing illegal, I suppose (although if not illegal it ought to be)! But morally and ethically RCA is guilty as hell of outrageous corporate arrogance.

— Paul Copeland

Mr. Paul Copeland,  
901 - 65 Huntingdale Blvd.,  
Agincourt, Ontario Canada M1W 2P1

Dear Mr. Copeland:

Your letter of January 16th addressed to our President, Mr. Edgar Griffiths has been forwarded to me for further handling.

You will be happy to know additional Bluebird albums are scheduled for release the latter part of this year.

We thank you for your interest in our product.

Sincerely,  
Ethel Gabriel,  
A&R Producer,  
RCA

Dear Bill,

Enjoy reading CODA.... regarding reference to the "wrong rhythm sections" at Bourbon Street ... as this is my department.... it would be very interesting to know..... who you feel would be the alternatives.

# CREATIVE MUSIC STUDIO 1979 SUMMER SESSIONS

Session I June 18 - July 22

## WORLD MUSIC

**DON CHERRY**  
program director

Karl Berger	Collin Walcott
Trilok Gurtu	Okay Temiz
( India )	( Turkey )
Amadou Jarr	Bengt Berger
( Sierra Leone )	( Sweden )
Ingrid Berger	Foday Suso
	( The Gambia )

Session II July 30 - Sept. 2

## NEW CONCEPTS IN COMPOSITION

**ROSCOE MITCHELL**

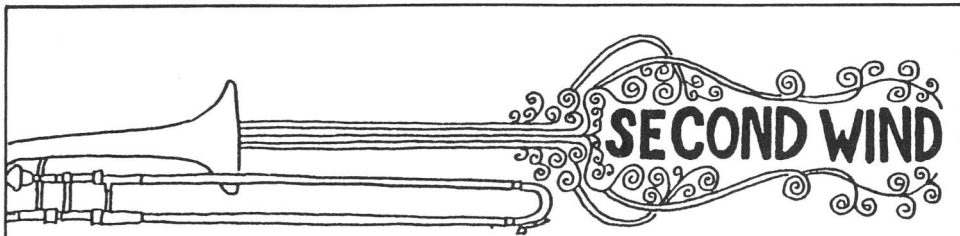
program director

Anthony Braxton  
Leo Smith  
Joseph Jarman  
Gerald Oshita  
George Lewis  
Richard Teitlebaum

Creative Music Studio P.O.Box 671  
Woodstock New York 12498 914-338-7640







A SERVICE FOR MUSICIANS WHO WISH TO BUY OR SELL USED WIND INSTRUMENTS.

SECOND WIND will find the used wind instrument of your choice at your price.

Phone (416) 781-0048

or

Write SECOND WIND, Box 203, Station Z, Toronto M5N 2Z4.

The reason that we are repeating the same people is obvious.... they attract a good audience. However, we have played several "new" people in the past year that have never played Canada... such as Eddie Daniels, Tom Harrell, Sam Most, Art van Damme, Lou Soloff, Bill Watrous, Scott Hamilton, Lee Konitz (last time in Toronto was '63), Warren Vache and Cal Collins.

This spans a period of less than 13 months... As for playing repeats... we are delighted when people of the stature of Zoot Sims, Red Norvo, Barney Kessel, Slide Hampton, Art Farmer, Bob Wilber, Bill Watrous.... see fit to come to Toronto every year.... in fact, I think that the reason they come, is mainly *because* of the rhythm sections.... as God knows, these people can work 52 weeks a year, and usually turn down 5 engagements for every one they accept.

Sometimes, there are rhythm sections that may not be as compatible as others... this is usually done as a result of a cancellation on either the part of the visiting artist or local rhythm player. However, it would only take a phone call to find out.

Best wishes,  
Paul Grosney

## AN APPEAL

The Music Gallery in Toronto is facing a cut-back in Canada Council funding for its 1979/80 season.

Since opening in 1976 The Music Gallery has become a focus for creative music in Toronto. It has served as a forum for the presentation of hundreds of concerts of contemporary Canadian music, and through its taping facilities has preserved these concerts for its archives. In addition, it presents monthly music workshops for children.

The Gallery has initiated Music Gallery Editions, for the dissemination of contemporary Canadian music, and Musicworks, a composers' forum in print. These and its other activities are made possible by funding from a variety of government and private sources, but the proposed Canada Council cutbacks would deliver a serious blow to the Gallery's activities. If you feel that what the Music Gallery is doing is important, not just to the local community but to the general complexion of Canadian music, we would greatly appreciate it if you would write a letter of support. If you could, please send the letter to the Gallery, with copies to:

Timothy Porteus  
Executive Director  
The Canada Council  
255 Albert Street  
Ottawa, Ontario  
K1P 5V8

Franz Kraemer  
Music Department  
The Canada Council

Geoffry James  
Head, Visual Arts Dept.  
The Canada Council

Zelda Heller  
Music Department  
Ontario Arts Council  
151 Bloor Street West  
Toronto, Ontario  
M5S 1T6

Michael Bell  
Ontario Arts Council

.... If you feel that you can only send one copy you can just send one to: The Music Gallery  
30 St. Patrick Street  
Toronto M5T 1V1 Canada  
(416) 598-2400

## SMALL ADS

**This section is for individuals and organizations to advertise non-display items. Cost is 25¢ per word (\$5.00 minimum), payment to be made when copy submitted. Boxed ads \$1.00 extra.**

Rare out-of-print Jazz LP's for sale by auction. Free lists. Leon Leavitt, P.O. Box 38395, Los Angeles 90038 USA. I also buy and trade Jazz LP's.

WANTED: 12" 33 rpm "Red, Black And Green", solidarity Unit, Inc., c72 Charles Shaw. Charles Bobo Shaw, perc; Richard Martin, g; Oliver Lake, alto, fl; Floyd Leflore, tpt; Joseph Bowie, tbn; Carl Richardson, b; Clovis Bordeaux, p; Danny Trice, conga; Baikida Yaseen (Carroll), tpt; Kada Kayan, b (since deceased); *Something To Play On* (Shaw), *Florea* (Leflore) *Beyond The New Horizon* (Shaw). Sept. 5, 1970, St. Louis. Contact Mark Weber, 1559 Shelley Ave., Upland, Calif. 91786 USA.

**COLLECTORS RECORDS** - 50,000 LPs sold @ auction - International service since 1971 in: (1) Jazz, Swing Bands, Jazz Vocals; (2) Soundtracks, original cast, TV; (3) Country/Western; (4) Personalities, Folk, Instrumentals, Vocals, Comedy; (5) R&B, R&R, Rock, Blues. Specify list from: Ray Macknic (or) Theo's, P.O. Box 7511, Dept. G, Van Nuys, Calif. 91406 USA.

**MUSIC LESSONS** - All instruments. Children & adults. Beginner or Advanced. Jazz or classical. Reading - theory. Course on the history and appreciation of popular music. Jazz, blues, ragtime, dance, rock. Phone (416) 863-9452. Gerry Jest, 310 - 454 King St. W., Toronto, Ont. M5V 1L6.

**RECORD AUCTION.** LP's only. Write for free periodic lists on jazz, swing, popular vocals or soundtracks, original casts, personalities, etc. Jim Hartley, 2304 Rugby Lane, College Park, Georgia 30337 USA.

**JAZZ RECORD AUCTION.** Vocals, big bands, combos, blues. Most mint. Free list. Harry Ruskin, 9232 Slater, Overland Park, Kansas 66212 USA.

Wanted to buy: curved soprano saxophones, preferably gold or silver plated, but any others considered. Also any Selmer Paris saxophones, condition not important. The Woodwind & Brass Workshop, 49 South Pleasant Street, Amherst, Mass. 01002 USA. 413-253-9308.

**JAZZ LPs.** Rare, out-of-print and current. *Free* price and auction lists. Wm. Carraro, 25 Aberdeen St., Malverne, N.Y. 11565 USA.

**RECORD RARITIES\*\*** Jazz/Big Bands/Vocals/Shows/Soundtracks/Rock N' Roll/Books/Lots Of Nostalgia. **110 Page Catalog** \$1.00 Domestic/\$2.00 Overseas. Serendipity Record Rarities, P.O. Box 261, Dept. B, Bogata, New Jersey 07603 USA. Overseas requests welcomed.

**DAYBREAK EXPRESS RECORDS.** JAZZ IMPORTS: BVHaast, Circle, Horo, Ictus, FMP, French MCA, Ring, Red, MPS; Many more. Domestic issues, small labels, budgets. Free catalogue. Write P.O. Box 250, Van Brunt Station, Brooklyn, N.Y. 11215 USA.

**IMMENSE Jazz LP Record Auction** - ALL types, ALL years - Free List - Kirk Juffer - 403 Mound St., Decorah, IA 52101 USA.

**OUR NEW CATALOG** of wooden music stands and accessories is now available. Send \$1.00: Early Music Stands, Drawer 320, P.O. Box 277, Palo Alto, Ca. 94302 USA.

## BOOKS

"AUNTIE NATURE" by LLOYD GARBER. A sideways perspective for guitarists (and others). A 'deprogramming' exercise or mental 'screw-upper'. Fragmented thoughts; finger-board patterns (improvisation); clusters; prepared guitar; compositions. 265 pages. \$37.00 (int. m.o.) to Lloyd Garber, Box 7020, Station 'A', Toronto, Ontario Canada M5W 1X7.

**RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY - SECOND EDITION.** Revised, enlarged, updated. Complete information on all recordings. \$6.00 US postpaid. Second, Third Supplements to First Edition still available, each \$1.00 US postpaid (both \$1.50 US). In preparation: Ornette Coleman Discography 1958-1978. WILDMUSIC, Dept. A, Box 2138, Ann Arbor, MI 48106 USA.

**ANITA O'DAY IN TOKYO**  
**12 Tunes Recently Recorded In Japan**  
**First Time Available In U.S.A.**  
**\$10.00 Post Paid**

**EMILY RECORDS**  
P.O. Box 123  
NORTH HAVEN, CONN. 06473

Allow 4 to 6 weeks for delivery  
(Dealer Inquiries Invited)  
Payable by International Money Order in  
U.S. funds or a Check drawn on a U.S. bank.

## MAGAZINES

CANADIAN MUSICIAN Magazine. Sample copy \$1.00, 10-issue subscription \$8.00. 2453 Yonge St., Suite 3A, Toronto, Ontario Canada M4P 2E8.

CADENCE, the monthly review of Jazz and Blues. Interview, oral histories, hundreds of reviews, news. Complete coverage of the whole scene. Fantastic. Sample \$1.25, 1-year subscription \$11.00, outside the USA \$14.00. If you're serious about your jazz and blues interests try us. Cadence, Route 1 Box 345, Redwood, N.Y. 13679 USA.

**EUROPEAN JAZZ FEDERATION:** Subscriptions to Jazz Forum and Swinging Newsletter, J Jazzman's Reference Book, festival calendar, club guide, member's addresses, other publications. Membership fee \$20 yearly. E.J.F., Secretariat General; A-1011 Vienna, Box 671, Austria.

EXCELLENT coverage of blues and jazz in *Le Point du Jazz* for those who read French. Write Jacques Tricot, Avenue Van Overbeke 48, B-1080 Bruxelles, Belgium for more information.

RADIO FREE JAZZ — special feature articles; indispensable jazz industry coverage; latest information on all jazz releases; reviews of the best of latest releases and reissues. 1 year (12 issues) \$10; 2 years (24 issues) \$18. Order from Radio Free Jazz, Dept. C1, 3212 Pennsylvania Avenue S.E., Washington, DC 20020 USA.

THE RECORD FINDER is the best way to buy and sell any type of rare recording — especially if it is 78 RPM. Write to E.S. (Stan) Turner, 4164 Marlborough Ave., San Diego, CA 92105.

JAZZ OTTAWA — for the best in jazz & blues in Canada's capital. Members receive free newsletter, discounts on records and special events. Enjoy films, concerts, jam sessions, workshops, record sessions... and more. Only \$8 annually. Contact Box 2068, Station D, Ottawa, Ontario K1P 5W3.

VINTAGE JAZZ MART is the leading record trading magazine in the world. Whether you wish to buy to sell rare 78's this is the magazine for you Trevor Benwell, 4 Hillcrest Gardens, Dollis Hill, London N.W. 2, England.

DER JAZZFREUND brings jazz news from East and West. Articles, discographical dates, record reviews and others. Free sample copy from: Gerhard Conrad, Von Stauffenberg-Str. 24, D-5750 Menden 1, Germany.

THE JAZZ INDEX: a quarterly bibliography of articles and reviews from over 30 jazz magazines. Bilingual (German/English). For further information write: Norbert Ruecker, Kleistr. 39, D-6000 Frankfurt/M 1, West Germany.

LIVING BLUES, America's first blues magazine, published quarterly since 1970. Contemporary and historical coverage, from Robert Johnson to T-Bone Walker. Photos, reviews, news, in-depth interviews, etc. Sample copy \$1.25 (U.S. funds only); \$7.50 for 6 issues (one year) from Living Blues, 2615 N. Wilton Ave., Chicago, Illinois 60614 USA.

**BACK ISSUES OF CODA** still available — \$1.50 each postpaid or 10 for \$11.00 (164/5 counts as two issues & costs \$3.00 per copy):  
MAY 1967 (Albert Ayler, Earle Warren)  
AUGUST 1973 (Louis Armstrong Special)  
JANUARY 1974/125 (Jackie McLean, Dave Liebman)  
FEBRUARY 1974/126 (Dollar Brand, Lee Wiley, Maxine Sullivan)  
MARCH 1974/127 (Gene Krupa)  
APRIL 1974/128 (Anthony Braxton, blues poets)  
MAY 1974/129 (Kenny Hollon, Larry Coryell)  
JULY 1974/130 (Mary Lou Williams, Jimmy Rogers, Morris Jennings)  
SEPT. 1974/131 (Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)  
OCT. 1974/132 (Karl Berger, Jazz Crossword, Johnny Shines)  
NOV. 1974/133 (Charles Delaunay pt. 1, Rex Stewart, Howard King)  
DEC. 1974/134 (Julian Priester, Steve McCall, Muggsy Spanier Big Band)  
JAN. 1975/135 (StrataEast Records, J.R. Monterose, Louis Armstrong Filmography)  
APRIL 1975/137 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis)  
MAY 1975/138 (Niels-Henning Orsted Pedersen, Art Ensemble on Nessa, Junior Wells, Graeme Bell)  
JUNE/JULY 1975/139 (Sun Ra, John Gilmore)  
AUG. 1975/140 (N.O. drummers, Ken Colyer, AACM)  
SEPT. 1975/141 (Roscoe Mitchell)  
OCT. 1975/142 (Claude Thornhill, Brew Moore)  
NOV. 1975/143 (Leo Smith)  
FEB. 1976/144 (Art Farmer, Woody Shaw, Red Rodney, A Space concerts)  
MARCH 1976/145 (Ben Webster disco., Betty Carter, Marc Levin, Pat Martino)  
APRIL 1976/146 (Delaunay pt. 2, Noah Howard, Leroy Cooper)  
MAY 1976/147 (Oliver Lake, Miles Davis)  
JUNE 1976/148 (Harold Vick, Jimmy Heath)  
JULY 1976/149 (Marion Brown, Ray Nance, Studio Rivbea, Gene Rogers)  
SEPT. 1976/150 (Milford Graves, Will Bradley)  
OCT. 1976/151 (Don Pullen, Benny Waters)  
DEC. 1976/152 (Warne Marsh, Bill Dixon)  
FEB. 1977/153 (Steve Lacy, Marty Grosz, Mal Waldron, Blues News)  
APRIL 1977/154 (Milt Buckner, Christmann/Schonenberg Duo)  
JUNE 1977/155 (George Lewis, Lloyd Glenn)  
AUG. 1977/156 (Stephane Grappelli, Hot Club de France, Stuart Broomer, Moers Festival)  
OCT. 1977/157 (Bobby Bradford, John Carter, Chet Baker, Butch Morris)  
DEC. 1977/158 (Joseph Jarman, Eddie Durham, Bobby Hackett)  
FEB. 1978/159 (Randy Weston, Milt Hinton)

APRIL 1978/160 (Willem Breuker, Joe Pass, Enrico Rava, European labels)  
JUNE 1978/161 (20th Anniversary issue: Julius Hemphill, Doc Cheatham, Jazz Literature, etc.)  
AUG. 1978/162 (James Newton, Sonny Clark, George Russell, Moers Festival)  
OCT. 1978/163 (Henry Red Allen, Frank Lowe, Albert Nicholas)  
FEB. 1979/164/65 (Special Double Issue: Jeanne Lee, Lester Bowie, Red Holloway, Hank Jones, Nick Brignola, Vinny Golia etc....)

**JAZZ JOURNAL INTERNATIONAL:** Back issues for sale, each \$1.50 postpaid from Coda Publications:

**July 1977:** Vol. 30, No. 7: Count Basie, Bennie Green, Lunceford, Company.

**October 1977:** Vol. 30, No. 10: Jan Garbarek, Scandinavia, Woody Herman, Louis Nelson, Jimmy Maxwell.

**February 1978:** Vol. 31, No. 1 & 2: Gerry Mulligan, ECM, Art Themen.

**March 1978:** Vol. 31, No. 3: Ronnie Scott, Brubeck & Desmond, John Coltrane, Globe Unity.

**May 1978:** Vol. 31, No. 5: Clark Terry, Eric Dolphy, George Shearing, Blues Journal.

**June 1978:** Vol. 31, No. 6: Thad Jones/Mel Lewis, Gordon Beck, New York City, Vassar Clements.

**July 1978:** Vol. 31, No. 7: Lionel Hampton, George Wein, Gil Evans & Stan Tracey pt. 1.

**August 1978:** Vol. 31, No. 8: Dicky Wells, Bobby Wellins, Evans/Tracey pt. 2, New Orleans Jazz Festival.

**September 1978:** Vol. 31, No. 9: Charles Mingus, Supersax, Blues Journal.

**October 1978:** Vol. 31, No. 10: Herman's Herds, Tony Coe, Festival Reports, Jazz in Japan.

**December 1978:** Vol. 31, No. 12: Sam Rivers, Savoy & Blue Note reissues, Monterey, New York City.

**JAZZ HOT:** Back issues of the leading French-language jazz magazine, each \$2.00 postpaid from Coda Publications:

**September 1976, No. 330:** Antibes, Juan, Nice, Le Castellet Festivals, Jaco Pastorius, Pat Patrick.

**Christmas 1976, No. 333:** Henri Texier, Newport, Berlin Jazz Days, King Oliver discography.  
**March 1977, No. 335:** Clark Terry, Gerry Mulligan, Paul Bley, salsa.

**September 1977, No. 341:** Festivals: Nice, Juan les Pins, Nimes; Errol Garner.

**October 1977, No. 342:** Ran Blake, Chateaufallon, Henry Gray, Barry Altschul, Gary Burton discography, Egberto Gismonti.

**November 1977, No. 343:** David Murray, Nancy Jazz 1977, Lee Konitz discography part 1.

**December 1977, No. 344:** Thad Jones/Mel Lewis, Pepper Adams, Harold Danko, Lee Konitz discography continued.

**February 1978, No. 345/46:** Buddy Guy/Junior Wells, Clifton & Cleveland Chenier, Spirituality by Archie Shepp, Ethel Waters.

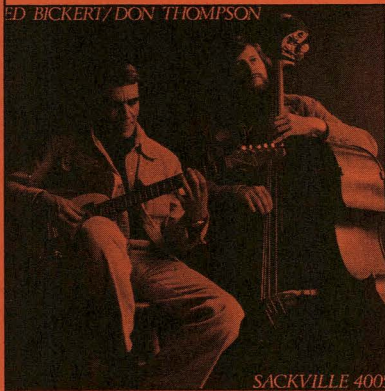
**May 1978, No. 349:** Anthony Braxton, Django Reinhardt, Duke at Carnegie Hall on record, Joe Pass, Stephane Grappelli discography pt. 1.

**June 1978, No. 350:** Coleman Hawkins, Braxton, Moers, Grappelli discography pt. 2.

**Summer 1978, No. 351/2:** Festivals, Hank Jones, Shelly Manne, George Lewis, Mary Lou Williams, Sonny Rollins discography.

# THE FINEST TREND IN JAZZ & BLUES

## TWO GREAT NEW CANADIAN JAZZ RELEASES

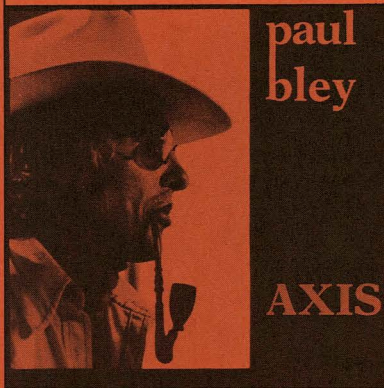


The Ed Bickert album Jazz fans have been waiting for:  
**Ed Bickert/Don Thompson**  
**Sackville 4005**

Composer, Arranger, Keyboard artist & saxophonist **TED MOSES**, leading a very tight band. With:  
 Rob Piltch - Guitar; Michael Malone - trumpet; David Piltch - electric bass; Terry Clarke - drums.  
**The Farther You Go... The Farther You See....**  
**MNM. 001**

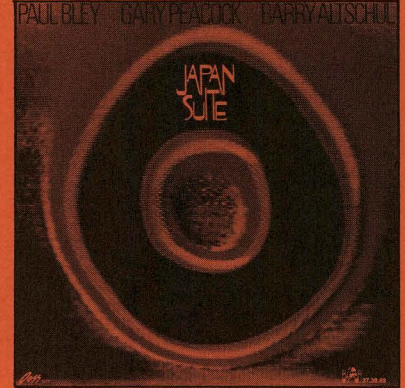


## FROM THE IMPROVISING ARTISTS INC. COLLECTION

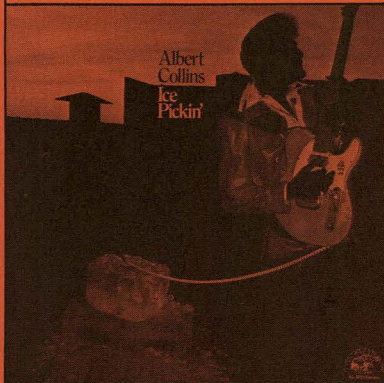


### FROM THE IMPROVISING ARTISTS INC. COLLECTION ALBUMS FEATURING PAUL BLEY:

- 373839 - "Quiet Song" with Bley/ Bill Connors/ Jimmy Giuffre
- 373840 - "Alone, Again" Bley, solo piano
- 373841 - "Turning Point" w. Bley/ J. Gilmore/ G. Peacock/ P. Motian
- 373844 - "Virtuosi" with Bley/ Altschul/ Peacock.
- 373845 - "Pyramid" with Lee Konitz/ Bley/ Connors
- 373846 - "Jaco" with Pastorius/ Pat Metheny/ Bruce Ditmas/ Bley
- 373849 - "Japan Suite" with Bley/ Peacock/ Altschul
- 373853 - "Axis" with Paul Bley, solo piano
- 373859 - "IAI Festival" with Giuffre/ Konitz/ Bley/ Connors

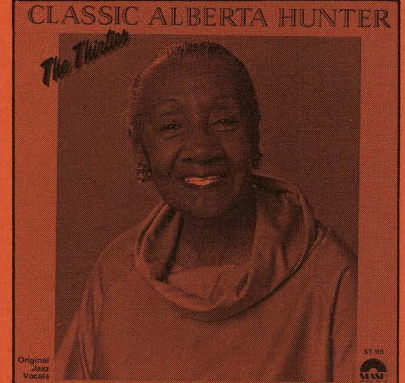


## TWO LEGENDARY BLUES ARTISTS



A new album long overdue from **ALBERT COLLINS**. Funky and joyful music with scorching guitar work.  
**Albert Collins**  
**Ice Pickin'**  
**Alligator - 4713**

**ALBERTA HUNTER**, Grand lady of the blues singing in a charming collection from the Thirties. Now in her mid-80s she has actively resumed her career.  
**Alberta Hunter**  
**Classic Alberta Hunter: The Thirties**  
**Stash-115**



## EXCLUSIVE CANADIAN DISTRIBUTORS FOR

ADVENT  
 ALLIGATOR  
 AVIVA  
 BULLFROG

BLIND PIG  
 DOBRE  
 EMUS  
 FLYING FISH  
 GRYPHON  
 IMPROVISING ARTISTS  
 JAZZ ARCHIVES

JAZZ GUILD  
 JOYCE  
 MUSE  
 MUSICRAFT  
 NESSA  
 ONARI  
 SACKVILLE

SPOTLITE  
 STASH  
 AJAX  
 VARESE SARABAND  
 ZIM  
 INDIA NAVIGATION  
 WATT/JCOA



**TREND RECORDS & TAPES LTD.**

1655 Sismet Rd., Unit 25, Mississauga, Ont. L4W 1Z4 \* Exclusive Canadian Distributors

photograph of Sonny Rollins by Henry Kahanek

**BILL EVANS**

"Crosscurrents" featuring Lee Konitz and Warne Marsh  
Fantasy 9568

**RON CARTER**

"Pastels"  
Milestone 9073

**RON CARTER**

"Peg Leg"  
Milestone 9082

**McCOY TYNER**

"The Greeting"  
Milestone 9085

**RON CARTER**

"Piccolo"  
Milestone 55004 (a 2-record set)

**MILESTONE JAZZSTARS: McCoy Tyner, Sonny Rollins, Ron Carter featuring Al Foster**  
Milestone 55006 (a 2-record set)

**SONNY ROLLINS**

"Don't Stop The Carnival"  
Milestone 50055 (a 2-record set)

**MANUFACTURED  
AND DISTRIBUTED BY**



**OF CANADA LTD**

THESE RECORDS ARE AVAILABLE FROM CODA PUBLICATIONS; \$8.98 FOR SINGLE RECORDS AND \$10.98 FOR TWO-RECORD SETS. SEE AD PAGE 18 FOR MAILING INFORMATION.

