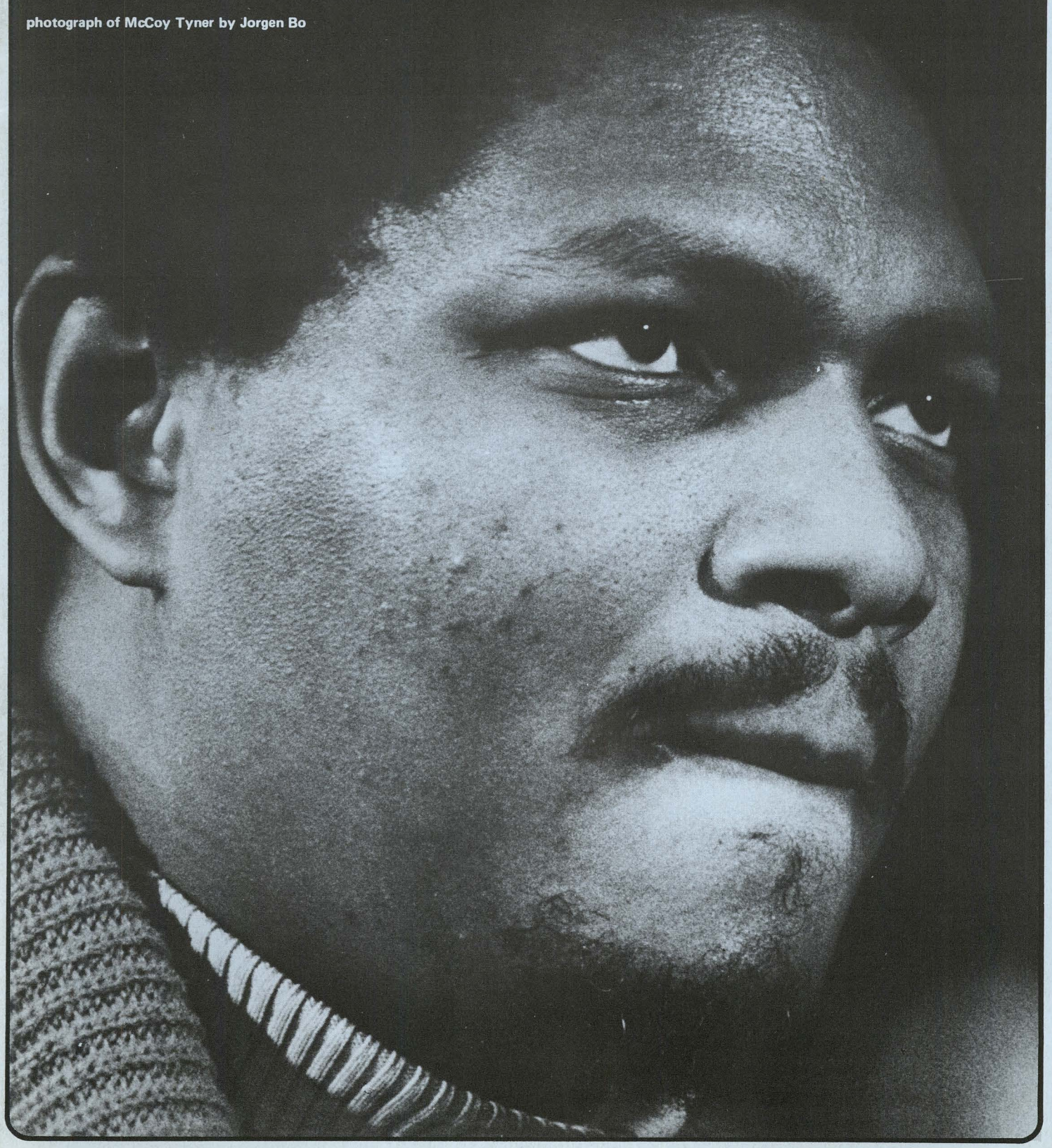
CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE NUMBER 180 (1981) * TWO DOLLARS

INTERNATIONAL PIANO ISSUE · McCOY TYNER (USA) · LOEK DIKKER (Holland) · JOE SEALY (Canada) · FRED VAN HOVE (Belgium)

photograph of McCoy Tyner by Jorgen Bo



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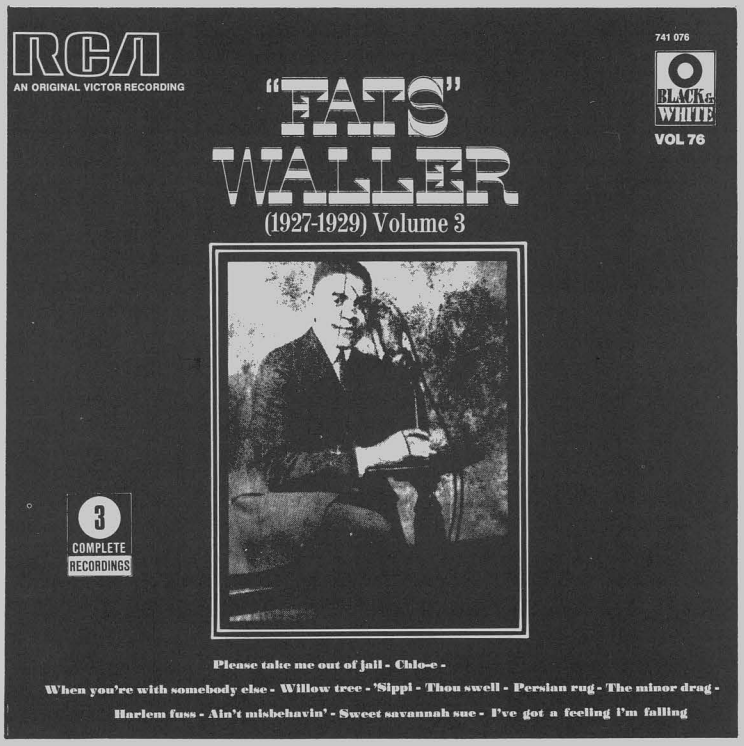

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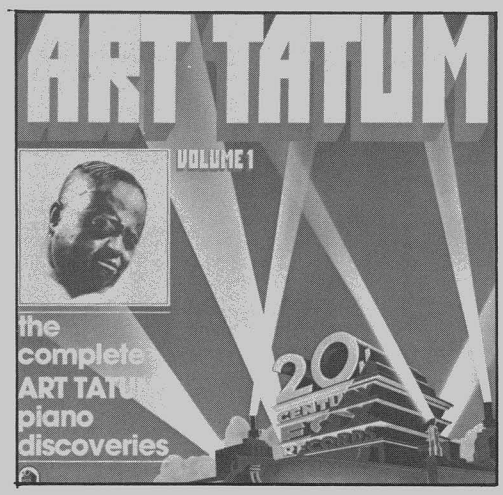

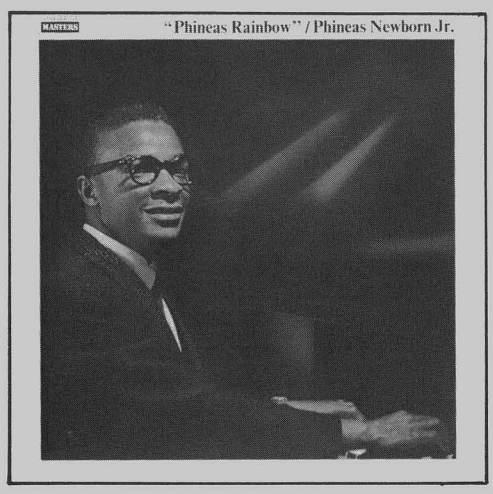

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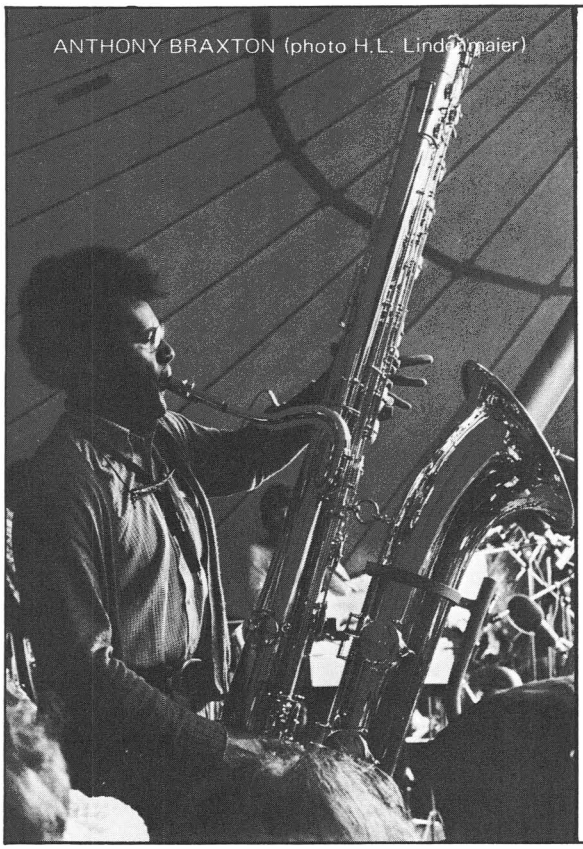
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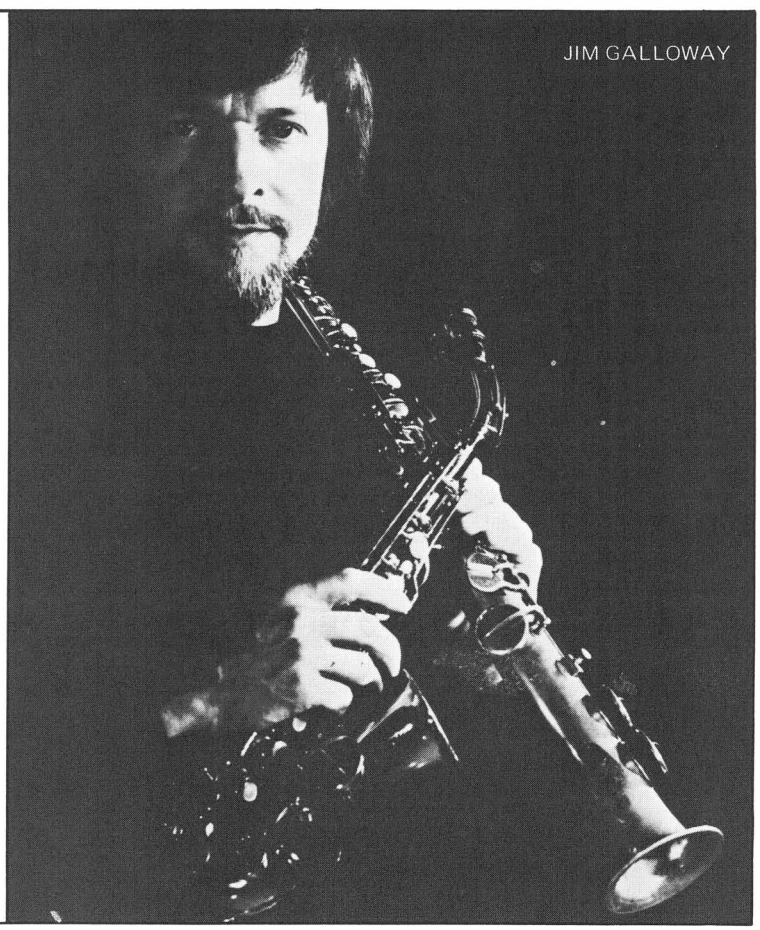
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CONTENTS

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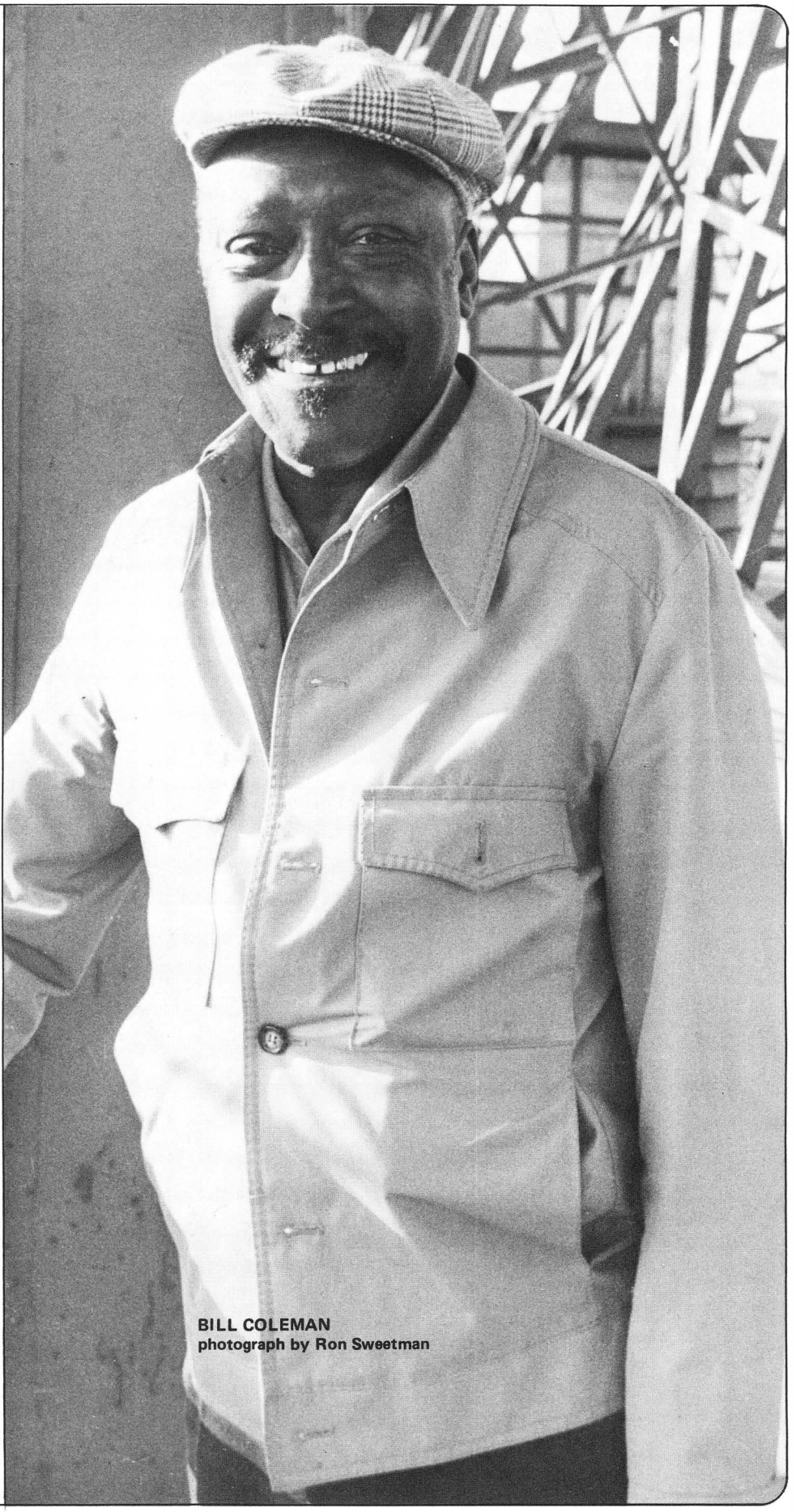

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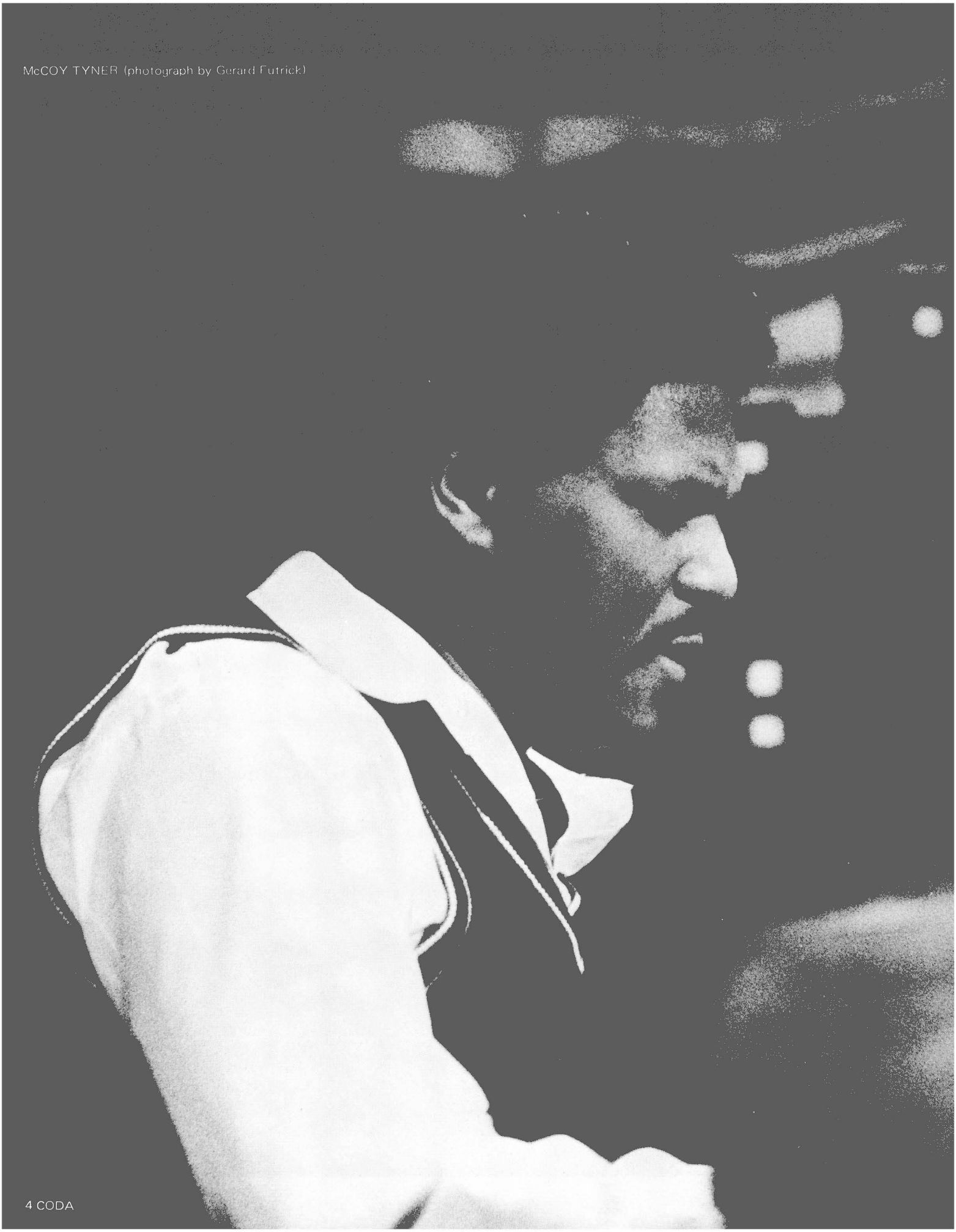


McCOY TYNER (photograph by Gerard Futrick)

McCoy Tyner.. USA

PETER DANSON: When did you first play professionally in Canada?
McCOY TYNER: I think it was at La Tete de L'Art here in Montreal, with John Coltrane in the early sixties. We played there and also at the Casa Loma, which was open for a while. And I've played Toronto two or three times with my own group, I don't think I ever played there with John.
P.D.: We were talking about Rockhead's. Are there still jazz bars like Rockhead's in America that you play in? Because it's kind of an antique, it's fifty years old....
M.T.: There are New York clubs, like The Village Vanguard – although I haven't played the Vanguard in years. I used to play in a lot of those places in the sixties, that were located in black communities around the country. Then those clubs became obsolete for various reasons; a lot of them were torn down. Now we don't play in too many of those places – which is sort of unfortunate, because when you played in those places, you brought the music right to the community and people were very hospitable and, surprisingly, very educated in terms of the music, and waiting to see what you were going to do next. Of course, dinner invitations you didn't have to accept, but they were always available. It was another sort of feeling, the way the people related to the music.
P.D.: You're using a violin in your front line right now, what brought that about?
M.T.: Just because I was hearing it, it was something that was in my ear. I've used strings in the past, but not too much in the live situation. It adds another sort of texture. I've heard Leroy Jenkins, and there was a young guy from Poland, Zbigniew Seifert, who died, who lived in the States for a while but never really got a chance to be heard. String players are generally led in another direction, their approach has to be this way or has to be that way, that's what they learn in school, but for practicality's sake I think it's inevitable that they want to learn some other forms of music, and that way they get more versatility on their instruments.
P.D.: In the past jazz musicians would want to have strings as a sign of respectability. And now the strings are there but the music's quite different.
M.T.: Actually during that time they had big shows and a lot of guys would travel and bring a whole show so they would have arrangements for strings, they would play the theaters around the country. In the States there are a lot of these old theaters that are being renovated. There's one in Cleveland that's wonderful, The Palace: the inside is something you couldn't replace, and the sound is good.

So strings were used for variety in those shows, but I think we've had a tradition of soloists for a long time. It's nice to see guys who are really interested in coming back and playing them.
P.D.: And Cecil Taylor has been using a violinist, Ramsey Ameen, in some of his recent units. When did you first meet Cecil?
M.T.: I met Cecil when I was with John in the early sixties. I just saw Cecil last week as a matter of fact. I was playing at Fat Tuesdays in New York; he plays there occasionally and he came by. We have a mutual respect for each other and we talk occasionally about things. He's a very dedicated artist.
P.D.: Some people have commented that there hasn't been a major figure like Coltrane or Miles who has dominated the scene, projected an influence and force. Why do you think this is?

M.T.: I think we're living in a different world right now. We're going through a lot of changes. It's very difficult for the creative artist to be stimulated. Most artists have to go abroad: to live, to get inspiration and, to get right down to brass tacks, to survive.

The world that I came up in in the sixties was a little different. It was much easier for an artist to make a living. There was more work, there was more enthusiasm for the music. And I think a guy coming up with strong ideas nowadays may find it slightly more difficult to have his stuff received, except perhaps on a local level. Some artists can come along and plough right through whatever is in their way: "I'm going to do it anyway." But there are so many odds against that right now; plus young artists are being led into more commercial idioms where money is more accessible, acceptance is much easier. And sometimes, coming into the music, there is a tremendous personal sacrifice that has to be made.

P.D.: The early giants got their apprenticeships in the big bands, which no longer play that role. Or in your time, there were working groups that stuck together for a long, long time....

M.T.: When I started recording it wasn't because I wanted to start recording, it was because the producer, Bob Thiele, asked me if I wanted to make a record. I was very reluctant about it. Now, when the opportunity presents itself, young musicians grab it. Because it's a different world. What they've seen as a parallel is, for instance, the young rock guys who are their age, making big bucks. That has been the tradition in the early seventies and late sixties. So they say, wow, I'm putting all this time and all this energy into this music and I'm not really reaping the benefits – and they're wondering whether or not it's worth it. It's that "let's make it fast" type of attitude. When I came up it was a whole different thing: I wanted to learn as much as I could and contribute as much as I could.

P.D.: Can we talk about your early influences?

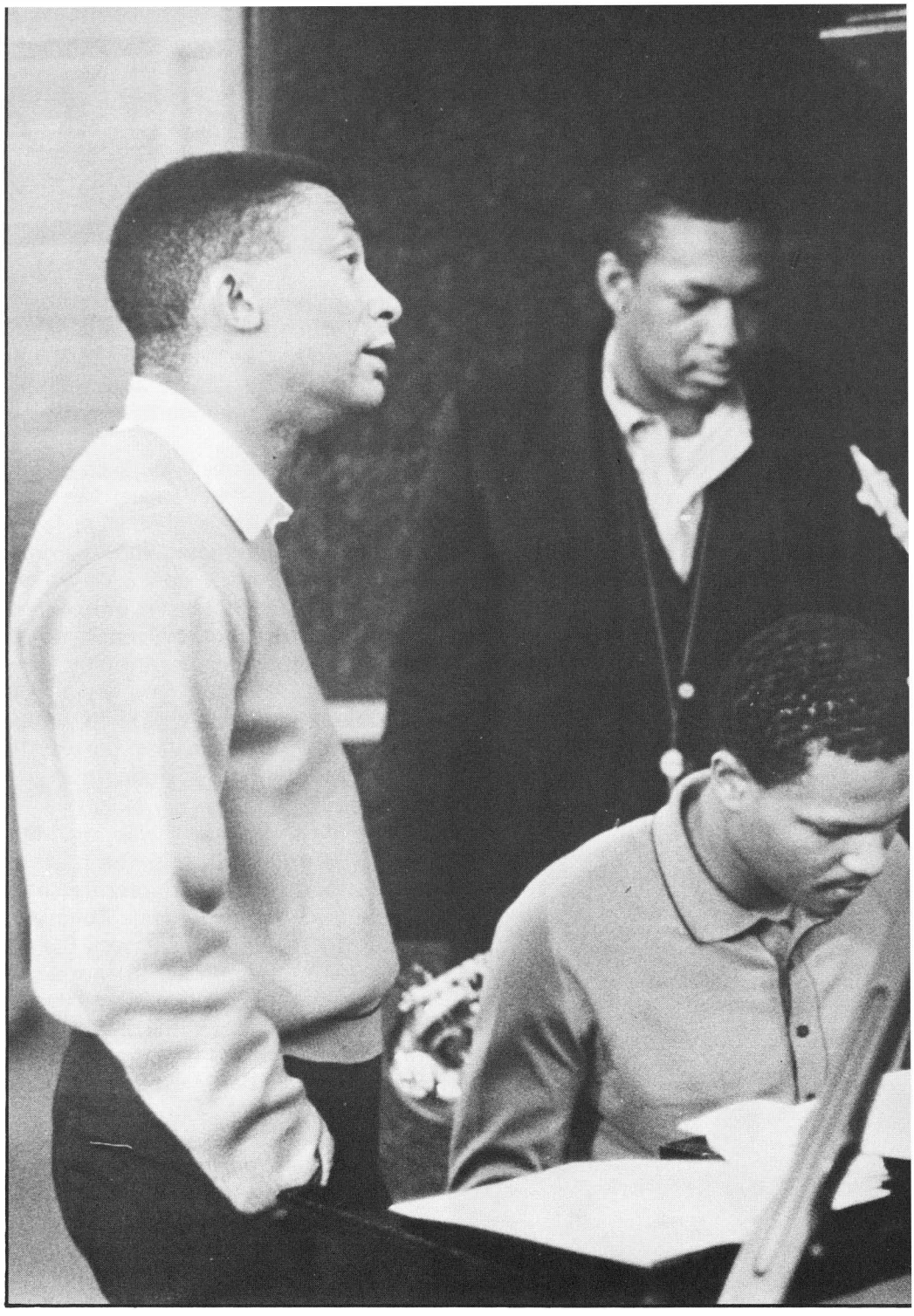
M.T.: Well there's a fairly obvious one: when I was growing up Bud Powell lived in my neighbourhood and I had the chance to hear Bud in person and follow him around like a lot of musicians did. Of course, I didn't know who Bud was at first because I was playing some different type of music. But when he and his brother Richard moved around the corner I realized what was happening. And also Thelonious – in fact they used to call me "Bud Monk" when I was a kid. But I didn't get to know Thelonious until after I moved to New York and John and I used to go hear him. In the past few years, I've talked to him maybe once or twice on the phone. He's just living very quietly out in New Jersey. I love his music, it's beautiful, I still play some of his tunes. He's a great composer. And of course Ellington was an influence, definitely.

In Philadelphia when I was coming up, there were a lot of people playing. Bobby Timmons was coming up, Archie Shepp, Reggie Workman, Lee Morgan, basically we were all coming up together, it was a very vibrant scene. There was a lot of sessioning, and a lot of learning tools, and a lot of writing. I was with Cal Massey's group for a time, which was really interesting because that's where I met John, but prior to that, there was a lot of activity. It's a lot different now.

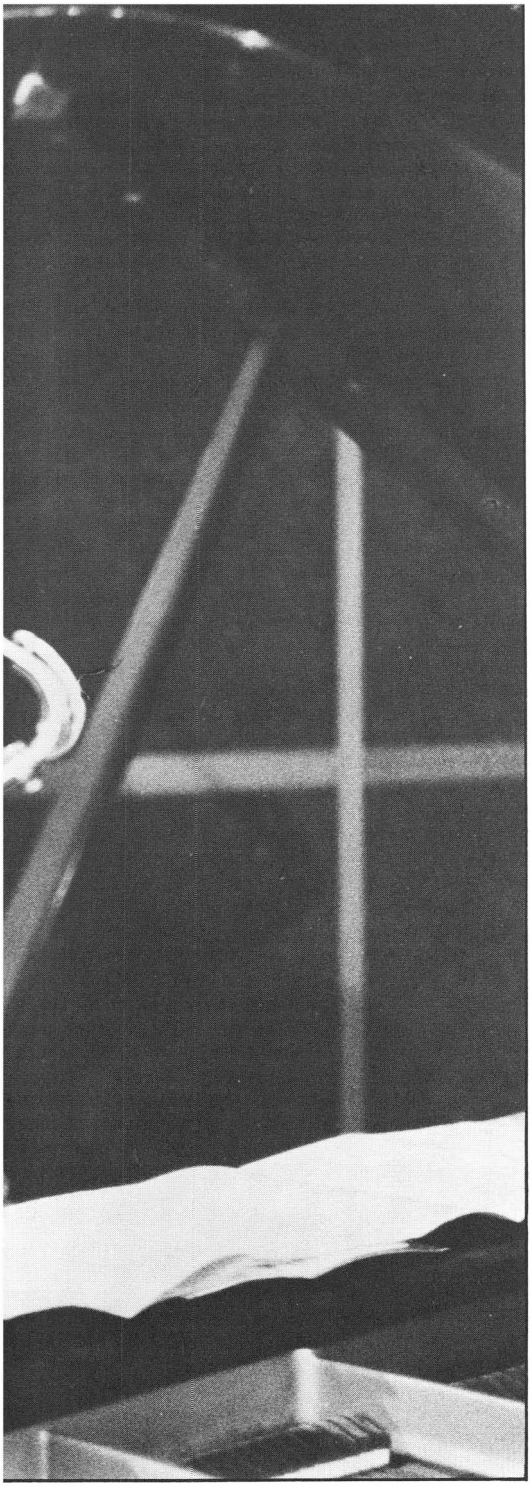
I met John Coltrane when I was a teenager, so he was like a big brother to me. He never exerted his leadership in the sense of telling me what to do; very few words were spoken in that direction. We discussed music on a total different level, nothing to do with "you do this" or "you do that". It was a very close relationship, but close in the sense that there was enough distance between us so that I didn't become his shadow; we supported each other and he became an inspiration for me. With John I witnessed someone who gave seventy-five, eighty per cent of his life to music; maybe even more, I don't know. I guess that's what a person like him has to do in order to reach the level they're looking for. They have to make those kinds of sacrifices. I don't want to become a tool of music. I realize that there's a supreme being involved, putting me here for a reason, and I love to create music, but I'm not a worshipper of it. I feel that there are other things in my life that are extremely important, if not more important, than music. I think music is only a reflection of other things that happen to you. I saw the danger of a person getting so wrapped up and involved; it's almost like being in the middle of the ocean and looking for land. For some people it's not so bad; they really like flowing with the waves.

P.D.: Is that how you felt towards the end of your time with Coltrane, that the search was becoming almost an endless struggle?

M.T.: With him it became almost an obsession: music can become an obsession just like anything else. There was a struggle to find new



JOHNNY HARTMAN, JOHN COLTRANE, McCOY TYNER (photograph by Joe Alper)



things and it had reached that point where I think that anything eventually reaches its peak, and then it begins to taper off and new things have to be considered. And on a personal level, I saw the type of sacrifices that one has to make to get that involved in anything. I prefer to balance my life and keep other things as important or in some cases, more important than music. And I've given a lot; I don't think I owe the world that much. Let me conserve a little bit for myself, and for those that I love. In that sense I think I've become a little more conservative, for the sake of survival.

I think what happens is that you can build up a momentum, the music itself can become a parasite on you. Once it gets rolling, it snowballs, and you become the lesser entity — the music becomes the greater. I'd like to exert a little control over that.

P.D.: You mentioned that the Coltrane quartet was a spontaneous quartet; rehearsals were minimal. So what did you do with the rest of your time? Did you just do a lot of practicing on your own?

M.T.: I'll tell you: we worked a ***lot*** with that group. Playing every night, and the playing was on such a high level. For one thing, we were fortunate in having the combination of people there that made the music a joy, and it was not difficult to do things. It was hard work, but it was so interesting, the necessary components were always there to make it what it was, which enabled us to do different things. In so many situations there is a weak link that you have to worry about. With that group there weren't any weak links. We were all working towards a goal, and whatever John came in with in the way of writing we were able to execute and delve into, we knew each other that well from being together for so long. Once he brought in a 12 or 11-note scale and we made a whole composition out of it. Or if he just wanted three notes, we'd make a whole composition out of that.

We knew each other so well. I knew when Elvin was breathing, and when John was reaching I could almost feel myself out there at the same time. There was a sort of telepathy that was there. It's really interesting what you can do with the right combination of people, and I think that when guys get together, they know when they have that. It's magic, but you have to find the right people; even with John it took him a while to find the people who could get him to that level. And we reached it so quickly that a lot of times we didn't realize we were there!

But the feeling in that group was so beautiful that you can't always talk about it. When I see Elvin a look comes in his eye, like "Well, yeah..." because we know. It was so beautiful, the experience of that group. The stage was like a different planet or something.

P.D.: Could you describe John's relationship with Eric Dolphy?

M.T.: When Eric joined the group we didn't quite take to it right away, we felt we were complete as a quartet, but at the time John wanted to share the podium, he felt it was time for something else to happen there, and he probably was right; now that I'm in that sort of position I realize that when leaders make that decision there's usually a reason for it. And as I listen back I realize that Eric added something and that it was an interesting step for John... and they were friends.

P.D.: Why did so many musicians enjoy recording at Rudy Van Gelder's studio?

M.T.: Rudy's an amazing engineer. He's very personable; what I mean is he knows what he wants and he's very stubborn about it. That's his quality. He's just plain a great engineer. The clarity of the sound... and he's very secretive about what he does. And he had a very comfortable studio, very well set-up, the way he has it constructed, with the cathedral-type ceiling. Plus, when you make a take at his studio, you ***hear*** what it's going to sound like. It's not like the guesswork of "well, let's get in there and mix the sound.". When you record there, you have the sound, and very little has to be done to it. Rudy's real forte is acoustic music; he knows what a bass is supposed to sound like, and he enhances the sound of acoustic instruments; he doesn't change it, he enhances it and gives it presence.

P.D.: There's the story that when Duke Ellington was recording with John Coltrane, he told him, "The first take is the only take".

M.T.: There's a certain amount of truth to that. Now and then you might have to do another take, but I don't like to go beyond two, actually. It all depends, I just finished a twelve-piece date with nine horns, and it took a while to get the blend. But with a small group, one take should do it.

With John's group there wouldn't be more than one take usually. Because usually we would play the music before we recorded it. Except for the Johnny Hartman date, for that we only had one rehearsal. Sometimes we would play the music for a month continuously beforehand, and sometimes he would bring in stuff right at the date. John liked to change so much, to try new things.

P.D.: Do you have a favourite album or a favourite recording situation?

M.T.: I like "Fly With The Wind" a lot, but I don't really have a "favourite" album. I've done a lot of good dates! — and they were all appropriate in terms of the time period in which they were recorded. "My Favourite Things" was a great album for the time period it was recorded in. "A Love Supreme" was great for the time that it was recorded. The same goes for many of the albums that I've recorded myself — they were inspired by whatever was happening at the time, and it's not for me to say that this one's greater than that one.

P.D.: What was it like playing with Sonny Rollins in the Milestone All-Stars quartet?

M.T.: Really interesting. After John I hadn't really played with a saxophonist with that type of a presence. Of course I was very close to John — but I've known Sonny ever since I was a teenager. After Clifford Brown and Richard Powell died in that car accident, Max Roach offered the job of pianist in that group to Wade Legge, the pianist from Buffalo, and I was offered that job after Wade. But I was just a teenager out of high school, and just didn't feel like leaving Philadelphia at the time. But Sonny was very helpful, and I think I played with him once when he came to town, so we've known each other for a long time.

P.D.: Do you have major projects that you're working on right now?

M.T.: I've just finished this twelve-piece thing with Jack DeJohnette, Ron Carter, Oscar Brashear and Charles Sullivan on trumpets, Greg Williams on French horn, Slide Hampton on trombone, Frank Foster and Ricky Ford on tenors, Joe Ford on alto and soprano sax and flute, and Hubert Laws on flute: my last recording for Milestone. I've been with them for a long time and it's a different situation now.

To finish, I'd just like to say that I hope people will continue to support the music. We really need that support. We're a community that survives through various means: one of them is recording, another is live performance, and we need that, it's a very serious matter. Especially in the face of a lot of things that are happening economically, when we're being barraged with a lot of commercialism. Those who take a more serious posture in the music need some support, so we hope that the people with a certain amount of discrimination will support the music.

INTERVIEW BY PETER DANSON
MONTREAL · DECEMBER · 1980

JOE SEALY.. CANADA

INTERVIEW AND
PHOTOGRAPHY BY BILL SMITH

I was born in Montreal, but Halifax (Nova Scotia) has always been significant in my life, because my father was born there. I first went to Halifax when I was sixteen, on vacation with my father. The next time I went was when I was in the Navy. I was posted in Halifax, and as a result of that I finally moved there in 1967 to do a television series. It was called Music Hop, a pop music show, we were playing top forty tunes all the time. Basically the television work I have done has been involved mostly with other kinds of music than jazz. Folk music, I was musical consultant on Singalong Jubilee for a year, and I had a talent development show that I was musical director of for five years, which was basically developing local talent.

When I was at university in Montreal I started playing jazz, I worked the coffee houses around Sir George Williams University, with people like Rene Thomas. I played with Cecil Payne, and Herbie Spanier from time to time. A lot of guys at that time had immigrated from New York to Montreal, and they played mostly the commercial circuit, but when there was jazz to be played they were always glad to get back to their jazz roots. There was a lot of music when I was going to college in the late '50s; it started during the early '60s to really hit a decline. Clubs like the Black Bottom seemed to survive the longest, but there was a definite void from 1967 for a number of years. I hear now that the Montreal scene is definitely resurging. It's being reborn in a lot of ways, a lot of new blood coming in, a lot of the older jazz players have come out of the woodwork, and people like Art Roberts who are teaching at the university level, are turning out a lot of knowledgeable students. Of course there has always been a nucleus of people like Nelson Symonds and Charlie Biddles, who have never stopped playing jazz. It never mattered if jazz was on the upsurge or downsurge, they always did what they did.

I didn't really start out with the intention of being a musician. Music was something I did while I was going to school. I really got interested in jazz at high school. My father used to take me to see Jazz At The Philharmonic, when I was about 11 or 12 years old. I guess I was really strongly influenced, but it was not until I got into high school that I ran into a couple of players, one of them Ian Henstridge, lives here still, decided that I looked like a young Charlie Parker, and asked if I played any instrument. I played a little piano, from sheet music, but they had to teach me the blues changes the night before the high school variety concert in grade ten. So I can't really say I was born into the music.

My earliest influences were of course Oscar Peterson, who was Montreal-grown, a Canadian hero, who I first saw at the JATP. I saw the Basie band, the Ellington band, and my father was a great tenor saxophone fan. Of course JATP used to bring in people like Illinois Jacquet and Flip Phillips, and he just loved both of them. I met Ella (Fitzgerald) once, I physically ran into her at a JATP concert. I went

down one level too many at the Forum, and my father was trying to tell me I was not in the right place, I was looking for the washrooms. While he was yelling at me, I turned around at a corner and crashed right into her and fell backwards. Of course I was only eleven years old at the time. It was really wonderful, because I remember looking up into her eyes, and the first thing I thought was "Auntie Ella", because that's how she looked at me, like "boy what is wrong with you".

Talking about influences I would say that Horace Silver was definitely a strong influence on me. Another strong influence was when Ahmad Jamal came on the scene. I was fascinated by the way in which he presented music, he was such a showman of jazz. That trio with Vernell Fournier and Israel Crosby was so dynamic, it really knocked me off my feet. Wynton Kelly was one of my heroes, he was working with Miles Davis when I first started listening. Now I find I tend to listen more to Herbie Hancock, and more of the modern generation of players like George Duke and Chick Corea. I love Bill Evans. Monk I have always been impressed with, his sense of timing is just incredible, but I never strongly related to his music except that I have always admired him.

I always had this strong feeling for jazz, and whenever I did anything on my own, even if it was commercially oriented, the jazz roots were always there. I've come to realise, listening to playbacks of some shows, that you can tell it's a jazz pianist that's doing it.

After I got out of the Navy, to make up for lost time, I went to Berklee in Boston for a semester, to study theory, and just technique really. I had formal training up to grade 6 piano, but I never was a heavy studier of the instrument, so from time to time I've had to make up for a lot of lost ground. Recently I've been studying with Darwyn Aitken, studying technique, exploring classical music, and just developing my concepts. I find myself listening to classical music, much more than I ever did before. I'm reaching the point in my life where I realise that I should be orchestrating music. I can hear it, and I feel the time is right.

Halifax has, or Nova Scotia and New Brunswick has, a very strong negro tradition, which is peculiar for Canada. In fact I believe you just wrote a score for a film based on negro activity in this area.

Well, what I did was arrange for small groups, a group of traditional black spiritual music, that is indigenous to the Maritimes. I arranged it for a television presentation, as part of CBC's Heritage series.

Originally in Halifax, a lot of the slaves that came through the underground railroad came into the Maritimes, and this area probably has the largest concentration of black people in Canada. A lot of them stem directly from the south. Oddly enough my grandfather emigrated from the West Indies to Halifax, when most of the black Nova Scotians, at that time, were actually from the southern United States.

A lot of people don't know about slavery in Nova Scotia. In fact, it existed up until the late 1700s. It was pretty much repealed by the 1800s, but the point is, the main reason was that it was not economically feasible to have slaves. In the south it was warm all the time, so you take a barn, or erect a shack, have slaves in it, and that was fine. In Nova Scotia the ground is not very feasible for farming, so it does not yield that much, so feeding extra people is a problem. Also it gets awfully cold in the wintertime, so you have to heat those places. Therefore, if the climate had been right, slavery would have lasted a lot longer. So as Canadians we can't really think that we are that much better than anyone else.

There still is this feeling of second class citizenship in the Maritimes. It's improved a great deal in the last ten years. Blacks are better educated now. One thing I like about Nova Scotia is that the people are pretty down-to-earth, the average citizen is a good person and if they like you, they like you. Regardless of tradition and history, blacks have always enjoyed a good working relationship with white people. Unfortunately because of the employment structures, up until recently they were usually relegated to menial jobs, but the working relationship between the races has always been pretty good. Blacks traditionally stayed in Africville or the Goddington area of Halifax, and it's that way now, except that like everywhere else, you find black people in all walks of life. There have never been any incidents as far as integration and equality of jobs being accompanied by violence. There has never been that sort of thing in Halifax, because most of the people they are dealing with they have known all their lives anyway, because it's a small isolated area. You do get to know everyone on a one-to-one basis.

So the Canadian conservative character stopped the stereotyped idea of racism occurring. Because of this insular situation in the Maritimes I presume there is a shortage of work for a musician, there can't be that many jobs?

No. It's very limited, but I go back two or three times a year to do television and club work, but I'm brought in specially. I would not want to be in a position where I was dependent upon the Maritimes for a living.

In Canada you think it's very difficult to make a living, just as a jazz musician?

It depends on your definition of a living. If you mean keeping up with the cost of inflation, it's very difficult. I can work full time as a jazz player, but if that's all I do I had better have a rich uncle. Even though I do well as a jazz player, it's the extra income from television and things like that, which are not jazz, that is the margin of living comfortably, and having a house and paying my taxes. If I was nineteen years old and living in a room, I could be living very well playing jazz, because jazz pays as well as anything else. Basically the problem is that jazz is a club occupation, and traditionally night clubs don't pay like studio situations. That's where the money really is.

It's a compromise situation. I've never been a very courageous person, to blaze trails or take many chances. If you are living in New York, no matter what you want to do, if it's a bit far out, with a population of eight million people, even if you can get one-tenth of one percent to come out to see you over the course of a year, it's enough to keep you going. The smaller the populations, you may attract that same ratio, but if you're dealing with Toronto you're dealing with two million people, if you're dealing with Halifax you're talking about a hundred and fifty thousand, you're not going to attract a large audience unless you're doing something that is generally appealing. Even if it's jazz, it has to be jazz of a very lyrical nature, and that's always been good for me because I'm not a very far out person. Most things I conceive of are considered melodic. As far as listening is concerned I have not really graduated past romanticism. I love Ravel, Stravinsky I can listen to from time to time, but when it gets into Bartok and a lot of really modern composers, they lose me. I listen but it leaves me sort of cold. There are certain things that I can listen to, a passage, a phrase, a movement, whatever, but in general that'swhere I'm at. It's always been relatively easy for me to communicate with an audience through my music, because my instincts, the things I normally hear, are not too far beyond the average audience for them to appreciate what they hear.

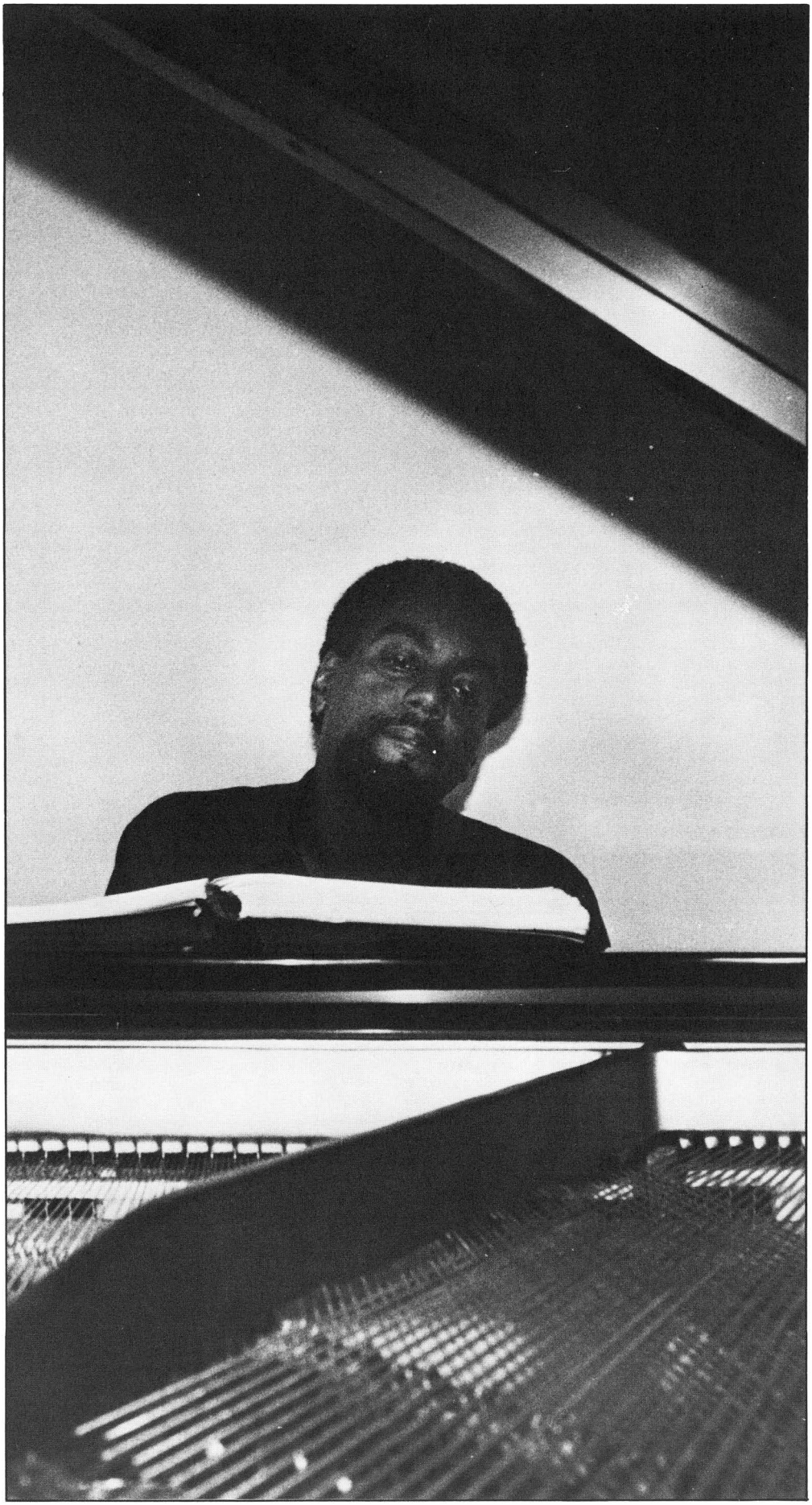
In actual fact, in jazz there are very few real innovators, most people are not involved in being the first one out there. There are not so many Monks, Coltranes, Miles Davis's or Ellingtons et cetera....

It's not we're not involved; very few of us are that gifted, to have that vision.

There has been a mistake, don't you think, about the idea of what jazz is. This putting musicians on pedestals rather than thinking of the music as a craft, a journeyman's idea, after all you are very concerned about reaching people with your music.

Yes, I really don't want to lose people, I wish to bring my audiences along. Even in my club sets the music is simpler at the beginning of the evening and gets more complex as the night goes on. My theory is, by this time people have got used to what you are doing, and maybe you can get a little bit more experimental, take them a little bit beyond. To me it should be a journey that everyone should enjoy. It's not just keeping a gig, keeping the audience is the tricky part.

Coming to Toronto was to do with expanding my audience, I was getting really stifled, stagnant in Halifax, even though I was composing more consistently there, because it was very comfortable, and I compose best when I'm comfortable. I love the ocean, I miss the ocean, and I try to go back quite often, but in Toronto there has been the challenge and the stimulation, and the competition. I still am amazed at the quality of the competition in this city: as I improve, they improve and the gap just always seems to be there. I'm really impressed. The only thing I don't find healthy about Toronto is its conservative attitude. People don't get together. Usually when I work with Americans there is a great sharing of ideas. In Toronto there seems to be a fear, a reluctance to share what they have learned with others openly. A new lick, a new concept, should be a source of rejoicement. "Look what I found!", rather than, "I've got this and I will try to disguise it so that no one else can figure out what I'm doing". It's not healthy in that sense. I've worked with a lot of people, particularly New Yorkers, who are from neighbourhoods, like working on Indigo [a musical revue, starring Salome Bey, which had a great success in Toronto] with Denzil Miller, he's very exuberant. He's a great one for showing you things, if you're interested. An openness. He's from a neighbourhood where they visit each other's houses, and sharing their thing, it's not lessons, it's a matter of getting happy about the music. It's the music that's important, not the individual, not the personality. Toronto is coming of age, but it's still in a lot of ways, to me having been born in Montreal, which might be smaller but it was always a city, and Halifax which is really small, but it's always been a city, Toronto to me is an overgrown series of boroughs that have all been jammed together, and a lot of that



borough mentality happens. Thinking small; not economically, but just in this sense of sharing, rejoicing in the arts. One of the reasons I've been happy to do theatre is because there is that feeling of cameraderie, that feeling of joy, of sharing, of encouraging. When show people audition two dancers for the same job, and the one dancer waiting to go on is cheering for the one that's on. That kind of joy: I love what you do. Sure I want the gig, but that was really wonderful what you did.

Indigo, with Salome Bey, which put you to the forefront in Toronto, was really a surprise that it went kaboom! It ran for a year. A jazz-based cabaret theatre. Why when it was so successful didn't the club just simply keep doing it?

It has to do with performers wanting to go on to other things, and big business. They were trying to open it on Broadway, and obviously they were not successful. Once they proved the success in Toronto, the next objective was to move to New York, and when that did not happen, re-opening in Toronto was anti-climactic. Even though they did wonderful business again. But Salome has written a new play. Do something different.

There is a great desire by musicians, somehow in every country, to go to another country. Canadians seem to have this terrible desire to go to play in the United States. Do you have this desire to be an expatriated Canadian?

I would like to. I've toured the States with Blood Sweat & Tears, two years ago, but it's much more important, if you want to know my desire, to play in Europe. America is the home of jazz, but playing there is basically the same as dealing with here. The average homelander does not know anything about it. My instincts tell me that your best audiences are going to be in Europe, for jazz in general. People are more educated to the music, they were the first to recognize it, even in the '20s, as an American art form and they gave it the respect that was due to it. They come out in droves, they are attentive, and they are a critical audience because they know, and I would love to perform before a European audience anywhere and any time. I have never done it yet. So that's more my goal than playing in the States. I've never played in New York, I've played Chicago, Detroit, and worked quite a few major American cities, but never New York, and that I would like to do, but it is not even a priority. If I had a choice of going to Hamburg or New York I would pick Hamburg. Or Spain, or England. I would take any of them over New York, if I had to make the choice. Even though in a lot of ways New York is still the proving ground, but I have nothing to prove. I'm not an innovator, I just do what I do, and I enjoy it thoroughly and I'm having a lot of fun doing it. I take it seriously, but I'm not a fanatic, I don't practice eight hours a day. But I do think about music most of the time, and I am involved in a lot of different types of musical projects.

Toronto, June 2, 1981

Joe Sealy can be contacted at 191 Seaton St., Toronto, Ontario M5A 2T5. Ph. (416) 961-9440.

"Clear Vision",(Sackville 4007), the new record by The Joe Sealy Trio with Dave Young and Pete Magadini, is available for $8.98 postpaid from Sackville Recordings, Box 87, Station J, Toronto, Ontario M4J 4X8.

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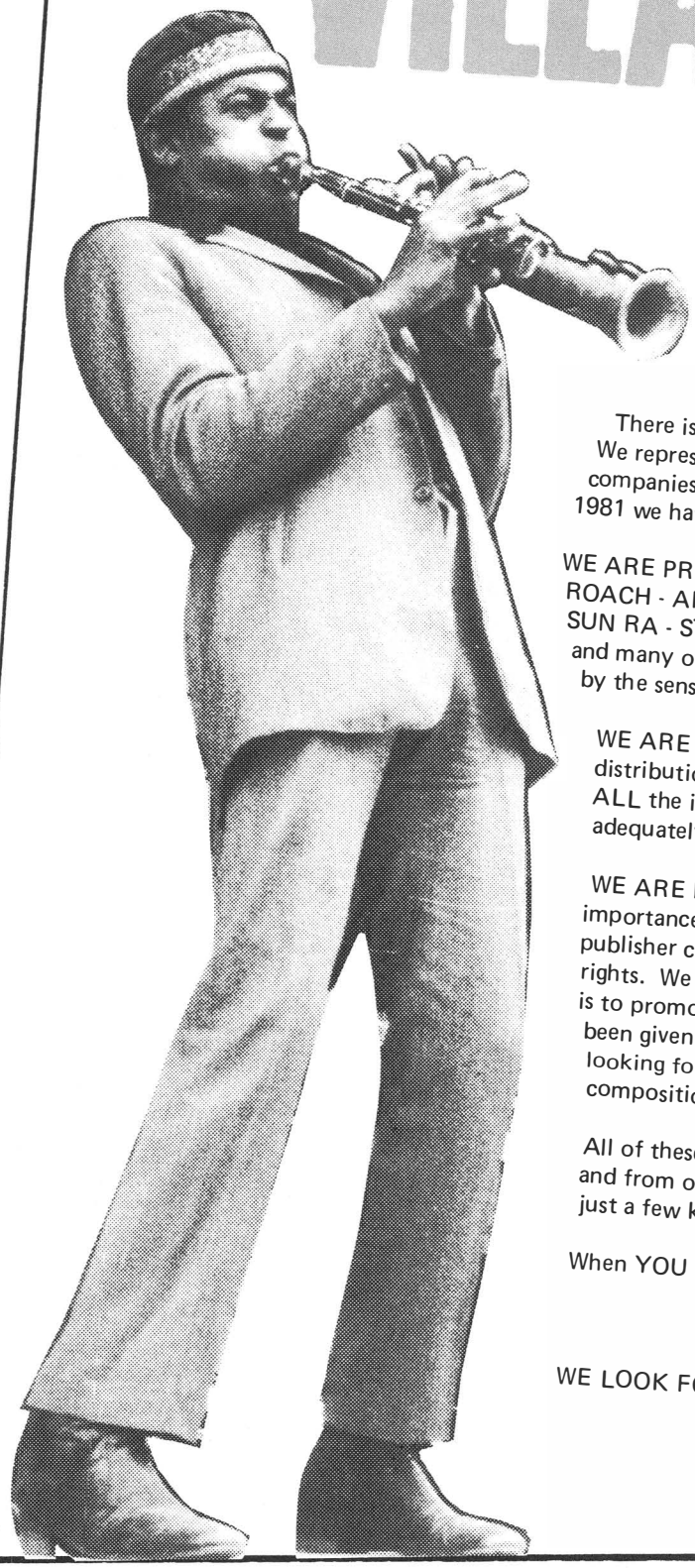

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This interview was taken on October 19, 1980, in Baltimore, Maryland, on the occasion of Fred Van Hove's second U.S. performance. The interview was conducted in English, which is not Van Hove's native language; yet, his remarks are reproduced here in unedited form. Special thanks to Marshall Reese and Kirby Malone for producing Van Hove's Baltimore concert.

BILL SHOEMAKER: ***Your rehearsal was comprised almost entirely of classically-derived exercises, which you were very much in command of. Was this a big part of your early orientation towards music?***

FRED VAN HOVE: My father was a musician, playing at the time when jazz music and dance music were still the same. So I heard a lot of music around the house — jazz music, mainly. When I was around ten he told me to play the piano, because he felt restricted by having had only private teachers and he didn't start very early himself. So he thought his son would have to do better. He sent me to school and I didn't like it at first at all, playing all those exercises. After three or four years, I started to like playing the piano.

I did the whole classical thing, but in the meantime I heard just jazz music being played in the house. This would be in the early fifties. Bebop came quite late to Europe, not until after the second world war. So, when I was fifteen or sixteen, I first heard a Charlie Parker record at my home. I wasn't listening to music yet, so it was a shock. It was a 78 — ***Lover Man***.

So, I gradually got into playing a bit of jazz music but I didn't find my way right away. I tried to play all these tunes and have some kind of band when I was eighteen. We rehearsed in the living room of my parents' home, where the piano was. The drummer came from another part of town, with just a snare drum on the back of his bike. And it went on like that. We played bebop — not professionally at all — and we started playing in Antwerp, Belgium, my home town, twice a week in the same bar.

That was the bebop period, but I had already heard records by Ornette Coleman and John Coltrane. I had a friend who worked on a ship and brought one of the first Ornette Coleman records to Antwerp. It had just come out when he was in New York with the ship. That was my second shock. And Coltrane was a shock. So, I brought to this group a modal thing that I felt better in.

Then some younger guys came along. They don't play anymore; one of them, the drummer, died, and another one stopped playing and went to Australia. But they brought an even newer thing than Coltrane: this was the time that Albert Ayler was coming up. That was the first time I felt really liberated; I felt free. This was the music I liked the most, which said the most to me. I wanted to go into that, so that's when I started playing this free music, in 1964, '65. We tried to play this music but, of course, nobody wanted us to play it. We even went to places that had a piano and said, "We are a band, can we play here for nothing?" They would say yes, but then they would throw us out. People were always saying, "What are you doing?, you don't know what you're doing...."

Then in 1965 or '66 we played in a big festival in southern Belgium — I saw Coltrane there, for example — that lasted five or six days in the summer. That's where I first heard [saxophonist Peter] Brotzmann with one of the first trios he had. That started my working together with Brotzmann. We had a quartet with [percussionist] Sven-Ake Johansson and [bassist] Peter Kowald, then Buschi Niebergall replaced Kowald. Then Han Bennink replaced Johansson. These changes came around the time of "Machine Gun" [FMP 0090], when we had both drummers, Bennink and Johansson. Then Brotzmann, Bennink and myself worked as a trio for about nine years. We recorded several albums for the FMP label and played at festivals, clubs and so on throughout Europe. But after those nine years, our music went in different directions. Brotzmann and Bennink were playing quite outward music and I wanted a change. I was going into inward music. I think in the first years of this free music you had to tear down walls. Everything that was there before you had to tear down to build something new. In the first years of free music, it was very nice to be there, because it was a nice style, you discovered things every second.

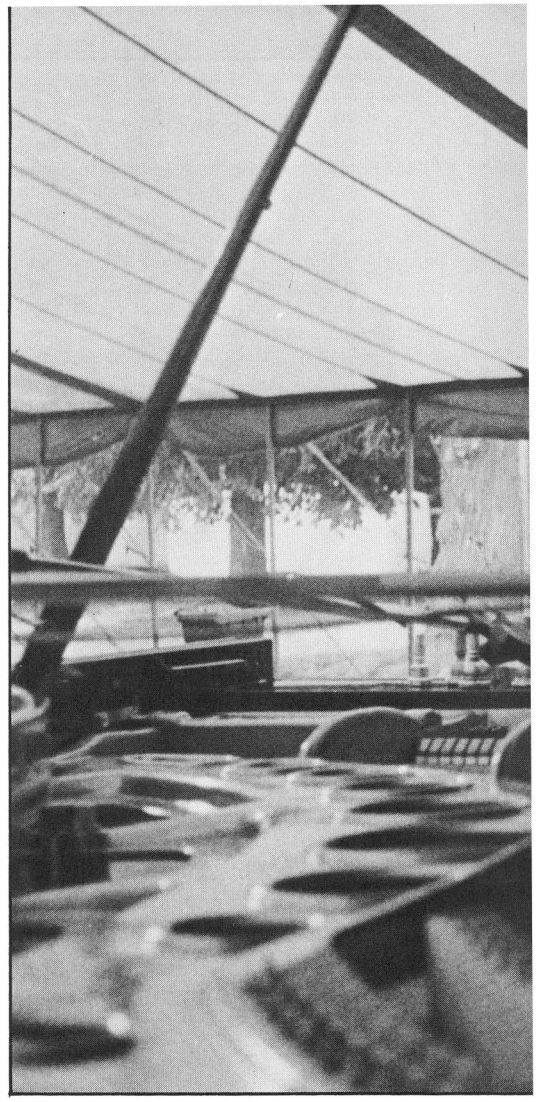
But after you have broken down everything you have to rebuild something else. I thought that was where I was going. Until that time, jazz music was mostly the outward thing like Albert Ayler and Coltrane, but in free improvisation there is no structure, so the only thing you can fall back on or depart from is your own tradition, which, for us Europeans, is not American, but European. I think there's been quite a different development in free improvisation in Europe than in the States. Always, jazz music has come from the States and been followed by some people in Europe. But that has changed; now there is quite a different music in Europe than there is in the States, which is okay; I'm not against or for it.

What do you see as the major differences?

I couldn't say. I heard some people last night in New York and I was quite astonished that they played a quite European music. I really don't know who it was... one guy, a clarinetist, was named Lytle, and a guy named Cartwright. That sounded quite European to me, whereas what I've heard before has been mostly from the black musicians who play in the big festivals in Europe. I can't directly explain the difference... that's quite difficult in this music, really... but what I've heard of this new black American music — and I don't think it's a bad word — has a bit of entertainment. They present music to the public as entertainment. Like, they play a fast, one, then a slow one. What I've heard of the American music is intended to please the people. For me, I'm not there to please the public. I'm there to play the best music I am capable of in the way I think the music should be played. My music is right off the streets like theirs. I think there are many ways to play music but I think the best way, the more honest way, to put it to an audience is to do it for myself at the beginning, and if people like it, it's fantastic. Improvised music only has meaning if there's a response from the people. If they don't like it, they can go out. I have nothing against that.

In the United States, people like the Art Ensemble of Chicago, and others, now record for very large companies and, because of that, have matriculated one, if small, step further into the general music public. At the same time, some of the musicians involved with the new musics have matriculated into situations where they receive government grants; some even function as advisors to the government endowments in the evaluation of who should receive such grants. Are there similar developments in Europe?

No, I don't think so. In Europe, what



FRED VAN

support there is comes from the states, not from large companies or foundations — that doesn't exist in Europe.

In Europe it's different in every country. Like Belgium and Holland: I'm living fifty kilometers from the Dutch border and in Holland there is a lot of state support for this type of music. There are a lot of places to play. I wouldn't say there is a big audience in Holland, but things are possible there which are not possible in Belgium, for example. In Holland, every form of creativity is being supported by the state. This is not happening at all in Belgium and not as much in Germany. And the audiences are different. I would say they are somewhat the same in Belgium, Holland, and Germany — small audiences, except in Berlin where FMP have really done the job for ten years and done it again and done it again. They have created an audience. You have to create an audience, and it's very difficult.

For example, in Belgium it's like a closed circle. Nobody writes about this music; the people who write about improvised music in the papers write about the other jazz music or fusion music. We have a state radio network and every day there's a jazz program. One guy has been doing Duke Ellington for seven years. Another one has been playing New Orleans mus-

FRED VAN HOVE (photograph by Gerard Rouy)

N HOVE .. BELGIUM

ic for fifteen years. Free improvised music is not on the radio; nobody hears it on the radio, nobody sees it on television, nobody writes about it, so there's no audience. The gap between the audience and the player in some countries in Europe is getting larger and larger. It's one of the problems of this music, trying to get to the public, because they are coming to the point when we started and saying, "Turn it off." The music they get on all the media has made their ears so sick that they can't hear anything else. When they hear something that's not put to them by the authorities as sounding nice then they say, "No, I don't want any of this."

They are not able to listen anymore, because music is everywhere. They have invented tapes and records and jukeboxes and it's everywhere — in the subway, in the streets, in the shopping centres, in the factories for more productivity — even cows give more milk with music. I hear from a lot of students that when they study they have to have music in the background, which I don't understand. Music has a lesser value than it had before. It's become a background, like something you hang on a wall.

But this type of thing is not happening in Italy. In Italy, when a group plays it is still regarded by everybody and a lot of different people come. In, say, France, Belgium, Holland or Germany, most people who come to hear the music are the alternative people. In Italy, they still regard a group that is performing as a performance; it's like before records and tapes and things like that. They are very open. This year I was in East Germany, and the same thing happens there. It's very amazing. The people don't have so much choice; it's not like in New York where you can choose from everything every night. That's not happening in East Germany, so everybody comes to listen — the workers, everybody — and they have no prejudices about it. For me, that's kind of a proof — for example there's no rock music in East Germany, which is very good — that people have to be educated to listen to music, and if you educate them wrong, they can't listen.

Because of the obstructed information flow into Eastern Europe, do you feel that there is a difference between Western and Eastern European musicians in their orientation or their abilities?

No, there are very good musicians in East Germany. It's not different. Whenever something comes up, somebody is the first to bring it out. The idea exists other places as well. Somebody may be the first to bring it up, but the idea exists all over the world. It only needs a little push and then (claps hands) "oh yeah" and it goes on. I think that has happened in East Germany, and now the musicians come over and play in Western Europe. There are two East German groups now that have records out on FMP. If there is a difference in their music, I would say that they are more into the outward free music like West Germans play.

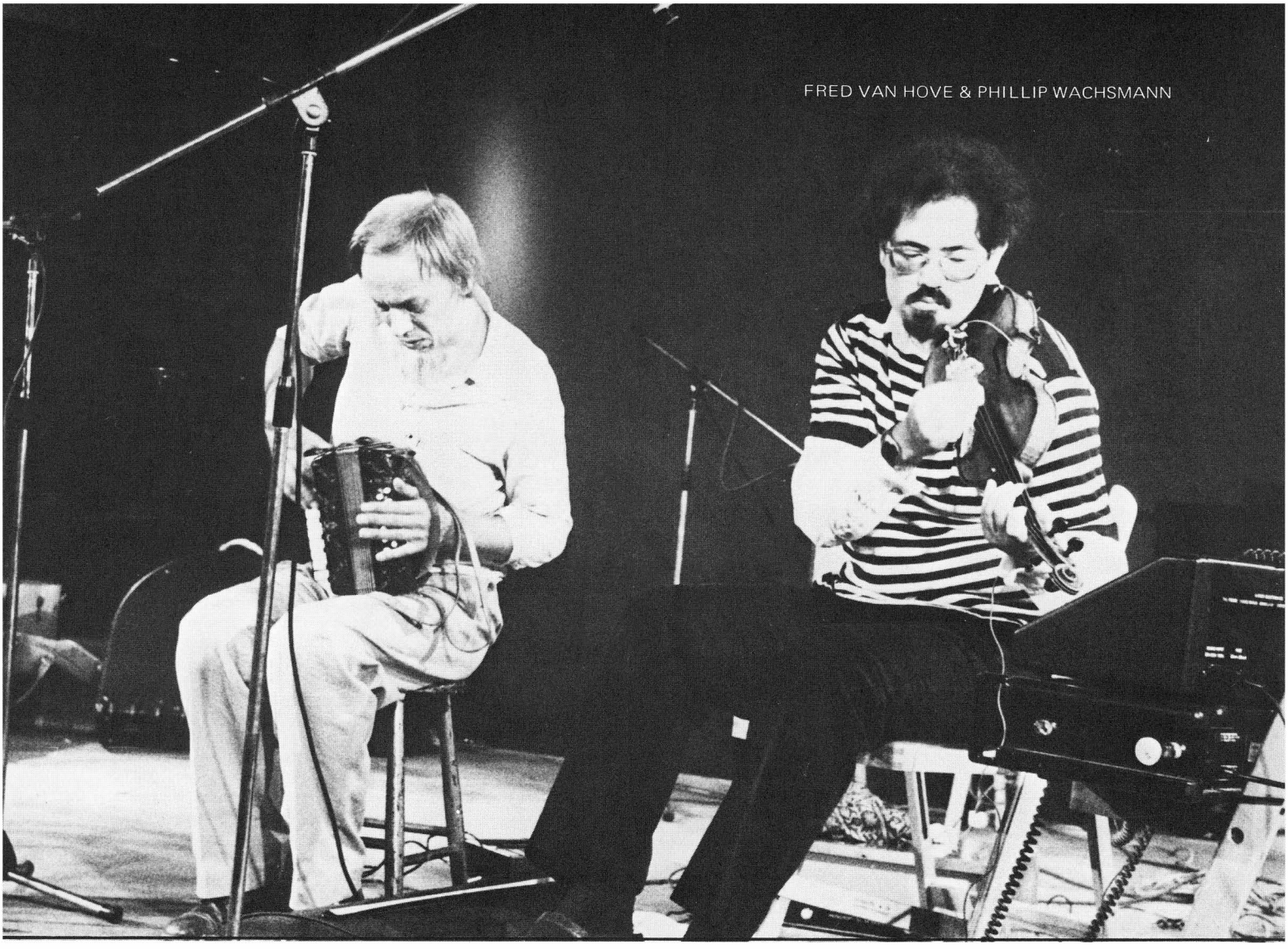
We played in East Germany last April with Phil Wachsmann, the English violinist, and Marc Charig, the English trumpeter, and we played there with Gunter "Baby" Sommer, who is a very nice drummer. Both the audience and Baby Sommer were quite amazed by the music we played, because we didn't just rave off but went on with small sounds, which I like and the people I play with like: I choose them for that reason. We just played soft things. The first concert was hard going but by the end of three weeks it was fantastic. It was the first time audiences there had heard that kind of music; they are used to a more hard-driving music. I have even heard of a trio from Russia who have played in East Berlin who are supposed to be fantastic. Information is not enough, whatever system you are in: it's the mind that matters.

You've made several references to the "inward" music you've developed as being different from the "outward" music of the West Germans. What role does composition play in this development?

I do two things: I work on a completely free basis and I compose. I like composing, it's a nice job, because you can sit at a table and you are not interrupted by anything. You can erase it, which cannot happen in improvisation. When improvisation goes down, it goes down. It's sometimes difficult to keep it from going down. That's a nice thing for an audience, because they can go down with you and come up with you. But composition is really different. You can pick up things and the next day say, "ah, no". I like to do both things, but not together. I don't like compositions with improvised parts. Both things have something different and when I play solo or in duo or in a group, I like to play improvised music first, but with a bigger group it's sometimes necessary to play compositions, because it's difficult to have group improvisations with a tentet.

The way I like to do compositions is to put something in that's quite different, for example a melody that I like. I do this with the septet I have now — three strings, three brass, and piano [note: the septet is comprised of Van Hove, Wachsmann, Charig, trombonists Paul Rutherford and Radu Malfatti, bassist Maarten Altena, and Maurice Horsthuis on viola]. We will have a composition come between two improvisations — a tango or a waltz or something — that has nothing to do with the improvisation. I think it's a different discipline to play improvised music than to play composed music. When you play composed music you have to look at the sheet, and you have to execute something that someone has thought out for you. It's quite different from improvisation.

A few years ago, after I left the trio, I went solo and discovered the piano again. With the trio there were some things I couldn't do because of the volume. The first thing I did after the trio was accompany silent movies from the twenties. It was oriented towards reaching an audience, another audience from the one that came to concerts. I tried to follow some of the movies very closely. The audience and I were looking at the same picture, so we were



FRED VAN HOVE & PHILLIP WACHSMANN

already together and it made the music easier. Doing this took the music into places where it hadn't been before – youth centers and places like that. I stopped because the eye works faster than the ear and I had to follow the image and change the music with the pictures. I studied the movies for twelve hours a day to be able to follow them. That's where the last solo record – "Verloren Maandag" – came from. But then I was looking to play again with other people and I didn't want to stick with one combination, but to have different people for each concert. At the beginning it was different people every time. But that was not the best idea either, so after a year or two, I found these six people, and made different combinations from them. I like to do duos; I think the duo formula is quite interesting in improvised music because you have to stand up against the other. With three, you can hide behind one. So, I do different duos. I do one next week, for example, with Paul Lytton, whom I have heard play and like very much. But I work mainly with these six people in different combinations.

What are the qualities in these players that attracted you to them?

I think most of the people with whom I play in the septet care about the small changes in the music, not the big changes. What I like is a sound which is only owned by you and your instrument. For example, there are two trombones in the group, but the sounds that come out of Paul Rutherford's trombone are so different from Radu Malfatti's that it's like two other worlds. That's the thing I like – people who are really making their own sound.

Was arriving at your own sound laborious or did it come somewhat naturally?

I'm still finding it. I don't know where it's going or where it will end. With the piano it's very difficult; when you can make the sound with your own breath you are very close to the sound. I have to go through the process of making the hammers strike, making the vibrations of the strings last, and all that. But there are things to do with that. There are recognizable piano players like Monk, who only has to play one note and you know it's Monk. So it's possible, it's very hard work and you can do something which I do now, with harmonics to change the sound. I like the piano as an instrument but I want to make a sound with it that doesn't remind you of the piano at all. That's quite difficult.

Do any pianists still influence you?

My biggest influences are the bells of Antwerp, which ring every quarter hour. So, I hear them more than anything else. To name one name, I would say Erroll Garner, because I think he did something to the sound of the piano, like Monk did and Teddy Wilson did and Fats Waller and Cecil Taylor. But now I would say Erroll Garner.

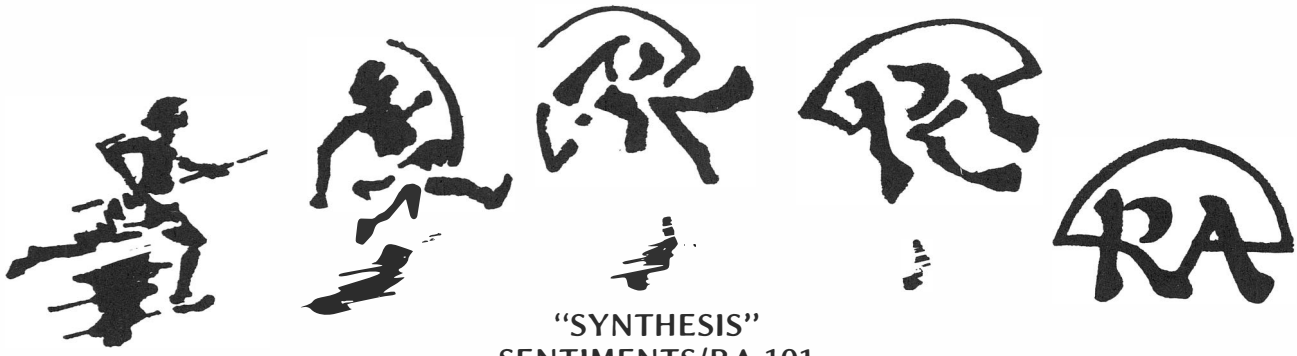
FRED VAN HOVE · A selected discography

All records on FMP/SAJ (Free Music Production, Behaimstrasse 4, 1000 Berlin 10, West Germany); also available from *Coda*.

Fred Van Hove Solo:	
"Verloren Maandag"	SAJ-11
"Church Organ"	" 25
Brotzmann/Van Hove/Bennink Trio:	
"Balls" (1970)	FMP 0020
"Brotzmann/Van Hove/Bennink" ('73)	" 0130
"Outspan No. 2" (1974)	" 0200
"Tschus" (1975)	" 0230
B/VH/B Trio Plus Albert Mangelsdorff:	
"Elements" (1971)	FMP 0030
"Couscous de la Mauresque" (1971)	" 0040
"The End" (1971)	" 0050
"Outspan No. 1" (1974)	" 0180
Manfred Schoof Orchestra:	
"European Echoes" (1969)	" 0010
Peter Brotzmann Octet:	
"Machine Gun" (1968)	" 0090

Fred Van Hove can be contacted at St. Vincentiusstraat 61, 2000 Antwerp, Belgium.

Fred Van Hove and Phillip Wachsmann will be touring North America in late October/early November 1981. For details of their Canadian performances, see page 19.



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"Jazz at its Best (Five Stars)" Gene Gillis-Amsterdam News

"SHAMEK FARRAH AND FOLKS"
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LOEK DIKKER

HOLLAND

This interview was conducted in Toronto in April, 1981. Loek Dikker will be returning to North America to perform with his quintet in late October/early November '81. He can be contacted at Hoogte Kadijk 155, 1018 BJ Amsterdam, Holland (ph. 020-223221).

This is the third time I have been in North America, the first time I was in New York was September 1979, but I was only there for five days. I did a duet concert there with Keshavan Maslak, at a loft, Environ, I don't think it exists anymore. That was the first time I was ever in the United States. Since I was 16 years old it has been like a big dream to get to the United States, nobody was able to do that because there was no money in the country (Holland). I promised myself I would go there only to perform, for no other reason. I had this great desire to go to the States, and I combined this with desire to perform there, because I knew that quite a lot of my interests there were because of the music. I wanted to play a role in the music myself, so that meant going there to perform. So I did.

I started off by playing classical piano: romantic music, Chopin, I'm still a Chopin and Beethoven lover, I still play this at home for exercises. But my first influence was to do with American records. There was no other way hardly, there were some concerts but I was pretty young, 14 or 15 years old, and my parents would not allow me to go to these concerts simply because they were at night. Zero hours. These were Americans visiting Holland, Monk, Coltrane, Miles Davis. This is around 1960. The reception was fantastic. One of the first groups that I saw was Art Blakey and the Jazz Messengers. I knew them before from records, I mean in those days in Europe we were still suffering a little bit from the war, there was not so much money, the big boom for wealth started around '62/'63, so when I first discovered jazz, in 1958, it was on "singles". We had no gramophone in the house, so I had to go to friends whose parents had bought gramophones, to listen to this music. I really dug it. First time I saw the music was on television, that was 1959, I think it was the first television broadcast of American jazz. It was a double broadcast with Horace Silver for half an hour, and half an hour of Sonny Rollins. They took it from a concert that had been done at Concertgebouw. I was just stunned by this music.

It's not common to see jazz on television in Europe, we had then only one station, which broadcast for three hours each evening. There was one evening per week when there was no television, which I think was a good idea, I don't know why they dropped that. We have a very strange, maybe even ridiculous, television system. Because this was the media, the government, or the people who decided about the form, the legal aspects about how to organize the broadcasting, decided that it had to be like a mirror for the Dutch people. So we will have a Catholic broadcasting company, we will have a Protestant broadcasting company, even two of each of these because there are different streams, and then there is a general broadcasting for people who don't really think about things, and they ended up with six. Then the government said we have to have our own broadcasting company, because there might be an area that all these companies do not cover. They are more like unions than they are companies, they are not privately organized. Like unions they have meetings for members.

There are very few chances for me as a performer to present my music on Dutch television, in my life I have been on television three times. Two times were for the music; the first time ten years ago, and recently with the Waterland Big Band, which was 55 minutes long, that was nice. The third time was on the news because they were tearing down the house I was living in, for making the subway. A completely different reason. This very day, I had to go to Germany to perform, but I said I am not leaving the house because I want my grand piano, and my electric equipment safe. I looked out the window and saw all these people standing here. They were all journalists, there must have been a hundred of them all waiting for the police to arrive to throw us out of the building, and tear the place down. So what you saw on television was this house of mine, with my grand piano being towed down and put in a wagon. They asked me some questions about what I thought. So that is my story for television.

BILL SMITH: When I first came to Amsterdam in 1966, there was a very strong political movement among young people, called "provos". Did this occur because of the Dutch youth being dissatisfied with the system they lived in? Against Queen Juliana? Is this what the "provos" represented?

LOEK: I don't think there was so much republicanism in the provo movement, I was not really a provo myself, but I was there when the whole movement first started, in a small way, when there were the first thoughts about it, two years before it happened – 1966. The war in Holland had stopped social development, and we complained that people like me, who got their education just after the war, got the same education system that existed before the war. The breaking point for this was in the mid sixties. It took so long, fifteen years, because that was how much time they needed to rebuild the whole country, to rebuild the whole thing economically. There was not so much time to react to the social culture wishes, more than the whole building up of the nation again. So of course, we were aware of the developments of the fifties, like in Paris, the Dutch painters, and poets and the first start of jazz music coming over in the fifties, and from these people that were aware of this movement, later came the same kind of people that started the provo movement. Of course because they were now fifteen years older, it was the younger people who took the action to the streets. I think the architects of this movement though, were the people who had started to work in the fifties. Going into the streets was kind of a play of things, you saw this symbol of the consumer. There was one statue in town, which they declared to be the symbol of the population hooked on being a consumer. People started to make a kind of religious ceremony around it, not doing anything serious, only being a small crowd, handing out pamphlets with nothing special in them, and handing out packets of raisins to the people passing by. Nothing serious was happening. Then the police came and said they could not do this, they seemed to find this satire very dangerous. The police became very stiff and fanatical, and they really beat people. What you see now is the other way around, the police try to make the jokes, and it is the demonstrators who are pretty grim. What the provos wanted to do was loosen up society a bit. They collected the artists around them because traditionally artists always want to loosen up society. Also there were university strikes and school strikes.

I cannot really tell if I was influenced by specific American players, because it was the general feeling and the life style that the music represented, that really struck me, that I wanted to join and play my role in. But of course there had been some events, like the television concert of Sonny Rollins and Horace Silver, which was a major event for me, so it made me decide to quit playing classical piano. I started to find some written music, because I could read, so I thought it would be easier if I could read this music, then play it. But I soon found out that it was not the same. Jazz music was not written music. It helped to have some notes around. So then I tried to copy Horace Silver, or to make sounds like Thelonious Monk. I can't really tell if just one person influenced me quite a lot. I would work on the modal ideas that came from Coltrane, but in this period in jazz there were a lot of developments. Every day you could hear something new coming from records, so you just tried to follow it.

Up until the middle sixties, Dutch musicians mostly imitated Americans, then there was this generation who became aware of their own possibilities, that they had their own roots, although Holland is not a country of too much typical folk music, which is always a broad base for a style. Folk music has always been a broad base for art music to work with. But we found some European roots that we could use. Even people like Misha Mengelberg sounded like Thelonious Monk in the early sixties. So this all happened in the late sixties, we had this movement that became aware that we had our own unique European styles, and to make use of that. We all did it though in our own way. Han Bennink and Misha did it with the use of his study of composition, Willem Breuker came out of the brass band tradition, and I had been playing solo music with strings: tangoes and others. What I did for myself was have a workshop with strings. I was pretty much aware that this tradition of jazz music had to do with wind instruments, so what I simply did is stopped working with wind instruments, and only worked with strings, to break up that possibility, we would still really be playing jazz music. I had this string workshop for two years with two violins, two violas, two basses, two cellos, drums and piano. Not exactly the jazz tradition. For two years I worked that out and tried to develop a style in that area, and

partly I succeeded. Maarten van Regteren Altena and Maurice Horsthuis were playing in that band. Slowly though I turned back toward wind instruments, and jazz also, because I was also aware I should not totally give up the tradition of American jazz, and that I still needed quite a lot of its elements. Gradually the string instruments disappeared, the winds just sneaked in and that was the last mark of that development.

Bill: The first time I heard you at De Kroeg (a club in Amsterdam) it was quite different to this. Your group was saxophone, piano and drums, so I assumed that you had been influenced by the Cecil Taylor trio of that time.

Loek: Oh! it has nothing to do with this, we just could not find a bass player to fit in the group.

Bill: There are quite a few American musicians, like your bassist Mark Miller, living in Holland?

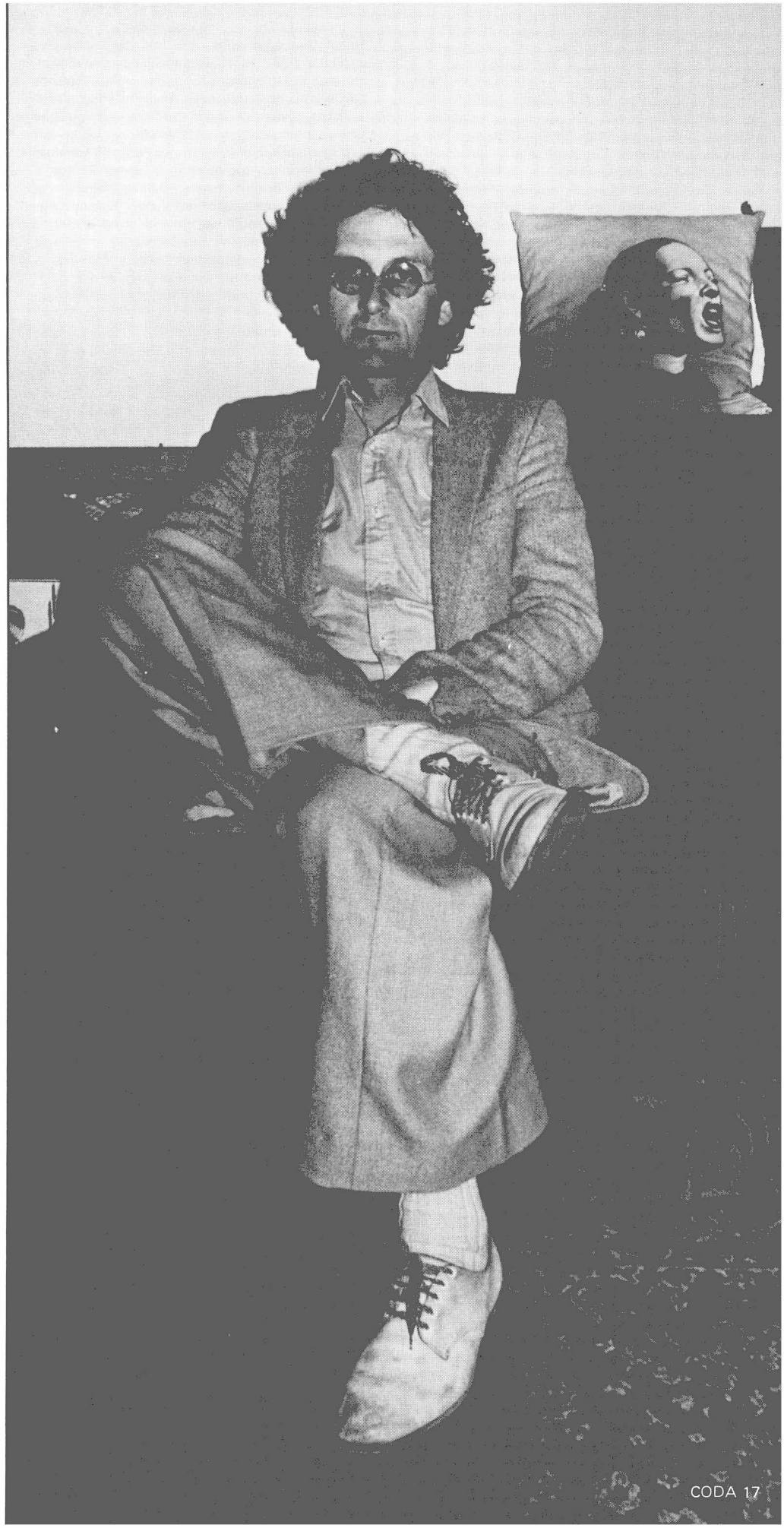
Loek: I am very glad that at this moment we have Mark Miller here in Holland, because otherwise I would still have problems finding someone to fit the band. From the beginning Americans have lived here like Don Byas; Ben Webster lived here for a couple of years, Johnny Griffin, sometimes Benny Bailey, the late Stu Martin, Slide Hampton, Keshavan Maslak, Butch Morris, and I'm sure there are many more. I've played with quite a lot of the American players here, even the more traditional ones. I've toured with Don Byas in France. This was a big chance to learn to play with these guys, who have so much tradition and experience. I had developed myself enough on my own so that they wanted to play with me anyway, so I had to have reached a certain level, but then I could learn quite a lot for sure. This is not studying, but it is still learning.

Bill: Who were the players that you first played with in Holland?

Loek: I started off with a band organized by the saxophone player Hans Dulfer. He lived around my neighbourhood in Amsterdam West, and heard me play and invited me to his rehearsals and do performances here and there. One joyful fact was that myself and Martin van Duynhoven were invited to play with Cannonball Adderley at Rita Reys' club in Loesdrecht, but that was a long time ago now. Boy Edgar is one of the early players, he's dead now, but you could hear that Ellington was Boy's ideal; he never denied that that was the kind of sound he wanted to make with that band.

Bill: In Amsterdam there are more barrel organs in the street than I have ever seen, and lots of the music on records seems to come from a theatrical tradition.

Loek: Theatre music? I think that at first this new music was invited to be played at plays, organized by directors and theatre companies that were looking for some new source, some music that would fit into their plays. New plays, so they wanted some new music. Composers from the new wave of the sixties got commissions to write, and soon they developed their ideas from what you could do with theatre, because in this music the whole gesture of being on the stage, also in the music, had elements that were very theatrical to start with. Then was developed, with a few directors, the idea of musicians performing roles on stage, and then came a kind of musical theatre that was taken over by the musicians themselves, after learning from this situation the musicians later took over the whole role. This is a modern thing, not from hundreds of years ago, because the theatre thing is not quite Dutch. The Dutch



are not a humorous people, they are not so lively in the streets.

Bill: It seems that because of Holland's colonial associations, there would be many more black Dutch musicians.

Loek: We have, because of the increase of people coming from Surinam, quite a lot of good rhythm players, people playing congas, timbalis and all these instruments, so we have some good salsa in Amsterdam. A lot of percussion and West Indian music, but there are not so many melody instrument players among these guys.

Bill: When we read about European players, particularly the Dutch and German, it seems that you are very much supported by your government.

Loek: We had, at the end of the sixties, this awareness of our own style, our own roots, also of course we had the political implications that made people go out into the streets and fight for what they thought, and for what they were themselves. That was the complication of identification, self-identification. There was a bigger movement, even than that, because the whole musical life was a movement. Also the classical composers, the composers of "serious" music, the little bit forward-looking musicians were involved. There were big political meetings. So around this time we could get some grants from the ministry. At first there were some groups, I think Boy Edgar was the first, and in '73 or '74, I don't quite remember, when we started the BimHuis, we got a general grant for jazz musicians. We had to make a guild, which is what BIM stands for, the Union of Improvising Musicians, and we have this jazz foundation, and together they divide the money for the performances. Sometimes there is sponsorship on local levels, from the municipalities, the towns, or from the province, but the money that comes from the state government is to make the right minimum fee. Sometimes clubs cannot pay the minimum fee for the band. We have a minimum fee that is set by the union, so the musicians get paid. This is done to make it possible to make a kind of living out of jazz music, of course it is very hard to get enough concerts so that you can make a living out of it, but it's encouraging, and it gives you the feeling you really have a professional life.

Bill: You are preparing right now to tour Canada and America in October. Will the Dutch government sponsor such a project? Will they understand the importance of returning to the source?

Loek: It's very hard to convince them that you should also go abroad. For me, as I told you, it was obvious that I wanted to play a role in the music, and I knew that the music I played was in its origins American-made music. So it was very important to go back, and bring back what I learned from them, and what I learned from myself. I had a hard time convincing them last time; they gave me some grants for the tour we did last year, but at the moment I am not sure I'm going to have some money to do the October tour. But since the last tour was successful, I hope we can make enough money in the United States and Canada to make the tour possible.

The atmosphere is different over here, I learned a lot of things, I think people are pretty open. If they don't like it they let you know, and if they like it, they let you know. In Europe, and Holland, there is this general attitude so that quite often you don't find out how people think. They might think it fantastic, like a Swedish audience they have this habit, to not show what they really think. But here it is much more obvious; it was a nice experience to play for quite another kind of audience, with such different reactions.

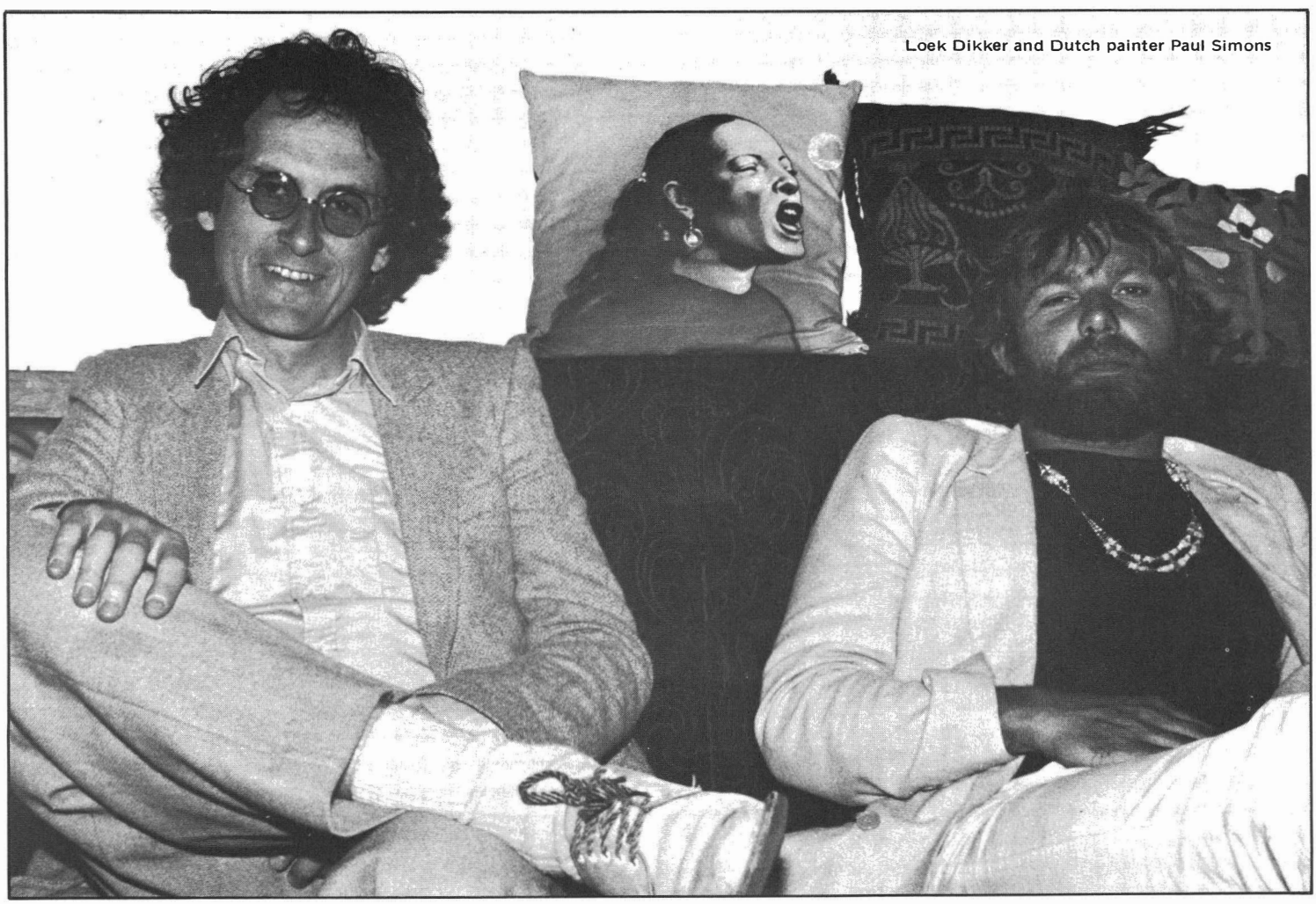
(Adapted from an interview with Bill Smith).

LOEK DIKKER - A selected discography

"The Waterland Big Band Is Hot!" with Keshavan Maslak, others (2 vols). Waterland 008/009
"Mayhem In The Streets" with Maslak, Sunny Murray, Mark Miller. Waterland 005
"Domesticated Doomsday" with Leo van Oostrom and Pierre Courbois. " 002
"Tan Tango", The Waterland Ens. " 001

For recordings and performances, contact Loek Dikker at Waterland Productions, Hoogte Kadijk 155, 1018 BJ Amsterdam, Holland. Telephone 020-223221.

The Waterland Quintet will be touring North America in autumn 1981. See opposite page for details of their Canadian performances.



Loek Dikker and Dutch painter Paul Simons

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MILES DAVIS w. J.J. Johnson, O. Pettiford...
"Volume 1" LT-81501
"Volume 2" LT-81502

BUD POWELL w. Curley Russell, Max Roach.
"Volume 1" LW-81503
"Volume 2" LT-81504

J.J. JOHNSON w. Clifford Brown, Mingus....
"Volume 1" LT-81505
"Volume 2" LT-81506

THE JAZZ MESSENGERS: Blakey, Silver, etc.
"Live at Cafe Bohemia, vol. 1" LT-81507
"Live at Cafe Bohemia, vol. 2" LT-81508

MILT JACKSON / THELONIOUS MONK QUINTET LT-81509

THELONIOUS MONK w. Art Blakey, others...
Volume 1 LT-81510
Volume 2 LT-81511

THE JAZZ MESSENGERS - Horace Silver, etc.
Featuring Hank Mobley LT-81518

ART BLAKEY w. W. Shorter, L. Morgan....
"Night At Birdland, vol. 1" LT-81521
"Night At Birdland, vol. 2" LT-81522

KENNY BURRELL
"Introducing Kenny Burrell" LT-81523

JIMMY SMITH
"Volume 3" LT-81525

PAUL CHAMBERS w. Coltrane, Burrell, Silver
"Whims of Chambers" LT-81534

SONNY ROLLINS w. Roach, Byrd, W. Kelly
"Volume 1" LT-81542

SONNY ROLLINS w. Blakey, Chambers.....
"Volume 2" LT-81558

KENNY BURRELL
"Volume 2" LT-81543

HORACE SILVER
"The Stylings of Silver" LT-81562

PAUL CHAMBERS w. Burrell, H. Jones....
"Bass on Top" LT-81569

JOHN COLTRANE
"Blue Train" LW-81577

SONNY ROLLINS w. Wilbur Ware, Elvin Jones
"Live At The Village Vanguard" LW-81581

SONNY CLARK w. A. Farmer, J. McLean....
'Cool Struttin' LW-81588

KENNY BURRELL w. Louis Smith, A. Blakey
"Blue Lights, Volume 1" LT-81596
"Blue Lights, Volume 2" LT-81597

BUD POWELL w. Sam Jones, Philly Joe Jones.
"Time Waits" LT-81598

SONNY ROLLINS Quartet w. Wyton Kelly...
"Newk's Time" LT-84001

ART BLAKEY And The Jazz Messengers
"Moanin'" w. Golson, Morgan LW-84003

HORACE SILVER w. Blue Mitchell, J. Cook...
"Finger Poppin'" LT-84008

BUD POWELL/Paul Chambers/Art Taylor
"The Scene Changes" LT-84009

JIMMY SMITH With Burrell, Morgan, Blakey...
"The Sermon" LW-84011

ART BLAKEY w. Morgan, Mobley, Timmons
"Jazz Corner of the World, vol. 1" LT-84015
"Jazz Corner of the World, vol. 2" LT-84016

HORACE SILVER w. Mitchell, Cook, Hayes...
"Blowin' the Blues Away" LT-84017

DONALD BYRD w. J. McLean, Duke Pearson..
"Fuego" LT-84026

ART BLAKEY and the Jazz Messengers
"Big Beat" w. Wayne Shorter.. LT-84029
JIMMY SMITH
"Crazy Baby" LT-84030
LEE MORGAN / McLean / Chambers/ Blakey
"Leeway" LT-84034
THE THREE SOUNDS
"Moods" LT-84044
DONALD BYRD
"Byrd In Flight" LT-84048
ART BLAKEY / Shorter/ Morgan/Merritt
"A Night In Tunisia" LT-84049
JIMMY SMITH
"Home Cookin' LT-84050
ART BLAKEY / Shorter / Morgan / Timmons
"Volume 1" (Live at Birdland) LT-84054
"Volume 2" " " " LT-84055
FREDDIE HUBBARD / Mobley/ Tyner.....
"Goin' Up LT-84056
STANLEY TURRENTINE/3 SOUNDS
"Blue Hour" LT-84057
HANK MOBLEY w. Hubbard, Blakey....
"Roll Call" LT-84058
KENNY DORHAM w. Kenny Drew, H. Mobley
"Whistle Stop" LT-84063
JACKIE McLEAN w. Hubbard, LaRoca....
"Bluesnik" LT-84067
HORACE SILVER/ Blue Mitchell, Roy Brooks
"Doin' The Thing" LT-84076
DEXTER GORDON/ F. Hubbard, H. Parlan...
"Doin' Alright" LT-84077
JIMMY SMITH
"Midnight Special" LT-84078
DEXTER GORDON/ Drew, Philly Joe, Mr. PC
"Dexter Calling" LT-84083
ART BLAKEY / C. Fuller / W. Shorter....
"Mosaic" LT-84090
"The African Beat" w. Y. Lateef.... LT-84097
JIMMY SMITH
"Plays Fats Waller" LT-84100

ART BLAKEY and the Jazz Messengers
"Buhaina's Delight" LT-84104
JACKIE McLEAN
"Let Freedom Ring" LT-84106
HERBIE HANCOCK w. Dexter Gordon
"Takin' Off" LW-84109
DEXTER GORDON with Sonny Clark
"Go!" LT-84112
FREDDIE HUBBARD/Spaulding/Workman....
"Hub-Tones" LT-84115
JIMMY SMITH
'Back At The Chicken Shack" LT-84117
DONALD BYRD
"Free Form" LT-84118
"New Perspective/Christo Redento" LT-84124
HERBIE HANCOCK w. G. Moncur, Mobley
"My Point Of View" LT-84126
KENNY DORHAM
"Una Mas" (One More Time) LT-84127
DEXTER GORDON
"A Swingin' Affair" w. Sonny Clark LT-84133
JOE HENDERSON w. Dorham, Tyner, LaRoca
"Page One" LT-84140
DEXTER GORDON w. Bud Powell
"Our Man In Paris" LT-84146
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LEE MORGAN
"The Sidewinder" LT-84157
STANLEY TURRENTINE
"Hustlin" LT-84162

ERIC DOLPHY w. R. Davis, F. Hubbard....
"Out To Lunch" LW-84163
JIMMY SMITH
"Prayer Meetin' " LT-84164
JOE HENDERSON
"In 'n Out" LT-84166
ANDREW HILL w. Dolphy, Dorham....
"Point Of Departure" LT-84167
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"Search for the New Land" LT-84169
ART BLAKEY and the Jazz Messengers
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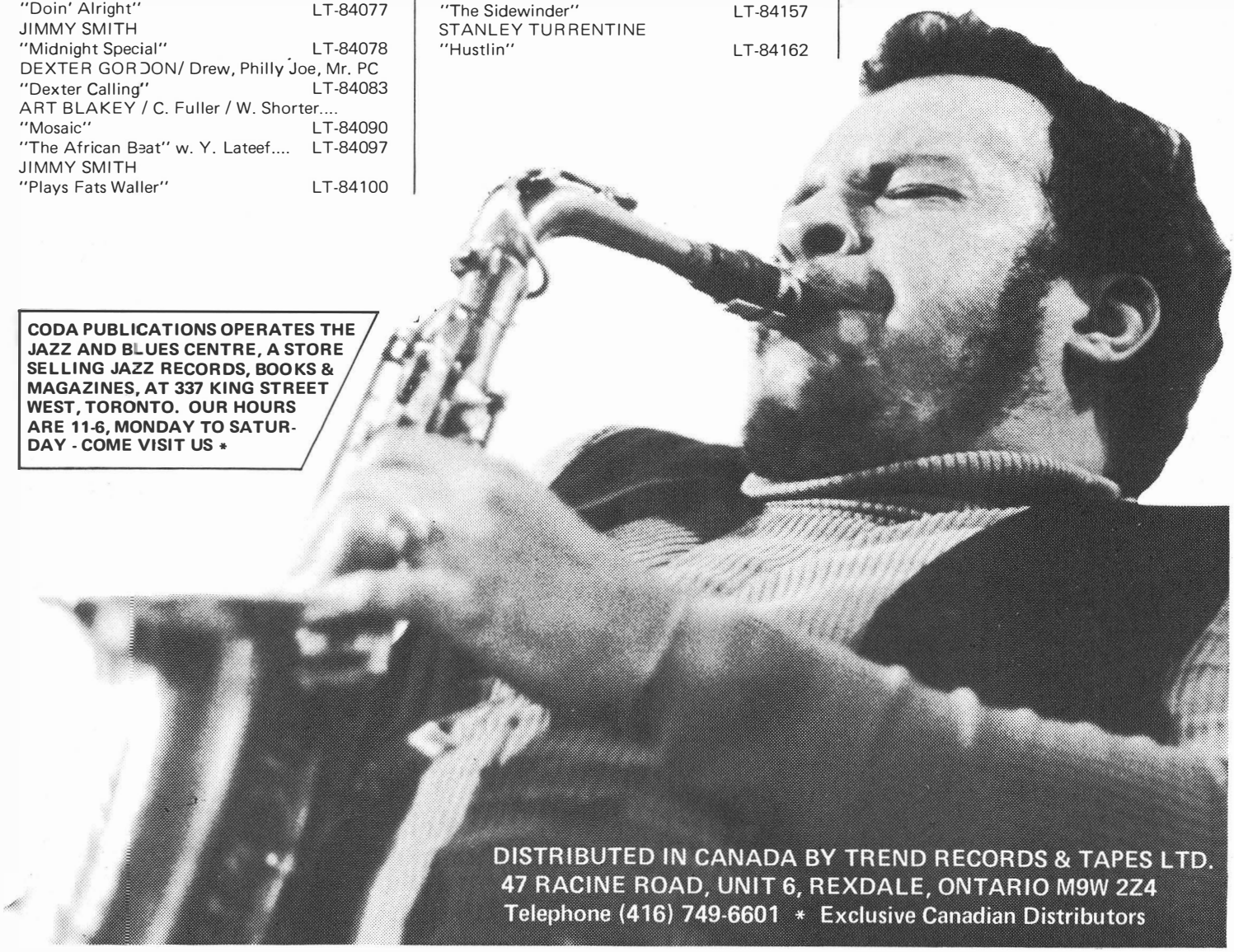

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JACKIE McLEAN (photograph by Gerard Futrick)

HENRY RED ALLEN / COLEMAN HAWKINS

Stormy Weather
Jazz Groove 002

Red Allen was unjustly relegated to the role of a "dixieland" entertainer in the 1950s and rarely received opportunities to perform in situations commensurate with his enormous talents as one of the most distinctive trumpet stylists in the music's history.

These 1957/1958 recordings are appearing on disc for the first time. They were originally issued as reel to reel stereo tapes by Soundcraft and received minimal circulation.

The 1958 session, issued originally as "Mellow Moods" is the gem. Allen and Hawkins are at their regal best as they explore the possibilities of some delightful songs. Allen's solos, in particular, are masterpieces of understatement. His control, his use of space and the sudden dynamic shifts make every statement a fascinating capsule of the art of jazz playing. Earle Warren's subdued clarinet playing blends well but as a soloist he is easily outshone by the other horn players.

The 1957 session is overtly a "dixieland" date with Sol Yaged and J. C. Higginbotham joining Allen and Hawkins in the front line. Even here Allen refuses to step beyond the edge and the musicians even manage to make ***Battle Hymn of the Republic, Bill Bailey*** and ***The Saints*** into interesting vehicles. Best of all, though, is an extended blues and an extended version of ***South***.

Superficially, these sessions can be compared to the RCA sessions from the same period but musically they are vastly superior. They are an essential companion to the 1930s recordings which first established Red Allen's reputation as one of ***the*** trumpeters of his generation. *— John Norris*

ART BLAKEY

Africaine
Blue Note LT 1088

Lee Morgan, trumpet; Wayne Shorter, tenor sax; Walter Davis, piano; Jymie Merritt, bass and conga; Art Blakey, drums.

"Africaine" is another release in the burgeoning Blue Note Classic Series, and a welcome addition to my Art Blakey collection. Waxed in 1959, it marks Shorter's recording debut as a Jazz Messenger, according to Conrad Silvert's liner notes.

The first two cuts - ***Africaine*** and ***Lester Left Town*** - illustrate Shorter's early compositional depth. Some listeners will be intrigued by the original version of ***Lester Left Town***, Shorter's tribute to Prez. It predates by two months the one released on "The Big Beat" (Blue Note 84029), and the lineup is identical except Walter Davis is at the piano instead of Bobby Timmons.

Taken at a slower pace, the lovely opening phrase descends in a gentler fashion here. On the whole this earlier rendition is not as bold as the later one. However, I am impressed with Shorter's more ambitious soloing here, as well as Blakey's spicy accents and energetic rhythms.

The title tune, ***Africaine***, is a nice swinger bathed in Blakey's sizzling cymbals. Shorter is the first soloist, exhibiting his unique synthesis of Trane and Newk – a big, flat tone, extended improvised designs and idiosyncratic breaks. Morgan is next, and he is typically bright, swirling here and there with sexy smears. Davis is seemingly perfunctory in his solo spot, while Merritt and Blakey engage in a primal percussion dialogue before the final ensembles.

The third and last number on side one is ***Splendid***, penned by Davis. This piece suffers from some mid-stream fading which is a pity given Davis's fresh, almost Monkish, comping.

Side two features three tunes by Morgan. ***Haina***, dedicated to Blakey, highlights a powerful African beat. ***The Midget*** (referring to Pee Wee Marquette) is as good a reminder as any of Morgan's fine swaggering spirit. And Merritt's walking bass is perfect here, providing a fundamental reverberation so essential to the Jazz Messengers' sound.

The final tune, ***Celine***, is largely a vehicle for the band to enjoy some brief free-wheeling improvisations.

Those unfamiliar with this period of the Jazz Messengers should not hesitate to pick up this album. Others, like myself, who consider the Shorter-Morgan duo to have been one of Blakey's finest front lines, will certainly enjoy listening to ***Africaine, Lester Left Town***, and ***Haina.*** *— Peter Danson*

BOBBY BRADFORD

With John Stevens and the Spontaneous Music Ensemble: Volume One
Nessa N-17

Bobby Bradford, trumpet; John Stevens, drums; Trevor Watts, alto and soprano saxophones; Bob Norden, trombone; Julie Tippetts, voice; Ron Herman, bass.

His Majesty Louis/Bridget's Mother/Room 408/ Tolerance/To Bob

Containing tracks from two volumes recorded for Polydor/Freedom in 1971, this pairing of California trumpeter Bobby Bradford with a provocative edition of England's Spontaneous Music Ensemble retains a fresh sense of experimentation and discovery. An exception to the rule, the reshuffling of the material for this issue enhances the programmatic structure of the album. Adhering to the rule, the fine original mix has not been tampered with. Unfortunately, the illuminating liner notes that are the standard for Nessa releases are conspicuously absent. Still, this is one of the best reissues of 1981.

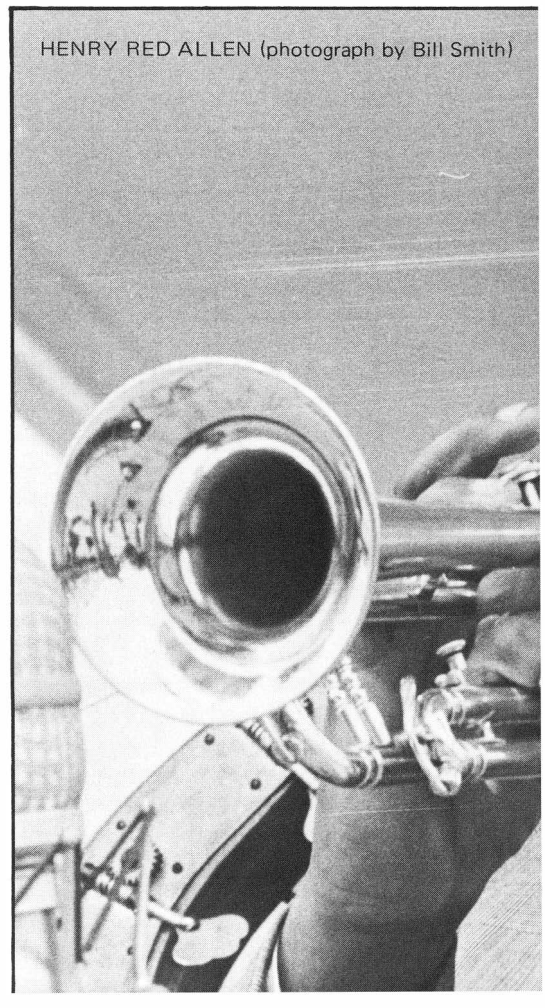
A spirited opener, ***His Majesty Louis*** intersects the swing aesthetics of New Orleans and Ornette Coleman. This is effected by the playfully independent lines of Bradford, Watts, and Norden, buttressed by Stevens's slapped backbeat accents. The interaction of Bradford and Watts is especially pleasing, as Watts can emulate Coleman, Bradford's former boss, better than anyone.

Bridget's Mother is an eerie trio for trumpet, alto, and voice. Again, Bradford and Watts complement each other well, as they swell and subside in tandem with Tippetts. Though her work lacks the sensuous quality of Jeanne Lee's, Tippetts' crystalline pipes have a sharpness and a dramatic capacity that directs the momentum of the piece.

The Coleman influence is again in evidence on ***Room 408***, though it is the Coleman of the late sixties that is drawn upon here rather than the Coleman of the late fifties referred to on ***Louis***. Bradford and Stevens coalesce for their most explosive moments during the former's solo. The polyphony is terse and angular, as Watts, Norden and Herman dart about Bradford's full-bodied lead voice.

With ***Tolerance/To Bob***, the album closes on an open-ended note. This long, ambling improvisation is propelled by Stevens and Herman with an elastic pulse that provides Tippetts and the horns a firm foundation on which to weave intricate inventions. Fluidity alternates with tension, each transition being feathered to effect a seamlessness. Bradford and Tippetts particularly shine as an album's worth of chops are presented in eighteen minutes.

Perhaps the reissuing of this material will inspire Martin Davidson to reactivate Bradford's "Love's Dream" (Emanem 3302) – a 1976



HENRY RED ALLEN (photograph by Bill Smith)

REVIEWS

quartet date featuring Stevens, Watts, and bassist Kent Carter — on his new QED label. In the meantime, hear this album and its upcoming companion volume. — ***Bill Shoemaker***

TIM BERNE

The Five Year Plan
Empire EPC 24K

John Carter, clarinet; Vinny Golia, baritone sax, alto flute; Glenn Ferris, trombone; Alex Cline, percussion; Roberto Miranda, bass; Tim Berne, alto sax.

The Glasco Cowboy/A. K. Wadud/Computerized Taps For Twelve Different Steps/N. Y. C. Rites.

Music of independence and fresh imagination contained within the contemporary jazz tradition becomes increasingly evident in the Los Angeles area. A welcome manifestation of serious but life-filled musicians has emerged in that never-never city of American excess and overripe dreams.

This album is a fine example of seeing yesterday's visions anew. Derived roughly from Ornette Coleman's free blues base of expression; it nevertheless sounds nothing like that for the variety of its own imposed forms. Each piece is developed from a different imaginative structure rather than conventional jazz forms. They allow expansive expression which is never overindulged in by these players. The music moves in sequences which expand and contract with personal statements and evocative rhythms.

A. K. Wadud opens with the merest fragments of whispered sound. A shift to thundering African beat sweeps the piece into an ominous trip through Roberto Miranda's spacy bowing, Vinny Golia's wagging baritone lines to John Carter's clarinet, which reduces the expression again to minimal, yet in a textural language far removed from the opening ruminations. The work seems constantly moving to new corridors. Each moment of its 14 minutes effectively portends new possibilities yet each new moment surprises — a fine example of sustaining dramatic effect while never belaboring it.

An organic musical flow quickly overcomes the mechanistic sense that underlies ***Computerized Taps For Twelve Different Steps.*** The bass's program-like lines step stolidly through an explosive melange spearheaded by Berne and the madcap trombone of Glenn Ferris.

Like ***A. K. Wadud***, ***N. Y. C. Rites*** begins lying low, then continues to slink along with all the horn players in mournful procession, as if performing survival rites somewhere in the bowels of New York. The veteran Carter is left to fill the dark aural backdrop. His clarinet's legato writhing doubles back on itself as it continually follows a thread of unshakeable unity (from this corner there's no more compelling modern clarinetist than Carter anywhere).

Berne has strong contemporary allegiances in his playing. ***The Glasco Cowboy*** is dedicated to and echoes Julius Hemphill. If the derivations in his playing are strong they are also vital healthy ones for a young saxophonist today. More impressive though is the mature conception buttressing this whole album. ***N. Y. C. Rites*** has a knowing sobriety about it of men who have seen the Big Apple and retreated with sanity intact and creativity channeled by perspective. — ***Kevin Lynch***

TIM BERNE

7X
Empire 36K

Tim Berne, alto saxophone; Vinny Golia, baritone saxophone, bassoon, flute, khene; Roberto Miranda, bass; John Rapson, trombone; Nels Cline, guitars; Alex Cline, percussion.

Chang/The Water People/7X/A Pearl in the Oliver C/Showtime

Generally, Berne's second outing succeeds in mixing vehicles for post-bop cooking and watercolor sketches for an inviting, if undemanding, forty-five minute program. Though Berne's compositions are not startlingly original, they have more than enough for these increasingly fluent players to latch onto and maximize their contributions with. As a soloist, Berne invariably opts for developing a few good ideas to a thoughtful conclusion. Berne never shoots for the stars and he never falls on his face.

Berne and company hit the ground running with ***Chang***, a driving, vamp-based head that provokes cogent solos from Golia — who plays baritone on the entire album, except on ***Water People*** — Berne, and Miranda. A coloristic excursion that builds upon delicate unison lines, ***Water People*** establishes and sustains a subtle tension, particularly between Berne's plaintive lines and the underpinning of Alex Cline's gongs and Rapson's long low tones. The title piece initially picks up where ***Chang*** left off — Golia and Berne wail, well-fuelled by Alex Cline and Miranda — until Nels Cline imposes two minutes of rock rehashes upon the unsuspecting ear. A quick recovery is confirmed by ***Flies***, as Berne uses a rollicking Ornetteish persona that Golia and Rapson, in a fleet, tongue-fluttering solo that is his best statement of the set, modulate to their own ends before the three horns effectively improvise together without accompaniment. Berne's most evocative and lyrical statement of the album, ***Pearl*** opens with a fine balladic solo by Berne, followed by a Hemphillesque adagio played by Berne, Golia, and Miranda. After this refreshing piece, ***Showtime***, the closing blowout, seems a little unfocused until the blues finale takes the album out on the right foot. — ***Bill Shoemaker***

NICK BRIGNOLA

L.A. Bound
Sea Breeze SB2003

Bill Watrous was the young tiger of trombonists, whose roar with his Manhattan Wildlife Refuge band and hit album rocked the jazz world and added a new strident voice to the contemporary American music scene. Here Watrous plays second fiddle — or more accurately trombone— to the baritone and soprano saxes of Nick Brignola, an old colleague and associate. The fact that Brignola has been around since the late 50s, working with the likes of Clark Terry, Wes Montgomery, Woody Herman, Buddy Rich and other luminaries as sideman and leader, does not explain his rare appearance on record.

Here we get a good measure of his majestic talents, aided and abetted by the better-known Watrous (with John Heard - bass, Dwight Dickerson - piano, Dick Berk - drums), on numbers that convincingly describe Brignola's roots in the jazz mainstream. The combination of trombone/baritone leads is somewhat original, but the sound when produced by such stalwarts as Watrous and Brignola (who played several gigs together) is both robust and regal, particularly on Horace Silver's scintillating ***Quicksilver*** and Billy Strayhorn's ***Smada***, where the two horns combine to state the theme then exuberantly burst away. Duke's ***In A Mellowtone*** features Brignola's baritone, with Watrous filling up for other horns in the traditional Ellington configuration. Brignola's baritone sounds almost tenor-like to carry the Hart-Rodgers ballad ***Spring Is Here***, while ***Blue Bossa*** is a Watrous vehicle riding on a Latin beat, with Brignola on soprano. Brignola's original ***Groovin' On Uranus*** highlights his baritone, naturally, but then the whole album is a swinger, worthy of these two earthy voices at their best.

— Al Van Starrex

RAY BROWN / JIMMY ROWLES

Tasty!
Concord Jazz CJ-122

One is tempted to compare this album to the Duke Ellington-Ray Brown Pablo pairing "This One's For Blanton," one of the best jazz recordings of recent times. After all, here was Rowles, a pianist influenced to some extent by Duke, paired with Brown, who made such an impressive showing on the Blanton tribute with Ellington. But Rowles doesn't fall into the trap of imitating anyone, going his own way with Brown, who's also too inventive to repeat himself. Thus the duo carves out some refreshingly fresh performances on tunes both familiar and uncommon. Even the only direct tribute to Ellington, the Duke's ***Come Sunday***, is an inspired — and reverent — reworking for piano and bass, to replace the customary choir, reeds and Johnny Hodges alto.

The Brown-Rowles musical dialog spans eras and tempos with equal agility, from a lilting 1927 hit ***Smile*** (favorite of Dixielanders); a 30s standard ***Close Your Eyes*** and the lazy ***My Ideal*** from the same era to a more recent ***Nancy, With The Laughing Face***, originally written for Frank Sinatra.

A jumping version of Harold Arlen's ***A Sleepin' Bee*** opens the set while ***I'm Gonna Sit Right Down And Write Myself***, identified with Fats Waller, has only a hint of Waller in Rowles' striding first chorus, accented by Ray Brown's "soft shoe" bass lines. A catchy melody of uncertain vintage, ***The Night Is Young And You're So Beautiful***, artfully demonstrates the Brown-Rowles ballad mastery to perfection. This one's for Blanton, Ellington, Garner, and all piano-bass fans.

— Al Van Starrex

BENNY CARTER

Swingin' the '20s
Contemporary S 7561

Here in the 1980s we have a reissue of a record made in the 50s entitled "Swingin' the '20s." That should suggest that there's a certain timelessness to the music — and there is. And remarkably, the key players in the quartet, Benny Carter and Earl Hines, actively span that whole period of time. The others in the group, Leroy Vinnegar on bass and Shelly Manne on drums, are hardly newcomers to the trade and, not surprisingly, fit into the proceedings beautifully. Manne uses brushes virtually throughout, much the best arrangement for swinging a group this size.

The session really is a Carter affair, with Hines taking a number of solos but of a more subdued and self-effacing nature than we're accustomed to. This can be attributed either to his being in the accompanist role or the fact that this date occurred a few years prior to his reemergence as the phenomenal solo pianist he has been for nearly two decades now. Whatever the reason, the solos are good and appropriate, and Hines provides a firm hand throughout. Carter brought along both his alto sax and his trumpet to the session, playing the latter on ***If I Could Be With You, All Alone*** and ***Someone to Watch Over Me***. The remaining nine tracks, consisting of similar popular songs from the 20s that include such gems as ***Just Imagine***, are given over to his primary instrument. It's nice music and it's good to hear the Carter-Hines collaboration, though Carter's alto playing doesn't have the warmth or drive or feeling that the giants of the instrument have. Carter's genius, of course, is his fine combination of composing, arranging, and playing abilities, and two-thirds of those talents didn't enter directly into this date.

Actually, his arranging abilities do have an influence on the proceedings, producing well-constructed performances that make this more than simply a blowing session. Listening to Carter at work has a positive cumulative effect. His playing becomes more persuasive as you listen to his statement on each tune. Some albums are better not played whole because there isn't that much said. But the contrary is true here; listening all the way through builds a substantial picture of Benny Carter the soloist.

— Dick Neeld

ANDREW CYRILLE

The Loop
Ictus 0009

Only a consummate percussionist like Andrew Cyrille could take the solo format to such incandescent and sheerly musical ends. "The Loop" has all of the fresh, folksy directness of Cyrille's recent work with Maono and his co-op trio with Jimmy Lyons and Jeanne Lee. Utilizing numerous African and Caribbean instruments to an extended drum kit, Cyrille creates percussion music that sings.

Design and instrumentation account for the orchestral impact of these six performances. On ***5000 B.C.***, Cyrille meshes shakers, gongs,

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cymbals, and voice to suggest an ancient sensibility. The juxtaposition of crumpling paper and crisp stickings on heads that are muffled to varying degrees on ***The News*** is a wry metaphor that is musically engaging. Cyrille displays one-man-band ingenuity on ***Some Sun*** and ***Classical Retention.*** The wearing of wrist shakers gives the former, a lively steel drum solo, added texture. The latter is marked by the superb coordination of traps, tambourine, cowbell and police whistle that vivifies a street-carnival aura.

The remaining selections are traps solos that find Cyrille harnessing his devastating technique, for the most part. ***Excerpt From Spencyrspell*** interfaces snatches of rudiments and sparse cadences, sustaining a wiry tension as additional materials are introduced and expanded upon. Structurally, the title piece lives up to its name, as the focal points of the recurring motifs move about the drum kit. The passages of ground-zero intensity that Cyrille peppers throughout the traps solos are subsequently all the more powerful.

For anyone concerned with percussion, this is an album worth going to lengths to hear.

— Bill Shoemaker

(Ictus Records, P.O. Box 59, Pistoia, Italy)

CONTEMPORARY RECORDS

HAMPTON HAWES
For Real!
Contemporary S 7589

BENNY GOLSON's New York Scene
Contemporary C 3552

SHELLY MANNE AND HIS MEN
At The Black Hawk - Volume 1
Contemporary S 7577

The music on these sides from the late 1950s, when there was a great deal of jazz activity on both coasts, is uniformly good — creative, inspired, swinging, nice to listen to — but not outstanding: they are hardly classic performances by the masters, meriting reissue or any other form of immortality. Some of these musicians (who suffered badly during the subsequent doldrums of the '60s), notably tenorist Harold Land (featured on numerous Contemporary reissues) are once again active on the jazz scene and need to be recorded as they sound now — both for their fans and for the bread.

Land is the featured horn on the Hampton Hawes disc, recorded in 1958 and originally issued in 1960 (with liner notes by the ubiquitous Leonard Feather), when the tenorist was emerging as a fluent force on the horn. But the date rightfully belongs to Hawes, who was wowing critics, musicians and fans as an "imaginative, emotionally moving" (Hentoff) pianist, with improvisations "reminiscent of the best of the modern jazz horn soloists" (Gleason).

Hawes demonstrates his Bop-inspired (and Parker-influenced) talents on his originals — ***Hip, Numbers Game, For Real*** (co-authored with Land), and his flair for melody in reworkings of the standards ***Wrap Your Troubles In Dreams*** (more blues-oriented here), and Cole Porter's ***I Love You*** (set at a speed of one chorus every 22 seconds with Land flying a la Bird and Hawes not sacrificing feeling for mere technique). A sad footnote to this session was the untimely death of Scott La Faro, one of the best bassists in jazz, at the age of 25 in an automobile accident shortly after.

Tenorist-arranger-composer Benny Golson is another of the great talents to be hit by the 1960s jazz lag. Here he is at his creative peak in 1957 sessions cut in New York with a quintet including Art Farmer, Wynton Kelly, Paul Chambers, Charles Persip, and a band with the addition of Gigi Gryce (alto), Sahib Shibab (baritone), Jimmy Cleveland (trombone), Julius Watkins (French horn).

The Golson horn, steeped in the Hawkins tradition by way of Don Byas and Lucky Thompson, has a richer more robust sound than that of Harold Land (who took a similar route before diverging toward Coltrane) and will be welcomed by tenor fans of the Hawkins school. He is heard to best advantage on the ballad ***You're Mine You*** (Johnny Green-Edward Heyman), his own ***Blues It*** and a sprightly ***Step Lightly***, all with the smaller group. Art Farmer provides tastefully lyrical trumpet to complement Golson in a Ray Bryant original, ***Something In B Flat***. But the band numbers, while spiffy in the '50s, sound quite boring now.

Drummer Shelly Manne was enjoying immense popularity with his band on the West Coast when this album was cut — his first "live" recording — at San Francisco's The Black Hawk in September 1959 (this was just before Manne opened his own spot in Hollywood in 1960).

A very swinging session, Side One opens with a contemplative ***Summertime***, highlighting Joe Gordon's muted trumpet, followed by a fast ***Our Delight*** (by Tadd Dameron) as a feature for Richie Kamuca's tenor. A 13-minute ***Poinciana*** (inspired no doubt by Ahmad Jamal) is taken at fast tempo for a string of solos, with bass (Monty Budwig) and drums (Manne) predominating. A jazz waltz ***Blue Daniel*** (by Frank Rosolino) fills the rest of Side Two, with more to come in another volume. Again, as with the other Contemporary albums (with original covers and liner notes intact), good jazz but hardly worth adding to the current glut of reissues.

— Al Van Starrex

JUNIOR COOK

Good Cookin'
Muse MR-5159

Cook, tenor sax; Bill Hardman, trumpet, flugelhorn; Slide Hampton, trombone; Mario Rivera, baritone sax; Al Dailey, piano; Walter Booker, bass; Leroy Williams, drums.

J.C./I'm Gettin' Sentimental Over You/Play Together Again/Waltz For Junior/I Waited For You/Mood

Considering his specialized background, the history of which is known to most adherents of hard bop, it would be unfair to expect of Junior Cook those special niceties of saxophone playing that, in other quarters, have always been held at a level of prime importance. Bebop, with its seemingly inescapable emphasis on complex rhythms, speed, and harmonic dexterity, has seldom produced saxophonists of the timbral expansiveness of the earlier giants. There are exceptions, of course, most notably Parker and the more tradition-rooted of his immediate followers. But few players of the later boppish persuasion have been able to express in their multitude of notes anything near the compelling beauty so consistently exemplified in the playing of Bechet, Hodges, Hawkins, Webster, and Young.

And possibly this is why Cook, and hundreds of others like him, have failed to achieve a graceful maturity. So much of their attention had been placed, for so long, on other musical values that even their best, most impassioned efforts seem, from this point of reference, sadly misdirected. A case to regard is the present record. Cook, a long standing servant in the cause of pure bop, is a good tenorman and a good jazzman. He plays with intensity, drive, and imagination, and although one can sometimes espy the inevitable grants bestowed by early Rollins and Coltrane, no one could say that he is not his own man. His articulation and phrasing are especially to be commended; but despite the evident individuality he shows in this area even these elements, or related ones, are to be matched in the playing of many of his peers.

Primarily, what weakens Cook's stature is his one-dimensional sound. Though never purposefully abrasive or grating, as in the manner of some, it nevertheless exposes a curious lack of concern for nuance. Both dynamically and timbrally, it retains its essentially monochromatic characteristics throughout every performance, oblivious, or so it would seem, even to the shifting values imposed by contrasting tempos. But the record itself is still a good, representative example of the state of present-day bop. Hampton's charts emphasize a wide range of voicings, and all of the soloists register as expectations would demand. If there is to be a 'however,' though, it is that mere journeymanship alone is no qualification for extraordinary recommendation.

— Jack Sohmer

BILL DIXON IN ITALY

Volume One
Soul Note 1008

Volume Two
Soul Note 1011

Bill Dixon, composer, trumpet, piano; Stephen Horenstein, tenor & baritone saxophone; Arthur Brooks, Stephen Haynes, trumpet; Alan Silva, bass; Freddie Waits, drums.

With these two recordings, plus two volumes of music on another Italian label, Raretone, Bill Dixon's intention to place himself more visibly in the public eye becomes manifest. Dixon has made this move, in recent years, in the face of a reputation for being a man whose determination to make himself, heard, verbally or musically, does not always produce the positive results he no doubt intends. However, the power and beauty of the music here compels us to simply accept the best of what he has to offer. For example, rather than dwelling on comments which Bill Dixon has been quoted in print as making about Cecil Taylor, how much more creative it is, in strictly musical terms, to appreciate side two of Volume One of these records, which is a 20-minute suite dedicated to Taylor.

Extensive inner sleeve notes, taken from an interview by Angelo Lombardi, will give the listener a fairly exhaustive grounding in the history of the man and the concepts of his music. In the face of this mass of information, the terseness of these musical statements stands in stark relief. The six pieces in this group are used with such care, and sense of purpose, that a truly orchestral effect is created; the same

quality of impression one can receive even from hearing a virtuoso solo performer successfully integrating all the resources at his command. Stately and solemn, even sombre, the sextet's music manages to create a feeling of looseness and at the same time convey an emotional character of almost monolithic consistency. This singularity of mood, which extends through both these records (especially through Volume One) can only be considered an asset amid the current musical scene, where even the most talented artists seem to be, at least on record, suffering from stylistic uncertainty and cross-purposes. Similarly the simplicity of the compositional materials — for example a recurring theme here is the basic C-G-E triad — convey no lack of sophistication or invention, because of the painstaking care used in arranging them in varying contexts.

This painstaking quality extends to the personnel, who are ideal for the sextet. Stephen Horenstein, Stephen Haynes and Arthur Brooks are good musicians working firmly within Dixon's concepts and their skill in doing so is central to the music's character. Alan Silva and Freddie Waits on the other hand, are players of great maturity and experience whose role in this music seems to be mostly improvisational. It is their constantly shifting, responding commentary to the music Dixon presents that gives it so much of its breadth and depth. Although Alan Silva studied with Dixon early in his career, he is distinguished from Horenstein, Haynes and Brooks in that he understands this music so implicitly that he need no longer work "within" it (although his freedom of expression is something that is often accorded to bassists in the new music). The Dixon-Silva duet is at the core of these two records and it is here that Silva is most valuable, not only in the aptness, but in the sheer unpredictability of his musical statements. Eventually in fact, an excessive amount of the music consists of Dixon-Silva duets, but what this lacks relative to the fuller sound and more deliberate purpose of the larger, more composed group is, most of the time, compensated for by the intimate, even delightful interaction between Dixon's straining, intense trumpet playing and Silva's highly adventurous bass playing. Rather unfortunately, Volume Two ends with the lengthy ***Dance Piece***, a piano-bass duet which, while a pleasant reminder that Dixon's music is contemporary with that of Paul Bley and Andrew Hill, smacks of languorous and rambling pseudo-jazz until Silva changes from plucking to bowing the bass where, once again, his talent for intelligently-applied contrast illuminates the music.

At this listening, I prefer Volume One of these records, but recommend both of them for the great beauty and intensity of the music they present. ***— David Lee***

MILES DAVIS

Miles in St. Louis
VGM 0003

Miles Davis, trumpet; George Coleman, tenor sax; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

Presumably this "rare home-town" recording from the Jazz Villa in June 1963 is intended to fill the gap left by Davis's present retirement from the music scene. At best it gives us a nine month preview of the famous NAACP/CORE/SNCC benefit concert given by the same quintet at New York's Philharmonic Hall in February 1964. To my ears it does not compare to the classic Columbia recordings of the New York date — "My Funny Valentine" (PC9106) and "Four & More" (PC9253).

Musically there are some very fine moments like Davis's gorgeous lyricism on ***I Thought About You***, Williams's exciting polyrhythms on ***All Blues***, and the quintet's heated exuberance on ***Seven Steps to Heaven***. But overall the sound quality and mix are poor. This is particularly evident on side one where the balance frequently shifts around, the horns sound muffled, the drums are often thin, the piano is hardly audible and the bass occasionally vanishes.

Perhaps the bonus here is a twelve minute June 1961 piano trio recording of Hancock, Cleveland Eaton (bass) and Theodore Robinson (drums). It is tacked on to the second side, and the young 21 year old Hancock plays well on a badly tuned piano. However the principal soloist appears to be Eaton, a curious bassist who plays in a manner akin to Mingus. I would not advise you to rush out to buy this disque.
— Peter Danson

BILL EVANS

You Must Believe In Spring
Warner Bros. XHS 3504

What a lovely record by which to remember Bill Evans. Sometimes I wish jazz had stood still with his first records for Riverside. Perhaps that is because I was old enough then to have passed the torments of youth and still young enough to believe that time would never change again. It is this world of poised, lyrical stasis that Bill Evans's music so nostalgicly evokes.

This is a record to place beside those classic Riversides. Its opening track, the three minute ***B Minor Waltz***, is vintage Evans — meditative, lyrical, respecting the slow three/four time throughout. ***Sometime Ago*** follows a quintessential Evans recipe: a medium slow ballad taken out of tempo in the first chorus, the trio swinging quietly in the next, a melodic solo on bass, with the trio together again at the close. Throughout the bass is an additional "voice," even though it contributes importantly to the rhythmic subtlety in its interplay. For Evans, improvisation on a simple tune, reflecting its personality as well as his own, was what jazz was about.

The choice of tunes and tempos is ideal — except perhaps for the closing ***Theme From MASH***, where it is merely very good. ***You Must Believe In Spring, Gary's Theme*** and ***We Will Meet Again*** are all beautiful performances, showing Evans's superb control of intonation and dynamics that produces his seamless, perfectly modulated improvisations. ***The Peacocks,*** particularly in its opening, shows us that Debussyesque blend of singing single notes and muted chords that was Evans's individual mark on ballads.

Evans was, indeed, one of the few truly individual pianists in jazz. His style had enormous influence, not only on lesser players, but also on celebrated exponents like Paul Bley and Chick Corea. He maintained an extraordinarily high standard throughout his career, though his recordings for Riverside with Scott LaFaro remain the warmest and most congenial,

quite apart from the new conception of the piano trio that they introduced. For Verve, beginning with the rhetorical "Conversations With Myself," where he played in stereo against himself, he seemed less engaged with his music, though the "Town Hall Concert" was one of his high points. On the first Montreux record in 1968, both Evans and bassist Eddie Gomez sounded very brittle. After recording for CBS, Evans regained some of his old delicacy in his work for Fantasy; and in his final years the lyricism and warmth of his greatest period seemed to return.

His playing illustrated one of the central paradoxes of jazz: not merely that something moving, subtle and tender is made out of a trivial popular song; but that the show tune seems often a more notable medium for success than the uncompromising jazz composition. This was true for Billie Holiday: only doctrinaire exponents of funk or the avant-garde will deny it.

It would be unfair to leave this record without mentioning the warm, melodic bass playing of Eddie Gomez, or the subtle shadings of Eliot Zigmund's drumming. This is a record I can recommend anyone to buy. — ***Trevor Tolley***

STEPHANE GRAPPELLI / MARTIAL SOLAL

Happy Reunion
Owl Records OWL 021

Stephane Grappelli's contribution to jazz, or "the music" or to ***any*** music is so immense that he has become, after all these years, beyond any kind of criticism. When Grappelli records one's reaction is merely of gratitude, so consistently delightful has been his entire recorded output over a career that has been as brilliant as it has been long. So it comes as no surprise that this addition to his body of recorded work is such an unqualified artistic success. No less surprising is the effectiveness of his collaboration with fellow countryman — in both spirit and fact — Martial Solal. This music is characterized by such an unmistakeably ***French*** ambience that one almost feels that it has become indigenous French music instead of the American-inspired hybrid one has come to expect. This is not to suggest that America is ever entirely absent here, but to propose that this music is capable of standing on its own despite its influences, that it has become something "other" as was, for example, Grappelli's collaboration with Jean-Luc Ponty.

Whatever the case, Grappelli and Solal here romp, dissect, caress and rhapsodize their way through these nine pieces with obvious mutual enjoyment. This is dialogue in its truest sense and is some of the most civilized, intelligent conversation one could ever hope to hear. It is a music of the mind and of the heart — never of the body, a characteristic that alone is sufficient to separate it from the bulk of American music. "Physicality" is further absented by the lack of any rhythmically supportive bass and drums, and Solal is hardly what one would think of as a "rhythm" player, at least here. ***Parisian Thoroughfare***, as it's treated here, doesn't swing so much as dart and spin around. On other pieces Grappelli and Solal frequently change tempo and play out of tempo, again contributing to the rather abstracted quality of this music.

So, while it's not exactly dance music, Grappelli and Solal have in their working together achieved a music that is unique on both a personal and cultural level. And Grappelli remains the marvel he has always been. — ***Julian Yarrow***

GREEK IMPROVISATION SERIES

SAKIS PAPADIMITRIOU/FLOROS FLORIDIS
Improvising at Barakos
Improvisation Series 1/2

SAKIS PAPADIMITRIOU
Piano-Contacts
Improvisation Series 3

FLOROS FLORIDIS
(v)TZZeeet
Improvisation Series 4

on all albums: Sakis Papadimitriou, piano; Floros Floridis, clarinet, soprano and alto saxophones, flute, mtiantoypa

To my knowledge, these records are the first to feature Greek improvising musicians. According to the press release that accompanied the copies I received, both pianist Sakis Papadimitriou and reedist Floros Floridis are self-taught on their respective instruments and are involved with other creative disciplines — Papadimitriou is an author, essayist, and jazz critic (he's ***Jazz Forum***'s correspondent in Greece) while Floridis is a painter and a graphic artist. They have worked together as a duo for five years and have publicly performed for the last two. A description Papadimitriou gives to his solo program holds true for the three albums as a whole: "Music is mostly improvised but there are also references to themes, patterns, melodies, moods, etc., symbolized by a name or a coded characteristic, in some instances given afterwards." While they lack breathtaking virtuosity, Papadimitriou and Floridis sensibly forward their assets to create music that is generally interesting and occasionally exciting.

"Improvising at Barakos" finds Papadimitriou and Floridis recapitulating many of the free music duo strategies of the past fifteen years, as well as employing vehicles of a more traditional mold. At their best, the duo's music ambles rather than rambles and lingers rather than loiters. ***Improvisation A Plus Opening and Closing*** uses a contoured minor key structure, allowing Floridis's somewhat shrill soprano to alternate between elongated cries and taut, swirling arpeggios over Papadimitriou's orchestral counterpoint. As on ***Wave***, where Floridis's alto has a distinct success in meshing various American and European influences and Papadimitriou's pedaled crescendoes swell in the background, the duo commutes between levels of intensity and areas of improvisation with ease. At other times, the idea flow becomes clogged, as on ***Folk Improvisation***, when Floridis, whose clarinet is periodically engaging here, repeatedly retreats into trills that lack suspense and Papadimitriou's probing of the piano interior yields only pedestrian results. Papadimitriou's forays into a Jarrettesque persona, most notably on ***Almost Kalamatianos***, a buoyant ostinato, and ***Intermission***, a romantic dirge, are inconsequential, and Floridis does well by sitting out the latter. Still, the lasting impression that the duo leaves is a positive one: a sense of committed interaction is conveyed even in the less effective moments and when things do jell it is worth the wait.

As the duo was not quite capable of issuing two discs of thoroughly cogent material, neither was Papadimitriou capable of carrying an entire album on his shoulders alone. ***Pianobodu/Orient Strings/KJ*** is a twenty-two minute improvisation following what now has become a familiar formula in solo piano improvisations: a complete examination of the piano in non-pianistic terms — the body and the strings are malleted, the strings are scraped in a variety of manners, the manipulation of the pedals highlighted accordingly — is specked with portentous, and brief, rumblings and motifs, eventually resolving in a languid melodic statement. ***CT*** is a succinct excursion through the early techniques of Cecil Taylor. This approach is spliced with an arpeggiated usage of melody on ***DM/Cough*** and ***TR-Memories*** to provoke dramatic tension. ***III-/2 Instead of 8*** ends the program in a choppy Taylorish fit, hitting and missing in several tangents, until he simmers at the end with another Jarrett-like sketch.

Floridis fares better in his own solo effort, due in large part to his unobtrusive use of overdubbing. The only single-track performance is an alto solo that opens the program, a dry, minute-long exclamation. Floridis's overdubbed works purvey an immediate sense of improvised interaction despite the procedure. While his work is not marked with the fluidity of Julius Hemphill's multi-tracked explorations, Floridis does make effective use of compact motifs to gear the music. His strategies range from the layering of voices, as on the flaring piece for three sopranos, to an antiphonal lead/support approach, as on the buzzing duet for mtiantoypa, a double-reed instrument, and clarinet. Each piece reflects a sizable amount of thought on the issues at hand without leaving an academic taste in the listener's ear. Floridis is not a groundbreaking stylist, though he has succeeded in a creative area where only major figures have previously triumphed. "(v)ZZZeeet" is easily the most conceptually daring of these three albums and, ultimately, the most rewarding.

Available from Sakis Papadimitriou, 98 Egnatia Street, Thessaloniki 17, Greece.

— ***Bill Shoemaker***

AL GREY / JIMMY FORREST

O. D. (Out 'Dere)
Greyforrest GF-1001

Grey, trombone; Forrest, tenor sax; Don Patterson, organ; Peter Leitch, guitar; Charlie Rice, drums.

O.D. (Out 'Dere)/Willow Weep For Me/Pizza On The Park/Deuces Wild/Aries/Blues For Ginni/You Are The Sunshine Of My Life/In My Solitude

Initially conceived as the first in what was to be an ongoing series of co-produced albums designed for in-club sales, "Out 'Dere," sadly, was Jimmy Forrest's last contribution to recorded jazz. With Al Grey, Forrest had enjoyed a partnership that was as mutually enjoyable as it was popular with the worldwide audiences that these two never failed to increase. Buoyant and infectious joie de vivre was the keynote whenever and wherever Grey and Forrest per-

formed. Their compelling mesh of hard-blown swing and bop perpetuated the traditions of Kansas City and Harlem jazz, while their blues and ballads repeatedly won over even the most estranged of casual listeners. Projection, involvement, and professionalism were constantly emphasized in their public performances, and, happily to say, these are all in wide, impressive array on "Out 'Dere," a studio date recorded in early July, 1980, less than two months before Forrest's death on August 26.

Both hornmen are in typically good form, and the romping rhythms of Patterson, Leitch, and Rice should do well to augment their variously languishing and rising reputations. Leitch, in particular, deserves additional mention as a convincing new bluesman, while Patterson and Rice both ably demonstrate the benefits of their long standing experience in this field of jazz. But the main plaudits must rightly go to the two frontliners. So often called "the last of the great plungers," Grey's talents as a swing-based bopper and balladeer are frequently overlooked; but hopefully a more judicious balance will come to bear with his exposure on this album.

Similarly, Forrest had to live for almost 30 years, albeit not too regretfully, with his ambiguous relationship to the main theme of his career-boosting, 1952 R&B hit, ***Night Train***, the melody of which is identical to a prominent section of Duke Ellington's 1946 ***Happy Go Lucky Local***. But neither Duke nor Jimmy ever worred about this apparent "coincidence"; they left that to the critics and historians. On this last testament, however, the ex-McShann, Kirk, Ellington, and Basie tenorman delivers what may yet prove to be his most important bequest, for on few of his other recent documents does that vibrant, booming sound of his come through with as much forcefulness, resonance, and verve as it does here. Highly recommended. — ***Jack Sohmer***

BOBBY HUTCHERSON

Medina
Blue Note LT-1086

Bobby Hutcherson was a crucial voice in shaping the sound and style of Blue Note recordings in the 1960s. The many recordings by such leaders as Hutcherson, Andrew Hill, Jackie McLean, Tony Williams, McCoy Tyner, Herbie Hancock, Grachan Moncur, Wayne Shorter, Eric Dolphy and Don Cherry were a marvelous synthesis of the past and present. They were vehicles for the creative talents of a generation of musicians who were thoroughly immersed in the central tradition of the jazz language but whose instrumental virtuosity could not be contained by the repetitiveness of the basic blues and popular song structures. Opening up these structures gave the individual soloists considerably more scope while the rhythmic disciplines of jazz gave the music an intense coherence and sense of purpose. These musicians played with an inbuilt sense of form which they and many of their successors were to abandon in favour of either total abstraction or simplistic ritualistic dance music ("fusion").

"Medina" is an important record. It is only the second Blue Note recording made by the Bobby Hutcherson/Harold Land Quintet whose working association lasted for close to three years on an irregular basis. The co-leaders used different rhythm sections (depending on who was available) but there can be little doubt that the best performances took place when Stanley Cowell, Reggie Johnson and Joe Chambers were the rhythm section. Cowell's percussively brittle style worked well with the vibraphone while Joe Chambers was ***the*** drummer (along with Tony Williams) for this style of music.

The music on "Medina" is first rate — perhaps even better than "Total Eclipse." Cowell, Chambers and Hutcherson wrote the angular compositions and the solo work is outstanding. Harold Land's dry tone offsets the convoluted intensity of his solo structure to produce ideas and sounds which are always interesting. Hutcherson's soloing on this set brings to mind his outstanding contributions to Andrew Hill's "Judgment" (Blue Note 84159). There is passion and a vibrant urgency to his solos — even on the delicately structured ***Come Spring***.

Presumably the economic failure of the Hutcherson/Land group prompted the new (and unfortunate) direction of Hutcherson's music in "Now" where electronic instruments and voices announced the termination of his commitment to the challenges of the jazz world. Because of this it was understandable that Blue Note withheld release of "Medina" at the time it was recorded. Fortunately good music doesn't date so we can now enjoy all the qualities which make this LP one of the outstanding contributions from a highly creative period of the music.

— ***John Norris***

LORNE LOFSKY

It Could Happen To You
Pablo Today 2312-122

Lorne Lofsky - guitar; Kieran Overs - bass; Joe Bendzsa - drums.

One of the distinguishing features of the Canadian jazz landscape in the recent past has been the development of first-class guitarists. Sonny Greenwich, Ed Bickert and Lenny Breau are but three that immediately come to mind. With this new Pablo recording by Lorne Lofsky, the Canadian guitar tradition continues to evolve.

Lofsky, now 27 years old, began his musical career eleven years ago as a rocker under the influence of Eric Clapton, Johnny Winters and Jimi Hendrix. However, he quickly became tired of the bombast of such twelve-bar blues and moved into jazz. Like many of his generation, his first introduction was Miles Davis' "Kind Of Blue". Subsequently, he developed a deep affection for the music of Paul Desmond, John Coltrane, Bill Evans and Jim Hall. But it is fellow Torontonian Ed Bickert who has had the most profound effect on Lofsky's playing.

In the past years Lofsky has worked with a variety of Toronto musicians from Kathryn Moses and Ted Moses to Michael Stuart and Keith Blackley, plus Jerry Toth and Butch Watanabe. It was during a gig with the latter at George's Spaghetti House that Lofsky came to the attention of Oscar Peterson. Peterson was so impressed that he persuaded Norman Granz to record him with his working trio. Granz's only condition was that Peterson produce the session. And so now we have "It Could Happen To You".

It seems that Lofsky has taken Bickert's intriguing colours and timing and cast them in a bolder, more youthful mold to create his own voice. The title track showcases his musical persona best. Here he swings confidently with a relaxed delivery. The piece is well conceived, based on an integrated sequence of strong melodic lines, rich harmonies, flat voicings and unexpected phrasing. Overs provides a sturdy walk, while Bendzsa maintains a diverse rhythmic momentum. ***The Boy Next Door*** and ***Nancy With The Laughing Face*** are also performed well, in much the same manner.

Lofsky does not ignore his blues apprenticeship. References abound throughout the album, and on ***Riffit Blues*** he exudes a youthful depth bowing to T-Bone Walker and Wes Montgomery on occasion. ***Giant Steps*** illustrates that the trio can cook at the fastest of tempos; Lofsky's solo retains the uncluttered purity which is so characteristic of his ballad playing. ***Stolen Moments*** is too brief for me; however the group does not short change us on the essence of Nelson's beautiful spirit.

Body And Soul and ***Blue In Green*** represent attempts to explore other possibilities in arrangement and sound. The former features Lofsky improvising with himself by means of overdubbing. Instead of rendering the tune in the traditional soothing manner, he intertwines and juxtaposes melody and rhythm in an unsettling tandem. ***Blue In Green*** exhibits an electronic aura that I think might best remain the property of Pat Metheny.

All in all this is a good debut album. I have waited to hear Lofsky with great anticipation, and I am not disappointed. on the other hand, I think more time and care could have made the session more even and unified. It's obvious that Lofsky is a significant new voice, and hopefully the best of his talent and taste will prevail in future recordings. — ***Peter Danson***

TETE MONTOLIU

Lunch in L.A.
Contemporary 14004

I Wanna Talk About You
SteepleChase SCS 1137

Forty-eight year old Tete Montoliu from Spain may be the best jazz pianist that Europe has ever produced. His technical facility is outstanding and his playing has a true jazz feeling. "Lunch in L.A." is a solo outing with the exception of one track on which Chick Corea joins Tete for a piano duet. Solo piano recordings have become highly popular with record companies during the past five to ten years. Prior to that, I don't seem to recall more than a few solo piano records in a given year. Now it seems there must be at least a hundred per year. Might the factor of economics be involved? After all, it is certainly cheaper to pay one musician than three.

In truth, I am getting a bit tired of solo piano records. When they come off, they can be delightful, but all too often they turn out to be rather dull. While "Lunch in L.A." is not really dull, neither does it have the loose swinging feeling in evidence on "I Wanna Talk About You," where the presence of bassist George Mraz and drummer Al Foster not only picks the proceedings up, but has an impact on Tete's approach to the piano. He seems more relaxed with a cooking rhythm section behind him.

On the solo session I find a striking similarity in places between French pianist Martial Solal and Montoliu. They both owe a heavy

debt to Art Tatum and impress the listener with the number of notes they play and their virtuosity. The major difference between them is that Montoliu swings far more than Solal.

When Tete's SteepleChase records first became available in 1974 I was highly impressed. However, in honesty, I have lost some of my enthusiasm. Upon repeated listening I find his playing has too much nervous tension and not enough release. But then, I am not really an Art Tatum fan either.

Don't misunderstand me, Tete is a fine jazz pianist, and in limited doses I can enjoy his playing. But for regular listening I would much rather prefer to hear the music of Sonny Clark, Tommy Flanagan, Carl Perkins, Barry Harris, Duke Jordan, Horace Silver, Bill Evans and Hank Jones to name only a few.

Both of these albums are good examples of Tete Montoliu's playing; my preference is for the trio session on SteepleChase.

— Peter S. Friedman

LEE MORGAN

Tom Cat
Blue Note LT-1058

Lee Morgan and Art Blakey personify the Blue Note sound of jazz and this superb set of 1964 performances is now released for the first time. It is difficult to comprehend the reasoning behind the non-appearance of this music for the title tune has something of the flavouring which made "The Sidewinder" such a spectacular success. Both "The Sidewinder" and this collection were made without any ulterior merchandising purpose and reflect the depth of purpose inherent in Lee Morgan's music.

All but one of the pieces are Morgan originals and are filled with the delightful rhythmic, harmonic and melodic twists which made his music so fascinating. His choice of Jackie McLean and Curtis Fuller as fellow hornmen ensures that the music is full of the drive and energy so important to Morgan's musical concepts. The ensembles are interesting while the solo work rides easily on the crisp percussive throb of Art Blakey's drums. He and Philly Joe Jones were the principal energisers of this period of Blue Note's history and their presence guarantees that the music will be full of fire.

McCoy Tyner contributes one intriguing tune to the date as well as soloing in a fleet yet simplistic manner. The heavy tonal reiteration of his work with Coltrane is noticeably absent here and his sparse comping keeps the music flowing.

"Tom Cat" took a long time to arrive on the scene but its delay doesn't mean it is inferior. On the contrary this is one of the better examples of Lee Morgan's fiery, yet delicate trumpet work.

— John Norris

MARIAN McPARTLAND

Live at the Carlyle
Halcyon HAL 117

This album raises the intriguing question of where to place the boundary line between a live performance and a studio session. To start with, every performance is a live one – except for one of the participants in a New Orleans funeral parade. So it's really a question of how live. Every studio session has at least a handful of people listening to the musicians, and oftentimes there are more. However, a rule of silence is always maintained.

Here, on the other hand, we find Marian McPartland using her New York night club headquarters, the Cafe Carlyle, as the studio, and an audience invited in to listen to the proceedings and offer their applause at the end of each number. This takes us to the brink of a live location recording. Perhaps the only distinguishing criterion left is whether or not the bar was open, and the liner notes are silent upon that point.

As to the music, it can still be said that Marian McPartland is an excellent pianist who keeps getting better all the time. It hardly seems possible, but her concepts and keyboard ability keep expanding as she continues to refine her ability to weave exquisite tapestries. This is evident in everything she touches in this session, transforming the familiar into the unfamiliar. She ranges from such venerable pieces as ***Star Eyes*** and ***Surrey With The Fringe On Top*** to such latter day fare as Chick Corea's ***Crystal Silence*** and John Coltrane's ***Giant Steps***. She uses good material, as always, and Harold Arlen's ***Ill Wind*** and Hoagy Carmichael's ***One Morning In May*** are outstanding examples. In terms of accompaniment she is able to get just what she wants, using her regulars at that time, Steve LaSpina on bass and Michael DiPasqua on drums.

One is impressed, as always, with the strength of her playing and the high thought content that goes into it as she builds her elaborate castles. Thinking back to earlier times, there is one part of Marian McPartland that has disappeared as her talent has grown. She is obviously very sensitive to rhythm, but it would be welcome to hear her play in a more straightforward fashion occasionally. It's another ability she has, and one she shouldn't allow to atrophy.

— Dick Neeld

LUCKEY ROBERTS & WILLIE THE LION SMITH

Luckey and the Lion – Harlem Piano Solos
Good Time Jazz S 10035

The contrast between the heavily-recorded and mightily-neglected jazz musician is well known to all and is nowhere better illustrated than by the Harlem stride pianists. This album, first issued in 1960 and recently reissued, covers the subject by giving us one of each.

Willie The Lion Smith, Fats Waller and James P. Johnson stand as the giants of the idiom and have made many records that prove it. At the other extreme, many of the Harlem pianists never recorded at all and we have only their names and the legend. Then there are some others who, while not recorded in abundance, have had a limited number of recording opportunities – such as Eubie Blake and even Cliff Jackson, if you can successfully seek out the various obscure records. After that, things thin out to those who never experienced more than one or two commercial recording sessions, such as Donald Lambert and Luckey Roberts. Lambert has recently benefited from the issue of privately recorded material and we have to hope that the same may happen with Luckey Roberts. For here is the record to prove that he is another stride master. The session was

made in 1958, when Roberts was 63. He was virtually the same age as Johnson and Smith and they all carry the marks of having developed their music together, while being very individual in their playing style and composing concepts. The Roberts session on this record displays both his phenomenal playing ability and his composing talent, all the pieces being originals. This is one of only three solo sessions he ever made — one of which is marred by being a fixed-piano honky tonk production — and is a must for anyone interested in stride piano.

The Roberts side alone would make the record worthwhile, but along with it — and exceptionally good — is The Lion's session. He had a heavily-etched entertainer's personality that led to story-telling, commentary and singing behavior that was as strong as his ever-constant cigar. This was in interesting contrast to his piano style, and especially his compositions, which showed a great deal of delicacy — although he could and would also play a lot of hard stride stuff when challenged, by others or by himself. This record has one of those sessions where he says not a word, but addresses himself totally to the piano work at hand, contributing five originals and an elaborate interpretation of ***Between the Devil and the Deep Blue Sea***. A beautiful sampling of The Lion's work, you get the idea that he figured he was in a cutting contest on this record. As it turns out, there are three winners — Luckey Roberts, Willie The Lion Smith and, biggest winner of all, the listener. The recording sound is very good and the album is worth having for the cover alone — a color photo of the two protagonists standing at the corner of Lenox Avenue and 136th Street. This is one of those classic records that should never leave the active catalog. — ***Dick Needl***

SMITH/KOWALD/SOMMER

Touch The Earth
FMP 0730

Leo Smith, trumpet, flugelhorn, thumb piano; Peter Kowald, bass; Gunter Sommer, drums, percussion and organ pipes.

Gebr. Loesch/Touch The Earth/Wind Song In a Dance Of Unity/In Light/Ein Stuck uber dem Boden/Radepur in Februar

Leo Smith has always been one of my favorite trumpet players, especially in live performance, and although in the past two years there have been no opportunities presented for me to hear him in person, there have been several interesting records of his music. The two recordings that have appeared on Nessa and ECM have presented Leo Smith in a most formal manner, that somehow has illustrated him much more as a composer in prearranged situations, even to the point of having multiple combinations of groups on the same recording. "Touch The Earth," however, presents him, for the second time, as a player in the context of a more free environment, the first recording being the Phillip Wilson trio on Circle Records (RK 14778/10), with African bassist Johnny Dyani. Hearing Leo Smith in this type of situation allows a more purified and subjective view of his immense talents. With the Phillip Wilson trio, the music, due to the style of the players involved, puts him more firmly into a "jazz" attitude, with a great deal of reliance on more conventional rhythms, whereas "Touch The Earth" allows the motions of the improvisations to accumulate in natural orders.

For the most part the music on this recording is taken at a very relaxed pace (tempo), and at no time is the group ever less than a trio. There are no thoughts of accompanists, and the result is a feeling of wonderful unity. Leo Smith is, of course, a very stylised brass player, often I have thought very much involved in the continuing tradition originally presented by Miles Davis. Soft, almost gentle, sometimes even careful, horizontal lines developing beautiful stories of sound, that in this case are dramatically altered by the talents of the special players that complete this trio. Peter Kowald is an amazing bassist of great experience who manages to always sustain the lower register of the trio, and continually supply new information and dynamics. Gunter Sommer, a drummer from East Germany, is one of the most exciting newer voices to emerge in Europe in recent times. It seems extraordinary, given the plight of the so-called suppression that the Berlin Wall represents, that such a free and vibrant human could operate in this music in the way that he does. Two years ago at the Moers Festival in West Germany, Sommer's group provided some of the most powerful, vital music of the occasion. He has other recordings on FMP that should be investigated.

This recording, which is available from Coda, contains a music that will have the ability to make you feel wonderful, give you the knowledge that purity, without the aid of electricity, is indeed the path improvisation must take to sustain its future.

Simply beautiful. — ***Bill Smith***

LEO SMITH & PETER KOWALD
(trumpet) (bass)
will be touring in duo during autumn 1981. For a list of their concerts in Canada's Ear It Live festival, see the ad on page 19 of this issue.

CLAUDE WILLIAMS

Fiddler's Dream
Classic Jazz 135

Claude Williams is seventy-two. Look him up in the third edition of Rust's "Jazz Records," and you will find that there are two Claude Williamses — one who played violin (with Andy Kirk) and another who played guitar (with Count Basie). You hear them both on this record; and it is a measure of the obscurity into which Williams fell for most of his life that Rust evidently did not know that the two men were the same person until the recent fourth edition. He did not get an entry in Chilton's "Who's Who."

Williams, like Jay McShann, came from Muskogee, Oklahoma. He played with Andy Kirk's Clouds of Joy in Kansas City in the late twenties, and he solos on ***Blue Clarinet Stomp*** from their first session in November, 1929 ("Clouds of Joy," Ace of Hearts AH-105). He must have been one of the first coloured jazz violinists of any note to solo on record, preceding by eighteen months Edgar Sampson on Henderson's ***House of David Blues*** (earlier

recorded solos by coloured artists are by Eddie South on Jimmy Wade's ***Someday Sweetheart*** (1923), Stuff Smith on Alphonse Trent's ***Black and Blue Rhapsody*** (1928) — neither very notable — and Atwell Rose on Curtis Mosby's ***Weary Stomp*** (1927)). Williams is also said to have been present on the first recordings that Kirk made for Decca in 1936 (Parlophone PMC 7156) though I cannot hear him. In 1937, he joined Count Basie and was the guitarist on the band's first session for Decca, which produced ***Honeysuckle Rose*** and ***Swinging at the Daisy Chain***. On the brink of fame, he was dropped from the band: John Hammond (in his own words) "couldn't stand his violin playing." He returned to Kansas City and obscurity — a fate he shared with Buster Smith, who stayed in Kansas City when Basie came to New York. Unlike Smith, he did not become a legend; and he was hardly known until John Norris and Bill Smith recorded him for Sackville with Jay McShann in 1972 ("The Man From Muskogee," 3005).

"The Man from Muskogee" was one of the important mainstream records of the decade; and the fact that on five of the eight tracks of "Fiddler's Dream" Williams is again with McShann invites comparison. The rhythm section this time includes Gene Ramey on bass and Gus Johnson on drums — a strong line-up; yet the Sackville recording has the edge, particularly for the "zip" with which the fast numbers are taken on the earlier recording. Indeed, the medium tempo tunes — ***All of Me*** and ***Blue Moon*** especially — are the most successful on "Fiddler's Dream." In the album notes (which give a very full outline of Williams' career) he is quoted as saying, "Most of my playing comes off good tunes with good changes." The interplay with the harmonic structure seems to give a challenge and a richness that is not there when he plays the blues, as on his own ***Fiddler's Dream***. The album opens with ***C Jam Blues***. The Ellington recording of 1942 contains one of the great violin solos of jazz by Ray Nance. Nance in his twelve bars gets a varied tension between the rhythmic pattern of his playing and the driving beat of the rhythm section. Williams gives promise of something like this at the beginning; but, after a chorus or two, he introduces a riff and rollicks along with the rhythm section, emphasising the beat himself. In contrast, McShann, who plays very well, is at his best on the blues tracks.

This is not a severe criticism of this record by a fine violinist, and ***Blue Moon, All of Me*** and ***Exactly Like You*** are delicious, outstanding performances. On these tracks, the pianist is Andre Persiany: he plays well enough, and gives very good support to Williams, though his Shearingesque style is a little out of character.

On ***From 4 to 6*** Williams can be heard playing guitar.

Those who have the Sackville recording will want to add this record to their collection. Those who don't have the Sackville should get the reissue while it's around: they are likely to come back for this record too.

— Trevor Tolley

RECENT RELEASES

BILL COLE/SAM RIVERS/WARREN SMITH
'The First Cycle' Music from Dartmouth D100
(Philo Records, N. Ferrisburg, Vt. 05473 USA)
J.R. MITCHELL
'Live' (Doria Records, P.O. Box 22, New York, N.Y. 10024 USA).
DICK HYMAN Plays Fats Waller on the Wurlitzer
'Cincinnati Fats' OVC-ATOS 101
(OVC Recordings, Emery Theatre, 1112 Walnut Street, Cincinnati, Ohio 45202 USA)
DiMeola/McLaughlin/De Lucia
'Live in San Francisco' Columbia FC 37152
THE BRECKER BROTHERS
'Straphangin' Arista AL 9550
PHAROAH SANDERS
'Rejoice' Theresa TR112/113
(Theresa, Box 1267, El Cerrito, CA 94530).
STANLEY COWELL
'New World' Galaxy 5131
WOODY SHAW with Anthony Braxton
'The Iron Men' Muse MR 5160
GIL GOLDSTEIN
'Wrapped in a Cloud' " " 5229
CHARLES "BOBO" Shaw feat. Joe Bowie
'P'nk J'zz' " " 5232
GIJS HENDRIKS-STAN TRACEY QUARTET
'Live Recordings' Waterland 011
(Dikker & Courbois BV, Hoogte Kadijk 155, 1018 BJ Amsterdam, Holland)
JOHN CLARK
'Faces' ECM 1-1176
GARY BURTON QUARTET
'Easy As Pie' " " 1184
PAT METHENY/LYLE MAYS
'As Falls Wichita...' " " 1190
JOHN ABERCROMBIE QUARTET
'M' " " 1191
TONY MATHEWS
'Condition Blue' Alligator 4722
PRINCE NICO MBARGA & Rocafil Jazz
'Sweet Mother' Rounder 5007
RHYTHMIC UNION
'Gentle Awakening' Inner City 1100
FRED RAULSTON
'Uncharted Waters' " " 1085
JERRY RUSH
'Back Tracks' Jeru
(Jeru Records, Box 25375, Los Angeles, CA 90025 USA)
JIMMY PONDER
'Ponder'n' 51 West Q 16118
NANETTE NATAL
'My Song of Something' Benyo Music
(Benyo Music Productions, Box 821, Gracie Station, New York, N.Y. 10028 USA).
CHET BAKER w. NHOP, Doug Raney
'Daybreak' SteepleChase 1142
DUKE JORDAN
'Midnight Moonlight' " " 1143
TEO MACERO: Teo American Clave 1002
FRINGE: Live! Apguga 002
SARAH VAUGHAN: Sings the Beatles
Atlantic XSD 16037
BILLY BANG: Changing Season Bellows 004
KOSUGI (violin solo) " 003
(Bellows & Apguga available from New Music Distribution, 500 Broadway, New York 10012)
JOHN CARTER Quintet: Night Fire, with Bobby Bradford, James Newton B.S. 0047
STRING TRIO of N.Y.: Area Code 212 " 0048
HUGH BRODIE and Impulse: Live at the Wild Oat Cadence Jazz CJR1004
BEAVER HARRIS: Live at Nyon " 1002
JOE MALINGA's Mandala, feat. Clifford Thornton: Tears for the Children of Soweto
Canova (Swiss) CA113
JON GIBSON: 2 Solo pieces Chatham Sq. lp 24
(available from New Music Dist., see above)
MICKEY BASS: Sentimental Mood, with Chico Freeman & others Chiaroscuro 2031
TED CURSON: Snake Johnson " 2028
DEXTER GORDON: Jive Fernando " 2029
BOBBY TIMMONS: Live at the Connecticut Jazz Party, feat. Sonny Red Chiar. 2030
CLAYTON BROS.: It's All In The Family
Concord CJ 138
DAVID MOSS: Terrain Cornpride 007
LYTLE/CARTWRIGHT/MOSS: Meltable Snaps It Cornpride East cpe0004
(above 2 available from New Music Distribution)
BOB MAGNUSSON Quartet Discovery 824
ARTIE SIMMONS and the Jazz Samaritans: Ababio Eitra Simmons Prod. 1891
THEO JORGENSMANN: Live at Birdland Gelsenkirchen Europhon 78081
TJQ: Straightout " 34561
(Robert Wenseler, Oppenhofallee 78, 51 Aachen West Germany)
RUNO ERICKSSON: Omnibus, with Charlie Mariano Four Leaf Records flc-5050
5 BIRDS and a Monk (Art Pepper, John Klemmer, Johnny Griffin, Joe Farrell, Joe Henderson, Harold Land) Galaxy 5134
MIT: Knoten Hat Hut 1R 18
CECIL TAYLOR: It Is In The Brewing Luminous, w. Lyons, Ameen etc Hat Hut 2R 16
ANN BURTON: New York State of Mind
Inner City 1094
FRANCOIS CAHEN: Great Winds I.C. 1118
PRINCE LASHA: Inside Story I.C. 3044
TOM LELLIS: And in this Corner I.C. 1090
BERT LIGON: Condor Inner City 1107
SADAO WATANABE: My Dear Life I.C. 6063
IVY STEEL: Reincarnation Innovation 0001
RICHARD DUNBAR: Clear-Eyed Vision (available from New Music Dist) Jahari 101
DAVID EARLE JOHNSON: Route Two, Landslide 1003
DEREK BAILEY with Christine Jeffrey, voice: Views from 6 Windows Metalanguage 114
FINN SAVERY Trio: Waveform Metronome
MLP 15641
WES MONTGOMERY: Yesterdays (with Mel Rhyne, Jimmy Cobb etc) Milestone 47057
WILLIS JACKSON/VON FREEMAN: Lockin' Horns (Live at Laren) Muse 5200
JOHN KAIZAN NEPTUNE
'Shogun' Inner City 6078
STEVE REID: Odyssey of the Oblong Square " " : New Life
LES WALKER: Music for Acoustic Piano 5001
(the above 3 records, except for the last, have no catalogue numbers on the jackets; the label is Mustevic Sound Inc., 193-18 120th Ave, New York, NY 11412)
ALVIN QUEEN: In Europe Nilva NQ 3401
(Nilva Records, 34 Ave. Henri-Golay, CH1219 Le Lignon/Geneve, Switzerland)
JOHN COATES: Tokyo Concert (digital)
Omnisound N-1032
HARRY LEAHEY Trio: Still Waters " N-1031
FREDDIE HUBBARD: Live at the Northsea Jazz Festval, Hague, 1980 Pablo 2620.113
JOE TURNER: Have No Fear, Joe Turner Is Here (w. Lloyd Glenn & others) 2310.863
SIRONE: Live, with Dennis Charles & Claude Lawrence Serious Music 1000
(27 Cooper Square, New York, NY 10003)
MILO FINE: Free Jazz Ensemble Against The Betrayers Shih Shih Wu Ai no. 3
TEDDY EDWARDS Quartet: Out of This World, w. Kenny Drew SteepleChase 1147
EDDIE HARRIS Quartet: Steps Up " 1151
TETE MONTOLIU Trio: Catalonian Nights, Volume 1 SteepleChase 1148
ARCHIE SHEPP/NHOP: Looking at Bird
SteepleChase 1149
ERNIE WILKINS and the Almost Big Band w. Shihab, K. Drew Storyville 4051
JOHN W. BUBBLES: Back on Broadway, duo w. Frank Owens, piano Uptown UP27.03

AROUND THE WORLD

CANADA — Canada's summer-long postal strike was devastating in its effects on the lines of communications both among Canadians, and between Canada and the rest of the world. Although big government and big business were able to function normally, everyone else was held to ransom by a small group of greedy people. The net result will be that postal rates will double in Canada within the year and the service will be just as bad. Everyone will pay the price for the workers' incompetence but no one will do anything about it.

Fraser MacPherson made a second successful tour of the Soviet Union in May. Guitarist Peter Leitch and bassist Steve Wallace made the trip with the tenor saxophonist. Immediately upon his return Fraser was at Stratford for the opening night concert of a week-long series of events which were co-sponsored by the CBC. Unfortunately, because of the CBC technicians' strike (yes folks, another Canadian strike!) none of these concerts were recorded. Fraser shared the spotlight with Rob McConnell, Ed Bickert, Dave Young and Jerry Fuller. They produced some spirited, yet casual workings of familiar jazz standards. The following night Jim Hall and Bob Brookmeyer were featured with Don Thompson and Terry Clarke. Brookmeyer brought some interesting new charts and there was a subdued yet lyrical flow to the music. Sonny Greenwich, Milt Jackson with Ed Bickert, Salome Bey and the piano duo of Doug Riley and Don Thompson completed a week of interesting music which, under normal circumstances, would have received a much wider audience.

Rob McConnell and The Boss Brass headed west to Monterey in September for an appearance at the opening night of the festival, followed by four nights in the Hollywood night spot Carmelo's. Their "live" digital album is being released in the U.S. on a new label, Dark Orchid, being launched by Jenson Publications. Their most recent MPS recording ("Tribute") has also been released in the U.S. on Pausa.

Nimmons 'N' Nine Plus Six gave its first concert in nearly a year as the band wound up a highly successful week of clinics at the University of Toronto on July 3. Enthusiasm had been high throughout the week among the many excellent student musicians. Finally the big band got a chance to play, and they made the most of the occasion.

Jay McShann returned to Toronto's Chick N Deli in June for two weeks of wonderful music with Jim Galloway and, for the first week, the mercurial rhythm section of Don Thompson and Terry Clarke. During the same period Benny Carter was at his masterful best at Lytes. His presence gave the room a touch of class.... The fall lineup looks promising at Lytes and Bourbon Street but you should not overlook such establishments as Pears, Errol's and the new Magic Makers when searching out jazz. Some of the musicians may not have the reputations of the heavyweights from out of town, but they perform with a tremendous verve and ensemble unity, as Pat LaBarbera, Bobby Brough and Claude Ranger, to name only a few, have demonstrated at these clubs in recent months.

FRASER MacPHERSON (photograph by Mark Miller)

Following Jimmy Witherspoon's September residency at Lyte's Buddy Tate comes in for two weeks beginning September 28. He will be followed by Ernestine Anderson (Oct. 12) and Red Norvo (Oct. 26). Both Harry Edison and Lockjaw Davis have been booked at Lytes, but not together! The club has also started an early evening policy where George McFetridge and Peter Leitch share the stage until November 6. Bourbon Street featured a series of strong performers in September: Ray Bryant, George Coleman and Charles McPherson. Carl Fontana was scheduled to follow for two weeks and then the Hendricks Family will be onstage the week of October 19, followed by Jim Hall and Scott Hamilton/Warren Vache.... Radio station CKFM is broadcasting ninety minutes of live jazz from the Traders Lounge of the Sheraton Centre every Saturday afternoon between 4:30 and 6:00. Jim Galloway is coordinating the music and to date both his big band and The Metro Stompers have been featured as well as the duo of Rob McConnell and Ed Bickert, vibraphonist Hagood Hardy and pianist Charlie Mountford.

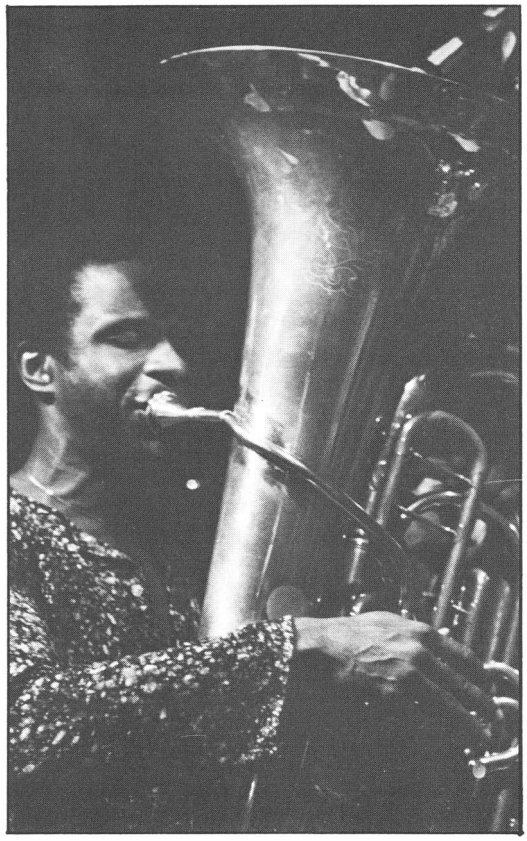
Jazz organizations are a vital catalyst for jazz, even in the largest cities. Without the Edmonton Jazz Society there wouldn't be a festival in that city and it would be hard to imagine Ottawa showcasing the music without the activities of Jazz Ottawa. They presented the Gary Burton Quartet in concert on July 10 in addition to their regular sessions with local musicians.... A new jazz organisation was formed in June in Brockville, a small Ontario community. If you live in the area you should become a member. They can be contacted at Box 341, Maitland, Ontario. — ***John Norris***

EDMONTON JAZZ FESTIVAL

August 16-23, 1981
Edmonton, Alberta, Canada

Every year in ***Coda***, about this season, there appears a series of articles/reviews concerning Festivals, and what you see, is really only a small amount of them. That this occurs, on a regular and ever expanding basis has brought about the thought: what is the purpose of a festival? Firstly, by definition, it is supposed to be a celebration, an occasion of merry-making, or a periodical musical performance of ***special*** importance (the emphasis on ***special*** is my own). Indeed there is a good deal of merry-making, but of course one does not ***require*** a festival to make this occur. Celebrations are regular functions in my life, perhaps because I have a family, so this leaves me with the idea of a ***special*** musical performance. This jazz(!) festival was part of a concept that has become something of a fashion, a section of a larger function called "Summerfest" which is usually organized or sponsored by an official city body. They have all the bases covered, and in general present a middle class version of opera, theatre, the "classics" and jazz.

The lady sitting next to me, who boogied to everything, said, "I could not make up my mind whether to subscribe to the jazz or opera series". Boogie to opera?
[So what the hell was I doing there]. Well, over the last six months a group of us have produced the film "Imagine The Sound", and in this period films are also becoming part of this new function, so it seemed logical that we would premier our film at a Canadian jazz festival. The fact that the performers in our film are Cecil Taylor, Paul Bley, Archie Shepp and Bill Dixon, headliners enough for a festival of their own, would seem to be an indication of what to expect the quality of this overall presentation to be, but in fact this film represented one of the ***two*** events of contemporary music in the total festival. Not only that, but the screenings were held in the basement of a library, at 4 o'clock in the afternoon! This brings us to the question of "What is jazz music intended to present". Is it merely entertainment, or, as I have imagined all my life, an ongoing developing culture, based in improvisation. It seems improbable that it could be both.



If a festival is to be thought of as a community event, then this would include, on a grand scale, all the local performers of high calibre, but as is the way with festivals (and not just this one), they were relegated to the situation of the free lunch time (bring a brown paper bag) park concerts. The highlight of these events, which took place far too early in the day as one must consider the merry-makers' aspect, was the Bill Jamieson/Bob Tildesley quartet. Their music, for sake of description, is based in the Ornette Coleman heritage and, (apart from our film) represented the only ongoing music that was performed live. Of course, under somewhat silly circumstances. This brought about some major discussion from ***local*** players, after all a very large chunk of the money for this event was provided by the city of Edmonton, so let's give it to everybody, including myself, except the local players. [Ah! but can they draw a large audience?]

No I doubt they can, or at least perhaps they alone could not fill a 2000 seat auditorium. But it seems nor could John Abercrombie, Art Blakey, McCoy Tyner, John Scofield or Billy Cobham, and ***all*** these players represent ***but two*** performances. A bit like a circus. So much so that by the last day I was musicked, if not jazzed - OUT. Perhaps with some thought the local players could represent half a concert, in a smaller theatre, with their American brothers. In general, I think the audience had no idea of what or who was actually taking place.

The concert locales are a little hard to describe, but I think that in these times every major city has an arts complex like Edmonton's Shoctor Theatre, and if all the events had been centred in this one location; big names, little names, workshops and films, then the event would have taken on a more focused viewpoint (for example — the opening and closing "big time" events, took place at a university auditorium on the other side of town). Well enough dissection, not all is lost, for amongst all this nonsense there were very special bright moments, moments that were provided by Art Blakey and the Jazz Messengers (dig Bobby Watson), Arthur Blythe's quartet (with the irrepressible tuba of Bob Stewart), Sonny Rollins (who still needs a band that's as good as he is), and the surprise of the concerts, Art Farmer and Frank Foster (some players you just can't hear too much of).

Take a break for a change of scenery. Enter stage left the well known Canadian windmill tilter. And then the clubs. Some folks prefer their music in clubs, players and listeners alike, and I wonder if perhaps I might simply be one of them. The windmill tilter? Well let me explain the most brilliant idea that was conceived at this festival. Several musicians, especially in my case Kenny Wheeler, who had appeared already in the guise of a teacher at The Banff School, and ended up here in Toronto helping to christen a new club with the unlikely name of The Magic Makers Jazz Cafe, were hired to be the floating, or resident players, in various clubs throughout the city. Take Ken Wheeler for example, who spent most of his time in various combinations at a club called Darlings. On various nights I heard him perform with the John Abercrombie Quartet, Joe Farrell, Big Miller, the fine local pianist Bill Aimes, Herb Ellis, Buddy Tate, Bobby Battle, Eddie Marshall and last but by no means least, the other "floating" player, who did such a fine job in every location, pianist Mike Nock. I'm not sure how Wheeler and Nock could play effectively in so many different circumstances, but they did, and perhaps that's jazz.

You can tell I thought the clubs were the real highlight — just think that at Cucci's you could hear the Chet Baker Trio, at Shadow's Lounge if you imagine a night of "afroblue" with Babatunde with Jesse Foster, the Palms Cafe had Lew Tabackin's trio with bassist Michael Moore, the Sidetrack Cafe featured Frank Foster nightly, with guests Al Cohn and Art Farmer and local hero Tommy Banks' trio. Most of this went until 3 am each morning. Fantastic! That's jazz, maybe not a festival, but jazz. Where do all those people who filled the clubs, go when there is no festival?

For all my dissertation about festivals, I rarely go to them, I did have a wonderful time in Edmonton. The company of my wife Onari, the Wheelers, Doctor Jazz Harris, Mark Miller, and Takafumi Ohkuma, helped make it fine, but mostly thanks to the organizers from the Edmonton Jazz Society, who got me there, and took such good care of us all and perhaps next year the in-concert music could be as gracious as their hospitality. — ***Bill Smith***

BOB STEWART (photograph by Gerard Futrick)

MONTREAL FESTIVAL

Festival International de Jazz de Montreal
July 2 - 12, 1981

The second edition of this summer festival showcased a big line-up of international and local talent at the Expo Theatre and the Club Montreal. Like last year, the headliners reflected the tastes of a ***Billboard*** subscriber - Pat Metheny, Weather Report, Spyro Gyra, Tom Waits, Ralph Towner, Gary Burton, Dave Brubeck, Dizzy Gillespie, Art Blakey, Lew Tabackin, Mingus Dynasty and Arthur Blythe.

I decided to check out Weather Report for rumour had it that Wayne Shorter had come out of his shell. Shorter did indeed scramble all over his tenor, yet his efforts were to no avail. Joe Zawinul's sustained notes on keyboards simply covered everything up. What a pity, eh!

Predictably Art Blakey was in a class of his own. The inimitable drill master confidently directed his troops in spirited musical order. Altoist/arranger Bobby Watson was particularly impressive, singing thoughtful designs with swinging intensity.

Lew Tabackin opened his set with a superb Rollinsesque a cappella introduction to ***You Leave Me Breathless*** and was visibly aghast at the crowd's enthusiastic response to his fine flute medley ***Falling Petal/Flute Flight*** and tenor rendition of ***Black And Tan Fantasy***.

Mingus tunes are always a pleasure to hear, but Mingus Dynasty's mere technical mastery of such classics as ***Peggy's Blue Skylight, Open Letter To Duke*** and ***Fables Of Faubus*** struck me as the very antithesis of Mingus' art. Luckily pianist Roland Hanna's contributions exhibited the requisite understanding, vigour and compassion to make the concert worthwhile. It was as if Hanna was catching all hell from old Cholly's ghost.

Arthur Blythe presented punchy, free-wheeling originals — ***Bush Baby, Odessa, Illusions, Faceless Woman*** — as well as an extremely speedy version of ***Strike Up The Band***, and a sympathetic duo with guitarist Calvin Bell on ***Misty***. All week audiences cheered and howled at any display of theatre, energy or virtuosity, and Blythe was the only performer to exhibit the latter two attributes with any hint of modern adventure. Personally I thought the absence of another front-liner to equal his tonal brilliance left Bell, Bob Stewart (tuba) and Bobby Battle (drums) to function simply as a textural foil, albeit an attractively unusual one.

Whatever complaints one might have about many of the top names chosen for the festival, Alain Simard and Andre Simard of Spectre Scene are to be congratulated for featuring such a large number of local bands — Nelson Symonds' Quartet, Charles Ellison's Positive Vibrations, L'Orchestre Sympathetique, Vic Vogel's Big Band, Joanne Desforges and the Geoff Lapp Quartet, Jacques Labelle's Quartet, Pat Godfrey, Oliver Jones and Charlie Biddles, and Sayyd Abdul Al Kabyyr. Some names like Buzzzz, Demesure, Agharte and Uzeb were new to me and many local jazz musicians.

The CBC taped most of the concerts, so a pile of free tickets were made available throughout the festival. Interestingly enough, the local groups drew 300-400 listeners at the Club Montreal in competition with the headliners at the Expo Theatre.

Some of the local units I caught used the occasion to feature new or original material. Nelson Symonds' Quartet performed a diverse set including ***Impressions, Hi Fly, In The Still Of The Night*** and ***Swing Spring***. A few unsuspecting listeners learned that Symonds' pianist Jean Beaudet can deal some pretty heavy stuff playing "inside".

Charles Ellison's Positive Vibrations presented virtually an entire program of originals — ***The Double Up, Wyntonian*** (dedicated to Wynton Marsalis), ***Jessie, Miss Willoughby, Headphones*** — plus ***My Funny Valentine*** and ***Nefertiti***. The originals were all in an Art Blakey -Woody Shaw vein. While the unison playing was by no means polished, Ellison demonstrated his determination to develop an ensemble with a flair for subtlety and understatement, as well as colour and power.

Joanne Desforges was a pleasant surprise. She used her husky voice and sensuous pizzazz to dramatize everything from ***Love For Sale*** to ***It Don't Mean A Thing If It Ain't Got That Swing*** and ***Billie's Bounce***.

I caught the second half of Sayyd Abdul Al Kabyyr's tribute to Duke. Sayyd's sons Muhammad (trombone) and Nasyr (drums) were on hand, with Stan Patrick (piano), Michel Donato (bass) and Shirleen Hayes (vocals). But it was all Sayyd's show. As the opening act for Mingus Dynasty, he took the opportunity to show all 1000 in attendance his prodigious multi-instrumental skills on such tunes as ***Satin Doll, Solitude*** and ***Sophisticated Lady***. And I must say his Johnny Hodges solos on alto were commendable.

Spectre Scene's many years in the Quebec rock field have undoubtedly paid off with a professionally-run jazz festival. Some of the organizers' financing methods were unquestionably novel. In addition to arranging for the CBC to tape and pay many of the groups, Spectre Scene itself videotaped numerous concerts for future broadcasts, plus negotiated a low-interest loan from a municipal development corporation.

However, a jazz festival requires more than efficient organisation. Workshops, afterhours jamming, and general mixing and partying are also essential ingredients, and certainly in keeping with Montreal's traditions.

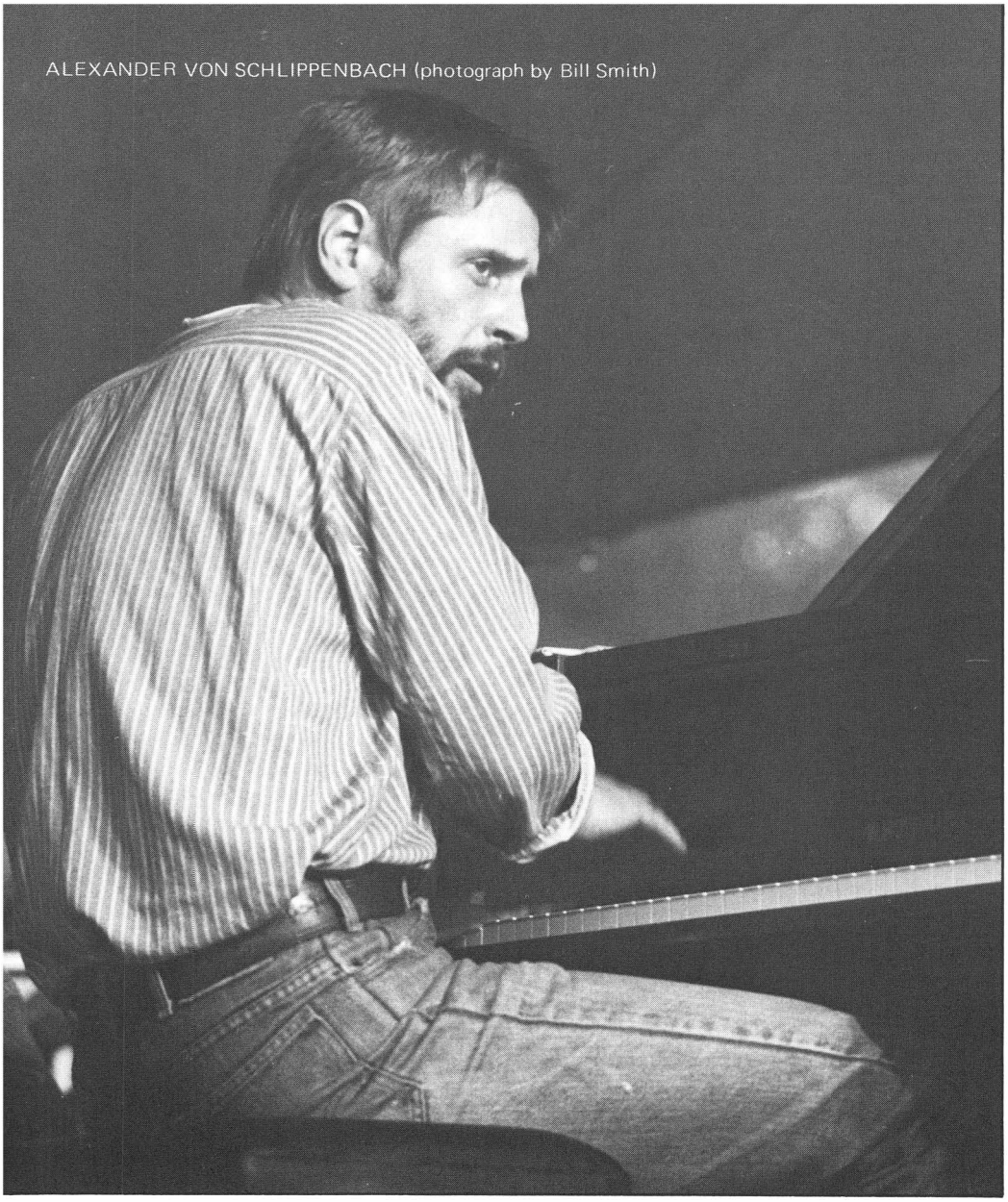
If the success of the festival is to be measured by attendance alone, then the figure of 22,000 (80% capacity) was certainly reassuring. Hopefully such support will facilitate a more imaginative and musically substantial jazz program next summer. — ***Peter Danson***

PISA FESTIVAL

Pisa, Italy
July 1981

The 1981 Pisa Jazz Festival took place despite enormous financial problems. The musically very committed organizers made necessity the mother of invention and chose the most radical solution: solos. More than a dozen in four days, the rest of the performances consisting of duos, one trio and two quartets.

In the first place I would like to mention the solos of Leo Smith (trumpet, flute; USA) and Paul Lovens (percussion; West Germany). Although played on different instruments, the two solos are comparable. The work of both these musicians is extremely deliberate, even cautious. You can see them composing as they play. Leo Smith seems to consider every note he plays, just as someone might choose his words in a very important conversation. He



ALEXANDER VON SCHLIPPENBACH (photograph by Bill Smith)

produces strange sounds I have never before heard on a trumpet, and plays with an unimaginable arsenal of unconventional techniques which he masters to the utmost perfection. This is the supposition to carry out what he has clearly in his mind. At the end of his concert Leo danced disguised in a coloured bag, to allude to African feasts and the roots of black music.

Paul Lovens' approach seems to be more experimental, but still very reflective. Silence is an important part of his playing, and he discovers sounds with an earnestness in play that usually only children have. It makes me feel good to see his childlike amazement in the sounds he has invented. Lovens' playing is exciting and invigorating compared to Pierre Favre (percussion; Switzerland) who played with Tamia (voice; France) and whose music is appeasing, almost sacral, inviting you to lose yourself in an unlimited space. As I look for orientation rather than dissociation, I prefer Paul Lovens' playing.

Another type of percussion was presented by Jerome Cooper (USA) who played his composition ***25 The Blue Of The Blues***. He started by bowing his cymbals, producing sounds that reminded me very much of an efficient factory at work. Jerome developed the piece slowly through a continuum of swelling and ebbing waves of sound, finally taking it up to a point where he really let it move. This composition demonstrated the essence of the experience of time in art. Perhaps this is what one calls eternity: the way art overcomes time.

Another drummer, Andrew Cyrille (USA) showed his qualities in his quartet with David S. Ware (tenor saxophone), Ted Daniel (trumpet) and Nick DeGeronimo (bass), really keeping the group together. However, its members look-like their music: cool, without enthusiasm, no debaucheries, but some successful, albeit somewhat calculated, effects. I was surprised by the lengthy applause. As a percussionist in the new style, Cyrille is less convincing. His use of plastic squeaky balls, rattles, chains and hooters seems like an accessory to his drumming. However I liked the beginning of his solo, when he played very slowly, his drums covered with a piece of cloth. This delicate playing also went well in duet with Richard Teitelbaum's (USA) synthesizer, which produced sounds ranging from a piano to an alarm clock. Apart from a few moments, however, they each just did their thing and it did not really become a duo. Admittedly, technical problems which Richard had with his equipment were doubtless the reason for this.

Milford Graves (percussion; USA) and Toshinori Kondo (trumpet; Japan/USA) managed to sound very much like a duo. They inspired each other to an electrifying firemusic. Milford seems to be exactly the right drummer for Kondo: nervous, but without the constant powerplay which would simply intensify Kondo's insistent force. Milford also thought it necessary to explain what was going on and how to receive his music: by no means intellectually. He wants his music to go directly into the body, as it is his heartbeat that plays the drums. Although most of the listeners appreciated what Milford said, I did not at all agree with him. I object very much to Milford's tendency to put down the intellect as well as to his considering emotion and intellect as contradictions. History has taught us how dangerous a mere emotional reception of any message can be.

In a trio Kondo played with a totally different percussionist: Roger Turner (UK). On a limited drum kit he produces a wide sound spectrum, which fits well with John Russell's (UK) cracking, popping, banging guitar. When Kondo started to play a giant megaphone made from paper, a lot of the audience's limits of tolerance seemed to be reached; they left the theatre. Kondo's style of playing remained unaffected by the musicians he played with. In his duo with Peter Brotzmann (reeds; West Germany), Brotzmann was the calm pole, although he did not eliminate totally his usual powerplay with frantic flights, climaxes and downs.

West German pianist Alex Schlippenbach was heard in a solo and in a trio with Evan Parker (saxophones; UK) and Paul Lovens. In Schlippenbach's solo I enjoyed hearing him create seemingly impossible musical problems – and solve them. He played soft passages with an expression on his face that implied he was not really convinced about this created harmony and peace. In the trio he played differently compared to former times. He no longer produces never-ending cascades of notes. Rather he played pointillistically, leaving room for the other two. Parker's playing was more melodious than it had been in his solo performance the day before. I am still fascinated by Parker's technical perfection, but I also see a certain danger in the total lack of themes and his atomization of sound. Perhaps the question is silly, but I sometimes ask myself where it will all end.

To me, this trio's music was the most striking example of the value of group playing compared with solos. The musical inspiration, the mutual support, and the capacity to give room to the other's realization without compromising one's own are the qualities that must be a part of Jazz music – as to me Jazz is more than music: it is a way of life. This is why I would not like solo performances to become dominant in Jazz in general as they became dominant at this year's Pisa Festival. In comparing a player's solo performance directly to his musical outlet when provoked by a group, I found that however good a solo performance might be, I missed the social aspect of the play.

These social qualities could also be noticed in the duo Anthony Braxton (reeds; USA)/ Richard Teitelbaum who both entered very sensitively into their partner's spirit. Their very different instruments often sounded very similar. They both played quite lyrically, sometimes sad and longing and touching in intens-

ity. Braxton often concentrated on producing strange sounds without using the keys of his saxophone. As for the trio Parker, Schlippenbach, Lovens the applause was frenetic. I was fully satisfied by their music and considered the third encore as superfluous, although I could understand the audience asking for more. In this case it was not just the bad habit of never getting enough, but well-deserved applause for an extremely moving performance.

Taya Fischer (violin; Germany/Netherlands) was convincing in solo performance, playing dramatically and wildly, with abrupt transitions from plucking to bowing the strings. She produced strange sounds, usually without any devices for sound manipulation. Guitarist Eugenio Sanna (Italy) has overcome the traditional way of playing the guitar, yet often plays lyrically and often refers to the song form. A Fischer/Sanna duo showed how tolerance, flexibility, a productive counterplay can make for a successful duet.

There were other solos and duos (Taya Fischer/Marc Charig; John Russell/Carlos Zingaro (violin; Portugal); Dino Mariani, bassoon). Pure and new music that demanded serious listening. It was the generally cerebral atmosphere of the festival that Michel Portal (bass clarinet) and his group (Bernard Lubat, piano, drums; Henry Texier, bass; Jean Pierre Drouet, percussion - all from France) noticed and criticized, and tried to overcome when they went on stage. But what they had to set against it turned out to be mere silliness and low humour. Musically their playing was eclectic and unsatisfying, all the more disappointing as I believe Portal and the other group members to be very good musicians. The audience however applauded loudly. Another catastrophe was the solo performance of Annette Peacock (piano, voice). One song was like the other, musically empty, dealing with love, paradise, fear, loneliness and dreams - apart from some songs criticising the decadence of cities and romanticising country life. There were sharp reactions from some listeners but the majority liked Annette, even most of the avant-garde musicians. I suppose, because Annette is a very charming woman.. although I would say that this is no criterion to judge women's art.

Of course, my impressions of the festival's music are totally subjective. Leo Smith even denies the right of any critic to judge someone's music. He considers it the task of every musician to explain their own music theoretically. In a discussion with the audience, Leo said that avant garde music needs to be explained in order to work against reactionary tendencies in jazz. Especially black musicians should write about their music, as the ruling class does not like black people to talk about their concerns. That's why Leo writes books connecting his music to his social context. His last book, translated into Italian, was presented at the festival.

— Ellen Brandt

ODDS & SODS

The instability of the world in general is mirrored by the changing directions of the jazz world. Unfortunately, it seems impossible for many musicians to establish themselves sufficiently to withstand the changing whims of the jazz audience. Remember when ragtime was all the rage: now there is scarcely a whimper to be heard. The so-called "avant garde" movement of the Seventies pushed the boundaries of the music in many different directions. Now many of the musicians are either recycling older styles or flirting with new wave R&B in search of an audience. This situation is nothing new for singers who mirrored the dimensions established by Ella Fitzgerald, Sarah Vaughan and Carmen McRae. There was a twenty-year wait for people like Carol Sloane, Shirley Horn, Anne Marie Moss, Sheila Jordan and numerous others who are benefiting from the rediscovery of the "classic" popular song. The proof is in the unprecedented number of popular Broadway shows which are reviving this style of music. It would have been impossible, just ten years ago, for the music of Duke Ellington, Fats Waller and Eubie Blake to be heard on Broadway. But that is, in fact, what has happened recently. The outstanding qualities of both Lena Horne's show and "Sophisticated Ladies" is justification enough for their existence.

The West End, Broadway and 114th Street, is home for such musicians as Harold Ashby, Dicky Wells, George Kelly, Sammy Price, Franc Williams and others who fit into the format developed by the club over the past few years... Marian McPartland was featured at the Cafe Carlyle through the summer months.... Violinist Billy Bang, following successful tours of Europe and Japan, will be appearing in concert at Cami Hall on October 2.... Pianist Esther Blue returned to the West Boondock Restaurant at 10th Avenue and 17th Street for a four-week residency which lasted through most of September.

Fred Miles' publication ***Abundant Sounds*** (P.O. Box 1935, Philadelphia, PA 19105) will keep you informed on the jazz scene in both that city and New York.

Following the second Montreux-Detroit Festival over the Labor Day weekend things return to normal in Detroit, but pianist Johnny Guarnieri will be making his annual visit to the Top Of The Pontchartrain Hotel with Danny Gordon on bass and Jerry McKenzie on drums. He started the six-week engagement September 8.... Michael Levine reports that a three-day festival of World Music And Dance took place July 31-August 2 at Bear Mountain. Sun Ra, Herbie Mann, James Cotton and Dollar Brand were among the participating artists.... National Public Radio's "Jazz Alive" program broadcast live segments of this year's Chicago Jazz Festival September 4-6.

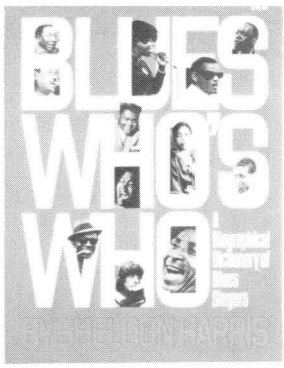
Washington, D.C. has a new jazz room. Ibex is its name (but the publicity we received didn't give an address) and by the time you read this Pharoah Sanders, Johnny Griffin, Woody Shaw and Roy Haynes will all have performed there. ...Atlanta is yet another city which presents a jazz festival every Labor Day weekend. In the lineup this year were Max Roach, Betty Carter, the Toshiko Akiyoshi/Lew Tabackin Quartet and the World Saxophone Quartet.... Singers Sarah Vaughan, Billy Eckstine and the Hi-Lo's are among the featured artists at this year's Monterey Festival.... Dave Brubeck, Chick Corea and the MJQ are to headline the first San Francisco International KJAZ Festival to be held October 29-November 1 at S.F.'s Performing Arts Center.

Chicago's Auditorium Theatre was the setting for the presentation of the National Academy of Blues first annual Music Note Awards on July 19.... A gospel music archive has been organized at Tulane University in New Orleans and it has obtained the papers of Thomas A. Dorsey as a cornerstone for its collection.

Musician, teacher, author Austin Sonnier completed the first semester of his course, "Creole and Black Music in Louisiana (Jazz, Blues & Zydeco)" at the University of Southwestern Louisiana with much success. The course is a musicological, historical and social study, with emphasis on creativity and innovation in these musics. Those interested in the course can contact Sonnier at the School Of Music, University of Southwestern Louisiana.

Last minute problems prevented the sale of The 100 Club, one of London's leading jazz clubs. It is continuing under the management of the same team who have successfully operated it for many years. 100 publishes an informative and often amusing newsletter which also lists the upcoming attractions at the club. ...The Wonderful World Of Louis Armstrong is the banner under which Peanuts Hucko, Big Chief Russell Moore, Dick Cary, Arvell Shaw and Barrett Deems will tour England in October

NEW JAZZ BOOKS FROM DA CAPO



Blues Who's Who: A Biographical Dictionary of Blues Singers by *Sheldon Harris*

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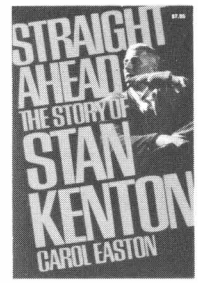

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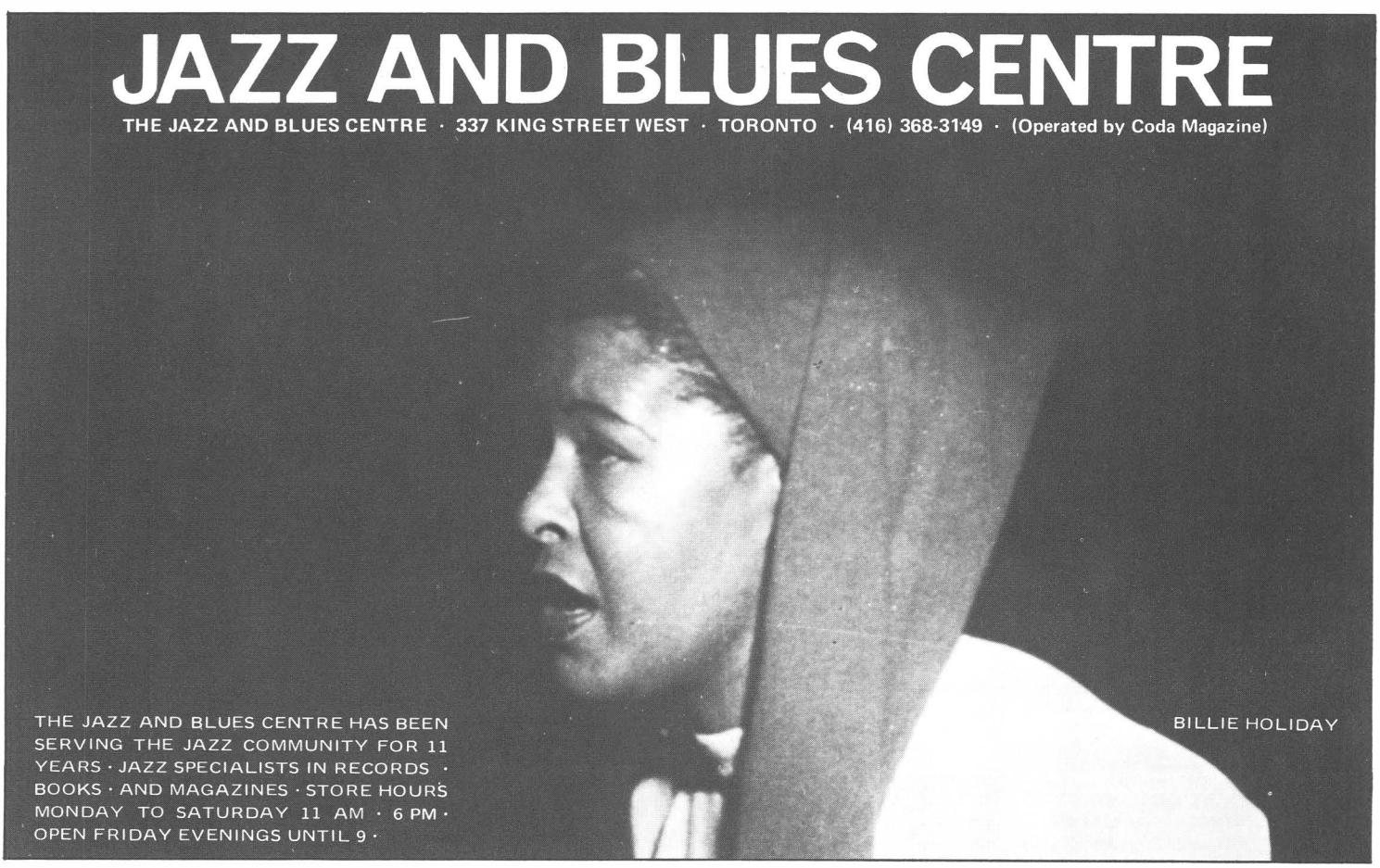

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BILLIE HOLIDAY

along with trumpeters Keith Smith and Digby Fairweather.... Paris' Jazz Unite Club featured Keshavan Maslak, Joe Lee Wilson, Sam Rivers and John Lindberg in September.

The Rio de Janeiro Jazz Festival takes place October 24-25.... Also from Argentina, Abel Deusebio reports that Chick Corea with Gary Burton, Carmen McRae and Wild Bill Davison with Barrett Deems have visited that country so far in 1981. Argentina's only jazz club, Jazz & Pop, operated by bassist Jorge Gonzalez and drummer Nestor Astarita, has just celebrated its third year of existence. Trumpeter Ruben Barbieri (Gato's brother) has been performing regularly with bassist Alfredo Remus in a club on Cordoba Street in Buenos Aires. Argentinian RCA Victor has issued records by the Santa Maria and the Antigua Jazz Bands.

"The McJazz Manuscripts" is the title of a book published in England by Faber and Faber which collects together the writings of clarinetist Sandy Brown.... Gammalibri (via Poma, 4 Milano, Italy) has published a book on jazz in the nineteen-seventies, "Il Jazz degli anni, 70", by Luca Cerchiari, Gianni Gualberto, Giuseppe Piacentino and Marcello Piras. So far, the book has been published only in Italian.

CODA's own Dan Allen has compiled a "Bibliography of Discographies" for jazz, which has been published by R. R. Bowker of New York. Over 3800 discographies are listed in this definitive collection which is one of a series of discographical bibliographies being published by Bowker. The 239-page book retails in the U.S. for $35.00.... The University Of Illinois Press has published "Resources in American Music History: A Directory of Source Materials from Colonial Times to World War II. The material was compiled by D.W.Krummel, Jean Geil, Doris J. Dyen and Deanne L. Root.

October is the month when jazz calendars begin to appear and it seems that each year there are more of them. Chris Portinari's Dr. Jazz Calendar will be out soon and can be obtained through Coda Publications.... The 1982 Compleat Jazz Calendar is published by Vince Danca, 1191 Roxbury Close, Rockford, Ill. 61107. There are twelve photographs of such musicians as Hackett, Ella and Kenton. The calendar sells for $6.95.

Theresa Records is a relative newcomer to the market, but they are producing recordings of high quality. Their second Pharoah Sanders set is entitled "Rejoice" and they have followed this with Joe Bonner's "Impressions Of Copenhagen" (TR 114).... Prestige/Milestone continue their twofer program with more reissues by Cannonball Adderley, Thelonious Monk, Max Roach, Sonny Rollins, Gene Ammons, Johnny Griffin-Lockjaw Davis, Charles Mingus and a trombone package from the Debut label. They have also issued a McCoy Tyner twofer which contains selections from the pianist's many Milestone lps.... JAM (Jazz America Marketing) have released a second lp by the Akiyoshi/Tabackin big band, "Tanuki's Night Out" and a second Jimmy McGriff recording.... Gus Statiras has followed up his very successful Carol Sloane lp (Progressive 7047) with a recording reuniting Jimmy Knepper and Pepper Adams along with Don Friedman (actually the lp is under Friedman's leadership), George Mraz and Billy Hart. ...Bob Wilber and Pug Horton are documenting their music on Bodeswell Records (Box 624, Brewster, MA 02631) and the two most recent releases are Bob Wilber and the Bechet Legacy (BW 103) and "Don't Go Away" - Pug Horton with Sir Roland Hanna, Milt Hinton and Bob Wilber (BW 102). They have also made available Wilber's original 1947 Commodore recordings (BW 104).

Byard Lancaster has released a solo record "Personal Testimony" on his own NYC Concert Artists Volume 1. The record is available from P.O. Box 26590, Philadelphia, PA 19141.... Koko Taylor has recorded a third lp for Alligator Records under the title of "From the Heart of a Woman".... Labor Records (Box 1262, Peter Stuyvesant Station, New York, N.Y. 10009) has released "Alone", a solo record by blues great John Lee Hooker.... JSP Records is an English company specialising in blues and jazz who are looking for good quality material for release in Europe. They can be reached at 112 Sunny Gardens Road, London N.W. 4. They recently released "Six Swinging Strings" by Al Casey and Gene Rodgers.

MPS has released lps by Anthony Davis and Jay Hoggard, Monty Alexander/Ernest Ranglin duets and yet another collaboration by alto saxophonist John Handy with Indian musicians.... Big band collectors can obtain just about all of the available records from Big Bands 80's Record Library, 9288 Kinglet Drive, Los Angeles, California 90069. This project and the 50-page catalogue are the brainchild of trumpeter Ray Anthony.... Alto saxophonist John Tchicai has recorded two lps in Greece. "Live In Athens" (Praxis CM 101) is a solo concert recording while "Continent" (Praxis CM 102) is a duo recording with percussionist Harmut Geerken. Praxis Records, 36 Sarantaporou Street, Kifissia, Athens, Greece.

Blues singer Roy Brown died May 25 of a heart attack in Los Angeles. Pianist/composer Mary Lou Williams died of cancer May 28 in Durham, North Carolina.... Saxophonist Frank Sokolow died in New York. He was 57... Trumpeter Bill Coleman died August 24 in Toulouse at the age of 77. — *compiled by John Norris*

SMALL ADS

This section is for individuals and organizations to advertise non-display items. Cost is 40¢ per word ($8.00 minimum), *payment to be made when copy submitted.* Boxed ads $1.00 extra per insertion. There is a 10% discount on ads purchased for 10 consecutive issues.

ARTISTS CONTACT

CODA is initiating an "Artists Contact" column, based on the idea that creative music can only benefit from its audience — including listeners, concert promoters, producers, club owners, et cetera — knowing how to readily contact the musicians. "Artists Contact" ads will appear in the format seen below, and are limited to the essential information as to the musician's services and whereabouts. Our regular advertising rates still apply to the music community in general, but "Artists Contact" ads can be purchased for a flat fee of $8.00 per insertion (maximum 40 words). As an extension of this special offer, we offer a single free insertion in the "Artists Contact" column to musicians who purchase a new Coda subscription.

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148 (June 1976 - Harold Vick, Jimmy Heath)
150 (Sept. 1976 - Milford Graves, Will Bradley)
151 (Oct. 1976 - Don Pullen, Benny Waters)
152 (Dec. 1976 - Warne Marsh, Bill Dixon)
153 (Feb. 1977 - Steve Lacy, Marty Grosz, Mal Waldron, Blues News)
154 (April 1977 - Milt Buckner, Christmann/ Schonenberg Duo)
155 (June 1977 - George Lewis, Lloyd Glenn)
156 (Aug. 1977 - Stephane Grappelli, Stuart Broomer, Moers Festival, Hot Club de France)
157 (Oct. 1977 - Bobby Bradford, John Carter, Chet Baker, Butch Morris)
158 (Dec. 1977 - Joseph Jarman, Eddie Durham, Bobby Hackett)
159 (Feb. 1978 - Randy Weston, Milt Hinton)
160 (April 1978 - Willem Breuker, Joe Pass, Enrico Rava, European labels)
161 (June 1978 - 20th Anniversary Issue: Julius Hemphill, Doc Cheatham, Jazz Literature, etc.)
162 (Aug. 1978 - James Newton, Sonny Clark, George Russell, Moers Festival)
163 (Oct. 1978 - Henry Red Allen, Frank Lowe, Albert Nicholas)
164/5 (Feb. 1979 - SPECIAL DOUBLE ISSUE: Jeanne Lee, Gunter Hampel, Lester Bowie, Hank Jones, Vinny Golia, Nick Brignola, Red Holloway)
166 (April 1979 - Paul Bley, Larry Dubin, Jess Stacy, Bley discography)
167 (June 1979 - Evan Parker, Incus Records, Red Callender, Bill Russell, Rova Sax Quartet)
168 (Aug. 1979 - Albert Mangelsdorff, Barry Altschul, Moers Festival, Blues News)
169 (Oct. 1979 - Amina Claudine Myers, Kenny Burrell, Pisa & Bracknell Festivals)
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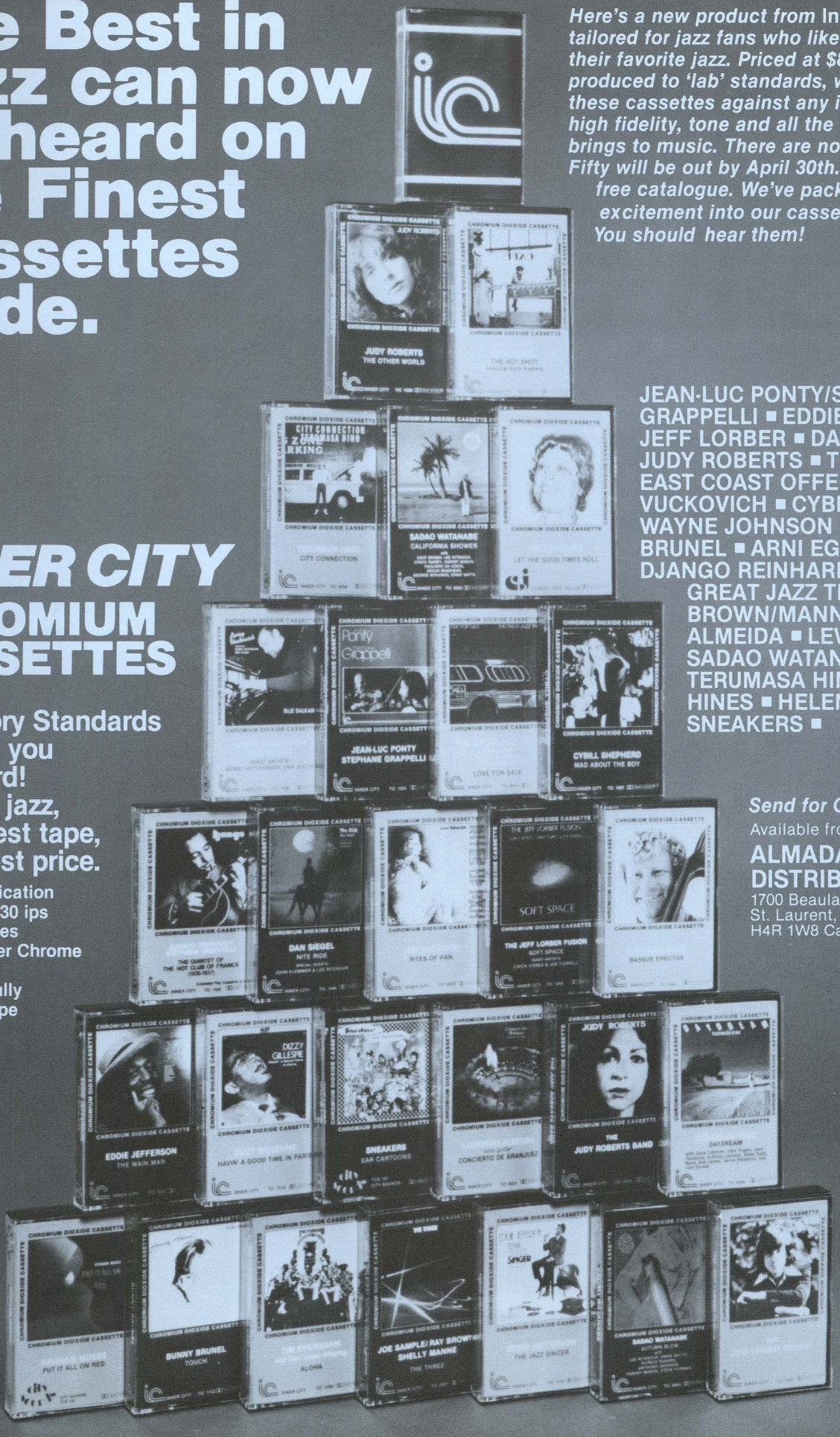

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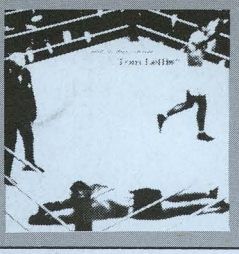

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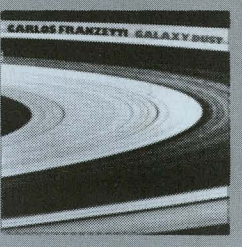

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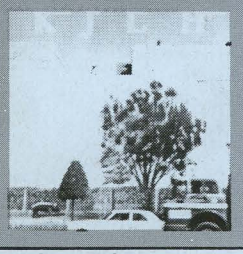

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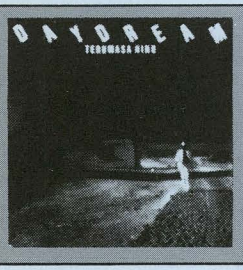

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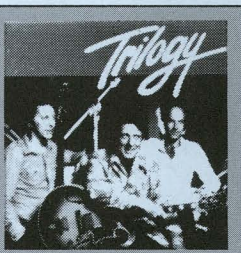

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