

CODA MAGAZINE

THE JAZZ MAGAZINE

*

ISSUE NUMBER 185 (1982)

*

TWO DOLLARS

SAM RIVERS - BOBBY NAUGHTON - TREVOR WATTS - AROUND THE WORLD
ROSCOE MITCHELL (photo of Sam & Bea Rivers by Roberto Masotti)



47 RACINE ROAD - UNIT 6 - REXDALE
(Toronto) - ONTARIO M9W 6B2 - (416) 749-6601

EXCLUSIVE CANADIAN DISTRIBUTORS FOR - ANTILLES - BET CAR - BLUE NOTE - CBS SPECIAL PRODUCT (French) - CLEAN CUTS - COMMODORE - CONTEMPORARY - DARK ORCHID - DELMARK - DENON - DISCOVERY - ENJA - INNOVATION - INDIA NAVIGATION - JAM - JAZZ CONNOISSEUR - JAZZ A LA CARTE - JAZZ VAULT - MOERS - MPS - MUSE - NESSA - OMNI SOUND - ONARI - OPEN SKY - PROGRESSIVE - RCA (France) - SACKVILLE - SAVOY - STASH - STEEPLECHASE - TIMELESS - UMBRELLA.

NEW ON CONTEMPORARY

CHICO FREEMAN "DESTINY'S DANCE" CONTEMPORARY 14008

Young tenor saxophonist Chico Freeman with such stellar musicians as Bobby Hutcherson, vibes; Cecil McBee, bass; Wynton Marsalis, trumpet, and others.

- CONTINUING THE ONGOING REISSUES OF GREAT JAZZ ON CONTEMPORARY:

"EVERYBODY LIKES HAMPTON HAWES" CONTEMPORARY 3523

Featuring the great Los Angeles pianist with Red Mitchell, bass and Chuck Thompson, drums.

THE POLL WINNERS "EXPLORING THE SCENE!" CONTEMPORARY 7581

Barney Kessel, Ray Brown and Shelly Manne explore great jazz tunes from the fifties such as Ray Bryant's *Little Susie*, Miles' *So What*, Ornette's *The Blessing* and many others.

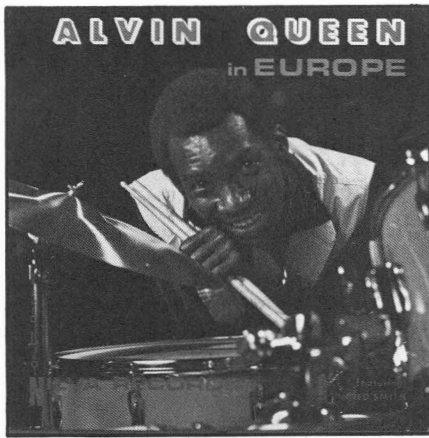
JOE GORDON "LOOKIN' GOOD" CONTEMPORARY 7587

Joe Gordon (trumpet), Jimmy Woods (alto saxophone), Dick Whittington (piano), Jimmy Bond, (bass) and Milt Turner (drums).

"KID ORY 1955" GOOD TIME JAZZ 12008

Kid Ory (trombone) with Alvin Alcorn (tpt), George Probert (clarinet), Don Ewell (piano), Barney Kessel (guitar), Ed Garland (bass) and Minor Hall (drums).





NILVA RECORDS PRESENT

Alvin Queen

NILVA NO 3401 - ALVIN QUEEN IN EUROPE

FRED SMITH - trumpet & flugelhorn / MAURICE MAGNONI - tenor saxophone / FRANCOIS LINDEMANN - piano / JEAN-YVES PETIOT - bass / ALVIN QUEEN - drums.

SIDE ONE: (1) 64 Fillette (2) New Rag

SIDE TWO: (1) Short Theme (2) Up Number 2

NILVA NO 3402 - ASHANTI - ALVIN QUEEN

JOHN HICKS - piano / JAMES SPAULDING - alto saxophone, flute / BILLY SAXTON - tenor saxophone / DUSKO GOYKOVICH - trumpet, flugelhorn / RAY DRUMMOND - bass / ALVIN QUEEN - drums.

EXCLUSIVELY DISTRIBUTED BY:

AMERICA: NEW MUSIC DISTRIBUTION SERVICE - 500 Broadway - New York, N.Y. 10012.
Telephone (212) 925-2121.

ENGLAND: CADILLAC MUSIC & RECORDS - 180 Shaftesbury Avenue - London WC2H 8SJ.
Telephone (01) 836-3646.

For performances and recordings contact Alvin Queen c/o Nilva Records Inc. - 34, Ave. Henri-Golay CH-1219 Le Lignon - Geneva - Switzerland. Telephone (022) 96-32-30.



AMALGAM WIPE OUT

Four long-playing records documenting Amalgam's last tour, lavishly packaged in a box with a full booklet... for just 10 pounds plus postage! Saxophonist TREVOR WATTS is joined by KEITH ROWE (guitar) and LIAM GENOCKEY (drums) with COLIN MCKENZIE (bass) on various tracks.

This release is exclusively available to subscribers for 10 pounds plus postage, which should be added at the rate indicated below. The subscription is strictly limited to 400 copies; subscribers' names are only entered, in order, upon receipt of payment.

Please add postage as follows (rates are expressed in pounds): USA 9.15 (airmail)/6.55 (surface mail); Canada 6.60 (air)/6.25 (surface); U.K. 1.87 (please inquire at our address below for rates to other countries).

Overseas customers should ensure that payment is made by International Money Order or Post Office Giro drawn in pounds sterling, on a London bank, and made payable to Impetus Records. If these conditions cannot be met, please add an extra 1.50 pounds (or equivalent) to the total, in order to cover increased banking charges.

IMPETUS RECORDS · 587 WANDSWORTH ROAD · LONDON SW3 3JD - GREAT BRITAIN.

"NOT JUST ANOTHER RECORD LABEL" PRESENTS THE SUMMER OF '82!

WE'RE DEEPLY gratified by the hundreds of enthusiastic letters received in response to our initial releases. Our diverse musical direction, insistence on fine graphic art and presentation from the Musician's viewpoint seem to be qualities that make a meaningful difference to you.

Let's continue our dialogue in the Summer of '82 with our second release of eight new editions. I believe that each has a musical message that can transport you beyond the heat, the recession... and even the "old ennui!" To prove our point, we are once again offering a special album **MUSICIANS GUIDE VOLUME 2** that features a complete selection from each of our summer releases at a very low price.

Please drop us a line over your summer vacation. Your input makes OUR difference! Remember ... we're not just another record label. We write back.

Musically,
BRUCE LUNDVALL

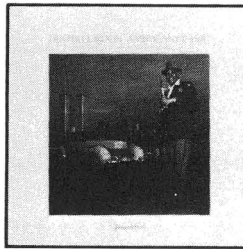
XE1 60123



**BILLY COBHAM'S
GLASS MENAGERIE/
Observations &**

Billy Cobham's new high energy electric band features Dean Brown-guitar, Gil Goldstein-Keyboards and Tim Landers-bass and features "Jail Bait," and Earth, Wind & Fire's "Take It To The Sky."

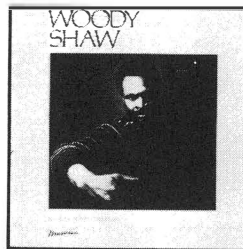
XE1 60126



**DEXTER GORDON/
American Classic**

On our debut album by Jazz giant Dexter Gordon, L.T.D. pairs off for the first time ever with special guest stars Grover Washington, Jr. and Shirley Scott on organ. Featuring "For Soul Sister," "Skylark."

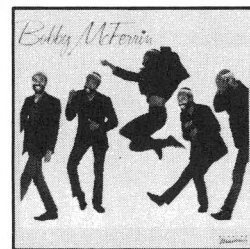
XE1 60131



**WOODY SHAW/
Master Of The Art**

The consummate artistry of master player Woody Shaw in a cooking live performance that features Steve Turre on trombone and special guest star Bobby Hutcherson on vibes. A brilliant reading on Monk's "Misterioso," "Diane," "400 Years Ago Tomorrow" and more.

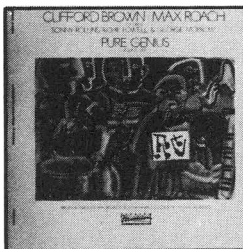
XE1 60023



BOBBY McFERRIN

The debut album of the unique new singing star who's been breaking it up in festivals and concerts across the country. Bobby sings originals like "Feline," "Moondance" and a wonderful duet with Phoebe Snow on "You've Really Got A Hold On Me."

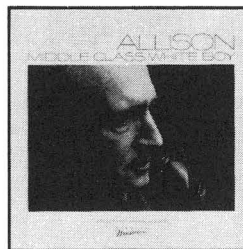
XE1 60026



**CLIFFORD BROWN AND
MAX ROACH/Pure Genius**

Never before released performances by one of the most important groups in Jazz history. Features "52nd Street Theme," and "Daahoud." Historic!

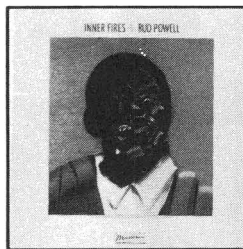
XE1 60125



**MOSE ALLISON/
Middle Class White Boy**

Mose is a national musical treasure and this is his first album in eight years. Featuring classic new songs like "Middle Class White Boy," "Back Down South," "How Does It Feel? (To Be Good Looking)," Phil Upchurch on guitar and Joe Farrell on tenor sax.

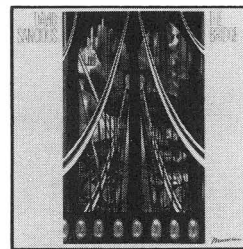
XE1 60030



BUD POWELL/Inner Fires

The genius of modern jazz piano at the peak of his powers in a never before released 1953 performance in Washington. With Charles Mingus on bass, and Roy Haynes on drums. "Little Willie Leaps," "Conception," and includes a rare recorded interview with Bud.

XE1 60130



**DAVID SANCIOS/
The Bridge**

A very special album of spontaneous original compositions by one of the most brilliant young musicians in contemporary music. David plays acoustic piano, synthesizers and guitar in a stunning solo recital.

E1 60136



MUSICIANS GUIDE/Vol II

We've received so many enthusiastic letters about our first Musicians Guide Sampler that we've created Volume 2 of "The year's best value." Contains one complete selection from each of our new releases for May 1982 at a very special low price.

E L E K T R A
Musician

MANUFACTURED AND DISTRIBUTED BY **wea** MUSIC OF CANADA, LTD.

CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958

ISSUE 185 PUBLISHED AUGUST 1, 1982

STAFF

EDITORS **BILL SMITH AND DAVID LEE**
ADMINISTRATION **GEORGE HORNADAY**
ART DIRECTION **BILL SMITH**
MAIL ORDERS **DAN ALLEN**

SUBSCRIPTION RATES

Following are CODA's new 1982 subscription rates. The considerable increases and increased complexity of the new rates are a direct result of the Canadian post office's hugely increased postage rates as of 1982. As our new rates reflect, postage costs in many instances have doubled. In adjusting our prices accordingly, we are attempting to charge amounts that will be fair to our subscribers in every part of the world, plus covering the increases in postage, printing, labour and packaging that we find ourselves faced with in this inflationary period.

CODA PUBLISHES SIX ISSUES PER YEAR. RATES FOR A ONE-YEAR SUBSCRIPTION ARE AS FOLLOWS:

CANADA - \$12.00

USA - \$12.00 in U.S. funds

ELSEWHERE (except U.K.) - \$15.00 Cdn.

FIRST CLASS MAIL (Available *only* in Canada and the U.S.A.) - **\$17.00 in the currency of the subscriber's country.**

AIR MAIL (*not* available in Canada or the USA) - **\$28.00 Cdn.**

UNITED KINGDOM - Subscriptions are payable to our UK agent, Miss Rae Wittrick, 5 Whitefriars Crescent, Westcliff-On-Sea, Essex, England. The yearly subscription rate is **6.50 pounds (surface mail)** or **12.50 pounds (air mail)**.

PLEASE ENCLOSE PAYMENT WITH YOUR ORDER. Payment from outside Canada can be made via International Money Order or bank draft. We accept U.S. cheques, but require 50¢ additional to cover bank charges.

MASTERCARD AND VISA ACCEPTED.

CODA is published six times per year in CANADA by John Norris and Bill Smith. It is supported by its subscribers, by its advertisers, and through its sale of records and books. We also gratefully acknowledge the assistance of The Canada Council and The Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of CODA on microfilm, write to University Microfilms, 200 N. Zeeb Rd., Ann Arbor, MI 48106 USA. Indexed in the *Canadian Periodical Index & The Music Index*. ISSN CN-0010-017X
Typesetting by David Lee and Dan Allen.

CONTENTS

SAM RIVERS An Interview by Marcus Turner	page 4
BOBBY NAUGHTON An Interview by Ed Hazell	page 7
TREVOR WATTS An Interview by Mike Johnston	page 12
ROSCOE MITCHELL His recent music on record, by Bill Shoemaker	page 14
RECORD REVIEWS	page 16
AROUND THE WORLD	page 22

ART PEPPER - photograph by Mark Weber



This interview took place February 16, 1981, the day after Sam Rivers performed at Gilly's in Dayton, Ohio, with his quartet of Steve Ellington - drums, Jerry Byrd - guitar and Skip Crumby Bey - bass.

MARCUS TURNER: Where did you develop your understanding of the blues?

SAM RIVERS: I was in T-Bone Walker's group and traveled with him for a while. I also played with B.B. King. I was music director for Wilson Pickett, and Maxine Brown, so I was pretty into the blues. Both my father and mother were gospel singers in the days of the gospel singers, so I have a well-rounded musical background. Also I went to the Conservatory of Music in Boston.

Marcus: There were quite a few good musicians in Boston while you were there...

Sam: I think everyone went up there to go to school; some of the musicians did live there though. Jaki Byard was from Massachusetts, and he was there. Charlie Mariano, Alan Dawson, Joe Gordon the trumpet player and quite a few other musicians were there. A lot of musicians came through and played at the RKO while we were playing at a bar across the street. They would come over and check us out during intermission, and we would go over there when they were playing.

Marcus: How did the Wildflowers series at Studio Rivbea in 1976 come about?

Sam: I was co-producer with a friend of mine, Alan Douglas, we knew each other since my early days in Boston. He's a record producer in New York now. We decided to make a statement of what was going on in the studio at that time. It doesn't really represent everyone who was performing at the studio at that time, it only represents the fellows who happened to be in New York at that time. You see, there were about ten other groups who should have been on the Wildflower albums who weren't in town, they were out on tour. Only about three thousand copies were printed, to document what was going on. They're not producing any more, so if anyone has them, they have collectors items.

Now there's not much need for loft spaces except for rehearsals and for students, which is what I do with mine at the present. There are places now in New York where musicians playing so-called avant-garde music can perform. A lot of other spaces, larger spaces are beginning to open up, like the Symphony Space in uptown New York, or the Public Theater which has been doing concerts for a couple of years now.

Marcus: In your performance last night, how was the group able to flow through different styles of music without any communication?

Sam: The communication is in the music while we are performing. I set a tempo into what we are going into and they're listening to me. We go in and out of tempo by listening, it's an intuitive kind of playing. We've played together a bit and we talk about the music sometimes during the day and I pass on my ideas about music. I worked out this particular way of doing it back in the early sixties, and it's something I've been perfecting all these years. The idea is to be able to be as spontaneous as possible and to create flawlessly on an instrument, doing exactly what you like to do and expressing yourself.

Marcus: Does this concept work better with smaller or larger groups?

Sam: There would be a big difference from a small group to a large group. With a small

group the musicians have to feel the concept that I'm trying to pass on to them. It is much more difficult to do that with a large group. Also, I prefer smaller groups because I get more time to play myself. That is the real reason I prefer duos and trios. Last night I stopped a lot of times because there are other musicians there. If there hadn't been other musicians there, I wouldn't have had to stop. I am fortunate in that so far I haven't run out of ideas, and when I'm up there one idea just leads to another. I rarely repeat myself except intentionally.

I do a lot of composing and have written for big bands. I have about fifty compositions, each about an hour and a half long. We do those now and then with my group in New York. But I prefer the trio, or even solo, format because it gives me all the time for my creativity.

I have my own approach to composing. I am a traditional musician and I've studied at the conservatory and I've studied jazz on the road. I came up in the school of hard knocks for jazz, because when I was coming up there weren't any schools that specialized in jazz. There were only the classical European concert institutions. When I studied at the conservatory I was already a musician playing at night. My particular concept of composition is to try to make it sound as improvised and spontaneous as possible. It's an a-rhythmic, non-harmonic, non-melodic approach with the end result coming out rhythmic, harmonic and melodic. I treat each instrument, each musician as a solo voice, so I have a lot of different lines going along together, each instrument is playing individually. The background behind the soloist is conceived so that the soloist is free to do what he likes and it fits in with what is going on in the background. There are no mistakes possible with this kind of thing for the soloist, although in the written parts there can be. It's a linear rather than a horizontal style of writing. I try to inculcate just about everything I can, all of my past experiences on into the future to make up a composition. I'm not isolating anything, I'm trying to create something different and fresh from other compositions that I've done. It goes into all the different types of moves and tempos, sometimes no tempo.

Marcus: As a musician who developed among traditional values, where did you find the inspiration to pursue highly creative music?

Sam: It's a personal thing if musicians want to make a contribution and express music in their own personal way. Of course when I was playing traditionally too, I had achieved a personal style. It's up to the musician if he wants to go on and keep broadening himself. I was fortunate that I kept growing. When the evolution came about in music in the late 1950s, I was there and was very interested in the music and enjoyed it very much. The idea of a non-harmonic approach had occurred to me, but I just didn't know how to put this situation together. Cecil Taylor and Ornette Coleman provided me the key that opened the door, and I walked right in along with them. I've been fortunate also to have played with Cecil, but that was much later. I had already investigated the music before I went with him in 1967.

Marcus: Do you feel that you have cliches?

Sam: A cliché is a style of playing. It's certain things you do. Certain turns are yours and you can identify the artist by these quirks that he does over and over again. In my case I have a personal sound that you recognize. I've played

SAM



with blues bands, bebop bands and swing bands, therefore my sound is more accessible than the musician who is straight avant-garde, who doesn't have the feeling for the tradition because they weren't a part of it. Sometimes it just means that they are young, that's all. I don't recognize the same kind of feeling from them as I recognize from listening to Lester Young or Charlie Parker.

I have my own style so if you listen to me it won't be recognizable as anyone else, and other than that I can't say what it is. A person listening to me for the first time certainly won't say that it's Sonny Rollins or John Coltrane. I feel good about that. I have my own style and worked hard for it. I made sure I developed it by writing my own exercise books, listening to all the records and analyzing other musicians

RIVERS

INTERVIEW BY MARCUS TURNER

SAM RIVERS - BOBBY BATTLE - JOE DALEY
(photograph by Roberto Masotti)



to see what they were doing, working out my own particular way of playing. It took some time, but it worked out. Lester Young, Coleman Hawkins and Charlie Parker were my dominant influences. After that I developed my own direction. Anyone else's influence on me is sub-conscious. I consider myself a contemporary of Sonny Rollins and John Coltrane, and yet not as recognized.

Marcus: How do you develop the unusual titles to your compositions?

Sam: I have a real problem with titling compositions; it's so arbitrary. Let's say I want you to write me a song about the reincarnation of some great figure. If I go to ten different composers I'll get ten different versions of his reincarnation. As a matter of fact, there is no reason that you can't pull something off the

shelf and retitle it. Titles can be very pretentious, because we are speaking in two different languages. We're speaking in the language of words and the language of music, and the two don't really meet. For example a critic, no matter how knowledgeable, cannot really explain what's happening in the music. If he does explain it and asks the musician who did it what he thinks of it, the musician will say, "Yeah, I guess it's okay." There never really is communication between the words and the music, except for lyrics that go along with the music. A thousand different lyrics would fit any song.

It's a problem I'm still trying to deal with, to be honest in giving a song a title and not being pretentious about it. I would like to put down something like "X-1", but that's still a

title, and the music speaks for itself. I try to put down something there so that it's categorizable. First I work on the music, then I listen to the music after it has been performed and try to see what fits the music. Titles come last. However, I really try to put a word with the music that will in some way express what the music is all about. For instance, *Zip* is a fast psst, a fast kind of thing, a zip in the music, it's very bright, I zipped through the piece and all of a sudden it was finished, zip, it was fast. *Dazzle* was something else! It was bright like fireworks. *Sizzle* was burning hot, a fusion jazz with polyrhythms and the bass frozen, with the drummers doing everything.

Marcus: Is Europe still the place for the new music?

Sam: I think it still is. In Europe we are all established stars in the true sense of the word. Only in America is it still considered "new music" any more. In Europe they are familiar with the music, I go over there maybe 3 or 4 times a year. For me it's good; now in the States it's also good. I'm looking for a school that would like my services, where I could make an international band, to bring all my ideas together at some university. I'm working on my resume now to mail out, to see if a school would be interested.

My program is rather extended. I had the opportunity to add an experimental program for me at Wesleyan University when I taught there. We worked out a lot of solutions for awkward and delicate situations with different sizes of groups. I'm in the process of putting together all of the material that works in a book on composition, and on how to come up with creative situations for students rather than just having the standard material.

Marcus: What do you emphasize to students and listeners who are initially exploring the music?

Sam: Initially exploring the music is difficult. We're dealing with a situation where musicians have been working on something for years, decades in order to perfect it. If you haven't heard it before, maybe you'll like it or maybe you won't. Chances are it's going to be a bit confusing, because what is commercially accepted is what is pushed. Anything else that is more complicated and takes more concentration, I'm not sure a lot of people want to work to enjoy it. It isn't done overnight. The more you concentrate and listen to the music, the more rewarding it is in the end. I had a friend who was strictly into straight commercial music and he took a job at a hi fi store. Daily he had to demonstrate different types of music on different types of stereos and after a while he really started to enjoy the new music. He could hear this music on the stereos and it was much more emotionally and mentally stimulating than the pop music.

In popular music, if a nine year old doesn't like it, they won't put it out. So we have this situation where everyone is listening to music for nine year olds. There is no adult music. It's a strange situation. Adults don't go around riding their children's tricycles or sucking their lollipops, but they're popping their fingers to the music that their children chew bubblegum to. As strange as it may seem, we are living in a situation where the music that is actively promoted shows contempt for the people who listen to it. It sells, that's the important thing, that's what it's all about.

Marcus: What characteristics do you find in people who enjoy your music?

Sam: An appreciation of the culture in America. When they began their lives, people who enjoy this music are the people who have been around European concert music. They've also listened to rock and roll that they like, and they understand and listen to jazz. I've noticed that the audiences who come to hear me are the same people who enjoy the ballet, or a rock concert, or the symphony. It's being a well-rounded individual. You won't get it from the radio, it has to do with the upbringing your parents gave you. If the parents don't like it then the children won't like it, they won't have a chance to hear and experience it.

I came from a family of educated people, so I was in libraries and I went everywhere. I was taken to the concerts and stage shows of Cab Calloway and Count Basie. I heard Roland Haynes, and all the great spiritual singers. I was taken to the symphonies. Middle class people who have that kind of background can enjoy the music more than people who were not so fortunate.

Marcus: Your music is created out of a black tradition, and yet very few black people attend your concerts.

Sam: That has puzzled me practically all my life. It's ironic, because the music is about them. It's about our strife and our tribulation. I guess it's a high level, high art music now. We cry the anguish and pain of our black brothers at another level which they don't understand. Of course there are other things, like I pointed out the social conditions prohibit it and we have a serious problem there. Also I think it's partly the fault of the musicians themselves, because we all understand that the music is really coming from an African tradition and from that tradition everyone participates in the creation of the music, which is why today it is very difficult for a black person to sit down and just listen to the music. They have to pat their foot or snap their fingers. Sitting and listening to music is a complete European situation and has nothing to do with us. So we have this problem of creating black music in a European traditional sense. Even Europeans danced or did something to music; sitting down listening is something royalty did. The king was the only one who sat down. Today we play for a landed aristocracy and my brothers don't really feel that situation. They have to move when the music is happening and I understand that. So how can I blame them for not coming around when they can't participate in the music; on the other hand I am creating black music in a European concert-type situation. It's a complete contradiction, friction without oil between it.

Even at the level we're playing on, our roots are still in the blues. It has always been a music for expressing happiness in order to forget the pain of existence for a fleeting moment. It was good times music! First it was the songs and hollers of the field, then it comes right down into the blues. The spirituals in the church and the secular blues laid the foundation for today's music. It has developed at a very rapid pace over the last sixty years and has come to dominate the world music scene. The fine art music is jazz now at its highest state which we prefer to call creative music. We would like to change the name but the writers won't allow it, they just keep saying "jazz". I just let it go. It's a category for me that covers it all. I've played in symphony orchestras, blues bands, experimental groups, avant-garde groups, bebop groups, show bands,

you name the music and I've pretty much done it. Saying that I'm a jazz musician means that I play all kinds of music.

So creative music is a part of jazz, Great Black Music is a part of jazz. It's too late in the game to try to change something like this and even if it were changed people would still be saying it. I think it's rather a hopeless situation and don't worry about it anymore. All the musicians who I respect and admire are jazz musicians, they never thought anything of it. Bebop, swing, none of these words were coined by musicians, they were coined by writers. They have to get something catchy.

Marcus: How do you feel about the writers covering this music?

Sam: Naturally they perform a service, but I'm not sure who reads what they write. I've never had too many people come up and tell me they read something who wasn't already in the business. Everyone who has said something has been a club owner, writer, or another musician. Critics and writers perform a definite function. They've put down what is actually happening at a particular time. They're passing on the history in a legible form, we pass on the history in an aural form. If you hear enough music you will become an expert on it just by listening. That's the way we learned music, and that's the way anyone learns music. The printed page has very little to do with it. I'm secure in the fact that my knowledge of writers is all subjective, it's not objective at all. My music is subjective. But I feel that the critics should be objective and most critics are not. Most critics write from their personal likes and dislikes of the musician, which has very little to do with the music. This is a phony and hypocritical situation... I read things and there's no way they can be true. How could you have possibly written this when I didn't say it? Maybe he doesn't personally like me; other musicians who smile at him and are nowhere near my level, he'll grade them above me because he likes them personally. Too much of this goes on in the music business. Most of the musicians I know are cynical about this situation. They know the people who are number one in the polls are only there because they are nice guys and not because of their contributions. This makes a lot of musicians angry because they know who is really playing and they see who the critics rate.

Marcus: There is a lot of hype in the record industry. How do you overcome the hype to successfully rate a musician?

Sam: With all the accomplishments of the past, there are certain standards that still apply. Like being technically flawless, communicating, and having an individual style. These things indicate how well you project what you are doing.

Marcus: Being able to play the changes?

Sam: Today I think that has very little to do with it. However musicians who play the changes are likely to be rated near the top of the polls because most critics are very old and understand when the musicians are playing the changes. There are four or five out of an international crop who know anything about modern music some twenty years later. So they feel safe in recommending the traditional players to the rostrum of greats.

...Besides, the larger the record company you record for, the better your chances of being rated high in the polls... This is bad for young musicians coming up. They will see who is number one on the charts or in the polls and go buy all of his records, when he doesn't

represent what's happening in the music. They're going off in a false direction. It may take them years to find out that they were knowingly deceived by the critics. This isn't done in ignorance, this is a situation where everyone knows exactly what's going on. The commercial trip has pretty much wiped away any young musicians. Very few young musicians are going to take the time and go through the pain and toil it takes to become a successful musician in this music. I can't tell you about one young musician, around 20 years old, who I know shows promise of being a major voice. Miles Davis was in New York when he was 19. I was around when I was 17. Tony Williams started playing with me when he was 13, by the time he was 15 everyone around the world knew about him. Every musician now who is in the New Music are all past 30.

Marcus: What about James Newton, David Murray....

Sam: James Newton, David Murray, Anthony Davis, Jay Hoggard, all are past 25, I'm talking about 20, 17 and 15. Speaking of young musicians, George Lewis seems to be the one to make a major contribution in his lifetime. I can fairly predict that he will go on too. He's just starting out and is a major voice already. He has the potential. There are other musicians, of course, but they are into their careers now, I'm speaking of Chico Freeman and David Murray, it's hard to say where they will go....

The young musicians are not happening with this music. They'll jump right in and after three months on their instruments they will be in a pop band. There's no incentive to come out and make a contribution any more. They want the money, and the money is not with this music. The most you get out of this is kicks, and small audiences, after you have spent your life perfecting something.

That's why I'm looking for a university to hire my services. I'm going to take the first offer if there are enough students to make up a good group. My concern is for a contemporary jazz orchestra. Also I would teach the history of music, or the history of jazz music. I've taught at Dartmouth, Wesleyan, the Cornish Institute in Seattle, and at Connecticut College. So I have quite a few years of teaching behind me. I am composing every day, and traveling ten or eleven months of the year. I would drop all of that to pass on some of my information to the students who are interested. There's no point in doing something if there's no one to pass it on to. I am really an enthusiastic, hardworking, tireless musician, so if someone is really interested I would definitely put my fire there to inspire them.

Sam Rivers can be contacted at 442 10th Avenue, New York, N.Y. 10001 U.S.A.; telephone (212) 244-8773 or (201) 837-1575.

A SELECTED DISCOGRAPHY

As leader:

"Contrasts" ECM 1-1162
"Waves" Tomato 8002
"Contours" Blue Note BLP 84206
"Black Africa!" Horo HDP 3-4

With Dave Holland

Duets vol. 1 Improvising Artists 373843
Duets vol. 2 " " 373848
"Conference of the Birds" ECM 1-1027

With Cecil Taylor

"The Great Concert of Cecil Taylor"
Prestige P-34003

BOBBY NAUGHTON

I COME FROM A MUSICAL FAMILY: MY MOTHER WAS A PIANIST, MY MAIN ENCOURAGEMENT, AND GOT ME STARTED REAL EARLY ON PIANO. I HAVE A BROTHER AND A SISTER WHO BOTH TRIED IT, MY BROTHER WAS IN SHOWS, SANG AND ALL THAT BUSINESS. WE ALL HAD LESSONS, BUT I'M THE ONLY ONE WHO DID IT. I STARTED AT SEVEN AND TOOK LESSONS UNTIL I WAS EIGHTEEN, AND THEN I WENT ON TO OTHER THINGS IN LIFE.....

BOBBY NAUGHTON (piano/circa 1958/photograph by Ray Sheffield)



Once my mother started me on piano, I began lessons with a local teacher, Mary Martin. It was in a semi-classical vein, no chord symbols or anything like in popular music instruction. Very simple stuff. She got me into a chamber ensemble within a year or two after I started. Then I was in the Milton Junior Chamber Orchestra, directed by a Mrs. Lamb, who was about ninety years old. I stopped taking lessons during seventh grade, because I was totally into Little League baseball. Then I started taking lessons again with Nappy Gagnon, who's sort of a Boston Frankie Carle. He still plays at the Copley Plaza now and then. He was a great help to me. I used to have him transcribe James

P. Johnson records for me. I'd bring him a record and ask him how I could do this or that, and he would help me. He introduced me to chord structure and improvising, even though I'd been doing that in a rock band.

ED HAZELL: *Were you listening to jazz then?*

No, in fact I didn't really know what it was. The people who introduced me to it were Berkeley students. I was about ten years old, and they were eighteen, nineteen, and they asked me if I knew how to play jazz. I didn't know how to respond, I didn't quite know what they meant. Because at seven I started playing, at eight I was in a chamber group with a cellist and a violinist. We played at the McDowell Colony

in New Hampshire. I remember going up there in front of all these old people and playing a concert. We were playing Haydn, some simple thing, and that taught me how music goes together between two or three players. Simultaneously with that there was the rock experience. There was a guy a grade ahead of me in school, Myles Connor was his name, who was a really good rock 'n' roll guitarist and would do solo Chuck Berry imitations in the third and fourth grade at talent shows. I was a standup pianist, no chair or anything, a Jerry Lee Lewis kind of thing. If I sat down on a bench without a telephone book under me, I wasn't big enough for the piano.

We made our first record when I was ten. We made one of these self-destructing acetates in Wakefield, which is the other side of the city from where I lived, and it was a big trip. I had to get permission to go and have somebody pick us up at nine after we were done. It was our little rock band, the four of us. Every weekend when I was in sixth grade we would play record hops at Nantasket Beach and Revere Beach, places like that. We played for Arnie Ginsberg's record hops, he was a local DJ and a big supporter of Myles. During some of those record hops we opened for the Diamonds, Danny and the Juniors, Link Wray and the Raymen, some big mid-fifties rock bands.

Myles became well-known, and when I was twelve or thirteen we did another record for a New York label, and actually had a local semi-hit. It was *I Don't Need You Anymore*, I think. We were tough guys, too. My parents wanted me to go to another school to get away from these "hoods". Because it was a rough part of Boston - Dorchester, Mattapan. So it changed to just a professional relationship with Myles. I remember going through toll booths with him, without paying. He would just charge through full speed ahead. Picture this guy - he had red hair, I mean flaming red, in a big pompadour, he had a Jaguar (this is in high school), with a real jaguar for a pet on a leash. I was sixteen the last time I played with him. I was into street rods and racing motorcycles, as well as music.

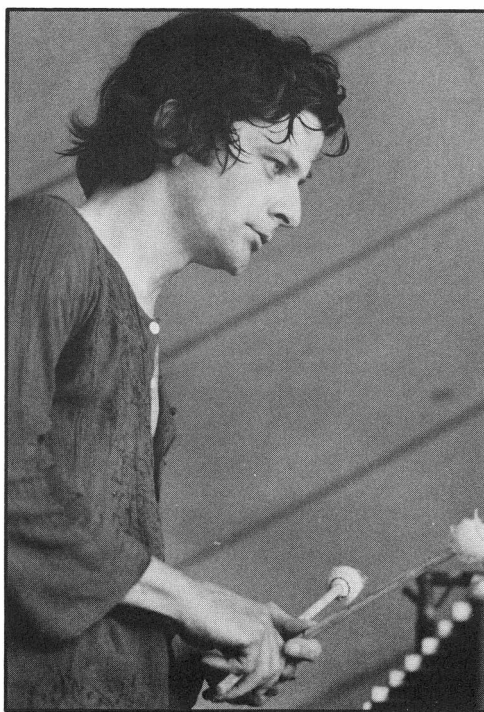
At sixteen and seventeen I was playing solo cocktail piano on Cape Cod, too. I was a dishwasher in a hotel and then played piano, even though I was underage. So I learned all the standards, pre-bebop stuff, *Stardust*, *Melancholy Baby*, *Cocktails For Two*, some ragtime, swing, all that business. Those kinds of music, with classical being the least of them, were my main musical interests at the time.

My very first introduction to jazz was a Thelonious Monk record at about age fourteen. I realized there was some freedom in music that I wasn't quite aware of, even though I was improvising in a simplistic way in rock. It made me aware that there was a place to escape to, you could actually play music and be in your own little world.

When did you start playing jazz?

Well, if we're going to use the word loosely I would say I've been playing it all along. The rock and roll I was playing actually had something to do with Robert Johnson playing boogie or other ragtime and blues players, but I wasn't sophisticated enough at the time to track down and imitate them. Even to this day, when people ask me what kind of music I play I kind of hedge against the word "jazz" because I really don't fit into a category like bebop or swing. Generally around this area (Connecticut) jazz means bebop, so since I don't play bebop or in jazz clubs, since I'm not from that era, when I came across the term "Creative Music", I preferred that to say the least. Therefore I can say I've been dealing in creative music from the very beginning, at first in embryonic forms and then in more sophisticated ones.

After high school I was in the Army, then I went to art school. While I was in school I was working in a coffee house on Charles Street, at the Cafe Orleans. I heard some great originals there - Son House, Skip James, people like that. Once in a while I'd play ragtime. But there was another guy there, we would make the cappuccino and espresso, he was a singer in



this rock band, The Mushrooms, and I joined it. We played some Boston-area gigs, and did pretty well. The manager was a Yale Art History professor, William Woody Jr., and he said we would do better down here, and that he could get us gigs easier down here, so we all moved to New Haven. This was 1965, after the Rolling Stones and the Beatles had been here, and this was, I see now in retrospect, a last ditch effort to beat the British Sound here. We were basically a blues band. We played Howlin' Wolf, Muddy Waters, things like that. I was playing organ, and I had never played organ before, until this role was thrust upon me.

Then that band broke up, because of various conditions and that's when I decided I had a lot to learn. It was an introspective period, a period of self-study. So I would say it was the mid-sixties when I came to jazz. It was George Russell's music and theoretical writings and the October Revolution that I suddenly found out about at that time.

As a matter of fact, let me say one more thing about The Mushrooms. We did a piece for an off-Broadway play - "America Hoorah" - by Jean Claude van Italy. We also contributed to "Viet Rock" at the beginning of the Viet Nam war. Meagan Terry wrote that. It started at Yale and went on to off-Broadway. So The Mushrooms had some good opportunities, besides record hops and stuff like that.

What did you study in art school?

Fine arts. I wanted to be a painter, I think. I wasn't that deeply into it, I was only a first year student, so I had a little of everything - painting, sculpture. Either one could have been where I would have ended up. At the time I was trying to make a decision, because music was happening simultaneously with art school. I was trying to self-analyze my personality and decide which one of these pursuits would be best suited for my personality, which one I liked more. One of the things which decided it for me was that music I could do with other people, but painting I would be doing off in a corner. So I chose music. But really, there's no difference. I spend just as much time playing, thinking, practicing, composing, reading, just

as much time alone as I would if I was a painter.

I still think you reach people in a more direct way in a group situation or in front of an audience.

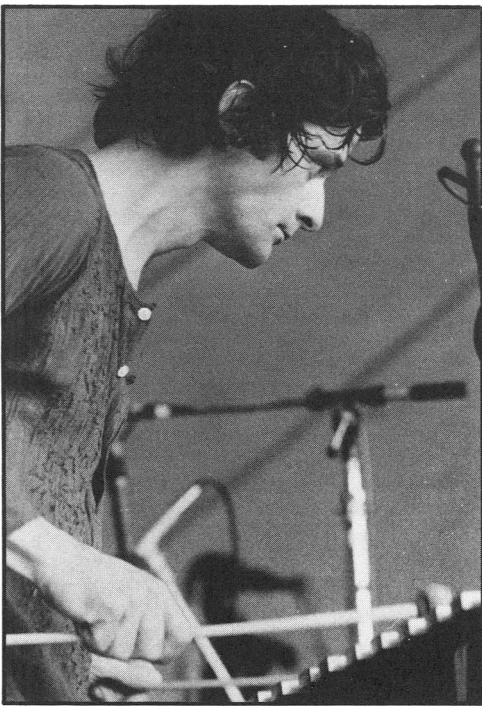
Oh yes, I love the immediacy of music. That's probably why I never went to a completely composed form of music. Although I've played, recently, entirely composed music with no improvisation, I still love the immediacy, the freedom - sometimes little, sometimes great - you're allowed. The real time that's involved in a musical statement, and by real time I mean the same kind of velocity we're dealing with right now, with ideas and shaping them and articulating them, that's what is special in music and jazz and the improvisatory element in music.

I've always thought you were a player who listened in an extremely sensitive way to the musicians you play with.

That's one of the important things. You've got to relate to the human beings sharing the space with you. If it's an aural space, as it is in music, then you can't be obnoxious any more than you can in the rest of life. If you have someone demanding to have the floor, then help him, or if it's appropriate, just stand back and listen. I think it's most important to recognize silence. We're all capable of stumbling on someone else's words or wanting to finish a sentence for them or you know what they're about to say because of what they're thinking. That can happen in the music idiom. You can't say too many relevant and intelligent things unless you've digested what someone has just said. I think one of the big problems of today, and this doesn't directly relate to music, but, between pro and anti nuclear people, between Russia and the U.S., in all the problems that face us in the world, one of the biggest problems is communicating; is the ability to listen and understand.

Silence plays an important part in Leo Smith's music. Were his ideas an important influence?

Well yes, but I haven't changed dramatically since I met anybody. I'm still just myself, and



trying to unfold the layers of myself and learn more. But I'd have to say that Leo has been very instrumental in helping me to formulate a sound-silence concept.

He has several different types of notation, but in his rhythm units idea, for every sound there is an equal silence. One of his ground rules is that when you deal with a rhythm unit, you don't play note-note, but note-silence-note. Silence in Leo's music is equivalent to the sound.

But that's not the case in an improvisation. Once you go into an improvisation and there's no system guiding you other than your own consciousness, then silence is how it is to you in every other moment in your life. You see, there's nothing prescribed in my music, I can't sit here and say I've always been after a certain thing. Hopefully it's just a manifestation of myself at that moment and it's recognizable the next day and the next year and the next decade and I can say — wow, I do have a distinct identity. So it's hard to say when silence became important to me. I think it may have always been. I think the chamber trio I was in at age eight had something to do with it. It was so clean, it all seemed like it wasn't busy, that it fit together.

I think another important contrast in your music is between written and improvised passages.

Freedom and restriction, chaos and order, are contrasts that we all need in life. Without a doubt, what appeals most to me is not a totally composed, not a totally improvised piece, but one which successfully combines both elements, which really challenges you on both levels, hopefully in a new way. That's the fascination with new compositions, or anything: how you can fit your personality in there.

Art, and particularly music, for me, shapes our perception of reality, and if life is busy, say in a city, I think you want something which mirrors that sometimes, to show that that is really what's going on. Or you want to go to the mountain top, something peaceful, because that is the other side of things, and you need that perspective so you can see that other

things are busy and hectic.

How did you become involved in the New York creative music scene?

After the Mushrooms broke up, in 1967, I went through this period of self-study, sold the organ, bought an electric piano, was looking for vibes, had all kinds of changes going on having to do with myself, rather than me as part of a group. through independent study I learned about all kinds of people: Bill Evans, Eric Dolphy. I transcribed solos, for four or five years I did a lot of that kind of stuff. That led me to New York. I would drive down to New York with the vibes in the back of this old beat down station wagon. It was the Studio We on the Lower East Side that was the focal point in those days. This was around the same time or just before Studio Rivbea started. That's where everyone was — Sunny Murray, David Izenzon, Sam Rivers, everyone trudged up to this loft.

Through Studio We I met bass player Richard Youngstein, who was a friend of Sheila Jordan. We did a number of gigs, mostly under Richard's leadership. The group was called Inner Peace. We played all original compositions, at St. Peter's Church, The Kitchen, a couple of lofts. Sheila is the most original vocalist I've ever heard. She's able to adapt just as instrumentalists do, in a very spontaneous way.

Were you making a living playing?

Not at all. As a matter of fact, in the Studio We days, I only remember getting paid every once in a while. No one was getting money. It was a meeting place for people with shared ideas and esthetics.

I had a number of part time jobs, from caretaker to clerk. The last clerk job I had I was held up with a gun put to my head. No way was I making a living from playing music. And now is quite different. Back then, there weren't as many people playing, but there weren't as many gigs, either. Today, there are many more gigs, comparatively speaking, but so many more people playing. So even today, I can't say that I can live comfortably from playing music.

During the next few years you were busy,

not only establishing OTIC, but you were also an assistant to German Dada artist and filmmaker Hans Richter.

His son-in-law had the pieces for one of Hans' white-on-white abstract wood reliefs in his basement. I was looking for work, and he offered me the job of assembling it. I did that particular job, but I never met Hans. That led out here to Southbury, because Hans needed an assistant. So I moved out here to a cottage on his property. It was cold, winter, and I executed maybe half a dozen pieces at that time. Then I took on more duties, I was secretary, chauffeur, caretaker, messenger, friend, all those things.

I remember days in his studio, which is where I rehearse now, working at a table about twenty feet from his desk, and I would consult with him on every maneuver in the execution of a work, or I would just make an aesthetic decision I knew would pass. Meanwhile he would go from writing a letter to making a phone call to thinking about the next film project. I'd see him doing all these things at the same time, in a highly disciplined way. He would deal with a phone call, then he would deal with a Dada-esque event. It was total business, the artist dealing simultaneously with the creative act and with his business.

I remember once a lady called wanting to buy a piece of his work. He quoted a price and she thought it was high. It wasn't, though. I don't remember the exact figure, but it wasn't high. And he said something to the effect that he was eighty-five years old and had been doing art for seventy years and if you worked it out, he was making about two cents an hour. Essentially this woman wanted something for nothing and Hans gave her a good answer. All the little tidbits on the business of art, as well as what creativity is about, is what I learned. That was the essence of the experience.

I contributed an original piece to the score for one of his films, "Everyday". I worked with him on it and helped him realize it. It's a kind of high energy vignette of everyday life in 1929. Eisenstein is in it, playing a bobby. It's a short film, only about ten minutes long, about Wall Street-type workers, everybody really hurrying and furiously running around. There's a scene at breakfast and at the office, then lunch and the afternoon at work, then after work drinks and a stripper scene. The stripper scene is where my music fit in. It might be a minute long. I just saw it, made the tape, then we put the tape to it. It wasn't like I was watching the film for inspiration and playing along. It was piano, bass and drums - Mario Pavone and Lawrence Cook.

Hans had a great affinity for African music, voodoo music, island music. He had a big collection of 78s and for the rest of the score he would pick out a selection and figure where to fit it in. Except for the piece I contributed, I acted more as a technician than anything else.

Did you share an interest in "third world" music with him?

Yes, but we talked more about politics, the human condition, everyday things, than music. But I listen to more third world music, Vietnamese or Javanese gamelan music, than contemporary "classical" music.

That's interesting, because a lot of critical things written about you mention how "classical" your music sounds.

Well, I don't know. I mean, I didn't go to Yale or Juilliard or anywhere like that. My music

education consisted of private lessons as a kid, and then I have a B.A. in Music Education from Goddard College in Vermont.

My biggest exposure to the classical improvising element came through Robert Dick, a very original flutist. We did a duo together for a number of years, just flute and vibes, and got a lot of gigs, around Connecticut mainly. He was right out of Yale and had written a book on avant-garde techniques for flute when he was twenty-one. He really has total control over every part of the instrument. I mean, he could acoustically sound like a freight train stopping on a track on an ice cold day, squealing to a stop, or anything.

In addition to working with Han Richter, you also released "Understanding" in 1971.

"Understanding" was actually recorded in 1970, not 1971, as it says on the album cover. At least, I think so. I know the live cut from Yale was, *Snow*. There's one from my house, too: *Austin Who* I recorded on my own, here in my house. I had just gotten a brand new open reel recorder and the first night I had it I recorded *Snow*. It's not documented in the liner notes, and it's hard to put a cut recorded on quarter inch tape on an album with other things recorded at a good studio, but no one has ever said there's one cut on the album with terrible, inferior fidelity.

What were some of your motives for starting OTIC?

When I first started OTIC, I was antiestablishment — I didn't want the big labels, even if they wanted me — which they didn't! People like Ornette and Cecil, who are figureheads, couldn't get a record out, so how could I hope to get a record contract on a major record label when they weren't even interested in them? So there was no alternative. This music has to be documented, and the only way was on a small, independent, artist-owned label. I was adamant about doing it on my own. But now if I was offered a contract by a big label, I'd rush at it, because it's the only way to get your music out, really. I'm documenting my music on OTIC, but it's not really getting distributed the way it should. "Understanding" has sold ten times what any other album I've put out has sold, because of superior distribution. It has to do with the length of time it's been out but mainly with the fact that it's distributed by Japo.

How have things changed since the early seventies?

Distribution in the early seventies was essentially spearheaded by a few individuals who had a business acumen about them and had non-profit status. They were successful in terms of compensating people for the records. The people who were interested in finding the music could find it at that point, because the stores were able to stock creative music. It was a viable alternative, in stark contrast to today's situation. I think distribution now is appalling. The market is glutted and the distributors can't handle the load. The people interested in the music don't know where to go as well as don't have the money to buy the records. The conditions now are awful.

The early distribution setup was motivated by a common problem. Now the situation has been redefined — there are beboppers, new wavers, swing bands, lots of different kinds of people are putting out their own music on their own labels. And they are all dealing with this distribution network that was set up for a different purpose and it can't quite deal with it.



The network began as the result of a common political and aesthetic situation — repression. In other words, this music was underexposed, and our only hope to get it out was through our own method of distribution. Now there's nothing in common among the companies, other than that the big companies aren't interested in them. So you have all these different styles of music clumped together as "independent labels", all hitting on independent distributors. Now, there is such a variety of record labels that the few distributors can't handle it.

In addition, ten years ago your average

record store, if it was at all interested in creative music, bought one or two of everything, because there weren't that many records and they could afford it. Now, with a combination of record prices being higher and there being so many more releases, they can no longer afford to do that. The stores take their time in paying because they know distributors are aware that this music doesn't sell that quickly. And the distributors take their time paying me. On a new album I may not see any money for a year because the distribution network is stretched to the limit. When I first started OTIC, people paid up front, or within thirty days. Then it was

sixty days, then ninety. Consequently, I find it totally impossible to know what the best means of distribution is. I don't know if there's anything that works. I'm sure the reason that many artist-run labels disappear is that they don't get paid. OTIC is a small operation, but I've lost literally thousands of dollars in it because bills weren't paid for one reason or another over the years. That's hundreds and hundreds of records. I would like to go back to strictly mail order.

Do you think that there has been a loss of unity or community because of these pressures? Yes! I do! Today small record companies don't share addresses, don't communicate with each other, it seems entirely competitive to me. There are independent records coming out now with four color covers, and oodles of dollars behind them, that haven't the slightest chance of recouping their production costs. They don't need to. It's got to be a tax write-off. The labels like that, the write-offs, pollute the market for more serious labels, where people are depending on record sales to make part of their living. Not that I ever did it just for the money, but if you *have* money you can start a record label. All it takes is a rubber stamp.

The fact that artists recording for OTIC share in the profits must complicate things still further.

That's the way OTIC was originally intended to be, but that was so confusing. The idea of a co-operative appeals to me. Sharing money evenly on a gig appeals to me. But it's impossible to do that with OTIC, simply in terms of bookwork. With dribs and drabs of money coming in, and trying to set aside ten cents for this guy and ten cents minus postage for that guy, it's impossible. So now I do it like everybody else: I pay the people for the session and then it's my tape. Until I licensed "Understanding" to Japo, I shared every dime ten ways.

In Europe, things are more efficient. Let's say my solo album has been out for six months now, and I haven't gotten any money in the U.S., but I've been paid from Europe. At least I can put that money back into the label for the next project. In the U.S., I wonder if they even receive the records sometimes. The distributors in Europe are a little better organized.

Let's move on to a more cheerful topic. Are you working on any compositions now?

Not really. I generally compose for a specific project. But I have a couple that are in the works, let's say. I'd like to do, for instance, a piece for a chorus of six to eight female voices, vibes and cello, with a cellist and vocalists who are capable of both reading and improvising. That would be the ideal project for me to start working on. But trio pieces, duo pieces, all those are sort of fermenting now. I'm always thinking of compositions.

The compositions for "The Haunt" materialized with Leo Smith and Perry Robinson in my head at all times. At other times I hardly even think of myself or what I might be playing, it's just a concept of melody, and then I decide who will carry the melody or the other aspects of the piece. For "The Haunt" I had a grant, so I was able to sit back and really think about it, and in retrospect I'd say it shows. I worked harder on the compositions for "The Haunt" than I have for any other record. Leo and Perry had never played together until we all met in the studio, but they played together so magnificently. As a matter of fact, I had rehearsed with Leo separately the day before, and with Perry the day before that, so I was

the only common link. The day we did the session we arrived, and the studio was tied up with a dog food commercial which had gone over its time. For the next hour we heard this dog food commercial over and over again. I was getting concerned, because I thought this was going to be difficult. But it turned out to be the smoothest thing I've ever done. One take of everything. We did a few more, but I used the first takes of each tune.

This year CMIF (Creative Musicians Improvisors Forum, of which Naughton is a founding member and vice president) plans to release a record of pieces for large ensemble, and I was commissioned to write a piece for that. But I would never write a piece like that unless I was commissioned to do it. Generally I'm more concerned with the here and now, which is getting work. But the CMIF orchestra composition is very rhythmic and repetitive and danceable — a lot of fun. It's not heavy in the sense "The Haunt" is.

CMIF is an umbrella organization for struggling creative musicians who are using it to battle the system, in the same way I instituted OTIC as a struggling creative musician to battle the system. Now it is essential to be collectively organized. It helps newer, less established musicians become acquainted with a wider body of music, musicians, opportunities to play. They learn more about the economic realities of new music, it helps them to decide whether they want to commit themselves to this kind of thing or not. For me there is no other alternative. Since this is where I've decided I want to live, we've got to make known that creative music is happening here, we've got to make a living. CMIF is one of my daily pursuits. Leo and I are constantly doing things, filling out forms and grant proposals, so that CMIF can continue to function. Now it's been going for seven years. It was incorporated in August of 1977 but it existed before then. Now it has momentum, it's made a difference in our lives and it will continue to do so, even with Reagan budget cuts.

The conventional wisdom is that you have to live in New York in order to be successful in creative music, and yet you have obviously done very well living outside of New York. What were some of the reasons for your settling here in Connecticut?

I can do my work here. You decide what your goal is and you see your means to get there and you make selections. Of course, New York was one of the strong points to consider. You're supposed to live there if you're in this life. Then I considered what for, why, the cost of living down there, and thought about alternatives. I live in Connecticut, but I can be in New York in an hour. That's almost as quickly as someone, with their instrument, can get uptown from the Lower East Side. The thing you miss is the community of musicians. It's not about gigs, living there, it's meeting people that leads to more gigs, everywhere.

How did you meet Leo Smith?

I met him in New York! It was at a New Music Distribution Service conference on distribution. We played together shortly thereafter on a New Delta concert. Leo has always called his groups New Delta since 1969 when he was in Europe with Leonard Jones and Henry Threadgill. But I played with him in 1973 with a guitarist, Steve Wald. The limitations of vibes and trumpet didn't cause any trouble. The positive thing was then that we were both thinking in the same areas politically, philosoph-

ically as well as musically.

A variety of circumstances brought us together — social, economic, personal, aesthetic circumstances found us in the same room playing music together. It wasn't a case where I sought him out or I thought "I have to play with him". Suddenly Leo was here in Connecticut and immediately we developed a friendship. I know what he's working on, he knows what I'm thinking. We share ideas now, very simply. It's hard to compare now, and the things we've done on record, with whether we foresaw any of it happening. At the time we never could have predicted it. We met at a time which was very difficult for me personally. I was in the process of a divorce. I needed to do new projects. I had been thinking about a drummerless, bassless situation, such as "The Haunt" was to be several years later. The conditions of my life were such that I was searching, maybe more than I'm searching now. Maybe that's what drove me to look around, to go to that meeting in New York.

I can't say enough about Leo. He has been a big influence on my life since I've known him.

Was it through Leo that you met Braxton and played in his Creative Music Orchestra?

Yes. The first time I met Braxton was when Leo, Dwight [Andrews] and I did a concert at the Yale Art Gallery in 1978, the year that Braxton was forming the Orchestra for a European tour. He's the most energetic person, he's able to discipline himself to carry out all these projects and compose and write. He's a real inspiration when you see how much one individual can get done.

The Orchestra was a great experience. With Kenny Wheeler, George Lewis, Thurman Barker, so many great players, it was tremendous. On a purely inspirational, aesthetic, even just everyday level it was a tremendous learning experience.

It's a funny thing with Leo's group, I can't quite figure it out. We've played a number of clubs and concerts in the United States, with very good reception. Yet, generally the music is considered difficult. The average listener, who may not have heard of Braxton or the Art Ensemble or anyone like that, considers it difficult music. In Europe we played in many clubs in the last tour we did, earlier this year. You could have heard a pin drop, and we weren't playing bebop. The audience is either involved in the music or they're completely unaware of it. The latter leave at the first opportunity. But by and large, they stay. There's something to be said for that. The music isn't that difficult, it's just a matter of exposing it to people. And then I think it's irresistible.

I think major companies underestimate people, because if more people were exposed to it, they would like it.

Absolutely. But I know it's not going to be popular. I've faced that, just as all generations of artists have faced that. Creative Music is never going to be considered the salvation of mankind, and this music isn't going to teach us no nukes and all that. But it should. It absolutely should. There is a clear message in the music.

Southbury, Connecticut, September 14 & 29/81

For concerts and recordings, Bobby Naughton and his record company, OTIC can be contacted at Kettledown Road, RFD 4, Southbury, Connecticut 06488 USA.

TREVOR WATTS

INTERVIEW BY MIKE JOHNSTON

MIKE: What are your plans for your group Amalgam?

TREVOR: Well, the situation of Amalgam is quite fluid. I'm trying to flow as much as possible with a natural progression of things although I realize you can have some influence over this flow. Since moving out to Hastings, out to the seaside, I've actually got into a concentrated effort at bringing a ten piece group together. This is the third attempt at a large group, the first being the string ensemble, as on the "Cynosure" album. The second attempt was the Universal Music Group which had Howard Riley, Barry Guy, Liam Genockey, Keith Rowe, Tin Tin Deoroso and myself. With this group we made a recording for Ogun which never came out because Ogun collapsed before its release. So this is the third attempt and in some ways will probably be the most developed attempt because I've been working harder on this music. I call this group Moire Music, a French word which is used for watered silk. I think it also can mean two lines which make up a third. I've been concentrating on this for about four or five months and I structured it rhythmically in layers and I suppose some of it is rather similar to a Steve Reich thing, but it's very different really and it isn't influenced by him. Primarily it's got a lot to do with Africa. I think a lot of music Terry Riley and Steve Reich do has got a lot to do with Africa, and with jazz and with improvised music in general. So I tend to go to the source of things as I think we all do, for I feel all music is connected. I will be doing this 10 piece Moire Music at the Camden Jazz Festival, and I recently did a BBC broadcast of it.

As far as Amalgam goes, in the group right now is a young guitar player named Mark Hueings, a very fine guitar player close to Keith Rowe, being a sound source musician, but he's got his own style. He has a wide view of the music. I like people that have a wide view of music. I don't like narrowness. I like people that love all music. That's important. Liam is still the drummer and we have an ongoing relationship that works very well and it's developing all of the time and it's getting quite subtle, really. And a young Italian bass player, Roberto Bellatallya, is a very fine and fast speedy player who plays in tune. He reminds me of when I first played with a young Dave Holland. So that's the group whenever we get work. But, unlike other Amalgam situations I'm not in a situation to rehearse regularly. We get together and improvise freely and that seems to work very well. And then as I mentioned, right now the more structured music that I play is the Moire Music. I have also been playing in duo form with Liam lately and that is really beautiful. We understand each other rhythmically so well that it's become very subtle and almost telepathic.

MIKE: What about the group with Barry Guy, John Stevens and yourself? I know you've recorded three albums in the last few years. Are you still participating in that?

TREVOR: Yes, we are continuing to develop, and it's getting very interesting. We recently did a gig in Brighton down the coast, and there's a new development in that music which

is interesting because that's been going on for a number of years. Barry was in the first Amalgam playing in the Spontaneous Music Ensemble with John Stevens. John and I have this long relationship. It goes back so far that we don't rehearse. We can get together and the music has developed because of our experiences with the other things we're doing. There is a strong feeling of identity there so we don't need to rehearse that, really. We just let it happen and it's developing very well.

The trio originally came about with John Stevens having a residency at the Plough in Stockwell. John and I had a regular thing going there on Fridays. John encouraged Barry to join in, and Barry really wanted to do that. I was asked to go down and play with them in a trio combination and it sparked off right away. John immediately found an opportunity to record for Spotlite for that trio.

We did that

within about two months of our first blow together. We got a few interesting gigs opposite Ornette Coleman at Brighton, also others opposite Andrew Cyrille and other American artists. I think that people who were there in those situations found it very interesting. We always find it interesting playing together. But, we only do that when there is a reasonable gig. Barry is very busy. He does a lot of orchestral work.

Anyway, Leo Feigin lives here now. He runs Leo Records and I think he's recorded quite a few people. He gave John a small amount of money to go and record the second album since he liked the first one. So that became the "Application" record. After that we haven't recorded since then as a trio and I think it would be very interesting to do that, since there have been some new developments occurring.

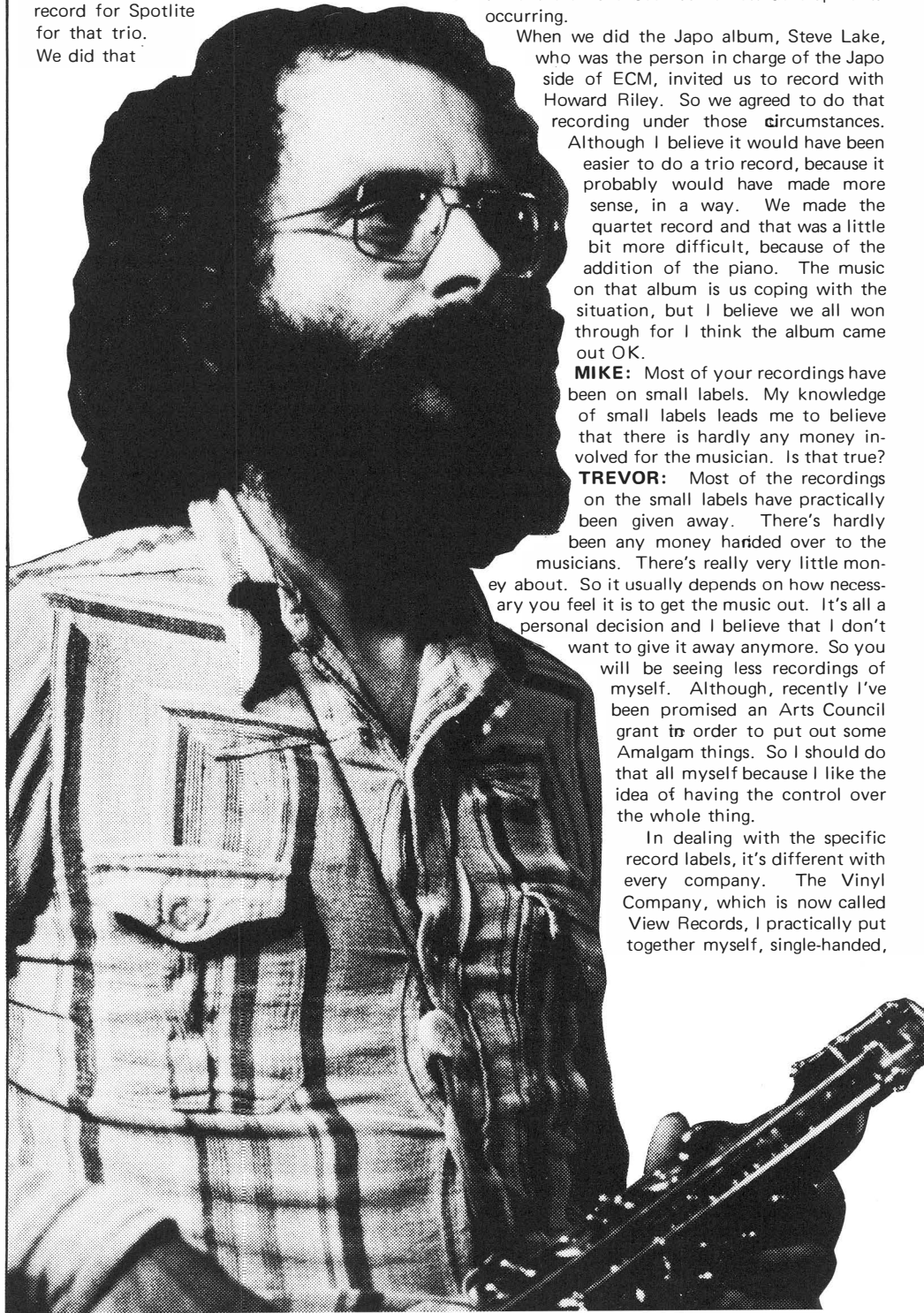
When we did the Japo album, Steve Lake, who was the person in charge of the Japo side of ECM, invited us to record with Howard Riley. So we agreed to do that recording under those circumstances.

Although I believe it would have been easier to do a trio record, because it probably would have made more sense, in a way. We made the quartet record and that was a little bit more difficult, because of the addition of the piano. The music on that album is us coping with the situation, but I believe we all won through for I think the album came out OK.

MIKE: Most of your recordings have been on small labels. My knowledge of small labels leads me to believe that there is hardly any money involved for the musician. Is that true?

TREVOR: Most of the recordings on the small labels have practically been given away. There's hardly been any money handed over to the musicians. There's really very little money about. So it usually depends on how necessary you feel it is to get the music out. It's all a personal decision and I believe that I don't want to give it away anymore. So you will be seeing less recordings of myself. Although, recently I've been promised an Arts Council grant in order to put out some Amalgam things. So I should do that all myself because I like the idea of having the control over the whole thing.

In dealing with the specific record labels, it's different with every company. The Vinyl Company, which is now called View Records, I practically put together myself, single-handed,



from the money given by Manfred Shiek, the head of that label. I recorded the first three albums on that label. The first one "Another Time" I managed to get the studio fixed up to do the pressing, the cutting, the artist logo, and cover etc. So in order for me to record for that label I did it all myself at first. It's enough to play the music and get that recorded. This label started off like that and gradually took over all of the jobs of finding the pressing plants etc., which if you saw the cover of "The Deep," I really dislike that very much. I think that cover would help to not sell a record. I had no choice on that cover so things like that happen where you have no choice and they became a company where the musicians get a few records to sell. That's how you get your money. Well, I don't feel like doing that at my stage now. I think the next logical step in a progression like this is that the musicians will be paying the record companies to issue their music.

Spotlite was reasonable to deal with. We got paid, not a lot, but it wasn't too bad. But by far the best conditions I've ever had are the conditions that Manfred Eicher gave me. I know he gets a lot of flak, but I find him very helpful and he did everything he said he was going to do. That was the best small label I worked for. He was very helpful and I think a lot of musicians will verify that.

MIKE: Are there any records that you recommend that you feel represent your music well?

TREVOR: Well, "Birds of a Feather" on the BYG label is one of them with the SME. That was the group (Julie Tippetts, John Stevens, Ron Herman, Trevor Watts) I felt most comfortable with and able to express myself within that group context. Also "Prayer for Peace" because it was the first Amalgam recording. That was the first time I was able to put some music of mine onto some wax.

I think "Sammana" on the Vinyl label, "Closer to You" on the Ogun label and "Cynosure" the eight piece is a good representation of my work as well. And "Innovation" is perhaps a pretty good example of my saxophone playing. Some of the solos I do on "Challenge," the first SME record, are a good representation of the way I was playing at that time.

MIKE: What about your recent ECM release?

TREVOR: That was sort of a compromise situation between the pianist and myself. She comes from a classical background and hasn't done a lot of improvisation. It was a situation where we had to cope with each other and our differences so what you hear on that album is us making the best of playing with each other coming from such varied backgrounds. I find that interesting to do although I wouldn't want to do that all of the time. Because the music that I really believe in and am in the process of developing are the things I'm involved in day by day.

MIKE: For a while with the SME you played several different instruments and then sort of ended up playing only soprano and alto. What made you come to this?

TREVOR: Well, I think it's enough to play one instrument and try to concentrate on expressing yourself through one instrument. At the time I was working at a music shop and it was quite easy to get instruments. Also, the SME of that period used a lot of different instruments. It was going through a lot of things that are associated with the Art Ensemble

as well. The Art Ensemble became recognized for doing that. Where our period of doing that was totally noninfluenced by that group and in our case was just a development on the way through to other things. It seems what we did and what the Art Ensemble was doing was quite a natural process of making music at that time. It wasn't necessary to go on playing oboe, piccolo, flute, bass clarinet, recorders of various kinds, percussion instruments. It became only necessary for me to play soprano and alto and I think that is enough. Although now I've started playing a little bit of piano in Moire Music.

MIKE: Why do you think your music doesn't reach the people on a large scale?

TREVOR: Well, I feel it does reach the people. When they get the opportunity to hear it and more often than not the audience reaction when we're playing at a festival is very very good.

MIKE: Let me clarify that question. For as long as you've been making good music your audience quantity to me doesn't seem to be what it should be. In terms of how long you've played and how many records that you've played on, your music to me for the most part seems rather ignored.

TREVOR: I think it has got a lot to do with living in England and why we're not heard even on the continent of Europe let alone in the States or Japan. It also has to do with not leaving this island very often and people not having any actual idea of what we are doing because even if a record does come out it's only a thousand copies and that's very small.

Another thing that would help and I'd love to do it, would be to come to the States and Canada and play. But, I think the conditions have to be right and somehow I can't see myself ever getting there.

MIKE: Are there situations that you prefer to play in more than others?

TREVOR: Well, I like any situation. But what's best is playing with people that I like to play with and who like to play with me. So therefore, it doesn't matter whether it's a theatre, club, concert, or whatever. As long as we can play the music together the way that we play it, that's the main thing.

MIKE: Are you satisfied then living in England? Do you feel fulfilled?

TREVOR: Well, in terms of playing music, no not really. There aren't all that many opportunities and musicians like myself are taken for granted by the mere fact that we are here all of the time. I guess that's the same for anybody in any country, except that I feel our country gives us less support. I think the German musicians get a lot of support from the Goethe Institute and places like that. They get sent to the States and Asia etc., whereas our British Council doesn't really recognize jazz or improvising musicians as being indigenous to our culture so they tend to send a third rate opera group or some silly things out to places like Africa. Whereas, I think the African people would feel more affinity with people from here, people like myself, John Stevens and whoever. There is an affinity between what we are doing and what African people play and sing and do. It's more in touch with the people than some of the cultural events that are sent out worldwide. The trouble with this country is that we are still working through some of the old school tie systems; a lot of class prejudice. I couldn't possibly be satisfied with that. I see no way of changing it unless I make a supreme effort along with a lot of other people to keep

on badgering the British Council to support this and that's a long trip. But there are some musicians trying to change some of these things.

The Arts Council in Britain, under the direction of John Muir, has been very helpful for jazz and what's happening. So that's an improvement. The Jazz Center Society's policy has a lot to be desired, really. They've encouraged some younger musicians. But, the ones who've been playing longer that are involved in the type of music that I'm involved in have been ignored because they have gone for the more overt jazz rock as opposed to the type of music which I'm involved in, which at times uses rock musicians or some elements of rock, but in a more organic way. As opposed to that which is geared towards making money, which has been the music that is encouraged because it turns the money over. Though I do think the Jazz Center Society, being Art Council sponsored and therefore declining public money, should encourage musicians like Evan Parker, Derek Bailey, Barry Guy, John Stevens, etc.

MIKE: What music influences you the most now; or what music do you like to listen to?

TREVOR: I guess what is commonly known as ethnic music. It doesn't matter where it comes from or who plays or what type it is. It's the mere fact that the music has a quality of people doing it for the sake of doing it. It could be ceremonial or whatever. But, it's definitely not done for financial gain and most often it's not a performance type situation so it's music from people to people. I like the collectivity of that.

MIKE: It seems more of that is needed in this time of world tension and confusion. How does what you play fit into this?

TREVOR: I do have a concern for creating something good and warm at this time of war talk. At a time of Reagan and Thatcher, I think it's absolutely disgusting to see these people on the television and to hear the war-mongering all over the place. So, I hope that the music that I play is peace based. I see no future in this war propaganda situation where we're all supposed to be getting psyched up to fight Russia. We automatically assume, our media etc. that they are the enemy whereas the enemies quite often lie amongst our so-called friends.

I've played in Eastern Europe and I find that the ordinary people there as we all know are just the same as you and I. I don't think anybody wants war. I don't think anybody wants killing and pillage and whatever. I don't know if there is a holiness in the music I play. Something you mentioned earlier that you sensed in the "Prayer for Peace" album, but there is a feeling of a striving for an expression at that point of love I suppose and trying to reach for an openness. It feels like when you spread your arms open wide and you have that feeling of just being there and right in a place with nature.

I want to lift people to make them feel good. But, I want to do it in a way where I'm conscious about making music to do that. I do think I have a feeling for optimism. This I feel to be a most important thing. That's one of the reasons that I've moved, so I can feel closer to nature and the sea instead of being part of the concrete jungle, never having the time to think clearly.

Contact **Trevor Watts** at 20 Collier Rd, Hastings, East Sussex TN34 3JR, England; Telephone (0424) 443424.

ROSCOE MITCHELL

ROSCOE MITCHELL AND THE SOUND ENSEMBLE

Snurdy McGurdy And Her Dancin' Shoes **Nessa N-20**

Mitchell, soprano, alto, tenor and bass saxophones, clarinet, flute, wood flute; A. Spencer Barefield, 6 and 12 string guitars, electric guitar, piano; Tani Tabbal, drums, percussion; Jaribu Shahid, bass, electric bass, cello, percussion; Hugh Ragin, trumpet, flugelhorn, piccolo trumpet.

Sing/Song/CYP/Stomp and the Far East Blues/March/Round/Snurdy McGurdy and her Dancin' Shoes.

TOM BUCKNER, GERALD OSHITA AND ROSCOE MITCHELL

New Music for Woodwinds and Voice **1750 Arch S-1785**

Tom Buckner, voice; Gerald Oshita, sarrusophone, baritone saxophone, conn-o-sax; Mitchell, bass saxophone, e-flat soprano clarinet, tenor saxophone.

Marche/Textures for Trio/Prelude/Variations on Sketches from Bamboo, No. 1 and 2

ROSCOE MITCHELL AND THE SOUND ENSEMBLE

3X 4-Eye **Black Saint BSR 0050**

Mitchell, alto and soprano saxophones; Barefield, guitars; Shahid, bass, conga; Tabbal, percussion; Ragin, trumpet, piccolo trumpet, flugelhorn.

Cut Outs for Quintet/Jo Jar/3X 4-Eye/Variations on a Folk Song Written in the Sixties.

ROSCOE MITCHELL

More Cutouts **Cecma 1003**

Mitchell, soprano, alto and tenor saxophones, flutes; Ragin, trumpet, piccolo trumpet, flugelhorn; Tabbal, drums, vibes, percussion.

Song for the Little Feet, take a/Mix/More Cutouts/Fanfare for Talib/Round Two/Song for the Little Feet, take b.

As much as anyone, Roscoe Mitchell ushered in the post-Coltrane period with his formation of what is now the Art Ensemble of Chicago. Instrumental in the transition from the expressionism of the sixties to the structuralism of the seventies, Mitchell was in the forefront of the phenomenon of the solo wind recital, the proliferation of "little instruments" and long-neglected woodwind instruments of extreme register, and the reassertion of the composer in what has traditionally been an improvisational

music. Given the role Mitchell has played in the past fifteen years in permanently expanding the parameters of what is discussable as music in the jazz tradition, time is proving Mitchell to be a figure of rare historical importance.

The foundation of Mitchell's art is an essentially romantic melding of opposites: the vital and the abstract; an appetite of the soul and a geometrical design; the intimation of a dream and the submission to rational order; an ecstasy and a definition; a poetic and an analysis, where Mitchell has succeeded has been in the assertion that these opposites are not opposites at all, but extensions of an African-American continuum which gleans from everything it comes in contact with.

The dialectical probity of Mitchell's art would be undercut with enigma were it not for the inclusive framework in which he operates. As it is, Mitchell's art, for all its real and/or perceived complexities, is the self-evident result of a man, faced with the great inventory of sounds, dedicating his work to its examination, item by item. Because of this, Mitchell's recordings have a journal-like quality, as inquiries, observations, reactions, and discoveries are placed side by side. Though Mitchell's subject matter invariably changes from recording to recording, his voice remains consistent, as confirmed by these collections.

One reason for Mitchell's consistency as both improviser and composer is that the four albums were recorded in a seventy-one day period — an impressive output for the traditionally underrecorded new musics — concluding with a three day binge that produced both the Black Saint and the Cecma issues. Another important factor is that, as the underrecording of new music and the transient nature of new music ensembles go hand in hand, Mitchell's spurt of recording activity overlapped the development of a body of work for a touring ensemble that, in whole or part, appears on three of the four albums. It is a measure of Mitchell's stature that such an aggregation, comprised of musicians of minimal recognition, would be so thoroughly documented, just as his appearance on the 1750 Arch label, whose catalog is predominantly made up of classical recitals, is a measure of the impact Mitchell and his AACM colleagues have had on serious American music as a whole.

Mitchell's accomplices on these recordings, particularly the Sound Ensemble, not only provide Mitchell with an immense sonic palette from which to work, but also a pool of diverse talents that give his compositions added, unexpected dimensions. The contributions of A. Spencer Barefield, Tom Buckner, and Hugh Ragin are especially noteworthy. Barefield deftly works the interstices between lead and accompanying statements with barbed melodic fragments and chordal figures that either flow with ease or shimmer humourously. The crystalline voice of Tom Buckner dovetails about the assortment of woodwind sonorities it encounters with finesse and sensitivity. Hugh Ragin, who has also recently recorded with Anthony Braxton, is quickly proving himself to be one of the important brass artists to emerge in the eighties: his technical prowess reflects a substantial academic background and he has

the creative spark to override his schooling when it is advantageous for him to do so.

It is fitting that Mitchell first recorded with the Sound Ensemble on the Nessa label, as the Chicago-based concern has fastidiously documented Mitchell's activities for years. Accordingly, Mitchell has reserved much of his finest material for his Nessa releases, as is the case with "Snurdy McGurdy and her Dancin' Shoes." Rather than devote whole sides to single compositions or approach the same composition with a variety of instrumentations, as was the case with Mitchell's last two, double-record Nessa albums, Mitchell has opted here for an array of compositional stances, with each performance lasting from five to ten minutes. In addition, the unsettling, almost confrontational use of repetition, dissonance, and open spaces that distinguished the same earlier efforts is replaced, on many occasions, by well-hooked thematic material.

In a way, "Snurdy McGurdy" is a condensation of the procedures to be utilized in the subsequent recordings. The abrupt change of mood realized through tightly orchestrated transitions are more prevalent and more varied in effect on this date than the others; in less than eight minutes, *Sing/Song* moves through subdued pastoral musings, angular annunciations that give way to slashing solos and polyphony by Mitchell, Barefield, and Ragin, and seemingly baroque-inspired counterpoint that merges in bright consonance. The mutation of popular forms that Mitchell has long indulged in are as incisive as ever: *Stomp and the Far East Blues* opens with a raucous, dance-fad-anthem and the title piece is a fleet-footed jazz vehicle. Rounded out by Anthony Braxton's up-and-at-'em *March* and the exploratory *Round and CYP* (for an interesting comparison, hear the Art Ensemble's version of the latter on "Nice Guys"), "Snurdy McGurdy and her Dancin' Shoes" is a veritable Mitchell sampler.

The relative inaccessibility and the subtle, strangely magnetic presence of "New Music for Woodwinds and Voice" is attributable to the instrument-like usage of Tom Buckner's voice and its ability to blend with the various, sometimes esoteric textures supplied by Mitchell and Gerald Oshita. What is beguiling about this album is its ability to keep the listener guessing if what he is listening to is either improvised, composed, or both. The two Mitchell compositions (*Prelude* and *Variations*) develop their materials in small increments at an almost snail-like pace. Buckner hovers above or curls about the clipped phrases and sustained notes favored by Mitchell and Oshita, creating a muted dramatic tension underscored by the unusual timbres of the sarrusophone and the conn-o-sax. The suite-like unity of the two compositions relies not so much on compositional similarities as on an indeterminate emotional complex, which places the listener on a tightrope without knowledge of his destination. As do Oshita's sinister *Marche* and self-descriptive *Textures for Trio*, Mitchell's compositions offer challenges to musician and listener alike. "New Music for Woodwinds and Voice" demonstrates the musicians' ability to meet the demands of the music and, in doing so, raises

the ante for the listener to do the same.

The Black Saint and Cecma releases reveal Mitchell and the Sound Ensemble to have used the two months following the Nessa session to hone their interaction in open-ended improvisational areas while retaining the sharpness with which they rendered the composed materials on "Snurdy McGurdy." Yet, though the two albums were recorded within a three day period, and the Cecma retracks ground with *Round Two*, each has a distinct character.

Not to be underestimated in this distinction is the absence of Barefield and bassist Jaribu Shahid, a sensitive player in every context presented to him, from the Cecma date. The bright metallic highlights and dark rumblings

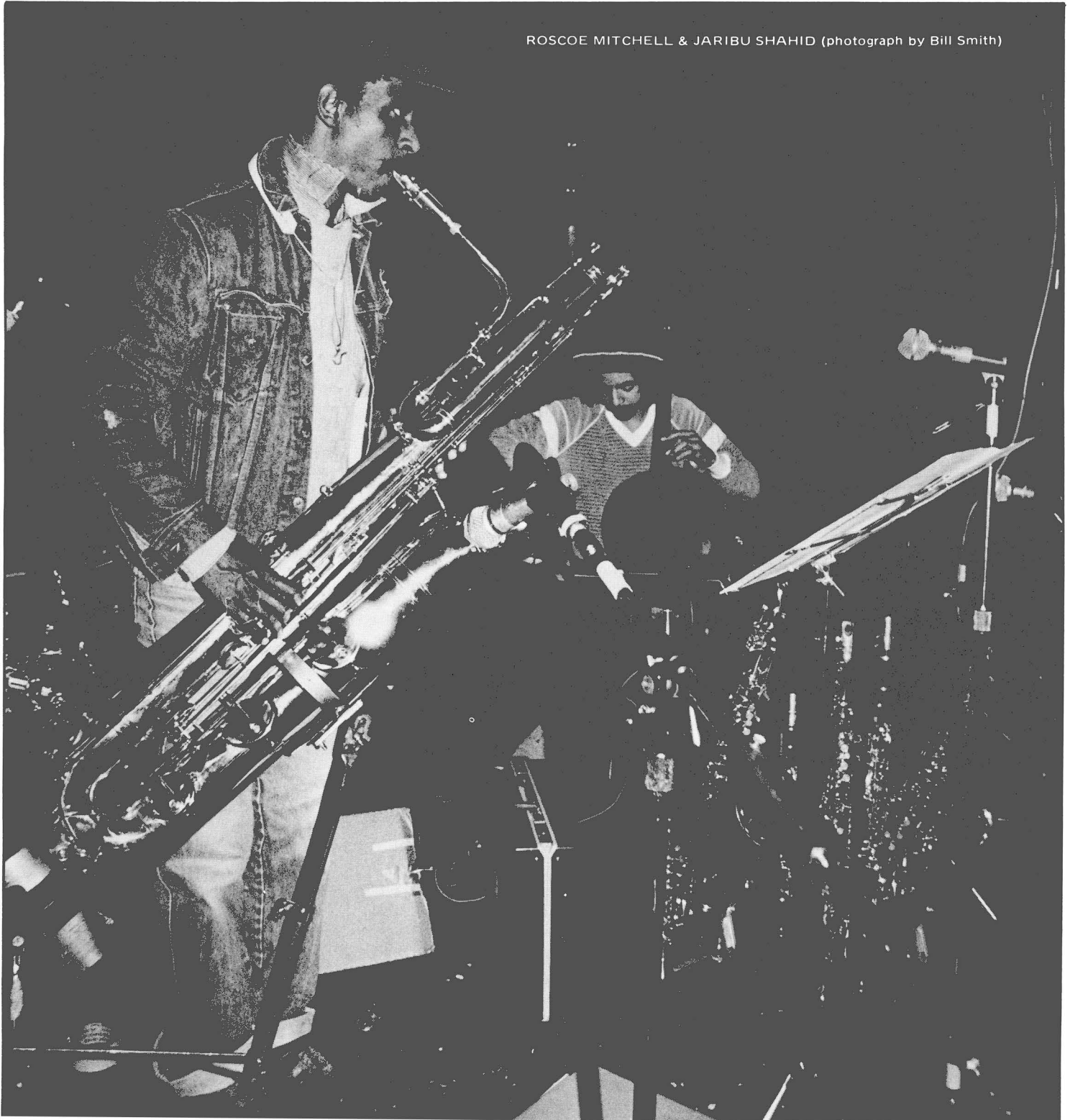
that, respectively, Barefield and Shahid bring to the Ensemble flesh out the Black Saint program, whether the issue at hand is the pointillistic ruminations of *Cut Outs for Quintet*, the old-timey delirium of *Jo Jar*, the razor-sharp, latin-flavored interjections on *3X 4-Eye*, or the warm washes of *Variations of a Folk Song*. Their absence on *More Cutouts* creates ample space for Tani Tabbal to intelligently fill with percussion and vibraphone, affords Mitchell and Ragin more of a head-on encounter, and gives the program as a whole an intimate, introspective, almost somber hue. The differences between the two albums could be likened to the differences between a watercolor and an etching.

The advantage of the Cecma date is that it

allows Mitchell to assert himself without regard for the infrastructures of a quintet, to which he willfully relegates himself to on the Nessa and Black Saint albums. This is not to say that Mitchell takes the occasion to be overbearing, which he never is on the album; but to suggest that he directs the improvisational flow of the Cecma album in a seemingly more extemporaneous manner — particularly on *Mix*, where intensity subtly swells and ebbs — than on the Black Saint issue, where the inertia of the quintet grants only augmentive sub-currents for the individual to influence.

These four recordings are a rich slice of the musical life of Roscoe Mitchell and are recommended.
— Bill Shoemaker

ROSCOE MITCHELL & JARIBU SHAHID (photograph by Bill Smith)



RECORD REVIEWS



ABBEY LINCOLN (photograph by Gerard Futrick)

ABBEY LINCOLN

Golden Lady
Inner City 1117

Sophisticated Lady/Golden Lady/Painted Lady/Throw It Away/What Are You Doing The Rest Of Your Life/Caged Bird. Recorded 1980.

Abbey Lincoln is no newcomer on record. In the late 50s she cut a number of sides for Riverside in the company of such illustrious musicians as Sonny Rollins, Kenny Dorham, Wynton Kelly and Curtis Fuller; the Candid sessions of the early '60s, especially "The Freedom Now Suite" with Max Roach, are already legendary performances.

In an interview with Bill Smith (*Coda*, issue 170, December 1979), she concluded, "...my work is special. I've always been encouraged. It's not as if I had to scrounge for a career; I never did have to; there was always somebody to help me do what I wanted to do." It is this fiercely independent nature, an unwillingness to compromise her own artistic integrity, that has both limited her commercial popularity, yet enhanced her uniqueness for those who know her.

On this 1980 Paris recording, Abbey Lincoln (or Aminata Moseka, a name conferred upon her several years ago by the Minister of Culture for Zaire) has lost none of that earlier commitment to be her own person. The first

side presents three diverse female characterizations, superbly fashioned by the vocalist and those musicians she fortuitously gathered for the date. The songs (*Sophisticated Lady/Golden Lady/Painted Lady*) have obviously been carefully selected, for the lyrics of each reflect strongly on the life and personality of the singer. Side two presents two of Miss Lincoln's originals, *Throw It Away* and *Caged Bird*, the former forcefully articulated to the hard, deliberate drive of the rhythm section, and the latter, a powerful restatement of an earlier work, with freedom very much its message. Perhaps the most unusual selection is Michel Legrand's *What Are You Doing The Rest Of Your Life*. "It's a love song, and I'm singing it to the world," states Abbey Lincoln, and indeed she does, conjuring up, at times, haunting memories of Billie Holiday and Dinah Washington.

The raw power of the vocalist is still there, but tempered — softened considerably — by a firmer vision, perhaps, of what she wants to achieve. Almost ironically, the other major figure whose presence is strongly felt is Archie Shepp, no longer the angry squealer and honker of earlier days, but now a master of controlled fire. His solos on *Sophisticated Lady* and *Golden Lady* show this; his ability to skirt the periphery of those definitive boundaries laid down by the rhythm sect on on *Throw It Away*, and weave his own magic, reveal it too; and on *What Are You Doing The Rest Of Your Life* he proves himself, as always, a skilled practitioner of emotional colouring.

All the players have some opportunity to share the spotlight, and none disappoints. Roy Burroughs's brief solo on *Sophisticated Lady* and muted background to *Golden Lady* are memorable; Hilton Ruiz and Shepp work beautifully together on *Golden Lady*; Jack Gregg's bowed bass solo on *What Are You Doing...* is an inspired musical moment; and Freddie Waits, throughout, is tastefully supportive, never intruding.

Chance seems to have brought singer and players together; unfortunately, chance may also dictate whether their efforts receive the plaudits they deserve. This thought saddens me, for it is a superb recording in every way.

— John Sutherland

METALANGUAGE

METALANGUAGE FESTIVAL OF IMPROVISED MUSIC

Volume One: The Social Set

Metalanguage ML-116

Volume Two: The Science Set

Metalanguage ML-117

Musicians; Ackley, Goodman, Kaiser, Kondo, Ochs, Parker, Raskin, Voigt, Bailey. Berkeley and San Francisco, October 1980.

Volume Two, a collection of eight improvisations (Volume One is one 47-minute set), seems to me the more interesting record, though they

both contain much fine work. The musicians gathered together for this "Festival" (I wish people would stop using this word, which means "a joyful celebration," for extended concerts) are very mixed in their approaches, and even the two visiting Britons, Bailey and Parker, work in quite distant modes, even though they often work together. Such a gathering probably always produces its best results in comparatively miniature formats, for the investigative or even combative praxis of improvisation involved will rarely take the strain of extended playing in large groups. On Volume One the free jazz played by Goodman, Kaiser, Parker and the members of Rova, though they mostly do it well, can weigh and drag on the musical impetus, and this is even evident in the six minute full ensemble in Volume Two. The music here is mostly meandering, semi-climactic, emotionally rather insistent (also somewhat over-saxophonized). In Volume Two the more detached or nerve-focussed playing of Kondo and Bailey not only comes out more in duos and trios, but also finds airy and sheltered meeting-places with the other musicians, as in a delightfully tense duo of Bailey and Raskin. Even the playing of Kaiser and Goodman at their very heaviest, when fixed into a trio with Kondo is transformed into a piece of half-serious exercises.

But these are both worthwhile and musically exciting documentations of what was obviously a very interesting event. The music is notable throughout for inventiveness, sparkle, persistence and surprise. Alas, reviewing these discs shortly after hearing Bailey's COMPANY perform in Leicester, England, January 30th, 1982, I'm forced to add that there is nowhere the realisation of actual musical beauty in a sense of a created and precariously maintained *space*, which the best of group improvised music can sometimes achieve. — *Peter Riley*

JAY McSHANN/BUDDY TATE

SACKVILLE ALL STARS Saturday Night Function Sackville 3028

Recorded in Toronto in June of 1981, the Sackville All Stars is a specially assembled quintet of musicians, all of whom have at one or more times been featured on Sackville, sometimes as 'stars,' sometimes not. Bill Smith's liner notes point out that these five musicians have, in various combinations and under widely differing circumstances, been involved in no less than *seventeen* Sackville records to date. Which proves, if nothing else, that if they like you at Sackville they keep you around. The five musicians that Sackville happens to like are Jay McShann, Buddy Tate, Jim Galloway, Don Thompson and Terry Clarke. An intriguing combination: two of the greatest exponents of Kansas City Swing and three accomplished Toronto musicians — please forgive me and don't accuse me of 'Crow Jim' if I consider the two K.C. musicians more interesting than the others.

And I will consider McShann and Tate first. For it has been Sackville's major strength, when recording such long established major practitioners, to produce them in a new way, a way that brings out major elements of their art that had been ignored or overlooked by previous producers who, for one reason or another, had been

responsible for locking the artists into various formats that only served to restrict the artists' musical personalities from their proper expression. And this question of presentation generally boils down to two considerations: material and instrumentation — that is what I perceive to be producers John Norris and Bill Smith's challenge.

The issue of instrumentation is nicely handled here, Tate and Galloway using their versatility ingeniously, the two of them coming up with numerous combinations of their five instruments (Tate on tenor and clarinet, Galloway on soprano, tenor and baritone). Tate and Galloway do indeed make a marvellous team, growling and rasping their way through *Arkansas Blues*, trading fours on tenor and baritone on *Rosalie*, and sounding wonderfully Ellingtonian in their clarinet/soprano duets, as on *Saturday Night Function* and *Russian Lullaby*.

With regard to material, the task as I see it, is to select superior tunes that are idiomatically appropriate vehicles for the talents and personalities of the musicians involved, hopefully tunes that haven't been done to death over the years by these or other musicians of this persuasion. And here is where the record is perhaps not quite as interesting as it could have been. I find this an odd mix of tunes: some great ones, some very ordinary ones, and some terribly over-familiar ones. While Mercer Ellington's *John Hardy's Wife* or Cole Porter's *Rosalie* or Irving Berlin's *Russian Lullaby* succeed wonderfully well in the All Stars' hands, I find myself urging Harry Edison's *Jive at Five* and Duke's *Saturday Night Function* to draw to a speedier close. These tunes, however distinguished their writers may be, are 'catchy' to the point of being annoying. And the world really doesn't need another version of *Trouble in Mind* for a while, this poor unassuming little eight bar blues having been awfully over-exposed these last fifty years. If they're going to do an old number they should do something new with it — but what can you do with *Trouble in Mind* that hasn't been done a thousand times already? A barely recognizable *Arkansas Blues* fares far better here, the All Stars' approach being suitably irreverent.

As far as the musicianship of the participants goes, I have nothing but admiration and enjoyment. What can you say about Buddy Tate and Jay McShann? They remain the marvels they have always been, and that's really all the encouragement anyone should need to give this record a listen. As for Galloway, he excels himself time and again in his solos and conversations with Tate; this may well be the finest document of his considerable talents to date. Thompson and Clarke show themselves to be masters of their craft and are always on top of things, always appropriate and tasteful in their support of the others and in their short solo spots.

So, despite my gripes about some of the material, I hasten to reiterate that the music these men make is unfailingly swinging, always affirmative, and *always* straightahead.

— *Julian Yarrow*

HANK MOBLEY

Third Season Blue Note LT-1081

If you were to peruse the discography of tenor saxophonist Hank Mobley, it would quickly

become apparent that his recorded endeavours, both as a leader and a sideman, constituted an important part of Blue Note's legacy. Over the years I have enjoyed numerous Mobley-led sessions, particularly "Soul Station" (BLP4031), "Workout" (BLP4080) and "No Room For Squares" (BLP4149).

According to John Litweiler's liner notes, "Third Season," recorded in February 1967, was Mobley's 21st for the label. And like most of the previous dates, it's a no nonsense, straight-ahead blowing session with a bit of everything. Sometimes the music is predictable, but it's never less than good, and the little arrangements are well voiced and always tight.

I must confess my initial interest in this album stemmed from the fact that it was a previously unreleased date which included the work of local guitarist Sonny Greenwich, a Canadian secret who remains terribly under-recorded. Greenwich informs me that trumpeter Lee Morgan arranged the gig for him. Unfortunately, though, he is not featured very prominently. He shares the front line with Mobley, Morgan and James Spaulding (alto sax and flute), and never has a chance to really stretch out and exhibit his true power and exhibit his true power and imagination. On the other hand, his solos on *An Aperitif*, *The Third Season* and *Give Me That Feelin'* will undoubtedly give those unfamiliar with his playing some idea of his sound.

All the tunes are Mobley originals, except *Steppin' Stone* which belongs to Morgan. The opener, *An Aperitif*, best exemplifies this outing: a happy groove delivered with crisp cohesion. Mobley's unfettered lyricism is attractively relaxed and thoughtful, yet phrased in a deceptively simple manner, giving the music, as Litweiler rightly points out, an ever-so-subtle tension. Morgan obviously enjoys chewing up his lines every which way; Spaulding's strained, high pitches and gutsy exclamations provide an effective synthesis of McLean and Adderley; while Greenwich's horn-like lines have a nice singing quality.

The rhythm section of Cedar Walton (piano), Walter Booker (bass) and Billy Higgins (drums) maintains high standards of precision and taste, although Booker is not very audible. Higgins deserves special mention for his playful accents and exchanges: throughout the proceedings he spices the music with fresh commentaries and provocative challenges.

After *An Aperitif*, the music settles down to *Don't Cry, Just Sigh*, a funky number. It's patented territory for Morgan, who makes the first solo pronouncements, stating his case with characteristic ease. However, top honours go to Mobley. Sporting a big tone, he carefully dramatizes his tale with halting confidence. And Walton follows, churning out tasty, treble trills and curls.

The tempo picks up again on *Steppin' Stone*, a fine up beat blues, and *The Third Season*. The latter is notable for its modern sensibility, and it is here that Greenwich probably comes closest to voicing some of his own harmonic concepts.

A pretty samba, *Boss Bossa*, follows with Mobley performing most admirably, and the session closes with a spirited gospel piece entitled *Give Me That Feelin'*.

It represents the sort of catchy music which made many Blue Note sessions widely popular in the sixties. So you may want to give it a listen, especially if hard bop is your thing.

— *Peter Danson*



KID ORY

Creole Jazz Band 1954
Good Time Jazz GTJ-12004

As the needle settles into the initial grooves of each of these nine evergreens, the septet appears to be going for nothing more profound than a loose, laid-back foot-tapping jam on the standard repertoire. However, as the performances in this splendid August 1954 session pass in review for track-by-track comparison, it becomes evident that the Creole Jazz Band has developed a unified, single-minded approach to its music, including little structural devices that keep the renditions moving in the right direction (such as the harmonic percussive accents played by the other two horns at mid-point of two-chorus front-line solos, goading the soloist to elaborate as well as begin to summarize his ideas). This kind of self-effacing teamwork, in which everyone has complete freedom to function but within specified boundaries regarding his role in the ensemble and the mood of solos (invariably understated on this date, at moderate volume, no eye-catching technical displays, high-register shouts no more than needed to maintain the proper drama) is what traditional jazz is all about (probably any kind of jazz, for that matter). Thus, GTJ-12004, now back on the market after too long an absence, turns out to be no casual rundown of overrecorded material, but a series of marvelously disciplined in-depth explorations of tried and true titles that prove to contain considerable gold for the mining.

Take *That's A Plenty* for example. It stalks in on a spare, stark medium-tempo four-beat; then continues a tight rein through the B strain (wherein Alvin Alcorn's trumpet and George Probert's clarinet riff above Ory's walking-bass trombone line — an apt full-band adaptation of the original piano score); and finally opens up into a superb balancing act between tension and release as the call/response dogfight strain is repeatedly used to separate free-swinging solos on the trio. A similar effect occurs on *Maple Leaf Rag* when the full band alternates themes with Don Ewell's lightly-bouncing Jellyish piano, leading into a finale with wide-open ensemble riffs and a head-arranged double-tag windup. One of the sanest, most carefully controlled

versions on record of *When the Saints Go Marching In* concludes with five out choruses, the first three extremely soft, stretching the atmosphere of latent power nearly to the breaking point before leaning into the last two and riding home on drummer Minor Hall's bashing backbeats. An all-hands-Charleston figure serves as the springboard for each *Muskrat Ramble* solo before Ory's spitting, vicious smears on the "trombone crash" chorus set the tone for a downright mean solid-bottomed finish. These are skillfully wrought frameworks, established in a way that encourages the musicians to dig into the tunes, to which they respond beautifully.

Individually, their contributions look deceptively simple. Hall, bassist Ed Garland and guitarist Bill Newman stick to steady time-keeping. Ory rarely exercises himself beyond quarter notes or half notes, often growled percussively into a mute. Alcorn's warm legato phrasing twists itself through successive mid-range flurries. And Probert spends a lot of time slurring around the chalumeau. It might seem that this kind of playing ought to be easy to duplicate.

But if you think so, think also of how many albums have come and gone since this aggregation of seasoned pros laid down these numbers back in 1954 — and how few of those discs are missed or ever hauled off the shelf today. Conversely, the closely-knit meshing of Ory's Creole Jazz Band produced something both timeless and ever-fresh, something that sneaks up to you unobtrusively yet casts an enthralling spell, as the reappearance of GTJ-12004 over a quarter-century later affords a new generation a welcome opportunity to discover. I didn't miss it the first time, and I recommend you follow that example on this round. — *Tex Wyndham*

HORACE PARLAN

Musically Yours
SteepleChase SCS-1141

Horace Parlan came to the attention of the jazz world when he recorded with Charles Mingus in the late 1950's. In the early 60s he recorded a number of albums for Blue Note as both a leader and a sideman frequently in the company

of tenor saxophonist Stanley Turrentine. There was a strong bluesy feeling to Parlan's piano, and one might even have considered him a "funky" musician.

For the past few years now Horace Parlan has been living and working in Europe. To my knowledge SteepleChase has issued six records under his leadership. I have detected a shift of musical direction in Parlan's playing on these SteepleChase LPs. The harmonic base of his music seems to have expanded to include a more lush, rich quality. Another way of stating this might be to indicate that the influence of Bill Evans has been absorbed by Horace Parlan either directly or indirectly through other musicians.

This is not to suggest that Parlan sounds like a Bill Evans clone. Far from it. It is just that his spare blues based playing of 1958-1964 or so has become something quite different today, and why not? Musicians, like writers, painters, and people in all walks of life can change.

The album under review here is a solo performance that emphasizes Horace Parlan's current stylistic approach as it rests entirely on the pianist's worthy shoulders.

Parlan gives us sensitive interpretations of four standards, a Thelonious Monk classic and one original played in a relaxed lyrical manner. All six tunes are performed at ballad tempo. The music has a soothing quality which makes this a very easy record to enjoy. I certainly expect to play this album often in the years to come. — *Peter S. Friedman*

PIANO TRIOS

JACK REILLY
Together (Again)...For The First Time
Revelation 35

MICHEL PETRUCCIANI
Owl Records 025

TETE MONTOLIU
Live At The Keystone Corner
Timeless SJP 138

There's a pleasing eclecticism about much modern jazz piano. Perhaps Monk paved the way by showing how stride elements could be incorporated into boppish modes — and Dick Wellstood returns the compliment nowadays by inserting Monklike phrases into all manner of old songs and rags.

But Monk was sui generis, hammering out his own style. All the pianists under review seem to be in the process, that is, nothing has yet become so fixed as to seem unmistakably theirs. Their influences break through, not as slavish copies but as pieces that are being forged into an amalgam that might eventually jell into real individualism.

The oldest album here is probably the most individualistic. Jack Reilly's classical interests are still very apparent: much of Side 2 has a classical feel and throughout the album he demonstrates a strong, almost classical sense of form in developing his improvisations as well as writing his themes along accepted classical lines. Besides the classical influence, he has studied under Hall Overton and Lennie Tristano, whose linearity surfaces in the way he extends his phrasing. Occasionally Reilly indulges in blustering fisticuffs with the piano like Cecil Taylor's — even his classicism has tinges of Taylor.

All this may sound as if Reilly is nothing but a rather stiff and formal pianist but in fact his playing, especially on Side 1, is essentially lyrical in a floating style. **526** is a lovely piece of game playing with logic that opens out into charming harmonic avenues. And perhaps Monk gets into his playing (through Overton?) with his use of slightly odd structuring of themes. But it is all firmly rooted in a keen sense of jazz with a distinct urge to round out a style without quite bringing it off.

Reilly's harmonic sense derives in part from Bill Evans, and Evans's shadow falls heavily across Michel Petrucciani, a new name to me, but there's enough good playing on this album to make me want to hear more. The opening *Hommage a Enelram Atsenig* exemplifies this Evans influence — a very fluid right hand set against judiciously placed chords in the left, striking harmoniously rich bolstering, and everything developing in fine melodic style. Yet he tends to hammer towards a harder climax than is usual in Evans, though the bass of J. F. Jenny Clark and the drums of Aldo Romano do not offer the pianist the same flexibility or looseness that the best accompanists offered Evans. The opener on Side 2 also operates along the same pattern but the glimpses of an emerging pianistic personality are best illustrated by the version of *Days of Wine and Roses*. Here Petrucciani could easily have fallen into the harmonic, melodic lyricism of Evans and certainly some of that occurs. But he starts in a more dark and sombre mood than might be expected. The tempo is slightly slower than normal, the whole beginning an attempt to offset faded romanticism with an ironically bleaker mood. The introduction and opening statement set up a nicely oblique approach, and bassist Clark takes a clue from this to free himself from mere time-keeping. Gradually the pace quickens, the mood lightens, Petrucciani uses some resonance and still keeps the listener slightly off-balance by phrasing across the normal four- or eight-bar sections. Altogether, this version, while not extending outwardly into far reaches, explores the structure and the implications of melody in vivid ways.

Clark's bass playing sometimes indulges in a freer vein but Aldo Romano's drums for the most part are ham-handed and unobtrusive — strange, for he contributes two good tunes: the reflectively wistful but bouncy *Gattito* is especially fine. But his drumming does not shade the piano playing sufficiently, and he has some unimaginative soloing on *Cherokee*, on which Petrucciani also seems merely to be flexing his bop fingers.

Bop is certainly in the fingers of Tete Montoliu. There's a lot of Bud Powell in his bright version of *Scrapple From the Apple* following a rhapsodic introductory ramble through *Autumn in New York* with Tatumesque flourishes. But his own bop style develops from an interest in rhythms and ways to unfold phrases with and against the rhythmic flow to achieve a contrasting motion.

His own style surfaces most fully on a splendid interpretation of *You've Changed*. The fingering and chording are very crisp with some of the rhapsodic inflections he shows in other cuts but gradually this performance gains momentum by veering into double time with those odd thrusts that break rhythm without disturbing the forward melodic progress. He varies the phrasing, tossing in dissonant splatters every now and again, before gearing down at the end — another personal interpretation of a ballad

standard.

But the album remains uneven. Apart from *Scrapple* and *You've Changed*, the other cuts are rather ordinary: *Ladybird* has more Billy Higgins drumming than piano, though it does have an extraordinary introduction, something like a mix of early Cecil Taylor and Bud Powell — fascinating.

Indeed, these three albums offer fascinating glimpses of good modern piano, though none of the pianists for me has yet managed to combine the Evans lyricism, the percussive effects of Taylor and Tyner, the rambling rhapsodies of Jarrett as well as such relatively young players as Harold Danko and Richie Beirach, and possibly John Coates Jr. — *Peter Stevens*

PROGRESSIVE

DON FRIEDMAN
Hot Knepper and Pepper
Progressive 7036

Audobon/I'm Getting Sentimental Over You/Hellure/Groovin' High/Medley (Alfie; Laura; Prelude to a Kiss; I Got It Bad)/Beautiful Love.
 recorded 1978.

ARNETT COBB
Funky Butt
Progressive 7034

Jumpin' at the Woodside/Satin Doll/Georgia on My Mind/Funky Butt/I Got Rhythm/September in the Rain/Isfahan/Radium Springs Swings.
 recorded 1980.

I found the Friedman recording an uncomfortable listening experience. From the beginning, the players seem involved in a search for musical accord. On *Audobon*, Pepper sounds uncertain in his solo and Knepper is hardly exciting; though the number proceeds in "bustling fashion," as the accompanying notes suggest, there are no new statements made here. *Sentimental* proves even more enigmatic. Though it is undoubtedly anathema to suggest that Knepper and Pepper are not well suited to one another on this album (they *were*, admirably, in the 50s), they appear here, interpretatively, strangely at odds; their duets simply don't work well. Also, it is difficult to enjoy Friedman's solo with Billy Hart's insistent "meld of artistic and athletic assets" (whatever that means) drowning it out. Perhaps the liner notes do, after all, afford some insight into the hesitancy and lack of cohesiveness evident in the opening cuts: "This album is likened to an impromptu jam session with minimal preparation." However, it contains none of the expected vitality generally present in such unscheduled gatherings.

With *Hellure*, easily the most rewarding effort on the album, Adams seems to have recharged his batteries and, playing with that tight control and authority we know he is capable of, turns in an exciting performance. Knepper, too, possibly spurred on by the exuberance of Pepper's solo, catches fire. The group appears more at ease, despite Hart's "cyclotronic peaks."

Groovin' High is given standard treatment with little in the way of innovation; Friedman displays an appealing range of chordal clusters, while Adams and Mraz give creditable renditions of the Gillespie number, but the going is difficult against the ever-obtrusive "valid rhythmic

pulse" laid down by Hart. Perhaps the miking was only minimally prepared.

Medley time is done in straight ballad treatment. The transitions from one melody to the next are tastefully done; Friedman launches beautifully into Knepper on *Laura*; the Mraz voicings of *Prelude* are captured against the delicate pairing of Friedman and Hart (on brushes!), and Adams chews his way through *I Got It Bad*, echoing the mournful implications of the lyrics.

Friedman's best individual effort is saved for the last; with *Beautiful Love*, he is relaxed, improvisationally imaginative. Adams, too, has settled down to solid sax — flexible, loose and swinging. Even Hart and Mraz seem more mutually supportive. Ironically, it was at this point the tape should have begun to roll.

Sadly, this is not an essential album despite the potentiality suggested by the lineup and the promise of "uplifted fulfillment" stated by the liner notes in their overstated, circumlocutional manner.

For me, Cobb's tenor has always suggested a force of the 40's — a raw masculine sound — first with Hampton's band, then on the exciting Apollo sessions — a soulmate of Illinois Jacquet and an unwitting popularizer of the big sax explosion with the rhythm and blues boom. Now in his sixties, Cobb has lost little of that fervour.

From the start, Cobb leads the way, honking at times in his flight, always the catalyst. What he lacks in creative statement, he makes up for in the sheer energy and good humour of his playing. In addition, the accompaniment is marvelous, with Derek Smith (piano), Ronnie Bedford (drums) and Ray Drummond (bass) producing a joyful interplay of musicians working closely in unison, so lacking on the Friedman recording. This is evident on *Jumpin'*, a red hot rendition of a Basie original, and *Georgia* where Cobb, the soul singer on tenor, warm and passionate, is provided with admirable rhythmic direction by Bedford and the others. Cobb and Smith, together, slide wonderfully into Ellington's *Satin Doll*, Cobb always charging the melody, playing with it, heating it up then cooling it down. On *Funky Butt*, as low down in its interpretation here as the implications of its title suggest, I was especially impressed by Smith's ability to pick up that earthy texture in his solo and by the obvious sensitivity of the musicians to one another's playing.

Side two is equally rewarding. On *Rhythm*, the group again takes off at a torrid clip. Smith's performance is excellent; he is a player ostensibly capable of great stylistic variation. As well, the brief but delicate bass-drum duet is memorable, especially as a contrast to the charging Cobb who follows. A delightfully deliberate "corny" ending points up the sheer good fun shared by all.

Of the remaining cuts, there is no slackening of enthusiasm. *September* is a joyous romp through the rain; *Isfahan*, a gorgeous yet relatively unheard Strayhorn composition, is fondly handled by Cobb in a lightly singing ballad style; the moderately up tempo *Radium* closes the side, sustaining the good feeling throughout the session.

I defy you not to enjoy this recording. It is pleausurably infectious music — a gratifying release from the technical virtuosity and sombre sonority extolled by so many of today's jazz musicians.
 — *John Sutherland*

DANNIE RICHMOND

Plays Charles Mingus
Timeless SJP 148

Richmond, drums; Ricky Ford, tenor; Jack Walrath, trumpet; Bob Neloms, piano; Cameron Brown, bass.

Fables of Faubus/Goodbye Pork Pie Hat/Nostalgia in Times Square/Noddin' Your Head Blues/Duke Ellington Sound of Love/Wee.

It has become something of a jazz cliché to suggest that Charles Mingus, besides being a player and composer of note, was an essential catalyst of his own music, highly demanding but inspiring his musicians to stretch to their limits. A notable exception to the almost unanimous feeling among jazzmen that Mingus still allowed individualism and freedom to develop within his group is the tenor player, J. R. Monterose, who maintained, "You had to play his brain."

Whichever side of the fence you sit in this matter, it would seem that any attempt to keep the Mingus music in live settings would be doomed to failure, and although one or two albums by the so-called Mingus Dynasty have worthwhile efforts on them, reviews of recent concerts by the group tend to be negative. Certainly the one concert I heard was very uneven, and fundamentally only rescued by individual efforts, particularly of Clifford Jordan and Hugh Lawson.

And in brief conversations with Lawson and Charles McPherson, two Detroiters who spent time with Mingus, they both said they would not contemplate playing in that setting again.

In an interview in a recent Coda (No. 179, 1981), drummer Dannie Richmond voiced distinct reservations about the continuance of the Mingus Dynasty. Yet on this album he is the leader of the last Mingus band. All the tunes on the album are by Mingus, apart from *Wee*, a composition by Sy Johnson, who did a lot of orchestration for Mingus.

This group of relatively young musicians still recaptures at times the spirit of Mingus but it exists only in the shorter pieces. It seems that the urgent sense of shape through the varying paces of longer structures is difficult to achieve without the moulding by Mingus in the process of playing. So the Ellington pastiche doesn't really work. And *Fables (Fabous Is Fabous)* in the odd Dutch transliteration on the jacket) has a basic tempo a little faster than that favoured by Mingus; the slowing and accelerating of tempo is part of a planned unsettling effect. Cameron Brown uses a little of the Mingus hokey slap effect, Ricky Ford stretches to the extremes of his instrument but in spite of all these attempts to resurrect the Mingus ambience, the music doesn't really come off.

The two most successful pieces are *Nostalgia*, with its simple catchy theme based on the blues. It gets a straightahead treatment as does *Noddin' Your Head Blues* with splendid blues piano from Neloms, each soloist adding distinctive tones, even catching at a kind of humorous sub-text to the music while retaining a direct swing.

There's no doubt that Ricky Ford has that straightahead, full-bodied drive that Mingus liked in players like Booker Ervin and Yusef Lateef. And it is Ford who comes out of this album as the most impressive and spirited musi-

cian. Richmond drives everybody on, the group rocks through the album but the ghost of Mingus is perhaps a little too daunting, and his real spirit looms only at the fringes of the music.

— Peter Stevens

SAHEB SARBIB

And His Multinational Big Band
Live at the Public Theatre
Cadence Jazz Records 1001

There definitely has been a dearth of creative big band music these past years. Notwithstanding such innovative projects as Braxton's Creative Orchestra Music 1976 and the fresh, but more traditional approach of Akiyoshi-Tabackin, logistic and financial problems have unfortunately left the big band field largely untapped. For this, and other reasons, bassist Saheb Sarbib and Cadence Jazz Records are to be congratulated for a dynamic and engaging record.

Three-quarters of this live recording comprises a four-part *Concerto for Rahsaan* written in Paris in early 1978 (with some arranging assistance from saxist Francois Jeanneau) just after Roland Kirk's death. The piece is a real blockbuster combining tight ensemble scores, sudden shifts in tempo and mood, and high voltage solos.

The first movement (13:35) opens with a joyous rhythm over which the band mourns. Thick unison riffs follow with some calls and responses. Then nightmarish moaning leads back into an excited latin jump which, along with the sluggish mourning, connects a series of hot saxophone solos by Mark Whitecage (alto), Booker T. (tenor) and Lee Rozie (soprano), and tangled trombone (Baron, Tim Sessions and Holmes) and saxophone (tenor — Pate, Booker T. and Chavez; alto — Ford, Moondoc and Whitecage) dialogues. At times (e.g. Whitecage's solo) the supporting basso ostinato is reminiscent of the type of grounding frequently employed by Arthur Blythe.

The second movement (1:12) offers a graceful interlude. But in the third movement (7:13) the band jumps right back into the fray with a full-blown calypso groove delivered with a spectrum of colours and dense voicings. Chavez, Ford and Baron are the featured soloists. Sarbib pumps it out to good effect behind Ford, but the bass dissipates noticeably when he takes up his conducting responsibilities during Baron's solo spot.

The fourth movement (12:00) begins with revelry and kick-ass riffs followed by an energetic bop chorus coaxed by Sarbib's dirty commotion. Then Moondoc, Holmes and Shapiro (soprano) solo with lots of spicy action from the rhythm section, and Homma (trumpet) and Sessions converse before the entire band sings the head again and exits in a slow, almost macabre, hymn-like manner.

Daybreak (11:20), dedicated to Mingus, is also latin in flavour. Its lethargic ensemble opening is rendered rather weakly, but the monotony of execution is offset by Sarbib's admirable attack and sound which exhibit the sort of strength his mentor always cherished. Once the piece breaks out, riffs are pumped out from the bottom and high-pitched cries sear on top, while Jack Walrath (trumpet), the principal soloist, delivers with tasteful passion.

It's unusual that such a formidable, yet unknown talent as Sarbib should arrive on the scene so suddenly and unexpectedly. This re-

coding is certainly a propitious debut for the bassist, and I am sure we will hear more from him. Hopefully his example will also encourage other musicians and convince record companies that there is a future in similarly invigorating and ambitious big band music. Indeed, someone should arrange a Julius Hemphill bigband date. A Montreal workshop ensemble recently performed his charts and the results were something else.

— Peter Danson

ARCHIE SHEPP

I Know About The Life
Sackville 3026

Side One: *I Know About The Life/Giant Steps*
Side Two: *Round Midnight/Well You Needn't*
Recorded February 11, 1981.

There can be little doubt now that Archie Shepp is more than just a peripheral figure on the jazz scene. Certainly, the fact that he wears many hats — composer, performer, writer, lecturer — attests to the sheer vitality of the man. He has strong convictions which, at times, have led him to tread his own path; yet his entrenchment in the roots of Black music has remained steadfast. "I consider Louis Armstrong one of the first of the avant garde... breaking new ground," Shepp stated in a recent interview for *Coda* (Issue 171, 1980). And it is from that entire musical heritage, preceding and following such innovators, that Shepp draws for inspiration, imposing his own uniqueness upon it, fashioning still another link in the evolutionary documentation of African-American music.

An audience has "...a right to be entertained ...by any performer.... Ultimately his gift makes him entertain that audience," posits Shepp (same article); and it is Archie Shepp, the talented and moving entertainer, whom we encounter on this recording.

I Know About The Life is Shepp's own composition, and he shows himself both as lyricist and improviser, coursing around, between, over and under the melodic line, gently growling out the notes in that breathy texture reminiscent, at times, of Ben Webster. He is beautifully supported by John Betsch, Santi DeBriano and Ken Werner (haven't heard Werner's solo piano recording on Enja yet, but I intend to). The performance gives credence to the kind of "Life" Shepp must have had in mind — moments of relaxed joy, yet tinged with the sadness that gives those moments a deeper perspective, touching them with a sense of keen awareness and understanding. All players take part in this knowing dialogue and share these reflections admirably.

Shepp and the group slide into Coltrane's *Giant Steps*, with Shepp taking off on the dead run, moving the group along at a torrid clip. The interplay is marvelous, again conversational in flavour. For me, Werner steals the show here. Drummer Betsch's mellow monologue (how does he do that?) is answered by an animated Shepp, gently argumentative on the horn. The interpretation is a free-flowing contrast to Coltrane's own more deliberate, structured phrasing (Atlantic, circa 1959).

Two Thelonious Monk compositions, *Round Midnight* and *Well You Needn't*, are featured on the second side. On the former, Shepp, the spokesman of the tenor, is sensuous and raw, yet always melodic. The support of the

rhythm section, woven into the fabric of Shepp's statements and as solo articulators, produces a wonderfully unified twelve minutes of music, reflecting a vast range of moods and tonal colours. Shepp bounces into the second number in rich, full fashion, crying out in that earthy tenor voice of his as the momentum of the other players carries him along, challenging him to still greater heights of personal expression.

Though one hears traces of Coltrane, Rollins, Webster and Hawkins in Shepp's playing, he remains an ever-emerging voice in jazz — capturing in all its many forms what was, what is, and, in his unending search for self-expression, what may be to come. — *John Sutherland*

ANDREA CENTAZZO

Indian Tapes

Ictus 0013/14/15

Subtitled "compositions for marimba, keyboards ensemble, percussion, and magnetic tape," "Indian Tapes" is Italian percussionist Andrea Centazzo's most ambitious project to date. A beautifully packaged three-record box set, complete with a twelve-page booklet of background information and score excerpts, "Indian Tapes" reveals Centazzo to have evolved from improvising percussionist to a creator of vivid, abstract sonic ecologies. In employing over three hundred instruments, many of which are of his own design, Centazzo forwards an epic-like statement melding composition, improvisation, and electronic post-production techniques.

"Indian Tapes" can be roughly divided into three categories of performances: live solos, edited and/or overdubbed solos, and pieces integrating found or directed material from other performers with Centazzo's work. The live solos range from *M.R. Jazz*, an idiomatic traps solo dedicated to Max Roach based around triplets, dotted-note accents, and cymbal figures, to the ceremonial *Scenes: First Episode*, scored for a variety of ethnic and original instruments that mesh with conventional percussion in a transition from meditative calm to outbursting energy. With thirty-five tracks of synthesizers, electronics, voice loops, organs, wood saxophones, wind chimes, kalimbas, gongs, and cymbals, complemented by birds (reading or improvising?) and the Banda Borgognoni brass orchestra of Pistola (warming up), the eighteen-minute-plus *Los Brujios* is as much the work of Centazzo the editor as it is the work of Centazzo the musician.

Its artful engineering aside, *Los Brujios* is the set's centerpiece, as it is the grandest example of Centazzo's hybriding of the literal and the metaphorical. The opening slow dissolve from singing birds to layered gongs and synthesizers is a case in point — the similar frequency of the sounds suggests a synonymy of a vaster conceptual nature, one carried over to the panoply of succeeding sounds. *Los Brujios* is a complex programmatic work forwarding Centazzo's variation of an ontological argument, but, fortunately, it succeeds as, simply, an aural experience. On a smaller scale, Centazzo's use of natural sounds — as with the recording of frogs woven into *Dances: Introduction* — and unorthodox sound sources — such as the toy carillons on *Rattling for a Vision* — serves conventional drone functions.

Centazzo's thematic materials are generally simple consonant statements wrapped about strongly accented rhythms. At times — the fanfare-like introduction of *Recitative and Variations for Nine Alpine Cowbells*, for example — the repetition of thematic material has a mock primitive quality, though more often the compositional device resonates of minimal music (the *Dances* sequence). Many of the compositions have specific cultural and ritual inspiration, but few of the pieces implement explicitly ethnic materials: afro-cuban rhythms are explored on *Mantecas*, a live traps solo, and a microtonal melody from the Kabye tribe of Togo is the basis of *Dances: Fourth Movement*.

Centazzo is at a crossroad in his activity. "Indian Tapes" points to so many possible directions for Centazzo that it may take two or three future recordings to determine what on "Indian Tapes" is a culmination, a beginning, or a sidestep for Centazzo. In any case, "Indian Tapes," and the work of Andrea Centazzo as a whole, merits serious consideration.

(Ictus Records, PO Box 6 Succ. 11, Bologna, Italy). — *Bill Shoemaker*

PIERRE FAVRE

Arrivederci Le Chouartse Hat Hut 2R22

Pierre Favre, percussion; Leon Francioli, bass; Michel Portal, alto and tenor saxophones, clarinet, bass clarinet.

Although the musicians featured here are virtually unknown on this side of the Atlantic, all three have been part of the new music scene in Europe for a number of years. Hat Hut Records is to be commended not only for releasing fine new material from the likes of Cecil Taylor, Jimmy Lyons, Anthony Braxton etc. but for pulling our coats so to speak on musicians who are seldom if ever heard in America. Favre, Francioli, and Portal are prime examples for they have an uncanny rapport which enables them to interact and come up with some delightful sounds. Portal seems most comfortable on alto where he favors a low guttural sound at times somewhat reminiscent of Arthur Blythe, but when he switches instruments he does so in a manner that is hardly noticeable. Whether playing arco or pizzicato Francioli demonstrates a self-assurance and strength that helps to set the pace and direction of the music. There are times when he plucks the strings with such force you expect to hear them break. Favre covers the proceedings like a blanket, always there in the midst of everything with just the right accent, rhythm or tempo. There is no one individual here who would seem to stand out as the leader for this is truly a group effort. There is a healthy dialogue between all concerned which makes this an interesting and intriguing record. If you prefer music that demands your undivided attention, this set is well worth investigating. — *Gerard Futrick*

RECENT RELEASES

RICHIE COLE
Alive! At the Village Vanguard Muse 5270
MELVING SPARKS
Sparkling " 5248
KENNY BARRON
Golden Lotus " 5220

JUNIOR COOK
Somethin's Cookin' " 5218
HAL CROOK
Hello Heaven OmniSound N-1039
JOHN COATES, JR.
Pocono Friends Encore OmniSound N-1045
BJARNE ROSTVOLD QUINTET
Spotlight Metronome MLP 15690
ROLF BILBERG
Rare Danish Recordings 1956-57 Storyville419
COZZETTI & GEMMILL Quartet
Concerto For Padre Cozgem Records,
Box 324, Northgate Stn., Seattle, Wa.98125.
STEVE BERESFORD
The Bath Of Surprise Piano 003
(Piano Records, 52 Acre Lane, London SW2).
KRYSTALL KLEAR & The Buells
Our Night Together K2B2 2169
GIL EVANS Orchestra Live In Germany
Little Wing (formerly on Circle) InnerCity 1110
TOOTS THIELEMANS
Live " " 1145
KEN WERNER
Beyond The Forest of Mirkwood " 3036
WALTER NORRIS/ALADAR PEGE
Winter Rose " " 3038
MIKE NOCK
Talisman " " 3043
LADD MCINTOSH Big Band
Energy SeaBreeze 2007
BOBBY KNIGHT's Trombone Co.
Cream of the Crop " " 2009
GARY LEFEBVRE
Quartet Discovery 849
TOMMY TEDESCO Quintet
My Desiree " 851
JOE GORDON
Lookin' Good! Contemporary 7597
KESSEL/MANNE/BROWN
Exploring the Scene " 7581
TERRY GIBBS-BUDDY DEFRANCO
Jazz Party Palo Alto Jazz 8011
MICHEL GRAILLIER w. Chet Baker
Dream Drops OWL 026
MAXINE SULLIVAN
'The Queen' Kenneth KS 2052
GRIOT GALAXY
'Kins' (NMDS) B & W001
'DAVE BRUBECK/PAUL DESMOND'
Fantasy F-24727
'THE DAVE BRUBECK TRIO' " 24726
PAUL v. KEMENADE - RON v. ROSSUM
'Duo' BVHAAS 038
ELIOT SHARP
'ISM' (nmlds) Zoar 7
TIM BERNE
'Songs & Rituals in Real Time' Empire 60K-2
DOUG HAMMOND
'Spaces' Idibib DB 105
THE HEATH BROTHERS
'Brotherly Love' Antilles AN 1003
PHIL WOODS
'Star Eyes' " " 1006
ORNETTE COLEMAN
'Of Human Feelings' " " 2001
RED MITCHELL QUARTET
Contemporary S 7538
WOODY HERMAN
'The Third Herd' Discovery DS-845
PIERRE DORGE
'Ballad round the left corner'SteepChase 1132
JUNJI HIROSE
'Hodgepodge' Cacoon 002
GANELIN/TARASOV/CHEKASIN
'Con Fuoco' LEO 106
(Leo Records, 130 Twyford Rd., West Harrow,
Middlesex, England)

AROUND THE WORLD



PAUL RUTHERFORD - PAUL RODGERS - NIGEL MORRIS
(photograph by David Prentice)

CANADA

The summer season got under way in fine style with the one week appearance at Bourbon Street of Johnny Griffin's high powered quartet. It was a delightful surprise to hear the really powerful rhythm section of Ronnie Matthews, Ray Drummond and Kenny Washington. This aspect of jazz is largely missing among local players *whatever* the city and only occasionally does a Toronto club put together the kind of rhythmic combination which comes close to this unit.

Unfortunately, the power and energy of Griffin's ensemble was very much an illusion. The band played the same tunes in the same sequence every night. There was little improvisation — what the listener received was a set "show" rather than the sparkling effervescence of creatively performed jazz music. There's no doubt about the impact of one performance but jazz listeners expect more than this from the established "giants."

Griffin could have taken a lesson from Jay McShann who constantly altered his repertoire during a two week engagement with Jim Galloway at the Chick'n Deli. He ran down his blues standards for the fans but also inserted such surprises as *Moonlight in Vermont*, *A Night in Tunisia* and *Humoresque*. The quartet was particularly sparkling during the first week when Terry Clarke's drumming sparked the proceedings. He gives McShann the lift to develop solos of unlimited duration where he constantly explores fresh improvisational ideas. Chris Conner was the bassist and fit neatly inside the swinging groove, adding his own ideas in his solos. Jim Galloway was his usual exemplary self even though he worked most of the time with his tenor saxophone - the lesser of his instrumental voices.

Lytes continues to play host to the better names in jazz but the results are always enervating. Kenny Burrell (his first Toronto appearance in over 10 years), Buddy Tate and Joe Williams have all survived their time at the club and the summer season is being taken care of with a three-week gig for Flip Phillips.

The Bill Smith Ensemble (with David Lee and David Prentice) gave a farewell concert at ARC before making a successful tour of England and Holland in May. Since their return they have been involved in projects at the Rivoli (including a showing of *Imagine The Sound* (as well as organising a series of Thursday night Improvisors Forums in the new Subway Room of the Spadina Hotel... Saxophonists Maury Coles and John Oswald also played in Newcastle and London in May. Maury is presently living in London to work with a trio of Marcio Mattos (bass) and Eddie Prevost (drums), occasionally adding Paul Rutherford (trombone) to the group... Back in Toronto, John Oswald has reinstated his own improvisors' forum, Pool, in the Cameron Room every Saturday afternoon, 1 to 4.

Pyramid describes themselves as a "free-jazz trio" and they played at the Music Gallery July 17. Pat Harber (reeds), Jim Pett (guitar) and John Lennard (guitar) are the musicians. Other Music Gallery attractions include a duo by Stuart Broomer and John Mars (July 10) and a solo concert by Broomer on August 12.

Albert's Hall of the Brunswick House is the place to be for blues attractions. Son Seals, Lonnie Brooks and Lefty Dizz have all appeared there recently.

The Climax Jazz Band's 1983 Spring Cruise begins April 16 on the ss Rotterdam. Full details from Bob Stride at Brotherton's Travel (225-1151)...Jim Galloway and John Norris will, once again, be organising a trip to the 1983 Berne Festival. Full details to follow...The last of the Climax Band's summer moonlight cruises takes place August 5 with the Silverleaf Jazzmen sharing the spotlight.

Guitarist Peter Leitch has just released his second LP on Jazz House Records. It's a duet performance with pianist George McFetridge... Trombonist Doug Hamilton, whose Brass Connection LP won this year's Juno as best jazz record, was profiled recently by Ken Waxman in PRO Canada's magazine "The Music Scene"... Oscar Peterson received an honorary degree from York University in June. Incidentally, the photograph of Art Davis and Ray Brown in issue 183 of Coda was taken by Oscar Peterson... CJRT-FM received an award from the Canadian Music Council for "Best Jazz Broadcast" for the remote concert from the Science Centre of the Sonny Greenwich Quartet with Phil Sheridan handling the technical side and Ted O'Reilly producing the event..."From Bebop to Now" is the title of Hal Hill's perceptive and interesting view of the jazz world heard every Saturday night on Oshawa's CKQT-FM 95...The Golden Triangle Jazz Club Inc., PO Box 1671, Kitchener, Ontario N0G 4R2 will be celebrating its third anniversary with a jazz festival September 18 and 19 and further details can be obtained from Percy Dallner at the above address.. The eleventh annual Canadian Collectors Convention will be held in Ottawa October 2-3 and further details can be obtained from Ron Sweetman, 508 Gilmour Street, Ottawa, Ontario K1R 5L4.

The focal point for many musicians and fans in Montreal is Biddles, a restaurant/club named after the bassist who not only occupies the stand most nights but has assumed the mantle of a "legend" in Montreal. He has certainly contributed immensely to the scene since his arrival from Philadelphia in 1948! Sharing the bandstand with the bassist is the excellent pianist Oliver Jones. Additional artists are featured on a rotating basis. Biddles is located at 2060 Aylmer Street...L'Air du Temps, 191 St. Paul Street West is another club to visit if you are interested in exploring the local scene. They offer a wide variety of performers.

In Ottawa, the Chateau Laurier's jazz policy, begun in May, seems to be attracting large crowds to the Cock and Lion Room. Doc Cheatham and Jim Galloway combined successfully for a week early in June. The biggest problem (musically) is the difficulty in finding musicians with the experience and depth of knowledge to work well with the headliners. The latter would be well advised to bring a portfolio of their repertoire to assist the supporting groups.

Joe Hanratty can be heard on CHFX-FM, Dartmouth, Nova Scotia on Monday nights from 11 PM to midnight.

Jazz Calgary held a jazz festival of local groups June 27 at Prince's Island Park. There will be a concert with Lockjaw Davis's Quartet on September 19. Further information on the society is available from Jazz Calgary, Sub PO 91, 2500 University Drive N.W., Calgary, Alberta T2N 1N4...The Jazz City Festival is the big event in Edmonton this summer but the Edmonton Jazz Society also found time to present Sonny Stitt in concert June 6 with the Tommy Banks Trio.

Fraser MacPherson's trio will remain in residence nightly at Vancouver's Delta River Inn until March 1983. He can also be heard in duets with guitarist Oliver Gannon Saturday afternoons at the Railway Club. Their recently recorded album will be released this fall on Sackville.... After hours sessions continue at Basin Street (163 E. Hastings) on Friday and Saturday nights between 2 and 5:30 AM.

— John Norris

TORONTO — Just as the last issue of *Coda* was going to press, David Lee, David Prentice, and myself, were heading for England to embark on our first overseas tour. Although it is not possible, of course, for me to write anything about our performances, this does give me the opportunity to thank, publicly, all the people who put out the energy to bring us there. The tour started in Newcastle with the assistance of Paul Gilby of the Spectro Arts Centre, continued to Leeds University where we performed in a student lounge, presented by a member of the faculty of mathematics, Steve Walters. On to Bristol, the first time I have ever played in the city of my birth, where we were treated to the warmth and friendship of Will Menter, a superb saxophonist, and the Bristol Musicians Co-op. The final destination was London for a 2-day Festival, amusingly titled Maple Leaf Rag. This was presented by Anthony Wood, who, as Derek Bailey informed me, is the most important promoter in England. Our tour ended at the legendary Bimhuis in Amsterdam. For this occasion we must thank writer and producer George Coppens.

As if all this were not enough, the first thing to check out, is who else is playing. It's not possible to be in London when there is no jazz. There always seems to be an enormous choice. So it was at the 100 Club on Oxford Street. And what a night it was, with the squealing black jazz energy of David Murray, Johnny Dyan, and Steve McCall. This trio, although somewhat limited in scope, did provide the kind of rhythmic impetus that keeps one afloat, and raised the audience to near exultation. But there was "another" band, consisting of Paul Rutherford with Paul Rodgers (bass) and Nigel Morris (drums). Paul has always been among the vanguard of trombonists, with a special interest in the development of small sounds, and techniques, usually thought of as being outside the instrument's scope. So it was a wonderful experience to hear all these techniques placed in the context of a "rhythm" section. The last news I have of Paul, is that he has joined a quartet with Canadian saxophonist Maury Coles (now residing in London), bassist Marcio Mattos, and percussionist Eddie Prevost.

We returned to Toronto, tired but triumphant, knowing that the world music scene is indeed most intact, only to find yet one more surprise. Old and New Dreams were booked to play two concerts the following Sunday. I am not sure about the quality of the music, we were all just simply having a fine time, but then the thrill of hearing Ed Blackwell, in my opinion the star of the occasion, Charlie Haden, Dewey Redman and Don Cherry is such that criticism seems not to be in order. What a relief from the boring bar scene that prevails in Toronto.

— Bill Smith

MONTREAL — It has been some time since I last wrote a column from Montreal, and a great deal has gone down in the past ten months. Perhaps the most disconcerting event was the

failure of Doudou Boicel. Doudou took a shot at the big time by taking over the legendary Rockhead's Paradise, a 50-year old club which in its heyday showcased such greats as Lady Day, Pearl Bailey and Ella Fitzgerald. During the seventies, Kenny Rockhead (son of founder Rufus Rockhead) could not keep things going with a program of R&B, and Doudou figured he could capitalize on his Rising Sun success by moving into this Canadian shrine of black music. But Doudou possessed neither the personal charm nor the entrepreneurial acumen to turn things around. Only diehard musicians and fans showed up for the likes of Cab Calloway, Eartha Kitt, Milt Jackson, Betty Carter, Hank Jones, Herb Ellis and Barney Kessel. Then Doudou had the audacity to remove the huge Rockhead's sign, a Montreal landmark, and replace it with his own Rising Sun sign. Shortly thereafter, as fate would have it, the ailing 90-year old Rufus Rockhead passed away, and Montrealers mourned the end of an era of black entertainment. Out of desperation, Doudou tried out reggae, but to no avail. Presently, he has gone back to his most reliable staple, the blues, and Rockhead's is again up for sale.

Another disappointment this year was the demise of the jazz and new music program at the Musee des Beaux-Arts. The program was first initiated by Raymond Gervais and Chantal Pontbriand, and nurtured more recently by the inexhaustible Patrick Darby. Unfortunately, it became one of the first fatalities arising out of the Musee's latest bout of internal warfare.

On the brighter side, Patrick Darby continues his efforts. A case in point involved the event of the spring: a magnificent homage to Thelonious Monk featuring Steve Lacy and Roswell Rudd. Patrick, France Morin, John Heward and I organized this concert at St. John the Evangelist Church, where an overflow crowd of 500 were treated to no less than 15 Monk tunes. Lacy led off with a medley consisting of *Little Rootie Tootie*, *Light Blue* and *Let's Call This*. Then Rudd joined him on *In Walked Bud*, *Evidence*, *Pannonica*, *Friday The 13th* and *Skippy*. After a brief intermission, Rudd returned to perform *'Round Midnight*, followed by a string of duets with Lacy on *Epitaphy*, a Mississippi riverboat tune based on the changes of *Sweet Georgia Brown*, *Misterioso*, *Let's Cool One*, *Well You Needn't*, *Ask Me Now* and *Jackie-ing*. The music was simply splendid, particularly when the duo ventured into improvised counterpoint.

Rudd remarked that "most of the audience had probably never heard an entire concert of just trombone and soprano saxophone...but that it was a testament to how beautiful and strong the music of Mr. Monk's is and will always continue to be so long as there are musicians that want to play it." So it was particularly touching to have two such imaginative students of Monk pay tribute to the master. The Montreal audience certainly could not have given them a more respectful and affectionate ovation.

In other news, local pianist Fred Henke took the initiative to arrange for American singles to play with local trios, first at Ivan Symonds's Jazz Bar and then at the local AFM bar, Le Club des Musiciens. This resulted in some enjoyable evenings involving such players as Pat LaBarbera, Cecil Payne, Sam Noto, Hank Jones, Bobby Watson, Bob Mover, Valery Ponomarev and Steve Grossman. Usually the rhythm section for these headliners was Henke's own trio with Randy Phillips on bass and Andre

White on drums.

Guitarist Ivan Symonds continues to feature his fine playing at the Jazz Bar. Le Club des Musiciens, under the stewardship of altoist Leo Perron (an executive member of AFM Local 406), presented a host of local big bands and small groups during the months of June and July. Biddles, named after bassist Charlie Biddle, is a new, somewhat fancy jazz and ribs bar. It features various local units between 5:00 and 10:00, plus Charlie himself, along with pianist Oliver Jones, drummer Bernie Primeau and invited guests after 10:00. The 47-year old Oliver Jones only recently returned to Montreal after an eighteen-year stint as musical director for singer Ken Hamilton in San Juan, Puerto Rico. He goes back to the Cafe Saint Michel days, and exudes the two-fisted power and rococo delights of his mentor Oscar Peterson and Erroll Garner. He is definitely one pianist in town who really knows how to swing.

While Chez Dumas and Cafe Bebop went under this winter, the lush L'Air des Temps continues to present local groups and the occasional Toronto group. La Voute is a new bar which features pianist Geoff Lapp and bassist Eric Lagacee, along with various Montreal vocalists. Le Cargo is a rather way-out, new wave/punk bar which presents the sounds of different EMIM aggregations from time to time.

Jazz on FM radio remains alive and well with Len Dobbin celebrating his seventh year on Jazz 96 (Sundays, 21:00-midnight). The French CBC network still features Gilles Archambault's Jazz Soliloque (every week night, 22:00-23:00), while Katie Malloch continues her English CBC program That Midnight Jazz (every week night, 24:00-1:00). Radio Centre-Ville also presents jazz (weekdays, 14:30-16:00). Len Dobbin's Thursday column in the Gazette is the only regular review of the jazz scene in town. None of the French dailies give a damn about the music. — *Peter Danson*

AMERICA

ANN ARBOR — Detroit's annual Labor Day jazz festival has a new name and a new vice this year, so to speak. Last year's Montreux-Detroit International Jazz Festival, with strong support from Stroh Brewery, has become this year's Montreux-Detroit Kool Jazz Festival (September 1-6), with strong support from Brown & Williamson Tobacco Corporation. Cynics could make barbed allusions to Alcoholics Anonymous and the US Surgeon General's cancer reports, but ultimately I suspect that who played will be much more important than who paid. It's interesting of course that so many US jazz festivals (19 to be exact) are Kool this year — but given the choice, I'd rather see the advertising money spent on the music than for example on tennis tournaments.

P'jazz this summer ran concerts on Mondays and Wednesdays, as it did last year, with a strong showing by the locals. Donald Byrd and Larry Nozero opened the series in June, with Count Basie, Art Blakey and the latest edition of the Jazz Messengers (this session's graduate assistants in Mr. Blakey's post-graduate seminar were Donald Harrison, alto; Billy Pierce, tenor; Terrence Blanchard, trumpet; Johnny O'Neal, piano; Charles Fambrough, bass). Flutist Alexander Zonjic, Maynard Ferguson, the Brookside Jazz Ensemble with vocalist Ursula Walker, the Katalenic-Kewk Band, the Austin-Moro Band with vibist Jack Brokensha, Dave Sporny's Big

Band and Les McCann finished out the series in July and August. The Soup Kitchen Saloon in downtown Detroit, however, has a continuing blues festival regularly in progress. Luther Allison, Dallas Hodge, Mighty Joe Young, Clifton Chenier, Willie Dixon, Lonnie Brooks and Corky Siegel were heard there in June and July.

More good news from New Depression Detroit: Clarence Baker, longtime owner of Baker's Keyboard Lounge at Eight Mile and Livernois, sold the club to Harold Pukoff, a former restaurateur who currently owns a carpet store in suburban Southfield. The club first opened in 1934 and has had a jazz policy since the late 30s. The club was the leading local venue for national performers until last October, and has been doing quite well since then with local artists. Baker cited personal reasons for the sale. Oddly enough, it's the second time Baker has sold the club — he sold

it in 1963 to Soly Hartstein, buying him out again in 1974. Baker was to continue booking for the club through the summer, and Pukoff (who has no plans to change the music policy) may begin booking national acts again in the fall. Still, changes in a good thing are always unsettling, and Clarence will be missed.

Frog Island is a pleasant park ground near Ypsilanti's Depot Town, and it was the site of a fine festival in mid-June. Performers included the Washtenaw Community College Jazz Band led by Dr. Morris Lawrence; Misbehavin', a vocal trio doing swing era material; the Alberta Adams Blues Band; the Marcus Belgrave Septet; and the Lyman Woodard Organization. We were headed for a barbecue that Sunday, but we heard large portions of the festival on a live broadcast on Eastern Michigan University's WEMU-FM (which produced the concert). Belgrave's group, which included Vincent York,



CECIL TAYLOR (photograph by K. Abe)

alto; Donald Walden, tenor; and Danny Spencer, drums, among others, was particularly impressive. Belgrave took the same band to Europe shortly after the festival.

Belgrave also took part in an interesting two-day workshop in Detroit in June. Called "Playin' the Changes," the seminar, at the Book Cadillac Hotel, addressed issues of management, promotion, media support, community economic development, and concert production. Speakers included Belgrave, Esther Gordy Edwards, U.S. Representative John Conyers, Donald Byrd, and Harold McKinney.

In Ann Arbor, no national performers this summer, but a wide range of local talent, in the annual series of free summer concerts produced by Eclipse Jazz of the University of Michigan. Eclipse had trouble coming up with the money for the series this year, but financial support eventually showed up from an odd corner — WIQB-FM, an Ann Arbor rock-format radio station. — *David Wild*

BUFFALO — Since the Tralfamadore Cafe reopened its doors in a new location (622 Main St. in the Theatre District of downtown Buffalo) there has been outstanding jazz coming into the city. Spyro Gyra, who started out in Buffalo, were the official openers in April. They were followed by a very illustrious list of jazz performers including Dizzy Gillespie, Les McCann, Dave Brubeck, Jaco Pastorius, McCoy Tyner (his quintet consisting of Ronnie Burrage, drums; Avery Sharpe, bass; Joe Ford, saxes and John Blake, violin, was incredible. Joe Ford is from Buffalo and his inspired playing was matched by the giant steps of McCoy), the Everyman Band (they played some Ornette!), The Legendary Blues Band, Gerry Mulligan Band, Stephane Grappelli (he swang so much the town couldn't get enough of it), Stan Getz (his tenor was complemented by pianist Jim McNeely), Joe Romano and Pat Metheny among others. Such diverse booking combined with a local club scene that is really strong means some happy jazz fans in Western NY. Looking forward to the 6th Annual Artpark Jazz Festival in Lewiston, NY. The Cecil Taylor Unit should ignite our August. — *Paul Dean*

SONNY STITT

Schatzi's, Cleveland, May 20-24, 1982

Stitt, alto and tenor; David Berkman, piano; Junie Booth, bass; Greg Bandy, drums.

In close to 40 years as a professional jazzman Stitt has developed and refined his playing to the point where he can make playing bebop look effortless. He was in excellent form the night I caught him at this recently reopened club which has plans to feature visiting soloists with Greg Bandy's house band. Bandy was providing solid and tasteful support keeping his volume down and sensitivity up in the small, intimate room in which the group played. Junie Booth, a friend of Bandy's, was imported for this engagement and his solid support and imaginative solos were another high point of the evening. David Berkman plays well but was in fast company and yet he was able to demonstrate skill on the piano that was respectable, if not inspired. Of course, Stitt was the major reason for being there and he did not disappoint the small, but enthusiastic audience which perked up whenever he introduced

yet another bop standard or ballad classic associated with his guiding spirit Charlie Parker. He was actually stronger on tenor than alto and there was a lot of Lester Young hanging in the air. It was a real treat to hear bebop played by a master. Stitt is one of the living treasures of jazz who continues to satisfy audiences that like to hear solid, straightahead music.

— *Jon Goldman*

CECIL TAYLOR UNIT

**Lush Life, New York City
June 29 & 30, 1982**

It was an unexpected illumination to hear Kansas City pianist Jay McShann one week, and New York City pianist Cecil Taylor the next week; a surprise to hear so much in common between the two events. Both pianists, masters of their respective forms, play with similar attitudes, and with similar disparities in the units they each propelled.

Hearing Jay McShann at close quarters reveals his enormous sophistication and density of harmonic and rhythmic detail — a complexity which, wrongly, is not always cited as essential to swing, as the number of alternatives complexity offers is necessary to a central element of swing, "flexibility" (or to call it something else, "freedom"). True that McShann's "swing" is in fixed time, but the interest of it is in the responses, the statements players make to each other. Playing within fixed time in the song form, with players who know the repertoire but perhaps not him, or the music thoroughly, McShann often finds himself asserting and expecting a rhythmic liberty that the other players don't understand. For his two weeks in Toronto McShann's quartet included his friend Jim Galloway — a saxophonist who through many years of studying and performing the music, understands completely McShann and his idiom. Their rapport gives the music the resilience and warmth - accelerating often to an intense heat - that is its reason for being.

Jay McShann and Cecil Taylor are both very powerful individuals; no one but themselves is responsible for how each of them make music, and I relate one to the other not to say that "It's all JAZZ!", or to treat them as two artifacts in a museum exhibit, representative of successive eras in an inevitable evolutionary chain. Nor do I want to repeat currently popular homilies about "in the tradition". Over the last 25 years the many natural and healthy links between past and present music forms have often been cited. The purpose of this, at least in print (and *Coda* has always been a great champion of this) was often to proselytize for the avant garde, to explain that a musical pioneer's roots and influences are always firmly in the past — as well as always bewildering in their diversity. At the moment however it seems to me that among young American practitioners of creative music, obeisance to the tradition has turned into obedience, so that "the tradition" as a musical force has become like some dank, bloated marine parasite, dripping sour brine, clinging to the throats of even the most gifted of the young "avant garde", draining them of confidence and direction, so that every time they take a few fitful steps in the direction of finding their own voices, "the tradition" drags them back into pseudo-jazz meter, jaded blues licks, and pale imitations of the classic song form.

Cecil Taylor doesn't have this problem; no longer a young man, he has recognized and taken control of his own relationship to the "tradition" a long time ago. I mention this because it seems to me that for years Taylor has been expounding a musical vision so intense and a direction so clear that I wonder why, in his wake, new music in North America is not more exotic and aggressive. Perhaps it is because young performers are too concerned with "the music", as if there are standards other than their own determining what should happen on-stage. In reality what is important in performance is the conveying of some kind of energy between performers and audience. I have heard Cecil Taylor many times now, in contexts of varying success, and this energy has never failed to be conveyed. Its conductor is the tension between the different rhythmic units operating at any given time (even in solo piano music, but right now I mean groups). Taylor's groups have been accused of sounding chaotic because they do not play rhythmically in unison, but of course, to get back to Jay McShann, "swing" music is not exactly in unison either, and it is players who hear it all in unison who play a straight, on-the-beat, ricky-tick, boring kind of

ADVERTISING RATES

CODA is an internationally-distributed jazz magazine published in Toronto, Canada. The current circulation (June 1982) is 5000, 2500 of which are subscriptions. CODA is published six times per year. Its months of publication are February, April, June, August, October and December.

ADVERTISING REQUIREMENTS

Finished artworks should be supplied in accordance with our mechanical requirements. Artworks can be prepared, provided that company logos, record jackets etc. are supplied in usable form, for a nominal fee of \$25.00.

Size & placement	Measurements	Price
COVER - back,	7 5/8" wide X	\$300.00
inside & outside	9 3/4" high	
(when available)		
FULL PAGE	7 5/8" X 9 3/4"	\$225.00
2/3 PAGE	5 3/16" X 9 1/2"	\$150.00
1/2 PAGE	7 5/8" X 4 3/4"	\$120.00
1/3 PAGE	2 1/2" X 9 1/2"	\$80.00
1/6 PAGE	2 1/2" X 4 5/8"	\$50.00
1/9 PAGE	2 1/2" X 3 3/16"	\$35.00

CLASSIFIED ADVERTISING — see page 38.

DEADLINES

All advertising copy must be received by the first of the month prior to publication — therefore, ad copy for the February issue must be received by January 1st, for the April issue must be received by March 1st, et cetera. Under normal circumstances, advertising will run in the issue following receipt of your copy. Coda Publications cannot be responsible, whatever the reason, for insertion of advertising in any particular issue.

All accounts are payable within 30 days of invoice date. Contract advertising for 10 consecutive issues is 10% less than the prices listed above.

**CODA PUBLICATIONS
BOX 87 · STATION J
TORONTO · ONTARIO M4J 4X8
CANADA**

music, who inhibit the energy that McShann intends to convey — an energy that is created in groups where each member feels themselves as an important complementary rhythmic unit (and the success of Jim Galloway in this context is that he understands the importance of the saxophone's rhythmic input into the band).

Cecil Taylor's current quartet of Rashid Bakr (drums), William Parker (bass) and Jimmy Lyons (alto saxophone) also understand this concept perfectly, it was fascinating to see how call-and-response improvisation would begin a set, continuous but tentative, so that one felt the music could stop at any second, then develop into the rhythmic sweep - are these layers of indent? - for which Taylor's music is famous. Bakr and Parker, whom I first heard years ago with Jemeel Moondoc and Roy Campbell, schooled themselves in this concept with Ensemble Muntu. Since he stopped working with Andrew Cyrille, Taylor has used drummers who provided input in the form of strong but more conventional patterns, against which the intent of Taylor and Lyons contrasted sharply but sometimes effectively. Bakr provides similar strength of rhythmic statement, but works much more in Taylor's idiom, using the band's own vocabulary and not trying to make it become something else. So far he doesn't provide the range of coloration that Cyrille did, and to good advantage for this engagement Andre Martinez was added playing additional percussion. Also, Raphe Malik (trumpet) and Glen Spearman (tenor saxophone) were added to the band, in order to fill out the written arrangements. They excitingly filled out the ensemble voicings, but each soloed in a "free" manner over the top of the band, not providing the kind of interplay that Jimmy Lyons did. Lyons bounces off the layers of feeling in the band, his phrasing is quite short because he uses the group's rhythms to propel lyrical, exuberant statements of his own, which in turn are an important part of the energy of the group. Finally William Parker, who combines the big sound of - pardon the expression - "traditional" jazz bassists, and the power of a player such as Sirone, to an articulateness and inspiration that are very much his own, to create a bass role that complements Taylor's piano and is a fully equal part of the sound of this terrific band, in every second of each performance. — *David Lee*

STEVE GIORDANO/ CHRIS TAYLOR DUO

J.B.'s Variety, Philadelphia, Pennsylvania

From all outward appearances, J.B.'s Variety at 3rd & Catherine Sts. could be just another corner restaurant and bar. One of the many that dot this South Philadelphia neighborhood. What makes it quite unique is the weekend sounds of the Steve Giordano (guitar)-Chris Taylor (piano) Duo; who for the past several weeks have been quietly making their mark on the local jazz scene. Steve, a native Philadelphian with one album under his belt ("Daybreak," Muse 1152) has also recorded and toured with Richard "Groove" Holmes and Willis Jackson. Taylor, originally from Wichita, Kansas has been living and working in Philly for the past couple of years. He has previously gigged with Jerry Hahn and Spider Martin. Since joining forces about a year ago, these two fine musicians have been consistently improving, honing their skills and working together as much as possible. They

seemed to have developed an uncanny rapport resulting very often in a stimulating dialogue where guitar and piano chase each other playing hide and seek one moment while fusing together to become a single instrument the next. Their repertoire consisting mainly of jazz standards and original material is always treated with sensitivity and taste. While in some cases the use of electric guitar with electric piano could pose problems of clashing, it rarely happens here. Both players apparently realize the inherent danger in this type of situation and make a conscious effort to avoid it. The music hardly ever rages out of control, but rather takes on the warm inviting attractiveness of glowing embers on a cold wintry night. Both Giordano and Taylor can solo convincingly when up at bat and seldom do they step on each other's toes. Their ability to balance the program without either one upstaging or overshadowing the other, make it a true team effort. One of the few remaining problems now is making more people aware of what is happening down here every Friday and Saturday evening. Hopefully this will be rectified in the very near future.

— *Gerard Futrick*

THE JAZZTET

Fat Tuesday's New York City, July 2, 1982

The reunion of The Jazztet, one of the more popular jazz groups of the early 1960s, was a major event for the jazz community. Benny Golson had been one of the more impressive young saxophonists of the period and his departure to California and subsequent abandonment of the instrument for a writing career had always seemed one of the more distressing perversities of the jazz world.

Now, he was back again performing in public. His only recent activity had been two abysmal disco recordings for Columbia and two pleasant jazz sessions for Japanese release with trombonist Curtis Fuller sharing the spotlight.

The lineup at Fat Tuesday's was impressive. Art Farmer and Curtis Fuller were there to give credibility to the Jazztet image. The rhythm section was pianist Mickey Tucker, bassist Rufus Reid and drummer Al "Tootie" Heath. The band had appeared briefly in Los Angeles before coming to New York and this was the last of a four night engagement at the club. The mountain of manuscript paper was indicative of the dominating presence of Benny Golson. The band seemed comfortable with the charts even though they were obviously not completely familiar with them. All of the material was by Golson and only *I Remember Clifford* (a feature for Farmer) was from the old days. The new material suffered, ultimately, by its continuing similarity — both harmonically and melodically. Echoes of *Whisper Not* and other stylized Golson compositions kept appearing in the music. Undoubtedly, then, we were listening to the music of Benny Golson but it seemed to lack the depth of intensity, tonality and mood which is so vital a factor in retaining the attention of the listener.

The biggest surprise, however, was the total restructuring of Golson's playing. His tone, phrasing and methods of improvisation seemed to have no link with his past. The warm, slightly vocal and always lyrical saxophonist (who always evoked echoes of Lucky Thompson) has been replaced by a musician whose

improvisations are totally harmonic and reflect the arpeggiated methods developed by Coleman Hawkins and enunciated by the latterday Benny Carter. His tone was clean and pure (almost legitimate) and his improvisations verged on the cerebral. The music Golson created was impressionistic and episodic — rather like the kind of music needed for television moves — and never generated the explosive drive and intensity so characteristic of jazz.

Art Farmer, as always, was polished, precise and cohesive in his solos but there was little spark to his playing. Even *I Remember Clifford* was bland and flat — lacking the curvature which Clifford Brown would have given to a tune of these dimensions. There is a rhythmic softness to Farmer's playing which has become accentuated over the years. This is helped along by his continued use of the flugelhorn — itself an instrument which is best suited to ornamentation — and his choice of repertoire.

Only Curtis Fuller tried to raise the intensity level of the music but the rough burriness of his trombone playing was unequal to the task. He lacks the fluency of such masters of the idiom as J.J. Johnson, Frank Rosolino and Jimmy Cleveland but his solo work is always full-bodied and aggressive. He provided an earthy texture to the group's music.

Overall, though, the music never generated the kind of cohesive drive one would expect from these musicians. Perhaps it was the inherent structuring of Golson's music which dictated the overall pulsation of the music. Certainly it did not seem that the objective of this band was to generate any real sense of swing. Perhaps, in 1982, this is not a requirement of the music for the audience responded positively to the music but the rhythmic sluggishness of Benny Golson's band failed to generate the kind of excitement and fulfillment it is possible to experience with such bands as Art Blakey and Horace Silver.

It is good to have Benny Golson back on the scene. It remains to be seen how relevant his music will be. — *John Norris*

JULIUS HEMPHILL

The Public Theater, New York City May 24, 1982

Marty Ehrlich had the idea. Nancy Weiss and "New Jazz at the Public" provided the venue. Musicians provided the magic... to honor Julius Hemphill.

Mr. Hemphill had been hospitalized for two months with a severe infection that claimed his lower right leg. The benefit at the Public Theater was conceived as a fund raiser to help Hemphill pay his medical expenses and, of course, to pay tribute to his musical contributions to date, and those to come.

K. Curtis Lyle took the part of host and poet-in-residence, performing both roles with grace and humor. His poetry was a perfect match for the music that surrounded it. Michael Carvin led off with a rousing drum solo for "the only true friend I've found since I left Texas". The tune he chose is called *Being Born* and Carvin showed again how passionate and how clear are his lines. His footwork was deft and he finished his salute to Hemphill with a small explosive pop of his mouth against the skin of his drum.

Marty Ehrlich (bass clarinet) and Stan Strickland (tenor saxophone and flute) came next

and offered Hemphill's *The Painter* and Ehrlich's *Parallel Reason*. Call them riffs or tone poems or jazz tales, the music was beautiful, inventive and emotion-provoking.

Next a quintet that erased the ethereal ghosts that trailed behind Ehrlich and Strickland: Baikida Carroll, Howard Johnson (without the tuba), Muhal Richard Abrams, Rufus Reid and Jack DeJohnette. They gave a funny demonstration of how disciplined talent can make up for the absence of rehearsal time. The group began with polite reserve, sparked each other, challenged and kicked each other and finished as if they'd been at it for years.

Oliver Lake shattered, splashed and torched conventional harmony to open the second half of the evening. Then the trio of Ray Anderson, Mark Helias and Barry Altschul took its turn and played old runs and new runs and end runs, and played a little past the bewitching hour, perhaps.

Max Roach has as much presence on a stage as any musician I have ever seen. Perched behind his set, he offers up the accumulated treasures of his years. The glasses come off, the hands move into position and he's off again. What he played this evening for Hemphill's benefit was not at all like, for example, the

inspired, praising solo he took at the funeral/celebration for Monk at St. Peter's. But it was just as rare and right.

The finale: Lester Bowie led 16 men and one woman on stage. Their numbers changed frequently for the final 40 minutes as players came and left and reappeared. Stan Strickland strode from the wings to moan *Stormy Monday*. Bowie strolled and pranced, picking a brass trio to inspire, then moving back to center stage and around to simmer with the drummer while someone took charge of the spotlight. *St. Louis Blues* was the launching pad. Rarely is one present for a miracle. This collaboration was miraculous. Regardless of what happens at festivals, in the clubs, on the streets for the next little while, this was one of the great jams of the year. Bowie kept the runs compact and full of fire. Things would settle down and smoulder for a moment but soon the shouts would start from some clusters of players and new licks went up, caught in a race of meters and measures. Bowie seemed to find the chaos thrilling and logical. And so it was. The disparate pieces fit. The music spilled over itself.

Julius Hemphill was backstage to hear all of this which surely inspired him and that inspiration was, no doubt, the only reward the music-

ians needed.

— *Stephen DeGange*

(Note: This great saxophonist/composer still needs support in this period of recovery, and can be reached with contributions at the following address: Julius Hemphill, Box 205, Canal Street Station, New York, N.Y. 10013 USA).

PHILADELPHIA — Benny Goodman came to the Academy of Music recently with my good friend John Bunch on piano, along with Scott Hamilton, Spanky Davis (the man who took Roy Eldridge's spot at Jimmy Ryan's), Britt Woodman, Chris Florey, Phil Flanigan and Panama Francis. It was a good concert and the audience obviously enjoyed it.

Classical pianist John Davis owns a choice spot for presenting music at 623 South Street on the second floor. May 7th I had the pleasure of bringing Al Haig to this room. There was a good turnout for Al and by the time this issue goes to print I hope to bring him back into Dobbs at Third and South for two nights July 28 and 29. Ben Brown and Mickey Roker are to play this pair of evenings, while at Gallery Salon it was Paul Brown and Jimmy Wormsworth.

Al Cohn was featured at my first presentation at Dobbs, Sunday June 27th. He was backed by Shirley Scott piano, Dom Mancini bass and Mickey Roker. The enthusiastic crowd was between 180 and 200 which is just great for this small room which normally hosts rock music. Late in August we hope to present Shirley Scott on organ with tenorman Al Steele plus drums and maybe another horn with a tribute to Bird and Pres, whose birthdays are two days apart, late in August. This is slated for Tuesday, August 26th and *Coda* readers are invited to join in the fun.

Al Cohn played a big festival in Harrisburg, Pa. prior to joining us. This featured Art Blakey, Sonny Stitt, Woody Shaw, Al Grey, Al Dailey, Scott Hamilton, Cal Collins, Ira Sullivan, Etta Jones and Houston Person to name a few and according to a note from Tina Grey "Your favorite pianist will be playing your favorite piano. Barry Harris will be featured on a nine foot Steinway Concert Grand Piano". Well it is true Tina, the D. model Steinway is a choice thing of beauty and I have been a fan of Barry's for many, many years, but let me add that I remember Al Dailey playing at the old Half Note Club at Hudson and Spring Streets in NYC with Lucky Thompson and I have had a great respect for him too, ever since. Both artists must have been a pleasure to hear on such a fine piano.

The Newsstand has ended its second attempt at presenting a jazz series. Not enough publicity or advertising perhaps.... Tommy Flanagan was choice both times and a Louis Hayes Quartet was most exciting. Hugh Lawson, Clint Houston and Frank Strozier joined Louis on this one and should have had a turnout crowd for the music that they played. Too many clubs to list are closing or cutting down, but let us hope that some return in the fall....

Natalies Lounge in West Philly has a positive Saturday afternoon jam session with such artists as Hank Mobley, Mildred Anderson, Don Patterson, Bootsie Barnes, Johnny Coles, Len Bailey, Betty Carolle, Johnny Royall, Bob Brown, Jimmy Turner and others joining Sonny Miller each week. 40th and Market, right at the subway and 3 PM is starting time (it goes on and on into the night).

The 3800 Lounge at 38th and Lancaster

JULIUS HEMPHILL (photograph by Cecco Maino)



has had Saturday night jazz for years now and Wilmington's Alfie Moss sings there with the Groove Pocket Quintet. This is a warm room that reflects the family atmosphere of congenial Thom Martin and his wife Pat.... Studio 42 at the Hickory Lounge offers Bill Lewis and Billy Carr of the Long March Jazz Center.

Drummer Johnny Williams has been featuring Charles Bowen sax and Joe Johnson organ at Gerts Lounge 1437 South Street (near Broad Street) four nights a week, with a big jam session every Monday night.... Groove Holmes played there not so long ago and it is said he'll be back in Philly in late July or early August.

Drummer Donald Bailey is playing harmonica these days and we heard him sitting in at the Pyramid Club in North Philly (the old Point Bar). We hadn't been here since the late forties when Bass Ashford, Sonny Henderson and other North Philly legends roamed the Columbia Avenue and Ridge Avenue Clubs of that time. The room has been redone very nicely and Evelyn Simms, Bootsie Barnes, Eddie Greene, Tyrone Brown and Duck Scott (Shirley's drumming son) were doing a fine job the Monday evening that we stopped in.

Philly's 300th birthday includes Jazz Concerts for the public. We are happy with the choice of artists Buddy Rich, Peggy Lee, Woody Shaw, Dexter Gordon, Betty Carter and a host of others. Though, I'm not thrilled to see a "white ones over here (Academy of Music) and black ones over there" (Art Museum lawn) presentation. Has grant money gone to promoters who are prone to public manipulation and not sensitive to the music? We get that feeling....

Kool Festival events have been well covered elsewhere and I would only be risking redundancy by delving into this week long visit of the touring Jazz Monster caravan. I will state that Penns Landing (the site of the opening, free concert) is not a good place for listening. The nearby river breezes and noises from the highway traffic eat up musical sounds with a constantly high background noise level.

Hey. Was I surprised and pleased to see a photo of Count Basie that I took years ago, in the last issue of *Coda*. It was taken at LaSalle College and it seemed to be my day for taking pictures. A photo of Al Grey at an Eagles

football game halftime went into *down beat*, another of Al marching at the head of the Eagles band went into the Just Jazz Club as one of the murals and a lot of good shots were taken at the Basie concert that night. I remember there was one of Marshall Royal that I really liked....
— Fred Miles

LOS ANGELES — Well, Art Pepper died June 15th, he had had a cerebral hemorrhage on the 9th. It is a great loss to the jazz world. The last time I saw him was after the Ed Blackwell concert downtown at the Biltmore Hotel, which was actually performance poet Jana Haimsohn's gig where she used Ed and Mal Waldron who were marvelous. Afterwards talking around heard a rumour that Lee Konitz might be sitting in with Art up at Donte's. So without dinner even yet we jammed up to North Hollywood and sure enough! Pepper wasn't in an inter-active way this Friday night, having consorted with Bacchus earlier, but man was he searing — going for it! The chips were down and the only way out was to play the night thru. Konitz didn't really have a chance to get anything off the ground. In the quartet were Mike Lang, piano; Bob Magnusson, bass; and John Dentz, drums. Talking with Art the next evening there, January 16th, he remarked that, "Man, last night was a nightmare." We laughed knowing what he was talking about. Sure am going to miss his playing; he made everything real; made you remember why jazz is so great.

Mondays in May and June guitarist John Collins brought a quartet into Donte's consisting of Gildo Mahones, piano; John Heard (sub John B. Williams), bass; and Dick Berk, drums. And on the following Tuesdays during those months was the Dick Berk Jazz Adoption Agency blowing hard bop. These young cats can play: Keith Saunders, piano; Jim Sealy, trumpet; Steve Rosenbloom, alto sax; Andy Martin, trombone; Scott Collie or Bob Wackerman, bass; John Nagourney, vibes; and paterfamilias Dick Berk on drums.

Noah Young's new Quartet, "The Ark," had its debut at Claremont College's Smudge Pot April 16th. Playing a real tightened up and power-packed free melodic music in incidental time. David Angel, saxes, clarinet, flute; Richard Davis, trumpet; Fred Stofflet, drums;

Noah Young, bass. Noah also may be found on reed player Sam Phipps's recent album "Animal Sounds."

From Nimbus Records comes another Horace Tapscott masterpiece "Live at Lobero," first of two volumes from a concert in Santa Barbara. Some of the particulars: *Lately's Solo* is a transcription of and portrait of Horace's longtime runnin' buddy trombonist Lester Robertson, being the solo Lester took on his Gerald Wilson Orchestra 1962 *Milestones* recording and "Lately" being his appellation back then, due to his tendency to be late to gigs and such. In fact when Lester made the famous *Milestones* track he had been late to the date and hadn't even warmed up yet — just got there in time to blow his solo. For the history: (Nimbus 147) "Dial B for Barbra", a Tapscott sextet assembled for the date, was recorded April 26, 1980.

I always am extolling the virtues of Rod Piazza and any blues band he ever puts together, so you know I was flipped when the rumour of a new album turned out true. Same great band he's had for the last five years but with a new name: The Mighty Flyers, album entitled "Radioactive Material" on Right Hemisphere, 1626 N. Wilcox Ave., Hollywood, CA 90028.

Ornette finally played L.A. after at least ten years hiatus. Prime Time and Leroy Jenkins solo at Westwood Playhouse February 22. I caught up with Prime Time at the Playboy Jazz Fest June 19 and they were absolutely wicked! Just smokin' right thru! Two electric guitars, two basses, two trap drummers with Coleman out front ramblin'.

Briefs: Rickey Kelly Quartet at Marla's Memory Lane with John Wood, Sonship and John Heard June 18-20; Vinny Golia and his long awaited *Compositions for Large Ensemble* at UCLA Schoenberg Hall March 14; Wayne Peet's solo piano album on Ninewinds, his debut, is one heavy-handed record for the swirlin' in; one of the trombonists who participated in the Golia Large Ensemble, Michael Pierre Vlatkovich, came out with a tasty album on Thank You Records, 1326 E. Maple St., Glendale, CA 91205; caught the great Ira Sullivan/Red Rodney Quintet at Carmelo's St. Patrick's Day: Joanne Grauer has a cassette of her new album (ready for a record company) featuring her sensitive keyboard work on Dog Lady Records, "Some Sound;" H. Ray Crawford (see interview in *Coda* No.184) lives at the YMCA, 350 N. Garey Ave., Room 29, Pomona, CA 91767; at Steinway Hall on Wilshire Blvd., Henry Kaiser, Lee Kaplan and Vinny Golia performed solo, trio and duo May 22; Quartet Music (featured on Ninewinds Records) sails — many performances around town; bassist Herbie Lewis's Quartet made up of a coterie of Pasadena friends at Cal Poly Pomona May 13 with Jack Fulks, tenor sax, Larry Koonse, guitar, and Billy Higgins, drums.

For reasons of larger perspectives the history must be recorded. As dry as the facts may seem to be I feel they paint the picture better than any conjecture can anyway.

— Mark Weber

SAN FRANCISCO — Reaganomics — or something — has so tightened the Bay Area jazz scene lately that it's getting hard for people to breathe. InterPlay, the Bay Area jazz publication begun last year, recently folded. A new club, Reflections, opened atop the Hyatt on Union Square with no less than Stan Getz, but closed in less than three months. The Jazz

MARSHALL ROYAL (photograph by Fred Miles)

Palace, opened last year as a major new club, folded even faster. In February the Keystone Korner faced imminent ruin, but has since managed to stay precariously afloat, aided by a rare benefit performance by Grover Washington and contributions from the likes of rock impresario Bill Graham.

Still, the music is occasionally able to surface, and sometimes people are even there to hear it. A recent highlight was the 16th Annual U.C. Berkeley Jazz Festival. The student programmers must have taken the heavy criticism of last year's fusion-dominated Fest seriously, for this was the strongest, widest-ranging U.C. Fest in years. Appearing at the three-day event were the Elvin Jones Jazz Machine, Benny Carter, Mark Murphy, McCoy Tyner (with vocalist Phyllis Hyman and a large ensemble including strings), Freddie Hubbard with Bobby Hutcherson and Joe Henderson, Ray Barretto with special guest Dizzy Gillespie, the Full Faith & Credit Big Band, Jean-Luc Ponty, Max Roach, Flora Purim and Airto with Joe Farrell, and Free Flight, featuring Milcho Leviev. For me the peaks of the Festival were the inspired performances by the Roach Quartet and the Hubbard group, particularly the high-spirited work of Hutcherson, but the entire event was exceptionally well planned and executed.

Another spectacular event was the two-week engagement of Oscar Peterson at the Venetian Room at the Fairmont Hotel, with Joe Pass, Niels Pedersen, and drummer Martin Drew. As great as "the 3 P's" are individually, together they are simply transcendent; this was some of the most *joyous* music I've heard in some time. A new programming policy at this "elite" room has also brought in Count Basie, Ella Fitzgerald, even the raucous blues blasts of Tina Turner. Lively up yourself!

Also far out of the ordinary was "Jazz at the Opera House" in February, featuring such leading lights as Sonny Rollins, Wynton Marsalis, Toshiko Akiyoshi, Wayne Shorter, Pat Metheny, Herbie Hancock, Bobby Hutcherson, Jaco Pastorius and others. The concert was recorded by CBS and should be on the market shortly.

Performers at the Great American Music Hall have included Mose Allison, Alive!, Jim Hall, Emily Remler, Bobby McFerrin, a rare SF club appearance by B.B. King, Ornette Coleman with his Prime Time band (twice), the first SF appearance by Anthony Davis (with James Newton and Abdul Wadud), the Leroy Jenkins Mixed Quintet, and the big bands of Maynard Ferguson, Woody Herman, Count Basie, and Buddy Rich.

Appearing at the Bach Dancing and Dynamite Society in Half Moon Bay — one of the most intriguing jazz clubs in the country — were Oliver Lake, the 10-piece Jazz Ensemble organized by new arrival to the Bay Area Chuck Israels, Tania Maria, Red Norvo and Tal Farlow, Jackie & Roy, Bob Dorough, and Joanne Brackeen opposite the legendary Art Hodes.

Keystone Korner has hosted Old & New Dreams, the Art Blakey group with Wynton and Branford Marsalis (filling the house and shaking the rafters for two full weeks), Red Rodney-Ira Sullivan, Freddie Hubbard, Woody Shaw, Dexter Gordon, McCoy Tyner, Tito Puente, a rare, exciting appearance by James Moody (will someone *record* this guy?), Johnny Griffin, Jackie McLean, and many, many others.

— J. N. Thomas

Washington's established institutions offered fresh alternatives, and alternative institutions became more established.

For instance, the pioneering jazz radio station in Washington, WPFW-FM (89.3) celebrated its fifth birthday. The party was a forum for a number of Washington's world class musicians whose recognition has not equalled their talent. Either the opportunity has not come for them or they haven't been able to seek it. A good example is tenor saxophonist Buck Hill, a family man whose service to the Post Office is measured in decades. Buck has been performing more the last several years, and with a contract with SteepleChase Records, is being heard beyond Washington. That's good for anyone who likes a rich tenor sound coming out of the Hawkins-Young-Webster generation, that's rhythmically coming out of Parker-Gillespie. Buck performed a number of his own originals with the BW (Baltimore-Washington) Three of Marc Cohen (piano), Tommy Cecil (bass) and Hugh Walker (drums), a tight trio that Buck obviously likes playing with.

Buck is not our only treasure. Vocalist Ronnie Wells sang with her vibrant yet smooth and unrestrained voice. Community worker/bandleader/bassist Nap Turner, as always, sang the blues. Pianist/vocalist Shirley Horn offered her sensitive, simple and effective tunes. She, like Buck Hill, is also recording for SteepleChase. It's good to see trumpeter Webster Young back on the scene. Web recorded with Jackie McLean and John Coltrane in the fifties. With a group of young musicians, he attempted nothing less than a tribute to Thelonious Monk. It all held together pretty well except for the difficult *Monk's Mood*.

Mr. Y's is a nice club that has been a consistent home for the Washington musicians in the precarious "club" environment. This spring, Mr. Y's started out with a festival presenting musicians from the Eastern Corridor of New York, Philadelphia, Wilmington and Baltimore. A representative jam I caught was among drummer J.R. Mitchell (formerly Philadelphia, now New York), bassist Keter Betts (Washington), pianist Gerald Price (Philadelphia) and trumpeter Malachi Thompson (New York). Their common ground: the blues.

District Curators, a non-profit organization, continued to present the best contemporary players. Billy Harper's hard-edged tenor was heard with his young group of Washingtonians Wallace Roney (trumpet), Armen Donelian (piano), another Washingtonian Clarence Seay (bass) and Newman Baker (drums). Although a young group, their inexperience was offset by enthusiasm and a familiarity with Billy Harper's complex tunes, as this was a working group. District Curators also presented one of the best twin-bills I've heard: The John Carter/Bobby Bradford Quartet and the New York Hot Trumpet Repertory Company (or Trumpet Choir). John Carter (exclusively on clarinet), Bobby Bradford (trumpet), Roberto Miranda (bass) and William Jeffries (drums) showed they really have something going on the West Coast. Their music strikes me as a continuation of Ornette Coleman's work in Los Angeles, free group improvisation, with an advanced sense of form and clarity. The Trumpet Choir of Lester Bowie, Olu Dara, Stanton Davis, Malachi Thompson and Wynton Marsalis showed great potential. Their repertoire ran from open improvisations to Booker Little tunes (*We Speak and Looking Ahead*) to *When The Saints Go Marching In*. The Trumpet Choir needs some

A distinctive new series from Hat Hat Records Ltd., manufactured in the U.S.A. Uncompromising quality and creative excellence in the tradition of fine art. More than just a record... a documentation!

ALBERT AYLER
Lörrach/Paris 1966
hat MUSICS # 3500

ALAIN MONNIER
Tribulat
hat MUSICS # 3505

EDUARDO M. KOHAN/
CIRCO DEL ARCA
Dies Irae
hat MUSICS # 3507

Write to:
hat Hut Information, Box 127, West Park,
NY 12493/USA, for a free catalogue
and ordering information for all hat Hut
releases.

more work.

The Smithsonian Institution celebrated their tenth year of excellent jazz concerts with a weekend of music: Max Roach's Quartet Friday night and films from the David Chertok collection on Saturday afternoon. Old and New Dreams on Saturday night fulfilled the promise of their name. Dewey Redman's beautiful tone, with Blackwell back into good health and strong again, with Charlie Haden finding sounds on his bass I've never heard before, and Don Cherry's understated trumpet, especially precious on the closing *The Blessing*. Sunday afternoon brought three highly sophisticated pianists: Jaki Byard playing solo, and Hank Jones and John Lewis playing beautifully in duet, each giving the other plenty of space and support, a model for duo playing. Sam Rivers had a chance for his 12-piece big band to perform Sunday evening. An extension of Sam's music, dense and angular, with an emphasis on ensemble playing rather than soloing.

One that I missed: the entire Columbia Records roster was presented in a benefit for the Urban Coalition. The set that everyone has been telling me about was a trio of Arthur Blythe, Ornette Coleman and McCoy Tyner.

All in all, a good period for the music. Audiences have been large and enthusiastic. The music has regained a cutting edge that responds to these difficult times.

One last note: Hamiet Bluiett (baritone sax) tore up d.c. space with Olu Dara (trumpet), Bob Neloms (piano), Fred Hopkins (bass) and Michael Carvin (drums). As the last note sounded, the summer solstice was upon us. What a spring this has been in Washington. — Ken Steiner

WASHINGTON — What a spring this has been in Washington. The music has bloomed as

KOOL JAZZ - Washington

The Kennedy Center, Washington, D.C.

Washington was the first stop for this summer's traveling Kool Jazz Festival, and for anyone wealthy enough to afford \$80 in tickets, or lucky enough to get press passes, it was the event of the season. The music was orthodox enough for purists — there were no dubious popsters on the bill as there were at other stops on the tour — and heterogeneous enough to win approval from the catholic-minded. The enormous Kennedy Center may be the ideal place for such a gathering. On May 30, concerts ran all day in all four theatres and on three foyer stages simultaneously, which necessitated a lot of mad scurrying from hall to hall in a futile attempt to hear everything (one ticket admitted the bearer to any show during each of the two five-hour sessions; the tariff was \$27.50 per session). There wasn't much to grouse about, though last-minute cancellations were unsettling. Many people had purchased tickets to see Ornette's Prime Time, and couldn't obtain refunds. And there was no cross-pollination; no players I heard about availed themselves of opportunities to sit in with other groups.

Small matter, for the music was of consistently high quality, and in mind-numbing quantity. Seeing 25 acts in 30 hours can fry the brain.

At the warm-up, dress-up concert on Saturday, the 29th — the eve of Benny Goodman's 73rd birthday — the swing king brought in his fine eight-piece big band in miniature. On *Swing, Swing, Swing*, trumpeter Warren Vache combined modern squeals with ancient growls — a daring idea, considering the obvious conservatism of the audience. Tenorist and marvellous balladeer Harold Ashby effortlessly synthesized Hawk and Pres, who once seemed so far apart.

Sunday, the most interesting group was Leroy Jenkins's Mixed Quintet, with John Clark's boozy, bluesy, trombone-like French horn, Marty Ehrlich's bass clarinet, flutist Stan Strickland and clarinetist J.D. Parran. Chamber ensembles are of course all the rage in new jazz, and violinist Jenkins is one of the best:

rich, scored passages and bright, burning high harmonies predominate. Jenkins has appropriated academic strategies and modern classical forms, but the group's collective time is so strong, even with five rhythms going at once, the band still swings.

They were followed by what could have been called the World Substitute Quartet, with Henry Threadgill and John Purcell subbing for the World Sax Quartet's David Murray and the ailing Julius Hemphill. The WSQ lost a little in the solo department — Threadgill doesn't have anything close to Murray's power — but the ensemble harmonies and charts still bore the Hemphill stamp. Hamiet Bluiett stole the show with his rhino calls and bottoming blues.

The biggest surprises were the superb playing of two musicians who must wish they had a dollar for every time they've been accused of selling out: two-fisted Herbie Hancock, who's never sounded better than he did backing boyish Dizzy Gillespie and the mature Wynton Marsalis; and the forceful, clear and accurate trumpeter and flugelhornist Freddie Hubbard, who was prodded by the tidal wave of Ron Carter, McCoy Tyner and Elvin Jones. Even the best Coltrane LPs don't do justice to the power McCoy and Elvin generate live. Miles Davis's band was okay, tighter and better sounding than last summer, but they still don't deserve the curiously persistent hype they get in some circles. But once hype builds momentum it's hard to stop.

Art Pepper died two weeks after his Kool appearance. I'd seen him three times in the last three years, and each time his alto bop had an increasingly agitated, almost free edge to it, that was nonetheless focussed and perfectly controlled — an element of his playing most always overlooked. On this night as always, he looked terribly pasty, and his speech was halting and fragmentary, but when he raised his alto to his lips, every trace of awkwardness vanished.

For those who couldn't afford tickets, there were free attractions in the foyers; upstairs, several local musicians led bands, including the hard-driving hard-bop tenorist and part-time rocker Ron Holloway. Downstairs for free, one could hear a gaggle of solo pianists, the Savoy Sultans, Dick Hyman's great Classic Jazz Band, a repository for the early jazz gene pool (Doc Cheatham, Vic Dickenson, Major Holley, Connie Kay and Kenny Davern were the other players), and Jay McShann (with George Duvivier and Oliver Jackson), who'd call a key, set a tempo, and romp all over the blues, smacking his piano so hard he rocked the makeshift bandstand.

Hearing so much music so close together was a synergistic experience; the whole surpassed the parts. One could, for example, conduct a mini-survey of the vibes, hearing Red Norvo upstairs, running down to catch Gary Burton — who's developed into a visceral, major improviser — and then racing to the other end of the building to catch Milt Jackson with an uncharacteristically energetic MJQ.

It was all very exhausting. At evening's end, while Hubbard and company were blasting in the opera house, Art Hodes's very satisfying solo piano set reached back to the roots of all this music: he played a spiritual in parade rhythm, a Jelly Roll Morton rag, a King Oliver blues, and trad standards. None of it sounded musty. It was a peaceful, restorative set: a quiet coda to a wonderfully rich day.

— Kevin Whitehead

ILLINOIS JACQUET

Illinois Jacquet's All-American Quartet
The Canteen, London, England, June 10, 1982

Illinois Jacquet, tenor sax, bassoon; Richie Wyands, piano; Slam Stewart, bass, vocal; George "Dude" Brown, drums.

Jacquet is no stranger to European audiences: he's a favourite for Festivals and often heads up big bands or specially selected combos to tour our summer circuit. However, opportunities to hear him in a club setting, working with his regular group are much rarer — his last extended club engagement in London, at Ronnie Scott's, was in 1976.

This time, he spent three weeks of June at The Canteen, London's newest jazz nightclub and a venue largely dedicated to the jump and jive music of the forties. To give you an idea of the Canteen's range, Jacquet's season came between the first ever visit here by the seldom heard tenorist Allen Eager and an exclusive engagement by Esther Phillips, one-time child prodigy of R&B. So, it's a jazz and blues joint, cheerfully decorated, with a good menu and producing an atmosphere somewhat akin, I imagine, to that of New York's 52nd Street clubs in their heyday. Certainly, the advent of The Canteen has done a lot to ginger up the local scene and the booker there, K. C. Sulkin, is making some nifty moves. Earlier this year, he brought Flip Phillips to London for the first time in nearly thirty years and shortly, he's presenting trumpeter Howard McGhee.

Now back to Illinois: three long and strong sets per night from the tenor master, albeit with some indications that the fire of earlier years is banking down a little, the solos shorter than hitherto. Still, on medium and slower tempos this allows for a more contemplative approach as Jacquet lets his wonderfully resonant tone explore the inner reaches of a melody. Of course, when the time moves up a notch, he'll add a harder edge, extending the line and then falling away to climactic riffs which always punch their weight.

Robbins Nest from the second set came nearest to the best of present day I.J. with his full, surging sound linked to splendid creativity, the phrases almost violent in their expressive intensity. Throughout, the expert and often probing bebop piano offered by Wyands suggested a musician worth prolonged scrutiny and deserving of more exposure. He thoroughly understands swing era conventions but remains attractively individual in his attention to harmonic detail. Each of Wyands's solos, and intros, repaid concentrated attention. Drummer Brown, from Washington, is a veteran (in his youth he worked briefly with the ageing Jelly Roll Morton) and has a no-nonsense attitude to swing, informed by experience *and* enthusiasm. His accents gave length and breadth to the ensembles and he has the mainstreamer's ability to adjust to the soloist's needs and come up with ace responses. As for the invariably dignified Leroy "Slam" Stewart, well this past and present master was simply superb: nonchalant in support, his poised bass lines ensured a supple cohesion to the quartet's every move. Then there's his unison humming/bowed bass routine, probably the longest-running gimmick in jazz but still fresh — at least some of the

ILLINOIS JACQUET (photograph by Jorgen Bo)



time — and given its manic rein on *Play Fiddle Play*, complete with vocalese and an ascending motif that threatened to disappear forever into the ether.

Other highlights included a moving *Blue and Sentimental*, recalling Herschel Evans, Jacquet's early mentor, and his *Louisiana Blues* where the blowtorch tone and urgent riffs set the seal on a night of resolutely unmannered jazz, entertaining certainly but never commonplace. This quartet should be recorded.

— Peter Vacher

GERMANY

Workshop Freie Musik 1982, Berlin

Some critics reproach the Free Music Production (FMP), organizer of the Workshop Freie Musik, with purism. It ignores trend-setters like jazz-rock and free-funk or no wave. The FMP people are convinced that nobody will talk any more about this music in two years and their 'house' musicians haven't so far found anything in it worth integrating into their music. This year's workshop proved that FMP does not need to be diffused and to grab at elements of the latest fashion, but that it is fresh enough to deepen and to develop its own way of playing.

A good example is the Workshop de Lyon, which was invited for the first time and immediately filled the audience with enthusiasm. The collective is "a la recherche d'un folklore imaginaire" (that's the name of its own record company, ARFI), and once they find this imaginary folklore, they intelligently convert it together with elements from 'cool and swing into humorous, invigorating compositions played with boisterous joy and virtuosity. You should keep their names in mind, since they also play in other bands: Jean Bolcato, bass; Maurice Merle, soprano, alto; Christian Rollet, drums; Louis Sclavis, soprano, bass clarinet.

The Heinz Becker Group (GDR) rambles as well on the track of a new folklore. The musical material is worked up, exhausted and formed much more systematically than in western jazz, where the material remains often just a starting point for a roving more or less at will. The Heinz Becker Group once again proved that jazz from East Germany is at least of equal quality compared to West European jazz. Some of the best European musicians are living in the GDR and among the members of the Heinz Becker Group I would like to draw your special attention (besides the already well-known Becker, trumpet; Petrowsky, reeds; Gumpert, piano and Koch, bass) to the masterly Hannes Bauer, trombone; the very inventive Dietmar Diesner, reeds; the breakneck Helmüt Sachse, guitar, and the very self-willed drummer Steffen Hubner.

The most witty group was the Johnny Rondo Duo + Mike Cooper, guitar. The funny part is not Lol Coxhill (soprano), looking like Frank Zappa's bodyguard, nor his wisecracking announcements, but it lies in the music itself. They fit elements from rock and from musicals, total sob stuff, into an extremely cacophonous music. These cliches turn up totally out of place and are thoroughly taken for a ride. Maybe this is done just for fun, but certainly with the effect of an ideological critique. When David Holland (piano) played a blues with the left hand and at the same time a tango with the right hand, the people doubled up with laughter. And their interpretation of Zappa's "sofa" was

the funniest I have ever heard.

Beside it the ML DD4's music looks rather esoteric. The group members are Mark Charig, trumpet; Fred van Hove, piano; Gunter Sommer, drums, and Phil Wachsmann, violin. I regret that I couldn't come to their second concert, as I admit, it took me quite a long time to get into their music. It is music for the very moment, without any fixed forms, and the instant you think you got it, it slips away. Sort of meditative, but not at all lulling. It was difficult to figure out from which instrument the sounds came and it sometimes looked as if the musicians were tuning or repairing their instruments. In parts the music was confined to intimations like a word stuck in the throat. Expression of desolate living conditions? The audience asked perseveringly for an encore, but the exhausted musicians did not feel like giving one. Understandable!

The Peter Kowald and Maarten Altena bass duo was more reassuring. The groping for forms of expression was in the limelight. Sometimes hard, sometimes soft, sometimes ironically or witty, prosaic or lyrical. Music whose contents helps to take apart hierarchies and to show a way into a future of human dialogues.

Same thing can be said for the duos John Tchicai (alto, flute)/Andrew Cyrille (drums) and Peter Brotzmann (saxes, clarinets)/Cyrille. Most interesting was the contrast between Cyrille's dense drumming and Tchicai's very cautious and nearly skeletal playing, and the long frugal recitative he opened the concert with, in comparison to Cyrille's next day's partner Brotzmann, whose improvisations cascade into the room. They were both in excellent form, obviously enjoyed playing together and could hardly stop. They gave three concerts on three successive evenings and managed to keep the audience in suspense all the time. I was fascinated by Cyrille's strongly-structured solos: repetitions with minimal changes, increasing complexity of rhythm, integrating more and more drums. I was most thrilled when he changed to an utmost economy of means, creating breathtaking rhythms with just a hoot-er and a rattle.

The five days' workshop showed that black music hasn't lost its humor and that white music is successful in reactivating its own cultural traditions.

— Ellen Brandt

CLARK TERRY QUINTET

North-East Polytechnic, London

Clark Terry, trumpet, flugelhorn; Chris Woods, alto saxophone, flute; Charles Fox, piano; Marcus McLaren, bass; Charlie Braughan, drums.

Visits by Clark Terry to Britain are rare enough. Offhand, I can recall two short tours, stopovers really, by the big band that he occasionally leads. Aside from the odd solo appearance, that's all we have seen of Terry recently.

So a lineup of dates by his regular quintet promised pleasure in store and a chance to assess the current playing form of Terry and his cohorts, notably the excellent saxophonist Chris Woods.

Circumstances not unconnected with traffic flow made Terry late and a trifle cross. Whether this factor heightened his determination I can only guess but it instantly became apparent

THE LARGEST SELLING JAZZ BOOK EVER! Over a million copies sold!

THE JAZZ BOOK: FROM RAGTIME TO FUSION AND BEYOND by Joachim E. Berendt

A sparkling new edition of the book that has become the guide to jazz, in America and throughout the world.

1400 jazz artists discussed and appreciated

• STYLES — Ragtime, Dixieland, Swing, Bebop, Salsa, Fusion, Afro-Cuban • ELEMENTS OF JAZZ • INSTRUMENTS • VOCALISTS • BIG BANDS • COMBOS

—with a new discography by Dan Morgenstern



Hardcover
\$18.95

Paperback
\$9.95

Available at your local bookstore or from the publisher

LAWRENCE HILL & CO.

520 Riverside Ave. • Westport, CT 06880

DAVID EYGES/CROSSROADS



with BYARD LANCASTER & SUNNY MURRAY

Music unlimited

DAVID EYGES
"CROSSROADS"

Music Unlimited MU 7432

David Eyges (cello), Byard Lancaster (alto, soprano saxophones, flute, piccolo), Sunny Murray (drums).

"The trio sounds wonderful, full and clear."

— Michael Ullman

Distributed in the U.S. by New Music Distribution Service - Rick Ballard Imports - Old Fogey Distribution Company.

Available for \$7.00 postpaid from Music Unlimited, 310 Riverside Drive, New York, N.Y. 10025 U.S.A.



LEO RECORDS
130 Twyford Rd, West Harrow
Middlesex, England



THE LATEST ON LEO RECORDS

LEO LR 107

SERGEY KURYOKHIN

"The Ways Of Freedom"

Sergey Kuryokhin (solo piano)

LEO LR 106

GANELIN/TARASOV/CHEKASIN

"Live in Moscow & West Berlin"

1978/1980 performances by the USSR's famous
"free-jazz" trio.

LEO LR 105

KESHAVAN MASLAK

"Loved By Millions"

Keshavan Maslak (reeds), John Lindberg (bass)
& Sunny Murray (drums).

LEO LR 104

JOHN LINDBERG

"Comin' & Goin'"

John Lindberg (solo bass)

LEO LR 103

AMINA CLAUDINE MYERS

"Salutes Bessie Smith"

Amina Claudine Myers (piano & vocals), Cecil
McBee (bass), Jimmy Lovelace (drums).

LEO LR 102

GANELIN/TARASOV/CHEKASIN

"Live in East Germany 1978"

LEO LR 101

KESHAVAN MASLAK

"Humanplexity"

Keshavan Maslak (reeds), Misha Mengelberg
(piano), Han Bennink (percussion).

LEO LR 100

AMINA CLAUDINE MYERS

"Song For Mother E"

Amina Claudine Myers (piano & vocals) with
Pheeroan Ak Laff (drums).

DISTRIBUTED IN THE USA BY:

**NMDS - 500 Broadway - 4th Floor - New York -
N.Y. 10012**

**RICK BALLARD IMPORTS - P.O. Box 5063 -
Berkeley - California 94705.**

that he was out to excel. Earlier, a pick-up group of local musicians had kept things ticking over but Terry's men quickly moved the emotional temperature from mild to hot. Their first was an original by Woods, announced as *Somebody Done Stole My Blues* (a reference to some unpunished plagiarism), taken fast, with Terry on flugelhorn, his bubbling line and splendid creativity very much intact. Woods himself was similarly incisive, the alto coming on like updated Parker, impassioned yet resolutely coherent. The rhythm section hit their night-long groove paced by McLauren's full-toned bass and powered by Braughan's hell-for-leather drums. Both these men are young but their devotion to swing never wavered. No doubt Terry's enthusiasm is contagious: the quintet's collective spirit was a sight to see and spoke much for the trumpeter's highly professional approach to leadership.

Just An Old Manuscript came slower, with attractive voicings, the built-in swing of the melody enhanced by the excellent tempo. Bass combined with the horns in some motifs and Braughan's accents were neatly thought out too. In solo, Terry was lyrical, the smooth, buttery tone very pleasing as the phrases tumbled free. Pianist Fox was heard at some length on this one, lagging behind the beat, bop-oriented as befits a veteran of the forties scene and interpolating chunky block chords for emphasis. He's another unsung hero, like Terry a product of the Saint Louis school and has experienced the gamut from Fate Marable to Charlie Parker.

Woods offered flute, insinuating and spirited, on *It's A Sin To Tell A Lie*, which also featured Terry's trumpet, tip-toeing vividly around the melody. Then came a set high spot — a raunchy blues by British trumpeter John McLevy, *One Foot In The Gutter*, which gave Woods his head. Soaring heatedly for several choruses, the saxophonist demonstrated that his emerging reputation is a fit outcome given the quality of his talent. Woods is among the finest of bop-minded altmen and an appropriately lively partner for Terry; here he was superb. Rewarding dynamic shifts abounded throughout this number and a brief ensemble vocal tickled the audience's attention along the way.

Terry took *Sophisticated Lady* as his solo vehicle, back on flugelhorn, wringing fresh pleasures from the familiar theme, doubling tempo for contrast before an unaccompanied break for Fox. *Somewhere Over The Rainbow*, conceived as a medium latin number, also scored as the horns paraphrased the tune and each soloist pushed its harmonic potential.

The tide of originality continued unabated with each selection made memorable through one or other aspect of Terry's bright-burning creativity. On *Blue Monk*, fittingly doleful in character, Woods preached the modern blues, strongly felt before Terry opened up with hands cupped over his mouthpiece, the sound like an old-time field cry. Then *On The Trail*, which had the admirable brassman alternating trumpet and flugelhorn in ever-shortening phrases, the speed of their deployment defeating the ear to the point where he seemed to play the two as one.

Humour informs any Terry session but the evidence of this well-received one-off gig confirms that it remains the servant of his imagination rather than its master.

Interspersed was a beautifully subtle ballad reading of *God Bless The Child* followed by *Lemon Drop*, very rapid, which included a

garrulous nonsense rap between Clark and Chris, for all the world like doorstep gossips.

Obviously, Terry does not reject entertainment values but his command of pacing, arrangement and choice of material, and organisation of resources made for uplifting and deliciously inventive music. Furthermore, his exceptional improvisational capacity seems to be at a peak — at least, that's the view of those lucky enough to have heard Terry at the Poly.

— Peter Vacher

FRANCE

5 Jours de Jazz Grenoble — March 1982

It is rumoured that the "5 Jours de Jazz" took place in the traditional way for the last time this year. The future concept seems to be outlined in the afternoon's free concerts. Serious listening was demanded from the audience, which was confronted with musicians which most of even France's dedicated followers of jazz had not known before: that's the consequence of French nationalism and (cultural) centralization. The latter is supposed to be changed by the present Socialist government.

The most provoking two were certainly Fred Frith and Phil Minton. When Frith uncovered his instruments it looked like a repair shop on his table. The drill with which Frith worked later on guitar-like pieces was not yet visible and became a real coup de theatre. Beside this cluster of tools Minton stood with nothing — but his voice. The sounds he produced were, however, as varied as Frith's. Minton is a highly qualified voice acrobat who serves well the voice's emancipation from its elementary limits. Some people in the audience stopped their ears, but many other people accepted this as real music.

Tony Oxley (drums, England), Radu Malfatti (trombone, Austria) and Uli Gumpert (piano, GDR) each produced sounds so much alienated from the normal characters of their instruments that I did not know any more by whom they were produced. I was so struck by the musical independence that I had difficulties to consider them as a group, and yet — amazingly enough — three totally autonomous components became a rounded unit. In spite of my doubts, communication was latent and became obvious during a long interplay between Malfatti and Gumpert, rudely interrupted by Oxley's furious drumming. He got no reaction, interfered again, without success, and finally he found a more sensitive way in and was willingly integrated. Someone sitting next to me took offense at the negative view of life mediated by their music, but I am sure I heard some tender overtones.

The Paul Rutherford/Tony Ruscony duo was my favourite. Rutherford's vocal techniques on trombone are phenomenal. Is it possible that I heard sort of a fugue in three voices? Two years ago he found a sporadic partner of equal quality, the Italian percussionist Ruscony. Ruscony's style is very contemporary and the enormous multiplicity of simultaneous sound levels never became overcharged. He is very inventive in using different materials like wood on fur, metal on wood, etc. Both musicians' music is extremely elaborate and swings like hell. Clearness, warmth, beauty, without any false pathos. On Rutherford's T-shirt Lenin's phrase was printed: socialism is electricity plus sovietism. Music does not illum-

inate or heat our houses, but Rutherford and Ruscony showed me once again how badly we need music.

The evening concerts opened up with Carla Bley's Big Band. I missed the (in the days of old) successful mixture of music addressed to the mind as well as the belly. I found it merely artificial; boring compositions written with a crowbar. The soloists' accompaniment was limited to laconic brass throw-ins. Strange, a big band with ten individuals having to play in step, and once in a while someone may have it one's own way. I admit there were first signs of less aligned activities, of more venturesome and less standardized compositions. But that was not enough to convince me that the audience was not buttered up. I guess I should have rather gone to the Democratic Orchestra Milano.

It was not the first time that I was disappointed by the Kenny Wheeler Quintet. Five excellent solo players: Kenny Wheeler, trumpet, flugel; John Taylor, piano (simply a genius!); Evan Parker, saxes; Jean-Francois Jenny-Clark, bass; Paul Motian, drums, were wasted on Wheeler's everyday compositions. I rather prefer the old compositions like *The Shadow of Your Smile*, *I Can't Get Started* and *Black Bird*, as they were interpreted with brains by the Rene Urtreger (piano) Quartet with Franco Ambrosetti, trumpet; Pierre Michelot, bass; Eric Durvieux, drums (replacing Aldo Romano) and guest star Sonny Stitt (tenor, alto). Vital sparks for body and soul. Old stuff — and a punk danced rock 'n roll along with it beside the stage.

Brahma is a group of three sovereign musicians: Ray Anderson, trombone; Mark Helias, bass, cello; Barry Altschul, drums. They achieved a perfect mixture of composition and improvisation. I felt the compositions acting to collect and integrate the soloists without compromising them. Beautiful music, its form rather classical, its contents rather avant-garde and very controlled, especially Altschul's frugal drumming.

The duo of Anthony Braxton (alto, soprano) and Richard Teitelbaum (synthesizer) was demanding and elaborate as usual. The saxophone playing was circled and ensnared or attacked by the synthesizer which gave impulses and comments. Teitelbaum ventured an atonality which can only be called frontier crossing. His collages and quotations are of masterly inner strife beside which Braxton's playing seems more of a piece, more balanced. Both musicians gain from their studies of classical music and fertilize jazz with it.

The Muhal Richard Abrams Quartet was the festival's cap. The music played by Abrams, piano; Baikida Carroll, trumpet, bugle; Wallace McMillan, alto, baritone, flute; Thurman Barker, drums, does not fit into any scheme, it surprised with changes from combative, feverish nervous to well-poised parts. Inexhaustible but controlled power was its strength: communication without domination. — *Ellen Brandt*

GRONINGEN JAZZMARATHON

**De Oosterpoort, Groningen, The Netherlands
Sunday, May 30, 1982**

Having booked almost all of the best of U.S. and European artists in the new music in recent years, Europe's "new jazz" festival organizers are moving on to other things. A few years ago a festival such as Groningen, and its Ger-

GLOBE UNITY ORCHESTRA (photograph by David Prentice)



man alter-ego Moers, would have consisted entirely of jazz and improvised music, and within these areas could come up with a very worthwhile festival of delights and surprises, full of a variety of musics.

However, the festival promoters, for whatever reasons, have moved on to other things, so that a "Jazzmarathon" such as Groningen now includes blues and latin music — as well as that peculiar sort of band where new music players blend "new wave" and "bebop" with "funk" and "free", to create a music so awful that it is truly "beyond category".

At any rate just being in Holland for the weekend, to play at the Bim Huis, we were only able to catch one day of Groningen, a day that fortunately held some superlative music. The first group we heard was the Michele Rosewoman Quartet: Michele Rosewoman piano, Bob Stewart tuba, Kelvyn Bell guitar, Ronnie Burrage drums. There were definitely things I enjoyed in the first part of their set: Rosewoman playing in a very fresh and articulate style, with a playfulness to her improvisations. Burrage was playing a supportive role, following the music Rosewoman presented rather than pushing it; there was a very good rapport and some fine duets between them.

However the acoustics of the not-very-large, but cavernous theatre worked against the quartet, as indeed it did with all of the bands we heard today. Bell's loud electric guitar tended to drown out the rest of the band; only on the few occasions he stopped playing did some kind of group cohesion develop. Bob Stewart, even playing amplified tuba, was inaudible; even when he soloed he was inaudible; even when I moved to different parts of the hall he was inaudible. Eventually to make themselves heard, everyone in the band played louder and louder, to no avail. Incidentally when Bob Stewart played unamplified in the 12-piece New Globe Unity Orchestra, I could hear him fine.

I am not sure why it was called The *New* Globe Unity Orchestra, as I thought its creator Alexander von Schlippenbach - piano, Paul Lovens - drums, Kenny Wheeler - trumpet, Albert Mangelsdorff - trombone, Even Parker and Gerd Dudek - reeds — had been with the group since its inception; that Gunter Christmann and Bob Stewart had been with it a long time; and

that it has always had other personnel coming and going over the years, in the present edition being Alan Silva-bass, Ludwig Petrowsky - reeds, George Lewis - trombone and Toshinori Kondo - trumpet. Acoustically this was the day's great success, as only the piano and bass were amplified, with two microphones for the horn soloists of the moment. Musically too: the group was able to balance its sound internally, and produced the best large-group free improvisation I have ever heard: highly controlled and full of drama, with strong individual solo statements.

I had heard David Murray at the 100 Club in London the previous week, where leading a trio with Johnny Dyani bass and Steve McCall drums he had been somewhat eclipsed as a horn soloist by the opening trio of Paul Rutherford trombone (with Paul Rodgers bass and Nigel Morris drums) whose beautiful tone, fluidity and lyricism seemed the very essence of "jazz" improvisation. In contrast, Murray is not an emotionally subtle player; he invariably depended on r&b screeching and honking in his solos — even on ballads, as if the crowd-pleasing emotionalism these techniques imply was more important than the feeling of a piece, or nuances of personal statement.

On the other hand no one can accuse Murray of being utterly without taste: as his London rhythm section proved, he always goes for the most superb musicians available. The David Murray Octet at Groningen consisted of Billy Higgins - drums, Wilbur Morris - bass, Don Pullen - piano, George Lewis - trombone, Butch Morris - cornet, Bobby Bradford - trumpet and John Carter - alto saxophone and clarinet. Also as an instrumentalist Murray has a power which many tenor saxophonists never achieve; he can always be *heard* in his bands, a considerable asset especially in the cluttered acoustics of the theatre at Groningen. As we have space limitations with *Coda*, especially this issue, I will only say that it was good to hear him and once again hear such wonderful instrumentalists as Don Pullen and George Lewis; to be introduced to the playing of Butch Morris and Wilbur Morris, and the strength of Bobby Bradford on trumpet, the brilliance of John Carter (who only played alto on the heads) on clarinet, and the drumming of Billy Higgins, whose playing can best be described as pure joy. — *David Lee*

LITHUANIA — This year in Lithuania should honestly be called The Year Of Jazz Revival. The old dream of jazzmen and fans came true and after a long struggle and preparation two jazzclubs were established: in the capital of our country, Vilnius, and in the next big city, Kaunas. Kaunas' club, headed by R. Grabstas is more like a society, with occasional chances to use the Trade Unions Hall for concerts and workshops. The gala opening took place in January in three concerts where three jazz groups from Kaunas, two from Vilnius and one from Tallinn and Witebsk performed for the overcrowded hall almost all kinds of jazz — from ragtime to free and electronic music.

In Vilnius the environment is closer to the conception of a "jazz club": the fashionable cafe Neringa, right downtown. Neringa's home band is the quartet led by Petras Wyshniauskas (saxophone, piano), V. Labutis (saxophone, piano), L. Shinkarenko (electric bass) and G. Laurinavitchus (drums). Both reedmen are studying at the Lithuanian State Conservatory under Vladimir Chekasin. The repertoire of the Wyshniauskas Quartet is mostly bebop and mainstream but they also try to explore more free forms. It's worth pointing out that every capable professional and/or amateur jazz musician is permitted to join this house band on stage, so every show becomes a jam session where new ideas and new promising talents can find their way. There is also the possibility of booking musicians from other places.

One of the brightest moments so far at Neringa was a solo piano performance by V. Chekasin — one of the best Soviet saxophonists and member of the famous Ganelin trio (their second lp on British Leo is already issued, and the third lp on Soviet Melodiya is in print).

Neringa is the only jazz club in the USSR that is open every night. Of course not all its financial and other problems are solved, but the first two months proved that both musicians and audience are eager to keep this beginning alive.

Another important event this year was the Second Birshthonas Jazz Festival, which was sponsored by the Ministry of Culture and this small Lithuanian forest resort's City Council. This year's festival (March 26-28) attracted jazzfans from all Baltic republics, Byelorussia, Moscow, Leningrad, Kiev. The number of tickets sold (3,500) was a little more than the population of Birshthonas itself.

The opening concert started with the Dixieland Band of the Klaipda Conservatory, led by P. Narushis. The highlight of the first day, and indeed of the festival, was the performance of the P. Wyshniauskas Quartet. Listeners were attracted not only by the virtuosity of Labutis and Wyshniauskas (at one point they played four saxophones) and by their creative imagination but also by the compositional mastery, feeling for form and real jazz drive of the band.

The next interesting concert was by the V. Chekasin Sextet, who performed a long composition based on Lithuanian folk songs. He then conducted the Lithuanian State Conservatory Jazz Orchestra which was enlarged by the P. Wyshniauskas Quartet and pianist Oleg Molokoyedov.

The festival's most interesting discovery was a young singer from Kaunas, Marina Granovskaya, who performed as a member of pianist Kestutis Lushas' ensemble. She is a professional

pianist herself and her innate musicality, range, knowledge and ability to sing jazz classics enable us to announce her as a new and mature jazz star.

Also in the festival were the R. Grabstas Trio from Kaunas, pianist G. Yanushkevitchius and the S. Shyautchiulis Quartet from Klaipda.

The only guests were the R. Raubishko (saxophone) Trio from Riga. Raubishko was teacher to many jazzmen in Latvia and for 26 years has worked to make jazz popular and alive in his country. The most interesting part of their rich program was the solo bass interpretation of the second part of J.S. Bach's *Suite No. 2 For Cello*. It was a real masterpiece by one of the best Soviet bassists, I. Galeniaks. It's a shame that we have no such bass players in Lithuania.

The contest winners at Birshthonas '82 will be recorded in a studio and after some time (I hope no more than a year) we might listen to their music on one of the still-too-rare Soviet jazz lps.

— Jonas Ziburkus



BERNE JAZZ FESTIVAL

**Seventh International Jazz Festival
Berne, Switzerland - May 1982**

In their separate ways Dorothy Donegan and Betty Carter completely dominated this year's festival. They represented the opposite extremes of the art and entertainment which make up jazz music.

Dorothy Donegan's extraordinary gifts have been totally channeled into turning her every performance into a triumphant circus act. She alternatively beguiles and pounds the audience into delirious submission with her pastiche of jazz styles and ideas. Everything she does is carried to excess and Don Thompson was right when he described her as the Mohammed Ali of the piano. She plays with the power of a heavyweight — and the audience loved it.

Betty Carter, on the other hand, gave a compelling performance which extended the

dimensions of the popular song beyond the boundaries familiar to most people. Her artistry is astounding and the totality of her commitment as a performer can hold you spellbound if you sense the scope of her artistry. Unfortunately, for many listeners, Betty Carter's skills are beyond the boundaries of their listening horizons. Betty Carter's performance at Berne was extraordinary. She completely reworked such outstanding songs as *What's New* into new frameworks in the manner born to a great jazz performer. And that is where Betty Carter's genius lies. She is the most compelling vocalist performing today. Essential to the success of her performance was the contribution of her supporting musicians who followed every nuance of her delivery with imagination. The solo contributions of pianist Kenneth Moss, bassist Curtis Lundy and drummer Lewis Nash gave an added dimension to the totality of the entire performance with Curtis Lundy's bass playing the most exciting feature of the entire festival.

The key to the success of the Berne Festival is the continuing loyalty of the audience for those musicians they have grown to love and respect. Consequently many musicians return on an annual basis to be appreciated for their ongoing abilities as performers. It is the skill of the festival planners to present these musicians in slightly different settings so that, each year, it seems as if something fresh is being offered. The reality is that the deck is merely reshuffled a little. But then the audience would not have it any other way.

The bane of most festivals is the ad hoc assembly of "Jazz Giants" on stage who, in some cases, may barely know each other but are expected to perform in a coherent and stimulating fashion. Some of these problems arose a year ago at Berne but this year they were neatly avoided. Wild Bill Davison, Wallace Davenport, Jay McShann/Ralph Sutton and the Concord and Sackville All Stars were all, in their different ways, organized ensembles who presented the best of their repertoires in a pleasing manner.

The Sackville and Concord bands framed the histrionics of Dorothy Donegan on Thursday night. The Sackville group chose to swing hard with Buddy Tate, Jim Galloway and Dick Wellstood sharing the solo honours on such tunes as *Russian Lullaby*, *Saturday Night Function* and *On Green Dolphin Street* before erupting on an extended version of *Jumping at The Woodside* where Terry Clarke and Don Thompson got an opportunity to show their solo skills. But the key to their success was the intensity of the group sound.

This contrasted nicely with the lighter touch of the Concord band. Al Cohn was the outstanding soloist and his arranging touch could be felt in such numbers as *Soft Winds* and *Apple Honey*. Many people had hoped for more solo space from Dave McKenna but he concentrated instead on his role as the band's pianist. Scott Hamilton, Warren Vache and Cal Collins were all showcased in solo features.

Wild Bill Davison and Wallace Davenport offered widely different interpretations of the traditional jazz repertoire in the Saturday night program which is always a showcase for this facet of jazz music. Bill's band suffered from the leader's lack of sparkle at the big concert so it was surprising to find the same band in spectacular form ten hours later at the Sunday morning session in the Kornhauskeller. Trombonist Bill Allred's fluid trombone stylings

(based on the resource material provided by such people as Jack Teagarden and Lou McGarity) were most impressive and the leader's chops were in fine shape.

The intriguing stylistic divergence between Ralph Sutton and Jay McShann seems to stimulate them both and their Saturday set was all too brief. Milt Hinton and Gus Johnson provided the rock-solid support their music demands.

Ella Fitzgerald's cancellation necessitated the move of Dizzy Gillespie to the Gala Night on Sunday which is usually reserved for a performance by a jazz artist who has successfully become an international celebrity with the general public. Dizzy has never quite reached that level and the festival flew in John Faddis and Horace Parlan as last minute additions to bolster the program. They could just as easily have saved their money. Dizzy was unprepared to adjust his routines to accommodate his guests and persisted in letting his guitarist and bass-guitarist (who must have the worst sound of any musician playing internationally) receive what was left of the spotlight after he had finished. The performance was as numbingly routine as those at Ontario Place and Montreal last summer. Faddis hardly played and the tastiest moment of the whole evening was Horace Parlan's solo on *Gee Baby Ain't I Good To You* .

Clark Terry filled the Friday night spot vacated by Dizzy with an engaging quintet which featured the stylised alto of Chris Woods, in a program of standards and originals which were presented with Terry's usual warmth and humour.

The festival had opened with its traditional blues night — one of the highlights for local listeners. Johnny Shines and Robert Lockwood Jr between them can barely touch the outer limits of the complexities of Robert Johnson's repertoire but they are among the few survivors of this style of music making and it is important for people to be able to hear (and see) them perform. Most of the concert was taken up with an array of younger (and lesser known) blues practitioners from Chicago who took it in turns to do their thing in front of a house band known as the Chicago Blues Giants. Lonnie Brooks, Eddie Shaw, Lefty Dizz and Melvin Taylor all demonstrated their debt to B. B. King in one way or another.

The Berne Festival is much more than the concerts at the Kursaal — the week long event offers a variety of daytime promotional concerts in the city squares and there were performances by the Sackville All Stars (who were also resident each night at Jaylins, the luxurious night club at the Schweitzerhof Hotel), Wild Bill Davison's band and a delightful session by Al Cohn with pianist Fred Hunt, bassist Isla Eckinger and drummer Butch Miles. The Sunday afternoon gospel concert is another unusual highlight and this year it was the turn of the Legendary Davis Sisters to demonstrate the special qualities which make black gospel music so compelling and so much a part of the wider world of jazz music.

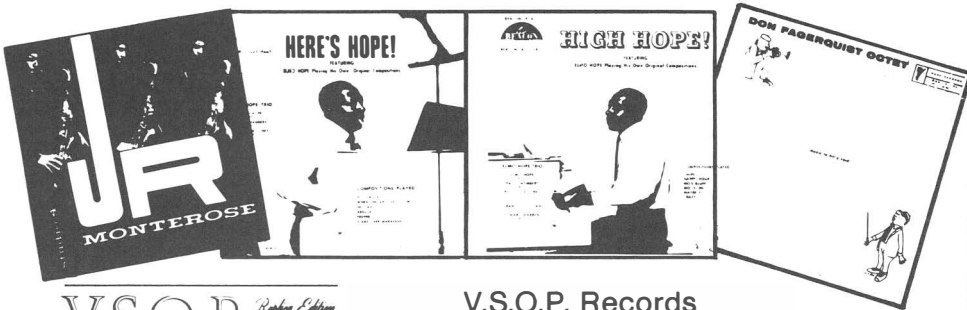
Berne, through the musicians it presents, is truly an international event but essentially it is an annual opportunity for the people of Berne to renew their contact with the world of jazz and the musicians who create it. — *John Norris*

interview with me that came out in issue 183. But memory is like rashomon. Today I got a call from Los Angeles. It was my old friend Buell Neidlinger. He is a reader of *Coda*; in fact his recent album is advertised on page 3 of issue 183. Regarding what I said in the interview relating to Buell's recording date for Candid Records way back in the early '60's... Peter Danson asks: "How did Clark Terry get on that date?" I reply: "I guess Buell just asked him..." Apparently this is only partial truth, for as Buell pointed out on the phone today, the original trumpeter for the session was Mr. Donald Cherry. However, because of a prior commitment to Mr. Ornette Coleman Mr. Cherry was forced to back out after a couple of rehearsals. Mr. Nat Hentoff, producer of the session, then instructed Buell to call Clark Terry and offer him double scale. The rest is history, as it were. Buell considered it important to remind me, so I want the readers to know too (I'm absolutely wild for complete expositions of truth!).

Furthermore, in reading this very same interview myself, I see that I make the mistake of saying that I knew trombonist Ake Persson from Sweden. Actually I never did meet Mr. Persson except through recordings. I *meant* instead to mention Mr. Eje Thelin whose playing I have enjoyed in person all too few times; he definitely has the magic in my opinion. Readers: if there is anything else in this interview that lacks the ring of truth, please let us know. It's important to get the facts straight. The interview with Mr. Danson covers the period 1935 until 1970 or thereabouts, so like I said it's rashomon. Thanks again *Coda* and keep up the excellent work.

Sincerely yours,
Roswell Rudd,
15 North Front Street,
Richmond, Maine 04357 USA.

Just came back from Japan to pleasantly find the article published [Issue 183]. I think it was a good article. I've had some comments (all



V.S.O.P. *Replica Edition*
Very Special Old Phonographs

V.S.O.P. Records
P.O. Box 50082
Washington, D.C. 20004

V.S.O.P. Records announces the availability of four deluxe edition replica reissues of rare American jazz LPs, specifically selected to answer the demands of the collectors of the music. Each of these LPs has been out of print for many years and totally unavailable in any form except the original issue. In recent years, only a few used copies of each have circulated in auction lists and at widely separated collector's stores.

Now, V.S.O.P. Records has produced a limited issue, high standard quality collector's edition of these rare and legendary jazz records at a price that represents a mere fraction of their original edition market value.

These LPs duplicate the original appearance of the record, and are re-mastered from original studio tapes, using state of the art mastering techniques, and then pressed on extra weight, audiophile quality vinyl, to ensure a rewarding listening experience.

Order now, as this is a limited pressing.

- VSOP 1—J.R. Monterose in Action, Studio 4 \$15.00 _____
- VSOP 2—Elmo Hope, Here's Hope, Celebrity 209 \$12.00 _____
- VSOP 3—Elmo Hope, High Hope, Beacon 401..... \$12.00 _____
- VSOP 4—Don Fagerquist, Music to Fill A Void, Mode 124 \$12.00 _____

SHIP TO:

NAME _____

ADDRESS _____

CITY _____ STATE _____

U.S. Collectors \$2 for 1st 2 records, \$1 for each additional 2 records for parcel post shipment with insurance. Foreign collectors, first 2 LPs cost \$4, add \$1 for each additional record, for surface mail. Foreign collectors must pay in US \$. No CODs. Money back guarantee.

LETTERS

I want to thank Peter Danson and *Coda* for an

favorable) from Europe already — none from here except my friends. I was surprised to see those photos and I imagine people that don't know me will be surprised when they see me. It was a good job and was not edited out as so many other magazines would do to hold back the truth.

In your references you left out what I thought is perhaps the best article re. my suit: "Un-chic racism at the Philharmonic" by Nat Hentoff, *Village Voice* December 17, 1970. ... I was not the first to advocate screens but I did propose that in Philadelphia and New York City as well as all orchestras.

There is another book, "Music, Black White And Blue", by Ortiz Walton (Morrow), which has a chapter on me in the suit. Yes, this is the Ortiz Walton I mentioned in my interview in the Boston Symphony in the '60's. Also best....

Take care,
Art Davis

ODDS & SODS

New York's Kool Jazz Festival is the main event in a summer-long series of festivals organised by George Wein and the cigarette giant throughout the U.S. Its many "tributes to" and other events make it seem like a particularly exciting occasion. The word is that this year's festival had difficulty attracting enough people to fill the concert halls. High prices and insufficient publicity were considered to be the main problems. Those who were there made special mention of the "Salute To Prez" event where Buddy Tate took care of everyone else with his clarinet playing, and the dynamic performance of the World Saxophone Quartet in the concert they shared with the Four Brothers. The early evening solo piano concerts are for the connoisseurs but Jay McShann drew a particularly large audience for this relaxed recital on July 2. A lot of people also braved the elements to embark on the Staten Island Ferry for some exhilarating music by McShann, Tate, Al Grey, Milt Hinton and Jackie Williams. This was a great setting, shared with a band under the leadership of Wild Bill Davison whose clarinetist Johnny Mince was an outstanding performer. Among many other events, the festival also presented

fragments of "Money", a jazz opera by George Gruntz and Amiri Baraka at La Mama. Ray Anderson, Baikida Carroll, Howard Johnson, Chico Freeman, Sheila Jordan and Billy Hart were among those featured.

The first Greenwich Village Jazz Festival will take place at various locations August 30 to September 6. Sponsored by Dewar's White Label, the festival will present Dave Holland, Archie Shepp, Sam Rivers, a double piano quartet with Cedar Walton, Al Haig and Reggie Workman, the Charlie Persip Big Band, Hilton Ruiz, Art Taylor, John Hicks, Arthur Blythe, Doc Cheatham and many other artists.

The International Art of Jazz's summer series of free concerts began July 7 with Art Blakey and the Jazz Messengers. Carrie Smith, Ed Polcer, Dick Hyman, Jane Jarvis and the IAJ Ensemble were to be heard in later concerts in the series.... Mal Waldron and Steve Lacy performed May 3 at the United Nations in a concert to be broadcast into Southern Africa as part of the anti-apartheid program sponsored by the Radio Service of the Department of Public Information of the U.N.... The United States Army Band from Washington performed a concert of Eubie Blake's music June 12 at Damrosch Park, The Lincoln Center.... Forest Park, in Queens, was the site of free concerts June 19 (Lou Grassi and Charles Brackeen) and June 26 (Steve Tintweiss/SpaceLight Band).... The 5th annual New York Women's Jazz Festival was held June 13 at Damrosch Park with workshops, discussions and concerts continuing through June 20.... Frank Wright's new quartet performed June 17-19 at Black Beans music Studio.... The Bruce Smith Percussion Plus was heard July 8 at Pier 11.... The Marian McPartland Trio performed May 11 with the New Amsterdam Symphony Orchestra at Alice Tully Hall. Ms. McPartland is at the Cafe Carlyle until September 2.... The Ronnie Cuber band was at Seventh Avenue South on July 13 and will be at Lush Life August 16.... Pianist/composer Armen Donelian will be at the Jazz Forum Aug. 22 and at Eric's Aug. 27.... "One Mo' Time" continues its long run at the Village Gate. It's a highly entertaining look at Black Vaudeville in the 1920s with a great selection of tunes from that era expertly sung by Frozine Jo Thomas, Peggy Alston, Bruce Strickland and the dynam-

ic Carol Woods who, alone of all the cast, evokes the sound and spirit of Ma Rainey and Bessie Smith. Trumpeter Dick Vance, clarinetist Eddie Barefield, pianist Lillette Harris Jenkins, John Buckingham (tuba) and Clay Burt (drums) are the onstage band.... Contrary to what was stated earlier in *Coda*, Air's studio is available for public use, at an hourly rate of \$12.50. Phone 212-254-4972.... Jemeel Moondoc, in New York for most of the summer, is dividing his time between NYC and Munich. He has two new records due out in September, on Praxis and Soul Note.... Opus 40, off the Glasco Turnpike near Saugerties, is featuring Mark Whitecage, Jeanne Lee, Saheb Sarbib and Robert Mahaffey July 24.

The 7th annual Real Art Ways Festival is being held August 6-8 in Hartford, Conn. with Ronald Shannon Jackson, Oliver Lake, Jayne Cortez, Muhal Richard Abrams, Ed Blackwell and Mario Pavone the headliners.

Sammy Price was in residence at Boston's Copley Plaza Hotel for the month of June. He'll be returning August 30 for six weeks, with Eddie Chamblee the featured saxophonist. Also performing in the same hotel was the legendary Eddie Heywood, who has quietly resumed an active career.... Water Music Inc. has organised an ambitious series of summer events in the Boston area which include concerts at Jazz At The Pillow, several cruise packages on the Dreamboat and the Jazzboat (many Concord artists are featured in this series) as well as park concerts in several locations. Full details from Water Music, 12 Arrow Street, Cambridge, MA 02138.... Tenor saxophonist Sal Nistico appeared at The Glass Hat Lounge May 9 before embarking on a short tour of other New England spots.... Boston's New Black Eagle Band will be on tour in Scotland, West Germany and Holland in August/September. They have two new lps in the works.... The Berklee College Of Music has been presented with Woody Herman's band charts. The college also awarded honorary degrees to Johnny Dankworth and Cleo Laine.

This year's Artpark Festival August 13-15 looks particularly good. An All Star swing group with Teddy Wilson, Clark Terry, Zoot Sims, Red Norvo, Milt Hinton and Louis Bellson will perform Saturday night. Sunday afternoon will feature the Cecil Taylor Unit and a bus trip has been organised to that concert by this magazine.

Harrisburg, PA was the site of a jazz festival June 25-26 and in Philadelphia The Centre Square (1500 Market Street) featured Tommy Flanagan June 19.... The Conneaut Lake Jazz Festival takes place August 27-28 in Western Pennsylvania. Booked for the event are Eddie Miller, Ralph Sutton, Ed Hubble, Ed Polcer, Bob Haggart, Chuck Hedges, Nick Fatool and Jim Dapogny's Chicago Jazz Band. Further information is available from Joe Boughton, 283 Jefferson St., Meadville, PA 16335.

Anthony Braxton and Muhal Richard Abrams appeared at The Circle Center at the University of Illinois' Chicago campus, in duet July 31.... "New Music America '82" is a summer series of concerts in Chicago which was held July 5-11. Muhal Richard Abrams and Roscoe Mitchell were among those participating.

Coda contributor/pianist Tex Wyndham performed solo at the Sacramento Festival and then headed for Denver where he performed solo, with the Queen City Jazz Band and with other local musicians.

Pee Wee Crayton, Ted Taylor, Johnny Otis

CHET BAKER (photograph by Carol Friedman, from her new book *A Moment's Notice*)



and Bob Starr were among the artists appearing June 6 at Mitch's Another World in Los Angeles.

The Los Angeles Kool Jazz Festival in November, produced in cooperation with Outward Visions, has a different sort of lineup: Lester Bowie, World Saxophone Quartet, Blood Ulmer (November 6); Ornette Coleman, Anthony Braxton, Air, Sun Ra (Nov. 7 - Hollywood Bowl); Muhal Richard Abrams, John Carter/Bobby Bradford, Don Moye, Joseph Jarman, Malachi Favors, Art Ensemble (Nov. 8); Sting featuring Leroy Jenkins, Sound & Space feat. Roscoe Mitchell, Laurie Anderson (Nov. 10).

The 1983 New Orleans Jazz and Heritage Festival will be held between April 29 and May 8.... Pat Longo to lead the Billy May Orchestra. ... Richie Cole and Alto Madness toured Japan in May.... Mike Nock spent May to July in Australia and New Zealand where he wrote music for a movie as well as premiering a new work for chamber orchestra and piano. His most recent recording, for ECM, is due for release this summer.... The North Texas State University Jazz Lab Band is touring five European countries this summer.... Treadway Inns are offering special rates for performers. For further information write them at 140 Market St., Paterson, N.J. 07505.... Fans of Maynard Ferguson can get all the latest information on the band by subscribing to the MF Newsletter. It costs \$6.00 from P.O. Box 716, Ojai, California 93023.... If you travel internationally you should select airlines that program jazz music. Swissair (excellent) and British Airways provide jazz but neither Air Canada nor Canadian Pacific offer anything remotely resembling the music we like. They should be boycotted.

Jim Galloway performed at Jaylin's Club in Berne with Jay McShann in May and was also the featured guest at the Jazz Club Roodermark (outside Frankfurt) where he played with the best of the local traditional jazz musicians to a tremendously enthusiastic crowd.... Tenor saxophonist Allen Eager returned to the scene with performances in London as well as at the Kool Festival in New York.... Company held its 1982 series of concerts the week of June 29 at ICA in London. Derek Bailey, Fred Frith, George Lewis, Julie and Keith Tippett, Phil Wachsmann and Motoharu Toshiyama were among the participants.

Nice, Montreux and the Northsea are Europe's most prestigious festivals. But there are many more. Already gone this year are events at Moers, Groningen and Nurnberg which featured many top groups.... A special festival was held June 28 - July 4 in Montauban, France to celebrate the 50th anniversary of the founding of the Hot Club de France. Panama Francis' Savoy Sultans, Illinois Jacquet, Doc Cheatham, Carrie Smith, Ray Charles and Memphis Slim were among the participants. The Jazzgalerie, Nickelsdorf, Austria held a festival July 8-11 featuring musicians from the forefront of today's scene. They included Leo Smith, Anthony Braxton, David Murray, Jemeel Moondoc, Lester Bowie and Joseph Jarman.... Bologna, Italy presented a series of concerts beginning May 29 with Lee Konitz. Other artists in the summer series were Kenny Wheeler, Enrico Rava, David Murray, Old & New Dreams, Roswell Rudd/Steve Lacy and Gil Evans. Many of the same artists performed at the Ravenna/Commacchio Jazz Festival at the end of June. This year's Copenhagen Jazz Festival takes place between July 16 and 25.... The George Gruntz Concert Jazz Band with an all-star international lineup

was on tour between July 25 and August 7 in Europe.

A large benefit concert was held in Munich to raise money for the Polish jazz musicians and the Polish Jazz Federation. Musicians from all over Europe participated in a program organized by Leszek Zadlo and Joachim Berendt. ...An International Seminar on Jazz Education was held in Trossingen, West Germany June 7-13.... A summer jazz course is being held once again in Burghausen, West Germany, August 9 to 11 under the direction of Joe Viera.

Researcher James N. Seidelle (2141 Brace Place, Cuyahoga Falls, Ohio 44221 USA) is working on a discography in depth of Bill Harris, Herman Herd trombonist, and is anxious to contact Harris fans who might have off-air or personal recordings.... Recent book publications include "Big Road Blues", a look at traditions and creativity in the folk blues by David Evans. This is a University of California Press book. They have also reissued Ross Russell's "Kansas City Style"... Ekkehard Jost's most recent book is "Sozialgeschichte des Jazz in den USA", a 244 page history of jazz styles written in German.... Original Music, 124 Congress St., Brooklyn, N.Y. 11201 is a reprint house which includes "Savannah Syncopators" and "The Story of the Blues" in its catalog. They have also reissued "Africa Dances", an lp compilation of urban African music...Rosalinda Kalb, 764 Old Topanga Canyon Rd., Topanga, California 90290 has created a series of Jazz Portraits using colored pencil on paper as her medium.... "A Moment's Notice" is the title of Carol Friedman's photography book of jazz musicians published by Matrix Publications, 222 Williams Street, Providence, Rhode Island 02906.... Troubadour Press, 385 Fremont St., San Francisco, CA 94105, will be publishing Al "Jazzbo" Collins' autobiography in October under the title "Tales from the Purple Grotto: Cool Jazz and Good Times in Broadcasting".... The Smithsonian Institution has published "The Collected Piano Music of Ferdinand 'Jelly Roll' Morton". The book contains every composition ever published or recorded as a piano solo. It was compiled and notated by Jim Dapogny. ... Joslin's Jazz Journal is a newspaper format vintage record collector's newspaper published from Box 213, Parsons, Kansas 67357.... Hot House is a free guide to Manhattan's jazz nightlife which is published monthly. There is editorial comment and record information as well. It is available at jazz locations in New York.... Waterfall Distributors, 16 River St., Chatham, N.Y. 12037 has published a new mail order catalog of jazz and vintage music.

There seems to be a little slowdown in jazz recordings.... Bea Benjamin has released her second album "Dedications" on Ekapa (222 West 23rd St., Suite 312, New York, N.Y. 10011) ...Inner City have released three more lps from the Black & Blue label featuring Roy Milton, Illinois Jacquet and Louis Jourdan.... Berklee College has compiled a six-lp set of performances from its Concert Series. Write the Office of Special Projects, Berklee College of Music, 1140 Boylston St., Boston, MA 02215 for more information.... Biograph Records has released a second volume of material by the Boswell Sisters as well as an early collection of Hoagy Carmichael on Historical...Stomp Off Records, PO Box 342, York, PA 17405 has released five more LPs of traditional jazz featuring Ian Whitcomb/Dick Zimmerman, the Redwing Blackbirds, Roaring Seven Jazzband, Peruna Jazzmen and the Magnolia Jazz Band...



NATIONAL ASSOCIATION OF JAZZ EDUCATORS

We're a 13 year old non-profit organization of over 5,500 dedicated educators, students and professionals who teach, study and perform instrumental, vocal and string jazz at schools across the U.S. Members receive 4 magazines (80 pages average) and two Newsletters each year containing "how-to-do-it" articles and other valuable jazz information.

EVERYONE IS WELCOME

**Dues: Active \$18.00 (foreign \$20.00).
Student: \$10.00 (foreign \$12.00).**

**Address: Matt Betton, NAJE, Box 724,
Manhattan, Ks. 66502, for application form.**

JOIN US IN PERPETUATING JAZZ

JAZZ RECORD CENTRE

337 KING STREET WEST - TORONTO
(between University and Spadina)

ONE OF THE BEST SOURCES OF RECORDS, BOOKS, MAGAZINES, AND INFORMATION ABOUT ONE OF OUR PLANET'S GREAT ARTFORMS - THE MUSIC CALLED "JAZZ". COME TO OUR STORE IN DOWNTOWN TORONTO - AMPLE PARKING & PUBLIC TRANSIT - OPEN 11 AM TO 6 PM MONDAY TO SATURDAY (9 PM FRIDAYS) - OUR NEW TELEPHONE NUMBER IS (416) 593-0269.



F I N E

Arts

YORK UNIVERSITY
TORONTO, CANADA

JAZZ

PROGRAM IN JAZZ STUDIES

- * FULL AND PART TIME STUDIES *
- * SUMMER AND WINTER COURSES *

**FOR MUSICIANS INTERESTED IN COMBO
OR BIG BAND JAZZ PERFORMANCE *
IMPROVISATION * ARRANGING * COM-
POSITION * AND RELATED SKILLS ***

JAZZ

**M.F.A. PROGRAM IN
MUSICOLOGY**

**FOR STUDENTS INTERESTED IN NORTH
AMERICAN MUSIC * JAZZ STUDIES * ETH-
NOMUSICOLOGY * 20TH CENTURY MUSIC
HISTORY AND THEORY ***

JAZZ

**ADDRESS INQUIRIES TO:
DEPARTMENT OF MUSIC
YORK UNIVERSITY
4700 KEELE STREET
DOWNSVIEW (TORONTO) * ONTARIO
M3J 1P3 * CANADA
TELEPHONE (416) 667-3246 OR 667-3365.**

Joe Henderson's Contemporary recording "Relaxin' at Camarillo" won the Grand Prix du Disque award in France as best jazz record for 1982...The New Hampshire Library of Traditional Jazz has released a two LP set of banjoist-vocalist Jimmy Mazzy. It is available from Mary Osgood, 126 Dexter St., Malden, MA 02148 for \$9.00 postpaid.... David Eyges' most recent collaboration on disc is called "Crossroads" and features Byard Lancaster and Sunny Murray.... The mallet percussion music of Bill Molenhof is available from Kendor Music, Main & Grove, Delevan, NY 14042...Fantasy has released new LPs by Johnny Griffin, Bill Evans, Art Pepper and Red Garland, as well as some new mid-price LPs of material never released before by Eric Dolphy, Earl Hines, Gene Ammons and Willis Jackson...Labor Records has released an LP by Jack Walrath with a group of musicians from Montana...The same company has made available yet another Fred McDowell concert LP...Alligator is releasing a new LP by Magic Slim and the Teardrops of material which appeared originally in France on two Isabel LPs.. Palo Alto Jazz has signed Richie Cole, Sheila Jordan and Larry Vuckovich...Jazz Hounds Records has appointed Les Hooper its musical director...England's JSP Records has issued new LPs by Philip Guy, Al Casey with Jay McShann, Joe Carter and Kansas City Red and a second Eddie "Cleanhead" Vinson session...The expanding Waterland label in Holland features some of the best of Holland's improvising artists. You can now order their records (as well as those on Daybreak Records) from them at Dikker & Courbois BV, Hoogte Kadijk 155, 1018 BJ Amsterdam, Holland... French RCA has reissued further packages in the Jazz Tribune series featuring Bennie Moten and Fats Waller. Additional releases include LPs by Ruby Braff, Phineas Newborn and Gary Burton. The two LP set of Maynard Ferguson's Birdland Dream Band is proving to be a much sought-after reissue set...Upcoming releases from Black Saint/Soulnote include sessions by George Russell, Kenny Drew, Leo Smith, Bill Dixon, Baikida Carroll, David Murray, Saheb Sarbib, Walt Dickerson, Steve Lacy, Jemeel Moondoc, Art Farmer, Mingus Dynasty and John Carter...Stichting Cat Records in Holland has released LPs by New City Blues Band, Circus Square Jazzband and Het Fluitekruid...Timeless Records are an adjunct to the European touring agency of Wim Wigt Productions. Recent releases on Timeless (which are now widely distributed in Canada and the U.S.) include Art Blakey's "Album of the Year" with Wynton Marsalis, Lou Donaldson's "Forgotten Man," Tete Montoliu at Keystone Korner, a duet session with Cedar Walton and Ron Carter and an LP by Machito's Orchestra.

The week of June 14, just as Galaxy released their fifth recording of alto sax player Art Pepper and his quartet — a cooking concert taped live last August at Maiden Voyage in Los Angeles — Pepper, one of America's top jazz players since his superstar days with Stan Kenton, died suddenly at the age of 56 from a stroke and cerebral hemorrhage. A week later, Pepper's final tape of all was played for the first time at his funeral service held at the Chapel of the Psalms in Hollywood Memorial Park. It is a stunning duet between Pepper and his most frequent pianist George Cables. Together they had improvised a lyrical version of *The Sweetest Sound*, with Pepper's characteristic warm tone, and a sober, heart-filled *Goin' Home*, as if in anticipation of what was

shortly to come. "I hear in his music and his tone his warmth and his honesty," Cables said in eulogy; "when he played it wasn't an analytical thing. It was emotional, from his heart." Added another pianist, Milt Chalivier, "When I came today and heard these tapes, I said to myself, Nothing vanishes."

The above comments on the passing of Art Pepper were contributed by Arthur Kinney. There was also a particularly good tribute to Pepper by David Keller in the LA Weekly.

Myron Sutton, leader of the Canadian Ambassadors, the first organised black jazz band in Montreal, died June 17 of cancer in his home town of Niagara Falls, Ontario. He was 78... Vibraphonist Cal Tjader died of a heart attack May 5 in Manila, Philippines...Pianist Jimmy Jones died April 29 in Burbank, California... Vocalist Dave Wilborn, the last of the original McKinney's Cotton Pickers, died of a heart attack April 25 at the completion of a performance with the New McKinney's Cotton Pickers... Guitarist Floyd Smith died March 29 in Indianapolis at the age of 65.

— compiled by John Norris

POWERFUL JAZZ FROM MUSICAL CONCEPTS

- THE RITE OF SPRING—Hubert Laws, Ron Carter, Airtio.
- EVENTIDE—Singers Unlimited with Robert Farnon.
- CHICK COREA—Featuring Lionel Hampton. With Dave Holland, Hubert Laws, Woody Shaw & Jack De Johnette.
- FIRST LIGHT—Freddie Hubbard. With George Benson, Hubert Laws, Ron Carter, Airtio, Jack De Johnette.
- LA ZORRA—Solo trombone of Bill Watrous & Quartet.
- CONCORD JAZZ GUITAR—L. Almeida, K. Burrell, C. Byrd, H. Ellis, J. Pass, T. Farlow. 2 LP set \$17.96.
- MORNING SUN—Alphonse Mouzon's new hit features H. Hancock, L. Ritenour, H. Laws, F. Hubbard and more!
- TROMBONE SUMMIT—Features Bill Watrous, Kai Winding, Albert Mangelsdorff & Jiggs Whigham. Brand new release!
- CORONARY TROMBOSSA!—Bill Watrous & New Quartet.
- BEBOP REVISITED VOL 3—Kai Winding, Sam Most, Tony Fruscella & Wayne Marsh. Most cuts just issued!
- THE RED TORNADO—Red Rodney, Roland Hanna, B. Watrous.
- THE TROMBONE ALBUM—J. J. Johnson, Frank Rosolina, Bill Harris, Curtis Fuller. Special 2 LP set only \$10.98.
- WOODY AND FRIENDS—1979 Monterey. With Stan Getz, Dizzy Gillespie, Slide Hampton & Woody Shaw.
- OLEO—Urbie Green, Ross Tompkins, Kai Fontana, Kai Winding, Dick Hyman, James Moody, Trummy Young.

All LPs \$8.98 except where noted. Add 95¢ post. Foreign add \$2.00. US funds only. Send for FREE 64 page Vintage/Contemporary Jazz catalog:
MUSICAL CONCEPTS
Box 53 B5 Cedarhurst, N.Y. 11516

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

This column lets musicians make their addresses known to those who want to contact them for concerts, workshops or recordings. Our regular advertising rates still apply to the music community in general, but musicians may purchase "Artists Contact" ads for a flat fee of \$8.00 per insertion (maximum 40 words). We also offer a single free insertion in the "Artists Contact" section to musicians who purchase a new Coda subscription. Payment must accompany order.

THE BILL SMITH ENSEMBLE

Bill Smith (reeds), David Lee (bass & cello), David Prentice (violin) - Onari Productions, 191 Howland Avenue, Toronto, Ontario M5R 3B7 Canada. Telephone (416) 593-0269.

ROVA SAXOPHONE QUARTET

European tour in October-November 1982.
East Coast, midwest in March-April 1983.
Bookings for both tours now being taken.
Contact: Judith Finell Music Services, 155 West
68th Street, New York, N.Y. 10023 USA.
Telephone (212) 580-4500

BOOKS

By JACK REILLY

Improvisation Texts for Solo Jazz Piano
Vol. I The Blues Form \$25.00 - Vol. II The
Song Form \$35.00 - Vol. III The Free Form
\$45.00. Contains Jack Reilly's own brilliant

compositions, etudes and unique method
based on modal counterpoint. "Highly struc-
tured" — Bob Doerschuk, CK 3/82.

To Order: Add \$1.50 postage per book,
\$5.00 foreign per book.

Unichrom Publishing Co., Dept. CO, 125
Prospect Park West, # 6B, Brooklyn, N.Y.
11215 USA/ (212) 768-4053. Also available
personalized cassette lessons. Write for info
c/o Jack Reilly. You can hear Jack on Re-
velation & Carousel Records.

How to play jazz guitar (even if you can't read
music). Free details! Learning Center Publicat-
ions, P.O. Box 4210-C, Foster City, CA 94404.

BUTTONS

JAZZ BUTTONS - Different styles, colors.
Bird, Miles, Diz, others. Send SASE for list
retail and wholesale prices. Aurora, P.O.
Box 3291, New Haven, Conn. 06515 USA.

DISCOGRAPHIES

ORNETTE COLEMAN 1958-1979: A Disco-
graphy, by Wild & Cuscuna. Complete infor-
mation on all recordings; biography; photographs.
Now available, \$6.50 US postpaid. Still avail-
able — **Recordings Of John Coltrane: A Disco-**
graphy, Second Edition. Revised, enlarged,
updated. \$7.50 US postpaid. Also available:
disc'rite, a journal of discographical information.
Subscription - \$5.00 US; single issue - \$1.50 US.
WILDMUSIC, Dept. A, Box 2138, Ann Arbor,
MI 48106 USA.

MUSIC FAIRS

RECORD/MUSIC DEALERS WANTED for
music fair, August 28. Continuous live music,
record convention, food & drink, more. \$15
advance: MUSIC FAIR, WCUW-FM, 910 Main
St., Worcester, MA 01610. For more info about
this event, Aug. 28 in Grafton, Mass. phone:
617-839-3692.

GIFT CERTIFICATES

FOR THE JAZZ FAN WHO HAS EVERYTHING
Coda Publications offers the perfect present — a
gift certificate from The Jazz And Blues Centre.
Redeemable through our mail order service, or
at our store at 337 King Street West, Toronto
M5V 1J5 (telephone 416-593-0269).

FILMS

Imagine The Sound is available in 16 mm,
color: running time 91 minutes. For theat-
rical and non-theatrical distribution in Eng-
land, France and Germany direct inquiries to
TCB Releasing Ltd., Stone House, Rudge,
Frome, Somerset BA11 2QQ England; phone
(0373) 830769 / telex 337492.

Direct all other inquiries to **International**
Tele-Film Enterprises, 47 Densley Avenue,
Toronto, Ontario M6M 5A8 Canada; phone
(416) 241-4483.



CECIL TAYLOR - BILL DIXON
ARCHIE SHEPP - PAUL BLEY
JOHN BETSCH - ART DAVIS - SANTI DEBRIANO - FREDDIE WAITS - KEN WERNER
A FILM PRODUCED BY RON MANN AND BILL SMITH

JAZZ FILMS

"The New Music:

Bobby Bradford & John Carter"
(16 mm, color, 28 mins, 1980)

&

"Jazz Snack"

(Bradford & Carter play *Woman*)
(16 mm, color, 8 mins, 1980)

Films by Peter Bull and Alex Gibney
info, rental or purchase:

Peter Bull/Long Shot Productions
26 Tiffany Place
Brooklyn, N.Y. 11231 U.S.A.

INSTRUMENTS

DOUBLE BASSES: Largest collection in
Canada. Buy-Sell-Rent-Appraise. Dr. George
Woodall, (416) 226-6987.

MAGAZINES

LIVING BLUES, America's leading blues maga-
zine since 1970; news, reviews, interviews.
Sample copy \$2.00, or \$8.00 for one year (4
issues) from Living Blues, 2615 North Wilton,
Chicago, Illinois 60614 U.S.A.

WORLD MUSIC - magazine in English of cross-
cultural music/fotos including articles by/about
Steve Lacy, Don Cherry, Dollar Brand, Joachim
Berendt, Konte Family, Mandingo Griot Society,
India, Louisiana. \$3 US cash or Postgirot World
Music, Tofta, 28020 Bjarnum, Sweden.

JAZZ TIMES (formerly Radio Free Jazz) —
special feature articles; indispensable jazz indus-
try coverage; latest information on all jazz re-
leases; reviews of the best of latest releases and
reissues. 1 year (12 issues) \$10; 2 years (24
issues) \$18. Order from Jazz Times, Dept. C1,
3212 Pennsylvania Avenue S.E., Washington,
D.C. 20020 U.S.A.

CADENCE, the monthly review of Jazz and
Blues. Interviews, oral histories, hundreds of re-
views, news. Complete coverage of the whole
scene. Fantastic. Sample \$1.50, 1-year subscrip-
tion \$15.00, outside the USA \$16.00. If you're
serious about your jazz and blues interests try
us. Cadence, Route 1, Box 345, Redwood,
N.Y. 13679-9612 U.S.A.

MUSICWORKS: New music in Canada. Pub-
lished quarterly, subscriptions \$5/yr Canada, \$7
elsewhere, \$10 institutions. Musicworks, 30
St. Patrick Street, Toronto, Ont. M5T 1V1.

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

LE POINT DU JAZZ. Excellent coverage of
blues and jazz for those who read French. Write
Jacques Tricot, Avenue Van Overbeke 48,
B-1080 Bruxelles, Belgium for more information.

JAZZ INDEX. Semi-annual index to articles
and reviews in 70 periodicals from 13 countries.
Subscription: US \$24, individuals, US \$48 in-
stitutions. Norbert Ruecker, P.O. Box 4106,
D-6000 Frankfurt 1, West Germany.

THE RECORD FINDER is the best way to buy
and sell any type of rare recording — especially
if it is 78 RPM. Write to E.S. (Stan) Turner,
3611 Adams Ave., San Diego, CA 92116 USA.

SOUNDS VINTAGE: The magazine for vintage
wireless and sound equipment, gramophones
and records, literature, instruments. Sounds
Vintage, 28 Chestwood Close, Billericay, Essex,
England.

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

JAZZ FORUM - the magazine of the Internat-
ional Jazz Federation. Worldwide jazz news,
feature articles, interviews, festivals, reviews, pro-
files, photographs. Yearly subscription (6 issues):
US \$15 from Jazz Forum, International Jazz
Fed., Swedenborgegatan 1, 116-48 Stockholm,
Sweden.

RECORDS

RARE out-of-print Jazz lp's for sale by
auction. Free lists. Leon Leavitt, P.O. Box
38395, Los Angeles, California 90038. I also
buy/trade rare lp's. Top \$ paid.

continued over

JAZZ LP'S: cutouts, reissues and imports, sealed and at set prices. THCC, Dept. BC, P.O. Box 107, Drexel Hill, PA 19026 U.S.A.

JAZZ RECORDS. Over 175 U.S. & import labels featuring Dixieland - Big Band - Western Swing - Soundtracks records plus much more. For a free copy of our recent catalog supplement please write: World's Records, P.O. Box 2613, Dept. C, San Rafael, CA 94913 USA.

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

FREE LISTS of rare jazz lp's at auction. Older jazz literature at auction. Gary Alderman, P.O. Box 9164, Madison, WI 53715 USA.

DAYBREAK EXPRESS RECORDS
"Specialists In Jazz Mail Order"

Can't find the records reviewed in *Coda* and other jazz magazines? Daybreak carries the largest selection of major, independent, import and budget jazz LPs available. Send \$2.00 for our comprehensive 116-page 1981 Master Catalog to:

Daybreak Express Records,
 P.O. Box 250, Van Brunt Station,
 Brooklyn, N.Y. 11215 U.S.A.

You will automatically receive free monthly supplements keeping you up to date with the latest jazz releases.

(Foreign customers please note: payment in U.S. funds only).

COLLECTORS RECORDS - 60,000 LPs sold @ auction - International service since 1971 in: (1) Jazz, Swing Bands, Jazz Vocals; (2) Soundtracks, original cast, TV; (3) Country/Western; (4) Personalities, Folk, Instrumentals, Vocals, Comedy; (5) R&B, R&R, Rock, Blues. Specify list from: Ray Macknic, P.O. Box 7511, Dept. G, Van Nuys, California 91406 U.S.A.

We mail records to any country in the world. Send 2 IRC for our comprehensive catalogue of new issues from UK, Europe, USA and Japan plus a wide selection of used LPs. We also issue an annual auction list. Visa, Mastercharge, Diners Club and American Express accepted. **Mole Jazz**, 374 Grays Inn Road, London WC1X 8BB, England.

LADD McINTOSH BIG BAND. New album with Joe Farrell. Exciting compositions. \$9.25 (U.S. funds only). Machu Picchu Productions, 7712 Alcove Ave., N. Hollywood, CA 91605 U.S.A.

RARE 10" and 12" jazz LPs for sale at auction. Frederick Cohen, 55 Park Avenue, New York, N.Y. 10016 U.S.A.

On request new **Jazz Auction LP catalog** of over 2,000 rare, out-of-print entries. Very reasonable minimums; records in beautiful condition. Record Heaven, 1046 North Highland Ave., Atlanta, GA 30306 USA.

T-SHIRTS

SACKVILLE T-SHIRTS. Cameo logo of Roscoe Mitchell. Dark blue on light blue, sizes medium-large-extra large. High quality cotton-polyester, \$7.00 Canadian postpaid from Sackville Recordings, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada.

BIRD LIVES!
JAZZ T-SHIRTS

CHARLIE PARKER •
 TRANE W/SOPRANO
 (PICTURED) • TRANE
 W/ TENOR • BILLIE
 HOLIDAY • DOLPHY
 MINGUS • MILES • DUKE
 MONK • DEXTER • DIZZY
 BEBOP LIVES W/
 52ND ST. ON BACK



MULTI-COLOR ON PRE-SHRUNK COTTON "HEAVY" T-SHIRT S•M•L•XL

\$8 POSTPAID OVERSEAS ADD \$1 FOR AIR MAIL
BIRD LIVES! • P.O. BOX 87C
NEW LISBON WI • 53950 • USA
 SEND SASE (U.S. STAMPS) OR 25¢ FOR CATALOG

WANTED

JAZZ LPS wanted for cash or trade. Vortex Records, 139 Dundas Street East, Toronto, Ontario M5B 1E3. Phone 366-2046. Top cash paid.

CODA MAGAZINE



BACK ISSUES OF CODA still available - \$2.00 each postpaid or 10 for \$15.00 (164/5 counts as two issues and costs \$3.00 per copy).

- MAY 1967 (Albert Ayler, Earle Warren)
- AUGUST 1973 (Louis Armstrong Special)
- 127 (March 1974 - Gene Krupa)
- 128 (April 1974 - Anthony Braxton, Blues Poets)
- 129 (May 1974 - Kenny Hollon, Larry Coryell)
- 130 (July 1974 - Mary Lou Williams, Jimmy Rogers, Morris Jennings)
- 131 (September 1974 - Rashied Ali/Andrew Cy-

- rille/Milford Graves, Johnny Hartman, Swing)
- 132 (October 1974 - Karl Berger, Jazz Crossword, Johnny Shines)
- 133 (November 1974 - Charles Delaunay pt. 1, Rex Stewart, Howard King)
- 134 (December 1974 - Julian Priester, Steve McCall, Muggsy Spanier Big Band)
- 135 (January 1975 - J.R. Monterose, Armstrong Filmography, Strata-East Records)
- 137 (April 1975 - Mose Allison, Ralph Sutton, Nathan Davis, Cross Cultures)
- 144 (February 1976 - Art Farmer, Woody Shaw, Red Rodney, A Space Concerts)
- 145 (March 1976 - Betty Carter, Marc Levin, Pat Martino, Ben Webster European disco.)
- 146 (April 1976 - Delaunay pt. 2, Leroy Cooper, Noah Howard)
- 147 (May 1976 - Oliver Lake, Miles Davis)
- 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)
- 170 (Dec. 1979 - Abbey Lincoln, Olu Dara)
- 171 (Feb. 1980 - Archie Shepp, Dewey Redman)
- 172 (April 1980 - Max Roach - Herb Ellis - Rahsaan Roland Kirk - Jazz Literature - Blues)
- 173 (June 1980 - Art Blakey, Roy Eldridge, Ellis Marsalis & Alvin Batiste)
- 174 (Aug. 1980 - Leroy Jenkins, Jemeel Moondoc, Eddie Jefferson, Charles Brackeen)
- 175 (Oct. 1980 - Anthony Davis, Dave Burrell, Beaver Harris/Don Pullen, Pisa Festival)
- 176 (Dec. 1980 - Abdul Wadud, Dave Baker, Fred Katz, Writers' Choice, Blues News)
- 177 (Feb. 1981 - Milt Jackson, Sheila Jordan, Keshavan Maslak, Jazz Literature)
- 178 (April 1981 - Dexter Gordon, James Clay, Imagine The Sound, Al Neil)
- 179 (June 1981 - Dannie Richmond, Jimmy Knepper, Blues News)
- 180 (October 1981 - McCoy Tyner, Joe Sealy, Loek Dikker, Fred Van Hove)
- 181 (December 1981 - CHARLIE PARKER: Chan Parker, Jay McShann, Ted Joans, Sadik Hakim, Gene DiNovi)
- 182 (February 1982 - Steve McCall, Michael Carvin, Jack DeJohnette, Writers' Choice)
- 183 (April 1982 - Roswell Rudd, Art Davis, Milford Graves, Rollins on RCA)
- 184 (June 1982 - Sonny Greenwich, Ed Bickert, Ray Crawford, Django Reinhardt).

THE GREAT DUETS ON

SACKVILLE RECORDINGS

photograph of Anthony Braxton and Roscoe Mitchell by Bill Smith



2004 WILLIE THE LION SMITH and DON EWELL - "GRAND PIANO"

2010 OLIVER LAKE and JOSEPH BOWIE - saxophone/flute and trombone

3007 ANTHONY BRAXTON - "TRIO AND DUET" with DAVID HOLLAND - also features
LEO SMITH (brass) and RICHARD TEITELBAUM (synthesizer)

3010 KARL BERGER and DAVID HOLLAND - "ALL KINDS OF TIME" - vibraphone and bass duos

3011 JAY McSHANN and BUDDY TATE - "CRAZY LEGS & FRIDAY STRUT" - tenor saxophone and piano

3013 DOC CHEATHAM and SAMMY PRICE - "DOC & SAMMY!" - trumpet and piano

3016 ROSCOE MITCHELL and ANTHONY BRAXTON - saxophone duets

3018 JULIUS HEMPHILL and OLIVER LAKE - "BUSTER BEE" - saxophone duets

3025 JAY McSHANN - "TUXEDO JUNCTION" - with DON THOMPSON on bass

4003 WRAY DOWNES and DAVE YOUNG - "AU PRIVAVE" - piano/bass, also featuring ED BICKERT (guitar)

4005 ED BICKERT and DON THOMPSON - the award-winning recording of guitar-bass duets

ONARI 002 BILL SMITH and STUART BROOMER - "CONVERSATION PIECES" - saxophone and piano

ONARI 005 RANDY HUTTON and PETER MOLLER - "RINGSIDE MAISIE" - guitar and percussion

TAKE ADVANTAGE OF OUR SPECIAL DIRECT MAIL OFFER:

1 RECORD: \$9.00 - 2 RECORDS: \$17.00 - 3 RECORDS: \$21.00 - 4 RECORDS: \$24.00 - 5 RECORDS: \$25.00

On orders of more than 5 records, EACH ADDITIONAL RECORD COSTS \$5.00

All prices include postage / Payment must accompany order / Canadian & U.S. orders payable in currency of the customer's country / We accept U.S. cheques, Visa and Mastercharge / Ontario residents add 7% sales tax / Outside of Canada and the U.S. - add 20% to above prices - payment via International Money Order or bankdraft. Offer expires December 1, 1982.

Order directly from SACKVILLE RECORDINGS - BOX 87 - STATION J - TORONTO - ONTARIO M4J 4X8
CANADA - Telephone (416) 593-0269.

B O B B Y S H O R T



M O M E N T S L I K E T H I S

E-1-60002

MANUFACTURED AND DISTRIBUTED BY **wea** MUSIC OF CANADA, LTD.