

CODA MAGAZINE

THE JAZZ MAGAZINE

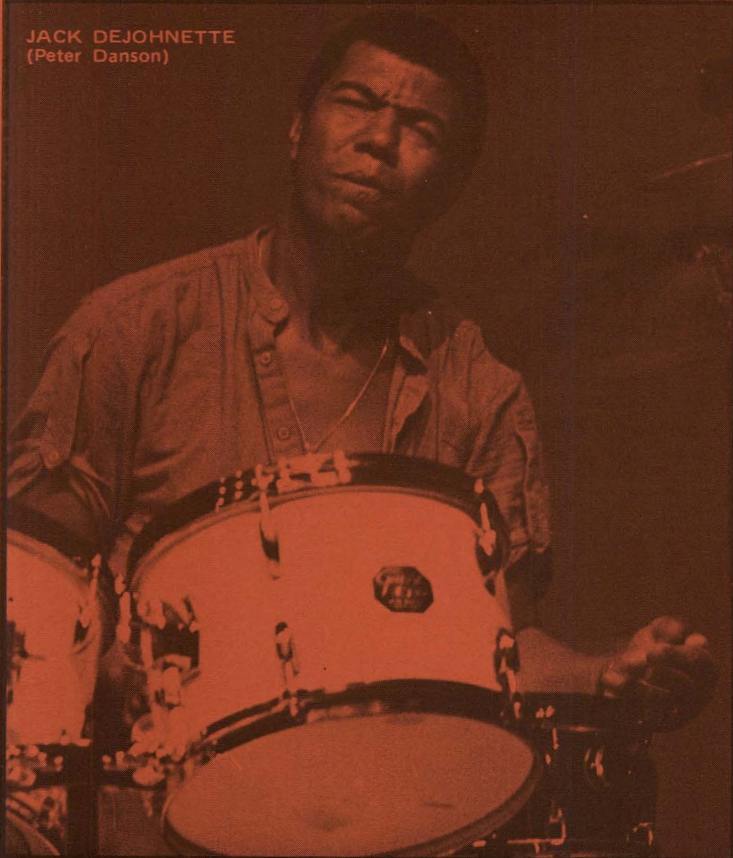
*

ISSUE NUMBER 182 (1982)

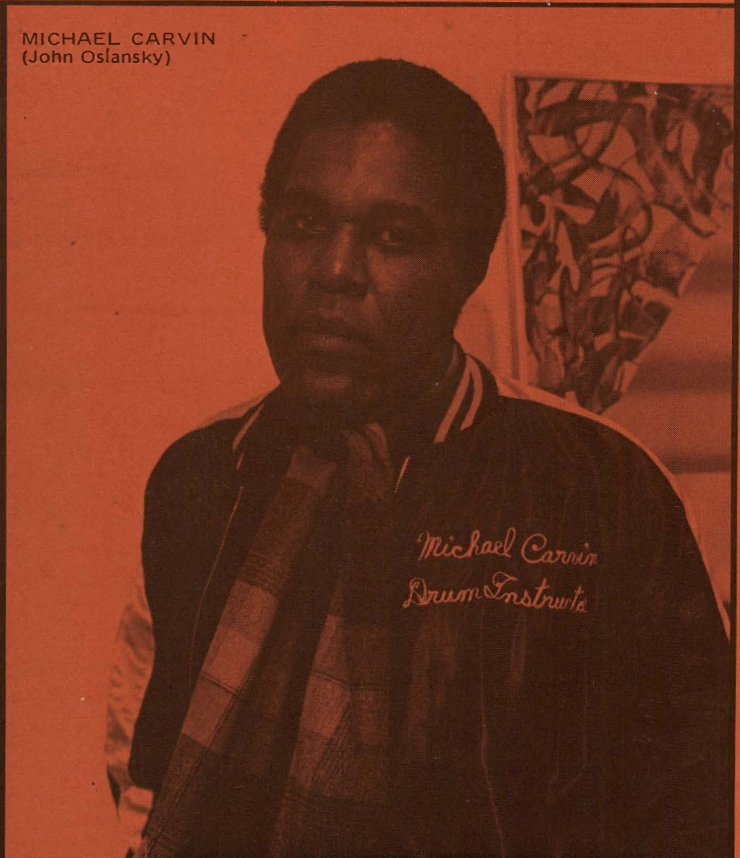
*

TWO DOLLARS

JACK DEJOHNETTE
(Peter Danson)



MICHAEL CARVIN
(John Oslansky)



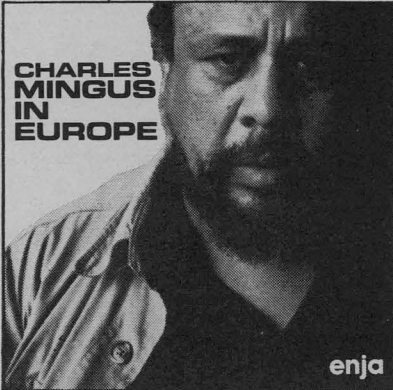
STEVE McCALL (Lauren Deutsch)



The finest **TREND** in jazz & blues

enja

**CHARLES
MINGUS
IN
EUROPE**



**FREDDIE HUBBARD
OUTPOST**



ENJA 3077

MINGUS IN EUROPE VOLUME 2

With Eric Dolphy - Clifford Jordan -
Jaki Byard and Dannie Richmond.

ENJA 3081

THREE FOR ALL

Phil Woods - Tommy Flanagan - Red
Mitchell

ENJA 3091

BENNIE WALLACE PLAYS MONK

With Jimmy Knepper - Eddie Gomez and
Dannie Richmond

ENJA 3095

OUTPOST

Freddie Hubbard with Kenny Barron -
Buster Williams and Al Foster.

Introducing ENJA, the hottest new jazz line of the 1980s. The best of contemporary music, imported from West Germany, featuring such artists as Gene Ammons - Eddie "Lockjaw" Davis - Dollar Brand - Charles Mingus - Hampton Hawes - Freddie Hubbard - and many, many more.



CHARLES MINGUS
(photograph by Bill Smith)

Exclusive Canadian Distributors For: ABOUT TIME, ALLIGATOR, AMBI, AVIVA, BARCLAY, BEEHIVE, BLIND PIG, BLUE NOTE, BOSWELL, CBS SPECIAL PRODUCTS, CLEAN CUTS, COMMODORE, CONTEMPORARY, DELMARK, DENON, DISCOVERY, INNOVATION, INDIA NAVIGATION, INTERPLAY, JACKAL, JAMEY AEBERSOLD, JAZZ CONNOISSEUR, JAM, JAZZ A LA CARTE, JAZZ VAULT, JCOA, LANDSLIDE, MATRIX, MOERS MUSIC, MPS, MUSE, MMO, MUSICRAFT, NESSA, NIGHTHAWK, ONARI, OMNI SOUND, PALO ALTO, RCA FRANCE, RED LIGHTNING, ROOSTER, SACKVILLE, SAVOY, SEABREEZE, STASH, STEEPLECHASE, THERESA, TIMELESS, TREND, UMBRELLA, UNIQUE JAZZ, VEEJAY, WATT, WEST 51.



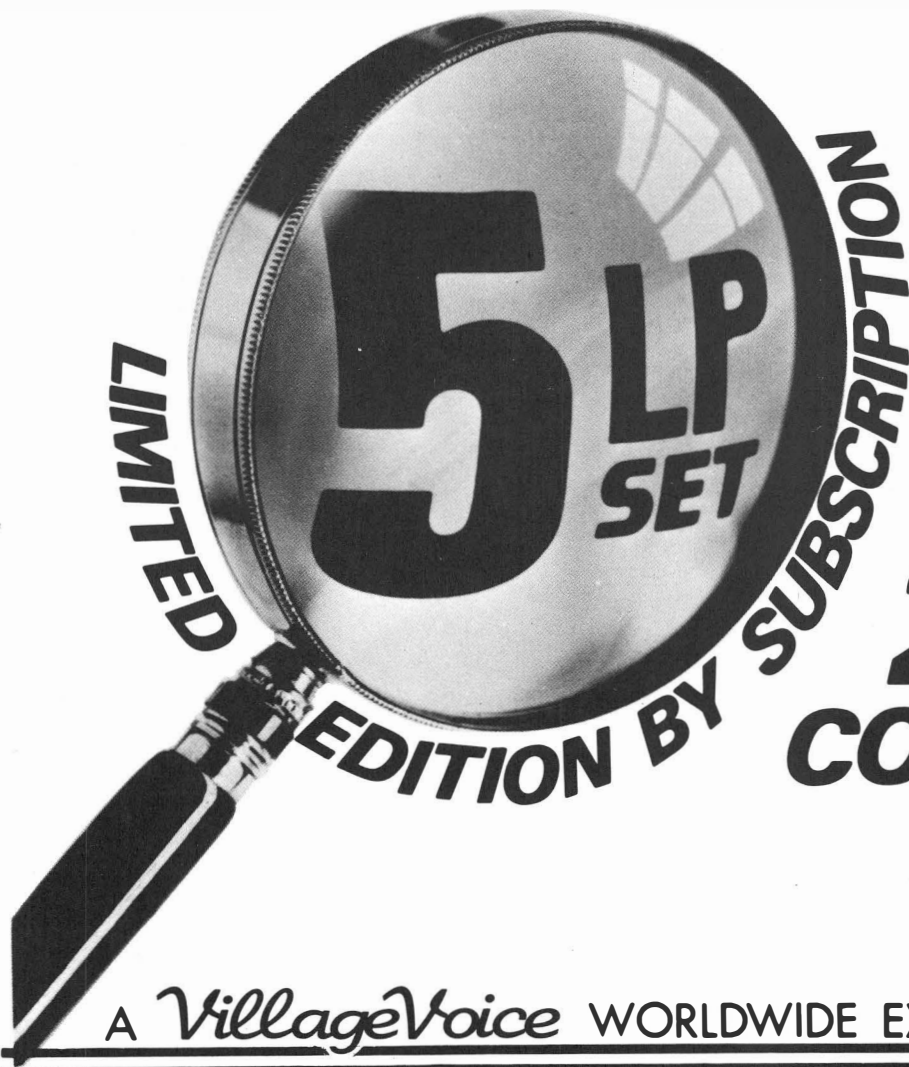
TREND RECORDS & TAPES LTD. 47 Racine Road, Unit 6, Rexdale, Ontario M9W 2Z4 * ph. (416) 749-6601 * Exclusive Canadian Distributors



blackshell
production

FREDDIE HUBBARD

ANTHOLOGY



Live performances
summer 1981 - Italy

2.999 COPIES ONLY

A *VillageVoice* WORLDWIDE EXCLUSIVE DISTRIBUTION

A VERY PRECIOUS "NUMBERED" COLLECTION

- 5 LP-SET: AN AUTHENTIC ANTHOLOGY OF FREDDIE HUBBARD WITH DAVID SCHINITTER, BILLY CHILDS, LARRY KLEIN, CARL BURNETT AND SINCLAIR LOT.

- 5 LP-SET: EXCEPTIONAL INTERPRETATIONS OF FAMOUS "CLASSICS" RECORDED "LIVE" DURING THE CONCERTS PERFORMED IN ITALY LAST MAY.

- 5 LP-SET: A LIMITED EDITION OF ONLY 2999 COPIES RIGOROUSLY CONTROLLED AND AUTHENTICATED BY A

NOTARY WHO WILL LEGALLY CONTROL THE SALE OF THE LP SETS UNTIL THE DONATION OF THE "METAL MOTHERS" TO AN INTERNATIONAL ORGANISATION OF PUBLIC LAW AND RIGHTS. THE WORK OF FREDDIE HUBBARD IN 2999 COPIES IS ALSO AUTHENTICATED BY AN AFFIDAVIT COUNTERSIGNED BY VILLAGE VOICE SRL A COPY OF THIS DOCUMENT WILL BE SENT WITH EVERY COPY SOLD.

- 5 LP-SET: THE TOTAL PRICE IS DOLLARS 125.00 (one hundred and twenty five dollars) WHICH INCLUDES AIR MAIL POSTAGE AND PACKING. THE SALE WILL BE EFFECTIVE ONLY FROM FEBRUARY TO APRIL 1982. THE POSTAGE DATE WILL

BEAR WITNESS TO THE ORDER OF SALE. DELIVERY WILL BEGIN IN MARCH 1982. PAYMENT MUST BE IN ADVANCE THROUGH POST OFFICE MONEY ORDER OR CHEQUE WHICH WILL GIVE THE CUSTOMER THE RIGHT TO A RESERVATION NUMBER.

- 5 LP-SET: YOUR FULL NAME AND ADDRESS SHOULD BE TYPEWRITTEN TO AVOID ERRORS, DELAYS AND DISPUTES. OUR ORGANISATION CANNOT GIVE FURTHER INFORMATION.

THE APPLICATION AND PAYMENT SHOULD BE ADDRESSED EXCLUSIVELY TO:
VILLAGE VOICE SRL -
PO BOX 24 - 00060 RIANO (ROMA) -

CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958

ISSUE 182 PUBLISHED FEBRUARY 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)**.

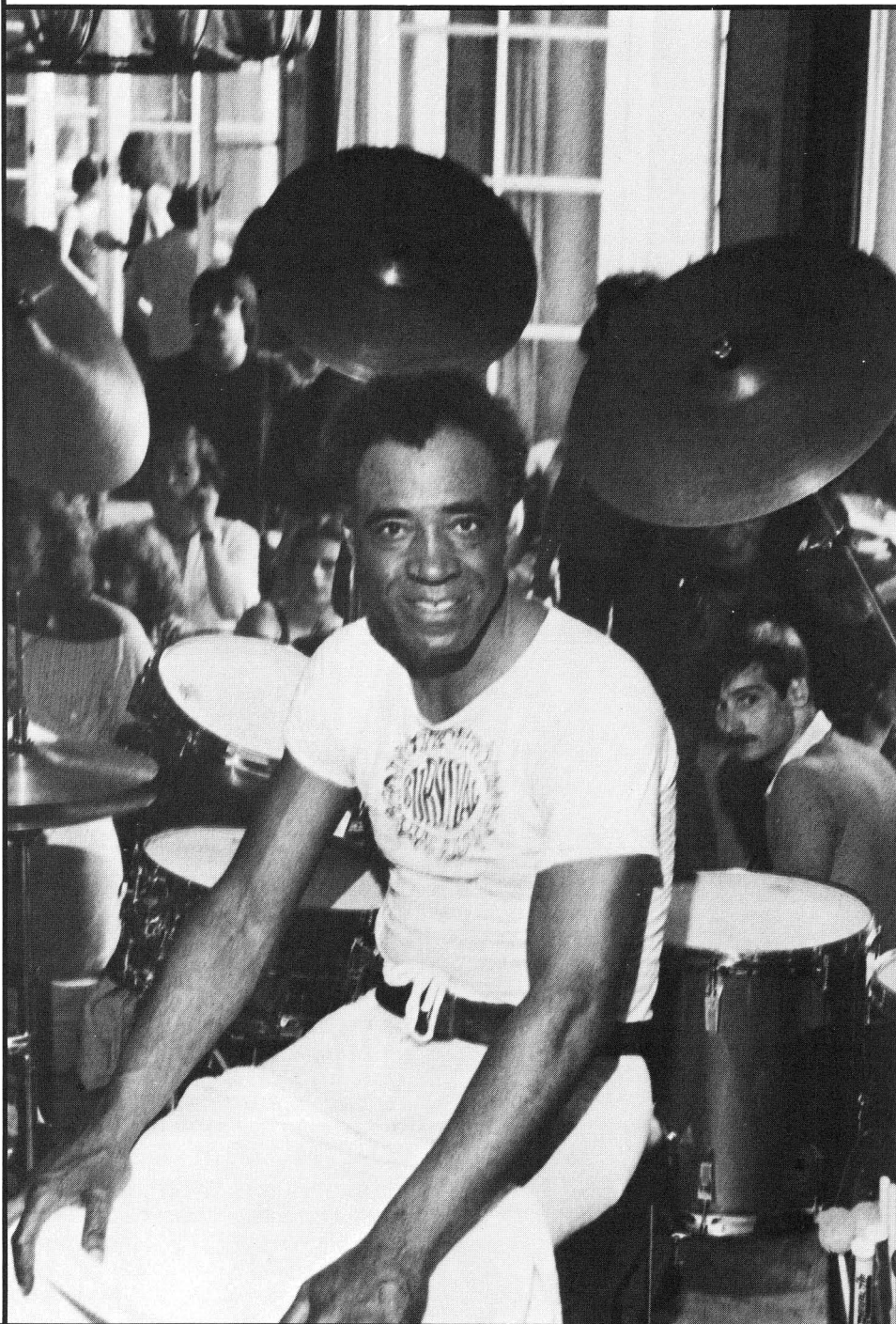
PLEASE ENCLOSE PAYMENT WITH YOUR ORDER. Payment from outside Canada can be made via International Money Order or bank draft. We accept U.S. cheques, but require 50¢ additional to cover bank charges.

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

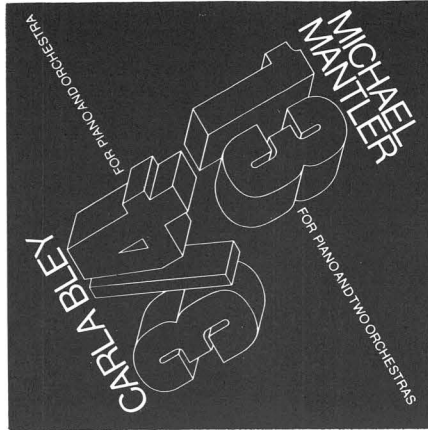
STEVE McCALL An interview by Larry Dublin	page 4
CODA WRITERS' CHOICE Their favourite records of 1981	page 8
JACK DEJOHNETTE An interview by Peter Danson	page 12
JAZZ LITERATURE	page 14
BLUES NEWS By Doug Langille	page 17
MICHAEL CARVIN A profile by Stephen DeGange	page 18
RECORD REVIEWS	page 22
AROUND THE WORLD	page 30



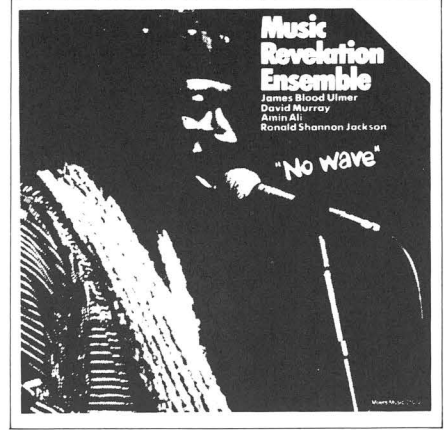
a new deal from NMDS



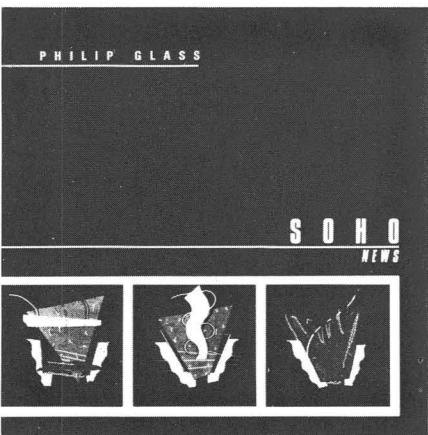
**KIP HANRAHAN
COUP DE TETE**
American Clave 1007



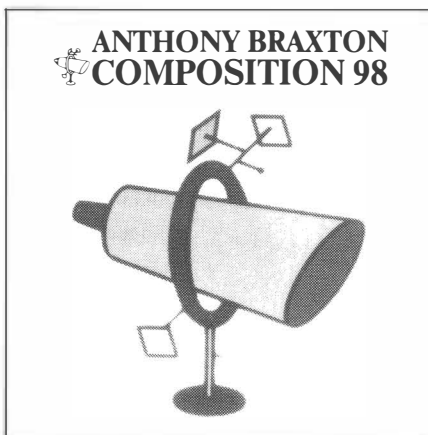
MICHAEL MANTLER—13
CARLA BLEY—3/4
Watt/3



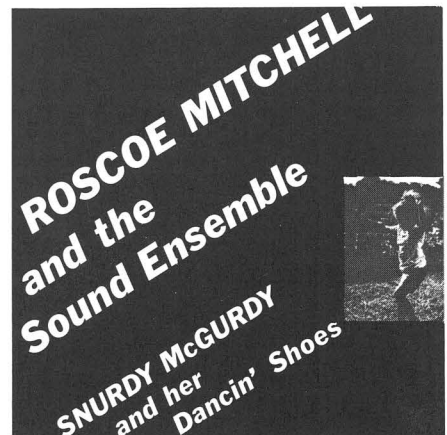
MUSIC REVELATION ENSEMBLE "NO WAVE"
Feat. J.B. ULMER, D. MURRAY, S. JACKSON
Moer's Music 1072



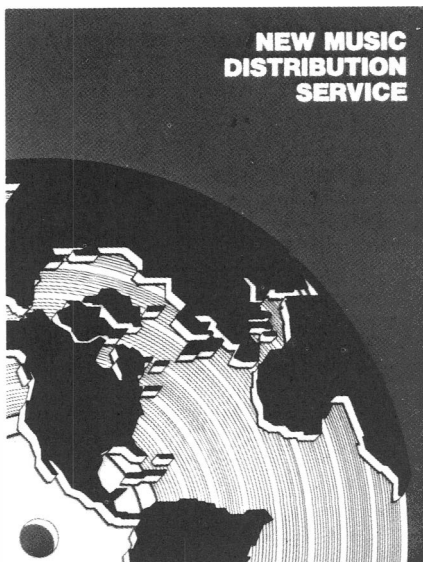
**PHILIP GLASS
DRESSED LIKE AN EGG**
Soho News 001 (12 in. EP)



**ANTHONY BRAXTON QUARTET
COMPOSITION 98**
hat ART 1984 (2 LP)



**ROSCOE MITCHELL SOUND ENSEMBLE
SNURDY MCGURDY AND HER DANCIN' SHOES**
Nessa n-20



NEW MUSIC DISTRIBUTION SERVICE

The all new New Music Distribution Service Catalog listing over two thousand records is now available, and as a special introductory offer we are offering these six albums to you at a special discount price.

NMDS/Dept. QT

500 Broadway/New York, N.Y. 10012

Yes, Please rush me your incredible new catalog and put me on your mailing list.

- | | | |
|--------------------------|---------------------------------------|---------|
| <input type="checkbox"/> | KIP HANRAHAN/COUP DE TETE | \$ 6.50 |
| <input type="checkbox"/> | MICHAEL MANTLER 13/CARLA BLEY 3/4 | 6.50 |
| <input type="checkbox"/> | MUSIC REVELATION ENSEMBLE/"NO WAVE" | 7.50 |
| <input type="checkbox"/> | PHILIP GLASS/DRESSED LIKE AN EGG (EP) | 5.00 |
| <input type="checkbox"/> | ANTHONY BRAXTON/COMPOSITION 98 (2LP) | 15.00 |
| <input type="checkbox"/> | ROSCOE MITCHELL/SNURDY MCGURDY | 6.50 |

All prices in U.S. \$. No shipping charges in the U.S., 50¢ per record in Canada, \$1.00 per record in Europe.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

AMOUNT ENCLOSED \$ U.S. _____

STEVE McCALL

INTERVIEW BY LARRY DUBLIN

PHOTOGRAPHY BY LAUREN DEUTSCH

LARRY DUBLIN: *What type of music did you listen to when you were growing up?*

STEVE McCALL: All kinds. My mother and father were great musical fans. They were into jazz, the blues, *and* classical music. And then there was all this popular music happening too. I heard pretty much everything. I used to buy every Thelonious Monk record I could. I grew up in Chicago and one of my neighbours was a natural musician — he was like Erroll Garner, he just *played* the piano. We were friends, and we used to listen and talk about music together. He came running over to my house when we were about twelve or thirteen and said, “Man, you ever hear about a guy named Thelonious Monk?” I thought he was joking, I said, “Man, who you talking about?” He got me up, I put on my clothes, I went over there, and he had these Monk records. And that was it. When I first heard that music, I understood everything. I said “Oh yeah!” It was heavy, and it was profound; it had humor, so many things. And so much expression; it was clear, simple, it was beautiful.

I would buy the records of all those guys. Charlie Parker, Monk; Louis Jordan was really popular then. But most of the records I didn’t even have to buy, they were in the house. All the classics, like Duke and everybody. At one time my old man even owned a record shop, so he had a very big collection of records.

Now, I’ve extended my listening in the sense that I listen to a lot more African music and island music, and traditional music of all the different places around the world. I really love that music. African, Asian, all of the Caribbean — that’s really African music to me. All those little islands; you go down there and each one of them has their own stuff. You go to Guadeloupe, it’s a little different from Jamaica, a little different from the Dominican Republic, and so on. The rhythms are so interesting because it has so much heavy African influence. If you follow the rhythmic trail of the black people from Africa, then you really understand jazz. It comes right on up through that corridor there, across the Atlantic into South America, then on up through the Caribbean, then over here to America.



What types of groups did you first work with in Chicago?

Usually it was a quintet with a trumpet and a saxophone in the front line. We used to work dances, and then it was guitars. Occasionally I would have a big band gig with somebody like Morris Ellis. I would sub for Harold Jones or somebody like that. I used to work in the Playboy Club, I did a few commercials, also as a sub for Harold.

You were one of the founders of the Association for the Advancement of Creative Musicians in 1965. What were the original aims of the AACM?

A group of musicians got together to get more or less into the business thing, that's what it was all about. Nobody had any formulas in terms of the compositions and things like that. The production of the concerts was probably the main reason for us getting together. That was a very exciting period; I think it became even more exciting later. Since a lot of guys moved out of Chicago you don't get as much publicity about the group, you get more publicity about the individuals than about the organization itself. That's only because a lot of guys have made names for themselves, and so the media has been leaning on that aspect of it. But the AACM is alive and well.

You spent a lot of time in Europe in the late '60s and early '70s. Which American musicians were there during that time?

Kenny Drew, Don Byas, Dexter Gordon, Ben Webster, Johnny Griffin... Paris was really the spot. And in Scandinavia, I think it was Copenhagen. It was beautiful. A lot of people got to work with people they may not have been able to work with in New York. There was more of a camaraderie than you would find here. I got a chance to work with Don Byas quite a bit; that would never have happened to me in the United States. Especially at that particular stage in my development. I mean I could kind of hold my own, but I had a lot to learn (I still have a lot to learn, but then I had a lot more to learn). I often wish that I was at least this stage when that happened to me. It really helped me a lot. And that's what it takes: you need to play with musicians who are better than you all the time, until you get to a point where you can play with anyone, no matter who it is, and hold your own.

A lot of people talk about the European audience being different, but the main difference is European society. They are interested in culture — paintings and literature, and music. Music has always been a great thing in Europe, and so has appreciation for it. Whereas in America there's the great American tradition of raucousness.

In Europe there's a certain amount of sophistication which, in America, was never associated with the jazz feel or anything like that, because the music was played in a lot of bars and restaurants where people were carrying on social activity that had nothing to do with being quiet to listen to music. Music was incidental; it may have been Art Tatum and it may have been great, but people were there to eat and drink and socialize. If you notice, back in the old days and even today, when you think of things cultural you really think of things European. And when you pay respect and go to Carnegie Hall and sit and listen to Sviatoslav Richter, you wouldn't even sneeze until intermission. And after you leave there you might go down somewhere, say to Bradley's for instance, and Hank Jones or Tommy Flana-

gan might be playing there, and you have to sit right beside the piano to hear them. So that's the difference.

In Europe they don't divide the music up into classes as we do in America. The radio people don't say, "Well, we're going to hear fifty hours of symphony and a hundred hours of pop music and we'll give one hour to jazz". In Europe the people get a good dose of everything. A lot of African people live in Europe, a lot of people from all over the world, and they get a chance to express themselves, so there's a great, great, great jazz appreciation in Europe.

For example I know one guy in Holland, Edgar deBloem, who is a Ben Webster fan. To use the word "fan" is to put it very mildly because I think he has every note that Ben ever played on record, I'm sure; plus all the radio broadcasts that Ben did in Europe, plus Ben was a friend of his and he used to visit his house. He has a lot of taped conversations with Ben and Babs Gonzales. A very interesting man. He works for the Dutch government now as an environmentalist.

When did Air [the trio of McCall, bassist Fred Hopkins and saxophonist Henry Threadgill] move to New York?

In 1974 I went to Europe and stayed until September 1975. During that period Henry went to South America and the Caribbean and Fred went to Canada, and he was also in Chicago doing a lot of work with the Civic Symphony Orchestra. We all kept in touch of course because we didn't think of the group as breaking up, we just took a break while we all did different things for a while.

We met in New York when I got back from Europe. When I saw what was happening in New York I smelled that something good was going to happen. I immediately made plans to move back. Fred was already here, and Henry came whenever we needed him until he finally moved here. It seemed like the natural thing to do.

The whole influx of 1976, the musical activity in New York, that was beautiful. All this musical activity had already been going on for a long time, so the time seemed right. It was just a matter of certain elements falling into place. Like the Tin Palace — you couldn't have planned that club out if you had a zillion dollars. You couldn't have planned that atmosphere, the ambience, the whole thing. A lot of bands got together with guys playing who didn't ordinarily work together, but who knew each other and respected each other musically, and that's all due to Stanley Crouch. The bands changed every two nights, which meant that you had four bands in the place in a week, all nice hot groups. That meant that you had a lot of musicians hanging out there. It was relaxed, nobody put pressure on anybody, and then it got to be the place where people from all over the world, when they come to New York, first thing they do is put their bag down and come over to the Tin Palace. It became a kind of headquarters. You could eat there, and the owners were very sympathetic to the way of live that the musicians had, so you felt comfortable there. For me it was a great little club. I did a lot of work there. Since 1976, when I first moved here, I think the first steady job I got was with Ted Curson, down at the Tin Palace, every week, for months.

The saxophonists you have worked the most with recently are Henry Threadgill, Arthur Blythe and David Murray. Do you find they

have certain things in common?

Number one, they are all excellent technicians on the horn. Number two, they all have an individual sound on the horn. And the third thing is that they all have a thorough knowledge of the past music. They all have good musical foundations. They are all players; instrumentalists as well as composers. So in my estimation, all three of them are unique. I think they *are* giants.

They're people who I enjoy playing with in the sense that I feel an equal footing on the musical level with them; they don't try to dominate the music just because they're the leader, or because they're playing a certain instrument. They let the music be free and I always feel free to contribute as much as I want, and to exercise my concept as much as I want. A lot of leaders hog everything: all the ideas. You can't say nothin' about nothin'. It's like a job. The greatest music situations for me are when it's a pleasure.

You smile quite a bit on stage.

I'm happy when I'm playing. Maybe it's a habit too, I don't know. A lot of funny things happen in music. And in improvised music, all sorts of situations. I'm a guy with a big sense of humour. I like funny things. Different things make you smile on stage. Good music will make you smile.

Air has a reputation for three way thinking. How is this achieved?

I would have to give credit to the slick writing of Henry Threadgill, because his writing, like the writing of all great jazz writers, is based around the players, they way we play. One of the standard questions that people always ask us is how much of it is written, and how much of it is improvised. When I say slick writing, I mean his writing is so good, his concept is such, that in a lot of our pieces it is very difficult to tell the improvised parts from the written parts. And many of our compositions are very heavily written; there are a lot of notes there. It's the way of our concept, our approach, and I think we're fortunate to be one of the first groups to get some recognition that really have it under control to the extent that we do. And it's not something that we have to work at keeping up. We can sit down and just start playing without any music at all, and it would be the same. The written parts coincide with the improvised parts. We're able to create that kind of thing consistently.

What direction would you say contemporary jazz is taking?

I would say it's an extension of the traditional directions, from Louis Armstrong on down. Jazz is the kind of thing where, when a new player comes on the scene, he can be Ornette Coleman, he can be anyone, but all these musicians have a knowledge of the tradition. All our influences have been the same. One of the first jobs Air had was playing for a play in which the main theme was Scott Joplin's "The Maple Leaf Rag". So we got into rags. We started practising them and studying them and analysing them. The first job I played with Arthur Blythe was because Stanley Crouch called me up and asked if I wouldn't mind playing in a get-together band just to play some jazz standards. I said beautiful, because I hadn't done that in years. If you have a conception you're working on, in order for it to be really universal, you have to be able to apply it to all the different things, like Charlie Parker could play with Machito and still be Charlie Parker, and contribute to the music of Machito. Dizzy

could do the same.

Who are your favourite drummers?

Ed Blackwell has always been a favourite of mine, and Billy Higgins. I like so many: I like all the well known people. Then you have guys like Thurman Barker and Don Moye, they're amazing! These are great drummers.

Who are the major influences on young drummers?

As far as a certain kind of sensitivity is concerned, I think maybe I've influenced a few guys on that level. In the overall sense, in terms of things like power, I think that Elvin Jones has been one of the main influences. He really helped to open up the drums. I think that Sunny Murray has been a big influence in terms of freedom and different kinds of things. But I've done a lot of work in terms of sensitivity, because in a lot of compositions that guys were writing I felt a call for that so in some ways I just fell into that.

There was a guy named James Pettis, who called himself Kera. He was a painter, but he was also a philosopher, and he would play cymbals only. This was years ago, and he helped to put my mind in that direction. I found that once I got into it, and started looking for other musicians for influences and ideas to bounce off of, and started to investigate and see how far that thing had been taken, I found a very great void over there. When I found that, I really started working at it. But Pettis was the one who really helped me open my mind to that.

In the past year you have begun leading a quintet. Is this something new?

Yes. I led a couple of bands in Chicago, but just for one concert or something like that. I never did any real "band leading", I was always the sideman. When I started out my goal was to be an excellent accompanist. Now, the idea of leading a band started out as just another survival device. I needed another venue, so I looked around and the only thing left was me.

Then I found out that there were a lot of people who were interested in that.

Musically, I'm pretty satisfied with what I'm doing right now. I'm working with a lot of different people: Air, David Murray's octet, big band and even in trio, Amiri Baraka, Arthur Blythe, Reggie Workman and others. I have a lot of things I'd like to do in the future. There is one project I would like to do with different kinds of groups: one concert where I could play with a large group, maybe eight to ten pieces, and then on down to a solo.

Much of the audience for "experimental jazz" is white. Why aren't black people more aware of it?

They don't hear it on the radio. Whitepeople have the resources to be exposed to everything. And the money: it's expensive to come hear jazz, it's usually out of the way. Black promoters usually have to worry about making money, so you don't have a wide young black audience. But there are a lot of middle-aged and older people who are really into jazz. They remember when jazz was popular. But that was before integration; that was when black people were pushed off into segregated neighbourhoods. Then they accepted all the music. Black people love jazz. Whenever we get a chance to play in black neighbourhoods, we get big audiences. In fact, the black public in Chicago kept the AACM alive long enough to become worldwide. Our people kept us afloat.

I don't think anybody in power in America wants jazz to become as popular as it could be, because of the social implications. It's a fact that jazz is on a par with the highest forms of music that we know — the music of great composers like Beethoven, Debussy and the rest. That kind of music makes you want to sit back and think. Understand?

That's the reason that I feel, personally from all I've seen, that they don't want jazz out there. And there are so many more ways that

they can make money off jazz. You take a record by Louis Armstrong — *West End Blues*. He made that record in 1928. It's still selling. Any jazz record; they sell for years to come. And they get them for nothing; they produce those sessions for a few thousand dollars, and they become steady money makers. And they build these catalogs and sell them to each other over and over again. Reissues. Now that the record business is getting a little bit older there is a whole big business of reissues. That business is probably bigger than the actual ongoing record business that we know. And the foreign markets are developing so fast that they can hardly keep up with it. Like Japan, Eastern Europe, Africa and weird countries like Turkey. I've never been anyplace in the world where you couldn't buy jazz records. So they don't have to let the new music become popular.

Of course this is frustrating, but not to the extent that I would ever give it up. In spite of these facts, the creative musicians still keep creating — and probably because of these facts they stay at least 20 years ahead of the game.

STEVE McCALL - A selected discography

with AIR:

"Air Time"

Nessa 12

"Air Mail"

Black Saint 0049

(AIR's recordings on Arista/Novus are no longer in the Arista catalogue, but may still be available as cutouts).

with Anthony Braxton, Leroy Jenkins and Leo Smith (Creative Construction Company):

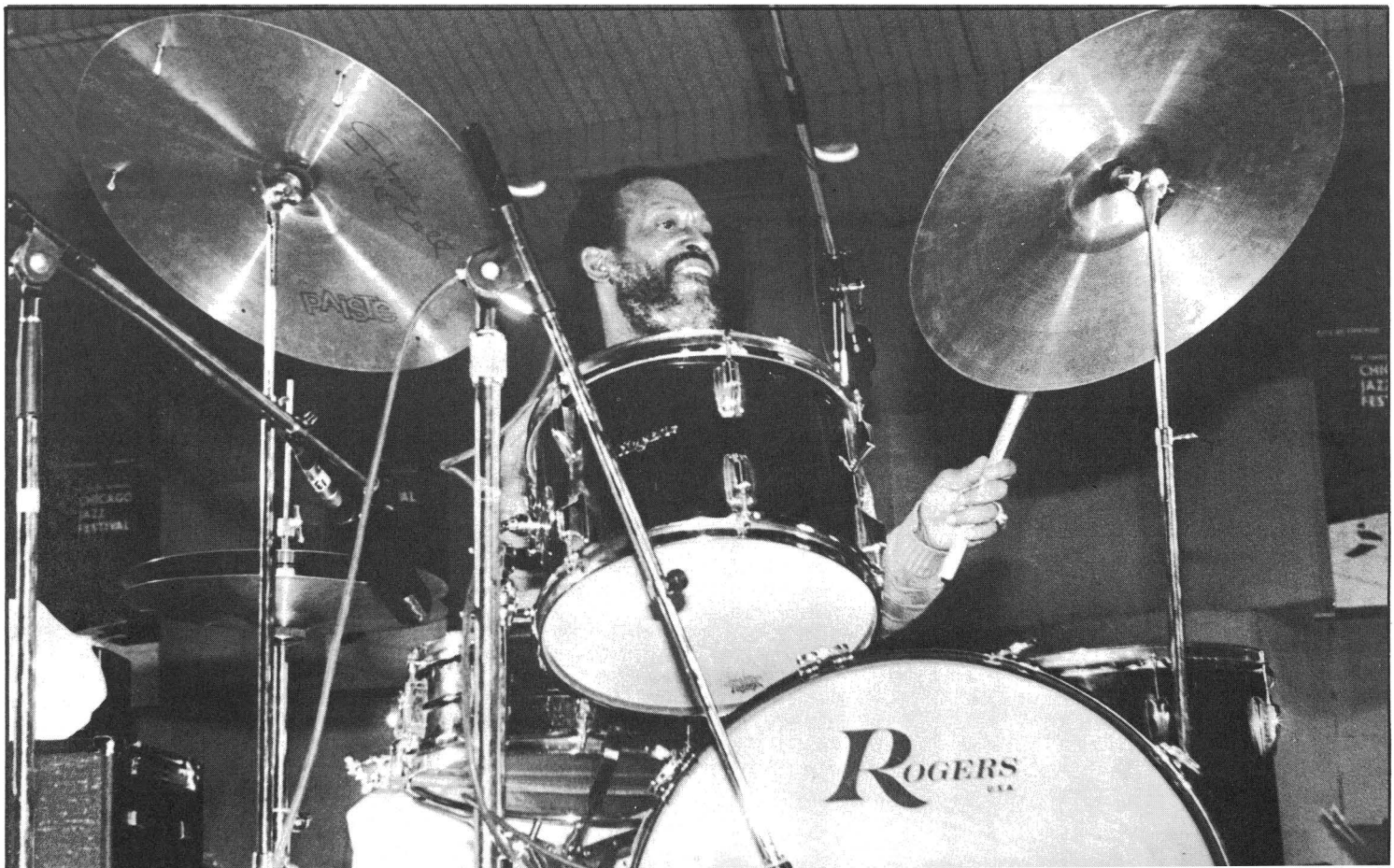
"B-X⁰/N0147A"

Affinity 15

with Amiri Baraka and David Murray:

'New Music - New Poetry' IndiaNavigation 1048

Steve McCall may be contacted via 293 - 7th Avenue, New York, N.Y. 10001 USA; telephone (212) 929-1776 or 254-4972.



NOW AVAILABLE FROM CODA —
DISCOGRAPHIES FROM
GREENWOOD PRESS



BRIAN RUST'S GUIDE TO DISCOGRAPHY

A detailed history and guide to the science of discographical research. Includes an extensive bibliography of discographies of all kinds; glossary of terms; references to periodicals, publications, record labels and much more.

Hardcover, 133 pages..... \$24.95

V DISCS - A HISTORY AND DISCOGRAPHY

By **Richard S. Sears**. An exhaustive survey of the vast catalogue of phonograph records produced by the U.S. military during the '40s.

Hardcover, 1166 pages..... \$84.95

ATLANTIC RECORDS: A DISCOGRAPHY

Compiled by **Michael Ruppli**. A 4-volume listing in serial order of every Atlantic record issued, from 1947 to 1974.

Hardcover, 4 volumes..... \$118.95

THE SAVOY LABEL: A DISCOGRAPHY

Compiled by **Michael Ruppli**, with assistance from Bob Porter. A complete guide, in chronological order.

Hardcover, 442 pages..... \$37.50

THE PRESTIGE LABEL: A DISCOGRAPHY

Compiled by **Michael Ruppli**, with assistance from Bob Porter. This new edition lists all recordings on Prestige, from 1949 to the present.

Hardcover, 377 pages..... \$34.50

All prices include postage. Available from:
**CODA PUBLICATIONS - BOX 87 - STATION J
TORONTO - ONTARIO - M4J 4X8 - CANADA**



**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 applica-
tion form.**

JOIN US IN PERPETUATING JAZZ

NEW RELEASES



Quartet Music NW0106

Nels Cline, Eric VonEssen, Jeff Gauthier, Alex Cline

"intimate, challenging,
intellectually and
emotionally satisfying..."

Not Alone NW0107

Alex Cline - Solo Percussion

"Cline's large vocabulary of instruments, techniques and ideas are investigated to their fullest, enabling the listener to experience the nuance of sound not always afforded in his ensemble work."

The Gift of Fury NW0109

The Vinny Golia Quintet

"...a tour-de-force of composition and stunning group interplay..."

Down-in-ness NW0111

Wayne Peet - Solo Piano

"...dynamic and direct"

"At times percussive and hard-swinging, at others textual and infinitely subtle..."

NINE WINDS RECORDS

11609 Pico Boulevard · Los Angeles, CA 90064 U.S.A.
(213) 858-8072

DR. JAZZ CALENDAR

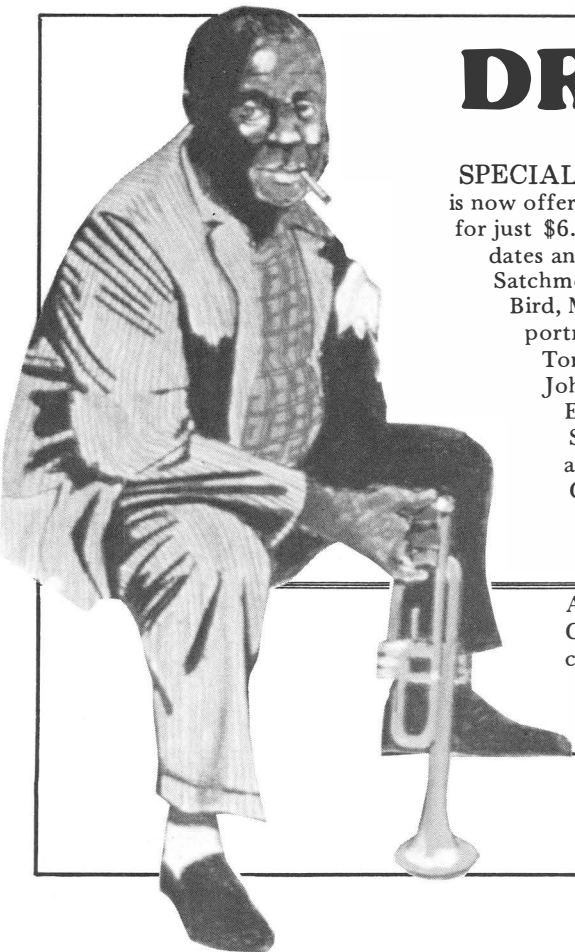
SPECIAL OFFER — TWO FOR THE PRICE OF ONE! Dr. Jazz is now offering both the 1981 and 1982 Dr. Jazz Calendars, together for just \$6.98 postpaid. Both calendars feature a wealth of historic dates and jazz information. 1981 includes portraits of Duke, Prez, Satchmo, Bix, Basie, Bessie Smith, Lady Day, B.G.'s quartet, Diz, Bird, Morton, Django, Grappelli, Waller and Miles. 1982 includes portraits of Coleman Hawkins, Getz, Teagarden, Brubeck, Tommy Dorsey, Oscar Peterson, Benny Carter, Buddy Rich, Johnny Hodges, Paul Desmond, Cootie Williams, Roy El Eldridge, Erroll Garner, Gerry Mulligan, Pee Wee Russell, Sidney Bechet, Stan Kenton, Eddie Lang & Joe Venuti, all rendered in full colour by Ottawa artist Stephen Clarke.

AVAILABLE DIRECT FROM THE PUBLISHER: TWO
CALENDARS FOR ONLY \$6.98 POSTPAID. Send
cheque or money order to:

DR. JAZZ CALENDAR

49 VARLEY DRIVE

KANATA, ONTARIO K2K 1G8 CANADA





This is the second annual Coda Magazine Writers' Choice Poll. Writers have been invited to select 10 records that were released in their own areas, or that they had heard in approximately the last 12 months. The purpose of this is not to invent some kind of competition among the "best" players in different categories, but to show you, the reader, the kind of music Coda writers have enjoyed over the past year. The selections are not in order of preference. We hope that you enjoy this idea, and that it is helpful to you in some way.

— Bill Smith and David Lee, editors

BILL SMITH, co-editor/publisher

- 1) Leo Smith - Peter Kowald - Gunter Sommer: Touch The Earth FMP 0730
- 2) Benny Golson: The New York Scene Contemporary 3552
- 3) Hampton Hawes: For Real " " 7589
- 4) Bud Powell: A Portrait Of Thelonious Columbia PC 36805
- 5) James Newton: The Mystery School India Navigation 1046
- 6) Evan Parker and George Lewis: From Saxophone and Trombone Incus 35
- 7) Anthony Braxton Quartet: Performance 9/1/79 Hat Hut 2R19
- 8) Jimmy Lyons/Sunny Murray: Jump Up/What To Do About " " 2R21
- 9) Eric Dolphy: Stockholm Sessions (Enja) Inner City 3007
- 10) Max Roach: Chattanooga Red Columbia FC 37376
- 11) Tubby Hayes: Mexican Green Mole # 2
- 12) Booker Little Bainbridge 1041

"This last year has brought forth a wonderful variety of music, and filled me full of past memories. The future looks fine as well. There are two more records, Jay McShann & Don Thompson (Tuxedo Junction - Sackville 3025) and Sammy Price (Sweet Substitute - Sackville 3024), for which I was partially responsible, and which I consider to be superior examples of the traditional midwestern piano styles."

JOHN NORRIS, co-publisher

- 1) Henry Red Allen & Coleman Hawkins: Stormy Weather Jazz Groove 002
- 2) Benny Golson: The New York Scene Contemporary 3552
- 3) Booker Little Bainbridge 1041
- 4) Jay McShann: Tuxedo Junction Sackville 3025
- 5) Sammy Price: Sweet Substitute " 3024
- 6) Ike Quebec: Congo Lament Blue Note LT 1089
- 7) Archie Shepp/Horace Parlan: Trouble In Mind SteepleChase 1139
- 8) Wayne Shorter: Etcetera Blue Note LT 1056
- 9) Willie The Lion Smith: Piano Solos Commodore XFL 15775
- 10) Gerald Wilson: Lomelin Discovery 833

DAVID LEE, co-editor

- 1) Krystall Klear and the Buells: Ready For The 90'S K2B2 2069
- 2) Jimmy Lyons/Sunny Murray: Jump Up/What To Do About Hat Hut 2R21
- 3) Oliver Lake Quintet: Prophet Black Saint 0044
- 4) Bill Dixon In Italy: Volumes One and Two Soul Note 1008 and 1011
- 5) Cecil Taylor: Fly! Fly! Fly! Fly! Fly! MPS 0068.263/Pausa 7108
- 6) James Newton: The Mystery School India Navigation 1046
- 7) Anthony Braxton Quartet: Performance 9/1/79 Hat Hut 1R19
- 8) Wayne Shorter: Etcetera Blue Note LT 1056

"Other records which come to mind are the Willie The Lion Smith/Luckey Roberts reissue on Good Time Jazz 10035/ Anthony Davis'

"Lady Of The Mirrors", India Navigation 1047/ Evan Parker - Paul Rutherford - Barry Guy - John Stevens, View 0011/ Bud Powell's "Tribute to Thelonious" on Columbia/ Smith - Kowald - Sommer on FMP/ George Lewis & Evan Parker on Incus/ and Jay McShann with Don Thompson, "Tuxedo Junction", Sackville 3025.

BENJAMIN FRANKLIN V (Columbia, S.C.)

- 1) Toshiko Akiyoshi-Lew Tabackin: Tanuki's Night Out JAM 006
- 2) Art Blakey: Live At Bubba's Who's Who In Jazz 21019
- 3) Al Cohn: No Problem Xanadu 179
- 4) Scott Hamilton/Buddy Tate: Scott's Buddy Concord 148
- 5) Jay McShann: Tuxedo Junction Sackville
- 6) Oscar Peterson: Digital at Montreux Pablo 2308-224
- 7) Ralph Sutton/Ruby Braff: Duet Chaz Jazz 101
- 8) Archie Shepp: Tray Of Silver Denon 7806
- 9) Derek Smith: The Man I Love Progressive 7035
- 10) Mel Torme: And Friends Finesse 37484

"The greatest accomplishment of the year is **A** * *Bit Byas'd* on the Toshiko-Tabackin album."



PETER S. FRIEDMAN (Rochester)

- 1) Pepper Adams: The Master Muse 5213
- 2) Chet Baker: Once Upon A Summertime Artists House 9411
- 3) Al Cohn: No Problem Xanadu 179

CODA WRITERS

- 4) Bill Evans: Re: Person I Knew Fantasy 9608
- 5) Johnny Griffin: NYC Underground
Galaxy 5132
- 6) Barry Harris: Tokyo: 1976 Xanadu 177
- 7) Don Menza: Burnin' RealTime 301
- 8) Hank Mobley: Third Season
Blue Note LT 1081
- 9) Lennie Tristano Quartet: Atlantic SD 2-7001
- 10) Mickey Tucker: The Crawl Muse 5223

"Once again I have decided to limit my selections to new or previously unissued recordings."

BILL SHOEMAKER (Washington)

- 1) George Adams/Don Pullen Quartet:
Earth Beams Timeless SJP 147
- 2) Air: Air Mail Black Saint 0049
- 3) Anthony Braxton Quartet:
Performance 9/1/79 Hat Hut 2R19
- 4) Gunter Christmann - Paul Lovens - Maarten
Altena: Weavers Po Torch PTR/JWD 7
- 5) Andrew Cyrille: Special People
Soul Note 1012
- 6) Anthony Davis: Episteme Gramavision 5101
- 7) Buck Hill Quartet: Scope SteepleChase 1123
- 8) George Lewis: Chicago Slow Dance
Lovely Music 1101
- 9) David Murray Octet: Ming Black Saint 0045

- To Do About Hat Hut
- 2) Carla Bley: Social Studies ECM/Watt
- 3) Jerome Cooper: For The People Hat Hut
- 4) Conrad Bauer: Solo Trombone
Amiga (East Germany)
- 5) Leo Smith - Peter Kowald - Gunter Sommer:
Touch The Earth FMP/Amiga
- 6) Steve Lacy/Steve Potts: Tips Hat Hut
- 7) Globe Unity: Compositions JAPO
- 8) Rova Saxophone Quartet: As Was
Metalanguage
- 9) Lennie Tristano: Requiem Atlantic
- 10) The MCA Jazz Heritage Series as a whole.

"The MCA is a model reissue program — lots of great music at a low list price."

TEX WYNDHAM (Mendenhall, PA)

- 1) Dick Wellstood - Kenny Davern - Cliff Leeman:
In The Jazz Tradition Fat Cat's Jazz 207
- 2) Terry Waldo: The Wizard of the Keyboard
Stomp Off S.O.S. 1002
- 3) Natalie Lamb, Sammy Price and The Blues
G.H.B. 84
- 4) Eddie Condon & Wild Bill Davison: Live!
Miami Beach 1955 Pumpkin 111
- 5) Paul Lingle: The Legend of Lingle
Euphonic ESR 1220
- 6) Kid Thomas and his Algiers Stompers with
Raymond Burke Jazzology JCE-30
- 7) Art Hodes: The Jazz Record Story, Volume
One " " -82
- 8) Doc Evans & his Dixieland Jazz Band
Folkways FJ 2855
- 9) Carol Leigh: You've Got To Give Me Some
G.H.B. 136
- 10) John Kirby & his Orchestra: 1941 Circle 14

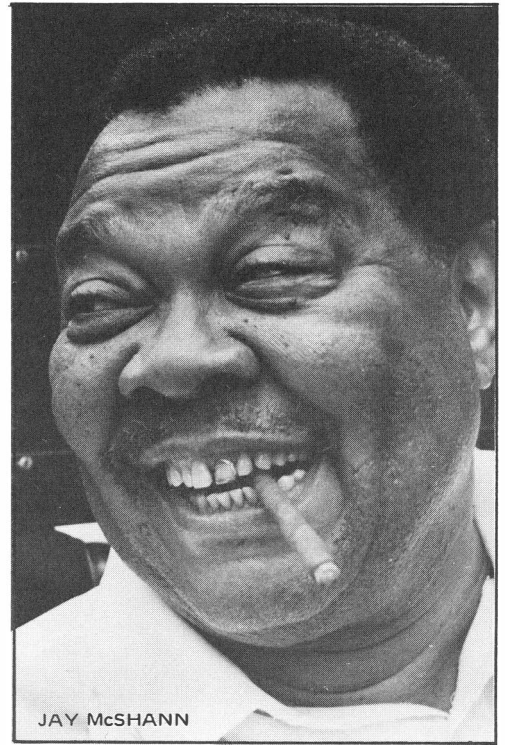
"As with last year, the selections are made from the 100 or so LPs sent to me for review during the year.... I suspect that the above list will again make me your only reviewer whose list didn't contain a single album reviewed in *Coda*. No accounting for some people's tastes."

DOUG LANGILLE (Edmonton)

- 1) Johnny Copeland: Copeland Special
Rounder Records 2025
- 2) Buddy Guy: Stone Crazy Alligator 4723
- 3) Koko Taylor: From the Heart of a Woman
" 4724
- 4) Albert Collins: Frozen Alive " 4725
- 5) Magic Slim: Live 'n Blue Candy Apple 0401
- 6) Ray Sharpe: Texas Boogie Blues
Flying High Records 6502
- 7) Otis Spann: Half Ain't Been Told
Black Cat Records 001
- 8) R.L. Burnside: Mississippi Delta Blues
Swingmaster 2101
- 9) T-Bone Walker: T-Bone Jumps Again
Charly Records CBR 1019
- 10) Various Artists: American Folk Blues
Festival 1981. L&R Records LS 42.022

KEN PICKERING (Vancouver)

- 1) Rashied Ali & The Rozie Brothers: Tales Of
The Algonquin Moers Music
- 2) Barry Altschul: For Stu Soul Note
- 3) Cecil Taylor: Fly Fly Fly Fly Fly MPS
- 4) Tim Berne: Spectre Empire
- 5) Eugene Chadbourne: There'll Be No Tears



JAY McSHANN

- Tonight Parachute
- 6) Shannon Jackson & the Decoding Society:
Eye On You About Time
- 7) Vinny Golia: The Gift of Fury NineWinds
- 8) Anthony Braxton: Performance 79 Hat Hut
- 9) Leo Cuypers: Heavy Days BVHaast
- 10) Andrew Cyrille: Special People Soul Note

PETER STEVENS (Windsor)

- 1) Time-Life Giants of Jazz Series
- 2) Miles Davis: Chronicle Prestige
- 3) Mel Lewis Jazz Orchestra: Compositions of
Bob Brookmeyer Gryphon 912
- 4) Stephane Grappelli/David Grisman Live
Warner Bros. XBS 3550
- 5) Ruby Braff with the Ed Bickert Trio
Sackville 3022
- 6) Five Birds and a Monk Galaxy 5134
- 7) Old and New Dreams: Playing ECM 1205
- 8) Jack DeJohnette's Special Edition: Tin Can
Alley " 1189
- 9) Richie Beirach Trio: Elegy For Bill Evans
Trio PAP 25005
- 10) Stan Getz: The Dolphin Concord 158

"I thought it was a pretty thin year this year, and very bad for Canadian jazz fans, as the distribution and release of important jazz albums were very haphazard."

DICK NEED (New Jersey)

- Louis Armstrong: Swing That Music MCA 1312
- Louie Bellson Big Band: London Scene
Concord CJ-157
- Scott Hamilton/Buddy Tate: Scott's Buddy "148
- Cal Collins: Cross Country " 166
- Barbara Lea: A Woman In Love Audiophile 86
- Luckey Roberts and Willie The Lion Smith;
Luckey and the Lion Good Time Jazz 510035

- 10) Cecil Taylor: Fly! Fly! Fly! Fly! Fly!
MPS 0068.263/Pausa 7108

KEVIN WHITEHEAD (Baltimore)

- 1) Jimmy Lyons/Sunny Murray: Jump Up/What

CHOICE CODA



The Widespread Depression Orchestra: Time to Jump and Shout Stash 212
 Muggsy Spanier Storyville 4020
 Django Reinhardt/Stephane Grappelli: The Quintet of the Hot Club of France (1936-37)
 Inner City 1104
 Ruby Braff With The Ed Bickert Trio
 Sackville 3022

"Many companies are doing an excellent job and are deserving of special mention. This is particularly true of the continuing Time-Life reissue series and the first phase of the U.S. MCA reissue program. To all the dedicated producers of jazz records, three cheers — or more."

GEORGE COPPENS (Amsterdam)

- 1) David Murray: Ming Black Saint
- 2) String Trio of New York: Area Code 212 " "

- 3) Tim Berne: Spectres Empire
- 4) Jimmy Lyons/Sunny Murray Hat Hut
- 5) Shorty Rogers/Art Pepper: Popo Xanadu
- 6) Warne Marsh & Sal Mosca: How Deep How High Interplay
- 7) Tony Fruscella & Brew Moore: Fru 'n Brew
- 8) Lennie Tristano: Previously Unreleased Recordings Atlantic
- 9) Frank Lowe: Skizoke Cadence Jazz
- 10) Arthur Blythe: Blythe Spirit Columbia

J.N. THOMAS (San Francisco)

- 1) Art Pepper: Saturday Night at the Village Vanguard Contemporary 7644
- 2) Miles Davis: Directions Columbia KC 2 36472
- 3) Anthony Braxton: Performance 9/1/79 Hat Hut 2R 19
- 4) Old And New Dreams: Playing ECM 1205
- 5) John Coltrane: Bye Bye Blackbird

Pablo 2308-227

- 6) Eric Dolphy: Stockholm Sessions Inner City 3007
- 7) Jessica Williams: Orgonomic Music Clean Cuts 703
- 8) United Front: Ohm: Unit of Resistance RPM 2
- 9) The Time-Life Giants of Jazz Series
- 10) Japanese reissues of Verve and Mercury (imported into the U.S. by Polygram).

MARK WEBER (Los Angeles)

- 1) Horace Tapscott: Dial B For Barbara Nimbus
- 2) United Front: Path With A Heart RPM
- 3) Krystall Klear and the Buells: Ready For The 90's K2B2
- 4) Gerald Wilson: Lomelin Discovery
- 5) Vinny Golia Quintet: The Gift Of Fury Nine Winds
- 6) Linda Hill: Lullaby For Linda Nimbus
- 7) Tim Berne: Spectre Empire
- 8) Harold Land: Take Aim Blue Note
- 9) Art Pepper: Saturday Night at the Village Vanguard Contemporary
- 10) Walter Thompson: Stardate Dane

ROBERTO TERLIZZI (Pisa)

- 1) Derek Bailey - Christine Jeffrey: Views From Six Windows Metalanguage
- 2) Marcia Hines: Take It From The Boys LOGO Gol 1030
- 3) Toshinori Kondo: Fuigo From A Different Dimension (solo) Bellows 001
- 4) Toshinori Kondo - Paul Lovens: The Last Supper Po Torch PTR/JWD 9
- 5) Paul Lovens - Paul Lytton: Moinho Da Asneira Po Torch PTR/JWD 5
- 6) Alicia Myers: Again MCA 5236
- 7) Bobby Naughton: Solo Vibraphone Otic 1011
- 8) Altena, Bailey, Guy, Lewis, Lovens, Lytton, Parker, Rutherford, Schiaffini, Wachsmann. Incus 37
- 9) Art Pepper: So In Love Artists House 9412
- 10) Leo Smith: Ahkreationvention Kabell 4

ADRIAN JACKSON (Australia)

- 1) Pharoah Sanders: Journey To The One Theresa 108/109
- 2) Arthur Blythe: Illusions Columbia JC 36583
- 3) John Coltrane: Coltrane in Tokyo Volume 2 MCA VIM 4630-31
- 4) Archie Shepp: Goin' Home SteepleChase 1079
- 5) Air: Live Black Saint 0034
- 6) Old & New Dreams: Playing ECM 1- 1205
- 7) Idris Muhammad: Kabsha Theresa 110
- 8) Pharoah Sanders: Rejoice " 112/113
- 9) Wayne Shorter: The Soothsayer Blue Note (Japan) GXF 3054
- 10) Toshiko Akiyoshi - Lew Tabackin Big Band Farewell RCA(Japan) RVJ 6078/ JAM (USA)

STEPHEN DEGANGE (New York City)

- 1) Curtis Clark: New York City Wildlife Anima
- 2) World Saxophone Quartet: WSQ Black Saint
- 3) Billy Bang: Changing Seasons Bellows
- 4) Terje Rypdal/ Miroslav Vitous/ Jack DeJohnette: To Be Continued ECM
- 5) Bill Evans: You Must Believe In Spring Warner Brothers
- 6) Rainer Bruninghaus: Freigewert ECM
- 7) Lance Hayward: Body and Soul AJN

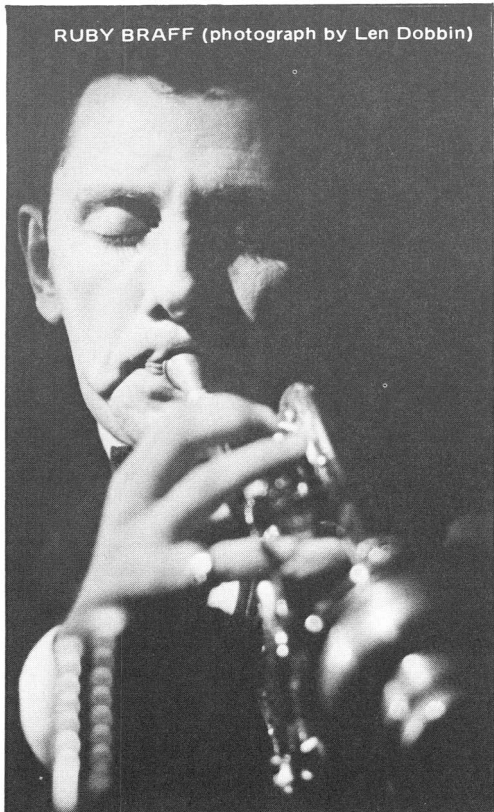
WRITERS CHOICE

- 8) Akiyoshi - Tabackin: Farewell JAM
- 9) Steve Swallow: Home ECM
- 10) Joanne Brackeen: Aft Timeless/Muse

PETER DANSON (Montreal)

- 1) The Audience with Betty Carter Bet Car
- 2) Eric Dolphy: Stockholm Sessions Inner City/ENJA
- 3) Buck Hill: Scope SteepleChase
- 4) Bobby Hutcherson: Medina Blue Note
- 5) Steve Lacy: Evidence Prestige
- 6) Old & New Dreams: Playing ECM
- 7) James Newton: The Mystery School India Navigation
- 8) Luckey Roberts & Willie The Lion Smith: Harlem Piano Contemporary
- 9) Archie Shepp & Niels Henning Orsted Pedersen: Looking at Bird SteepleChase
- 10) Various Pianists: I Remember Bebop Columbia

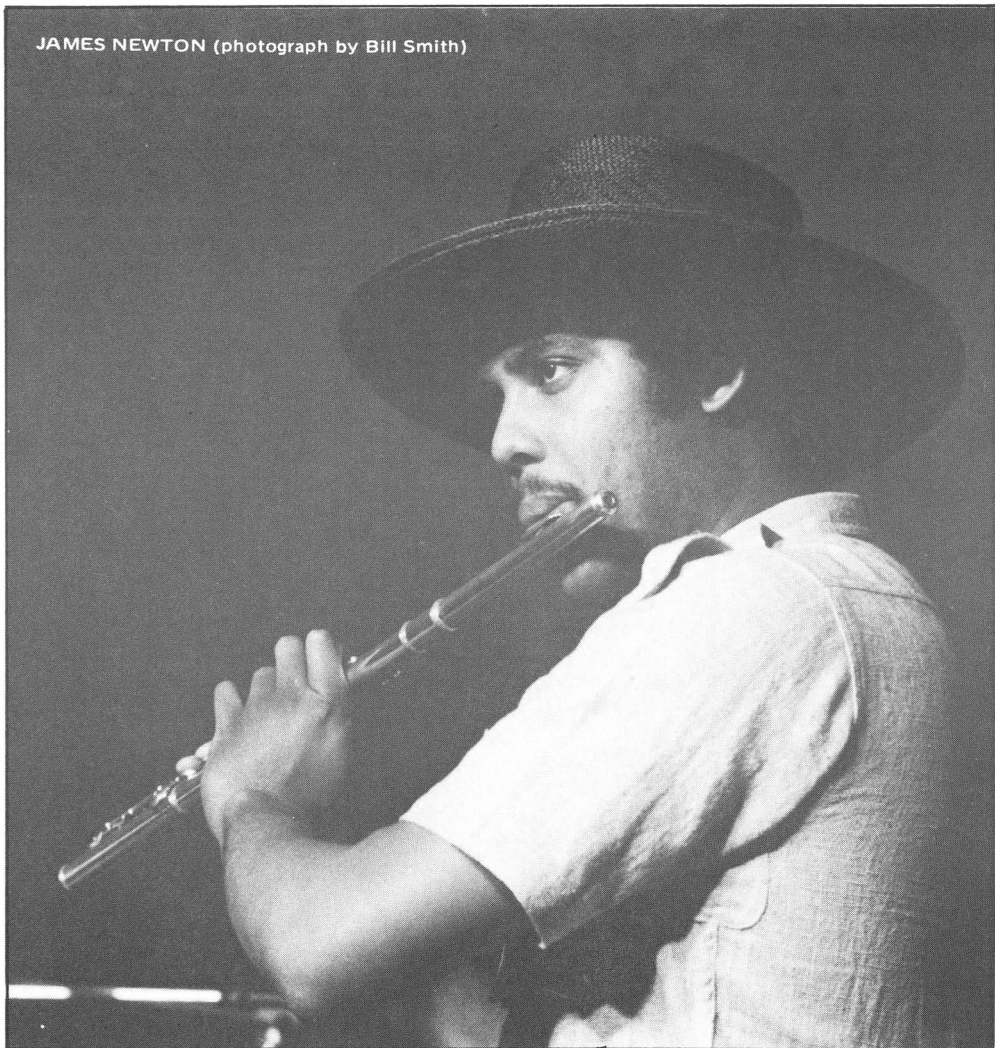
RUBY BRAFF (photograph by Len Dobbin)



MARIO LUZZI (Rome)

- 1) Johnny Hartman: Once In Every Life Bee Hive 7012
- 2) Roscoe Mitchell: More Cutouts Cecma 1003
- 3) Max Roach: Chattahoochee Red Columbia FC 37376/CBS 85155
- 4) David Murray: Ming Black Saint 0045
- 5) Andrea Centazzo: Indian Tapes Ictus 0013/14/15
- 6) Charles Mingus: In Europe Vol. 1 Enja 3049
- 7) Serge Chaloff: Boston Blow-Up Affinity 63
- 8) Milcho Leviev-Art Pepper: Blues For The Fisherman Mole Jazz 1
- 9) Bill Dixon: Considerations 1 Fore Five
- 10) World Saxophone Quartet: WSQ Black Saint 0046

JAMES NEWTON (photograph by Bill Smith)



JOHN SUTHERLAND (Toronto)

- 1) Archie Shepp/Horace Parlan: Trouble In Mind SteepleChase 1139
- 2) Art Ensemble of Chicago: Full Force ECM 1167
- 3) Jimmy Rushing: Jimmy Columbia 36419
- 4) Ricky Ford: Flying Colours Muse 5227
- 5) Al Grey/Jimmy Forrest: O.D. Greyforrest 1001
- 6) Tal Farlow: Tal Verve UMV 2565 (reissue)
- 7) The Complete Joseph Robichaux Blu Disc 1007/1008
- 8) Jay McShann: Tuxedo Junction Sackville
- 9) Tubby Hayes: Mexican Green Mole 2
- 10) Haig/ Jordan/ Lewis/ Hakim/ Bishop/ Harris/ Rowles/ Flanagan: I Remember Be-bop Columbia 35381

ELLEN . BRANDT (West Berlin)

- 1) Jean Bolcato/Louis Sclavis: Duo Bolcato/Sclavis ARFI
- 2) Daunik Lazro: The Entrance Gates of Tshee Park Hat Hut
- 3) Pisa 1980 Improvisor's Symposium Incus
- 4) Toshinori Kondo & Paul Lovens: The Last Supper Po Torch
- 5) Peter Brotzmann/ Harry Miller/ Louis Moho-

- lo: Opened, But Hardly Touched FMP
- 6) Roscoe Mitchell: Nonaah Nessa
- 7) Ulrich Gumpert Workshop Band: Unter Anderem: 'N Tango fur Gitti FMP
- 8) Fred Van Hove: Church Organ SAJ
- 9) Heiner Goebbels & Alfred Harth: Vom Sprengen des Gartens "
- 10) Mike Westbrook Brass Band: Goose Sauce Original Records

PETER RILEY (England)

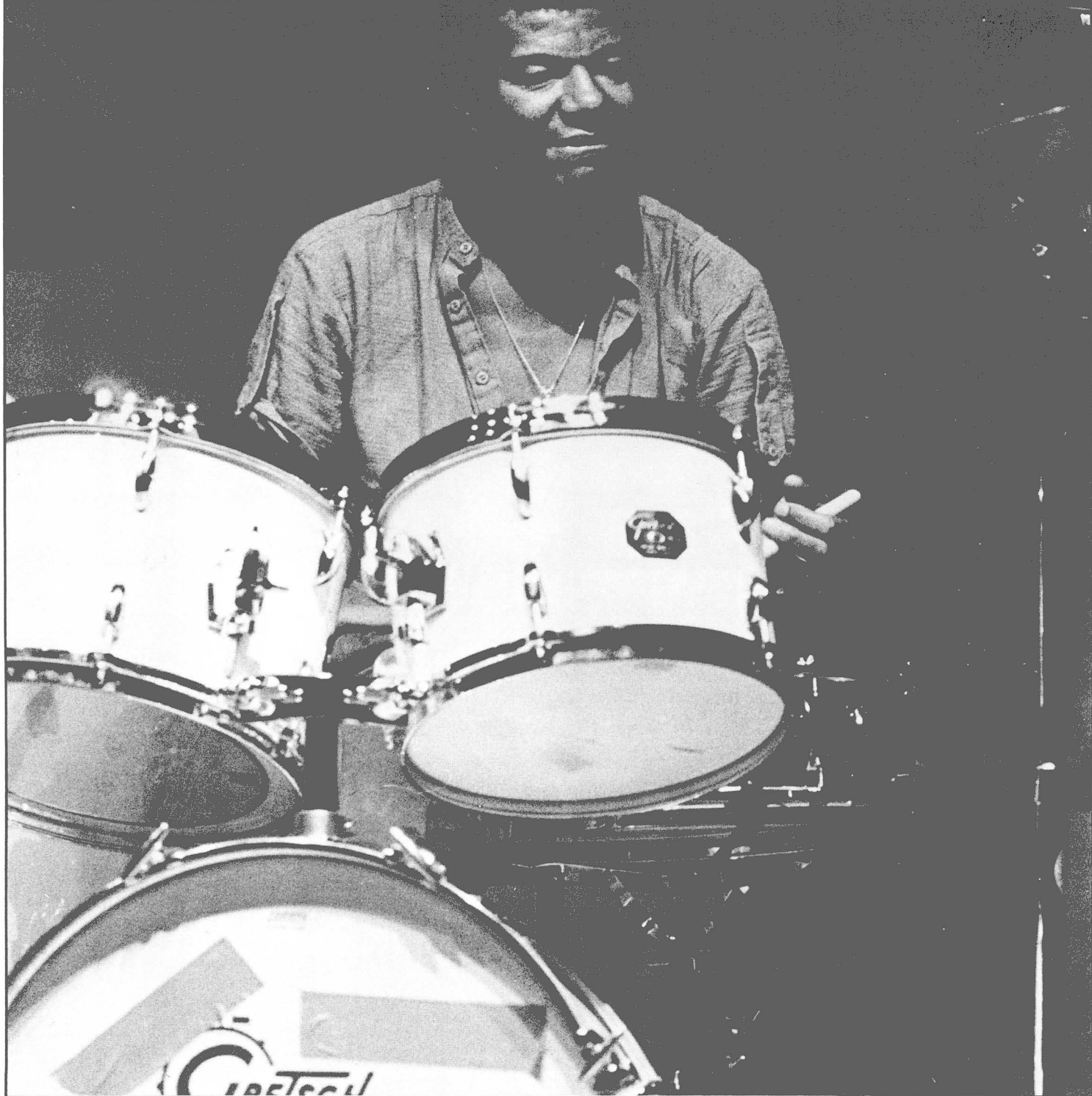
- 1) Toshi Tsuchitori: Drumrhythm DYM 001 (dist. Bellows Records)
- 2) Evan Parker and George Lewis: From Saxophone and Trombone Incus 35
- 3) Derek Bailey and Christine Jeffrey: Views From Six Windows Metalanguage 114
- 4) Roger Turner: The Blur Between (solos on pedal drums and cymbal) Caw 002
- 5) Toshinori Kondo and Paul Lovens: The Last Supper Po Torch Records PTR/JWD/9
- 6) Fables By Company Incus 36
- 7) Fictions By Company " 38
- 8) Pisa 1980 Improvisor's Symposium " 37
- 9) Community Zyzzle 10
- 10) AMM Music: The Crypt - 12th June 1968. Matchless Recordings 5

DE CODA WRITE

JACK DEJOHNETTE

INTERVIEW BY PETER DANSON

Photograph by Peter Danson



PETER DANSON: On the "Special Edition" album you have *One For Eric, India, Zoot Suite* — these are all tunes written or inspired by saxophone players....

JACK DEJOHNETTE: I just like the saxophone, because it's a very organic instrument, it really

is an extension of the human voice. There are such a wide range of sounds that can come from the instrument. *Zoot Suite* is inspired by Julius Hemphill and Duke Ellington — we were inspired by Duke, really.

Peter: Can you describe your involvement with

the AACM, Roscoe Mitchell and others, in Chicago during the nineteen-sixties?

Jack: We just played music together, we had sympathetic feelings and beliefs. I eventually left Chicago because I'd exhausted all the possibilities and avenues of playing the music

I wanted to play there, and New York was the only next place to go. In Chicago, a lot of places that were available to play turned into more commercial things: strip joints and go-go places came about, so I moved to New York, because it's *still* the only place it's happening — where the best musicians and painters and writers reside, for the stimulation.

Peter: You were a classically-trained pianist before you played drums. Was Keith Jarrett an influence when you played with Charles Lloyd together?

Jack: There are a lot of people — McCoy Tyner, Keith, Dollar Brand... and Ahmad Jamal is one of my favourites. My playing is a synthesis of a lot of styles, and I try to utilise those styles on the piano in much the same way that Ahmad Jamal might utilise all of them — I think he's the only pianist who has actually paid homage to McCoy in his playing.

The switch from piano to drums happened quite naturally. I was in a group and the drummer left his drums in my basement. My uncle was a jazz disc jockey and I had access to all the jazz albums, I used to sit down and play with the records, like Ahmad Jamal and his drummer, Vernell Fournier, inspired me to get into the drums really. I used to play with all the records and go to the sessions, I started working around Chicago both on drums and piano.

When I went to New York I more or less decided to make my primary instrument the drums, because I thought that I had more to offer on that instrument — rather than compete with all the other pianists, great pianists, in New York. I never put the piano aside, but I wanted to put it in the right format, where it would suit my music. It's almost impossible not to be compared to other people who are prominent on that instrument, but I hope as the years go by people will recognise my own pianistic approach, which is what I'm trying to develop now. I play more piano in performance now, and I'm trying to adapt my own harmonic, compositional, and "drumnistic" approach, rhythmically to the instrument.

Peter: Would you consider hiring another pianist or another drummer for future groups?

Jack: No, because I like playing both of them, and I prefer not to have a drummer when I play piano. When I play the piano it's a nice mood not to have the drums, quiet, it changes the dynamic register and makes the audience listen more closely. Then when I go to a piece where the drums are involved, it's a new sound.

My drum technique is a natural development of hearing and picking things out on the cymbals and the drums as I go along. I'm not consciously trying to make any new areas happen, I'm just trying to develop as a personality, and do it in a natural process of evolution. The only deliberate thing I want to do is allow myself to follow the force of nature, which is constantly changing. I don't have to force myself to play something different if I just allow myself to flow naturally, let the flow take me rather than me trying to take it.

Peter: You've established a pattern recently of having working bands, that work, play and record. Do you think this is why your music has really come into form?

Jack: It's been a cooperative effort on the part of ECM records and myself. They're supporting a few of the artists who are serious about developing their music to a high level of quality, and I'm really grateful to them for supporting

me, whereas there are other musicians who are not supported at all by American labels. If you follow the records that I've done on ECM from my first album to now, there's been a gradual development. There's an understanding of the business end of the music — if you build something gradually, not be in a hurry, when it does hit it's going to be there for a long time. I'm more concerned with that, with being accepted on my own terms than in being manipulated by the whims of the music industry — I've been lucky, there's been a conscious effort to avoid that.

So far... touch wood... it's been okay, because it's rough right now, the economy being what it is, travelling with a group. I don't appear too much in America right now because of cutbacks, in colleges and clubs and so on, and you have to charge a reasonable amount of money to go out. So now I'm involved in other things: I do solo concerts and teach here and there, and now I'm officially, with my wife Lydia, going to be sort of running the Paiste drummer's service, which is part of Paiste cymbals. The company in Switzerland is now doing their own distribution in America. They're going to have "sound centers" all around the United States and Canada. I'll be doing some clinics and things like that with them, so I'm involved with projects that can help me to survive financially. So I'm consciously not taking every gig that comes, and trying not to overexpose myself, just to make it really special, so when the audience comes out to hear the band live, they know that what they hear live is going to be ten times or a hundred times better than what they hear on the record. And that's the only way people will come out and pay a little more than they normally would.

I've found a formula with this Special Edition band. The sound of the group now is really saxophone-oriented - with drums, piano, bass and cello. John Purcell and Chico Freeman are permanent members of the band, but there are also a few other players like Julius Hemphill, David Murray, or Arthur Blythe who, if they're available, I can use and still maintain the same sound. So that even if the personnel is different when I make an appearance, the sound, the concept is still the same. Therefore I think I've sort of licked the problem of having permanent members. In a way, John Purcell's life in New York is set up, working around as a show musician and a studio musician, so that it's possible for him to be available and work with me every time I want to do it. Chico is also a young bandleader who's hustling around and doing quite well making a name for himself. He is excited about being a part of this Special Edition group, so I have John and Chico, two people for the first time who really want to be a part of what's developing. Also Peter Warren, who is very underrated really, but he does the job of supporting the group so well that to me he stands out more. I think that in the long run he'll be recognized, but he's growing by leaps and bounds; I predict that in the next year or so he's going to be a very strong voice on the bass and on the cello.

Peter: He's very different from Eddie Gomez, who's a very fast, virtuosic type...

Jack: Eddie's style of playing wouldn't fit in this group. This group is more swing-oriented, whereas New Directions, with Eddie, Lester Bowie and John Abercrombie, was more sophisticated; even though everybody could get funky, everybody was so mature and developed

and articulate on their instruments, that it was subtler. Financially, we really didn't make it as well as we could, even with the names. But this group, fortunately, the "Special Edition" album has got an incredible response, it's gotten more than I expected. I don't know what it's doing sales-wise, I think it's not doing badly, but in terms of press exposure, and a wider acceptance of what I'm doing, it's won five or six awards and all that sort of stuff, so it's been a big year. 1980 for me has been beautiful, but there's still a lot of work to be done.

Peter: As an ECM house drummer — I don't know if that term is appropriate...

Jack: I don't refer to that, I don't like that term. Everybody has to look at me in terms of me being a multi-directional instrumentalist. Because I play an instrument that is involved in the rhythm section, I have allowed myself to appear in a lot of different musical situations, on different labels, with different people. For a while I did a lot of things on CTI, but I was not signed exclusively to them, it just so happened we had a nice relationship, but I was doing albums on other labels for other people. So the term "house drummer", I don't accept that. I'm a multi-directional instrumentalist who finds a lot of joy in placing myself in diverse situations and thereby utilising those experiences in my own situations, to the furthest possible limits that I can take them.

Peter: What's an urbanite, or a past urbanite from Chicago, doing in the wilderness of Woodstock?

Jack: I went there when I had my children: my two daughters and Lydia, we moved up there because we were really turned on to the country. That's sort of my nature, I really like the country. I like the peace and the joy, and the space. I'm not making the kind of living where I have to go to work nine to five all the time, so I can work on my home, and it's been helpful for my wife and I to create a family situation of strength and harmony.

Peter: You're not the only one; there are other musicians there as well...

Jack: Yes, Dave Holland is there, Braxton, Tony Levin, Warren Bernhardt, the Creative Music Studio, so there are quite a few musicians there.

Peter: You played with Miles Davis about ten years ago; do you know what he's up to now?

Jack: Miles is just regaining his strength and trying to get himself together and just live his life. I don't know if he'll come back. He talks about it, but Miles will do whatever he wants.

Peter: Anything else you want to say? Anything on your mind....

Jack: Not right now, I just want to get ready to go back and play the next set, carry on the music.

— The Rising Sun, Montreal, Feb. 15/81

A SELECTED DISCOGRAPHY

As leader:	(all records on ECM)
Jack DeJohnette's Directions:	
Untitled	ECM 1074
New Rags	1103
New Directions	1128
New Directions In Europe	1157
Special Edition	1152
John Abercrombie/Dave Holland/Jack DeJohnette:	
Gateway	1061
Gateway 2	1105

JAZZ LITERATURE

DISCOGRAPHIES

BRIAN RUST'S GUIDE TO DISCOGRAPHY
by Brian Rust Published by Greenwood Press

The JOHN HALEY (ZOOT) SIMS Discography
by Arne Astrup Published by Danish
Discographical Publishing Co., Klintevej 25,
DK-2800 Lyngby, Denmark.

BORN TO SING: A discography of Billie Holiday
by Jack Millar Published by Jazzmedia

V-DISCS: A History and Discography
by Richard S. Sears Greenwood Press

ORNETTE COLEMAN 1958-1979
by David Wild and Michael Cuscuna. Wildmusic

MISTER JELLY LORD
by Laurie Wright Storyville Publications

EDMOND HALL: A Discography
by Manfred Selchow and Karsten Lohmann

**BUDDY RICH & GENE KRUPA: A Filmo-
Discography**
by Dr. Klaus Stratemann. Distributed by Ger-
hard Conrad, Von-Stauffenbergstr. 24, D-5750
Menden, West Germany.

**NEGRO BANDS ON FILM VOLUME 1: Big
Bands 1928-1950**
by Dr. Klaus Stratemann

ATLANTIC RECORDS: A DISCOGRAPHY
Volumes 1-4
by Michael Ruppli Greenwood Press

JAZZ RECORDS: The Specialist Labels
by Ralph Laing & Chris Sheridan Jazzmedia

BIBLIOGRAPHY OF DISCOGRAPHIES
VOLUME 2: JAZZ
by Daniel Allen R.R. Bowker Company,
P.O. Box 1807, Ann Arbor, Michigan 48106.
(US\$35.00).

The science of discography has come a long way since Charles Delaunay coined the term when he published his "Hot Discography" in 1936. There had been earlier listings of records but Delaunay's book was the first to give such vital information as the personnel, recording dates, matrix and release numbers of the recordings. From the shaky beginnings of his pioneer work has grown the multi-faceted types of discography available today.

Brian Rust's "Guide To Discography" is a concise history and description of the discography. He outlines its essential ingredients, summarises the various types and gives information on many different record labels. There is a bibliography of discographies as well as a listing of discographical organizations and magazines. This book is directed primarily at the outsider who might well wonder what all of the activity is about, rather than offering fresh insights for the seasoned enthusiast. This book will become a valuable primary source of information for

future historians anxious to know how and why discographies came to be compiled and published.

There are two kinds of discographies. The basic reference works are the overviews of the music offered by Brian Rust himself, in "Jazz Records 1897-1942" and Jepsen's "Jazz Records 1942-1980". The revised and updated edition of Jepsen is now promised for the end of 1981 and is a long-overdue replacement for the original editions which ended variously between 1962 and 1968.

The second kind of discography is the specialised work which focuses on a single performer or a single recording company. The standard by which these kinds of works can be judged has already been established by Walter C. Allen in "Hendersonia", a mammoth documentation of the career and recordings of Fletcher Henderson, and by Russ Connor and Warren Hicks' "B.G. On The Record". Both these books interweaved narrative accounts of the musician's activities with his recordings. Most discographies are not as grand as this but there is considerably more detail being offered today by discographers than there was even ten years ago. Continued research has resulted in long-accepted information being changed. Unissued sessions, broadcasts and transcriptions are increasingly being documented by discographers and this kind of information will multiply as the reservoir of private concert recordings increases with time.

Danish discographer Arne Astrup has translated his admiration for fellow tenor saxophonists Stan Getz and Zoot Sims into compiling detailed discographies of their recordings. His documentation of Zoot Sims' recordings is his latest effort. The listing stretches to 100 pages and is cleanly typed and well laid out in a large-size format. There are photographs to complement the text. It contains a detailed listing of Sims' recordings up to August 1979. The many different lp versions of many of his recordings are listed and this is an invaluable reference work. There's an intriguing listing from June 1952 of a band called Jazz Incorporated which consists of Miles Davis, J.J. Johnson, Zoot, George Wallington, Percy Heath and Art Blakey. It is supposed to be an unissued Atlantic session but there is no trace of it in the "Atlantic Discography". Astrup has a recording date of March 15, 1960 for Woody Herman's Monterey album but the October 3, 1959 date in the "Atlantic Discography" is undoubtedly the correct information, for that particular festival is always held in the Fall. Another minor correction is that FM Records (who issued "Jazz Committee for Latin American Affairs") is a different label to Fred Miles Presents. Missing, too, are any Creative World catalog numbers for the various Kenton sessions with Zoot.

Discographies such as this give an accurate glimpse into one aspect of a musician's career. In Zoot's case we find that there was a flurry of sessions in the late 1950s and early 1960s as a leader but this tapered off until the mid-1970s when, once again, he started to record frequently. In between, of course, he was in the studio many times but rarely as a featured

performer.

"Born To Sing" is the result of thirty years of research by Australian discographer Jack Millar. The first edition of this work documenting the recordings of Billie Holiday appeared in *Australian Jazz Quarterly* and sections of it have appeared in *Matrix* and *Discographical Forum*. Apart from listing all of Billie Holiday's commercial recordings along with all the various lp reissues there is a very detailed listing of the many broadcast recordings. Footnotes guide the reader through the maze of the different releases of the same material where, through editing and the addition of echo and splices, the same performances sometimes sound different. There are many unissued alternates from Billie's later Vocalion sessions listed with the intriguing reference that they are "available on tape". Anyone remotely interested in Billie Holiday's recordings will have to obtain this book. There are 145 pages including a musician's index. More useful, perhaps, would have been an index of tune titles. The printing is adequate but the unattractive type face is hard to read and many of the letters have been filled in by the printing process. Jazzmedia will also be responsible for the new edition of Jepsen. I hope they use a different machine to typeset that project.

V-Discs have long held a special fascination for collectors. They were produced for the exclusive use of service personnel during and after World War II and all copies were supposed to have been destroyed. Their extensive catalog was a mixture of material recorded specially for V-Disc, material from various transcription agencies, and titles drawn from the catalogs of the major companies. Popular, classical and jazz music formed the bulk of the music issued on disc and it has been researched in detail by Richard Sears in "V-Discs - A History And Discography". The book is more than 1100 pages long and begins with a detailed explanation of how and why the V-Disc program was initiated, profiles of the personnel, a step by step account of the production process and information on where the records were manufactured. An astonishing number of records were pressed so it is hardly surprising that many of them are still circulating among collectors. In the immediate post-war period pressure was applied to curtail the illegal circulation of these records but the U.S. government has obviously given up any idea of stemming the flood. Confirmation of this is contained in the extensive listing of lp issues of V-Disc material in this book. All of the musicians donated their services for V-Disc recording sessions through a special dispensation arranged at the time by the American Federation of Musicians.

The bulk of Richard Sears' book is taken up by the discographical listings. These are alphabetical by artist and there is a brief introductory biographical paragraph before the actual listings commence. All issued selections are shown, of course, as well as hundreds of titles which were never used. Complete personnels, composer credits, length of performance and all of the relevant mastering data is given as well as the catalog numbers of any lp reissues.

There are appendices listing all the micro-groove issues alphabetically by record companies and a numerical listing of the original V-Disc titles.

The V-Disc discography is a remarkable contribution to discographical research. Its completeness and the thoroughness with which Richard Sears has investigated the subject make it an essential part of any collector's reference library.

David Wild and Michael Cuscuna's "Ornette Coleman Discography" could serve as a model upon which future discographers should build. The clarity of its layout enhances the preciseness of the information. Wild's session number-

ing system (first introduced in his John Coltrane discography) facilitates identification of particular tunes when cross referencing is necessary. The authors acknowledge the reality that there are many private tapes in existence of performances by contemporary musicians, and those known to them are included in this book. Times are given for each performance and every effort has been made to identify the correct titles of the many compositions by Ornette. One of the appendices also lists Ornette Coleman compositions which are unrecorded or else recorded only by other musicians. There's a "stylistic appreciation" by Michael Cuscuna and a microscopic account of Ornette's career by David Wild (even so his research missed the

two separate weeks in 1968-71 when Ornette worked in Toronto at the Town Tavern and The Colonial). A coherent listing of all of Ornette's recordings was long overdue and while it is inevitable that there will be additions and corrections this first edition of the "Ornette Coleman Discography" is an essential reference work.

Jelly Roll Morton has long held the fascination of jazz listeners and various attempts have been made to document both his recordings and professional life. Now, with "Mr. Jelly Lord", Laurie Wright and his associates have compiled a bio-discography which ranks with the best. This book is a much expanded and



BILLIE HOLIDAY (photograph by Paul Hoeffler)

more detailed version of the previously published (in 1968) booklet entitled "Morton's Music" and examines in the greatest detail all known aspects of Morton's career. The discographical section is notable for its thoroughness as well as for the remarkable results of the ongoing research into the many problems of musician identification still existing in Morton's discography. Intertwined with the recordings are data pertaining to public performances and other items of interest as well as discussions of the various personnel possibilities of the recording dates. 78 collectors will love the detailed descriptions of each variation in spelling and credits from issue to issue while lp collectors will be pleased to find that a complete section has been added to this book giving a thorough cross section of lp issues. The Morton team have adopted the system devised by Dick Baker to unravel the multiplicity of lp issues. It involves some page turning but is quite clear and relatively easy to use. There are comprehensive indexes, reproductions of the known Morton photographs including some rare ones of him in his youth as well as reproductions of record labels, business cards, record advertisements and photographs of musicians associated with Morton.

Years of persistent, dedicated research have resulted in a definitive study of Morton's music. This book is invaluable for anyone interested in Jelly Roll Morton.

Edmond Hall was a major clarinetist who never received the widespread acclaim his talents deserved. This new discography, the first attempted, shows that he recorded widely in the 1940s but only occasionally with groups under his own leadership. The book is handsomely printed, runs to 160 pages and includes an outline biography as well as a detailed listing of all of Hall's recordings. Each listing gives complete personnel as well as all known release numbers on a worldwide basis. There are photographs and record label illustrations which enhance the overall presentation. This is an excellently produced book which is available from one of its authors, Karsten Lohmann, Hasenwinkel 37, D-3400 Gottingen 25, West Germany. Individual orders cost DM 15.70 (or US \$7.50).

Discographical research takes many different forms today. Dr. Klaus Stratemann is specialising in the publication of booklets focusing on the film contributions of prominent musicians. His latest booklet, running to 76 pages, details the recordings of Buddy Rich and Gene Krupa in this field. In both instances their participation is documented as sidemen with prominent bandleaders (Shaw, Dorsey, Goodman) as well as their work as bandleaders. Full length features, shorts and an occasional TV production are itemised in detail. Production credits for the film are given, including the cast and an itemised listing of the music selections, their running time as well as complete personnel. Additional information includes listings of the music issued on lp. One senses that listings such as this mark only the beginning of research into music recorded for movie use. The music ends up in a very abbreviated, edited form in most feature movies but presumably, was recorded complete originally. Is this music stored somewhere in a vault in Hollywood? Photographic stills from many of the movies enhance the attractive layout, and the printing is first class.

"Negro Bands on Film Volume 1" is another of Klaus Stratemann's booklets. This is an exploratory discography on some two dozen bands who appeared in films (features and shorts). They include Eubie Blake, Cab Calloway, Billy Eckstine, Dizzy Gillespie, Fletcher Henderson, Claude Hopkins, Bobby Martin, Curtis Mosby, Don Redman and Cootie Williams. Much of the information seems conjecture and this is obviously a first step in unravelling the many details still unknown. Still to come are separate booklets on the films of Louis Armstrong, Duke Ellington, Count Basie and Lionel Hampton. One of the problems facing the author was his inability to view all of the movies listed. Some of these are in the possession of such North American collectors as Ken Crawford and Joe Showler. Perhaps future collaborations are necessary in this field. In the meantime, this excellently produced 124-page booklet makes a good start.

"Atlantic Records: A Discography" comes complete in four volumes and runs to more than 1500 pages. It is an astonishing document of the rise to prominence of one of the most powerful independent record companies in the U.S. From its hesitant early days Atlantic became one of the most influential of labels. More than anyone else Atlantic made it possible for black music to become a force in the marketplace. Michael Ruppli's listing is built around Atlantic's master numbering system so sessions do not necessarily fall into a dated sequence. In some cases (Ellington's "Great Paris Concert") material is scattered over several pages but there are no explanations for these incongruities in Atlantic's numbering system. All material issued by Atlantic, including those leased or purchased from other companies, were allocated Atlantic numbers and are included in this discography. There are also Atlantic sessions which ended up being released on other labels such as Reprise.

Ruppli and Wild disagree on the recording date and master used for *Eos* on "Ornette On Tenor" (AT 1394) and Ruppli reveals that *Sorcery* and *Song Of Her* from "Charles Lloyd at Monterey" were actually recorded in the studio. There's a Lee Konitz session (P-6109) which has only appeared in Japan, but Ruppli somehow missed listing the Ornette Coleman material only released on Japanese Atlantic lp (PA-10085). There are many unissued sessions which look intriguing by such leaders as Don Cherry, Philly Joe Jones, Charles Lloyd, Art Farmer, Duke Pearson, John Lewis, Carmen McRae, Earl Hines and Meade Lux Lewis. There is some conjecture whether this material still exists, however, for a footnote in David Wild's "Ornette Coleman Discography" indicated that there was a fire in Atlantic's tape vault and a lot of material was destroyed.

While the jazz and blues material is only one part of the Atlantic story this book is a major document and is a worthy companion to Michael Ruppli's earlier documentation of the Savoy and Prestige labels.

"Jazz Records: The Specialist Labels" (in 2 volumes - A to L and M to Z) is not really a discography. It is a label listing of lps (both reissues and newly recorded) giving basic information on personnel and tune titles. Recording dates are often given so it is a valuable reference book for collectors and those in the record business. An inevitable problem of such a book is the ongoing activities of the companies involved. This book has been in production for

some time. They have managed to update the listings as much as possible, but in general they are only complete through 1979.

There is a long, involved and somewhat confusing introductory article where the authors endeavour to justify the activities of both bootleg and pirate record labels (without them this listing would be only half the size). The one point they fail to make in their argument is that bootleg/pirate records are unfair competition to new legitimate recordings and restrict the sales of this material. Ultimately it affects the present day possibilities for musicians to record.

There is also some attempt to perpetuate the mystique of the 78 record. While everyone knows that many lp reissues have terrible sound (just listen to an Ajax record for reference) it is true to say that in the last decade there has been a serious attempt to improve the quality and most legitimate reissues now have excellent transfers. It is in this form that the *music* from the 78 era will be preserved and enjoyed by *listeners* in years to come.

This introduction was probably written in 1977 but it is hard to ascertain when the actual compilation of this book was completed.

Criteria for inclusion necessitated the omission of the major labels (which makes sense) so it is a little hard to understand the inclusion of Arista, a division of Columbia Pictures and now part of the Ariola conglomerate. Labels omitted from this listing include Cat, DSC, Ictus, GHB and Jazzology. There are probably others and their owners will be busy informing the compilers so that they can be included in future supplements. Long deleted labels were omitted from this listing but a reference to one of these (Caracol) appears in the Flame listing. Extreme Rarities and ESP are listed but they have both been deleted for several years (althoughtsome ESP titles are now available from Italy). The provincialism of the authors persists with their belief that British issues are the standard against which everything is based. They should know that Good Time Jazz Records were issued long before they appeared on Vogue (English) so the correct reference to these long deleted UK numbers should be "also" and not "previously". Only a small percentage of the Contemporary/GTJ labels are currently available but eventually they will all be restored to the catalog.

Some of the addresses of the companies are suspect. Crystal and Gardenia are both European labels and Falcon is a British label.

Despite its idiosyncracies, "Jazz Records: The Specialist Labels" is an invaluable reference book.

Finally, there is a book which ties together all the information needed to search out discographical information. Daniel Allen's "Bibliography of Discographies Volume 2: Jazz" is an alphabetical listing of musicians with detailed references to published discographies of their recorded output. Both major discographical books and incomplete exploratory magazine listings are documented in this invaluable catalog. It enables the researcher to quickly know where to go when he is looking for discographical information beyond what is included in Rust and Jepsen. There are over 200 pages of information in a two column format and the work extends beyond jazz music to include many blues artists as well. The thoroughness of this book makes it an essential reference work for the serious jazz collector and/or researcher.

— John Norris

BLUES

A COLUMN BY DOUG LANGILLE

SIPPIE WALLACE
photograph by Ton van Wageningen



best thing to being at a hootenanny! All in all, this ranks with some of the better releases by this extensively recorded duet.

Next is a newly recorded barrelhouse piano release by one Pigeat Jarrett — "Look at the People" (June Appal Recordings, JA 035). Although born back in 1905 and an active barrelhouse pianist on the Cincinnati wharehouse/speakeasy circuit during the 1920s and '30s, this is his first appearance on record. Jarrett spent many years in retirement until he was accidentally unearthed in a poolhall in the mid-1970s. Following this "discovery" he again became active on the Cincinnati music scene, with festival appearances as far away as Winnipeg.

Jarrett's piano playing is straightforward and spirited and he sings in a weathered barrelhouse style. At times his playing and singing are reminiscent of Curtis Jones.

The program includes four solos, three songs with electric guitar accompaniment, and three with harp accompaniment. Both guitarist Ed Thompson and harpman Steve Tracy work well with Jarrett, neither intruding or dominating. Tracy's work is especially interesting; he accompanies Jarrett in a style similar to Sugar Blue (not quite the same calibre).

While not an outstanding release, this should be a welcome addition to any barrelhouse piano collection. The recording quality is good and pressing first rate. June Appal is a non-profit collective dedicated to the recording of old time music. They can be reached at: June Appal Recordings, Box 743, Whitesburg, Kentucky 41858 USA. Ask for a catalogue.

Charles Brown's "I'm Gonna Push On" (Stockholm Records RJ-200) was cut live in Stockholm in April 1979, with Brown fronting the Swedish band, Hjartslag. There is a relaxed, personable after-hours feel to this set. Brown's vocal and piano work are warm and sincere, the backing - guitar, tenor, bass and drums - is tight with some good solo outings by guitarist Rolf Wikstrom and saxophonist Peter Caudwell. This is the most inspired and entertaining release by Brown since "Legend" (ABC-Bluesway, BLS-6039), released back in 1970.

The program includes a heavy dose of Brown/Blazer style blues and ballads — *Black Night, I Wanna Go Home*, etc. On the uptempo side are *Teardrops In My Eyes*, borrowed from Ruth Brown, the Amos Milburn hit *Bad, Bad Whiskey*, and Brown's own *Please Don't Drive Me Away*. There is a bluesy solo interpretation of Billy Joel's *I Love You Just The Way You Are*, and Brown's classical schooling surfaces in *I'll Do My Best*.

This is first class Charles Brown. Technically the sound is clean and the mix is not bad for a live recording. Stockholm Records come from the fine folks who bring you Route 66 Records; Stockholm Records, Halsingegatan, 14A 113 23 Stockholm, Sweden.

The Moss Music Group has re-released three Danish Storyville LPs — Sonny Boy Williamson, "A Portrait In Blues" (SLP 4016); "Sippie Wallace Sings The Blues" (SLP 4017); and "Brownie McGhee and Sonny Terry" (SLP 4007). All three have excellent sound quality and informative liner notes (the originals), and are available in both Canada and the U.S.A. at domestic prices.

"A Portrait In Blues" was originally cut in 1962 and released in 1963. Along with Storyville's "The Blues of Sonny Boy Williamson", it is one of my favourite Sonny Boy LPs. The recording session was obviously relaxed, and the music flows with a subtle, laid-back mellowness.

The program varies from two solo harp/vocal pieces that ease along in a rhythmic, narrative fashion, to four others where he is joined to a creative end by Matt Murphy on acoustic guitar. On *I Wonder Do I Have A Friend* Sonny Boy is joined by pianist Memphis Slim. For the autobiographic *The Story Of Sonny Boy*, he and Murphy are joined by drummer Bill Stepney, while on *Little Girl* all these sidemen get behind this giant of the blues harp for an uptempo ensemble workout, with Murphy on electric guitar. You don't have to be a Chicago blues harp fan to appreciate the music on this one. Highly recommended if you missed it the first time out or have worn out your original.

"Sippie Wallace Sings The Blues" was originally recorded in 1966 and released in 1967. Piano accompaniment chores for the twelve songs are shared by Roosevelt Sykes and Little Brother Montgomery, with Ms. Wallace providing her own piano accompaniment on one cut. Most of the material consists of remakes of songs Sippie Wallace recorded in the 1920s. All find her in great form, singing with feeling and a seasoned conviction: authentic classic blues.

"Brownie McGhee and Sonny Terry" presents the famous duet in a program of eight standard folk blues. The session was cut (again in Copenhagen) back in 1971 and originally released in 1975. Both McGhee and Terry are in good form, with a lot of vitality to their playing. This is especially true of McGhee's guitar playing — note his work on *John Henry*. The vocal work is, as usual, chock full of folk-blues cliches. Next

Son Seals' new release, "Chicago Fire" (Alligator 4720 in the U.S. and Jackal WOW 711 in Canada) finds Son in the Curtom Studios with his regular band plus a Bill McFarland-led horn section. This is Son's fourth LP. The arrangements are somewhat more sophisticated than on his previous releases (even "Midnight Son", AL 4708), and take him on the odd detour away from his usually straightahead, total assault approach.

All nine selections are vocals, dominated by Son's slashing, metallic guitar work. His working band at the time is on this session, including Snapper Mitchum on bass, Dave Anderson on drums, Mark Weaver, second guitar, and King Solomon on keyboards. Solomon gets in some nice piano breaks on a few cuts. The horns include trumpet, alto, tenor, baritone and trombone. They are particularly punchy on *Buzzard Luck*, which is also graced by a short, but tough, saxophone break.

"Chicago Fire" took a while to catch on with me. I still prefer the raw Son Seals of his first and third Alligators, but this one has grown on me. The arrangements put Son on new ground, and he is a bit more adventurous on guitar. Also that mean, aggressive edge to Son's growly vocals and biting lead guitar remains dramatically in place. He also lays down some tough lyrics on *Leaving Home, Landlord At My Door* and *Watching Every Move You Make*.

The sound quality of the Jackal release received by *Coda* is first rate. Jackal Records are manufactured in Canada by Alligator's distributor, Trend Records and Tapes Ltd. of Toronto. This means selected Alligator releases on the Jackal label will be available in Canada at domestic prices.

The Muse Records anthology "Cryin' In The Morning" (MR 5212) has appeared before on both the Savoy and Musidisc labels. The only difference is the Muse substitution of two Blind Boy Tate cuts for the Brownie McGhee and Papa Lightfoot cuts that originally appeared on the Savoy and Musidisc anthologies (which were entitled "Living With The Blues").

These twelve sides were originally recorded by Fred Mendelsohn for his Regal label between 1949 and 1954, the bulk coming from trips to Atlanta and Chicago. They range from the rural based stylings of Willie McTell, Curly Weaver, Dennis McMillan, David Wylie and Pee Wee Hughes to the urban ensemble stylings of Memphis Minnie, Blind Willie Tate, St. Louis Jimmy, Sunnyland Slim and John Lee Hooker. Aside from the horns on the Sunnyland, St. Louis Jimmy and Tate cuts, the focus is quite downhome. Tate is a mystery; his sides are also the most urban of the lot. Minnie and Slim's sides are pure Chicago, and Hooker's *When My First Wife Left Me* is straight, primal electric ensemble blues with some hot lead work by Eddie Kirkland. The purest, and to my taste the most pleasing, are the clean country guitar sides of Weaver — *She Don't Treat Me Nice* (nice East Coast guitar interplay by Weaver and McTell), Dennis McMillan — *Poor Little Angel Child*, and David Wylie — *You're Gonna Weep And Moan*. The last two are very atmospheric and moody.

Aside from the recording flaw in Memphis Minnie's *Kidman Blues*, the sound quality is quite good. Not a bad downhome blues anthology if you missed it previously. Besides there are the two sides by Tate not found on the earlier releases — *Ooh Wee Baby* and *Cryin' In The Morning*.

MICHAEL CARVIN

A Profile By STEPHEN DEGANGE

PHOTOGRAPH OF MICHAEL CARVIN AND JACKIE McLEAN by JORGEN BO.

"He's all the drummers I've ever worked with, and you know I've worked with them all: Max Roach, Art Blakey, Tony Williams, etc. Michael Carvin is all of them. In his playing, I hear a band."
— Jackie McLean

Michael Carvin was raised in Houston, Texas, the son of an accomplished society drummer. His father went to high school with Arnett Cobb, and Eddie "Cleanhead" Vinson was a close friend. There was music in the house.

"When I was ten I heard Art Blakey play *A Night In Tunisia*. I said, 'that's the sound'. It wasn't the instrument or the playing, just the sound. On one tune on that record, Blakey was playing the shuffle on the back beat. I knew what that was about, and it made me un-afraid of some of the other stuff he was doing on the record."

As a seventh grader, Carvin was playing and reading charts in local dance bands; was a member of his school's marching band; and in a classical orchestra played timpani, chimes and marimba. His musical education was broad and solid. At sixteen he was the house drummer at the Paladium in Houston and played with all the major rhythm and blues acts that came to town.

"Our biggest day in Texas was New Year's Eve... and New Year's Eve meant Ray Charles. When I was young, that was our jazz. We didn't get Miles and the other cats, we got Bobby Blue Bland. When I was a freshman at Texas Southern University, we got Hank Crawford and it sounded extravagant. Basically I grew up with the shuffle and that hard, Texas rhythm and blues."

Carvin was a studio player in Los Angeles while still in his teens. He toured the U.S., Europe and Japan with the Earl Grant Big Band. More work in clubs and studios in L.A. included a stint as staff drummer for Motown.

Carvin's jazz life truly began in 1971. The year opened with a gig in San Francisco with Bobby Hutcherson and Jackie McLean where, on New Year's Eve, Freddie Hubbard, Herbie Hancock and Milt Jackson (marimba) sat in. He was deciding to move to New York to study with Mickey Roker when he was asked to play with Freddie Hubbard's group. Carvin played on twenty new jazz albums recorded that year, and played in Europe, and at the Village Vanguard and a host of other major clubs with Hubbard. His playing began to expand. He was hearing new voices and accepting new influences; spreading out and adding layers to the skills that had been accumulating since Houston. Eventually he moved on from Hubbard's group

to play with McCoy Tyner. Through the years he has played and recorded with Jackie McLean, Larry Young, Pharoah Sanders, Gil Evans, Hugh Masekela, Alice Coltrane, Cecil Taylor, Walter Bishop Jr., Reggie Workman, Frank Foster, Sam Rivers, Hamiet Bluiett, Julius Hemphill, the Bridgewater brothers and other luminaries.

As Carvin has been a dedicated student of the drums, so has he become a dedicated teacher. At one point he opened his own drum school in New York City and conducted master drum classes with Jackie McLean in Hartford, Connecticut. He has written and published a drum book, "Something For All Drummers" and is at work on a second; he is scheduled to conduct a series of drum clinics in the Bahamas.

Carvin's playing reveals a consummate knowledge of the capacity of his instrument and the suggestions of its untapped potential. African musical concepts are radically different from traditional European harmonic theory and must be "led" by a percussionist capable of complex polyrhythmic improvisations. As writer J.N. Thomas has noted: "African percussion is pitched to approximate the sound of the human voice and to harmonize with the inflections of language." As Carvin's art has evolved, he has included such voices in his playing: "My drums started to sound small. That's when I developed and built my 'sound tree'. I added cowbells, temple blocks, other widgets, some body percussion and my own voice to augment the sound."

His 1974 album "Antiquity", recorded with Jackie McLean in Copenhagen, shows off Carvin's expanding sound. He spices his rock-solid, aggressive, linear drumming with a little bamboo flute, kalimba, bells and versions of his own voice. His "sound" strikes you from all directions. Some of the tones are hushed, some hard-edged; some are vague and mysterious, some dramatic. Listen for the memories of a southern shuffle, flashes of Texas r&b and waves of African cracks, rolls, snare bursts and chants. His drumming is black midnight music, often foreboding; it is drawn precisely, with excitement.

"I think the player only puts the instrument in motion; the natural overtones of that instrument then begin to show the way. Often when I'm soloing I will hear a rhythm that I am not playing. The overtones are the second person playing your instrument.

"I just switched drum sets which is something I don't do very often: I had the last set for eighteen years. They had been very kind to me but I felt we had spent enough time together. The new set has another voice. I've been playing with it for about eight months and now it's really coming.

"Somebody asked me if my musical ideas would flourish on any other instrument. I answered that I wouldn't play anything but the drums, although I can write from the piano. I let the asker of the question know that *I am the drums*. The drums have been mine since I was six. The drums heal my wounds, solve my problems."

Carvin speaks of historical inspiration from masters like Max Roach and, of course, Philly Joe Jones; an utter intimacy with the instrument, clearly expressed in the playing of both, is also at the heart of Carvin's accomplishments. He has been sparked, as well, by the playing of bassists such as Al McKibbin, Calvin Hill, Eddie Khan and Cecil McBee.

"I believe in evenness and cleanliness in my playing. And I didn't say square. I describe

drumming like this: a drummer is a baker. His job is to build a cake, a sound, that doesn't sag in the middle or lean to the sides. It's got to be solid and firm. Firm: you have to learn to build that exactly. Whatever icing you choose to put on the cake is your own style. But it's the cake that counts; that must come first."

In recent months Carvin has concentrated on his own quartet (sometimes quintet) which includes bassist Mickey Bass and Ron Bridgewater on reeds. He played several concerts in Canada in November with Julius Hemphill, as well as at the Public Theatre in December, and the two have recorded a duet album. More record dates with the Bridgewater brothers and with his own band are imminent.

The straight, electrifying line that connects Baby Dodds with Jo Jones with Kenny Clarke with Max Roach with Philly Joe Jones with Jack DeJohnette with Sunny Murray certainly connects with Michael Carvin. It is continued by players such as Lance Lee and Charles Bell.

Carvin has expanded the sound of his instrument. The process of finding and expressing his rhythmic instincts, of exploring all the voices of his drums, is a life-long endeavour. The clear lines of his playing are strung with old, worldly, sophisticated African cadences; but strung as well with the peculiar joys and horrors suggested by the modern cultural milieu. Carvin's virtuosity implies an inner sound, as if he would have people feel his music rather than hear it.

"I think my music is about happiness... a little like food, to fill you up. Your soul. Forget the ears. A dish for the heart.

"I can tell you what's important, for me. To play good music, eat good food and raise my family. By doing that, if they want to call me a good person or a bad person or a great drummer or whatever, that's their business."

Michael Carvin has said that he would rather practise than perform. Many musicians agree, even if they, perhaps, do not expect to be taken at their words. To think of the thousands of hours of music created in the isolation of a rehearsal room, an empty studio, is to imagine that only Carvin has heard his best performances. His exploration of the dimensions of his drums is lustful and his eagerness to expand "what is there" is well established.

"When I play, I play everything that I've learned, instead of a small portion of this; it's a reach for totality. I don't try to play hip. I only play what I feel with what I hear.

"When I'm playing right, in there, I'm breathing in eight bar phrases. You don't have to 'think' about keeping time."

Michael Carvin can be contacted by telephone at (212) 864-7635.

A Selected Discography

Michael Carvin Quintet	
'The Camel'	SteepleChase 1038
Michael Carvin/Jackie McLean	
'Antiquity'	" " 1028
with Cecil McBee:	
'Mutima'	Strata-East 7417
with Hamiet Bluiett:	
'Hamiet Bluiett'	Chiaroscuro 182
with Marvin Peterson:	
'Hannibal and the Sunrise Orchestra'	MPS 68061
Plus recordings with the Bridgewater Brothers, Pharoah Sanders, Reggie Workman, Mickey Bass, Luther Allison and Hampton Hawes.	



Send all orders to:

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

and mention list number when ordering. Our phone is (416) 368-3149. Please note that all prices are in Canadian dollars; US dollar payments can be made at the current exchange rate (if by US cheque, add 50¢ to cover bank charges). Customers in the sterling area may arrange to pay the equivalent in pounds to our English agent: Rae Wittrick, 5 Whitefriars Crescent, Westcliff-On-Sea, Essex, England.

Payment can be made by VISA or MASTER-CARD by simply enclosing your card's name, number and expiry date, along with your signature.

None of the following prices include postage, which must therefore be added according to the number of discs ordered:

To CANADA - postal codes G through P: \$1.80 for 1 to 3 discs, 25¢ each additional 2 discs; other postal codes \$2.15 for 1 disc, 25¢ each additional 2 discs.

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

To USA - \$2.15 for 1 disc, \$4.30 for 2-3 discs, 60¢ each additional 2 discs.

ELSEWHERE - 1 disc \$2.70 surface, \$4.40 air; for more than 1 disc in the same parcel, rates vary with country. Our main customers' countries are listed below; rates for others (and for airmail) given on request.

COUNTRY:	NUMBER OF DISCS:				each additional 2 discs:
	2	3	4	5	
FRANCE				11.50	1.00
Spain, Finland, Italy	2.70 PER DISC			10.60	1.20
SWITZERLAND					1.00
Belgium, Holland		7.85	9.10		1.25
AUSTRIA		6.60	8.40		1.80
Denmark, West Germany		6.75	7.90		1.15
U.K., NORWAY		6.00	8.40		2.40
Sweden, Portugal, Australia		5.20	7.00		1.85
JAPAN		4.90	6.60		1.70
New Zealand, Eire, South Africa		4.70	6.20		1.55

The above rates reflect the substantial postage increases of the new year. As we have done periodically in the past, to cut postal and printing costs we are eliminating from our mailing list the names of those customers who have not ordered from us in more than a year. If you are in this category and still want to receive this list, please let us know as soon as possible.

JAPANESE VERVE records - superb pressings of U.S. Verve reissues with original jacket designs and liner notes — EACH \$17.98 (Original issue number given in brackets)

CHARLIE PARKER Quartet: Now's the Time [8005] 209

CHARLIE PARKER Quintet: Swedish Schnapps (1951, 2 groups w. Miles Davis, John Lewis, Red Rodney, Walter Bishop etc.) [8010] 2030

BILLIE HOLIDAY: Lady Sings The Blues (June 1956 w. Tony Scott, Quinichette, K. Burrell; Sept. 1954 w. Harry Edison, Wynnton Kelly, B. Kessel) [Clef MGC721] 2047

WES MONTGOMERY: California Dreaming (1966, with Herbie Hancock, Don Sebesky Orchestra) [4003] 2051

BILL EVANS: At Town Hall 1966 [8683] 2053

GERRY MULLIGAN and the Concert Jazz Band Live at the Village Vanguard, 1960 [8396] 2057

KENNY BURRELL: Guitar Forms, with orch. arr. by Gil Evans 1964-65 [8612] 2070

JIMMY SMITH: Organ Grinder's Swing, with Kenny Burrell, G. Tate 1965 [8628] 2074

OSCAR PETERSON: The Sound of The Trio, live at London House, Chicago 1960-61, w. Ray Brown, Ed Thigpen [8480] 2078

BEN WEBSTER: King of Tenors (two 1953 sessions incl. Oscar Peterson, Harry Edison, B. Kessel, H. Ellis, R. Brown) [8020] 2081

STAN GETZ/Luis Bonfá/Maria Toledo: Jazz Samba Encore [8523] 2100

BILL EVANS/JIM HALL: Intermodulation (duo, 1966) [8655] 2106

WES MONTGOMERY: Tequila, w. Ron Carter, Claus Ogerman Orch. 1966 [8653] 2111

RAY BROWN: This Is, with Jerome Richardson, Oscar Peterson, Herb Ellis, Osie Johnson [8290] 2117

OSCAR PETERSON Trio: At the Stratford (Ont.) Festival (1956, with Herb Ellis and Ray Brown) [8024] 2502

METRONOME ALL STARS 1956 (side 1)/COUNT BASIE Orch. 1956/GEORGE WALLINGTON solo July 56 (side 2) [8030] 2510

BEN WEBSTER and Associates (octet, with Eldridge, Hawkins, Budd Johnson Apr. '59) [8318; also on US Verve VE2-2520] 2515

BILLIE HOLIDAY at JATP (1946) with Willie Smith, etc [Clef MGC718] 2520

LESTER YOUNG/HARRY EDISON: Pres and Sweets, with Oscar Peterson, Herb Ellis, Ray Brown, L. Bellson '57-58 [8298] 2528

COLEMAN HAWKINS/BEN WEBSTER: Encounters, w. Oscar Peterson quartet 1957 [8327; also on VE2-2520] 2532

ANITA O'DAY: Sings the Winners, acc. by the Marty Paich and Russ Garcia Orchestras, 1958 [8283] 2536

SONNY STITT: Personal Appearance (quartet w. Bobby Timmons 1957) [8324] 2541

ANITA O'DAY: At Mr. Kelly's, Chicago 1958 with Joe Masters trio [2113] 2550

SONNY ROLLINS: Brass and Trio (July 1958) - trio incl. Henry Grimes [8430] 2555

CHARLIE PARKER with Strings 2562

LEE KONITZ: Motion (trio, with Sonny Dallas & Elvin Jones 1961) [8399] 2563

TAL FARLOW: Tal, with Eddie Costa, Vinnie Burke 1956 [8021] 2565

JAZZ AT THE PHILHARMONIC in Europe, w. Diz, Getz, JJ (Stockholm 1960) 2568

BUD POWELL: '57 (trios, w. Percy Heath/Max Roach 1954, Lloyd Trotman/Art Blakey 1955) [8185] 2571

BUD POWELL: Piano Interpretations (trio w. George Duvivier, Art Taylor, April 1955) [8167] 2573

TAL FARLOW: Album (w. Oscar Pettiford, Barry Galbraith, Joe Morello 1954/Claude Williamson trio '55) [8138] 2584

BILLIE HOLIDAY: Body and Soul, with J. Rowles, Ben Webster, Harry Edison, Barney Kessel etc. (Jan. 1957) [8197] 2597

DIZZY GILLESPIE: An Electrifying Evening (quintet w. Leo Wright, Lalo Schifrin, live at MOMA, NYC 1961) [8401] 2605

STAN GETZ: In Stockholm (Dec. 1955, with Bengt Hallberg trio) [8213] 2614

OSCAR PETERSON: At the Concertgebouw, w. Herb Ellis, Ray Brown '58 [8268] 2626

BUDDY DeFRANCO: Closed Session (1957 octet incl. George Auld/1957 sextet incl. Howard Roberts, Ray Linn) [8382] 2632

SONNY STITT: Only the Blues, with Roy Eldridge, Oscar Peterson, Herb Ellis, Ray Brown, Stan Levey [8250] 2634

BLOSSOM DEARIE (with Jo Jones, Ray Brown, Herb Ellis, 1956) [2037] 2639

COUNT BASIE: April in Paris (1955-56) [8012] 2641

COUNT BASIE Plays/JOE WILLIAMS Sings Standards (Apr.-May 1956) [2016] 2650

LOUIS ARMSTRONG Meets OSCAR PETER-

SON (1957, with Herb Ellis, Ray Brown, Louis Bellson) [8322, 6062] 2656

STAN GETZ Meets GERRY MULLIGAN in Hi Fi (1957, with Lou Levy, Ray Brown; also on US Verve VE2-2537) [8249] 2657

STAN GETZ: and Oscar Peterson Trio, w. H. Ellis, R. Brown 1957 [8251] 2665

ELLA FITZGERALD: Whisper Not (with Marty Paich Orch. and Harry Edison/J. Rowles quartet, 1965) [4071] 2668

LESTER YOUNG: Pres (3 different quartets 1950-51, including Hank Jones, John Lewis) [Norgran 1072] 2672

HOWARD ROBERTS: Plays Guitar (his first record, w. Bob Enevoldsen, Marty Paich, Red Mitchell 1956) [8192] 2673

HERB ELLIS: Softly But With That Feeling (1961, w. Victor Feldman, vibes) [8448] 2674

ROY ELDRIDGE: Rockin' Chair (3 sessions, 1951-52: w. Oscar Peterson quartet, George Williams Orch. including strings, and Buddy Tate quartet) [8088] 2686

JAZZ AT THE PHILHARMONIC: 1940s (from sessions of July '44, Jan. & April '46, Sept. '47, Sept. '49; including such musicians as JJ, Jacquet, Diz, Pres, Bird, Hawk, Buck Clayton, Eldridge & H. McGhee) ****3-disc boxed set**** \$53.25 9072

HAT HUT RECORDS SINGLE LPs \$12.98
2-DISC SETS \$19.98 3-DISC SET \$24.98

For postage purposes: because of the extra weight of their foldout jacket design, postage for single orders of Hat Hut single LPs must be counted as two LPs.

JOE McPHEE: The Magic Man 1970 with Ernest Bostic, Tyrone Crabb, Mike Kull and Bruce Thompson A

JOE McPHEE: The Willisau Concert 1975 with John Snyder and Makaya Ntshoko B

JOE McPHEE: Tenor 1976 (solo) C

JOE McPHEE: Rotation 1976 with John Snyder and Marc Levin D

MILO FINE Free Jazz Ensemble: Hah! 1976, with Steve Gnitka E

STEVE LACY: Clinkers (Solos 1977) F

CLAUDE BERNARD/RAYMOND BONI: Pot-pourri Pour Parce Que 1977 G

MILO FINE Free Jazz Ensemble: The Constant Extension of Inescapable Tradition 1977 H

JOE McPHEE: Graphics (Solos 1977) I/J

STEVE LACY: Stamps 1977/8, with Steve Potts, Irene Aebi, Kent Carter and Oliver Johnson K/L

BAIKIDA CARROLL: The Spoken Word Trumpet solos, 1977/78 2-disc set M/N

JOE McPHEE: Variations on a Blue Line/Round Midnight (Solos 1977) O

JOE McPHEE: Glasses 1977 — solos, and a duet with Reto Weber P

PHILLIP WILSON: Esoteric 1977/78 — solos and duets with Olu Dara Q

ANDRE JAUME: Saxonimalier 1978 (solos) R

MFG: In Minnesota, with Milo Fine, Joe McPhee and Steve Gnitka 1978 2-disc set S/T

DAVID MURRAY: 3D Family 1978 with Andrew Cyrille, Johnny Dyani 2-disc set U/V

DAVID WARE: Birth of A Being 1977 with Gene Ashton, Marc Edwards W

IRENE SCHWEIZER/RUDIGER CARL: The Very Centre of Middle Europe 1978 X

JIMMY LYONS: Push Pull 1978, with Karen Borca, Hayes Burnett, Muneer Bernard Fennell, Roger Blank 2-disc set Y/Z/Z

JOE McPHEE: Old Eyes, with Andre Jaume, J-C Capon, Raymond Boni, Steve Gnitka, P-I Sorin, Milo Fine (Paris 1979) 1R01

CECIL TAYLOR: One Too Many Salty Swift and Not Goodbye with Jimmy Lyons, Raphe Malik, Ramsey Ameen, Sirone, Ronald Shannon Jackson, live in Stuttgart June 14, 1978 3-disc set 3R02

STEVE LACY: The Way, with Steve Potts, Irene Aebi, Kent Carter, Oliver Johnson, live in Basel 1979 **2-disc set** 2R03

BILLY BANG: Distinction Without a Difference (live solos, NYC 1979) 1R04

DAVE BURRELL: Windward Passages - live, solos, Basel 1979 **2-disc set** 2R05

MAX ROACH featuring ANTHONY BRAXTON One in Two/Two in One - live 1979 in Willisau **2-disc set** 2R06

JEROME COOPER/OLIVER LAKE: For the People - duo, live in NYC 1979 1R07

JERRY CHARDONNENS/Leon Francioli/Radu Malfatti: Humanimal - live in Willisau, September 1979 1R08

PETER KUHN: Ghost of a Trance, with Wm. Parker/Phillip Wilson 1979; with Bill Horvitz, Wayne Horvitz, Mark Miller and Dave Sewelson 1980 (live, NYC) 1R09

ANTONELLO SALIS: Orange Juice/Nice Food solos, live in Zurich Feb. 1980 1R10

DAUNIK LAZRO: The Entrance Gates of Tshee Park (solo live, Paris 1979/duet with J-J Avenel live Clichy 1979) 1R11

ANDRE JAUME/JOE MCPHEE: Tales and Prophecies featuring Raymond Boni, live in France 1980 **2-disc set** 2R12

MAX ROACH/ARCHIE SHEPP: The Long March live, Willisau '79 **2-disc set** 2R13

STEVE LACY: Capers, with Ronnie Boykins and Dennis Charles live NY '79 **2-LP set** 2R14

BURTON GREENE/ALAN SILVA: The Ongoing Strings - live at Amsterdam's Bim Huis 1980 **2-disc set** 2R15

CECIL TAYLOR: It is in the Brewing Luminous, with Jimmy Lyons, Alan Silva, Ramsey Ameen, Jerome Cooper and Sunny Murray live in New York 1979 **2-disc set** 2R16

SUN RA ARKESTRA: Sunrise in Different Dimensions, with John Gilmore, Marshall Allen, Michael Ray, Noel Scott, Danny Thompson, Eric Walker, Chris Henderson, live in Willisau 1980 **2-disc set** 2R17

MIT: Knoten, with Felix Bopp, Alex Buess, Knut Remond, Alfred Zimmerlin; live in Basel 1980 1R18

ANTHONY BRAXTON: Performance 9/1/79, with Ray Anderson, John Lindberg and Thurman Barker (live, Willisau) **2-LP set** R17

STEVE LACY/STEVE POTTS: Tips, featuring the voice of Irene Aebi (Paris 1979) 1R20

JIMMY LYONS/SUNNY MURRAY: Jump Up/What To Do About, with John Lindberg, live Willisau 1980 **2-disc set** 2R21

PIERRE FAVRE/Leon Francioli/Michel Portal: Arrivederci le Chouartse, live in Lausanne, Oct. 1980 **2-disc set** 2R22

CANADIAN MUSIC - various prices and labels

ROBERT LERICHE - CLAUDE SIMARD - Jean Beaudet - Mathieu Leger - Danses - new music from Quebec - Cadence(cdn) 1006 8.98

PETER LEITCH - Jump Street with Art Davis - Freddie Waits - McFetridge - Swainson - Clarke - Jazz House 7001 8.98

ROB MCCONNELL and the Boss Brass - Live in Digital - Dark Orchid 16.98

Rob McConnell and the Boss Brass - Again! - direct-to-disc, 2-record set - Umbrella 17.98

Rob McConnell and the Boss Brass - with The Singers Unlimited - MPS(German) 15.98

JIM GALLOWAY - 'Bojangles' w. Ed Richmond, Alex Moore, Murray Smith, Dave Pringle - rec. Scotland 1978 - HEP/Jackal 8.98

BERNIE SENENSKY - 'Free Spirit' - with Terry Clarke, Don Alias, Dave Piltch - PM. 8.98

Bernie Senensky - 'New Life' - with Michel Donato - Marty Morell - PM. 8.98

ONARI Records-Canadian new music-each 5.00

Onari 002 Bill Smith & Stuart Broomer

Onari 003 Maury Coles Solo Saxophone

Onari 004 Bill Smith Ens. w. Lee, Prentice

Onari 005 Randy Hutton & Peter Moller

ED BICKERT/DON THOMPSON - guitar/bass duets, Sackville 4005 8.98

THE ED BICKERT TRIO with Don Thompson, Terry Clarke - PM 010 8.98

RUBY BRAFF with the Ed Bickert Trio 8.98

WRAY DOWNES / DAVE YOUNG - 'Au Privave' feat. Ed Bickert - Sackville 4003 8.98

DON THOMPSON w. Bickert - Clarke - the Armin Electric Strings - Intercan 8.98

AL NEIL - Boot & Fog - MGE 9.98

P.J. PERRY - Sessions - Suite 1001 w. Torben Oxbol - Bob Tildesley - George McFetridge - Claude Ranger 5.98

HUMBER COLLEGE JAZZ ENSEMBLE - Big Band Jazz Volume 2 - Umbrella 13.98

THE JOE SEALY TRIO - Clear Vision with Dave Young, Pete Magadini - Sackville 8.98

ROB CARROLL - Enstasis w. Ron Allen, Ted Moses, D. Piltch - Umbrella. 9.98

DON THOMPSON - Country Place with Gene Perla & Joe LaBarbera - PM 008 8.98

TED MOSES QUINTET - the farther you go... with Rob Piltch - Mike Malone - David Piltch - Terry Clarke - MNM 001 8.98

GLEN HALL - The Book of the heart with Joanne Brackeen - Cecil McBee - Billy Hart - Sonora 8.98

NEW ORCHESTRA QUINTET - Up Til Now with Paul Cram, Lyle Lansall-Ellis, Gregg Simpson, Ralph Eppel, Paul Plimley - new music from Vancouver - NOW 001 5.00

BUG ALLEY - PM 019 8.98

THE EXCELSIOR JAZZ BAND - Live at the Northgate - Rowanwood 2002 7.98

SALOME BEY - In Montreux w. Denzil Miller, Don Thompson, Terry Clarke, Alan Penfold, P.J. Perry, Butch Watanabe - Intercan 8.98

SONNY GREENWICH - Evolution, Love's Reverse with Gene Perla, Don Thompson, Claude Ranger - PM 016 8.98

THE CLIMAX JAZZ BAND - Live at Malloney's Nov. 20, 1981 - Tormax 33009 8.98

CCMC Volume 4 - MGE 22 6.98

CCMC Volume 5 - MGE 31 6.98

PETE MAGADINI - Bones Blues with Don Menza, Wray Downes, Dave Young - Sackville 4004 8.98

JOEL SHULMAN - At the Garden Party with Thompson, Koffman, Basso- Attic 8.98

PATRICK GODFREY - Ancient Ships 8.98

JIM GALLOWAY and the Metro Stompers - Sackville 4002 8.98

Jim Galloway with Dick Wellstood and Pete Magadini - Sackville 2007 8.98

PHIL NIMMONS - Nimmons N Nine Plus Six - The Atlantic Suite featuring Herbie Spanier, Art Ellefson, others - Sackville 2008 8.98

JIM HOWARD - PAT SULLIVAN Orchestra - No Compromise - SeaBreeze 2005 11.50

PETE MAGADINI - Polyrhythm with Don Menza - Dave Young - George Duke - Briko 7.98

CLIMAX JAZZ BAND - Talking Pictures 7.98

MICHAEL KLENIEC - Live at the Soho 8.98

KATHRYN MOSES - CBC 437 8.98

Kathryn Moses - Music in my Heart - with Doug Riley, Rob Piltch, Dave Piltch, Terry Clarke, Buff Allen, Don Alias - PM 8.98

LARRY DUBIN AND CCMC - The great Toronto drummer's greatest recordings with the CCMC - 3-record set - MGE 11.98

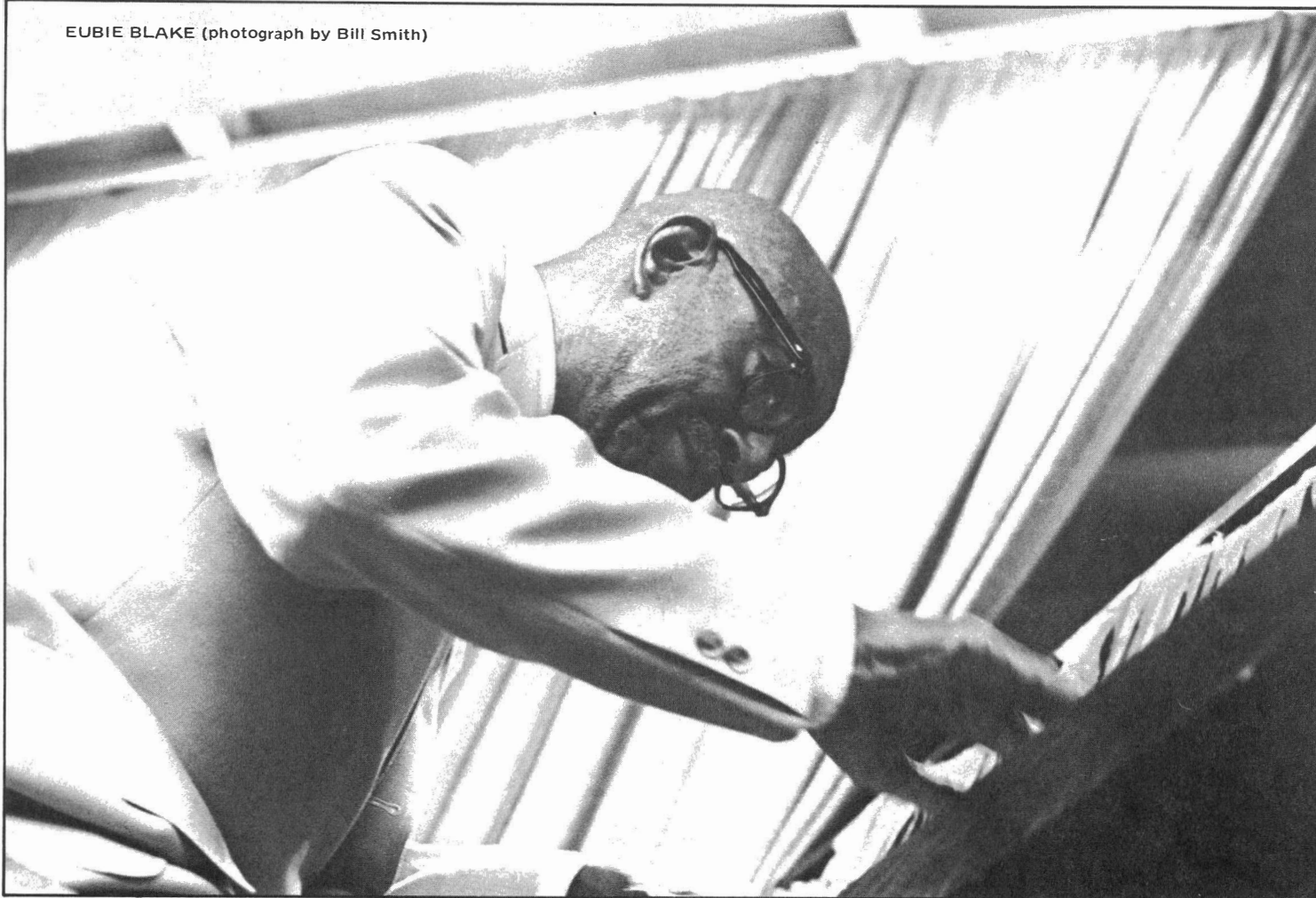


YOUR PURCHASE OF RECORDS THROUGH THE MAIL AND FROM THE JAZZ AND BLUES CENTRE - 337 KING STREET WEST/TORONTO/368-3149 - ASSISTS FINANCIALLY IN THE PUBLICATION OF CODA MAGAZINE.

Photograph of Ben Webster shooting pool by Ton van Wageningen.

RECORD REVIEWS

EUBIE BLAKE (photograph by Bill Smith)



REISSUES

This column is designed to guide the listener through the maze of LP reissues. Repackaging plays an important role in the schemes of record companies both large and small, and the international ramifications of parallel reissue programs in different countries is often confusing. This column also covers notable sessions from the past which are only now being issued for the first time. All reviews by John Norris.

LOUIS ARMSTRONG New Discoveries Pumpkin 109

Pumpkin's second LP devoted to Louis Armstrong is as significant as their first. Collected together here are previously unissued recordings from a variety of sources — and none of the material has appeared before. Most astonishing are the quartet performances of *Cornet Chop Suey*, *Monday Date*, *Dear Old Southland* and *Butter and Egg Man* from the May 17, 1947 Town Hall Concert. *Tiger Rag* also comes from that concert and is a full band performance with Jack Teagarden, Peanuts Hucko and Bobby Hackett. This concert captured Louis in tremendous form and with the release of these

selections (in excellent sound) we can assume that there is no more to come.

Side one opens with *Dinah* (big band 1937), *Flat Foot Floogie* (with Mills Brothers 1938), *Twelfth Street Rag* (with Leith Stevens Orchestra 1938) and *Blue Skies* (vocal by Frank Sinatra) before moving on to more interesting material. There are rehearsal performances of *A Song Was Born* and *Goldwyn Stomp* with Benny Goodman, Tommy Dorsey and Lionel Hampton from 1947 and two broadcast (TV?) selections from 1961 with Duke Ellington at the piano with the All Stars. *Duke's Place (A Train)* and *In A Mellowtone* get good workouts in what was presumably a promotion for the Roulette recordings.

Louis Armstrong collectors will be thrilled by this new collection of outstanding Armstrong performances. Perhaps it will provoke a large enough lobby with RCA for the restoration of the original Town Hall recordings of Armstrong and Teagarden — they are classics which everyone should own.

RED ALLEN And The Blues Singers Volumes 1 and 2 Jazz Archives 46 and 47

Red Allen's trumpet work is the link which

joins together these two volumes of late 1930s Decca recordings by such singers as Blue Lu Barker, Frankie "Half Pint" Jaxon, Helen Proctor, Rosetta Howard, Johnny Temple and Lee Brown. It is also Allen's trumpet which is the riveting attraction. The singers, on the whole, are lightweight and most of their songs have dull melodies and trite lyrics. As performers they don't have the talent to transform the material. Just listen to Jaxon's version of *Gimme A Pigfoot* and then play the Bessie Smith version and you'll hear the difference.

Allen's trumpet is a constant source of pleasure. His solos are always intense, rhythmically dramatic and delightful miniatures, surrounded by tedious period pieces. Allen's contributions to these recordings transcends time and they have a quality which went largely unnoticed at the time they were made.

Sound transfers of this reissue are excellent and if you wanted just one of these discs, I would suggest you try volume two. There's greater variety of singers, to begin with, and the one recording which comes close to being a classic is Lee Brown's *Howlin' Man Blues*, while there's some strong barrelhouse piano from Lil Armstrong on Johnny Temple's *Fix It Up And Go*. Ultimately, though, it is the pleasure of hearing Red Allen's wonderful blues obbligatos and solos which makes this music so worth-

while. His playing ranks here alongside that of Louis Armstrong (whose 1920s blues companions were last collated by French CBS) as definitive examples of this highly specialised art.

Only Blue Lu Barker's *I Don't Dig You Jack* (Rosetta 1300) and *He Caught That B&O* (Rosetta 1301) are currently available elsewhere while *Don't You Make Me High* and *I Got Wings Like The Devil* were on Tax S-1 (a 10" LP).

EUBIE BLAKE

**The Wizard of Ragtime Piano Volume 1
Twentieth Century Fox T-609**

In 1958 there were only isolated performing possibilities available to Eubie Blake. Officially, he was in retirement and it was to be another ten years before he was to reestablish his reputation as a musician.

These charming quartet recordings were either ignored or were impossible to find when 20th Century Fox issued them originally. Hopefully this will not be the case now that French RCA have reinstated them. Eubie's playing is masterful and his arrangements of the ragtime compositions and turn of the century popular songs gives both himself and clarinetist Buster Bailey many opportunities to demonstrate their skills. Bassists Milt Hinton and George Duvivier along with Panama Francis's drumming give the music a solid feel. Only Noble Sissle's antiquated singing on several selections detracts from the overall charm of this well played grouping of ragtime compositions.

DON BYAS

**Jazz Legacy
Inner City 7018**

It remains one of the unresolved mysteries of jazz that Don Byas never achieved the recognition he deserved as one of the greatest stylists this music has yet produced. This reissue serves as another reminder that he should be listened to. His superlative talents as a ballad interpreter are well displayed here — especially on Mary Lou Williams's *Why*. This selection and the others on side one (*O. W., Lullaby Of The Leaves, Moonglow, Mary's Waltz, N. M. E.*) are all on GNP 9030.

Side two offers North Americans some fresh material. The three selections with pianist Beryl Booker (*Beryl Booker's Byas-ed Blues, Makin' Whoopie, I Should Care*) were once available on Discovery and are excellent vehicles for Byas's astringently angular, yet gentle mode of expression. The final three selections are from a May 19, 1955 session with vibraphonist Fats Sadi. *Anatole* is an unissued tune while the version of *Lover Come Back To Me* is an alternate to that used on MJR 8103 and Vogue DP15. Completing this grouping is an exhilarating interpretation of Duke Jordan's *Jordu*.

JOHN COLTRANE

**Rain or Shine
Prestige 24094**

"Setting the Pace" — 7213 (or "Trane's Reign" — 7746) and "The Last Trane" (7378) are combined in this attractive and interesting repackaging of Coltrane recordings from 1957/58.

"Setting the Pace" is classic Coltrane — long, convoluted solos over the pulsations provided by Red Garland, Paul Chambers and Art Taylor and this collection reunites *By The Numbers*

with the other four titles from this session.

Completing this reissue are the two takes of *Trane's Slo Blues* from August 1957: the original version was on the "Lush Life" album and has since been included in "More Lasting Than Bronze" (24014) while the second take is from "The Last Trane." It's an extended vehicle for Coltrane's impassioned playing with bassist Earl May and drummer Art Taylor. *Come Rain Or Come Shine* and *Lover* are quintet performances (with Donald Byrd on trumpet) from the February 1958 session.

These are important examples of Coltrane's music so it is unfortunate to find that these records have less than perfect playing surfaces. The probable fault is the use of inferior vinyl. Hopefully this will be corrected before too long.

BUCK CLAYTON

**Tenderly
Inner City 7019**

This is the second of three trumpet and rhythm recordings made by Buck Clayton in the late 1950s/early 1960s in France for Vogue. Chronologically this is the first (the second is on Inner City 7009) of the three and is an excellent showcase for the trumpeter's finely balanced sense of form. Lyrical thematic statements and brief melodic improvisations are the format here. The fire and brimstone of the Columbia jam sessions and the small group sessions with Buddy Tate are more forthright examples of Clayton's expertise but a great deal of craft is employed here to keep the listener interested.

Buck Clayton, more than any other trumpeter of his generation, exhibited a perfect balance in his improvisations. His controlled, almost deliberate variations lifted the listener through each chorus with logical precision. But it is his sense of rhythm, beautiful trumpet sound and lyrical grace which overcome a mundane format such as this.

ROY ELDRIDGE

**I Remember Harlem
Inner City 7012**

A quick check in Jepsen will tell you that little of this material has been issued before in North America. Those titles which were issued are on long-forgotten Dial and Discovery LPs.

Basically, this LP issues material from French Vogue sessions of October 28, 1950 and March 29, 1951. The earlier session is musically less stimulating. Eldridge is out front of a French group and his burnished trumpet smoulders on *I Remember Harlem* but there are too many inconsequential vocals. *Just Fooling, List Blues* and *Improvisation* are piano solos by Eldridge and he shows himself to be an idiomatically secure barrelhouse party pianist of some imagination.

The second date is outstanding. Don Byas joins Eldridge and the rhythm section of Claude Bolling, Guy de Fatto and Armand Molinetti in four selections. *Hollywood Pastime* is particularly rewarding. Completing the session are piano-trumpet duets of two Armstrong classics — *Wild Man Blues* and *Fireworks*. Presumably Bolling orchestrated these as duets. They follow the contours of the original band versions while evoking the spirit of *Weatherbird*.

This is a long overdue reissue of some worthwhile Eldridge from an underrated period of his career. Some of the selections are listed

as previously unissued. If this is the case, they are unissued alternate takes to those released originally by Vogue.

WOODY HERMAN

**The Third Herd
Discovery DS-815**

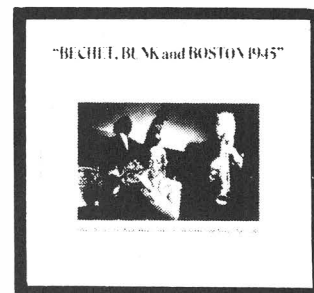
These are reissued selections from Herman's Mars catalog which last saw the light of day on Verve. The music comes from two 1953 sessions and one from 1952. Its appeal lies primarily with those listeners anxious to acquire examples of all periods of Woody's career. The bands preceding and following this one got a chance to record more interesting and exciting music. There are three too many Herman

JAZZ ARCHIVES

"A Dream Label for
Jazz Collectors"

Nat Hentoff

Rare Jazz Era performances
never previously
available on records.



Our latest release — JA-48
Bechet, Bunk & Boston
Live from the Savoy Cafe — 1945

Other unique performances:

- JA-42 Charlie Christian & Lester Young — Together 1939-1940
- JA-47, 46 Red Allen & the Blues Singers, 2 vols. 1938-1940
- JA-16, 41 Count Basie, 2 vols. Live at Famous Door 1938-1939; Live at Chatterbox 1937
- JA-15, 35 Ben Webster, 2 vols. small groups and Big Bands

For complete catalog write to:

Jazz Archives, Inc.

333 W. 52 St.

NY, NY. 10019

CHOICE

RECORDS, INC.

RECENT RELEASES

- BRUCE FORMAN** | **COAST TO COAST**
CRS 1026
- LENNY POPKIN** | **FALLING FREE**
CRS 1027
- ADAM MAKOWICZ** | **FROM MY WINDOW**
CRS 1028

OTHER JAZZ GREATS IN THE CHOICE CATALOG INCLUDE:

Toots Thielemans • Zoot Sims • Lee Konitz • Bob Brookmeyer • Jimmy Giuffre • Jimmie Rowles • Joanne Brackeen • Buddy DeFranco • Roland Hanna • Irene Kral • Flip Phillips • Mike Brecker • Carol Sloane • Al Haig • Cecil McBee • Eddie Daniels • Bucky Pizzarelli • Eddie Gomez • Tom Harrell • Buster Williams • Chuck Wayne • Jimmy Raney • Tom Scott • Billy Hart • Sal Mosca • Bob Mover • Benny Aronov • Michael Moore •

Domestic & European wholesale and distributor inquiries welcome.

For catalog write:

CHOICE RECORDS, INC.
245 Tilley Place, Sea Cliff, N.Y. 11579
(516) 671-7299

JOE HENDERSON

Foresight
Milestone 47058

Coltrane's shadow hovers constantly over the music on this reissue set from 1967-1969 but Joe Henderson's individuality is strong enough for his music to have a life of its own.

Henderson, like Wayne Shorter and other saxophonists of the period, was busy consolidating the lessons passed down by the innovators of his generation and these recordings are among his best. Sides 3 and 4 are a straight reissue of "Power To The People" (Milestone 9024) and feature Henderson with Herbie Hancock, Ron Carter and Jack DeJohnette plus trumpeter Mike Lawrence on two tracks. This is still one of the most cohesive statements made by Joe Henderson.

Side one contains five selections from Henderson's initial Milestone LP "The Kicker" (9008) and also features Grachan Moncur, Kenny Barron, Ron Carter and Louis Hayes in a program of music which could easily be mistaken for a Blue Note session.

Side two contains four selections from "Tetragon" (9017) which finds Henderson fronting a rhythm section of Don Friedman, Ron Carter and Jack DeJohnette.

This collection affirms the strengths of Joe Henderson's playing from this period. Like many other fine players, Henderson was never able to develop and continue the continuity of his direction into the 1970s. The very strengths inherent in Coltrane's music were counterbalanced by his restlessness and his followers were unable to emulate his searchings with the same kind of imagination. For Joe Henderson, this collection is one of his best.

EDDIE JEFFERSON

There I Go Again
Prestige 24095

The legendary pioneer of jazz vocalese is remembered in this cross section of material recorded, originally, for Prestige and Riverside between 1953 and 1969. It is a fitting reminder of the extraordinary talent and imagination of this man — a true individual who, like so many other performers of his time, was totally original.

Most of the material comes from Jefferson's 1961/62 Riverside LP "Letter From Home" (eight of the ten selections of the original LP are included — missing is *Keep Walkin'* and *Back In Town*) and the two Prestige LPs from the late 1960s: *Mercy Mercy Mercy*, *Body And Soul*, *Now's The Time*, *So What*, *Filthy McNasty*, *There I Go Again* (from 7619 - "Body and Soul") and *Yardbird Suite*, *Come Along With Me*, *Baby Girl*, *Dexter Gives In* (from 7698 - "Come Along With Me"). Completing the program are three selections of Jefferson singing with James Moody's band from the middle 1950s (*Workshop*, *I Got The Blues*, *Disappointed* — all still available on Prestige 24015) and

the 1953 versions of *Old Shoes* and *Strictly Instrumental* which were last available on Prestige 7828 ("The Bebop Singers").

The Riverside sessions from the early 1960s have always been some of Jefferson's finest recordings and it's good to see this material available once again.

BOBBY JASPAR

Revisited
Inner City 7013

Bobby Jaspas was one of the earliest of post-war European musicians to make an impact on the jazz scene. He was a distinctive tenor saxophonist who became good enough to work with J. J. Johnson, Miles Davis, Donald Byrd and John Lewis. These 1953/54 recordings come from four Paris sessions for Vogue. Half of the music showcases Jaspas's tenor, and the eloquent guitar of Jimmy Gourley and either the piano of Henri Renaud or the vibraphone of Fats Sadi. A larger ensemble is heard on the remainder of the selections. The music is tightly organized, and polished and interesting. Jaspas's stature deserves a showcase such as this and collectors of this style of jazz will welcome this issue — a first appearance in North America for this music.

JAZZ OFF THE AIR

Howard McGhee/Fats Navarro - Volume 1
Spotlite 144
Benny Carter - Volume 3
Spotlite 147
Cab Calloway - Volume 4
Spotlite 148

During the 1940s radio peaked as an entertainment medium and a great deal of jazz was broadcast — either live or via transcriptions. These three LPs are mostly from various transcriptions and, because of this, have quite reasonable sound quality.

Volume one focuses on the bebop trumpets of Howard McGhee and Fats Navarro. McGhee is the leader of a spirited band which is notable for the solo contributions of Lucky Thompson, Jack McVea, Jimmy Bunn, Irving Ashby, and McGhee himself. This material was originally issued on Black and White 78s but is presented complete here with the correct titles — *Ornithology*, *Hot House*, *Allen's Alley* and *Lover*. The Navarro/Allen Eager selections (*High On an Open Mike*, *Sweet Georgia Brown*) are from WNEW's Saturday Night Swing Session and are quite well known. Originally on Vox 78s they have been reissued several times on LP.

Volumes 3 and 4 are collections by big bands under the leadership of Benny Carter and Cab Calloway. The Carter LP is well worth investigating. His West Coast big band of the mid 1940s was a star-studded aggregation and Carter was generous with solo space. Tenor saxophonists Bumps Myers, Dexter Gordon and Lucky Thompson are all featured and there are also solo statements from J.J. Johnson, Al Grey and a young Miles Davis. Rex Stewart and Barney Bigard are featured guests and Carter plays both trumpet and alto. These transcriptions were originally on Jubilee.

The Calloway material comes from One Night Stand broadcasts from 1944 and 1946. Illinois Jacquet and Ike Quebec are well featured and there are solo spots from Tyree Glenn, Shad Collins and Jonah Jones. Benny Carter is

ANNOUNCING..

New releases on Uptown



UP 27.06 J.R. MONTEROSE duo with TOMMY FLANAGAN - "And A Little Pleasure"

Recorded April 1, 1981. Monterose, playing tenor and soprano, attains a rarely heard accord with pianist Tommy Flanagan.

UP 27.07 DICKY WELLS "Lonesome Road"

Featuring Buddy Tate (tenor saxophone), Dick Katz (piano), George Duvivier or Michael Moore (bass) and Oliver Jackson (drums). Wells is back in the studio as a leader after 23 years!

Already available: 27.01 Joe Thomas, "Raw Meat" with Jimmy Rowles; 27.02 J.R. Monterose, "Live in Albany"; 27.03 John W. Bubbles, "Back on Broadway".

— UPTOWN —

3355 Queen Mary Road, Suite 427
Montreal, Quebec H3V 1A5 Canada

MAIL ORDER:

276 Pearl Street,
Kingston, N.Y. 12401 USA
\$10 U.S. postpaid (\$12 foreign)

guest soloist on *Body and Soul*. Cab's band was rarely heard by itself but this LP is a pleasant exception to the rule.

The Carter and Calloway material seems to be new to LP.

WILLIE THE LION SMITH
The Original 14 Plus Two
Commodore XFL 15775

Despite The Lion's enviable reputation as one of the "Big Three" of stride piano (James P. Johnson and Fats Waller are the other two), he was poorly served on record and it was not until 1939 that some examples of his dazzling solo piano were documented. We have to thank Commodore records for their dedication and awareness. The eight originals (written between 1934 and 1939) performed here by The Lion are the cornerstone of his legacy and these performances are the definitive versions of *Morning Air, Echoes of Spring, Concentration, Passionette, Rippling Waters, Sneakaway, Fading Star and Fingerbuster*.

The Lion was a marvelous pianist and his compositions have a unique feeling. There is delicacy, an elegiac impressionism as well as the percussive drive which has always been the hallmark of the Harlem pianists. You can hear all of this in those eight original compositions.

The Lion's distinctive style is welded to five popular songs (*What Is There To Say, Between The Devil And The Deep Blue Sea, Tea For Two, I'll Follow You, Stormy Weather*) which lend themselves harmonically and rhythmically to his concepts — as does Fats Waller's *The Boy In The Boat (Squeeze Me)*.

Completing the music on this LP are two multi-piano novelties which also involve Joe Bushkin and Jess Stacy. These are on LP for the first time but are musically inferior.

All of the originals as well as *The Boy In The Boat* and *I'll Follow You* were on Commodore 30004. There are still six more selections from the latter LP to be reissued. This reissue contains all the selections from the original Commodore 78s and is an essential addition to anyone's jazz collection.

MUGGSY SPANIER
Nick's - New York, April 1944
Commodore XFL 15777

Featuring Miff Mole and others
Storyville SLP 4020

Muggsy Spanier was the quintessential Dixielander. His forthright, driving cornet was always perfectly placed in the ensembles while his clipped and precise solo notes were always neat paraphrases of the melody line of the blues and standards he loved to play. He pushed the beat while his tone could sometimes capture the smokey texture of King Oliver, his original inspiration. But Spanier was a stylist — you could never mistake his playing for anyone else's and these 1944 Commodore sessions are typically worthwhile examples of his music. (Nothing Spanier recorded later came close to his definitive Ragtime recordings for Bluebird (RCA) in 1939).

The first session, from April 15, 1944, features Pee Wee Russell and Miff Mole along with a rhythm section of Dick Cary, Eddie Condon, Bob Casey and Joe Grauso. Newly issued alternates of all four tunes (*Angry, Weary Blues, Snag It, Alice Blue Gown*) sit alongside

the original 78s in this collection and, once again, it is Pee Wee Russell's playing which justifies the issuance of the alternates. His soloing and ensemble playing is changing all the time while the other musicians are content to reiterate singular ideas.

Side two contains all four tunes recorded on April 22, 1944 (*Sweet Lorraine, Oh Lady Be Good, Sugar, September In The Rain*) and there are second versions of all titles except for *September In The Rain*. The ensemble texture is altered slightly with baritone saxophonist Ernie Caceres replacing Miff Mole but Muggsy's indelible stamp ensures that the music remains within the contours of his ideas. *Sweet Lorraine* was recorded definitively by Spanier for HRS with Sidney Bechet and his playing is very similar in this version. Once again Pee Wee Russell takes the solo honours but it is Spanier's cornet playing which gives the music its overall focus.

All the original 78 versions of these tunes were available many years ago on a Commodore LP but only an occasional title has been issued since then.

A further collection of Muggsy Spanier recordings from the mid 1940s has been collated on Storyville Records. This package was compiled in Denmark several years ago but is now available in Canada and the USA. The original recordings were made for Manhattan, a small label associated with Nick's, the club where Spanier was resident during this period. The original 78s appeared under the leadership of Pee Wee Russell and Miff Mole as well as Spanier. Lou McGarity and Ernie Caceres are the other horn players in a collection which offers such staples as *Dixieland One Step, Livery Stable Blues, Tin Roof Blues, Muskrat Ramble, Fidgety Feet* and *Indiana*. The recording levels fluctuate from tune to tune and the music is more predictable and less stimulating than the Commodore sessions but will be of some interest to those who enjoy listening to Muggsy and Pee Wee.

ZOOT SIMS
Featuring Buddy Rich
51 West Q 16079

This is a rather shoddy and cheap product from CBS Records. The only information available to the listener is the tune titles. Personnels and recording dates are omitted and, even worse, there is no reference to the fact that all of this music was originally on Groove Merchant 533 (which also contained four additional tunes). Buddy Rich is the singer on *Gee Baby Ain't I Good To You*; Milt Hinton and Bucky Pizzarelli complete the personnel and three of the selections (*Memories Of You, Come Rain Or Come Shine* and *Lazy River*) are tenor/guitar duets while *Send In The Clowns* is a guitar solo.

There's some exquisite playing by Zoot and the musical compatibility of everyone helps make this a very satisfying session from April 1974.

ART TATUM
The Complete Piano Discoveries Volume 1 & 2
Twentieth Century Fox T-607 and T-608

It is almost a cliché to say that Art Tatum reserved his best playing for late night performances with his friends. There is much to support this in these two LPs of music recorded

at a private party in Hollywood in 1956. Tatum was unaware the recorder was present and gave a dazzling display of his unique solo style. The intensity and joyfulness of these performances is remarkable and the vitality of his playing makes them a major collection. Comparisons with the versions of the same tunes recorded for Verve (and now on Pablo) show that Tatum was much more conservative in his interpretations in the studio. These are definitive examples of Tatum's solo playing.

LUCKY THOMPSON
Jazz Legacy
Inner City 7016

This reissue is identical to the earlier Biograph reissue of Vogue recordings which appeared originally in the U.S. on Dawn. Sound quality of this version is superior to that on Biograph. The excellence of the music was espoused in *Coda* issue number 162.

PRECEDING REVIEWS BY JOHN NORRIS

ADVERTISING RATES

CODA is an internationally-distributed jazz magazine published in Toronto, Canada. The current circulation (February 1981) 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, inside & outside (when available)	7 5/8" wide X 9 3/4" high	\$300.00
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



IMPORTED FROM ENGLAND
MOLE JAZZ

MOLE 1

THE MILCHO LEVIEV QUARTET
"Blues For The Fisherman"

Art Pepper, alto saxophone; Milcho Leviev, piano; Tony Dumas, bass; Carl Burnett, drums.
Make A List, Make A Wish/ Sad, A Little Bit/ Ophelia/ Blues For The Fisherman.
Recorded live at Ronnie Scott's, London 1980.

MOLE 2

THE TUBBY HAYES QUARTET
"Mexican Green"

Tubby Hayes, tenor sax and flute; Mike Pyne, piano; Ron Mathewson, bass; Tony Levin, drums.
Dear Johnny B/ Off The Wagon/ Trenton Place/ The Second City Steamer/ Blues In Orbit/ A Dedication To Joy/ Mexican Green.
The late, legendary British saxophonist; superb modern bebop recorded in London, 1967.

MOLE 3

THE GIL EVANS ORCHESTRA
"The Rest of Gil Evans - Live at the Royal Festival Hall - London 1978"

George Adams, Arthur Blythe, Herb Bushler, John Clark, Gil Evans, Sue Evans, Masabumi Kikuchi, Pete Levin, Marvin Peterson, Ernie Royal, Dave Sanborn, Lew Soloff, Bob Stewart.
Rhythm-A-Ning/ Up From The Skies/ Variation On The Misery/ Voodoo Chile.

MOLE 4

THE TUBBY HAYES ORCHESTRA
"Tubb's Tours"

Tubby Hayes, Jimmie Deuchar, Bert Courtney, Ian Hamer, Keith Christie, Ken Wray, Alan Branscombe, Peter King, Bobby Wellins, Jackie Sharpe, Terry Shannon, Freddie Logan, Allan Ganley.
Pedro's Walk/ In The Night/ Russian Roulette/ Raga/ Parisian Thoroughfare/ The Killers Of W.1/ The Scandinavian/ Israel Nights/ Sasa-Hivi.
Colourful, swinging big band music recorded in London, April 1964.

MOLE 5

THE MILCHO LEVIEV QUARTET
"True Blues"

Art Pepper, alto saxophone; Milcho Leviev, piano; Tony Dumas, bass; Carl Burnett, drums.
True Blues/ Goodbye/ Y.I. Blues/ Straight Life
Recorded live at Ronnie Scott's, London 1980.

Each \$11.98 plus shipping (see page 20 for shipping costs) from:

CODA PUBLICATIONS
BOX 87 - STATION J
TORONTO - ONTARIO M4J 4X8 - CANADA.

COUNT BASIE

Kansas City 5
Pablo 2312.126

Jive at Five/One O'Clock Jump/No Special Thing/Memories of You/Frog's Blues/Rabbit/Perdido/Timekeeper/Mean to Me/Blues for Joe Turner (recorded 1977)

Yes, it's still another Basie recording; however, the small group sessions always seem to possess a special magical quality, a relaxing timelessness that suggests the music, like the man himself, could indeed go on forever.

Basie, as always, is a master of understatement. Listen to him punctuate the gentle rhythmic flow of *Jive at Five*, make an effortless sortie into the charged-up *Timekeeper* and then dexterously hand over the whole piece to the guitar of Joe Pass for further comment, or, on *One O'Clock Jump*, bring the group back to a fresh point from which to launch a new attack. Basie plays sparingly, yet says much; and, as on *No Special Thing*, he generally has the last word. These simple signatures have kept the Count in the limelight for over four decades, aided undoubtedly by his unerring ability to surround himself with excellent musicians who are given ample room to display their respective talents.

This recording is a case in point. Milt Jackson, of MJQ fame, shows how versatile he can be when not held in check by tight, 'third-stream' boundaries. On *Rabbit* he is loose and up tempo; he and Basie fashion a relaxed melodic dialogue to introduce *Perdido*; his solo on *Jive at Five* is fluid and delicate. In fact, all the players are permitted, in the typical Basie manner, opportunities to make personalized musical statements. "Contrast the Joe Pass, coming from the Oscar Peterson Trio, with the Joe Pass playing with Basie," suggests the record jacket notation. He is less the solo performer here, and more an integral voice heard in subtle conversations with the other players, a role he assumes admirably.

Nevertheless, the true delight for the listener lies in the dynamics of the group. This is especially evident on the three numbers dedicated to particular jazz figures: *Frog's Blues* (Ben Webster)/*Rabbit* (Johnny Hodges)/*Blues for Joe Turner*. My own choice is *Blues for...* where the vocal shadings of Joe Turner are beautifully captured in the interplay of piano, guitar, bass and vibes.

There's really not a bad cut on the record, and the allure of that title, "Kansas City 5," stirring, for some, old memories, is the clincher. However, even if you don't remember, try it; you'll like it. — John Sutherland

JANE IRA BLOOM

Second Wind
Outline OTL-138

Jane Ira Bloom - soprano and alto saxophones; David Friedman - vibes; Larry Karush - piano; Kent McLagan - bass; Frank Bennett - drums.

E.J.; Ten Years After The Rainbow; Mrs. S.; Shan Dara; Jackson Pollock; Hannifin.

On her debut album, "We Are" (Outline OTL 137), Jane Ira Bloom gambled that empathetic

interplay and a thoughtfully diverse program would outweigh any limitations inherent in the duo context, and won. With bassist Kent McLagan, whom the saxophonist had worked intensively with throughout her studies at Yale, Bloom crafted a sound that was intelligent, warm and technically full. To test her resources and further her horizons, Bloom's "Second Wind" sets out to sustain the continuity achieved on "We Are", but in a variety of trio and quartet configurations. She succeeds.

Whether at the helm of a conventional rhythm section or ensconced in a chamber setting, Bloom's sensitive attack, perfect intonation, and refined sense of condensing ideas are forwarded to her benefit. Only on *Mrs. S.*, where her lines resemble those of her former teacher, George Coleman, does Bloom's identity assert itself less than fully. Otherwise, Bloom's solos swell and dovetail to maximize the emotional impact of the material and to prod the ensemble effort with the aplomb of an original.

Throughout "Second Wind", Bloom's linearity is buttressed by a deft projection of a broadening dynamic sensibility. On the first side of the date, Bloom's reed manipulation is not only employed to kick the section into gear on the Shorterish *E.J.* and *Mrs. S.*, one of Bloom's two outings on alto, but to spread a honeyed haze over *Ten Years After The Rainbow*, an ardent reframing of *Somewhere Over The Rainbow*. In the trios with vibes-or-piano and bass, Bloom's timbres vary from an oscillating, mid-eastern drone (*Shan Dara*) to a vibrato-less shine (the unaccompanied passage of *Jackson Pollock*, the stoic theme of *Hannifin*).

In addition to McLagan, who fills the role of common-thread foundation for the set, Bloom's supple compositions are well-served by David Friedman, Larry Karush and Frank Bennett, who bask in the wide, natural dynamic range of the recording. As Friedman, along with bassist Harvie Swartz, now performs regularly with Bloom, the spidery runs and luminous chords of his echoic interplay merit particular consideration.

"Second Wind" is a satisfying album that suggests Bloom's future agenda to be full and long. — Bill Shoemaker

CARLA BLEY

Social Studies
ECM/Watt 11

Michael Mantler trumpet; Carlos Ward soprano & alto saxophones; Tony Dagradi tenor saxophone & clarinet; Gary Valente trombone; Joe Daley euphonium; Earl McIntyre tuba; Carla Bley organ & piano; Steve Swallow electric bass; D. Sharpe drums.

Reactionary Tango (In Three Parts); Copyright Royalties; Utviklingsang; Valse Sinistre; Floater; Walking Batteriewoman.

All compositions by Carla Bley.

Since I first heard the Carla Bley band in 1978 I have always had, on one hand, a sincere, heartfelt hatred for the group; on the other hand, a nagging sense of guilt for feeling this way. Up until now I have dealt with the conflicts of these opposing sensations by eliminating the guilt; this was done easily by recalling the botched ensemble passages, the stilted, unfunny stage patter, the flaccid soloists, the insistent irritating

push towards low comedy that the band would not relinquish, regardless of how desperately awful the show was becoming.

Yet these same bands (I saw two different versions of it), which I describe in such negative terms, also had instrumentalists such as Roswell Rudd, Bob Stewart, Andrew Cyrille, George Lewis and Phillip Wilson, whose playing, at rare intervals, shone like jewels in the wretched firmament that contained them. There were rarer moments when the style of Carla Bley the composer/arranger - a style perhaps as distinctive as any in jazz - coalesced in the ensemble like a huge, intelligent eye suddenly opening onstage, momentarily illuminating the room with its sarcastic insight, and then closing again. The feebleness of the band was all the more frustrating when seen as the work of as substantial a talent as Carla Bley, whose presence as composer, arranger, producer and organizer has been felt strongly in the music for years. I couldn't forget that this was the woman who, along with Paul Haines, Mike Mantler and dozens of other musicians, created the monumental "Escalator Over The Hill".

Now, with "Social Studies", we are faced with a new Carla Bley Band which is, quite frankly, superb. No more screwing around, no more flirtations with "freedom", Spanish music, Sousa or rock and roll. This band doesn't flirt with any part of the music; it walks up and bites into all of it. Perhaps one can simply say that the band has matured - into a form that is certainly nowhere near "avant garde", but is rhythmically very traditional without much resorting to basic 4/4 swing. The title of *Reactionary Tango* describes the style accurately, if somewhat ironically. The players are excellent, with Tony Dagradi, Gary Valente, Carlos Ward and Steve Swallow particularly striking as soloists; Swallow also performs an unusual role in the ensemble much of the time, relinquishing the "bass" function to Earl McIntyre in order to play some very interesting counterpoint and arpeggios; certainly the most likeable electric bass sound I have heard in some time, miles ahead of the legion of "funk" bass we're supposed to be so impressed with in this period.

Indeed the electric bass and organ, two instruments I can generally do without, add so much to this record that I keep thinking of all those rock musicians, whose music seemed so powerful for a brief period in the late sixties, whose talents withered and blew away like dust in the seventies. This music resembles the new structures, sophistication, grace and assurance I had envisioned they would grow into - not that Carla was one of them, but she did work and seemed to share sensibilities with some of them, although she was obviously developing far beyond them.

It is a tribute to her originality that this music reminds me of certain "jazz" that it also doesn't especially resemble - the eight-to-eleven-piece ensemble of Tadd Dameron, Gil Evans, the very early Miles, Charles Mingus and others, which created a dense, complex sound with a minimum of instrumentation.

In short, if this music is not very adventurous considering the "new music" milieu of which Carla Bley has been so much a part, it is profoundly serious, humorous, occasionally very powerful and, I believe, completely successful.

- David Lee

COLSON UNITY TROUPE

No Reservation Black Saint BSR 0043

Adegoke Steve Colson, piano, tenor saxophone; Iqua Colson, voice; Wallace McMillan, soprano, alto and tenor saxophones, piccolo, percussion; Dashun Mosley, percussion; Reggie Willis, bass.

Family Members/Teachers/World Heroes/Clockwork/Thought From Duke/Patch No.2.

Triumph! Silver Sphinx (no catalogue number)

same personnel as above - A.S. Colson also plays musette and alto saxophone and McMillan also plays flute and baritone saxophone; add Joseph Jarman, bass clarinet, bass saxophone; Douglas Ewart, bass clarinet, soprano saxophone.

Lateen / Cidigie, Dicesui / For Paul / Unknown/ Temple At Dendera/ Triumph Of The Outcasts, Coming.

The A.A.C.M. has exerted a dominant force in shaping the course of improvised music during the past decade. The first, leading exponents of the association that were initially recorded in the second half of the sixties have almost categorically established themselves as central figures of the post-Coltrane period. Continuously, throughout the seventies, the A.A.C.M. produced musicians whose work has endured the test of time and have matriculated to world-class stature. Now, in the first years of the eighties, the A.A.C.M. has given the listening public another gift - the Colson Unity Troupe.

As much as any ensemble to emerge from the A.A.C.M., the Colson Unity Troupe forwards the idea of black music methodologies being of an all-encompassing scope. Perhaps more than any A.A.C.M. ensemble, the Unity Troupe has depolarized the ideas of art and populism within their music. The compositions of Steve Colson and the vocals and lyrics of Iqua Colson hold primary responsibility on both counts. Steve Colson's writing inevitably cross-pollinates the adventurous and accessible, striking a mid-ground that is both challenging for the soloists and accommodating of Iqua Colson's voice and lyrics. Much to his credit, his ar-

CARLA BLEY (photograph by Jim Hood)



rangements remain crisp after repeated listenings. The social messages in Iqua Colson's lyrics lack the pomposity and the pretentiousness that such lyrics usually sink fine tunes with and her more personal lines are succinct. That her lyrics are projected through a flexible instrument — over the course of the two albums ranges from a high clear pealing to a low sultry near-rasp — only enhances their impact; Iqua Colson's work is a fine example of the synergy at hand when lyricist and performer are one and the same.

"Triumph!" and "No Reservation" also serve to reintroduce Wallace McMillan, a long-standing member of the association whose woodwinds have previously appeared on recordings led by Roscoe Mitchell, Muhal Richard Abrams, and Henry Threadgill. Had McMillan matured in a city other than Chicago during the blossoming of the A.A.C.M., his substantial abilities would be far more familiar by now; that he has remained in relative obscurity until now is a valid indication of the depth of the association's reservoir. His versatility in terms of instrumentation and expressiveness is well-suited to the demands placed before him by Colson's compositions and his solos brim with a lyrical strength.

"Triumph!" was recorded in April 1978, with the participation of Joseph Jarman and Douglas Ewart (*Cidigie-Dicasui; For Paul; Unknown*) and in August 1979. That there is no appreciable difference in the Troupe's cohesion and cogency on the respective sessions is not an indication of stagnation, but rather an establishment of an ensemble identity that wears well and sustains itself regardless of the particulars of the composition at hand. Opening the album in a light, swinging, almost insouciant, vein, *Lateen* offers infectious scatting by I. Colson and McMillan's pure-toned flute propelled by the seamless teamwork of S. Colson, bassist Reggie Willis, and percussionist Dashun Mosley. The three compositions augmented by Jarman and Ewart probe compositional areas that are idiosyncratic yet tangible. The solo space allotted to the three horns is sufficient to favorably compare McMillan's work, particularly his bursting tenor solo on *Cidigie-Dicasui*, to that of the more established players. As suggested by the title, *Temple at Dendera* is a solemn, haunting piano solo that reveals S. Colson to be in touch with the dramatic capabilities of the instrument as well as being adroit. Closing the program with an intense driving force, *Triumph of the Outcasts, Coming* uses chiseled modal contours to launch exemplary solos from S. Colson and McMillan.

Recorded in July 1980 during a tour of Italy, "No Reservation" has a similar construction to "Triumph!" Again, the opener cooks and it is a fine vehicle for I. Colson and McMillan, whose alto loses none of its lustre despite his hard attack. The punch of A. S. Colson's single note runs in his solo and his angular comping is underscored by Willis and Mosley. Dedicated to Henry Smith, former rehearsal pianist for the New York Metropolitan Opera and A.S. Colson's first teacher, *Teachers/World Heroes* begins in a reflective mood that gathers steam during a loosely structured improvisation that finds McMillan bending his soprano lines to a variety of coloristic conclusions and A.S. Colson's classicism making its most overt appearance. *Clockwork* and *Patch No. 2* are sketches that the Troupe freely fleshes out. Particularly impressive is the scored duet for voice and tenor that begins *Clockwork*, as the wide inter-

vals employed do not crimp its soothing effect. Written using ideas formed in Muhal Richard Abrams's 1971 theory class, *A Thought From Duke* uses muted martial cadences and voicings, resulting in a work that is more aurally akin to Abrams than to Ellington. — *Bill Shoemaker*

BRASS CONNECTION

The Brass Connection Innovation JC-003G

Doug Hamilton, Ian McDougall, Jerry Johnson, Bob Livingston, John Capon, trombones; Lorne Lofsky, guitar; Frank Falco, piano; Dave Young, bass; Terry Clarke, drums; Don Thompson, piano, bass and vibraphone.

The Brass Connection is made up of five trombones plus vibes, guitar and a rhythm section. All the musicians are Canadians. The eight tunes were all tightly arranged by the members of the group. Four numbers are originals while the other four are jazz standards such as Coltrane's *Giant Steps* and *Dear Old Stockholm*.

Trombonist Jerry Johnson has a good solo on the aforementioned *Stockholm* while the swinging *Osteology* has solid blowing from trombone players Ian McDougall, Bob Livingston and Johnson. My choice for the best track on the album is leader Doug Hamilton's original *Lee*. This pretty ballad features lovely solos from McDougall and Don Thompson on piano.

On the minus side is the use of electric piano on some tracks and I was not impressed with guitarist Lorne Lofsky's solos.

In summary, this album makes for pleasant listening, but lacks the spark of creativity and energy that are necessary to reach the upper levels of jazz recordings.

— *Peter S. Friedman*

WRAY DOWNES/DAVE YOUNG

Au Privave Sackville 4003

Most major metropolitan areas have at least one substantial jazz musician whose considerable abilities are not known to serious listeners outside his home base. Recently the late Billy Johnson, from Charleston, W. Va., has gained, through the release of an album (Kobie 1156), the minor acclaim that he should have had years ago. Wray Downes is more fortunate than Johnson, primarily because he is a better pianist but also because Sackville has provided him the opportunity to record in strong company. While not a major musician, Downes is far from minor. This Torontonian possesses a talent that deserves wider recognition.

Downes occasionally shows the influence of other pianists. On *My Romance*, the one piece on which he plays without accompaniment, he displays a touch of Teddy Wilson lyricism, a left hand occasionally reminiscent of Erroll Garner's, and a musical conception akin to Bill Evans. What results, however, is not just an amalgam of others' techniques but rather an engaging personal style that bows in several directions and that is characterized by idiosyncratic yet effective phrasing.

Bassist Dave Young is considerably better known than Downes outside Toronto, and he, too, is a solid musician. Throughout this album he plays an effective pizzicato, except for one

excursion into arco on *Falling In Love With Love*; he solos equally as much and equally as well as Downes. The two together make music reminiscent of — but slightly less exciting than — that created by Kenny Drew and Niels-Henning Ørsted Pedersen on their series of duet albums.

Downes and Young are joined on the album's second side by guitarist Ed Bickert, who is the best known of the three, and he is the major soloist once he appears. His intricate yet clean lines are most impressive on *Au Privave*. Toward the end of that tune he engages in unison passages first with Downes and then with Young; this display of technical dexterity is musically valid and not self indulgent.

While not one of these three musicians is well known to jazz listeners generally and while Downes is no Art Tatum, Young is no NHOP, and Bickert is no Jim Hall, these men nonetheless solo well and create music that is possibly greater than the sum of its parts. This is a good album. — *Benjamin Franklin V*

PETER LEITCH

Jump Street Jazz House 7001

This is Canadian guitar player Peter Leitch's first record as a leader. I just became aware of Leitch when he appeared as a sideman on a recently released album by Jimmy Forrest and Al Grey.

I detect a Wes Montgomery influence in Leitch's playing. There is nothing wrong with that — better Wes Montgomery as an influence rather than one of the many rock oriented guitarists.

Leitch is joined throughout by pianist George McFetridge. His piano solos are interesting with the exception of the one occasion when he turns to the electric piano. Terry Lukiwski adds his trombone to two of the six tracks though he only solos on *Fast Food*. Neil Swainson on bass, and drummer Terry Clarke perform ably on four tracks. *New Waltz for Susan* and *Blues from Concert Piece for Bass* have special guests Art Davis on bass and Freddie Waits on drums.

Leitch plays fluent guitar solos and gets a nice sound from his instrument. His ideas are good, he plays with a strong jazz feeling, and there is no question that this is his album. He would seem to have potential to continue to grow and develop as a jazz artist. I look forward to hearing further from Peter Leitch. My favourite tune on this record is *Blues From Concert Piece For Bass*, a medium tempo blues that features relaxed solos from Leitch, McFetridge, Davis and Waits. — *Peter S. Friedman*

RECENT RELEASES

KINGS IN EXILE

'Music from Ancient Texts' Daagnim 03 (Daagnim, 1127 N. Clinton, Dallas, TX 75208).

HENRY KUNTZ & JOHN KUNTZ

'Archangelic The Law of One' (cassette) (Available for \$6 US & Canada, \$10 overseas from Henry Kuntz, 1921 Walnut Apt. 1, Berkeley, CA 94704 USA).

CHARLES MINGUS

'Something like a Bird' Atlantic XSD 8805

WALTER WANDERLEY

'Perpetual Motion Love' GNP Crescendo 2142

NORMAN SALANT
Saxophone Demonstrations Alive 101
(Alive Records, 3977 Sedgwick Ave., Bronx,
N.Y.: 10463 USA).
McCOY TYNER (previously released material)
'Reflections' Milestone M-47062
RICHARD BEIRACH / GEORGE MRAZ
'Rendezvous' IPI 1001
(International Phonograph Inc., 17 Lincoln
Street, Hamden, CT 06518 USA).
SHELLY MANNE
'Double Piano Jazz Quartet' Trend 526
UNITED FRONT
'Ohm: Unit of Resistance' RPM 2
(RPM Records, Box 42373, San Francisco,
CA 94101 USA).
DAVID WERTMAN Flexidiscs
(David Wertman, 160 Coles Meadow Road,
Northampton, MA 01060 USA).
RON CARTER
'Super Strings' Milestone M-9100
HEINIE BEAU Quartet w. Alvin Stoller
(Henri Records, 5171 Costello Ave., Sherman
Oaks, CA 91423 USA).
GREETJE KAUFFELD
'Some Other Spring' CNR 655.119
ANTHONY DAVIS Ensemble
'Episteme' Gramavision 8101
PHIL WOODS & CHRIS SWANSEN
'Crazy Horse' SeaBreeze 2008
RICHARD POWELL solo
'Roses of Hell' Zyzle 7
(Bristol Musicians Co-Op, 36 York Road, Mont-
pelier, Bristol 6, England)
OGER/DUFOURD/BRUNET
'Axolotl' D'avantage 04
(40 rue Lebour, 93100 Montreuil sous Bois,
France).

MILES DAVIS
The Man With The Horn " FC 36790
STEPHANE GRAPPELLI/David Grisman
Live Warner Bros. XBS 3550
GEORGE ADAMS/DON PULLEN Quartet
Earth Beams Timeless SJP 147
INTRIODOUCTION " " 149
DAVE LIEBMAN QUINTET
If They Only Knew " " 151
ART BLAKEY Big Band
Live at Montreux & Northsea " " 150
PHAROAH SANDERS
Rejoice Theresa TR 112/113
ROOMFUL OF BLUES
Hot Little Mama! Blue Flame 1001
(Blue Flame Records, Box 49, Bradford, R.I.
02808 USA).
ART PEPPER
Among Friends Discovery 837
(Previously released on Interplay 7718 - review-
ed in *Coda* no. 173)
NED ROTHENBERG
Trials of the Argo Lumina 001
DARY JOHN MIZELLE
New Percussion Music " 002
(Lumina Records Ltd., 236 Lafayette St.,
#4, New York City, 10012 USA).
ROB CARROLL
Enstasis Umbrella GEN 1-14
MANHATTAN RHYTHM KINGS
Inner City 1124
MASTER CYLINDER
Elsewhere " " 1112
PRINCE LASHA
Inside Story " " 3044
JUDY WILLING Lavenham 8101
JOE FONDA ENSEMBLE
'Looking for the Lake' Alacra 1008

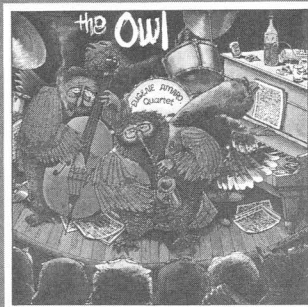
JOHNNY DYANI/CLIFFORD JARVIS
'African Bass' Red VPA 149
BOB GRAF with BEV KELLY
'You Go To My Head' VGM 0007
ROVA SAXOPHONE QUARTET
'As Was' Metalanguage 118
JOHN LINDBERG
'Comin' & Goin'' LEO 104 (dist. NMDS)
SEDITION ENSEMBLE
'Regeneration Report' Context 1001 (NMDS)
BOBBY ENRIQUEZ
'The Wild Man' GNP-Crescendo 2144
SUN RA ARKESTRA
'Sunrise in Different Dimensions' Hat Hut 2R17
MARK MURPHY
'Bop For Kerouac' Muse 5253
RYZUK/GOLDMAN/HVASTA
'Trio Improvisations' Happening 103
(Happening Records, Box 96, Montville, N.J.
07045 USA)
SONNY STITT & SADIK HAKIM w. Buster
Williams & J.R. Mitchell Progressive 7034
BERNIE SENENSKY
'Free Spirit' PM Records 021F
THE VINNY GOLIA QUINTET
'The Gift of Fury' Nine Winds 0109
DONALD BYRD/PEPPER ADAMS Quintet
'Hip-Intertainment' VGM 0002
GENE RODGERS
'It might as well be - Gene!' 88 UpRight 007
(Available from International Record Center,
P.O. Box 249, 8049 Zurich, Switzerland)
THE BUTCH THOMPSON TRIO 'Live From
St. Paul' Prairie Home Companion 505
WILD BILL DAVISON/EDDIE MILLER
'Wild Hoagy Carmichael' RealTime 306
HOWARD RUMSEY's Lighthouse All-Stars
'Music for Lighthousekeeping' Contemporary



INNOVATION RECORDS



IVY STEEL
"Reincarnation"
INNOVATION JC-0001G
With help from Eugene Amaro,
Joe Sealy, Dave Young and Pete
Magadini, Toronto's Ivy Steel sings
this tribute to Billie Holiday.



EUGENE AMARO QUARTET
"The Owl!"
INNOVATION JC-0002-G
Take the tenor player from the
Boss Brass and combine him with
one of Canada's hottest rhythm
sections (Joe Sealy, Pete Magadini
& Jimmy Amaro), and you have a
world-class jazz quartet.



THE BRASS CONNECTION
INNOVATION JC-0003G
You'll have trombones coming out
of your ears — five of them, digi-
tally recorded, with a rhythm sec-
tion of Don Thompson, Lorne
Lofsky, Terry Clarke, Frank Falco
and Dave Young.



JOE SEALY & FRIENDS
"Live At Errol's"
INNOVATION JC-0004G
Recorded live at Errol's, Joe Sealy
presents Pete Magadini, Eugene
Amaro, Dave Young - and special
guest, blues singer Errol Fisher.

INTRODUCING INNOVATION RECORDS * CANADA'S FIRST DIGITAL JAZZ RECORD LABEL
RECORDED AT TORONTO'S LEGENDARY McCLEAR PLACE STUDIOS *

Available by Mail, each \$10.98 postpaid, from CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA.

INNOVATION RECORDS * 225 MUTUAL STREET * TORONTO * ONTARIO M5B 2B4 * TELEPHONE (416) 977-9740 *

AROUND THE WORLD

CANADA

Economics have become an increasing barrier to creative activity in night clubs in most cities but it seems particularly acute in Toronto. A major jazz group hasn't played the city in a long time; instead we have to rely on the contributions of individual soloists supported by a variety of locally-based musicians. The irony of this situation was reinforced by the consecutive appearances of Harry Edison and Lockjaw Davis at Lytes. They are a superb team whose skills, when heard in tandem, are greater than their individual statements. Lytes, as everyone knows, is hardly a conducive setting for inspired music and so, for the most part, the music is professionally competent.

The Carol Britto Trio has been resident at Lytes since its opening in November 1980. They have provided support for the guest artists but it is an impossible task for one trio to work sympathetically with the varied styles of the featured soloists. It has become a routine for the house trio to dominate the playing time on stage. Long piano and bass solos are inevitable with at least one drum solo per set. Unfortunately only major international jazz musicians have the capability of retaining the interest of jazz listeners. Because of this situation, Lytes has failed to attract a steady jazz clientele and its audience is predominantly made up of guests staying in the Royal York Hotel. The room gives its headliners a comfortable engagement but rarely offers listeners sustained musical excellence.

1982 began well, however, with an appearance by Benny Carter. He appreciated the superior contributions of bassist Dave Young and the two musicians provided the kind of interaction and telepathy one expects from jazz music. Guitarist Tal Farlow follows Benny Carter into Lytes but, unfortunately, he will not be working with Don Thompson and Terry Clarke — the musicians who provided him with such delicate and sensitive support last year.

This fall, however, there has been an alternative to the regular club programming. Radio station CKFM has been sponsoring Saturday afternoon sessions at the Traders Lounge of the Sheraton Centre under the musical direction of Jim Galloway. Despite the radio station's lack of promotion, people have been discovering that this is often the place to hear musicians stretching their imaginations in stimulating circumstances. Artists appearing at Lytes and Bourbon Street have made guest appearances on these broadcasts (4:30 to 6 p.m.) with Jim Galloway, pianist Ian Bargh, bassist Don Thompson and drummer Terry Clarke. There have been outstanding sessions with Buddy Tate, Doc Cheatham, Galloway with Lockjaw Davis and Al Cohn, and a sparkling set with pianist Ray Bryant. Best of all, though, was a session in which Harry Edison shared the spotlight with tenor saxophonist Fred Duligal. The band came together in extraordinary fashion and Duligal's tenor proved to be an excellent foil for the trumpeter.

Ted Moses was the organizer of a musicians' workshop club several years ago which provided valuable exposure for lesser-known local musicians. He has now reopened the centre at

1150 Queen Street West in the downstairs room of the Drake Hotel. The club kicked off with a week-long appearance of Moses' Mother Necessity Big Band and has continued with appearances by such groups as Claude Ranger, Pat LaBarbera, Peter Leitch, Lance Anderson, Ron Allen and Richard Whitehouse. There are late night jam sessions every Friday and Saturday between 1 and 4 a.m.



The tenth edition of the Canadian Stage Band Festival will take place between May 11 and 15 in Hamilton. It will be the culmination of many months of preliminary competition for the young musicians who will take part in this final part of the annual event. There will also be a special fund-raising luncheon and a concert by Oscar Peterson.

George's Spaghetti House celebrated its 25 years as an active jazz club in November with a special reception for the Toronto jazz community. Coinciding with this was a celebration for the Cole family's other jazz club - Bourbon Street - which has now been active for 11 years. Jim Hall's trio (with Don Thompson and Terry Clarke) provided the musical activity on that occasion.

Vibraphonist Martin Franklyn has made quite an impact since arriving in Toronto from England. His Milt Jackson-derived style is executed with finesse and intensity and his quartet benefited from several weeks' work over the fall season. Guitarist Reg Schwager is developing into a highly promising jazz soloist while Norman Villeneuve's experience and knowledge of bebop helps hold the band together. Bassist Brian Quebec completes the lineup.

Charlie Gall's Dr. McJazz continues its Sunday afternoon sessions at the Valhalla Inn.... Malloney's Jazz House began a six-night-a-week jazz policy in September with the Climax Jazz

Band and Jim McHarg's Maple Leaf Jazz Band among those regularly featured. Clarinetist Acker Bilk and Jimmy McPartland were guests in January.... Wild Bill Davison celebrated his 76th birthday at the Chick'n Deli where he was appearing with Jim Galloway. Out of town celebrants Tom Saunders and Bill, Roper helped make the occasion a special one.... Noon hour concerts are taking place at York University's Bethune College on Wednesdays. Groups led by Aaron Davis and Bill Graham have been featured; an afternoon series of new music concerts at Calumet College recently featured The Bill Smith Ensemble and Risquet, an improvising string quartet with David Prentice, Anne Lindsay (violins), David Lee (cello) and Don Ogilvie (viola).

The Encyclopedia of Music in Canada is an 1100-page, large-format, definitive information source for all musical disciplines performed/composed in Canada. It is as relevant for the jazz researcher as for the classical/popular fields. A detailed review will appear in a later issue of *Coda*.

New Canadian recordings are nothing to be surprised about today. Rob McConnell's Boss Brass "Live in Digital" lp, which was recorded at the El Mocambo and financed by a group of enthusiasts, finally found a home on the U.S. Dark Orchid label. Unfortunately, the decision was made to manufacture the record only in the U.S. so that the price is prohibitive in Canada, the home of the band.... Innovation Records' latest releases are detailed on page 29 of this issue.... Joe Sealy's Sackville lp "Clear Vision" was also released in November. It's a studio date with Dave Young and Pete Magadini. Sackville's long-awaited releases by Frank Rosolino with the Ed Bickert Trio (2014) and Archie Shepp (3026), delayed by factors such as last summer's postal strike, are finally in production. The Shepp record should be available by the time you read this, and the Rosolino is expected by the end of February.

John Nelson is hosting an early morning jazz radio show on CINQ (FM 108) on Saturday and Sunday mornings between 6 and 8 a.m. the focus is on the more traditional forms of the music.

Trumpeter Doc Cheatham appeared in concert November 1 at Windsor's Art Gallery. Pianist Jim Dapogny, bassist Danny Jordan and drummer Pistol Allen supported Cheatham as he played to an overflow afternoon crowd in the Gallery's recital hall. That same evening Cheatham was the headliner at Detroit's Presidential Inn, with pianist John Ulrich, bassist Jim Wyse and Pistol Allen.

The Globe and Mail's Mark Miller wrote a sensitive portrait of Thelonious Monk in acknowledgement of the pianist's 64th birthday. In it he revealed that Monk is living in seclusion in Weehawken, N.J. suffering from what Baroness Nica de Koenigswarter described as a "bio-chemical imbalance". This results in "total fatigue" but the Baroness said "All of us are doing everything imaginable to get him back to the piano."

Coda Magazine's Bill Smith prepared the music for Black Theatre Canada's production of "Home" which was presented in January at the Palmerston Library Theatre.

John Gilmore (presumably *not* the tenor

saxophonist) is compiling a history of jazz in Montreal. Anyone with information, documentation or recordings they wish to contribute should contact John S. Gilmore, 4071 Esplanade, Montreal, P.Q. H2W 1S9. Telephone (514) 845-2748.... The 1982 version of Montreal's International Jazz Festival will be held between July 2 and 11 at the "Village St-Denis", using five different venues. For information contact C.P. 968, Succursale Place D'Armes, Montreal, P.Q. H2Y 3J4. Telephone (514) 871-1432.

Once again a group of Canadian jazz enthusiasts will be going to Bern, Switzerland for the jazz festival. This year's one week package flies out of Toronto/Montreal on May 3 and returns May 10. Jim Galloway and John Norris will be co-hosting the tour and artists booked at presstime include Ella Fitzgerald, Dizzy Gillespie, Wild Bill Davison, the two-piano team of Jay McShann-Ralph Sutton plus a quintet featuring Buddy Tate, Jim Galloway, Don Thompson, Terry Clarke and a pianist yet to be announced.

The Edmonton Jazz Society has presented the Waterland Quartet, Oregon, and John Scofield in recent months.... Fraser MacPherson's trio continues its long residence at Vancouver's Delta River Inn.
— *John Norris*

TORONTO — There has been much talk, at least in Toronto circles, about the last year being musically weak, about how mainstream music has become popular again, and nothing of interest is being produced in the new music. There has been much talk. Once again we are publishing the record choices of some of *Coda's* writers, on page 8 of this issue, which as before represent a diverse selection. Just like it should be for serious students of improvisation.

My own trio, with David Lee and David Prentice (who by the way was selected as "rookie of the year" by *The Globe And Mail's* writer Mark Miller, who included among Toronto musicians' outstanding accomplishments of 1981 "...the development of violinist David Prentice into a 'free' player of the first order") — participated in the Ear It Live Festival, which was organised by Al Mattes of the Music Gallery, and Patrick Darby of the Musee des Beaux-Arts in Montreal. The events took place with varying combinations of players in Quebec City, Sherbrooke, Montreal, Ottawa, Kingston, Peterborough, London and Toronto. Because we were performing in this event, my knowledge of the concerts is somewhat limited, but something of magnitude did occur. Our performance in Sherbrooke was shared with Leo Smith and Peter Kowald, presenting the opportunity for all five of us to improvise together.

Considering the amount of effort required to organise a festival of this stature, with artists that included Casey Sokol, Fred van Hove, Phillip Wachsmann, An Artists Jazz Band, Tristan Honsinger, David Mott, Julius Hemphill, Michael Carvin and The Waterland Ensemble, it seems that perhaps an important function that's missing is the possibility for some of us to play together. It seems, when the concerts are occurring, that you are either playing, travelling or sleeping, making contact with each other a quite brief encounter. So the evening with Leo Smith and Peter Kowald takes on even more magnitude.

Toronto has had a quite mixed up winter, but as always there was plentiful sound of quality music.

A new venue has taken place at a downtown

restaurant named Harpers. Although it is physically designed in the style of "T.O. hanging plant syndrome", the music presented there, under the guiding hand of Larry Cramer, has been of high quality. Most prominent is saxophonist P.J. Perry, one of Toronto's latest immigrants, no doubt fleeing from the "oil barons" of the west, whom I have heard on two occasions. His style is based in a kind of raggedy-assed bebop, occasionally reminding one of Jackie McLean. A breath of fresh air. The rhythm section was not in sympathy. Next time P.J. was in the company of Jimmy Knepper. Knepper's story is amusing. We had tried to get him booked into one of the more established joints, but were told they did not book unknown musicians. He played beautifully at Harpers, soft and delicate slides through bebop dreams. The restaurant was full of happy people for the two nights he was there.



These Sunday evening events started in September, but for various reasons we have not been able to write about them in *Coda*. Now we put that right. First was Nick Brignola, a wonderful surprise. Boisterous, swaggering jazz, just belching forth from baritone. Dexterity.

Sackville released a new recording by the Joe Sealy Trio, and celebrated this occasion at Harpers.

Onari Productions has so far only presented one event this season. A multi-media affair with the jazz movie *Imagine The Sound*, and Californian flautist James Newton. James played first, solo flute, which seemed so right and clear in the TWP Theatre. His program consisted of

four pieces, each based in a different concept. A short presentation, but one most appreciated, from a flautist who has developed a strong individual personality on an instrument which has more power, in the correct hands/air, than it would seem its slim, silver tube would allow. Standing Room Only audience.

Miles Davis came through town with his new bride Cicely Tyson. Played one SRO concert at the O'Keefe Centre.

Sonny Greenwich played in the most unlikely circumstances of Bourbon Street, an establishment of more convention, and created one of the most powerful occasions this winter. With Claude Ranger (percussion), Don Thompson (piano) and Keiran Overs (bass), the quartet accumulated itself into a whole extension of John Coltrane's ideas, singing joyfully from spirit feel. No tranecclone.

A popular idea amongst club owners, in these changing reaganomic times, is the minimum or cover charge, and for this reason alone we could single out the Brunswick House. NO COVER CHARGE. And a more invigorating environment you could not wish. The place simply vibrates with stomp. Mighty Joe Young, Junior Wells, Eddie Vinson, and even the legendary Honolulu Heartbreakers. Yeah!

But the event of the winter, at the Cactus Restaurant and promoted by the back-in-action Gary Topp, must have been Wholly Communion.

What?
A gathering of poets.

Not that all was quality, but an event, if you see my point. An event. Jammed full of people cheering poets. That's right, poets. Jim Carroll - so NYC that it was almost scary enough. John Giorno and Anne Waldman, he so funny, she so rhythmic - Jazz description for sure.

San Francisco hippies still live on in Michael McClure - Hey - really an event.

Happy 1982. — *Bill Smith*

EAR IT LIVE

Musee des Beaux-Arts, Montreal
October 29-31 / November 5-7 / 1981

This year marked an important watershed in the evolution of this very unique Canadian festival of improvised music. The international scope and musical depth have never been greater, with artists from seven countries representing a wide range of styles and experiments in creative jazz and classical improvisation. The festival hit seven Quebec and Ontario centres, and in Montreal the total attendance figure reached a record high of 1150.

Things got off to a good start opening night here in Montreal where 170 people heard the American-German duo of Leo Smith (trumpet, percussion & flute) and Peter Kowald (bass), plus a solo performance by CCMC member Nobuo Kubota (alto saxophone, percussion).

Smith and Kowald were a shocking revelation to me. Smith projected tremendous power and clarity with his gorgeous long tones, blistering runs and fat growls. His rhythmic sensibilities were particularly impressive, on a home-made xylophone of copper and aluminum pipes and steel bars. Overall his ideas brought to mind Ornette Coleman's *Forms And Sounds*. (RCA LSC-2982).

Kowald was equally, if not more, astonishing. His stormy, elephantine attacks, neanderthalic

grinding and subterranean brooding were evidence of tremendous musical strength, control and, not least, imagination. His harmonics seemed limitless, while his acoustic textures could put a synthesizer to shame.

Kubota's solo performance was largely a comic affair of arbitrary and invented sounds. He stood inside a cage of chimes, gongs, bells, drums, an alto sax, a small synthesizer, and played around as a child might in a crib full of toys.

The following evening, York University/CCMC pianist Casey Sokol and the new Julius Hemphill Trio from New York City drew the largest crowd (350) of the festival. Sokol performed an excellent solo piece in which his music took shape through continuous, yet measured, transformations. Utilizing the entire piano, he alternated between gentle rumblings, pearly arabesques, and tremulous chases on the keys and metallic rubbing and pulling, and eerie strumming and harp-like caressing of the strings. Unlike jazz improvisors, Sokol did not employ ascending climaxes or a grand architectural design. Rather, he shifted in and out of various spheres of sound and form.

The Hemphill Trio performed some very attractive originals, including the splendid *Bordertown (San Antonio)*, a lazy Mexican melody with a jump tag. Electric bassist Jamaaladeen Tacuma (from Ornette's Prime Time band) seemed unfamiliar with the material, and his fine, funky twang didn't always work well with the music's syncopated rhythms. This didn't prevent Hemphill and drummer Michael Carvin from doing their stuff. Hemphill blew swirling musical graffiti, roller coaster riffs, gritty funk and forlorn cries, while the athletic Carvin either propelled events with steaming cymbal work, slashing accents and precision rolls, or countered with marching cadences or a hypnotic African pulse.

The first half of the festival ended with American Oliver Lake (reeds, flute, poetry), the local Jean Derome (flute) and Claude Simard (bass) Duo, plus the Belgian-British duo of Fred Van Hove (piano) and Phil Wachsmann (violin). Only 120 showed up, but all three performances were excellent.

Lake's solo concert was similar to performances I had heard previously, except this time I was struck by his extraordinary breath control and prowess on tenor saxophone.

Derome and Simard, whom I had not heard in quite some time, played magnificently. Their amusing parody of the blues was particularly well received, and Derome has never sounded stronger on flute.

Van Hove certainly measured up to his reputation as one of the veterans of European free jazz. He used his instrument to paint bizarre image sequences including delicate cascades, angular runs and the cacophonous crash of metal rubbish. Wachsmann hooked his violin up to a two-channel amplifier to generate an assortment of aural foils, such as high-pitched squeals, bell tones and modulating echoes.

The second half of the festival began with Loek Dikker and the Waterland Quartet (from Holland) and the Bill Smith Ensemble (from Toronto). Smith, David Lee and David Prentice performed a very slow version of *Naima* plus five originals (*If I Don't Fall*, *Little Bits*, *Sofort*, *Pick A Number* and *Captain Robot*). *Pick A Number*, with its quirky head and heated exchanges, was the most polished and delightful. David Prentice's use of violin overtones gave the group's sound a new, almost sinister character.

I think Dikker's Waterland Quartet would have been more suitable in a bar, but just the same I enjoyed its special blend of 60's free jazz, infectious bop, maudlin ballads, sassy tangos and schmaltzy waltzes. In other hands such eclecticism would probably be annoying, but Dikker fashioned each tune with its own lyrical identity and rhythmic arrangement. Dikker's piano technique was formidable, encompassing a lot of Tyler's expansiveness, some of Taylor's free escapades, plus bits of Tatum and Evans. Drummer Martin van Duynhoven sustained drive and tension, stretching and expanding the rhythms. Bassist Mark Miller was typically powerful and thunderous, while Leo van Oostrom navigated through unfamiliar charts in a haunting, post-Trane style on reeds.

Only 110 people returned the next evening to hear York University's David Mott (solo baritone saxophone) and the American duo of Joseph Celli (English horn, oboe) and Malcolm Goldstein (violin). I was not able to attend, but according to all accounts the music was well-received.



The last official festival date drew a good crowd of 175 with E.S.B. (Vancouver), Tristan Honsinger (an American living in Italy) and the local Robert Leriche Trio on the bill. Ralph Eppel (trombone, trumpet, euphonium and electric bass), Gregg Simpson (drums) and Bob Bell (electric guitar, alto saxophone) of E.S.B. were rather disappointing. Despite their fine musicianship and broad tastes (e.g. Carla Bley, AEC, Jimi Hendrix), their performance lacked magic and was too obviously derivative.

Tristan Honsinger, however, gave one of the most original and convincing concerts of the festival. He reminded me of a nutty court entertainer from medieval times performing melodramatic spoofs. His cello was used for both musical accompaniment and dramatic ridicule. Combined with his unusually comic facial expressions, animal (especially sheep) cries, disjointed dialogues in french and english, and a host of absurd characters (Wanda, Uncle Ben, and Sid), his performance added up to a hilari-

ous circus of music and clowning.

Leriche's trio had the difficult task of following Honsinger. I had heard quite a bit about this new trio prior to the festival, and was especially intrigued by what trombonist Claude St. Jean had to offer. His mocking, old-style sound set off altoist Leriche's energetic intensity rather nicely, as well as adding additional punch to the leader's fine head arrangements.

This time around, festival organizers had the foresight to publish an excellent bilingual program providing brief descriptions of each musician and a succinct commentary on the nature of contemporary improvised music by Casey Sokol.

The institutional character of the Musee was partially ameliorated by the sale of drinks and hard-to-find recordings, and a display of posters, record jackets and photographs was much appreciated.

Each year Patrick Darby of the Musee adds something extra to Ear It Live in Montreal. Last year it was the Steve Lacy Quintet; this time he sponsored, with some assistance from the Canada Council, two artists-in-residence: Julius Hemphill and Tristan Honsinger.

Hemphill organized a two-week big band workshop with local jazz musicians. The workshop performed four Hemphill originals — *C*, *Open Air*, *Dogon A.D.* and *Border Town* — in collaboration with five dancers from Tangente, at the Centre Calixa-Lavallee on November 1. The concert was a bit ragged, but the potential of such a venture was obvious to all 100 in attendance, especially the musicians themselves who deserve special mention — Michel Dubeau, Sylvain Leroux, Simon Stone and Charles Papisoff (reeds and flute), Billy Robinson (tenor saxophone), Clay Suddath (trumpet), Michel Ouellet (tenor trombone), Robert Ellis (bass trombone), Jean Beudet (piano), Denis Herbert (organ), Jean Cyr (bass), and Camil Belisle (drums).

Honsinger organized a month-long theatrical workshop with fourteen musicians, actors and dancers. On December 1 and 2 they performed a two-part improvised skit at Vehicule Art. Despite a questionable theme, in which a peculiar man and his friendly teapot evict an old lynx from a tree, the pit band, choreography and dancing were superb. Participants included Claude St. Jean, Jean Derome, Rene Lussier, Robert Leriche, Marie-Claude Chavigny, Daniel Buisson, Luc Proulx, Andre Marineau, Christine Croteau, Suzanne Babin, Claude Fortin, Jean Filion and Therese Proulx.

In closing I would like to thank and congratulate Patrick Darby (Musee des Beaux-Arts in Montreal) and Allan Mattes (The Music Gallery in Toronto) for their efforts. Many of us will be looking forward to another EAR IT LIVE.

— Peter Danson

FRANK FOSTER QUINTET

Riddell Hall, University of Winnipeg
November 26, 1981

The last few years have seen only sporadic presentations of international jazz in Winnipeg, but this winter the Frank Foster Quintet, John Scofield Trio and Lew Tabackin Trio are featured as part of the "Jazz at Riddell" series sponsored by the University of Winnipeg and the Winnipeg Jazz Society.

Performing two sets of diverse, powerful and uncompromising music, Frank Foster and the

Non-Electric Company opened the series November 26, 1981.

Playing for over three and a half hours and driven throughout by pianist Danny Mixon and drummer Keith Copeland, the quintet soared through a selection of blues, bebop, bossa nova and mainstream.

This was as dynamic a jazz unit as has ever performed in this city. The quintet made it look so easy — until you noticed its members reaching for towels to repeatedly wipe sweaty brows. This group definitely came to play.

The opening set featured two Foster originals, *Simone* and the bluesy *House That Love Built*, in addition to compositions by Clifford Brown, Kenny Dorham and Miles Davis. Hard driving and continually challenging the members of his group, Foster demonstrated a range on tenor saxophone that was virtually limitless. Although his preference is bebop, Foster showed he is in no way hemmed in by any particular style of jazz music.

Guitarist Ted Dunbar gave a little of everything from Texas funk and blues to Wes Montgomery-style, fast-paced licks. After the night was over, Dunbar wanted to know if the sets had been recorded; he felt he had played his best gig in years.

Lisle Atkinson on bass, who leads his own quartet in New York (with Paul West, Richard Wyands and Al Harewood), rounded out a group whose versatility over the course of the evening was exceptional.

The concert highlight was the piano playing of Danny Mixon. Sounding at times like a young McCoy Tyner, he stoked the group's fire all night. During solos by the quintet members, Mixon was always right behind, pushing, suggesting and daring the soloist to go just that bit further. Whether he sprinkled light, fluid ragtime or classical bits into his solos, or went "outside" on occasional forays, his playing elicited tremendous applause. Only 32, he will undoubtedly be heard from in the future.

The second set featured a more lyrical side with classics like *Body And Soul*, *Donna Lee* and *All Of You*. The band was for the most part more contained, except for *Donna Lee*, which had Foster firing blazing staccatos from his tenor.

The quintet's individual abilities as soloists gave the Non-Electric Company an added dimension. It yielded extraordinary textural varieties in the sound and plenty of opportunity for improvisation and duets within the structures of several pieces.

Foster may not be as well-known as Hawkins, Lester Young, Dexter Gordon or other giants of the tenor saxophone but he *is* an outstanding player. Five hundred people in Winnipeg, and countless others who witnessed his playing last summer in Edmonton will attest to that.

"Jazz At Riddell" continues with John Scofield on January 28 and Lew Tabackin on March 11. Along with a Burton/Corea concert and a rumored George Shearing gig, jazz fans will have plenty to keep them warm this winter.

— Sonny Leinburd

TIM BERNE QUARTET

The Western Front, Vancouver
November 1, 1981

There is no question that Tim Berne's Quartet provided a select Vancouver audience with some

of the most exciting sounds to be heard all year. The band featured the Brooklyn saxophonist on alto; on all manner of percussion, from Los Angeles, was Alex Cline (he also works with Vinny Golia), subbing for the ailing Roberto Miranda on doublebass was Vancouver's Lyle Lansall-Ellis and perhaps the greatest surprise was a cat who many will consider to be the hottest new brass player on the scene: from New Jersey let me introduce Herb Robertson (pocket trumpet, cornet, trumpet and flugelhorn). Don't forget you read it here first!

Berne's music in this format deals mainly with known areas that some may regard as avant garde, yet it is honest, fresh and distinctive jazz that should be easily negotiated by most followers of contemporary music. His writing displays an innate sense of adventure, with the tunes being usually very effective vehicles for improvisation. Berne's harmonic sense is individual while allowing the players certain liberties of interpretation.



TIM BERNE & LYLE ELLIS (photograph by Rod Heinz)

The first set opened quietly with exotic percussion that developed into a group improvisation of restrained intensity, eventually becoming *The Unknown Factor*. The piece gave Berne the opportunity to prove that he knows how to manoeuvre his way through a ballad with authority. Some of the hottest playing of the night followed with *New Dog, Old Tricks*, a blues-drenched, Ornettish hook with a stop time feel that carried the band to epic proportions. After the head was stated, Cline's dynamic drum solo served as a perfect launching pad for Robertson's trumpet pyrotechnics. With Cline and Lansall-Ellis charging like a Ferrari in overdrive, Robertson blistered and soared. The man has it together. Of course the influences are there: Cherry, Booker Little, etc. He has a fine tone and superb taste with the chops of a Freddie Hubbard (of old) as well as a mastery of mute and plunger action. Most important though is

the constant sense of search and discovery. Berne responded to Robertson with some exciting interplay before taking his own solo. Berne's bittersweet tone sears deeply, kind of like Marion Brown used to sound in the 60's. The set ended with the haunting ballad, *Spectres*.

Highlights of the second set included another wonderful drum introduction to *Hot And Cold* which covered an unbelievable amount of territory. Cline sounded like Tony Williams funnelled through Han Bennink, displaying a fundamental knowledge of exotic polyrhythms and the complexities of swing.

Due to limited rehearsal time, Lansall-Ellis had some trouble with the more difficult written sections, but virtually smoked through the improvisations. His eerie arco solo on *For Mingus* was a stand-out. The final piece, *Ancestors*, had a very primal, instinctive feel. Berne ended the concert with a smoking a cappella solo which employed some of Evan Parker's harmonic advances.

The occasional head was fluffed during the evening, but it was barely noticed in the heat of the moment. Berne has certainly left behind the pervasive influence of his mid-70's teacher, Julius Hemphill. From chamber stylings to kick ass swing, Tim Berne is forging a personal approach to composed/improvised music. Check him out because Berne can burn.

— Ken Pickering

AMERICA

NEW YORK CITY — The Sam Rivers Quartet and Julius Hemphill Trio, which concertized December 18th and 19th as part of the on-going series of New Jazz performances at New York's Public Theater weren't as enlightening — musically — as one might have hoped.

Both groups presided over, for the most

part, familiar musical terrains and settings. Meaning, in essence, that the players in general and the "leaders" in particular seemed not so much concerned with, shall we say, a *personalized idea* as to what the "history" of Afro-American improvised music might mean to post-modernist concerns in present day music making, as they were with merely stating the fundamental thrust and ethos of "that history" (*as tradition*) — minus and/or devoid of any *extentional* or resulting characteristics.

Percussive titan Max Roach handled the introductory chores and had accolades for the work of both Hemphill and Rivers. After Roach's introductory remarks Hemphill's Trio took charge with a spirited, rhythmically infested piece that found Hemphill on alto saxophone, Jamaaladeen Tacuma on electric bass (a Rickenbacker 4001) and Michael Carvin on drums.

This first piece, which seemed fairly indicative of the area of music this particular Hemphill group explores, showcased the altoist spinning a lyrical, although distorted (utilizing some amazing manipulations of embouchure) line through his horn that connected beautifully with the energetic, well-tuned drumming of Carvin (and I must say here that I've never been a Michael Carvin fan — but on this night Carvin was truly the man who was really doing it!). Bassist Tacuma, probably best known for his work with Ornette Coleman's Prime Time band, showed an agile, fleet imagination and an ear for that inevitable nuance of "escape" that was right with the tonal/rhythmic oscillations administered by percussionist Carvin.

The drawbacks of Hemphill's present aggregation are not so much with his cohorts as they are with the leader himself. Hemphill seems not to have grasped the compositional/improvisatory landscape that this band brings so strikingly into being. Which, interestingly enough, has something to do with the collective identity of the band as it relates to Hemphill's present musical conception.

Sam Rivers and company presented rhythm & blues overtures with contrasting pieces of laid-back '50s-styled Jazz. Although this isn't an edition of a Rivers band that I particularly favor, there were some good moments and all of the musicians involved are beyond mere competence. I was particularly struck by the work of drummer Norman Baker who played like the silent fury of a brush fire throughout the evening.

Rivers wasn't in his customary good form for this performance. His tenor playing, exhibited at length on the opening prayer-like sounding piece that recalled the work of Pharoah Sanders, lacked an essential focus in terms of phrasing and rhythmic agility (all qualities that a player like Rivers — at his height — has in abundance).

Baker and guitarist Marvin Horne, however, played very well on this selection as well as all the others of the evening. Both showed a clear understanding and exceptional facility for extending the implications of this highly "stylized" music.

The major problem with this band of Rivers' probably has something to do with the fender-bass playing of Paul Ramsey. For Rivers is, at best, a very conscious harmonic player who depends on the counter-melodicism and inventiveness of the acoustic bass (which is why he and Dave Holland worked so well together). With the electric bass (and especially if the player isn't really fantastic, and Ramsey is by

no means a fantastic player) a certain rhythmic/harmonic *fundamentalism* is lost.

The only real high point of Rivers' set was a '50s styled piece that found the saxophonist on soprano eliciting a warm mellow tone within this gentle medium-tempo requiem. This work allowed the entire group to play with a relaxed, pleasant, easy-going empathy that was exceedingly rewarding. Horne and Baker (on brushes for this one) played superbly.

I had heard talk as far back as late last year that Rivers' live performances in the small group context were heavily into a "stylistic" approach to rhythm & blues, "funk" and overt "traditionalism"; yet I had no idea as to just how severe his thinking is in that direction until this concert.

These two bands, ironically, presented contrasting shades of basically the same thing. One can probably view this way of moving in "Jazz" as somewhat indicative of a trend in present-day Afro-American improvised music making. Yet this reviewer would have to venture to assert

that intentionality is the essence of improvisatory practice; at once a vital part of its transparency as well as its most sturdy shield and armor.
— Roger Riggins

BERLIN FESTIVALS

**Jazz Fest Berlin / Total Music Meeting
West Berlin, Germany, November 1981**

The "Berliner Jazz Tage" festival is now called "Jazz Fest Berlin". The change in name accompanies the shift of the Festival's responsibility to the Berlin Senat, and to George Gruntz as artistic director. The change from a private to a public organisation opens the door to a new conception: from a profit-oriented to an art-oriented program. This intention was partly realised. Four main subjects were presented: Women In Jazz, Guitar, Jazz In Japan and "Free Funk".



None of the women's performances answered the question of what female (feminine?) jazz might be or if it even exists or should exist. What kind of emotional outlet do we expect When Jane Ira Bloom plays soprano? Is Emily Remler's routine different from that of any male guitar player? (both were members of the David Friedman Quintet). Playing pleasing swing, like English pianist Marian McPartland, is not specifically feminine. Irene Schweizer's sovereignty on piano (with Rudiger Carl saxophone, Johnny Dyani bass and Han Bennink, percussion) is beyond questions of femininity or masculinity. Why was her Feminist Improvising Group not invited?

The Wiener Art Orchestra was one of the Jazz Fest's highlights, but not only because of its fantastic vocalist, Lauren Newton. "Salamander", three women and a bassist, were appreciated for their sense of humour, and Aki Takase, whose teacher was the Japanese pianist Yosuke Yamashita, impressed with her versatility, but could not unify her trio.

Akira Sakata, who played seven years with the Yamashita trio, presented his orchestra, which included three traditional percussionists playing taiko, an integral part of Japanese Buddhist festivals. The eleven members formed smaller sub-groups which sometimes seemed to play independently, thus creating extremely interesting effects. Rhythmically too simple, trumpeter Terumasa Hino's group showed that commercial factors play a role also in Japanese Jazz.

It was a major gesture to present the guitar as a jazz instrument, since it has been undervalued too long. The guitarists included Barney Kessel, Herb Ellis and Charlie Byrd; John Scofield; and Toto Blanke; some interesting music, but it is simply unpardonable that Derek Bailey was not invited.

"Free Funk" was chosen as one of the subjects, because the artistic director considers it a melting pot of all different styles hitherto known. But why invite The Lounge Lizards, James "Blood" Ulmer and Defunkt to a festival sponsored by the Berlin Senat? These groups attract masses wherever they play. This is also true of Volker Kriegel (guitar), who played with his "Friends", and for McCoy Tyner, who has just been copying himself for years. Why not take the opportunity to support lesser-known musicians and present them to a huge audience? Musicians like Anthony Braxton and Richard Teitelbaum, whose invitation was withdrawn, or like Chico Freeman who said (and this is quoted in the Jazz Fest Magazine): "You know what Free Jazz is to me: playing without getting paid."

Taking this into consideration, it makes sense that Free Music Production continues to have its usual parallel Total Music Meeting. It is still an alternative, and a necessary supplement. It is also sponsored by the Senat, but gets only 60,000 DM, which is about the cost of the publicity alone of the big Jazz Fest! Still, FMP manages to ask much less for tickets: 30 DM for all five nights of concerts, whereas the Jazz Fest charges about 15 DM per concert.

The Total Music Meeting took place, as usual, in the Quartier Latin, a former cinema, where now concerts and theater take place. What a different atmosphere to the Philharmonie, where the Jazz Fest takes place! The musicians don't vanish backstage in the Quartier Latin, they would rather have a beer at the bar outside the concert hall, where they mingle with the audience. All musicians play on two different nights, giving the Total Music Meeting the character of a workshop, and enabling the audience to make more objective judgements.

Saxophonist-clarinetist Willem Breuker's solo performance is as wildly eclectic, and as humorous as that of his Kollektief, but less spectacular and more subtle. The audience responded, filling Breuker's staged rests with rhythmic utterances which Breuker integrated into his playing. A heart-rending piece on soprano, sounding like sirens, made me fear for the glasses which surrounded Breuker during his performance.

These glasses were the instruments of The Glass Orchestra, from Canada: Eric Cadesky, Miguel Frasconi, Marvin Green and Paul Hodge. They produced a sound filigree of the utmost fragility. A fascinated audience listened astonished, eyes and ears wide open. Some might have thought this was how one would expect glasses to sound. But there were also invented instruments, glass gongs and a glass marimba which made more familiar sounds. The usual division into rhythmic or melodic instruments

is eliminated. Everybody has the same resources at their disposal; equal communication, with no dominant voice. Once in a while a glass broke, but this cannot be considered a mistake, since it is integrated into the performance.

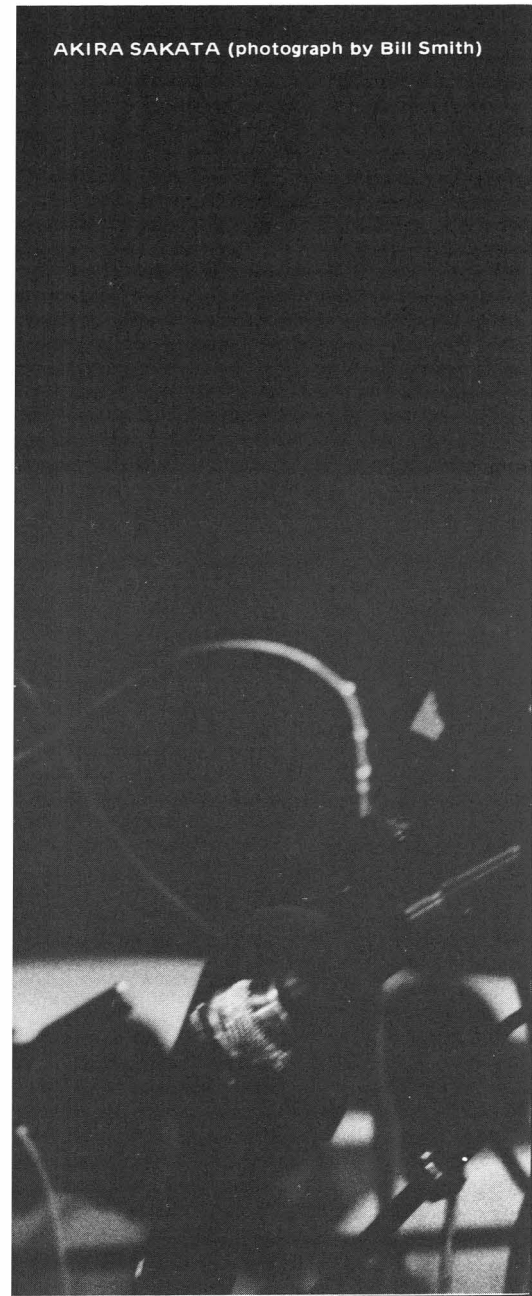
At The Glass Orchestra's next concert, three days later, I concentrated less on the visual aspects of how the sounds were produced, and more on the sounds themselves. This time I missed more organization of the sounds; more music, not just sounds. A lot of internal calmness was necessary to follow the orchestra's sound experiments, which was not possessed by the Saturday night audience. They were really awful: applauding before the last sounds died away, making noise, breaking beer glasses and joking. Many people did not take the music seriously. Perhaps they do not have a broad enough understanding of the art, thinking of it exclusively in terms of entertainment and the perfect mastering of an instrument. The Glass Orchestra, however, shows that everybody can make art: what it demands is inventiveness and sensitivity, traits that everybody can develop.

Andreas Willers (Germany, semi-acoustic guitar) was no luckier with the Saturday night audience. Many people did not even give him a chance, fleeing the room as if from a bomb attack...which admittedly Willers' guitar-playing quite resembles. They missed the moments when fragments of mandolin-like melodies appeared from the ruins. But these melodies were not developed; Willers' playing is the constant killing of any continuity. He produces collages, patchworks. I liked it, but opinions clashed strongly and a real fight started. Sunday's audience behaved better, but there were still people for whom Willers' playing reached the threshold of pain. "Where is your soul?" someone asked, reminding me of asking myself the same question when listening to James "Blood" Ulmer in the Berlin Fest. I considered Ulmer's playing soulless and machine-like, whereas Willers reminded me of Jimi Hendrix, whose playing always expressed great feeling. Also, on Sunday Willers showed that he is able to play less brutally: "The audience gets back what it gives" was his statement when I expressed my admiration for his strength in making no concessions to the Saturday night audience.

Sensing the desires of the Berlin audience, Richard Teitelbaum and Andrew Cyrille first gave them some power, then cooled it down. Cyrille attracted their attention by playing percussion on the floor, Teitelbaum producing dark sounds out of which Cyrille appeared with rolling drums, getting wilder and wilder, leading to frantic applause. Teitelbaum's synthesizer solo started off melodically and became gradually more dissonant and complex. Peoples' faces expressed respectful amazement for the musicianship and technical perfection of the master handling his synthesizer. Since I heard them this summer in Pisa, the duo's interplay is more sensitive; Cyrille integrates percussive elements perfectly into his drumming.

Two American women, Anne Le Baron (harp) and Candace Natvig (violin, voice) are both familiar with so-called classical music, but at the Total Music Meeting they drummed their strings, manipulated them with keys, tuning forks, et cetera. I found their outbursts of sound uninhibited and passionate. "Courageous", someone said. Others expressed less appreciation: "Can't you start p-l-a-y-i-n-g!" But the majority became more sensitive to the music, although one came up onstage and approached the piano, then spoke to the audience: "I

AKIRA SAKATA (photograph by Bill Smith)



thought I might accompany them. It is because I have never played the piano." Le Baron and Natvig kept cool; sovereignty by helplessness? As with the Glass Orchestra I thought that the two women's playing was easily distinguishable from any kind of amateurishness. Would an explanation be helpful? Anyway, parts of the Berlin audience seem to be fairly crazy.

However, opinions were not divided about the Brotzmann Group (Willem Breuker, Peter Brotzmann, Frank Wright, reeds; Toshinori Kondo, trumpet; Andreas Boje, Alan Tomlinson, trombones; Alex Schlippenbach, piano; Harry Miller, bass; Louis Moholo, drums). Although the group had not played before in Berlin in this configuration, its members' reputations brought it premature praise, which turned out

to be deserved. Each piece was quite different, but all had in common explosive power, the utmost intensity, exuberance and an impetuosity which never led to lack of unity. The rhythmic energy never faltered, thanks to the inventiveness of Louis Moholo and the alertness of Harry Miller. The audience was still applauding when the guys were getting beers at the bar — after having played nearly three hours!

The grand finale of the Total Music Meeting: the Alex Schlippenbach Quartet with Paul Lovens, percussion; Evan Parker, saxophones and Alan Silva, bass, producing music of great detail, fascinating in its delicate nuances. What an uplift they gave me. It is out of sheer personal prejudice that I would like to make special mention of Paul Lovens. Because of his excellent fusion of drums and percussion, his inexhaustibility at presenting new sounds, and his sensitive interplay with any musician, you should never miss any opportunity to hear his exciting drumming.

I did not listen to Achim Knispel, guitar and Willi Kellers, drums, as concerts were going on at the same time at three different places. But there are FMP records of all these groups (except for LeBaron and Natvig). These records can be ordered from *Coda*, or directly from FMP, Behaimstrasse 4, 1000 Berlin 10, West Germany.

— *Ellen Brandt*

AUSTRALIA

MELBOURNE — The last months of 1981 saw a fair number of top American jazzmen touring here: David Liebman with Richie Beirach, Mal Waldron (who played solo and with local bassist Gary Costello and drummer Allan Browne, spurring them into inspired contributions with his economic but powerful style), Ruby Braff and Ralph Sutton; Mark Murphy; and Sonny Stitt with Richie Cole. Proposed tours for early 1982 include Monty Alexander with Ray Brown and Herb Ellis; the AJF's Summer Jazz Clinic crew which will include the Johnny Griffin Quartet, the Miroslav Vitous Quartet, Freddie Hubbard, Mike Nock, Hal Galper, Rufus Reid, Norman Simmons et al; and Chick Corea.

Some good records have been issued: Rain Forest Records (EMI) have John Sangster's "It Don't Mean A Thing" (RFLP 004) and "Requiem" (RFLP 005), which have brilliant original compositions, with an air of Ellington, and spirited playing from top jazzmen including trumpeters Bob Barnard and Keith Hounslow, pianist Tony Gould, saxman Graham Lyall and drummer Len Barnard.... The modern quartet Onaje has its second LP "Straight As A Briefcase" (East 082), which has strong original compositions given committed treatment. Bassist/composer Bruce Cale has "A Century of Steps" (Larrikin LRJ 071): again, worthy, original music, played by such fine talents as Cale and saxmen Charlie Munro, a great veteran, and Dave Barlow, a rising star.

Anyone interested in finding out something about Australian jazz musicians would do well to read Mike Williams' "The Australian Jazz Explosion" (Angus & Robertson), a collection of interviews with some thirty artists covering the entire spectrum of jazz in this country. Unfortunately, most of the interviews could have been guided in a more fully informative direction, and many important figures are inevitably omitted, but it is still a fascinating collection — even fans unfamiliar with the musicians in question would find their experiences

and attitudes very interesting. I expect that interested readers could get a copy from P.O. Box 290, North Ryde, NSW 2113.

— *Adrian Jackson*

ODDS & SODS

The Universal Jazz Coalition is one of the more active jazz organisations in New York. Their new address is 156 5th Avenue, Room 415, New York, N.Y. 10010. They are looking for new premises, however, as they have to move again before October 1982. Their Friday night sessions at the Village Gate have continued with appearances by Ricky Ford and Al Grey & The Jazz Revue. Another of their productions was the St. Peter's Church concert of saxophonist/composer John Shaw's band Assemblage on January 31.... The West End Cafe continues its regular showcases for such outstanding performers as Harold Ashby, Doc Cheatham, Sammy Price, Jo Jones, Al Casey, Eddie Barefield and Percy France.... Butch Morris' 15-piece "Systems" gave a concert January 16 at the Third Street Music School.... Muhal Richard Abrams, Barry Harris, Mal Waldron and Anthony Davis were the pianists for "Interpretations of Monk" — a two-concert presentation at Wollman Auditorium, Columbia University on November 1.... Mal Waldron was also heard Nov. 14 at the Third Street Music School where he gave a solo piano retrospective of his compositions.... Bob and Pug Horton presented a concert at Carnegie Recital Hall December 16 under the title of "Contrasts in Jazz". They saluted, in collaboration with Major Holley, the contributions of Sidney Bechet, Louis Jordan and John Kirby.... The Bobby Rosengarden Quartet (with Derek Smith, Steve Laspina and Don Elliott) and Ruth Brown have given concerts at the Ethical Humanist Society, 38 Old Country Road, Garden City, Long Island, sponsored by the International Art of Jazz.... Lionel Hampton was honored January 27 by the Big Brothers/Big Sisters of America.... radio station WKCR presented 90 consecutive hours of music by Steve Lacy beginning November 9.... Three 3-hours programs from Jazz Alive saluted jazz in Los Angeles with a program called "Central Avenue Breakdown: A Portrait of a Jazz City". Through taped live performances, interviews and recordings these programs explored the rich, diverse jazz heritage that has developed in and around Los Angeles since the 1920s.

The Creative Musicians Improvisors Forum Inc. (P.O. Box 102, New Haven, CT 06501) was first organised in 1977 and is still an active force in New Haven. The Fall season included concerts with Bobby Naughton, CMIF String Quartet, Wes Brown/Tom Ross Duo, Marion Brown, Gerry Hemingway, Air and Mario Pavone.... Real Art Ways (Box 3313, 40 State Street, Hartford, CT 06103) has scheduled concerts through March 27 with Pauline Oliveros, Ron Kuivila, David Murray, Phill Niblock, David Garland and Charlie Morrow/Glen Velez.

Buzzy Drootin has returned from touring Europe with Wild Bill Davison for gigs around Boston with brothers Al and Sonny, Dick LeFave and Jeff Stout.... The New England Conservatory presented a three-day festival of Third Stream Music January 26-28 featuring Ran Blake, Max Roach, Bertram Turetzsky, Jimmy Giuffre and Stuart Dempster.

The Smithsonian Institution's 10th anniversary concert series in Washington continues with weekends in February (19-21 with Art



DENNIS GONZALEZ • KUKKIA

"Gonzalez is a dynamo who plays about 50 instruments without seeming to spread himself too thin." —Tom Surowicz, Sweet Potato, Minneapolis

daagnim Records

1127 N. Clinton, Dallas, TX 75208

New Music Distribution Service

500 Broadway, 4th Fl, New York, NY 10012

Osmosis RECORDS



Albert Ayler Quartet

The Hittersum Session

with Don Cherry, Gary Peacock, Sunny Murray

Recorded: **ALBERT AYLER** - tenor saxophone
November 9, 1964 **DON CHERRY** - cornet
GARY PEACOCK - bass
SUNNY MURRAY - drums

DISTRIBUTORS

USA: NEW MUSIC DISTRIBUTION SERVICE
500 Broadway, 4th Fl., NEW YORK N.Y. 10012,
Phone 212 925 2121

RICK BALLARD IMPORTS, P.O. Box 5063
BERKELEY, Ca. 94705, Phone 415 849 3852

Blakey, Art Farmer, Joe Williams and the Mel Lewis Orchestra), April (16-18 with Sonny Rollins, Illinois Jacquet, Carmen McRae, Count Basie) and June (4-6 with Max Roach, Old & New Dreams, pianists Hank Jones, John Lewis and Jaki Byard, Sam Rivers). The Smithsonian is also hosting (February 5-7) "Black American Blues Song" — a three-day program exploring facets of the blues with J.C. Burris, Willie Dixon, Taj Mahal, Koko Taylor and various blues writers/commentators.

Lionel Hampton, Teddy Wilson, Milt Hinton and Louie Bellson attracted 2500 people to Rochester's Eastman Theater November 22 The National Association of Jazz Educators held its national convention in Chicago January 14-17.... The First Annual Mid-America Jazz Festival takes place at the Chase-Park Hotel in St. Louis March 12-14. Booked to appear are Gene Mayl's Dixieland Rhythm Kings, Jay McShann, Wild Bill Davison, Jean Kittrell, Sammy Gardner's Mound City Six and Bob Wilber's Bechet Legacy.

The 1982 New Orleans Jazz Festival takes place April 30 through May 9.... Betty Carter, Ornette Coleman and Johnny Griffin were presented by the New Mexico Jazz Workshop in Albuquerque before the New Year. Upcoming are concerts by Sonny Rollins (February 5) and Leroy Jenkins (May 1).

The Creative Music Studio in Woodstock, N.Y. has a 10-week Spring Semester running from February 22 to May 2. This is followed by a world music program from June 14 to July 25.

Don Lusher, Wayne Andre and Jimmy Cleveland are among those who will be present at the 12th Annual International Trombone Workshop at Belmont College, Nashville, Tennessee May 24-28. For more information write Tom Everett, 277 Broadway St., #3, Arlington, MA 02172.... The South California Hot Jazz Society recently celebrated its 32nd anniversary. Starting this February their Sunday afternoon sessions will be held the third Sunday of the month at the Greater L.A. Press Club, 600 North Vermont, Los Angeles.

Koko Taylor and Albert Collins were "Blues Artists of the Year" according to the voting tabulations run by The Blues Foundation. The Memphis-based organization also selected Johnny Copeland's Rounder lp "Copeland Special" as U.S. blues album of the year.

Paul Motian's new band with Ed Schuller, Bill Frisell, Billy Drevnes and Joe Lovano toured Europe in December.... Ralph Sutton, Jack Lesberg and Jake Hanna performed November 19 in the small village of Villingen during their most recent European tour.... The International Jazz Federation is holding an international seminar for jazz educators in Trossingen, Germany June 28 to July 2.

Tom Copi's 1982 Jazz Calendar is available by mail for \$6.00 postpaid from Tom Copi, 879 Douglass St., San Francisco, CA 94114.... The University of Massachusetts Press has published "Mother of the Blues: A Study of Ma Rainey" by Sandra R. Lieb. The hard cover book includes a discography and photographs and retails for \$17.50.... "African Rhythm and African Sensibility" by John Miller Chernoff is the title of a new book from the University of Chicago Press. It studies aesthetics and social action in African musical idioms. It is available for \$8.95 in paperback.... Joslin's Jazz Journal is a new record collector's quarterly featuring articles on jazz, blues and country music. More information is available from Box 213, Parsons,

KS 67357.... Sheldon Harris' Blues Who's Who is now available in paperback from DaCapo. It was reviewed in *Coda* issue 176.... BMI's The Many Worlds of Music has recently published issue No. 3 which is devoted to jazz. There are many excellent photographs to illustrate the text which focuses on the role of the composer in jazz. Copies of this booklet are probably available from BMI Public Relations Department, 320 West 57 Street, New York, N.Y. 10019 USA.

Wim van Eyle has compiled "The Jazz & Blues Discography", a listing of recordings by Dutch and foreign musicians made in Holland. It sells for Hfl 95 from Spectrum Publishing BV, Postbus 2073, 3500 GB Utrecht, Holland.... Bill Daniels (5 Bailey Road, Salem, N.H. 03079) has published a booklet entitled "Disc Dating Guide 1940-1949". He is now working on a subsequent volume for the 1950s. The book is available for \$5.00 postpaid from Oak Lawn Books, Box 2663, Providence, R.I. 02907.... A new edition of David Meeker's "Jazz In The Movies" was published in England in October by TalismanBooks.... Dizzy Reece's upcoming book "The Encyclopedia of Black Brass, Black Reeds" has encountered printing problems and will not appear on schedule. It is likely to be another six months before it is available. Further information is available from Lore Publishing, Box 492, Times Square Station, New York, N.Y. 10036.... Musicprint Corporation (P.O. Box 767, Radio City Station, New York, N.Y. 10019) has made available arrangements of six Artie Shaw classics.

Look for Palo Alto Jazz Records. They have recorded several West Coast combinations as well as albums by Lanny Morgan, Pepper Adams (with Jimmy Rowles, George Mraz), Don Menza, Terry Gibbs/Buddy DeFranco and a "Bebop Summit" recorded live at Keystone Korner with John Handy, Richie Cole, Sonny Stitt, Cedar Walton, Herbie Lewis and Billy Higgins.... Jo Stafford fans will be interested to know that Paul Weston has reissued the old Columbia lps (including Jo + Jazz with Ben Webster, Johnny Hodges, Ray Nance - Cor. 108). They are available by mail from Corinthian Records, P.O. Box 6296, Beverly Hills, CA 90212.... The Smithsonian Institution continues its documentation of the Ellington band with a two-record set of recordings made in 1941. For a complete catalog of Smithsonian records write them at P.O. Box 10230, Des Moines, Iowa 50336 USA.

Enja Records is distributing two video cassettes of Lockjaw Davis' quartet with Horace Parlan, Reggie Johnson and Alvin Queen, recorded live at Munich's Domicile. They are also preparing new record releases with Akira Sakata, John Scofield, Hal Galper, Prince Lasha, Mal Waldron, Aki Takase and Tommy Flanagan. Anthony Davis' newest recording, "Episteme", is on the Gramavision label.... Franch RCA has released a two-lp set of previously unissued Sonny Rollins material from the 1960s. Complete details of these recordings will be given in a forthcoming issue of *Coda*. They have also reissued lps by Pete Jolly, Bob Brookmeyer and Duke Ellington as well as making available the Toshiko/Tabackin recording of "Sumi-e". ...Alligator has issued "The New Johnny Otis Show" featuring Shuggie Otis, Plas Johnson and several new singers (Charles Williams, Linda Dorsey).... Jazzology/GHB have released lps by Pee Wee Erwin, Doc Evans, Casimir's Paragon Brass Band and Carol Leigh.... 1941 transcription recordings of John Kirby are on Circle CLP-14.... Recent Prestige/Milestone twofers in-

F I N E

Arts

YORK UNIVERSITY
TORONTO, CANADA

JAZZ

SUMMER/
FALL '82

FEATURING:

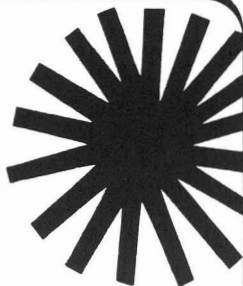
- Honours degree programs
- Intensive courses in jazz performance and theory
- Stimulating courses also in electronic music, composition, instrumentation/arranging, ethnomusicology and open form improvisation
- Special SUMMER performance workshops in Jazz and Indian drumming, JULY 5-AUGUST 13

Courses are also available in Dance, Film, Theatre and Visual Arts, including Summer programs in ITALY and FRANCE.

FOR FURTHER INFORMATION, CONTACT:

Room 206E, Faculty of Fine Arts,
York University, 4700 Keele Street,
Downsview, Ontario, Canada
M3J 1P3

Telephone: (416) 667-3237



Study
Jazz this summer
in the **U.S.A.**
at **Berklee College**
of Music

**The
International
Educational Center for the
Study of Jazz**

Come to the United States, to Boston, to Berklee!! Spend the summer in one of America's most musical cities. Study jazz every day with Berklee's world-renowned faculty, the same faculty that helped train Gary Burton, Keith Jarrett, Toshiko Akiyoshi, Quincy Jones, and hundreds of other jazz greats.

Whether you are a beginner, or an experienced musician, Berklee's unique teaching program can help you to improve. You will be playing and practicing and studying every day, but when time permits, you will want to enjoy the many concerts presented at Berklee each week, and all of the widely varied musical, cultural, and recreational opportunities in Boston, one of America's great cities.

The jazz beat goes on this summer at Berklee!!

To learn more about Berklee summer music programs, write to:

 **Berklee College
of Music**
Department CO
1140 Boylston Street
Boston, Massachusetts 02215
U.S.A.

clude two sets of "Giants of the Blues Tenor Sax", a Johnny Hodges/Duke Ellington set from Mercer masters, 1957 Coltrane on "Dakar" and "Conception" by Bill Evans which contains some previously unissued material.... If you look diligently you might find the new Xanadu releases: Kenny Drew's "For Sure", Bebop Revisited Volume 3, Dolo Coker "All Alone", "Xanadu in Africa" and Bob Mover's "In The True Tradition".... Omnisound has yet another lp by John Coates as well as a Dave Frishberg vocal lp and a solo piano album by Bill Dobbins.... MPS/Pausa have released lps by the Mel Lewis Orchestra at Montreux, and a trombone summit of Albert Mangelsdorff, Kai Winding, Bill Watrous and Jiggs Whigham... Gunter Hampel's most recent Birth release is called "Live on this Planet 1981".... JSP Records in England has been busy: recent lps have featured Al Casey, Benny Waters, Hal Singer, Eddie Durham, Jimmy Witherspoon and Eddie Kirkland.

Fred Dubiez writes from Holland that he has recorded Keshavan Maslak with Misha Mengelberg, John Lindberg and Charles Moffett plus Ray Anderson on one selection. This is scheduled for release on Daybreak Records following the appearance of "Summer Suite" by the Loek Dikker Quintet.... Hat Hut Records recorded Cecil Taylor digitally in concert November 16 in Basel, Switzerland.

Trombonist Snub Mosley died July 21 in New York following a stroke.... Trombonist Tommy Turk was shot dead in Las Vegas August 4.... Blues singer/guitarist Furry Lewis died in Memphis September 14.... Hazel Scott died in New York October 2 of cancer.... Blues harmonica virtuoso Walter Horton died in Chicago of a heart attack December 8.... Songwriter/pianist Hoagy Carmichael died December 27.

- compiled by John Norris

SMALL ADS

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

ARTISTS CONTACT

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

RUSSELL JACQUET

Trumpeter, vocalist Russell Jacquet will appear as a single, combo or big band. Have big band book, will travel. Also JRC Records. Contact: Russell Jacquet, JRC Records & Tapes, 1311 W. 35th Place, Los Angeles, CA 90007 USA. (213) 735-9754

ANTHONY BRAXTON
BOX 581 - R.R. 1
Woodstock - New York 12498 USA
Telephone (914) 679-7689

THE BILL SMITH ENSEMBLE

Bill Smith (reeds), David Prentice (violin), David Lee (bass/cello) will be performing in London in mid-June 1982. They are interested in performing elsewhere in England and the Continent at that time, and may be contacted via Onari Productions, 191 Howland Avenue, Toronto, Ontario M5R 3B7. Telephone (416) 368-3149.

JACK REILLY - solo piano

Jack Reilly, pianist-composer, is available for European club & concert bookings, March-April 1982. Contact directly at 125 Prospect Park West, 6B, Brooklyn, N.Y. 11215 USA. Telephone (212) 768-4053.

JAMES NEWTON

Solo flute performance - wind quintet - workshops. 457 West 40th Street, # A, San Pedro, California 90731 USA.

THE BOB SZAJNER TRIAD

Bob Szajner (piano), Frank Isola (drums), Ed Pickens (bass) will be performing in Metropolitan Detroit, Troy, and Montreux this year. Contact through:

RMS Triad Productions
6267 Potomac Circle
West Bloomfield, Michigan 48033 USA.
Telephone (313) 661-5167.

BOOKS

"SPECIES BLUES" - A method for jazz piano by JACK REILLY in 3 volumes: *I The Blues Form* (\$25.00); *II The Song Form* (\$35.00); *III The Free Form* (\$45.00) - order all three, 10% discount. Recommended by Dick Hyman. Money order or cheque (U.S. dollars) to Carousel Publishing Company, c/o Jack Reilly, 125 Prospect Park West, 6B, Brooklyn, N.Y. 11215. 1st class mail add \$1.50 per book - Foreign airmail add \$5.00 per book. Phone (212) 768-4053. Personalized cassette list is available; send for free information.

CODA MAGAZINE

CODA MAGAZINE
THE JAZZ MAGAZINE • ISSUE NUMBER 381 (1981) • TWO DOLLARS

CHARLIE PARKER • JAY McSHAMM • GARY HAKIM • TED JOANS • GENE DINIOLI
ALL CONTRIBUTIONS TO THE EDITOR, CODA • REPRODUCTION BY CHARLIE PARKER



CHARLES MINNIE • ROY HAYNES • THE LONDOUS MUSIC
CHARLES PARKER • The Open Door • THE OPEN DOOR
Covered by Bob Weir

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 Cyrille/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, Mugsy 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 Concert)

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)

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)

1982 BANFF JAZZ WORKSHOP

An intensive three-week program
for advanced players

FACULTY

John Abercrombie, Ed
Blackwell, Dave Holland,
Lee Konitz, Big Miller,
Albert Mangelsdorff, Ken
Wheeler, Don Thompson

July 19 - August 6, 1982

Application Deadline:

April 1, 1982

The summer 1982 Banff Jazz Workshop is one of the many programs offered by the School of Fine Arts – including music, drama, musical theatre, opera, dance, writing and visual arts – throughout the summer. Jazz students have daily group clinics in improvisation, private lessons, and ensemble coaching with faculty. In the evenings they perform on campus in a club atmosphere.

For information and application:

The Registrar

The Banff Centre School of Fine Arts

Station 42

Box 1020

Banff, Alberta

Canada TOL OCO



The Banff Centre
School of
Fine Arts

DISCOGRAPHIES

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

FILMS

JAZZ FILMS

"The New Music:

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

&

"Jazz Snack"

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

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

Peter Bull/Long Shot Productions
115 Wooster Street
New York, N.Y. 10012 U.S.A.
(212) 925-7365

IMAGINE THE SOUND

A jazz film by Ron Mann and Bill Smith

— featuring —

PAUL BLEY

BILL DIXON TRIO

(with Art Davis and Freddie Waits)

ARCHIE SHEPP QUARTET (with John

Betsch, Santi DeBriano, Ken Werner)

CECIL TAYLOR

Color — 16 mm

Running time 91 minutes

Direct all inquiries to:

International Tele-Film Enterprises
47 Densley Avenue
Toronto, Ontario M6M 5A8, Canada
Telephone (416) 241-4483

INSTRUMENTS

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

JAZZ ART

A set of ten black and white drawings, 8" X 10", of jazz masters, by Canadian artist Brian Scott. The set is Fats Waller, Duke, Satchmo, Bix, Ella, Diz and Bird, Prez, Sidney Bechet, Trane, and Lady Day. \$20 pp for the set of 10, from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8.

JAZZ SOCIETIES

ELLINGTON ENTHUSIASTS! **The Duke Ellington Society, Toronto Chapter**, meets the 2nd Tuesday of each month to explore the music of the Duke. New members welcome! For details, call Jack Buckley (416) 274-7712, or Alan Hughes (416) 233-9653.

MAGAZINES

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

LIVING BLUES, America's leading blues magazine since 1970; news, reviews, interviews. Sample copy \$1.50, or \$6.00 for one year (4 issues) from Living Blues, 2615 N. Wilton, Chicago, Illinois 60614 USA.

JAZZ OTTAWA — for the best in jazz & blues in Canada's capital. Members receive free newsletter, discounts on records and special events. Enjoy films, concerts, jam sessions, workshops, record sessions... and more. Only \$10 annually Contact Box 2068, Station D, Ottawa, Ontario K1P 5W3.

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

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

TORONTO ARTS NEWS — The monthly arts paper for Toronto. Covering music, dance, literature, drama, visual arts, film, and offering informative and helpful articles to artists and arts audiences. We welcome submission of articles or suggestions for stories which may be of interest to our readers. **Toronto Arts News**, 340 Howland Avenue, Toronto M5R 3B9. Phone 690-2222.

RECORDING STUDIOS

McClea Place Recording Studios. 24/16 track recording, video sync, digital available. 225 Mutual Street, Toronto, Ontario M5B 2B4. Phone (416) 977-9740.

RECORDS

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.

JAPANESE JAZZ LPs. Out-of-print or unreleased in U.S. Best sound quality in world. Large selection. Illustrated catalogue \$1, P.O. Box 827, North Hollywood, California 91603.

Record auction lists mailed periodically. Collector's LP's of jazz, popular and soundtracks. Send request to Jim Hartley, 2304 Rugby Lane, College Park, Georgia 30337 USA.

New music & jazz cut-outs. **Not** limited to any one form, you will find an eclectic selection of discs in our free catalogues. We also distribute many small-label records, both domestic and imported. Wayside Music, P.O. Box 6517-C, Wheaton, MD 20906 USA.

JAZZ, New Music, Ethnic Music, Blues.

Over 150 domestic and import labels. 1981 master catalog available \$2.00. MAIL/bag RECORD SERVICE, P.O. Box 14653, San Francisco, CA 94114 USA. All inquiries welcome.

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

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

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.

hat Hut and hat ART Records Send for ordering information and catalog to: HAT HUT INFORMATION, Box 127, West Park, NY 12493 USA.

COLLECTORS RECORD AUCTION — Original Albums, 45's, 78's. JAZZ various categories. Many other categories. Rarities. Specify interests. Free lists: but IRC's (Overseas) appreciated — John Petrell, P.O. Box 30321, Gahanna, Ohio 43230 USA.

VINTAGE RECORD LP's. New Orleans, Dixieland, Jazz, Ragtime, Big Bands, Banjo, Blues, Popular. Bill Dodge, 124 Honeyoye S.W., D-40, Grand Rapids, Michigan 49508 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).

New release: BIRTH RECORDS: The music of GUNTER HAMPEL. Birth 0033: "Life On This Planet" 1981. Hampel, Jeanne Lee, Perry Robinson, Keyserling, Bues - **Galaxie Dream Band.** USA: JCOA/NMDS, 500 Broadway, New York, N.Y. 10012. phone (212) 925-2121.

JAZZ RECORDS. World's Records offers over 175 U.S. and Import labels featuring albums by Dixieland/ Big Band/ Rhythm & Blues/ Western Swing artists plus much more. For a free copy of our recent catalog supplement please write: World's Records, P.O. Box 2613, San Rafael, CA 94913 USA (complete catalog is included free with initial order or by sending \$2.00, refunded with initial order).

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.

SCORES

JAMES NEWTON Compositions - Quality Manuscript: *Feeling* - \$6.00; *Paul's Dream Of Freedom* - \$5.00; *Solomon, Chief Of Wise Men* (alto flute) - \$6.50. Flute Quartets: *San Pedro Sketches* - \$20.00; *The Nesper* - \$20.00. Send cheque or money order to Janew Music Publications, P.O. Box 43A47, Los Angeles, California 90043-0108 USA.

T-SHIRTS

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

VIDEO

A Blues Collector's Dream - 90 minute TV special starring **Lowell Folson**, **Big Mama Thornton**, and **Percy Mayfield**. Performing the tunes that made them famous. VHS or BETA Videocassettes. \$49.95 plus \$10 shipping. Write: Mullins Productions, P.O. Box 82, Salinas, California 93902 USA.

WANTED

Wanted to locate: ex-Montreal jazz musicians. Also photos, recordings, charts, clippings for book on Montreal jazz. John Gilmore, 4071 Espanade, Montreal, Quebec H2W 1S9.

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

WANTED: Private tapes and information on imported records by Bobby Hutcherson to be used in a forthcoming discography. Please forward to Gordon F.X. Allen, 156 - 36 92 St., Queens, N.Y. 11414 USA.

SACKVILLE RECORDINGS

ARCHIE SHEPP
I KNOW ABOUT THE LIFE

Ken Werner
Santi de Briano
John Betsch

Sackville 3026



A SAXOPHONE SPECIAL

To celebrate the release of our new Archie Shepp recording, which features Ken Werner - piano, Santi DeBriano - bass and John Betsch - drums, playing Shepp's *I Know About The Life*, Coltrane's *Giant Steps* and Monk's *Round Midnight* and *Well You Needn't*, we are making a special offer of great Saxophone music on Sackville Recordings.

A SAXOPHONE SPECIAL

3026 ARCHIE SHEPP: "I Know About The Life" with John Betsch, Santi DeBriano, Ken Werner
3018 JULIUS HEMPHILL & OLIVER LAKE: "Buster Bee" saxophone duets
3017 BUDDY TATE & BOB WILBER: "Sherman Shuffle" with Sam Jones & Leroy Williams
3016 ROSCOE MITCHELL: "Duets with ANTHONY BRAXTON"
3014/15 JULIUS HEMPHILL: "Roi Boye & the Gotham Minstrels" (counts as 2 records)
3011 BUDDY TATE & JAY McSHANN: "Crazy Legs And Friday Strut"
3007 ANTHONY BRAXTON: "Trio & duet" with D. Holland, R. Teitelbaum, Leo Smith
4004 PETE MAGADINI: "Bones Blues" with DON MENZA, Wray Downes, Dave Young
4002 JIM GALLOWAY: "The Metro Stompers" w. Dean, Sagermann, Sorley, Mastri, Fearon
ONARI 004 BILL SMITH: "Pick A Number" with David Lee and David Prentice
ONARI 003 "THE MAURY COLES SOLO SAXOPHONE RECORD": 5 solo alto compositions
ONARI 002 BILL SMITH: "Conversation Pieces" with Stuart Broomer, piano
2010 OLIVER LAKE & JOSEPH BOWIE: saxophone-trombone duets
2009 ROSCOE MITCHELL QUARTET with George Lewis, Richard Abrams, Spencer Barefield
2007 JIM GALLOWAY: "Three's Company" with Dick Wellstood and Pete Magadini
2006 THE ROSCOE MITCHELL SOLO SAXOPHONE CONCERTS
— write for our catalogue of more great music on Sackville Recordings —

1 RECORD: \$9.00 / 2 RECORDS: \$17.00 / 3 RECORDS: \$21.00 / 4 RECORDS: \$24.00
5 RECORDS: \$25.00 / EACH ADDITIONAL RECORD COSTS \$5.00
OR, AS PART OF THIS SPECIAL OFFER — ALL 17 RECORDS COST \$75.00.

Offer expires May 1st, 1982

ALL PRICES INCLUDE POSTAGE / Canadian & U.S. orders must be in currency of the customer's country / Ontario residents add 7% sales tax / We accept U.S. cheques, VISA and MASTERCHARGE / Payment must accompany order / Outside of Canada and the U.S.: add 20% to above prices — payment may be made via International Money Order or bank draft.

ORDER DIRECTLY FROM:
SACKVILLE RECORDINGS

BOX 87 - STATION J - TORONTO - ONTARIO M4J 4X8
CANADA

jazz
Bern
Festival

7TH INTERNATIONAL JAZZ FESTIVAL
BERNE, SWITZERLAND
MAY 3-10, 1982

Travel to Switzerland with
JIM GALLOWAY and JOHN NORRIS

for
CODA MAGAZINE's annual spring tour to the world-famous
BERNE JAZZ FESTIVAL. Five nights of exciting music from the
mainstream of the jazz tradition, presented in the cabaret setting of the
KURSAAL.

THE BUDDY TATE - JIM GALLOWAY Quintet with DICK
WELLSTOOD, DON THOMPSON and TERRY CLARKE - JAY
McSHANN & RALPH SUTTON - ELLA FITZGERALD - BETTY
CARTER - DIZZY GILLESPIE - WILD BILL DAVISON - THE
CONCORD ALLSTARS with SCOTT HAMILTON, WARREN
VACHE, AL COHN and DAVE McKENNA - WALLACE
DAVENPORT and DOROTHY DONEGAN are among the artists
confirmed for this year's Festival. Additional artists will soon be
signed, including those who will perform in the opening BLUES NIGHT.

Package price for transportation, hotel, festival tickets and transfers —
Can. \$1115.00 from Montreal Can. \$1195.00 from Toronto

Rates quoted are per person and are subject to change without notice.
Write or phone John Norris TODAY at the Jazz And Blues Centre
(416-368-3149) for more information and brochures.
Tour arrangements can be made through your local travel agent.



BUDDY TATE
(photograph by Morris Hackman)

INNER CITY IS GREAT JAZZ

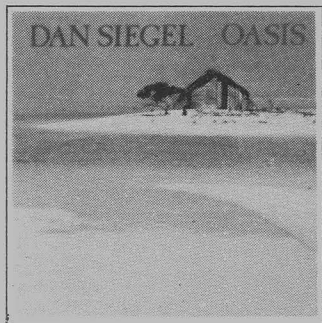


DJANGO REINHARDT

Solos/Duets/Trios

IC 1105

Rare, intimate performance of Django in small groups! "Quite frankly, the greatest thing since sliced bread—maybe since breathing."—Stereo Review Nominated for a Grammy in 1981!

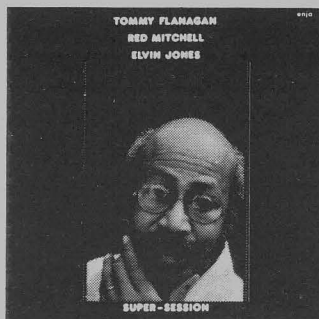


DAN SIEGEL

Oasis

IC 1134

Dan's sensitive virtuosity and compelling melodic hooks propel his third Inner City release to challenging heights of musicality. Has swept to #1 U.S. Air Play in four weeks, repeating The Hot Shot story.

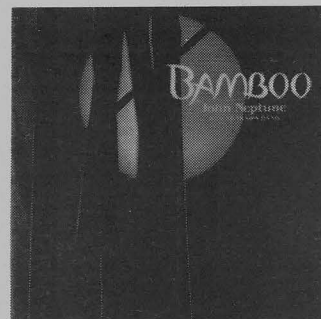


TOMMY FLANAGAN

Super Session

IC 3039

The man who makes the music that ages ever so gracefully. Each Flanagan effort is a sparkling vehicle; Red Mitchell and Elvin Jones contribute to a provocative and unforgettable session.

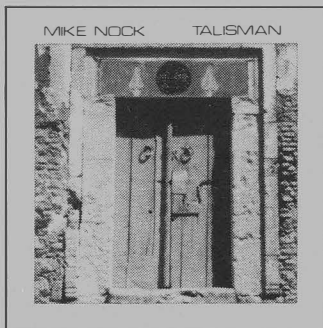


JOHN NEPTUNE

Bamboo

IC 6077

As an American who mastered the Japanese bamboo shakuhachi, John has brought the east back west; his typical scenario is plush, impeccable and ultimately satisfying. His SHOGUN Album turned heads and moved ears. BAMBOO is more of the same, and just as satisfying.

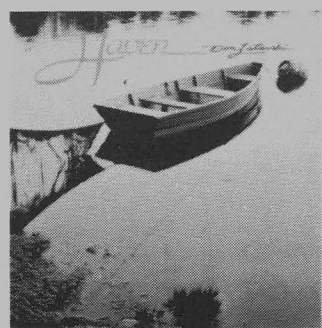


MIKE NOCK

Talisman

IC 3043

An alumnus of the bands of Sonny Stitt, Coleman Hawkins and John Handy, Mike Nock is here in sterling form in a wonderful setting for solo piano. His lustrous, flowing style is a joy to listen to.



DON LATARSKI

Haven

IC 1114

A new Pacific N.W. performer, in the mold of Dan Siegel and Jeff Lorber, with melodies that soar, and a band that takes off right along-side. You'll dig this man's music.



SUSANNAH MCCORKLE

The Songs of Yip Harburg

IC 1131

"... impeccable taste, an uncanny ear for exceptional material, a luscious voice that bounces, swings and softly cradles the lyrics... marvelous!"
—Rex Reed

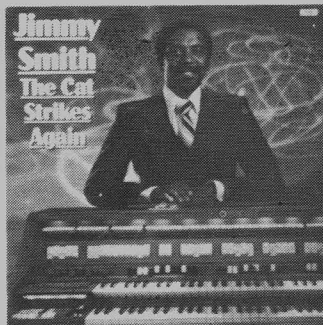


HELEN MERRILL

Casa Forte

IC 1125

A collaboration between Helen and the major American arranger, Torrie Zito, augmented by strings and a quite sensitive musical approach. A glorious edition.



JIMMY SMITH

The Cat Strikes Again

IC 1121

An extraordinary session by the dean of jazz organists, featuring not only his remarkable playing, but an all-star congregation assembled by Lalo Schiffrin and using some of Lalo's own charts.

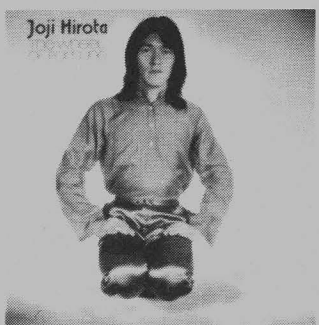


WALTER NORRIS/ ALADAR PEGE

Winter Rose

IC 3038

A beautiful endeavor. Norris' piano work is unsurpassed, and Pege was the recent recipient of Charles Mingus' bass, given him by Susan Mingus in appreciation for his incredible talent.



JOJI HIROTA

The Wheel of Fortune

IC 1127

This, Hirota's second album, is the result of his European tours and impressions. A crisp, fervent musical experience, as clear as the wind through the trees of heaven.



BENNIE WALLACE

Free Will

IC 3035

A vital and insightful improviser, former mainstay of the New York loft scene, featuring unassailables Tommy Flanagan, Eddie Gomez, and Dannie Richmond.

Available in Canada from:

ALMADA DISTRIBUTION CORP.

1700 Beaulac Street, St. Laurent, Quebec H4R 1W8
(514) 337-6500

Available in the U.S. from:

INNER CITY

423 West 55th Street, New York, N.Y. 10019
(212) 245-4861