

CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE NUMBER 186 (1982) * TWO DOLLARS

CANNONBALL ADDERLEY · TERRY CLARKE · MICHAEL ZWERIN · PHEEROAN AK LAFF



CANNONBALL ADDERLEY
photograph by Bill Smith



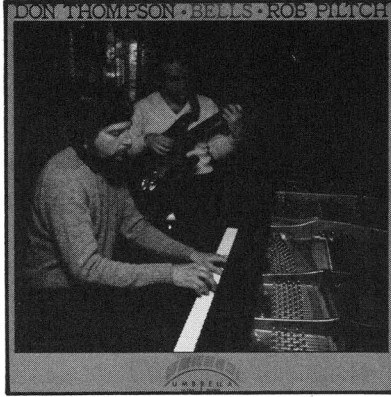
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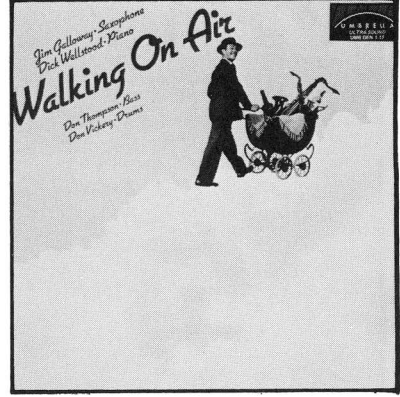
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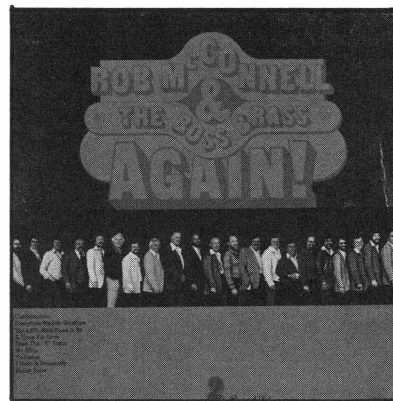
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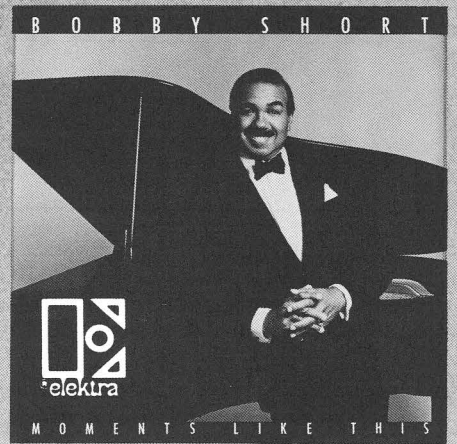
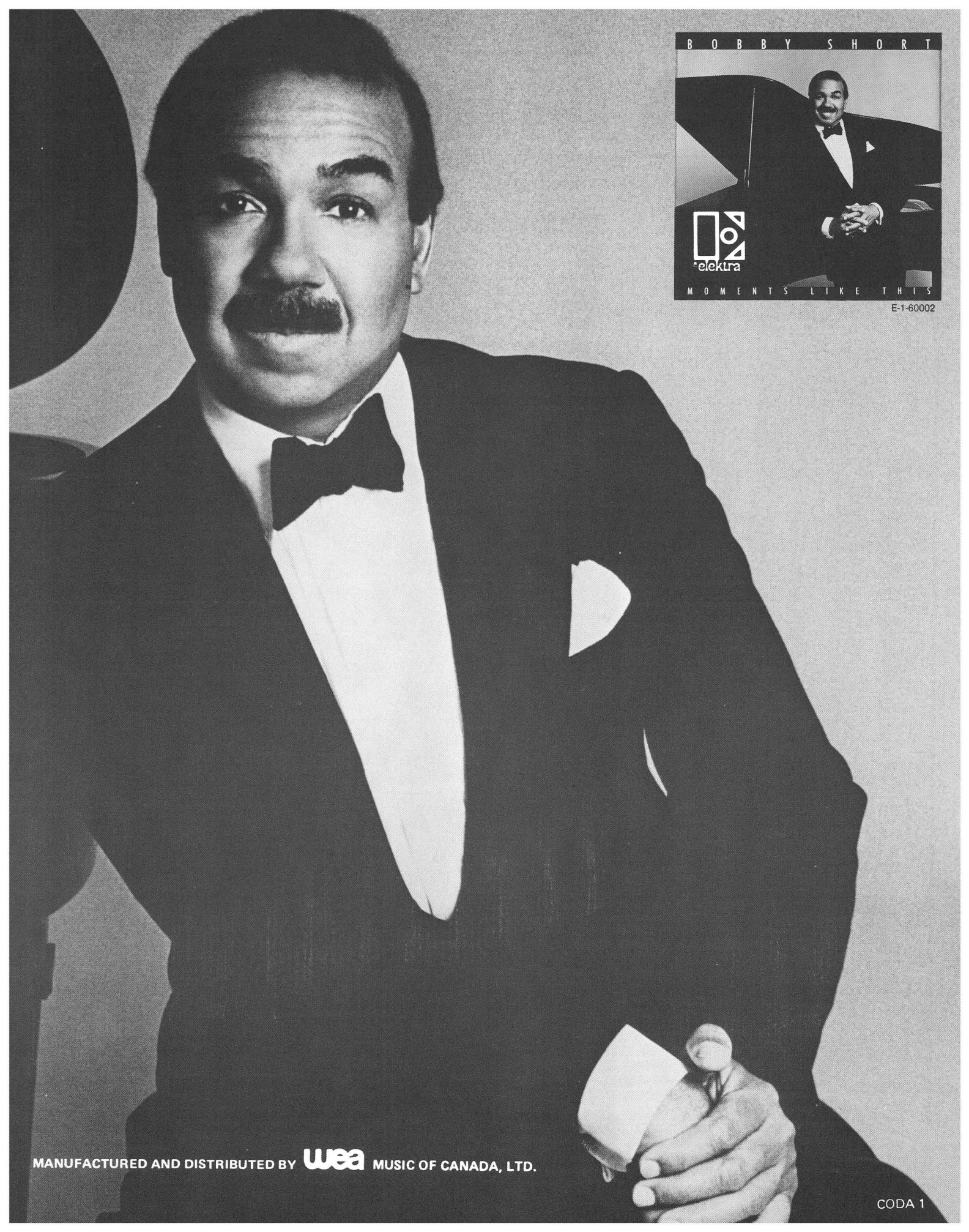
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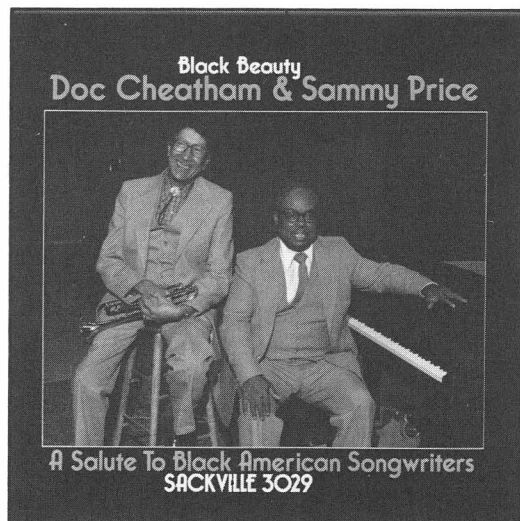
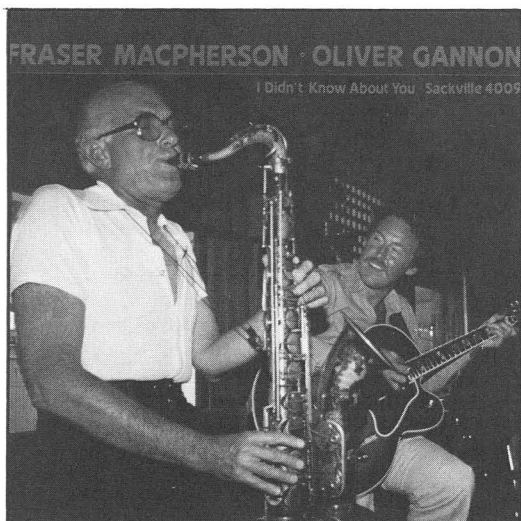
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JULIAN CANNONBALL ADDERLEY

This interview was originally recorded and broadcast on KCFR in Denver, Colorado, January 31 and February 4, 1972.

JACK WINTER: *I understand that your nickname, Cannonball, is a corruption of "Cannibal..."*

CANNONBALL ADDERLEY: I got a reputation for my trenchmanship early in life, and when I was going to school down in Tallahassee one of the guys in our group wanted to call me a cannibal; but he mispronounced it as "can-i-bol." So the other guys in the band would call me Canibal more to tease him than to tease me. But of course other folks, not being in on the joke, distorted it and it became "Cannonball."

I got into jazz when I was a high school teacher in Fort Lauderdale. I had matriculated to New York University, I was in graduate school there in 1955 but I never did go to class. It happened through Oscar Pettiford: he's been gone for some time and a lot of people don't know anything about him, don't know what his contribution has been, but Oscar had a group playing in the Cafe Bohemia in the Village, not far from New York University. I went there to hear the group, because he had a classic group: Kenny Clarke playing drums, Horace Silver playing piano, and he was playing bass, that was enough. Plus Jerome Richardson and Jimmy Cleveland were in his band, but Jerome was on a record date. There's this courtesy factor among professional musicians, if a guy's got a record date or a studio date or a pit gig, he's permitted to do that gig and somebody else can sub for him. But Jerome's sub hadn't come in. My brother Nat, and the Cooper brothers: Buster Cooper who formerly worked with Duke Ellington, and Steve Cooper, were there; we'd had a rehearsal and we were there to see Cleve and hear the band. Charlie Rouse walked in and the band hadn't started playing, because Pettiford was one of those guys who was a stickler at getting the sound he wrote for, and he asked Rouse to sit in. Rouse said, "Man I don't have a horn" and Pettiford said, "Man, there's some guy in the back with an alto, you can transpose these tenor parts." All of us had our instruments with us, because you don't leave your instruments in cars in New York City. So instead of Rouse asking me if he could borrow my horn, he asked me if I wanted to play. I immediately was scared to death: to be able to play with those cats, heroes of mine. I'm a Floridian, a schoolteacher, a player of rock music, lounge music and that kind of stuff. I said, "Certainly."

So I went up to the stand, and I guess O.P. wanted me to prove myself, because we kicked off with *I Remember April* at what I thought was a fast tempo, because I'd never played it that fast. But I played it fairly well, and they were satisfied that I could play, so they invited me to play the evening with them, even when Jerome came in.

My brother Nat and I had heard all these stories about the New York Musicians' Union; how they would fine you for sitting in, so when the clubowner came over to them and said "Who's that guy playing saxophone?" rather than give him my name, Nat said, "Well, that's Cannonball." So I became known as Cannonball once again, after so many years of being just plain Mr. Adderley, schoolteacher.

You were very influenced by Charlie Parker.

Years ago when I started to play the saxophone I wanted to play tenor. This was during World War Two, and there were no saxophones available, period. So I bought this beat-up alto from a guy when I was still in high school, because it was the only saxophone available. So I tried to play like a tenor player on the alto; I used to play Lester Young solos, Coleman Hawkins solos, and lesser-known tenor players who were important to me: Budd Johnson, who was with Earl Hines; Julian Dash and Paul Bascomb, who were with Erskine Hawkins, Buddy Tate, I'd play their solos, if I could. I developed a sort of hard, explosive style on the alto because there was nobody doing it. And when I heard Charlie Parker I was immediately disappointed in myself, because here was a guy who was playing explosively, and excellently, with complete control, and I was still a student player. So immediately I went out and bought all the things I could by Jay McShann, because it really clicked me into another thing. I started on alto in about 1942, I was about 14.

When you made your first records, I imagine most of the musicians around New York wanted to hear this new guy, and probably you were in a certain amount of demand for recording sessions...

Not really, there was not too much going on in the way of recording in New York then. All the action was on the West Coast. Everybody was starving to death, as a matter of fact. That's why I got the chance to play with everybody early. There were a few organized bands that were making it: The Modern Jazz Quartet, Max Roach and Clifford Brown... Horace Silver and Art Blakey had formed The Jazz Messengers, but they weren't working either. They had a date every Sunday at a place called The Open Door. That's why Horace was working with Oscar Pettiford, he didn't have a job, he was just a sideman then. Dizzy Gillespie had a band that played in a lot of places that were, well, strange for a jazz group. And he had some strange, well, different musicians let's put it that way. He had some guys out of Buffalo, New York playing with him, and Sahib Shihab, and Joe Carroll singing with him. So he had an organized group, but Miles Davis for instance was just kind of messing around, it was the doldrums for him, and in fact for nearly everyone in New York, 1955. I'd go to Birdland and the bill would read John Graas, the French-horn player, or Bud Shank, Shorty Rogers, Claude Williamson, the West Coast Jazz syndrome. That kind of band would be there, or maybe Kenton — who had a great band then as a matter of fact, with Mel Lewis and Lee Konitz, Conte Candoli and guys

like that.

Nat and I first recorded together on Savoy, with Kenny Clarke. Kenny set up a date with Herman Lubinsky, and Ozzie Cadena, who was Herman's representative, on Savoy. "Bohemia After Dark" (Savoy 4514): my first recording, Nat's first, Paul Chambers' first, Donald Byrd's first, Jerome Richardson was on it, Horace Silver...we did *Hear Me Talkin' To Ya, Bohemia After Dark*, lots of beautiful things. That led to my first date as leader, "Presenting Cannonball" on Savoy (4515) with Hank Jones, Kenny, Paul Chambers, Nat and me. Then Nat did his first date as leader, "That's Nat," on Savoy (MG 12021). Then we signed a contract with Mercury, and started to take care of business there.

Nat and I played together for many years, and we developed lots of things, based on other peoples' materials, and some ideas of our own. We were basically just simple players. We had never been exposed to the blood and guts, dog-eat-dog syndrome, we were just Florida guys. So we played a lot of blues, a lot of funk, a lot of gospel-sounding stuff, and cute things based on Bird and Dizzy, Bird and Miles, based on that feeling.

But with Horace, and the New York guys on there, there was another feeling going on. Paul Chambers was an *instant genius*. He fit right into things, he was probably the most important bass player of that era. I don't mean that he was more important than Ray Brown, in terms of his playing and so forth, but Ray Brown was playing with Oscar Peterson, he was not a date player, when he played dates it was for that Jazz At The Philharmonic group thing — and Paul was there in New York and just doing it.

In fact, speaking of Paul, I played on a date with him for VeeJay (LP1014), in Chicago, and we needed a brass player. So I sent to New York for this kid I'd heard playing in Brooklyn — and it was the first recording for Freddie Hubbard.

Late in 1956 you joined Miles Davis' classic group with Philly Joe Jones, Red Garland, Paul Chambers and John Coltrane, making it a sextet...

Actually, there was a series of funny events. Coltrane left the band because he had some personal problems with his health and so on and he decided he was going to reform, so he went to Philadelphia and stayed about four or five months. He used to drink and do other things that were unsavory, and by the time he came back to New York he had completely changed his image, he no longer did anything, he was an instant Christian.

When Trane left, Miles hired me essentially because he didn't dig any of the tenor players around. Plus he was always having problems with Red and Joe and so on — not because they were bad guys, they were all beautiful cats, but everybody had his own style and attitude about what he was due, and so forth.

It was very interesting, because Red used to teach Miles boxing; Red was an ex-boxer....

Anyhow I broke up my band, because we weren't doing anything anyhow, we were mostly unemployed, and Nat had been offered a job by Gerry Mulligan; and Miles had been pestering me to come with him, because Miles wasn't doing anything. So I went with him and we went out on tour, as just a quintet, with Tommy Flanagan playing piano, Arthur Taylor playing drums, Paul Chambers and me. That was strange, and Miles couldn't really use that,

we just made that one tour. By the time we got back to New York, he sent for everybody. At this time, Trane had come back to New York, it was '57 and he'd begun to work with Thelonious Monk at the old Five Spot; they had a sensational group with Shadow Wilson and Wilbur Ware, who was replaced by Ahmed Abdul-Malik.

Anyhow, Miles called his original quintet back, and kept me on, so after I'd been with him two months we became a sextet.

I think I really began to grow there, because the band was such a classically good band; in fact the band was like a workshop; Miles really talked to everybody and told everybody what to *not* do, rather than what to do. He never told anybody what to play, he would just say, Man, you don't need to do that. And I heard him and dug it. I think up to that point I'd never played so well.

After I left the group, there was a lot still going on; but of course forming my own group with good musicians, in fact great musicians, who didn't sound like Philly Joe or Wynton Kelly, it made a difference, because a band is a marriage; a family, a team and so forth.

It was interesting being in Miles's band with Coltrane, because Trane at that time had an extremely light, fluid sound; and my alto sound has always been influenced by the tenor, so it was heavy, and sometimes it was difficult to tell where one instrument stopped and the other instrument started, it would sound like one continual phrase.

It was interesting having Bill Evans in the band too. He replaced Red Garland. We used to go to Philadelphia to play, maybe three times a year. Red had some very valid, personal reasons for not wanting to play in Philly. Miles would tell him, "Look man, you're playing in the band, you're supposed to go where the band goes". But Red wouldn't go.

Miles had a little Mercedes 190SL, and one night he said to me, "Cannon, I'd like you to take a ride with me." Which is dangerous. I said okay. We were driving up the West Side Highway, and he said man have you ever heard Bill Evans. I said yes, I had — because Nat had finished working with Woody Herman and was freelancing in New York. He worked someplace in the Village with a drummer, and the drummer had hired Bill Evans. I went down to see him and I heard this cat and I said Wow, this is beautiful piano playing, and I met him and heard him and enjoyed him. Miles asked me what I thought of him and I said, "I think he's beautiful." He said, "Good, I'm going to take him to Philly." So Bill Evans joined the band to play Philadelphia, and we had so much fun with what we could do with him — other dimensions, other sounds — that Miles just told Red, "I'm going to keep Bill, because he can play everywhere we play." Somewhere at this point I began to take care of the band's business — collect the money, pay off the cats, keep the records, and so on. It was a good way to insure my own wages as well. Philly Joe had drawn up all his pay while we worked at Cafe Bohemia, so at the end of the gig he didn't have any money coming, and he insisted that he hadn't drawn everything that he had drawn, and I said, man, all you get is what you're supposed to get, and that's it. Philly for a long time had some problems, so he said, well, you play in Boston without me. So we went to Boston and Miles said, Joe ain't coming, right? Call Jimmy Cobb.



CANNONBALL ADDERLEY (photograph by Henry Kahanek)

So I called Jimmy and he joined the band in Boston, so it was him, Paul Chambers, Bill Evans, Coltrane, me and Miles. That band stayed pretty much intact for six months, and Bill told Miles that he was making him feel uncomfortable, because Miles used to mess with him; not about his music or anything, but he used to call him "whitey" and stuff like that. So Bill put in his notice, and Miles hired Red back. We went into Birdland, and Red was the kind of cat who was notoriously late. We *always* started playing without a piano; in fact it became no problem at all, because we *knew* we were going to start playing without a piano. So one night before we went into Birdland, we went down to Brooklyn to see Dizzy's band. He had a fantastic band, with Sam Jones, Wynton Kelly, Candido, Sonny Stitt and a drummer whom I don't remember. Miles spent all evening listening to Wynton Kelly. So we'd been at Birdland about a week, Red was always late, and one night Wynton was there when we started, so Miles asked Wynton to sit in. When Red came in, Wynton was playing, and Miles told Red, "Hey man, Wynton's got the gig." Just like that. I could never quite understand Red. Incidentally, last year I played a show at the Apollo Theater, and someone told me that Red Garland was downstairs. I went downstairs and Red was surrounded by musicians, everybody was hugging and talking. But he said, "Listen, I've got to go, I'm supposed to start work at nine o'clock." And it was *ten then*. He had a gig with Philly Joe and Wilbur Ware somewhere.

With this present group (Cannonball Adderley, alto saxophone; Nat Adderley, trumpet; George Duke, piano; Walter Booker, bass; Roy McCurdy, drums) we work *all* the time. Nat and I decided that we would get musicians who had that complete capability, and that we would play *all* the music we enjoy playing. Consequently we don't look down on any music, and we don't play anything simply for effect. Everything we play we choose to play. I announce to the audience that we don't take requests; we play things that we've recorded, so nobody has to tell me to play *Mercy Mercy Mercy* or anything like that, because we're going to play it anyhow. And we have a ball — that's the only way music can be for real. We do what we want to do and try to keep the audience with us. Because those are the only things that are important; whether we enjoy what we're doing and whether people enjoy what we're doing. But we can't gear anything to anybody because that's rank commercialism: "Here's an audience that likes *this*, so we're going to play *this*." That way you're not being a complete person, or a complete creative musician, and you're not really saying what you want to say.

What is your feeling about helping to continue jazz, by getting it to the kids — which I'm convinced is the only way it's going to continue?

We're just organizing something in Los Angeles that we call the L.A. Bandwagon. We've got a committee of folks together who agree that music — not just jazz, but all kinds of artistic music should be made available to people who are not able to or old enough to go to night clubs or to colleges and universities — because of course they won't hear it anywhere else, the radio scene is a total disaster.

Yes, the government is so sticky about who and what is on the radio, but they never screen people for good taste when it comes to music, or whatever they present.

Well, the government doesn't have any taste. Who is going to screen it: President Nixon? Martha Mitchell? Because that's exactly who it would be if there were a screening committee. That would be the worst kind of censorship, I would never want to see a government agency designed to screen what was going out.

I wanted to set up some kind of amalgamation with the LA Bandwagon and Jazzmobile in New York, but Jazzmobile's employees seemed to think I was trying to take over, which was far from my intent, I don't want to be any kind of businessman. I don't want to be responsible for any community's music tastes; but I do feel that since I have some influence in the community where I live, so we formed a committee of which I am not a member, to organize the LA Bandwagon, to take music all over the city.

As for jazz education, I do think it could be more comprehensive, to say the least. I've seen things such as: "Jazz Artist In Residence: Pete Fountain" which is criminal under the circumstances. I don't mean to cast aspersions on the musicianship of people like that: their technique, their knowledgeability or "the wonderfulness of their minds," to steal something from Bill Cosby. But to masquerade a program as

"jazz" and then not have jazz people doing it, there appears to me something sinful about that. It's like saying "we're going to have a string quartet," and then putting in four guitars.

On the other hand, people like Cecil Taylor become jazz artists in residence at a university and it's a constant hassle: the kids are all for it, but the faculty gets uptight: especially the establishment music department.

Well, I don't care about those people anymore, who have that kind of chauvinism. For anybody to question the musicianship, or the authenticity, or the preparation, of a man such as a Cecil Taylor is ridiculous, because Cecil plays piano as well as anybody playing anything. He could have very easily been a concert pianist had he chosen to be that. That kind of stupidity on the part of music faculty is one of the things that makes kids *incomplete*. I've told kids for years that in order to play a musical instrument, you should understand what music is all about. And there's only one music; music speaks for itself; you can't departmentalize things or compartmentalize them, in order to sell it or "establish a commercial basis" or whatever you want to do; it does not change the fact that music is either going to be music or non-music (because there's no good or bad music to me;



CANNONBALL ADDERLEY
SEPTEMBER 15, 1928 - AUGUST 8, 1975

there's only music and the rest of it is non-music). If we continue to propagate things like having kids sing *Frere Jacques* as public school music for children, it will be an unfortunate situation. And music faculties are constantly keeping this kind of crap going on in our lives; and *that* is criminal. To complain about the presence of a genius, who is a creator, and who can create some atmosphere for music, and create some music *there*; in order to continue the same old pap is sinful.

I'm pretty well convinced that music educators, taken generally, still consider jazz to be whorehouse music.

I don't mind that. Because, see, they're the ones who patronize the whorehouses.

I was talking to Marian McPartland about this, and she feels strongly that kids can be taught to improvise. I question this. How do you feel about that?

They can be taught the basis of improvisation, taught what improvisation is, and they can be taught what they're allegedly to improvise upon. You can improvise on three things: harmony things, melodic things, and rhythmic things. You can play the same melodic element but change the rhythm so that it's spaced differently; or you can play the same harmonic

elements and change the melody; or you can play the same melody and put in completely different changes underneath. In improvisation you can deal with any of these elements, or all of them, if you want to.

But our principle is recomposition; which means that the player composes a solo as he goes along; he doesn't necessarily really improvise, which is why we came up with tunes like Charlie Parker's *Ornithology*, which is a copyrightable tune even though it was based on *How High The Moon*. So people can be taught to improvise, they can be taught what it's all about; but you don't teach them what to say or how to say it, just let them know what basis you're dealing with.

I have a lot to learn about human nature, I guess because having been a teacher, I may or may not have been a good teacher, but I knew what I wanted to teach; I knew how I wanted my people to be able to play, and I never discriminated within music. Because music is only one thing. There is music out there, and it's up to us to grab it. Playing a musical instrument is only a means to an end. Because you can play well doesn't mean you're going to play any music on that instrument. We have some great technologists performing about, doing lots of things, who never say anything musical. Now I think people should have that kind of command of their instrument, and better, because that liberates them from having to think about how to play.

That approaches the question of today's free players; their music may be an extension of Ornette Coleman, and their music may be something new and important; but a lot of people wonder if they can really play, or are simply shocking.

I don't know; I enjoy a lot of things that are being said by people who are so-called "free" players or "avant-garde" or whatever you want to call it, and I approach them like I approach any other art. You see a painting and it can be by Michelangelo; but if you don't dig it, it doesn't make any difference who did it. My point is, cults of personality have long been one of the problems of playing music. That is, once you become as important to the creative world as a Duke Ellington, the cult of personality says that *because* you are Ellington, whatever you have to say is credible. And it is not necessarily so. Duke is my all-time favorite musician, he's the person for whom I have probably the most respect in the history of our art form — but I don't like everything he does, and I don't think that I'm supposed to. Because if I did, I wouldn't have any discretion myself. The same thing goes for, for example, Joseph Jarman or Archie Shepp; Archie's done some things that I like very much, and some things I thought were horrendous. But that's just me. I'm sure there are people who like some of the things I do and cannot understand why I do some other things. I don't *want* everybody to like me because it wouldn't give me any dimension. I like to be able to have my beginnings and my endings and I'd like my listeners to have the same privilege, and if they don't like something, don't give up to it!

Do you think what Miles is doing now is important in breaking new ground in music?

I don't know — but at the same time: I don't care. Miles is a lifestyle unto himself. There are people who emulate everything he does, so "breaking new ground" will mean that there are people who will emulate what he does, and maybe they'll get into other things. I don't

care if a person is a revolutionary force, or whether he's perceived as so important that everything he's got to say automatically will be acceptable. I don't like everything he's doing now, but I think there are some great things in "Bitches Brew," and there are some other things that don't move me — but there again, that's *me*. There are people who love everything in it, and people who hate everything in it. My attitude to Miles is this: I like to hear him play his horn. I don't think he's particularly a great composer, but I like to hear him play anything, because he has a vitality and another dimension of communication in his instrument. And I'm going to like him even if I hate his band!

What about the period when you had Yusef Lateef in your group? Having two reedmen was sort of a departure. How did you happen to add him?

Yusef is one of the sweetest human beings I've ever encountered. A professional musician who has an architectural approach to playing music; he really builds from a foundation. He's sort of like Miles in that whatever he plays through his horn is worth listening to. We wanted to have Yusef in the band, but we didn't know how to cope with it at first; in fact we did some "small band/big band" kind of things, based on the old John Kirby principle, completely written. We did albums with arrangements of Dizzy Gillespie big band pieces, arranged for the sextet. When Charles Lloyd replaced Yusef we couldn't do that, because his sound and his feel for playing with other people wasn't quite the same, so we became six soloists rather than an ensemble. But it wasn't particularly unusual; Miles had a sextet with two saxophone players.

I'm not thinking of changing my present quintet format, because my brother and I play well together. I think if we were to split up I would just not have a band again. Having a band is a luxury; it gives you the chance to play your music and to luxuriate in an atmosphere of excellence. I care a lot more about having a good band than I do about the money. I always try to get good guys and keep them a long time.

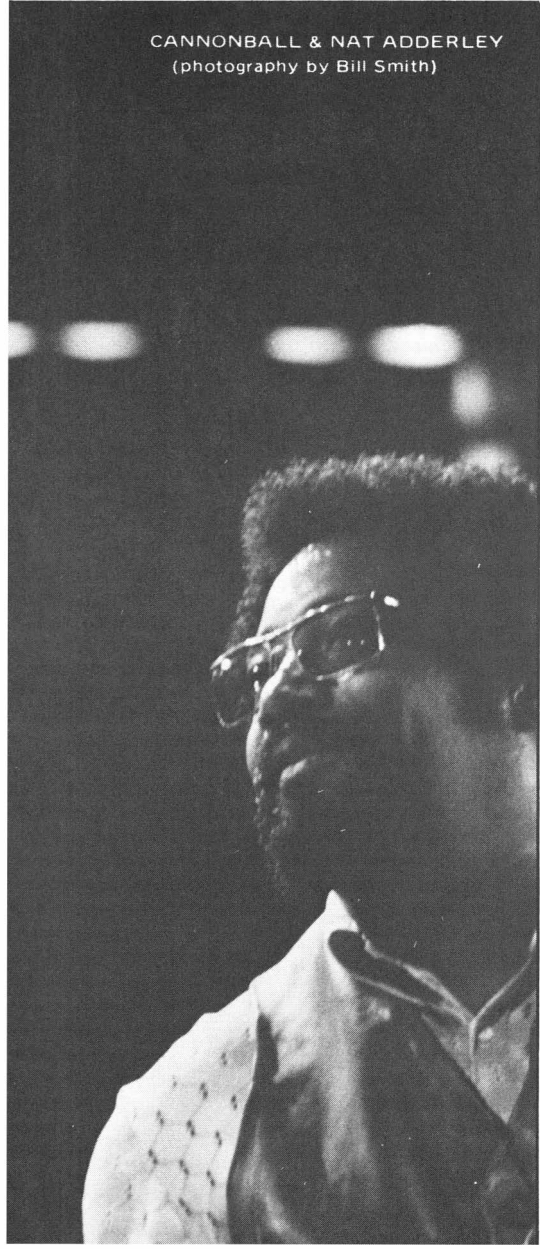
Duke always said that he looked upon his band as a way of hearing his new compositions; as a workshop more than a commercial proposition.

Yes, if he couldn't have subsidized his band he could never have operated. A band can't make enough money to function just on what it earns (in performance fees). We have to take money from publishing, from records, everywhere we can get it in order to keep going.

What would you say your band you and Nat had in Florida, before you came to New York, sounded like?

We were strongly influenced by blues bands: Louis Jordan, Eddie Cleanhead Vinson, bands like that. It was a small group like we have now. Except for the quality of the musicianship it sounded quite a bit like the records we first made when we got to New York, except that we played more real, fundamental blues. We could and did play rhythm and blues; we had to cover the hit records just to survive. There was no market for a jazz group in Fort Lauderdale, Florida, or Tallahassee! You can forget it! But we played jazz anyway, and also the current favorites because it was necessary; we had singers. That was just the way that it was. But we used to play things by Dizzy, and Miles, and Bird — but they would come right behind *Caledonia*, or *Cherry Red Blues*.

CANNONBALL & NAT ADDERLEY
(photography by Bill Smith)



Pheeroan AkLaff

Percussionist Pheeroan AkLaff occupies a strategic position in the post-modern hierarchy of improvising percussionists. Since he first appeared on record as a member of reedist and composer Oliver Lake's Quartet, he has gone on to work with a host of exciting instrumentalists and composers including flutist-composer James Newton, pianist-composer Anthony Davis and, of course, long-time comrade and mentor trumpeter-composer Leo Smith, within whose group he first encountered Lake.

Interestingly, within the last five or six years percussionist AkLaff's manner of playing seems to have become more focused and, to an extent, a bit more *internally* directed. Not as internally motivated in terms of rhythmic patterning as, let's say, the early work of a Tony Williams (for AkLaff seems to cover immensely more rhythmic ground by the multiplicity of his accentuation than did Williams) — still, there is a discernible rhythmic explicitness in his playing that extends beyond the musical circumstances he's confronting. This quality is particularly evident in live performances and on his four recordings with Oliver Lake as well as in his recent performances with reedist-composer Henry Threadgill's fine ensemble. The "renegade" situation for the percussionist seems to be the one he confronts with trumpeter Smith (when the two work together, which is becoming increasingly sporadic), where his role is a more "designated," structured one; one where *significant limitations* are imposed on him which tend to alter "the space" in which he is able to actually "think" through the material; meaning, in a sense, that a large part of his creative energies are placed at the service of understanding the conceptual implications embodied in the music rather than just "actionalizing" and extending the musical circumstance at hand.

AkLaff was born in Detroit, Michigan in 1955. After being influenced by the music he heard at home as well as the musings of his brother studying to be the concert pianist he is today — he soon became interested in the drums and subsequently began making jobs with rhythm & blues bands in and around the city. In early 1975, just prior to that all-important association with Leo Smith, the percussionist finally began to expand his creative potential in a band that included Nat Adderley Jr., piano; Jay Hoggard, vibes; Jarawa, percussion; Phillipa Street, vocals; Dwight Andrews, reeds and Chris Andromidas, bass. With the experience of playing with this band under his belt — which, as the percussionist emphasized, played "...all kinds of music..." — the stage was set for his entry into the profoundly engrossing learning association provided by trumpeter Smith.

This inter/view was done in the spring of 1981 after the percussionist had worked a job at 450 West 31st Street Jazz (New York City) with Henry Threadgill's ensemble.

ROGER RIGGINS: *What was your early musical orientation like and what particular players left the strongest influence?*

The earliest influences I'm probably not even aware of. There was always music in my house when I was growing up and my ear, of course, was subject to it. I heard the music of people like Monk, Clifford Brown and Max Roach

from my father and the music of Chopin and Beethoven from my mother. Also, my brother is a concert pianist and I remember how we used to play games where I would have to guess the composer of the work he was playing and all that sort of thing.

I remember, too, that when I was young I would play on tables, chairs, the refrigerator, the stove — anything that was available to play on — and I'd play all kinds of rhythms that weren't necessarily associated with any type of song I'd heard.

In answer to your question, I guess you could say I've had a lot of different kinds of musical influences.

Was there any particular player — of whatever instrument — who sort of directly stimulated you to play?

Certainly Max (Roach). When I heard Clifford Brown and Max Roach on the album "Study In Brown" it was something I could recognize as I grew older as an important piece of music. It just happened that one day I just picked it up and *really listened* and that actually made me want to play drums. I had been playing drums, though, before I really got into the recording — I had a little snare drum when I was a child — but it was through the inspiration of that record that I really got seriously involved with playing drums.

And certainly my brother, his approach to music was rather unique — he played in the church — and his influence has been very valuable to me in light of my ultimate development. But in terms of musicians that we know about today, people who have taken their careers to the point where a lot of people know about them, I would say certainly Max Roach and Connie Kay were drummers who influenced me a lot.

I first heard you as a member of Oliver Lake's group, circa 1976, when the reedist/composer was just beginning to work somewhat frequently on the East Coast. Subsequently, I heard you in trumpeter/composer Leo Smith's ensemble as well. How did these two playing situations, at this early stage, relate to one another and how important has continued involvement in both bands been to your development as a percussionist?

Well, what happened really was that I was first associated with Leo when I moved to Connecticut. I encountered Leo in a way that was both spiritually and musically very inspirational. We heard each other perform in different contexts; I went out to hear him do a solo concert and he had me play a concert with him and, subsequently, we started working together.

And so at that time that was the beginning of New Delta Ahkri — actually the second New Delta Ahkri band because Leo had a New Delta Ahkri in Chicago with (Henry) Threadgill and some other people. New Delta Ahkri is something Leo had developed then and I guess developed into another stage at the time in which I met him. We had a very interesting development at that point with this band which was myself, Anthony Davis, Wes Brown, Oliver (Lake) and Leo. And, of course, that was how I first met Oliver.

The thing that was really exciting was the

fact that the first thing Oliver asked me to do was a record — which was my first record. We'd known each other a few months, been on the road a short time and made some good music and then Oliver asked me to record with him — and I was really shocked. So as a result of the music happening so harmonically, I was working with both situations — Oliver's new band and Leo's group. And as things went on I got a lot out of both groups and really felt I was able to go within myself and bring out what was necessary for the given situations. I feel that I've really benefited from working with these two musicians/composers.

Did you find that working with Leo had a very direct influence on your work with Oliver? Did you see a relationship between Leo's very designated and structured conception as to how he wanted the percussive parts to go with Oliver's...

Yeah, Leo is much more definite than Oliver and I certainly had two different types of situations working at that time and both were helpful for me. With Leo they were very specific things that were definitely required and with Oliver there was a wider structure to work out of. I found myself using both of those kinds of muscles and it was very rewarding.

Would you say that improvised music, at this juncture, requires more than just "drummers" and somewhat necessitates the musical inventiveness of percussionists — in terms of approach and technique?

Yes, I think so. Instruments can very easily outgrow themselves once you get used to them. So as you try to reach for more to get out of the instrument you'll either find yourself changing instruments or changing approaches to the way you want to sound or even opening yourself up to a wider influence. And I mean influence in the sense as to the way music comes through you. And so because of this it's been important for me to be as much an instrument myself as is my instrument.

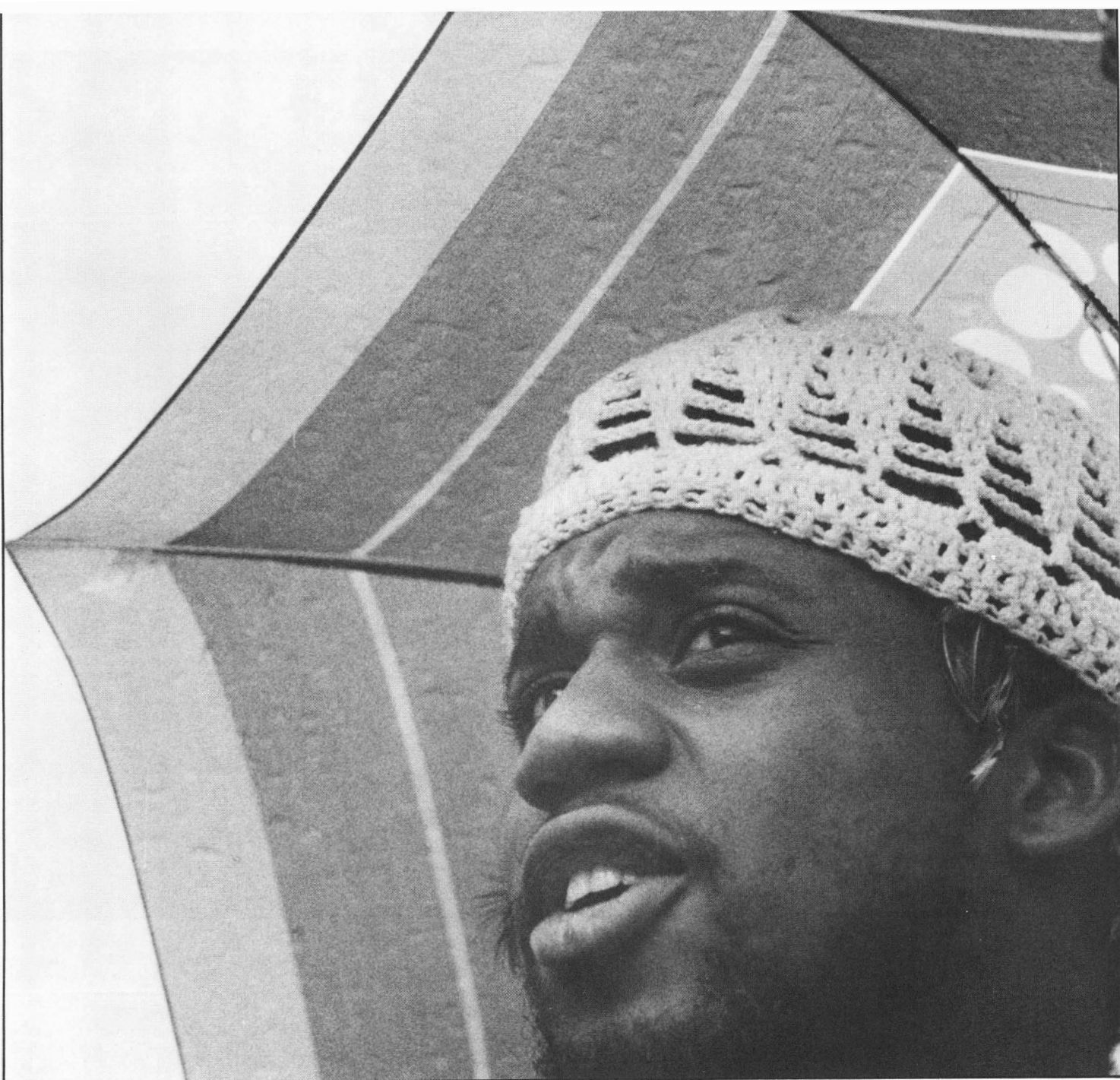
Do you ultimately see the percussive imagination, perhaps in its final stages, as being almost independent of the percussive set — in that that particular musical point of view and perspective (derived from the playing of the drum set) could be applied on a purely compositional level and/or to any other instrument?

Well, as we breathe we set up a pulse that helps us determine where in the rhythm we realistically function and where all of our sounds are placed. And so as we hear sound continually, it all fits into a larger rhythmic pulse. Now, to be able to contain that type of understanding isn't easy. You would have to stop in the thinking process in order to open yourself to a wider variety of rhythmic approaches.

What I was trying to get at was that, at some point, your attachment to the drum set could — in a sense — be transcended and you would just be using the percussive imagination and applying it to whatever.

Yes, it certainly does transcend the instrument and it transcends you — the body and the spirit as well. And so we become tyros at trying to contain that type of thing, particularly, in an instrument.

Would you ever think of doing music where you might not be playing percussion or might



not be playing in the music at all?

Yes, definitely. I'd be interested to know just how I look in the total scheme of the nature of music.

You've recorded a solo album and are beginning to do solo concerts. Just what are your specific intents when approaching the solo situation and how is your material arranged?

At this point this is a very early stage for me to do solo performance — so I'm learning a lot still about just what I want to share.

Solo there are a lot of things I'd like to do and there are a lot of things that I'd like to see happen that I wouldn't necessarily like to be responsible for or totally responsible for doing. I'm interested in being able to give a visual and audible perspective on just what life has to offer by way of rhythm. I'm interested, too, in having some type of variation in my solo approach — so I just won't be playing drums.

On my last solo concert at Carnegie Recital Hall (New York City), for example, I sang a little bit and acted a bit too.

As the response to the last question seems to indicate, AkLaff is still learning and discovering new realities embodied in solo performance. Additionally, the experience of playing alone has probably been as important and influential in terms of his development as has his association with trumpeter Smith. That is to say that the procedures and general *approach* which go into his solo playing are beginning to show themselves even when he plays with others.

This is a significant aspect, at this stage anyway, of AkLaff's *way of playing* and a developmental characteristic of his constantly escalating aesthetic; so much so that this particular aspect of his "playing style" (i.e. it being recognized as a "playing style" in this

case by dint of the new ground and/or possibilities uncovered through the *process* of playing alone — something like an "overlay" type situation where the percussionist is transferring what he has discovered in solo performance to the group context; allowing these discoveries to eventually become, in actuality, part of his ongoing *style*) *has become his style*.

AkLaff, at the young fresh age of twenty-seven, is on his way. One would indeed do well to investigate his efforts (if one hasn't already and especially if one is a drummer). I would recommend his solo recording "House of Spirit: Mirth" (Passin' Thru Records) and his offering with comrade Lake on Black Saint, entitled "The Prophet".

Pheeroan AkLaff can be contacted care of Passin' Thru Records, PO Box 653 Cooper Station, New York, NY 10003.

MICHAEL ZWERIN



Michael Zwerin's first "historical" work took place at the age of 18 when he joined Miles Davis' Birth Of The Cool band for two weeks at the Royal Roost, New York City in 1949 (since released as the "Pre-Birth of the Cool" band). Committed to the trombone from an early age, later taking on the bass trumpet as well, he quit music twice to work in his father's steel business. During the second hiatus, he began to write on jazz for the *Village Voice*, and he continued to work for them for ten years. In 1964, as a member of Orchestra U.S.A., he arranged and produced "Jazz Versions of the Berlin Theatre Songs of Kurt Weill" for RCA, using a sextet from the orchestra that included Eric Dolphy, Thad Jones, John Lewis, Richard Davis and others.

In 1969 he moved to Europe and now lives in Paris, where for two years he worked with guitarist Christian Escoude and bassist Gus Nemeth in the group Not Much Noise. Zwerin is also the author of two books: "The Silent Sound of Needles" (Prentice Hall 1968), about a drug rehabilitation center in Harlem, and "A Case for the Balkanization of Practically Everyone" (Wildwood House, London, 1975), about the various nationalist movements of disinherited European peoples, such as the Welsh, Catalans, Lapps, Bretons and others;

he has been the regular jazz and pop music writer for the past three years for the International Herald Tribune. This interview took place in his home, April 1981.

JASON WEISS: How did you start out professionally in music?

MICHAEL ZWERIN: I was in high school with Kenny Drew, in Music and Art School in New York. We sort of learned together, we used to play with Nick Stabulas, the drummer, who was with Lennie Tristano. Nick lived in Queens near me. Marty Flax, a tenor player who later played baritone with Dizzy's big band, a beautiful saxophone player, we were all kind of learning together. Brew Moore, Johnny Andrews, they were a little older than us. A beautiful saxophone player named Stanley Kosow, who died a junky. But all like white Prez's. Those are the people that I started with, my idea was to play trombone like Lester Young, that was what I had in my ear, even after Charlie Parker. I'd still like to do it.

We were playing Saturday night gigs, very small time stuff, and I got a gig in the Catskills for one summer with Kenny Drew, Nick Stabulas and Marty Flax. We were making \$20 a week room and board, in the Jewish Alps. I was so innocent: we showed up there and I

was *amazed*; I mean, Kenny was black. And it had never occurred to me! They were my friends, you know.... It turned out very well, the people were very nice. It took them a day to adjust and everything was fine.

I used to go around to jam sessions in Brooklyn and the Bronx. Manny's Music Store used to have a second floor. They had sessions on union floor days, and I used to stop on the way. I was blowing a lot. Tony Scott, as a matter of fact, used to take me out. He was older than me and I was nervous about it. He took me up to Minton's one night. And I said, "Minton's, man. I can't play Minton's. I mean, you know, those heavy cats are up there." Blakey: it was Abdullah Buhaina. Blakey was in his Mohammedan period and, I mean, he scared me. He played so *good* and you know, here I was, this Jewish boy. But Tony said, "Come on, man. We'll play." So he took me up there and I sat in, and I didn't think I sounded terribly good that night. It was three in the morning and Miles was at the bar, and he asked me to rehearse the next day. I said sure. He was only a year older than me — I was eighteen, he was nineteen — but he had already been with Bird for a year and a half.

I showed up the next day, and there was Gerry Mulligan and all those guys from the

Birth of the Cool, and we did the two weeks at the Royal Roost. Then I asked Miles if he had more, because it was the beginning of September, and if he had a road trip or more gigs, I wouldn't have gone back to school. But he had nothing, and I went back to school, and he got the recording date in about November of that year, 1949. I was in Miami by that time and Kai Winding did the date.

WEISS: The Royal Roost date was never recorded?

ZWERIN: There's a pirate; somebody told me two, I only have one. "The Pre-Birth of the Cool". I found that in Sam Goody's a few years ago back in New York.

WEISS: Had you been familiar with people in the band?

ZWERIN: No, I'd never met anybody. I felt like the bat-boy of the New York Yankees who is suddenly pulled into the line-up.

WEISS: How did you come to work with Claude Thornhill's band?

ZWERIN: Back in New York in the '50s, I was hanging around the union floor, and somebody said, "Hey, do you want to go to Texas for three weeks? Claude Thornhill's looking for a trombone player." So I got the gig.

I was doing a lot of weekend bands then. I played with Urbie Green's band for a weekend, Billy May, Sonny Dunham, who played some officers' clubs in Nova Scotia or something like that. After that I went to Maynard Ferguson. That was one of the better periods of my life. I liked Maynard, I liked working with him. He kept guys on the band who were throwing up and not showing up, because he liked the way they played. He wanted to swing. And he had an integrated band before anybody, really. You got the feeling with Maynard that he didn't have a quota, if the guy played good he could have been green. He hired him. Sometimes there were five black cats, sometimes two, I don't think it went through his head whether there were too many black or white. I'm talking about 1959. It wasn't my kind of music, it was very frenetic and loud and everything, but everybody got a chance to play, it was fun working for Maynard.

Then I quit to go back in my father's business for a second time, in 1960, but still played. That's when I was in a band with Larry Rivers, the painter, we used to work the old Five Spot on 5th Street, every Monday night. The Upper Bohemia Six: Bebop. Larry, a painter named Howard Kanowitz, and we used to do the Allen Eager-Stan Getz routine and get the best rhythm section we could get. We gave Joe Chambers his first job in New York, he had just come into town. Richard Davis was with us. Sometimes we had Dick Katz on piano, mostly it was Freddie Redd. Nobody took us quite seriously. And I was doing record dates for a while, maybe one a month. Jingles. I played with Bill Russo, he had a rehearsal band and we did two records. Other rehearsal bands.

For a time in 1960 I was living in the same building with John Lewis, on 57th Street and 10th Avenue. Miles lived in the same building. John told me one day that he was forming this cooperative third stream orchestra, and asked if I'd be interested in playing. I said sure, but I was in my father's business. So we used to rehearse on Sunday mornings. Sunday mornings at 10:30, it was funny. Eric Dolphy was in the band, Connie Kay, Richard Davis, Bernie Glow, Thad Jones. The studio musicians in New York who were bored to death and

wanted to play good music and Sunday morning was the only time they could do it. Gunther Schuller conducted. And that was Orchestra U.S.A. Everybody got a few shares of stock and we all played. We played a few concerts and made a few records.

I loved this Lotte Lenya record, "The Berlin Theater Songs of Kurt Weill". I had wanted to do it but didn't know how to start. Then one day I heard on the radio a young rock group called The Doors. It was their first record, I think, Jim Morrison sang *Moon Of Alabama*. I said, "Son of a bitch. If a rock musician can do it, I'm going to have to get off of my ass." Because really, that's a good idea.

So I said to John, "If I give it to the Orchestra, we'll call it the Sextet from Orchestra U.S.A. I'll finance the first date. I'll pay everybody. Scale, though." I asked him, "Would you do it for scale? If it works and I sell the tape, then we do the second side. Everybody gets paid anyway, I take the risk. But we do a second side, the record comes out, it's called Sextet of Orchestra U.S.A. and the orchestra gets the royalties." It's a cooperative, I would get my share.... the thing has become a kind of classic. People know me from that. It's one of Eric Dolphy's better records, it's certainly very unique.

It cost me \$700. Of course, I didn't pay myself the arranging and I didn't pay myself playing, or producing or anything. But I paid the studio and I paid everybody else union scale. I did the arrangements: I wasn't sure of a few things so I went to Hall Overton twice and paid him for his usual lesson charge, and checked out a few ideas I had. Because I was going into a studio and I couldn't afford any mistakes. He said that what I wanted to do would work, and made some suggestions. I sent people the parts, for the changes, two weeks before. Then we went into that studio and in three hours we came out with side one, which is three parts: *Moon Of Alabama, As You Make Your Bed, and Jakov Schmidt*. And I mean, it's really good. Eric must have gone over the changes, because he plays the changes inside and outside at the same time, it still astounds me when I hear it. It's very moving. He's not playing *n'importe quoi* ("anything") as they say in French, he's playing the changes but *way* outside. And that was 1964! What an ear, it's just amazing.

Then George Avakian sold it to RCA (Sextet of Orchestra U.S.A. - "Mack The Knife" RCA PL 42413), after which they paid me for my arranging and my playing, and I recovered my costs. Then they paid for the second side, which was a normal record date. It was weird: It was nine months later and by that time Eric had died in Berlin, and the trumpet player, Nick Travis, had died. I was the only one in the front line who was still alive. For some reason or other John couldn't do it so I had no piano on the second side. It was Jimmy Raney on guitar, Thad Jones on trumpet and Jerome Richardson on alto and bass clarinet.

There's another record I'd really like to do, of the tunes that I didn't get on that record. Even re-do some of them that are on it, because it's out of the catalogue in America. The only place that it's in the catalogue, as far as I know, is France... maybe Japan.

WEISS: How did you start writing about jazz?

ZWERIN: I was having this impassioned correspondence with an old friend who had moved to Los Angeles. This must have been about

1962 and we had been talking about "Miles Ahead", which had just come out. He didn't really like it; he stopped with Lester Young and didn't like the Gil Evans thing. We were writing each other three-page letters and I really liked doing it. I remember it was one of those flashes you get, not very often. I was living in the Village and the *Village Voice* had no jazz in it. Once in a while Robert Reiser would write, not very often. And I had that flash that I was going to be the jazz writer. It had no basis in logic, because I'd never been published before. I tried and I didn't get in. I tried again, but I knew nobody. I did a piece on John Coltrane - I'd just discovered Coltrane and was really passionate - and gave it to a friend who gave it to the woman who was the editor then, and two weeks later it was published. The *Voice* was open like that. So I was very pleased, I did another one and that was in. Then I met the people and realized that if I kept writing pieces, they would get in. It was totally instinctive.

But I can't say I really got emotionally, physically involved with writing until Claude Thornhill died. I had worked with Claude a few years before, over a period of maybe a year we had done three or four tours; one for six weeks, one for three weeks, that sort of thing. I had always really admired Claude, those records that came out in 1949 with Lee Konitz, Gerry Mulligan, they're really great stuff, Gil Evans arrangements. But when I was with him he was cut down to two trumpets, one trombone, four saxophones, and we were playing stocks like the *Walter Winchell Rhumba*. There were good people in the band: Don Ellis, Don Lanphere....

So when Claude died, I wanted to write my obituary or memoir of Claude. When I got into that, that's the first time I realized that I started to "blow" with words, where it was really important to me. That's when I got hooked. That's when I knew that (a) I wanted to write and (b) that I could do it. Even though I'd never studied journalism and had no experience other than those few months that I had been into the *Voice* already. It became something with which I thought, plus playing, I could make a living. So I quit my father's business, because by then I was trying to play, trying to write and going to work every morning, and I was going absolutely out of my mind. I was working full time in the business, but I'd say "I have a business lunch", and go off and do a record date. Of course, what it amounted to is I wasn't doing any of it well, in addition to which I was about ready to have a heart attack. It was funny though. I was paying alimony and child support to my first wife, so there was no way I could quit the business, I was making a lot of money. But I finally said, "I can't do it anymore." I went in one day, again without really planning or thinking about it, and we were having a meeting with the two other guys that were running the company, and I heard the words come out of my mouth: "I'm leaving." Once they came out, I was so overjoyed!

It was easy - it's very funny. I had an expensive apartment and there was an ad in the *Voice*: "Hollywood director coming to New York to make a movie, looking for apartment", so I answered that and it turned out to be Francis Coppola, who was coming to New York to make "You're A Big Boy Now", which I think was his first film. His mother came to look at the apartment and took it. In the meantime, Paul Bley called me and he was

going to Europe and did anybody want to sublet his loft. So I sublet Paul Bley's loft, sublet my place to Francis Coppola, and after the smoke cleared a month later, I realized that I had everything I had before. There was only one difference: I didn't have to go to work every morning. This was about '65.

Then I read that Earl Hines was going to Russia. So I called Stanley Dance, who was kind of the unofficial manager, and said that what I'd like to do, if it was possible, was to go to Russia with Earl and report, just go as a journalist. He got excited, he said, yes it's possible, we have to check with the State Department, because it was a State Department tour.

We were talking, and I said, "By the way, who's playing?" He told me, and said, "...and we don't have a trombone player."

I said, "Well". I explained my Kurt Weill record had just come out, and he told me to call Budd Johnson, who was the musical director. I talked to Budd, he said, "Send me the record," and I got the gig. So three months after I'd left Capital Steel, my father's business, I was in Russia, making \$300 a week, which was a lot in those days, besides being tax-free and all in the band, because it was all-expenses-paid. On top of that, we were in the Caucasus some place, and I got a letter through the Embassy courier who arrived with our mail from Moscow. It was a letter from my first wife, saying she got married again. Which meant that alimony and child support were cut to practically nothing. I was so happy, I bought about eight bottles of vodka, and we took it to the gig and I said, "We're celebrating a wedding!" Nobody asked me who got married, nobody! They said, "Here's to the bride!" So then I was free, I could do it.

I wrote for the *Village Voice* on jazz, until 1968, and little by little started writing about other subjects too. I had a column, so I could write about anything I wanted, and sometimes my jazz column was about rock or almost anything. People used to put me down for writing about Jimi Hendrix, for example, when I said he was a jazz musician, which I'm very

proud of saying, I think before anybody.

I had always liked Europe, from the first time I came here I wanted to live here. So they sent me to Europe, I was a European editor, that's how I came here. I left on Nixon's inauguration day: January 20, 1969. It was the day to leave, I figure. I wrote for them for three years, and then we decided to part company.

WEISS: Have you explored other areas of writing much?

ZWERIN: Well, I would rather make a record than write a book, talking about big projects. But I would rather write an article than play a gig. My problem has always been that I'm interested in a lot of things, and to be a really good musician, you have to do *that*. I've never done that practicing for two or three hours a day and then gone out and blow at night. Instead of blowing at night, I've gone to a play or hung out with a writer. Journalism is perfect for me, because I know a little bit about a lot of things — I know a lot about some things, like music — and I'm interested in a lot of things. And that's not perfect for being a musician. In my music I'm going on my raw talent, which I have never developed to its potential, but which is enough to get me by.

Music is my jogging, playing the trombone is my exercise, it cleans my system, I sweat. I really feel I need it physically. I've been a musician since I was five. I played the trombone at five, the piano at eight, the accordion at ten, the trombone at twelve, that sort of thing. My image of myself as a musician is very important to me. If somebody asks me "What are you?" I say musician, I don't say journalist. On the other hand, I do make most of my living writing and I think I am more suited for it.

WEISS: As a writer, do you feel some kind of duty towards the history of the music and the musicians?

ZWERIN: No, not as far as past history is concerned. Dates, or when did Jelly Roll Morton do this... that doesn't really interest me. The idea of what makes people play jazz, and what kind of people do play jazz, and how they feel about playing jazz, that's very important to me and I like to do that. I don't like to

consider myself a critic. If I do something about Eddie "Cleanhead" Vinson, whether he plays "old-fashioned" is unimportant to me. It's what kind of person he is, how did he start, *his* history. Mostly I don't write for jazz magazines. I write for a general audience, for the *International Herald Tribune*. So my idea is to write for people who aren't jazz fans. Not to preach to the converted, but to get somebody pulled in who will say, "Hey, this guy sounds interesting, I'll go down and hear him." To reveal something. And that I do feel is a useful function.

WEISS: In Europe, how long was your group Not Much Noise together?

ZWERIN: On and off for two years. The problem with that was that it was very delicate. It was sort of Modern Jazz Quartet-y. That relies on playing a lot, to get that interaction in music. I could never get enough gigs, we only worked once a month. Also, although I really think Christian Escoude is a very strong guitar player, he doesn't like to play free a lot and I do. What I mean by "free" is finding new structures for things: not dropping all structures, but finding new structures. I could only get a maximum of one gig a month, and each time we did it, it was like starting all over again. Because of the fact that there was no drummer, that interaction, it was like a 3-part fugue. It depends very much on being close with each other, and through nobody's fault we weren't close, because we wouldn't have played for six weeks. So I was always uncomfortable, I was always worried and nervous, I was never really relaxed. There were a couple of gigs we did, such as the festival in Warsaw, where we played very well. There's a record of that, on the Polish Jazz Society label. That was at our best.

WEISS: Besides that group's other record, on Spotlite, did you have any other record projects with them?

ZWERIN: My next idea for a record with that band, and I would still like to do it with another band, is "Suite For Ben", which would be the various aspects of my son's life. Which are Bobo, which in French means a hurt. Dodo, which is sleep, Caca, Papa, Mama, Bonbon. There is a Nono, that I play with Jean Cohen. The structure is free, the structure is an idea. The idea is saying no to a kid you love. That when you play, you think of that. It's such a drag having to say no to someone you love, and you have to say no all the time to kids. So it's an emotion, rather than an objective structure. Papa is going to be a bebop tune. I played Papa too, with Glenn Ferris, but I've never put the whole thing together, I haven't finished writing the whole thing. But I've been writing pieces, I've got a draft for a ballad for Mama, and if anybody asked me to do one, that would be my next record.

Now I like playing with this quartet I've been working with, with Jean Cohen on tenor and soprano saxophones, Merzac Moutana on drums, and Francois Mechali on bass. Because we play the blues, we play ballads, we play free, and that encompasses my life. I grew up with swing, then graduated to bebop, and then free jazz came. That's my life span, and there are parts that appeal to me in all that. With these guys, I can do that. I don't like playing bebop all night, for example, I really don't. I get so bored with Fmin7, Bflat7... on the other hand, I really like to do that once a night, get into a good swinging blues. Everybody's cut up into little slices, it's funny.

MICHAEL ZWERIN (photograph by Christian Ross)



A Bobby Naughton Discography

An asterisk * designates original compositions by Bobby Naughton.

MYLES CONNORS AND THE WILD ONES
Myles Connors (voc., g), Bobby Naughton (p), Hank Nally (g), Dickie Nolan (d). Wakefield, Mass., 1956. Unissued acetate audiodisc.
Oh, Virginia —
Throw Your Books Away —

MYLES CONNORS AND THE WILD ONES
Myles Connors (voc., g.), Bobby Naughton (p), Johnny Eagan (g), unknown b & d.
Boston, Sept. 1958 Wink Records Wink 1007
I Don't Need You Anymore —
A Lover's Prayer —

NATURE'S CONSORT
James Dubois (tp), Mark Whitecage (reeds), Bobby Naughton (p), Mario Pavone (b), Laurence Cook (d). Silvermine College of Art, New Canaan, Ct. Oct. 12/69. OTIC 1001
Around Again —
*Nital Rock** —
*Taking Steps** —
*Snow** —
*From The Center** —

BOBBY NAUGHTON UNIT
Perry Robinson (cl), Mark Whitecage (fl, bassett-hrn), Bobby Naughton (p, vibes, clarinet), Richard Youngstein (b), Randy Kaye (d). Yale U., New Haven, Ct. September 31/70.
OTIC 1003, JAPO 60006

*Snow** —
Same personnel except Mario Pavone (b) replaces Youngstein; Laurence Cook (d) replaces Kaye. Blue Rock Studio, NYC. Feb. 11/71.
Ictus —
*V.A.** —
*Nital Rock** —
Naughton (vibes), Richard Youngstein (b), Randy Kaye (d). Southbury, Ct., September 5/71
*Trinkets** —
(NOTE: *Trinkets* is listed as *Austin Who* in the liner notes to both Otic 1003 and Japo 60006).
Naughton (p, vibes, clarinet), Youngstein (b), Kaye (d). Blue Rock Studio, NYC, Oct. 30/71
Understanding —
Generous 1 —
Gloria —

BOBBY NAUGHTON UNIT
Bobby Naughton (vibes, piano), Richard Youngstein (b), Randy Kaye (d).
Blue Rock Studio, NYC, 11/4/73

Ties Unissued
*Gone** —
*Daybreak** —
*Fancy Free** —
Beginning And Ending —
*Wave** —
*Breakfast** —
*Postlude Three** —
(NOTE: More than one take was made of many of these tunes).

NOAH YOUNG GROUP
Bobby Naughton (vibes), Noah Young (b), Cleve Pozar (d). 1974. Laughing Angel 33
*Breakfast** —
*Fancy Free** —
Add Mark Whitecage (reeds)
Blue Whiskers —
Naughton does not play on the remaining tracks of the record, which include Andy LaVerne (p),

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Peter Loeb (ts) and Perry Robinson (cl).

NAUGHTON/DICK/PAVONE/COOK
Robert Dick (fl), Bobby Naughton (vibes, p), Mario Pavone (b), Laurence Cook (d). Yale Electronic Music Studio, February 26, 1974.

*Fable** Unissued
*Fancy Free** —
Donkey —
Ties —
Blurred Note: to Charles Lloyd —
Fancy Free take two* —
Start —
Same personnel & studio, March 19, 1974.
*Harminkles To Carbunkles** Unissued
Blues Riff —
Ties —

BOBBY NAUGHTON UNIT
Naughton (vibes), Leo Smith (tp), Perry Robinson (cl). Blue Rock Studio, NYC, April 21/76

*The Haunt** OTIC 1005
*Slant** —
*Places** —
*Rose Island** —
*Ordette** —
The Haunt (Take two) Unissued
Slant (take two) —
Places (take two) —
Rose Island (take two) —
(NOTE: Recording date is listed as June 25/76 on the record jacket of OTIC 1005).

LEO SMITH AND NEW DALTA AHKRI
Leo Smith (tp, flghrn, fl, bells, rattles), Dwight Andrews (ts, as, bcl, afl, pic, gongs), Bobby Naughton (vibes, bells).
Moers Festival, West Germany, May 15, 1978

The Mass On The World Moers Music 01060
a. The Offering —
b. Fire Over The Earth —
c. Fire In The Earth —
d. Communion —
e. Prayer —
Kwell (Truth) —

LEO SMITH
Leo Smith (tp, flghrn, steel-o-phone, gongs, perc.), Dwight Andrews (afl, bcl, ts, triangles, mbira), Bobby Naughton (vibes, marimba, bells)
Tonstudio Bauer, Ludwigsburg, WG, 9/78
Divine Love ECM-1-1143

Add Charlie Haden (bass).
Spirituals: The Language Of Love —
Naughton does not play on the remaining track, *Tastalun*, which is a trumpet trio of Smith, Kenny Wheeler and Lester Bowie.

BOBBY NAUGHTON UNIT
Bobby Naughton (vibes), James Emery (g), Wes Brown (b), Cleve Pozar (perc, marimba). RBY Studio, Southbury, Ct. March 17/79.
*Bounce** OTIC 1009
*Duality** —
*Nauxtagram** —
*Laccaroe Feakle** —
*F3** —
(NOTE: Alternate takes of *Bounce*, *Nauxtagram* and *F3* are not issued).

MARIO PAVONE
Mark Whitecage (as, ss, fl), Bobby Naughton (vibes), Mario Pavone (b), Pheeroan Ak Laff (d). RBY Studio, Southbury, Ct. April 11, 1979.

Digit ALACRA 1002
Nine Note —
Wood —
A-B —
The Dom —
Toledo —
Bones —
As Is —

LEO SMITH
Leo Smith (tp, flghrn), Dwight Andrews (cl, ts, wooden fl), Wes Brown (b, wooden fl), Bobby Naughton (vibes), Pheeroan Ak Laff (d). Englewood Cliffs, N.J., May 21, 1979.
Images NESSA 19
Spirit Catcher —
Naughton does not play on the remaining track, *The Burning Of Stones*, which is a quartet of Smith (tp) and Carol, Irene and Ruth Emanuel (harps).

BOBBY NAUGHTON
Bobby Naughton (vibes). Firenze, Italy, 7/3/79
*Biotic** OTIC 1011
*L Street** —
Changes —
*Brr** —
*Bounce** —
*La Forza Del Destino** —
Start —
But Beautiful —

MARIO PAVONE
Mario Pavone (b), Bobby Naughton (vibes), Pheeroan Ak Laff (d), Peter McEachern (tb), George Alford (tp, flghrn), Nick Makros (ts, fl), Phil Buettner (cl, bcl, ss, fl), Emmett Spenser (d). RBY Studio, Southbury, Ct., Feb. 6, 1981
Shodo ALACRA 1004
Favors —
1638 —
Heads First —
Passage —
Double —
Mops —

Compiled by Ed Hazell with generous assistance from Bobby Naughton and Robert Iannapollo.



TERRY CLARKE

TED O'REILLY: *You've been associated with bassist Don Thompson for a long time, haven't you? Almost since you started playing drums.*

TERRY CLARKE: That's right. Don was one of the downtown Vancouver musicians. This would be about 1960, '61. I was in grade ten in high school, and I think he came down from Powell River around '59 or '60. My first

association with him came through my drum teacher, Jim Blackley. He told me about an opening at a club in Paris, France that Kenny Clarke was playing at — I think it was the Blue Note — and he had somehow found out through the grapevine that there was an opening there for a summer job for a trio. I don't know what his connection was but, anyway,

he suggested that I get hold of Don and send over a demo tape.

So I called Don up out of the blue. I didn't know him. I was really afraid of just talking to him, because he was one of the big-time guys downtown. But I called him up, I booked a studio, I booked a bass player and we went in and played. He played piano, and I asked him

to play vibes as well — so that we could give them a cross-section of the band. It was one of those situations where as soon as we started playing it was very relaxed, very comfortable. But I didn't play with him for quite a while after that. We had our local neighbourhood jazz club where we used to play and we didn't really fraternize that much until a couple of years later.

Actually, I grew up playing the usual rock and roll gigs in high school, and I joined the dance band. But once I got with Jim Blackley, he introduced me to jazz. He was the first person to play Elvin Jones for me. "Sonny Rollins and Elvin Jones at the Village Vanguard" — which I thought sounded terrible because I had been used to listening to "Shelly Manne and Andre Previn Play My Fair Lady", which was my first jazz record I think. Then I started listening to Dave Brubeck with Joe Morello... and all of a sudden to be introduced to Elvin Jones, who Jim predicted would be the next major force on the drums. Elvin hadn't joined John Coltrane at that time, but Jim was predicting that Elvin was going to be the next voice on the drums. Sure enough it proved to be true.

I was still really young then and my mother used to come and grab me by the ears and take me home. Once I got out of high school I joined the union and then I started working at clubs like The Cellar with Don and P.J. Perry and Dale Hillary, a lot of the Vancouver musicians. Don and I started playing as a trio with a fantastic piano player named Chris Gage. But he died, right after we started playing as a trio, at Christmas time. It was a very shattering thing for me. Musically everything sort of came to a halt for a while, and Don started playing a lot more piano after that.

So we ended up in a lot of different situations. We had a half-hour weekly television show where Don would play piano or vibes and we'd have an invited guest and a singer, it was very nice. There was just a lot of jazz going on in Vancouver at the time; so much playing to be done that I hardly had time for my schoolwork.

It was a good time then, because a lot of visiting musicians came through and I grew up listening to people like Barney Kessel and Wes Montgomery and Charles Mingus and Dannie Richmond. In fact, Mingus' quartet was one of the first real jazz bands I heard. I just remember going down that night and being absolutely flattened, because when Mingus and Dannie Richmond started playing it was something that I instinctively understood and I didn't know why. It was also the sort of music that Jim Blackley had been getting me involved in.

And I heard a lot of Wes Montgomery — he came up with his brothers, Monk on bass and Buddy playing piano and vibes. Different drummers — Jimmy Lovelace, an excellent drummer. Cannonball Adderley came through, and Dizzy Gillespie, it was a very fruitful period.

I'll never forget, one night Dizzy's band and Wes Montgomery's band and George Shearing's band were all in town, and they all ended up at The Cellar until about 7 in the morning. There was a jam session with Chris White, Rudy Collins, Leo Wright, Buddy Montgomery, Wes Montgomery and P.J. Perry. Nights like that would happen all the time. That was the kind of thing that we as young jazz players used to hear, and as soon as we heard it we'd run into our local club — which was called The Black Spot, it was a co-op jazz club — and try to emulate what we had heard. Hearing and

practising, and studying with Jim, were one thing, but to be able to go out and play it any time I wanted was the benefit of growing up in that era of music, in that city at that time.

I had known of John Handy through the "Mingus at Monterey" album, where the Mingus band had really exploded at the '64 Monterey Festival. Later that year John Handy came up to Vancouver and somehow or other we got hired: Bob Witmer on bass (he teaches up at York University), Don on piano and myself. I had never played with somebody that strong before, and suddenly I realized how much it took to play jazz seven nights a week. I figured well, I'll never be a jazz player because I don't have the stamina. I was totally exhausted — then about a year and a half later he came up again. This time he brought up Mike White on violin and Freddie Redd on piano, Don switched to bass and it was that quintet that came together at a club in Vancouver called the Flat Five. After that he invited Don and I to move to San Francisco to play at The Both And club, which ended up being our home base for about two years. It had no liquor license so I could work there, at the time I was only 19. We had Jerry Hahn come in on guitar to replace Freddie Redd. That band had people who were so excited about it — young and old, because this club would allow kids in, so we had college professors right down to little kids, whole families would come in, it was a nice warm time. It was also the beginning of Haight Ashbury and Flower Power and for instance, we would be playing at the Fillmore, on the same bill as the Jefferson Airplane.

At the time Ralph Gleason was the critic for the San Francisco Chronicle. People thought he was betraying the jazz scene by going out and reviewing the Jefferson Airplane and the Grateful Dead. He was the first critic to start seriously investigating all the rock and roll bands in the area, and he started to predict that this was the next new wave in music. We couldn't understand it, but at the same time he was reviewing jazz, and at the time he was single-handedly responsible for getting the Bay Area interested in our band. He came down to hear us and wrote a couple of rave reviews. As a result, people got very excited about the band. The club was packed every night. I think I was making about a hundred bucks a week, tops, but it was fun.

However, the 1965 Monterey lineup did not include the John Handy Quintet. But all these followers of the band sent a petition to Jimmy Lyons at the Monterey Festival and asked him to include the band, because they said what would the Monterey Festival be without this band.

So at the last minute we were put on the bill. Ironically, it was to precede Charles Mingus who the year before had been the star of the festival, with John Handy.

So we went out, and I was scared to death. It was the first time I had ever appeared at such a big festival. And they also had Wally Heider come up from Los Angeles to record everything. I was so terrified of the whole situation — just went out and played for my life.

We played solidly for about an hour. On the record, *Spanish Lady* runs nineteen and a half minutes and *If Only We Knew* runs twenty-six and a half. When the record came out, it was the first time Columbia had ever put out a record with just two tunes on it, one on each side. We finished playing and there was a standing ovation, I looked over and Dizzy Gil-

lespie came running out from backstage and threw his arms around John, it was an exhilarating experience. I just sort of disappeared after that; I think I collapsed.

Somehow the tape of that concert found its way to the desk of John Hammond at Columbia, and he flew out to hear us about six months later. But there was a noise in the tape that made it unusable, until they stretched it or something and this noise was eliminated. All of a sudden this tape became playable and listenable and they put it out. "The John Handy Quintet Live at the Monterey Jazz Festival, September 18, 1965" [Columbia CS 9262 - CL 2462]. That year it was almost voted album of the year — it came behind Ornette Coleman's "Live at the Golden Circle". As a result we all got our names on the polls and the band just took off.

We played together for about two and a half years, as long as our work permits were in effect. It was an immigration problem that forced us to leave. We would still be there now if we had gotten the appropriate green card or whatever. It was a very involved process to get it even though it was a lot easier then than it is now. As it was, Don and I had temporary work permits that we just kept getting extensions on. Near the end, Jerry Hahn left and we got Sonny Greenwich down on the same kind of permit. But they all ran out and they asked Don and I to register for the draft, so we could get another extension. But they assured us if we left the country after that extension, we wouldn't be liable for the military!

Just near the end we finally got to New York and played Carnegie Hall. Billy Taylor had a jazz show on a New York radio station, and he used to play this album *every* night as his sign-off. So when we got to New York there were a lot of people who really wanted to hear the band. We finally got to Carnegie Hall for a "Spirituals To Swing" concert that John Hammond put on, with Count Basie, Big Mama Thornton, Joe Turner. It was really a John Hammond Productions event because at the end he introduced his latest "discoveries", the George Benson quartet and John Handy. It was a different band which was too bad; we had several personnel changes. Sonny was on that, and a cello player and a violin player from New York. There were so many bands that night we were just on and off, I think we played for about half an hour. ["John Hammond's Spirituals To Swing 30th Anniversary Carnegie Hall Concert", Columbia G 30776, 1967].

We followed this with an engagement at the Half Note for two or three weeks, then we went up to Boston and played at the Jazz Workshop. That was January and February 1967, and shortly after that my permit ran out, so I was back in Vancouver by April of that year.

Then The Fifth Dimension came to Vancouver. Between the time of the booking and the actual job, *Up Up And Away* had doubled their salary and they were very very hot, but they played this club in Vancouver for the original price. I was down every night; they had a real magic onstage. It was a kind of music that at the time I hadn't really investigated that much and I wanted to include it as a part of my music. It fascinated me and I wanted to know why it worked, and how it worked, and what the role of the drums should be in that music. But I didn't know that they were looking for a drummer. Jim Blackley was the leader

of the band at the club where they were working, and they asked him to go out with them; he said that I was in town. It was something that I hadn't done before, and a lot of people were surprised that I did it, because it was a pop group. Although musically it was good; they were pretty innovative at the time because they were beginning to use a five-part harmony a la The Four Freshmen in another context. Although for me it was more a human than a musical experience because of all the different situations we got into.

There was a guitar player named Rudy Stevenson in the group who was an excellent jazz player, as well as playing great saxophone and being a really good writer. So there was an element of jazz running through it; as a matter of fact when we played in New York Herbie Hancock came down a couple of times with some tunes that he wanted The Fifth Dimension to do, and I think Miles Davis came in one night to hear the group. They appealed in a lot of different areas; and they were very popular in colleges, so it was really an experience I needed to broaden my scope, musically and in every other way: really being on the road. Politically they became involved with Hubert Humphrey and we were thrown into the 1968 Democratic National Convention with all the Yippies and the bombings; a really turbulent time, and we were right in the middle of it. It made me politically aware, where I wasn't before, of American politics and what was going on, because I could see all these things first hand.

Again, I was with them for about two and a half years; and again, my work permit ran out and the government wanted me to register for the draft! I was too old by then, but they said obviously you want to be down here permanently, so you'll have to go back to Canada and apply for a green card — which is a pretty difficult document to get a hold of. You had to be an "artist of outstanding merit and ability" — at least at that time. That classification has now been wiped out, so that even Rudolph Nureyev would have difficulty getting into the U.S. now.

So I came here to Toronto in 1970, applied for a green card, and started working. There was an awful lot of work available, combining all the areas of music that I had been involved in. Don Thompson was here, and he had been writing me letters out on the road, saying you should come to Toronto — because there was just so much music. By that time all that experience had come together and I was able to do a lot of different kinds of work. In fact the first day I arrived I had a job: New Year's Eve 1969 at Winston's Restaurant, with [trumpeter] Guido Basso, Lenny Breau on bass, and Bernie Senensky on piano.

Once I got to Toronto, I also resumed my jazz playing, after not really doing it for all that time.

O'Reilly: *You seem to feel very comfortable playing Latin rhythms; you have a distinctive way of playing them, too.*

Clarke: I think there are a couple of reasons for that; the first one being that my parents used to listen to that music a lot because they took dance lessons: they were Arthur Murray pupils and they loved dancing to it. They used to bring home records of sambas, rhumbas, cha chas, so I never thought anything of it.

Then when I was with John Handy we went on a Monterey Festival tour, which included a Brazilian guitar player named Bola Sete, with a

trio. So we were living together for two or three months on the road and we became very close. So I got to hear this music every night and the drummer with Bola was Paulinho Magalez, who was Brazil's top drummer. This was in 1966. Paulinho started showing me the rhythms of these Brazilian things, and I was showing him jazz drums, and Don was showing the bass player jazz bass, so we all influenced each other. I really credit Paulinho with piquing my curiosity, because he showed me how all the elements of Brazilian music — which is basically percussion ensemble music — can be applied to the drum set. What he was doing on the drum set was combining all the different parts that six or seven percussionists would be doing, say in the streets of Rio at carnival time. All three musicians in that group were able to play percussion instruments, because in that part of the world everyone grows up with those rhythms; it's all rhythmically-oriented music, basically in 2/4. It was easier for me to pick up those rhythms than it was for Paulinho to pick up jazz, basically because jazz is in 4/4, four equal quarter notes, whereas in 2/4 the stress is on the second beat. He eventually ended up playing with Jose Feliciano.

These are all experiences that shouldn't be denied, because they broaden your vocabulary. Anybody who thinks they should just play jazz and nothing else and expect to be a total jazz player is mistaken.

I'm gradually doing less studio work. When I arrived in Toronto, my experience with The Fifth Dimension indicated that I was basically a pop drummer, but all my growing up and my basic roots are in jazz. I took a little detour there but I never lost that feeling. I'm always doing research into different areas of rhythm and drums. If it's played well and sounds good, it's always a rewarding experience. I could never handle multiple-drum setups though; I'm still discovering all the sounds there are in four drums.

The Ed Bickert Trio with Ed, Don Thompson and myself started in 1974 as another Toronto pickup rhythm section. Actually, it started before then because the first time Jim Hall came up it was with Jay Leonhart, the bass player. We got together for one Sunday dinner over at Ed Bickert's house — it was sort of a dinner/jam session — and we ended up playing together. It was the first time that Jim and Don and I had played together; with Ed as well, which is a wonderful quartet, it would make a great record. I didn't realize how different Ed and Jim actually sounded until they played together.

Out of that dinner we became a trio the next time Jim came up. So now it's a "working" band, as much as you work a couple of times a year. Jim doesn't like to leave New York that often, but we just pick and choose the places we want to go. We've been to Japan twice, and Europe once; we were in Italy last year.

So in the same sense of being a "regular" member of a band, I'm a regular member of The Boss Brass, which only works maybe once a year in a club and possibly a couple of concerts, and a record, and that's the extent of our regularity with it. And I work with Ted Moses' Big Band. I'm free-lancing basically, but I do know quite a few different books, so that I can walk in and without reading the music, know a lot of the tunes.

And of course, the Ed Bickert Trio can just sit down and begin playing anytime, anywhere, and it sounds like we've been playing all along.

The same thing happened with both Ed Bickert and Jim Hall, in that the first time we ever played together, it worked, and I knew within the first four bars that this was where I should be. The band with Frank Rosolino and Ed and Don and I was the very same thing — I'll always remember that first night, the very first tune because it was an instant band. It was like we had all arrived at that point for a purpose, and it was fantastic.

O'Reilly: *How can you be funny playing drums? Sometimes I detect a very definite wit in your playing.*

Clarke: Maybe it's in the timing. You know there's often music in the background of a lot of comedians: Marty Feldman is an ex-jazz drummer, Woody Allen — whether they're drummers or not. Charlie Callas was playing in bands in the Catskills and he was funnier than the comedians he was backing up, so he eventually ended up in front. But he still plays drums.

Sometimes bands get so serious it gets to me and I figure, now's the time to break the tension. And sometimes when I do that, everybody feels a little looser, and out of that looseness might come some incredible music. Once I was playing an incredibly fast samba with Don Menza. Bernie Senensky brought down a little windup mechanical bird and in the middle of my drum solo I wound it up and put it on my tomtom and picked up a little plastic pop gun and shot a pingpong ball at it. Michel Donato fell on the floor laughing — but nobody in the audience even noticed!

TERRY CLARKE — A selected discography of currently available recordings

JIM HALL

"Live!" A&M Horizon SP-705
 "Commitment" " " " 715
 "Circles" Concord CJ-161

ED BICKERT

"Ed Bickert" PM Records 010

FRANK ROSOLINO

"Thinking About You" Sackville 2014

RUBY BRAFF

"With the Ed Bickert Trio" Sackville 3022

ROB MCCONNELL & THE BOSS BRASS

"The Jazz Album" Attic/Pausa
 "Big Band Jazz" Umbrella UMB-DD4
 "The Singers Unlimited" MPS 0068.238
 "The Hi-Los Back Again" " 0068.217
 "Present Perfect" " 0068.249
 "Live at the ElMo" Dark Orchid 602-12018
 "Tribute" Pausa 7106

THE SACKVILLE ALL STARS

"Saturday Night Function" Sackville 3028

KATHRYN MOSES

"Music in my Heart" PM Records 010

BERNIE SENENSKY

"Free Spirit" " " 021 F

TED MOSES QUINTET

"The Farther You Go..." MNM-1

PETER LEITCH

"Jump Street" Jazz House 7001

OSCAR PETERSON

"Royal Wedding Suite" Pablo 2312 129
 "Nigerian Marketplace" " D2308 231

THE BRASS CONNECTION

"The Brass Connection" Innovation JC-0036

For performances, recordings and workshops Terry Clarke can be contacted at P.O. Box 1167, Station Q, Toronto, Ontario M4E 2X6; telephone (416) 698-0966.

JAZZ LITERATURE

DISCOGRAPHIES

BOY FROM NEW ORLEANS:

Louis "Satchmo" Armstrong,
by Hans Westerberg. Published by Jazzmedia

EARL HINES DISCOGRAPHY

1923-1977
compiled by Lionel Moxhet

CHARLES MINGUS DISCOGRAPHY

by Michel Ruppli
Published by Norbert Ruecker, PO Box 4106,
D-6000 Frankfurt 1, West Germany

THE DUTCH JAZZ & BLUES DISCOGRAPHY

1916-1980, edited by Wim van Eyle
Published by Spectrum Publishers, PO Box
2073, 3500GB Utrecht, Holland
Price: H Fl. 95.—

Hans Westerberg's Louis Armstrong goes far beyond the information previously available. It is an astonishingly detailed documentation of the trumpeter's recorded career and includes the many "live" sessions which have been released in the decade since Armstrong's death. The transcription sources of many of the 1940s broadcasts are published for the first time and the multiple release numbers of so many of these performances is given. The same is true of the studio recordings and anyone remotely interested in Armstrong's music will have to obtain a copy of this book. There are 220 pages of well-researched information as well as a separately printed index of titles and artists. Typesetting and printing is clear and well laid out.

The Hines discography, however, is far from complete. It contains 70 large format duplicated pages of information from Hines' first session in 1923 up to recordings made in 1979. Personnels are given but release numbers of the records are arbitrary and incomplete. The original 78 numbers are not shown and many of the currently available reissues are omitted. There is a mass of information detailing taped concerts and broadcasts of the past decade — but most of these exist, probably, in cassette form. This book is a useful reference work for anyone aspiring to compile a Hines discography of the stature of the aforementioned Armstrong work. It is available from the author: Mr. Lionel Moxhet, 8 rue des Bergamottes, Sannois 95110, France.

Michel Ruppli's Mingus discography is a straightforward listing of the bassist's issued recordings — including broadcast and concert material which has appeared on

disc. A detailed bio-discography of Mingus will eventually become a reality but until then Ruppli's listing is an invaluable guide to Mingus' music. No attempt is made, for instance, to indicate the differences between the original Columbia LPs ("Mingus Ah Um," "Mingus Dynasty") and the "Nostalgia in Times Square" repackaging. The multiplicity of international releases is well documented and the only omission I noted was Ivie Anderson's *I Got It Bad/Sunny Side of the Street* which has also been reissued on Storyville 8004. The typeface and layout is attractive and very readable.

"The Dutch Jazz and Blues Discography" is a handsomely produced and printed 248 page hard cover book listing all sessions involving Dutch musicians recorded anywhere in the world. Additionally, there are listings for foreign musicians who recorded in Holland — both with and without the presence of Dutch musicians. Like earlier publications devoted to recordings from Belgium and Finland this is an astonishingly detailed and carefully prepared reference work whose focused viewpoint augments the kind of overview provided by Rust and Jepsen. The book also contains many pages of photographs of musicians who partici-

ated in recording sessions in Holland.

Admirers of Dutch musicians and serious researchers of the music will benefit most from the efforts of Wim van Eyle and his team of discographers.
— John Norris

THE WORLD OF COUNT BASIE

by Stanley Dance

Charles Scribner's Sons, New York \$16.95

Like Duke Ellington, Louis Armstrong, Earl Hines and a few others, Count Basie is one of the great catalysts of jazz. But unlike those other explosive — and often voluble — forces, the Count is a "man of few words". So writing a book about Basie is tantamount to writing a narrative drama about the Sphinx.

Stanley Dance, the Boswell (James not Connie) of jazz, solves this problem to some extent by using a formula he has used so successfully in his definitive studies on Ellington and Hines ("The World Of Duke Ellington"; "The World Of Earl Hines"): using interviews with colleagues and acquaintances to support (or contradict) the subject's views, for a more

balanced portrait. But Basie being how he is, virtually tightlipped, Dance relies almost entirely on interviews with current or former members of Basie's band to bring to vivid life the world of Count Basie.

While Basie continues to remain a mostly enigmatic figure, we do catch glimpses of his taciturnity and wry humour in observations Dance makes at various Basie gigs and public appearances. At a 1968 Duke Ellington Society meeting in New York, for instance, Basie gallantly answered a few vital questions for critics:

"Was Charlie Christian known as a comer in those days? Most of us hadn't heard of him until he got to New York."

"Don't say 'most of us'. Say 'most of you'."

"Will you tell us a little about your childhood?"

"No, I will not."

"How did you get your nickname?"
"Which you mean? Count or Bill?"

But behind Basie's modest, almost shy manner and relaxed, humorous twists of speech, Dance observes, there is a serious sensitive person. No one could have said more fitting words at Art Tatum's passing than Basie: "It's bad enough when a man and a friend dies. When a man dies with all that talent, it's a disgrace."

Although born in Red Bank, New Jersey, Kansas City exerted the most influence on Bill Basie from 1927 to 1936, particularly the years with Walter Page's Blue Devils and Bennie Moten. After emerging as leader of his own band



(remnants of Moten's) shortly after, Basie increasingly developed the personal sparse style by which he is identified today (the style originated when Basie contributed isolated notes and chords, or short phrases, during choruses devoted to the band's rhythm section). Its apparent simplicity and ironic quality of understatement was ideally suited to the blues — Basie's forte.

John Hammond, Willard Alexander and Fletcher Henderson helped the Basie band in its early difficult days, and when men like Bennie Morton, Dicky Wells, Harry Edison, Earl Warren, Jo Jones and Freddie Green came in, the band really took off, surviving (along with Ellington) the postwar demise of big bands, the death stings of pop-rock, and the reign of schlock — without compromise.

The World of Count Basie is described by many of the men (and women) who peopled it and contributed much to the band's unique character and peerless content. While these interviews (done by Dance over a period of years and for various publications) do not all focus on Basie (there are interviews too of Jay McShann and his group), they provide engrossing views of the Count and his colleagues and the domain in which they so gracefully function — on the road, in clubs, on the bandstand, in private... for example:

Jimmy Rushing (in 1963): "When it came to parties, we used to be like one big family. If one couldn't go, none of us would!... but later what with being around New York, mixing with other musicians, and with the guys who were taking the solos feeling they ought to have more money — well, it wasn't the kind of band I had originally come out of...."

Buck Clayton (in 1962): "(Basie) was a leader all right, but not a harsh one. When someone got too unruly, he would eventually get stirred up and let him know he was the boss. He was very nice to work for but he always knew what he wanted from the band and the arrangers."

Dicky Wells (in 1970): "He was the first leader I ran into who used jokes as hints, along with nicety, to whip you back into line — maybe damned near too late! I found out afterward that his motto was: I'm not going to fire you — you're going to fire yourself!"

Jo Jones (in 1971): "When it comes to musical wealth, I'm the richest drummer that's lived in fifty years, because nobody ever had what I have. Nobody ever had the pleasure of sitting up with a band night after night that had a Herschel Evans, a Lester Young, a Harry Edison, a Buck Clayton, a Dicky Wells, a Benny Morton, a Freddie Green, and a Walter Page. No band ever had that. Well there was one, but Mr. Ellington was always for presentation. I'm speaking in the purest sense of jazz — they never had all that ability."

Harry (Sweets) Edison (in 1979): "He (Basie) noodles around on the piano until he gets it just right. Just like you were mixing mash and yeast to make whiskey, and you were tasting it and tasting it...."

Helen Humes (in 1973): "I used to pretend I was asleep on the Basie bus, so the boys wouldn't think I was hearing their rough talk. I'd sew buttons on, and cook for them, too... where it was difficult to get anything to eat when we were down South.... But my kidneys couldn't stand the punishment on those long rides. I was too timid to ask the driver to stop when I should have. Then, too, I got tired of singing the same songs year after year."

Marshall Royal (in 1962): "Basie and I

work together on a handshake proposition. I'm not contracted to him. I'm just the same as any other member of that band. Every band has got to have a kind of deputy leader and my job may go a little further than that at times.... So many people who have resented at the time what I've told them to do, have come back in later years and thanked me, and that in itself is sometimes enough reward."

Eddie Barefield (in 1972): "Basie's band *sounds* better rehearsed than all the other bands of today. I give credit to one man, Marshall Royal. He's a thorough, trained musician, good on both alto and clarinet, and he turned out to be one of the greatest lead men...."

A trip into The World Of Count Basie is both a rewarding and thoroughly engrossing journey for any jazz enthusiast and a necessary one for countless fans of Count Basie and his band of universal renown. In a world of economy flights and jet lags, this one really refreshes. Take it.

— Al Van Starrex

RIDING ON A BLUE NOTE

by Gary Giddins

Oxford University Press, New York \$16.95

"Jazz" criticism has been, historically speaking, a retrograde literary exercise that has done much to undermine the true reality of the improvised form as art. This has probably been the case for several reasons. Firstly, "jazz" writers have primarily been men who have possessed an honest intellectual sentiment yet — for some "strange" reason — have never thought it necessary to build or develop a discursive framework that would lend itself to the voicing of important ideas. Secondly, unlike the most revealing and important critics of the visual arts who actually fear an undue attachment to literariness — "jazz" writers seem totally unaware of how this shapes and, I dare say, hampers their critical sensibility. The "literariness" of their orientation tends to displace an ahistorical kind of discourse that would specifically arise from the phenomena they are examining.

"Jazz" writing today — as it has been since the early '30s — is pretty much divided into two camps: the proponents of "high seriousness" (deriving from the early "jazz" writers of France) — exemplified today by such writers as Martin Williams, Gunther Schuller and J.R. Taylor (as well as in the fine work of such exploratory writers as Jack Cooke and Don Heckman); and the socio-political-inspired writers whose best exponent today is probably Valerie Wilmer (I should add, too, that the pioneering mid-'60s work of Frank Kofsky and Amiri Baraka was some of the best of this genre). Yet, surprisingly enough, there haven't been many critics dealing with the improvised milieu who have been able to work directly from the music itself and come up with valuable ideological/theoretical/aesthetic solutions. The closest to this way of thinking in terms of *sentiment* was probably Ben Sidran's "Black Talk". Although he might have stuck a bit too close to a sometimes falsifying socio-political dialectical "style", this work was significantly extentional and did foster profound speculations concerning "jazz" music.

This all brings us around to Giddins' recently published collection of essays entitled "Riding On A Blue Note" and sub-titled "Jazz and American Pop". Most of the pieces included originally appeared in *The Village Voice* which

might have something to do with their "liberalizing" broad-based "informative" tone. But that's only part of the reason....

Giddins, obviously, is concerned with the influence and magnitude of the improvised form on the whole of American "popular" culture, which is one of the reasons that he entertains discussions of such widely diverse singers and instrumentalists as Ethel Waters, Elvis Presley, Frank Sinatra, Charlie Parker, Dizzy Gillespie, Professor Longhair, Bobby Blue Bland, Bing Crosby and Ornette Coleman — just to name a few of the personalities discussed. Although this is indeed an admirable point of transgression, one is finally tempted to ask such questions as: Just what bearing does the philosophical/aesthetic escalation of the improvised form have on the thinking and resultant writing of critic Giddins? Is he able to extend the implications of his vast historical awareness of the music? And what exactly would all this mean to the evaluation of the whole of "popular" music in this country?

Giddins says in his introduction that: "Although a quarter of the book is concerned with artists who were only tangentially related to jazz, their music is studied from the always partisan viewpoint of a jazz critic." Yet this has a tendency to be self-defeating because many of the "popular" artists discussed have never raised their music, for whatever reason, to the level of art. If one attempts to assess Bing Crosby and Professor Longhair utilizing the same aesthetic/historical rationale that one would with a Cecil Taylor or a Charles Mingus, then someone or something has been placed on the back burner.

In his essay "Bing For The Millions", for example, Giddins unfolds the type of writing scenario that he favors — with only slight variations — for every performer, personality and artist he has ever written about. His insights are by no means major (when he does render them, which is very seldom) but he does possess important analogical knowledge concerning the American cultural process that could prove valuable — if only he would realize the importance of innovation in relationship to his "status" as a writer. This portion of the third paragraph from "Bing For The Millions" shows the fire that he should attempt to kindle.

There may never be another generation of entertainment venerables like those Lenny Bruce imagined occupying Show-Biz Heaven. One reason is the increasing accuracy of audience targeting, and the consequent dissolution of family entertainment. At the turn of the century, the only alternative to family entertainment, represented by vaudeville, was the risqué derivation of burlesque. Bing Crosby (and, less dramatically, Rudy Vallee) embodied an aesthetic of the '20s that was decidedly youth oriented. Benny Goodman and Frank Sinatra revitalized the youth market at a time when Crosby had settled into a middle-American safety clutch. Youth in Crosby's generation meant college aged; Sinatra's mystique invaded the high schools. Goodman once told me he was shocked to see the target audiences of pop performers decreasing in age, decade by decade, so that in the '70s the mass taste is defined by fourteen-year-olds.

As far as the creative side of the improvised form is concerned I'm afraid Giddins, even at such a relatively young age, has suffered the fate of the "jazz" writers he admires. Ironically enough, they were even better writers!

Improvised music is at a level now where you really have to be a specialist in terms of "the new". To be counted in the "contemporary count" one must owe irrevocable allegiance to that "area of invention". Insightful criticism doesn't come from "history" but from the meaningfulness of the phenomena under examination. I also have a sneaking suspicion that one of the reasons Giddins has written about such figures as Sinatra, Crosby and Presley is not so much because he feels they embody an important relationship to the "Afro-American aesthetic" and to the preservation of "popular" American culture but more so that the writing about them would grant him a type of respectability that standard "jazz" criticism wouldn't or couldn't afford him. If this indeed is the case — and I'm pretty sure my assumption is

correct — it's rather sad, at this point in time, that a writer who obviously has some type of connection with the improvised form would entertain such a strategy.

Sonny Rollins is quoted on the back as saying "Gary Giddins cares about jazz." While Albert Murray renders: "These reports and reviews are the work of a brilliant young writer who clearly regards jazz as a fine art..." yet it all seems not enough to lift this work out of the feudal well of historical bombasticity. Far too many of these pieces have a feeling of "historical closure" and a useless habitual "informing" air to be able to make it as authentic critical writing stemming from the music under examination. Too much dodging of the realities presented by the music that a critic should meet head-on.

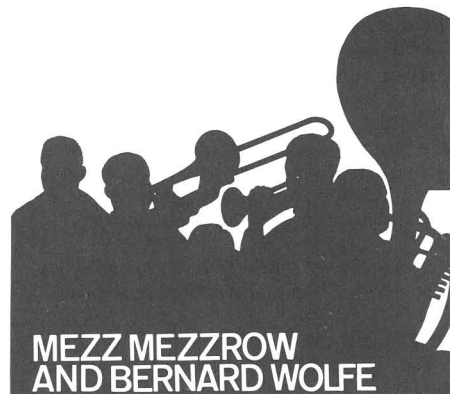
— Roger Riggins



BUCK CLAYTON - BEN WEBSTER (photograph by Roger Kaysel)

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LIST No. 111 – OCTOBER 1982

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To avoid tie bids, we suggest that you not bid in exact dollar amounts.

All records in this list have been examined visually. All those with visible defects have been test-played and we have not included any record with known audible defects, unless noted below: Records that turn out to be unsatisfactory may be returned for full credit or refund.

All records in this list are 12-inch LPs.

Abbreviations: (C) = Canadian
(Y) = yellow label (Prestige)

- TOSHIKO AKIYOSHI: The Many Sides of
Verve MG V-8273
- MANNY ALBAM: The Blues is Everybody's
Business Coral (C) CRL59101
- MONTY ALEXANDER: Spunky (trio &
quartet) Pacific Jazz ST-20094
- MOSE ALLISON: Autumn Song (trio)
Prestige (Y) 7189
- MOSE ALLISON: Local Color (trio)
Prestige (Y) 7121
- GENE AMMONS: Blue Gene, septet including
Pepper Adams Prestige PR 7146
- GENE AMMONS: The Twister - septet including
Jackie McLean Prestige (Y) 7176
- CURTIS AMY/PAUL BRYANT: Meetin' Here
Pacific Jazz PJ-26

- ART ENSEMBLE of Chicago: A Jackson In
Your House BYG 529.302
- ART ENSEMBLE of Chicago: Message to Our
Folks BYG 529.328
- GEORGIE AULD: That's Auld - tenor sax
solos with rhythm Brunswick BL54034

- DAVE BAILEY Quintet: Reaching Out - quintet
incl. Grant Green Jazztime JT003
- CHET BAKER/ART PEPPER: Playboys, with
Phil Urso, Carl Perkins Pacific Jazz PJ-1234
- DAVE BARTHLOMEW and his Great Big
Band: Fats Domino Presents
Imperial (C) LP-9162
- CHARLES BELL Contemporary Jazz Quartet:
Columbia CL1582
- WALTER BISHOP Trio: Speak Low
Jazztime JT002
- ROCKY BOYD Quintet: Ease It, with Kenny
Dorham, W. Bishop Jazztime JT001
- RUBY BRAFF/ELLIS LARKINS: 2x2, Play
Rodgers and Hart (duo) Vanguard VRS-8507
- BOB BROOKMEYER: Jazz Is A Kick - septet
& quintet Mercury SR-60600
- LES BROWN: Composers Holiday
Capitol (C) ST 886
- LES BROWN/VIC SCHOEN: Suite for Two
Bands Kapp KDL-7003
- MARION BROWN: Porto Novo
Polydor (Eng.) 583.724
- OSCAR BROWN Jr.: Goes to Washington
Fontana SRF-67540
- TED BROWN Sextet: Free Wheeling, w. Warne
Marsh, Art Pepper Vanguard VRS-8515
- DAVE BRUBECK Quartet: The Riddle, feat.
Bill Smith & his comp. Columbia CL1454
- RAY BRYANT Trio: Con Alma " CL1633
- GARY BURTON: The Time Machine (trio, w.
Steve Swallow) RCA Victor LSP-3642
- BILLY BUTLER: Guitar Soul! with Seldon
Powell (quintet) Prestige PRST 7734
- DONALD BYRD: Mustang, w. Sonny Red,
Hank Mobley Blue Note BST84238

- PAPA CELESTIN's Golden Wedding
Southland LP206
- DON CHERRY: Where is Brooklyn? (quartet
w. Sanders, Blackwell) Blue Note BST84311
- JUNE CHRISTY: June's Got Rhythm, with
Bob Cooper band Capitol T1076
- JUNE CHRISTY: Off Beat, with Pete Rugolo
orch. Capitol T1498
- JUNE CHRISTY: Something Cool, with Pete
Rugolo orch. Capitol T516
- KENNY CLARKE/FRANCY BOLAND Band:
Rue Chaptal vol.2 Polydor (C) 543.079
- AL COHN: The Natural Seven, w. Joe Newman,
Frank Rehak RCA Victor LPM-1116
- AL COHN/ZOOT SIMS Quintet: You 'n Me,
with Mose Allison Mercury MG-20606
- BUDDY COLLETTE: Man of Many Parts
Contemporary C3522
- CHRIS CONNOR: Chris Craft Atlantic 1290
- NORMAN CONNORS: Dark of Light, with
Herbie Hancock etc. Cobblestone CST9035
- JUNIOR COOK Quintet: Junior's Cookin',
feat. Blue Mitchell Jazzland JLP958
- LOL COXHILL: Ear of Beholder **2 disc set**
Ampex (C) C-10132

- JOHN DANKWORTH: Zodiac Variations, with
Orch. & Guests incl. Bob Brookmeyer, C.
Terry, Phil Woods. Fontana (Eng) STL 5229
- MILES DAVIS Quintet: Workin' With
Prestige (Y) 7166
- BILL DOGGETT: Prelude to the Blues, with
Billy Butler Columbia (C) CS8742
- ERIC DOLPHY: Out There New Jazz 8252
- LOU DONALDSON: LD+3, with The Three
Sounds Blue Note BST84012

- LOU DONALDSON: Lightfoot - quintet with
Herman Foster Blue Note BLP4053
- JIMMY DORSEY: Dixie by Dorsey w. Original
"Dorseyland" Band Columbia CL608
- FRANK D'RUONE: Try a Little Tenderness
Mercury SR-60174

- BILLY ECKSTINE: Broadway, Bongos and Mr.
'B', w. Hal Mooney Orch. Mercury SR-60637
- BILLY ECKSTINE: In 12 Great Movies, with
Bobby Tucker Orch. Mercury (C) MG-20834
- BILLY ECKSTINE: Rendezvous, with various
orchs. MGM (C) E3209
- TEDDY EDWARDS: Heart & Soul (quartet w.
Gerald Wiggins, org.) Contemporary (C) 3606
- DUKE ELLINGTON: Blues in Orbit
Columbia CL1445
- DUKE ELLINGTON: Nutcracker Suite
Columbia CL1541
- DUKE ELLINGTON: Piano in the Background
Columbia CL1546
- DUKE ELLINGTON: Swinging Suites (Peer
Gynt/Suite Thursday) Columbia CL1597
- DON ELLIOTT Quartet/SAM MOST Sextet:
Doubles In Jazz Vanguard VRS-8522
- BOOKER ERVIN: That's It! (quartet w. Hor-
ace Parlan) Barnaby (C) Z30560
- BOOKER ERVIN: Booker 'n' Brass, arr/cond.
Teddy Edwards Pacific Jazz ST-20127

- ART FARMER: Baroque Sketches, w. orch. arr.
Benny Golson Columbia (C) CL2588
- MAYNARD FERGUSON: Around the Horn
with EmArcy MG-30676
- JIMMY FORREST: Forrest Fire - quartet with
Larry Young New Jazz 8250
- FOUR FRESHMEN: First Affair, w. Dick
Reynolds Orchestra Capitol T1378
- the FOURTH WAY, with Mike White, Mike
Nock Capitol (C) ST317
- BUD FREEMAN All-Stars Featuring Shorty
Baker, w. Claude Hopkins Swingville 2012

- FREDDY GARDNER: The Unforgettable
Capitol (C) T6000
- STAN GETZ/BOB BROOKMEYER: Recorded
Fall 1961 Verve V6-8418
- STAN GETZ: Long Island Sound - various
quartets, 1949-50 New Jazz 8214
- TERRY GIBBS Big Band: The Exciting, Rec-
orded live, Hollywood Verve V-2151
- TERRY GIBBS: Launching a New Sound in
Music Mercury SR-60112
- DIZZY GILLESPIE: Goes Hollywood
Philips PHM 200-123
- BENNY GOLSON: Groovin' with Golson, w.
Curtis Fuller, Ray Bryant New Jazz 8220
- JOHN GRAAS: Coup de Graas
EmArcy MG-36117
- STEPHANE GRAPPELLE: Feeling + Finesse =
Jazz Atlantic 1391
- GLEN GRAY: Please Mr. Gray More Sounds
of the Great Bands Capitol T1506
- GRANT GREEN: The Latin Bit
Blue Note BLP4111
- GRANT GREEN: Sunday Mornin', with Kenny
Drew (quartet) Blue Note BLP4099
- GRANT GREEN: Talkin' About!, w. Larry
Young, Elvin Jones Blue Note BLP4183
- URBIE GREEN: Persuasive Trombone of, Vol.
2 Command RS838SD
- SONNY GREENWICH: The Old Man and the
Child **2 disc set** Sackville 2002/3
- JOHNNY GRIFFIN/MATTHEW GEE: Soul
Groove, w. Hank Jones Atlantic 1431

- BOBBY HACKETT: Dream Awhile, with John-
ny Seng, Wurlitzer Columbia CL1602
- BOBBY HACKETT: The Spirit Swings Me, w.
Bob Wilber, D. McKenna etc Sesac 4101/02

EDMOND HALL: Celestial Express, w.Charlie Christian, etc. Blue Note B6505

CHICO HAMILTON Quintet: The Original, w. Collette, Katz, Hall World Pacific WP-1287

LIONEL HAMPTON and his Orchestra: Flying Home! Verve MG V-8112

JOHN HANDY: The 2nd Album - quintet w. Jerry Hahn, Don THompson. Columbia (C) CL2567 (mono) or CS9367 (stereo).

CASS HARRISON Trio: The Duke and I, w. Cozy Cole, Mort Herbert MGM E3388

BILL HARRIS All Stars: A Knight in the Village, w.Lennie Tristano Jazz Showcase 5001

COLEMAN HAWKINS: Blues Groove, w.Tiny Grimes, Ray Bryant . Prestige SVST-2035

TED HEATH & his Music: Big Band Blues London (Eng) PS.172

TED HEATH & his Music: Swing Session London (Eng) PS.138

TED HEATH: Swings in High Stereo London (Eng) PS.140

JON HENDRICKS: Evolution of the Blues Song (Monterey 1960) Columbia CL1583

WOODY HERMAN: The New Thundering Herd, 40th Anniversary Concert **2 disc set** live, 1976RCA Victor (C) BGL2-2203

WOODY HERMAN: Summer Sequence (1st Herd, 1945-7) Harmony HL7093

WOODY HERMAN Herd: Road Band! (1954-1955) Capitol (C) T658

EARL HINES Trio: Fatha, with A.A.Malik, Oliver Jackson Columbia (C) CL2320

BILLIE HOLIDAY: The Golden Years, Vol.2 **3-LP box set with booklet** Columbia (C) C3L40

PAUL HORN: Special Edition **2 disc set with booklet** Mushroom (C) MRS5502

PEE WEE HUNT: Best of Capitol T1853

PEE WEE HUNT: Dixieland Detour " T312

JAZZ RENAISSANCE Quintet feat. George Barnes, Hank d'Amico Mercury MG-20605

the JAZZTET: Big City Sounds, w.Art Farmer, Benny Golson , C.Walton Argo LP672

J.J. JOHNSON/KAJ WINDING: ABCDEFGHILMNOQRSTUVWXYZ Columbia CL973

J.J. JOHNSON: Blue Trombone, with Max Roach, Tommy Flanagan Columbia CL1303

BOBBY JONES: The Arrival Of, with Charles McPherson etc Cobblestone CST9022

CARMELL JONES: Jay Hawk Talk, quintet w.Barry Harris, J.Heath Prestige PR 7401

HANK JONES: This is Ragtime Now!w.Osie Johnson, M.Hinton Sparton (C) ABC-496

QUINCY JONES: Explores the Music of Henry Mancini Mercury SR-60863

QUINCY JONES: I Dig Dancers " MG-20612

JOHN KIRBY: Boss of the Bass **2 disc set** Columbia CG33557

LEE KONITZ: with Tristano, Marsh and Bauer Prestige (Y) 7004

PIERRE LEDUC et son Quatuor, with Brian Barley Radio Canada International 267

MEADE LUX LEWIS: Blues Boogie Woogie (red vinyl) Stinson SLP25

JOHNNY LYTTLE Trio: Blue Vibes Jazzland JLP922

HAROLD MABERN: Rakin' and Scrapin', w. Blue Mitchell, G.Coleman Prestige prst 7624

SHELLY MANNE & His Men: The West Coast Sound Vol.1 Contemporary C3507

JACK MARSHALL Sextette: 18th Century Jazz, w.Red Mitchell etc Capitol T1108

MAT MATHEWS: Swingin' Pretty and All That Jazz, sextet Design DLP141

JIM McHARG: Stompin' at the Penny, feat. Lonnie Johnson Harmony (C) HES 6022

LEON MERIAN Jazz Quartet: Plays Fiorello! with Derek Smith Seeco CELP-4590

BLUE MITCHELL Quintet: Down With It! w. Junior Cook, Chick Corea Blue Note BLP4214

HANK MOBLEY: Soul Station, w.Wynton Kelly, Art Blakey Blue Note BLP4031

HANK MOBLEY: Dippin' " " " 4209

GRACHAN MONCUR III: New Africa, with Roscoe Mitchell, A.Shepp BYG 529.321

LEE MORGAN: Vol.3 Blue Note BLP1557

LEE MORGAN: The Rumproller, with Joe Henderson Blue Note BST84199

KEN MOULE's Music: Jazz at Toad Hall London (Eng) PS.108

GERRY MULLIGAN: Jazz Combo from I Want to Live United Artists UAL4006

GERRY MULLIGAN: Paris Concert (live, with Bob Brookmeyer) Pacific Jazz PJ-10102

GERRY MULLIGAN: A Profile of (septet incl. Jon Eardley, Zoot Sims) Mercury MG-20453

MARK MURPHY: Playing the Field, with Bill Holman Orch. Capitol T1458

DAVID NEWMAN: House of David (quartet) Atlantic (C) SD1489

RED NORVO: Windjammer City Style (septet incl. Jerry Dodgion) Dot DLP3126

DUKE PEARSON: Now Hear This- big band incl. Frank Foster Blue Note BST 84308

DUKE PEARSON: The Right Touch, w. Freddie Hubbard etc Blue Note BST84267

OSCAR PETERSON Trio: Fiorello Verve MG V-8366

OSCAR PETTIFORD/RED MITCHELL: Jazz Mainstream (2 groups) Rep 201

NAT PIERCE Band/MEL POWELL Band: Easy Swing Vanguard VRS-8519

ANDRE PREVIN Trio: Camelot, w.Red Mitchell, Frank Capp Columbia CL1569

ANDRE PREVIN/Gerry Mulligan/Carmen McRae: The Subterraneans MGM E3812

DON RENDELL/IAN CARR: Live (quintet) Columbia (Eng) SCX6316

BUDDY RICH & his Orchestra: Richcraft Mercury SR-60136

ANN RICHARDS: The Many Moods of Capitol T1406

FREDDIE ROACH: Down to Earth, w.Kenny Burrell, Percy France Blue Note BST84113

SONNY ROLLINS: With the Modern Jazz Quartet Prestige (Y) 7029

PETE RUGOLO & Orchestra: 10 Trombones Like 2 Pianos Mercury PPS-2001

JIMMY RUSHING: And the Smith Girls, w. Buck Clayton etc Columbia CL1605

EDDIE SAFRANSKI: Sfranski Rocks! Vol.3 Sesac N905/906

SAINTS AND SINNERS: In Canada (Vic Dickenson, Herman Autrey etc) Cav-a-Bob 101

AL SEARS: Swing's the Thing Swingville 2018

BUD SHANK: Barefoot Adventure, w.Bob Cooper, etc(sextet) Pacific Jazz PJ-35

BUD SHANK: New Groove, featuring Carmell Jones (quintet) Pacific Jazz PJ-21

ARTIE SHAW: And his Gramercy Five... RCA Victor (C) LPM 1241

ALAN SILVA and the Celestial Communication Orchestra **3-disc set** BYG 529.342-3-4

JIMMY SMITH's House Party, w.Lee Morgan, C.Fuller etc Blue Note BST84002

DAKOTA STATON: At Storyville (live 1961 w.Norman Simmons Qt.) Capitol T 1649

SUN RA And his Solar Myth Arkestra: The Solar-Myth Approach v.2 BYG 529.341

RALPH SUTTON: A Salute to Fats Harmony HL7019

BILLY TAYLOR: Custom Tailored (trio) Sesac N3301/02

BILLY TAYLOR: OK Billy! Bell 6049

CLARK TERRY: At the Montreux Jazz Festival, arr.Ernie Wilkins Polydor (C) 543.113

STANLEY TURRENTINE: In New York with Les McCann, Blue Mitchell PacificJazz PJ-45

SARAH VAUGHAN: Close to You Mercury SR-60240

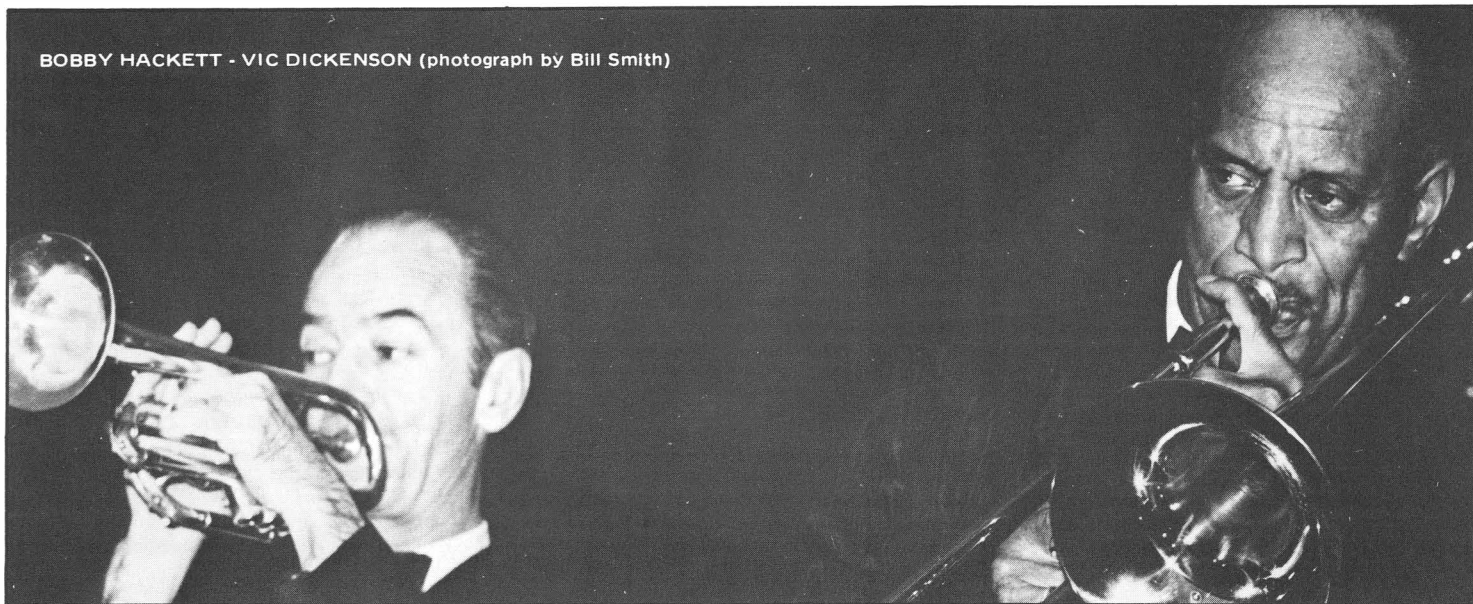
SARAH VAUGHAN: Linger Awhile Columbia (C) CL914

CHARLIE VENTURA: Jumping With (recs. from late 40s) EmArcy MG-36015

HAROLD VICK: Steppin' Out! w.Blue Mitchell, Grant Green Blue Note BST84138

LEROY VINNEGAR: Jazz's Great Walker (trio) Vee Jay LP - 2502

BOBBY HACKETT - VIC DICKENSON (photograph by Bill Smith)



RECORD REVIEWS

PEPPER ADAMS - EDDIE VINSON - LEW TABACKIN - BUDDY TATE (photograph by Peter Danson)



PEPPER ADAMS

Urban Dreams
Palo Alto 8009

As hard as it is to believe, Pepper Adams has been recording for more than a quarter of a century. Since the mid 1950s he has been perceived as Gerry Mulligan's ultimate successor as the master modern baritone saxophonist. In reality, Adams has been the best on his instrument for years. This Palo Alto album, released in 1981, offers ample proof for that statement.

Adams possesses great facility on both up-tempo numbers and ballads. On the former — represented here by *Dexter Rides Again* and *Pent Up House* — he blitzes the Dexter Gordon and Sonny Rollins originals with verve. He never flags. If any fault may be found with his solos here it is his tendency to quote too frequently on Rollins's classic line, a la Gordon.

Equally as effective as these two tunes are the other four, which are taken at a more restrained tempo. On them Adams is virile yet gentle (the latter is a difficult feeling to convey on such a bumptious horn as the baritone), and he is bolstered by a truly great rhythm section: Jimmy Rowles, George Mraz, and Billy Hart. Together these four men create glorious music in the middle groove.

Adams has nothing to prove musically, yet he continues pushing himself. That can be said about too few artists. This recording is a masterpiece. — Benjamin Franklin V

TOSHIKO AKIYOSHI / LEW TABACKIN BIG BAND

Tanuki's Night Out
JAM 006

The Akiyoshi-Tabackin band has been praised for some time as possibly the best in jazz. I have been among the skeptics, but after listening repeatedly to this album I am convinced that the band is superior and that this 1981 recording contains some of the most sublime jazz writing in recent years.

The soloists are only adequate, with Tabackin being the most consistently rewarding. Akiyoshi's two solos are typically sensitive, and baritone saxophonist Bill Byrne plays well on his one outing.

Tabackin wrote this album's six tunes; Akiyoshi arranged them. They range from a brisk title track to a subdued *Falling Petal*. Three of the compositions are elegies: *Lament for Sonny* is for Sonny Criss, *Yet Another Tear* memorializes Ben Webster, and *A Bit Byas'd* is obviously dedicated to Don Byas. On the second of these Tabackin sounds similar to Webster; on the third he not only emulates Byas, but the entire piece is based on a specific Byas performance.

One of Byas's greatest recordings was made at the 1945 Town Hall concert (available on Commodore) at which he played two duets with Slam Stewart and *Candy* with Stewart and Teddy Wilson. Arguably the best of these

wonderful bijoux is *Indiana*. Tabackin uses *Indiana* as the basis for *A Bit Byas'd*, and he succeeds beautifully in expanding the original's boundaries. He even incorporates Stewart's *We Want Cantor* bass line into the score. (Tabackin's accomplishment is similar to what the author John Barth achieved in writing a novel based on Ebenezer Cook's "The Sot-Weed Factor"). Tabackin's best solo of the album is also on this tune. Here he captures Byas's tone and his technique of skimming the tops of notes (Benny Golson is the best, after Byas, at doing this). He achieves in composition and performance the essence of Don Byas.

The other pieces are stimulating, to be sure, but they suffer in comparison with *A Bit Byas'd*, which is an inspired creation. This is a wonderful album of written jazz.

— Benjamin Franklin V

ARMSTRONG/BECHET

In New York 1923-1925
Smithsonian R 026

Armstrong and Bechet play together in only eight of the thirty-two selections contained in this 2-LP set: *Texas Moaner*, *Mandy Make Up Your Mind* (17/12/24), *I'm A Little Blackbird*, *Early Every Morn*, *Cakewalkin' Babies From Home* (22/12/24 and 8/1/25), *Pickin' On You Baby* and *Papa De Da Da*. The music is drawn from sessions under the leadership of Clarence Williams and Fletcher Henderson as well as an

all star group known as The Red Onion Jazz Babies. There are also trumpet accompaniments to singers Maggie Jones (*Anybody Here Want My Cabbage, Screamin' The Blues, Good Time Flat Blues*), Trixie Smith (*The World's Jazz Crazy, Railroad Blues*) and Coot Grant/Kid Wilson (*Come On Coot Do That Thing*).

Much of the music has a dated feel — this is transitional music reaching out from the stilted orchestral music of New York towards the rhythmic freedom and improvisational opportunities suggested in these early recorded performances by Louis Armstrong and Sidney Bechet. They were as far ahead of their contemporaries in 1925 as Art Tatum was in the mid 1930s.

You can hear the musical divergence in nearly every selection. Both Bechet and Armstrong jump out of the stilted ensembles in a constantly breathtaking manner with solos full of wit, passion and musical imagination. It is only because of their playing that this music is still worth listening to. The singers are lightweight (Alberty Hunter, Eva Taylor, Trixie Smith, Perry Bradford) except for Maggie Jones and she falls far short of the standards set by Bessie Smith (who is not represented here).

Armstrong was to establish his immortality with his Okeh recordings of the Hot 5 and 7 between 1925-1928 but Bechet had to wait until the 1940s before he could record his major statements (for Blue Note and Victor). What is presented here is a fascinating prelude to this work. One of the more astonishing things made apparent here is that these were *commercial* recordings by popular musicians. The popular songs of the day (*Of All The Wrongs, Everybody Loves My Baby, Mandy Make Up Your Mind, Cakewalkin' Blues*) are heard in multiple versions and completely instrumental performances are in a minority.

Without these recordings, though, our knowledge and enjoyment of both Louis Armstrong and Sidney Bechet's music would be the poorer and this is the first comprehensive reissue of the material in the United States.

The Clarence Williams sessions were available on CBS (F) 63092, 63093 while The Red Onion Jazz Babies are to be found on Fountain 107. The Henderson material has been reissued on VJM and Collectors Classics while the Perry Bradford sides are on MCA 1301. Only the Puritan version of *Mandy Make Up Your Mind* (1974-1) may be making its first appearance on microgroove.

Smithsonian records are available through the mail from P.O. Box 10230, Des Moines, Iowa 50336 or at the Smithsonian's Museum Shops in Washington. — *John Norris*

ALL STARS

All Star Jam Session
Aurex 80208

Crisis/Bernie's Tune/Song for Strayhorn/What Am I Here For/Medley: Take The A Train, Caravan, Things Ain't What They Used to Be / A Night In Tunisia/Time for the Dancers/Girl from Ipanema/Bags' Groove. recorded Japan '81

All star sessions can often be disappointing. Sometimes it is the result of insufficient time together for the players to knit into a cohesive group; occasionally, lesser knowns, though exciting performers, are relegated minor roles so

that name-drawers may be showcased. This recording, an amalgam of three separate concerts, has been carefully put together. Soloists appear, with one exception, in small group settings, and each individual musician has his moment to shine. And the technicians have made the sound delicious. In fact, the only drawback is the very brevity of the appearances and the accompanying lack of extended solos; ironically, one almost wishes that all the players had shared a common spotlight from the start.

Hubbard blows beautifully on *Crisis*, revealing what a master of the horn he can be. The trio of Roland Hanna, Ray Brown and Art Blakey affords crisp, professional accompaniment, with a free-flowing break by Hanna and a brief, explosive burst by Blakey. Getz and Mulligan, reminiscent of those delightful Verve encounters some twenty-five years ago, are paired on *Bernie's Tune*, and, with Brookmeyer's added round tone, the number pops along appealingly. *Song for Strayhorn* is a gorgeous ballad featuring Mulligan and the rhythm section, while Ray Brown's bass sets the stage for the unmistakable sounds of Milt Jackson on the first of four Ellington compositions, *What Am I Here For*. The latter is definitely not the MJQ for Brown and Blakey are certainly not Percy Heath and Connie Kay. A highlight on the album is the Ellington medley; here soloist Brown bows and plucks his way, Blanton-Pettiford style, in memorable fashion, showing how versatile player and instrument can be. And the audience loves it.

Side two opens with *Tunisia*, and it is Blakey's number. To a responsive, hand-clapping audience and Hubbard's trumpet shadings, Blakey (like Brown) explores the whole range of dynamic combinations before it's over. *Dancers* finds Hanna soloing splendidly (remember his 1974 "Perugia" album for Arista?), while Jackson leads us into the inevitable Getz *Ipanema*, a rendition that possesses decidedly more bite and vigour than the slurs and slides of customary interpretations. *Bags' Groove*, a good closer here, fashions the largest playing unit, it's a crowd pleaser. Jackson begins, pumping along with the trio until Mulligan's resonant horn shatters the 'cool' sound; Brookmeyer finally reappears, flattening the sound to rich and mellow, until Hubbard breathes fire into a frenetic finale.

This is a recording worth having, though 'jam session' it is not. — *John Sutherland*

AMM MUSIC

The Crypt — 12th June 1968
Matchless Recordings MR5
(2-disc box set with documentary material)

The composer Cornelius Cardew, who was a member of AMM at the time this recording was made, died last December in a road accident. The occasion demands acknowledgement of Cardew's contribution to the development of free improvised music, for AMM in the mid-to-late sixties was one of the three great pioneer English free improvisation groups, and this magnificently produced set documents the group at its early strongest.

But it would be untrue to the music and to Cardew to single him out, for AMM was very much a group music, and apart from things like instrumental timbre, it is normally difficult on listening to follow or even identify the work of

an individual. Cardew sacrificed his compositional individuality into AMM, as Lou Gare and Eddie Prevost sacrificed their jazz playing into it, and barely a trace of either source remained in the aural product.

This is to say that AMM really was a new musical substance, and by no means the aggregate of various ingredients. The emphasis was on sound as such, and the most salient feature was a continuity of sustained sound (with or without percussive punctuation) totally different from the withheld and fragmented sound of Cardew's previous graphic-score ensembles, as from free jazz. It's impossible to say what Cardew or anyone else 'brought' to this unique creation. Suddenly there was a new music, from nowhere really, a broad and expansive sound which hadn't previously existed, and which at once set forth a host of new possibilities. It's a merged and not very detailed music, because it had to be — the tension in it is the straightforward one between continuity and the percussive moment, stated, often, in its simplest form. But the concentrated involvement of the musicians in this careful discovery is evident in the playing almost all the time (and it's a very long improvisation).

So, if it's not jazz, it's certainly not 'straight music' either. It's a new term. Cardew subsequently extracted himself from this development (indeed he it was who was responsible for attempting to negate the quality of this very performance by cutting it up and interspersing silences by a random sequence for the absurd Mainstream issue "Live Electronic Music Improvised") turning eventually to Agit-Prop music, which is in principle the very opposite of AMM, though their ends might coincide in the last analysis. The other members of AMM scattered back and forth into free jazz again, even rock, and a new trio version is now, I think, working to recapture the instant synthesis of the original AMM (several other records from Matchless document these developments).

At a time when most (younger) improvisors are disinclined to do anything much except twiddle for a few seconds and then wait to see what happens, the massive, sustained and also relaxed quality of this music is a valuable reminder. The records maintain a validity far beyond the merely documentary, and it is Cardew's posthumous honour to have been a participant in such stuff.

Available from Matchless at 2 Shetlock's Cottage, Matching Tye, near Lawes, Essex, England CM17 0QS. — *Peter Riley*

HAROLD ASHBY

Presenting Harold Ashby
Progressive PRO 7040

Harold Ashby deserves to be presented, and here he is presented well, supported by Don Friedman on piano, George Mraz on bass, and Ronnie Bedford on drums, in a programme of four ballads and four Ashby originals. Ashby plays attractively throughout, though I preferred the ballads, where he displays a winning warmth and tenderness. The selection of tunes is good — half the battle with this type of album: *Candy* (associated with Don Byas); *There Is No Greater Love* (a tune the Ellington band immortalized the same day they recorded the original *Echoes of Harlem*); *Over the Rainbow* — something of an original venture, and

more assured than Stan Getz's Swedish version; and, for me, the winner, *Days of Wine and Roses*, which opens with Ashby light and alone over Mraz's bass for a chorus, giving the record its one truly breath-taking minute. The rest, nonetheless, rewards repeated savouring.

If Ashby is at his best on ballads, he is also at his most derivative. He held the Webster chair in the Ellington band for a time, and much of the liner note is taken up with trying to get round the fact that, for some people, Ashby will sound like a poor man's Ben Webster. If you ask what Ashby has that Webster doesn't before you listen to this album, you may never give it a try; though Ashby is different from Webster — he doesn't have Webster's hardness and rhythmic firmness, he is more velvety. However, if you want to relax with forty minutes of warm tenor saxophone playing in which the ballads are explored in a way that brings out their individuality, this album is worth getting. Ashby deserved to be presented, and he deserves to be sampled. This record is way out of the class of the music for Kiwanis that people like Kenny Davern and Flip Phillips dish up.

— Trevor Tolley

JON ROSE - Australian cassettes

Burdett/ Rose/ Kingston/ Ellis

Beyond Control (May 1980)

Fringe Benefit Records FBR11

Jon Rose (piano)

Fringe Benefit Records FBR24

Jon Rose (violin) November 1980

Fringe Benefit Records FBR25

Jon Rose (church organ improvisations)

Fringe Benefit Records FBR31

Evan Parker/Jon Rose/Barry Guy/John Russell

Fringe Benefit Records FBR30

Paul Rutherford/Roger Turner/Jon Rose

Fringe Benefit Records FBR32

Jon Rose and John Russell, with Steve Beresford or Tony Wren (trios)

Fringe Benefit Records FBR33

Fringe Benefit Records is located at 172 River-view Avenue, Dangar Island, New South Wales 2253, Australia. On my latest information this concern has issued no less than thirty-five cassettes of improvised music, five of which are also available on disc. The cassettes are all C60 and cost 6 Australian dollars each, plus postage.

Jon Rose, violinist, is very much at the centre of this project, and nearly all of the tapes feature him, solo or with others. A few are of other Australian players, and six of them document Jon Rose's visit to England in December 1980/January 1981, when he played with several English musicians.

Rose plays normal violin, 5-string violin, and (most of the time) a monstrous 19-string violin of his own fabrication, all judiciously amplified. The sound he gets from the violin is a constantly urgent substance, of great variety. It doesn't relax much, but keeps up a high speed. Bow and fingers seem to be kept very close to each other all the time for a constant interplay of arco and pizzicato as one factor of a dry/fluid tension across the music. The Webern-in-a-terrible-hurry aspect is the more 'serious' extreme of a music which also includes sudden intrusions of split-second country-music-sawings at the other. So there is humour too, and Webern is fortunately too late for the Duchess's



tea-party, in spite of the rush. Jon Rose on piano and organ manifests the same inventiveness and determination, though maybe without the flair and intimacy of his playing on the violin, where you feel he is working with an instrument he has himself nurtured and advanced into the world. The quartet tape (which sounds to me like a trio — possibly a mistake in the labelling) is a lively sequence of improvisation miniatures followed by two longer sets. Rose tends to dominate, but the others are well up to scratch. More relaxed than the solo tapes.

The great variety of English musicians here brings out something of the spread of Jon Rose's music, maybe even at times the contradictions inherent in such a spread. The two bassists, Guy and Wren, play an emphatic music closer to free jazz than anything else; Steve Beresford plays, or doesn't, in the area of musical performance-art; the rest exist somewhere between. Most of these musicians (except Beresford) do agree on the principle of playing by filling the available sound-space, and at times these recordings document some kind of competition to do that — with Rose normally winning, with his multi-twanging violin machine. There is a contrasting and at times antagonistic hardness in John Russell's guitar, sparseness in Beresford's non-piano, and airy lightness in Rutherford's upper trombone and euphonium, which don't gain a hold on the group music, so there remains an imbalance. These performances don't, then, solve all the problems inherent in Rose's incursions into the problematic field of English improvised music (the thin, lean, 'mean' kind of playing of the English musicians involved in recent COMPANY performances is also noticeably unrepresented). But the documentation of this goodwill tour remains exciting and honest music as it is now squeezed through the cassette mechanism into our rooms. FBR33, being the recording with the greatest distance between the players and thus the greatest space for the deployment of tensions and resolutions, maybe stands out, but the level of musicianship is worthily maintained in all of them.

— Peter Riley

ALBERT AYLER

Lorrach/Paris 1966

Hat Matics 3500

Albert Ayler, tenor saxophone; Don Cherry, trumpet; Michael Sampson, violin; William Folwell, bass; Beaver Harris, drums.

Bells / Jesus / Our Prayer / Spirits / Holy Ghost / Ghost (1st variation) / Ghost / Holy Family.

"Lorrach/Paris 1966" is a one-LP/one-45-rpm EP package comprised of monaural tapes made for European radio broadcast. Recorded only weeks before some of the first live Greenwich Village sessions Albert Ayler made for Impulse, with, basically, the same personnel, "Lorrach/Paris 1966" outlines the vast conceptual ground covered by Ayler on what Joachim-Ernst Berendt cites as his most extensive European tour. As the performances and sound quality of "Lorrach/Paris 1966" are comparable to the Impulse Greenwich Village sessions, the album is an essential item for Ayler collectors. Because this is the initial release of this material, these sixteen-year-old recordings comprise one of the best new releases of 1982.

Usually, a discussion of Ayler's music minimizes the importance of this period of his career, pointing to the quartet with Don Cherry, Gary Peacock, and Sunny Murray as a zenith from which Ayler slowly descended. Yet, looking at what Ayler left as a permanent part of the heritage — a spiritual framework that facilitated a retooling of older musics for the present, a framework that still thrives under the aegis of, among others, the Art Ensemble of Chicago — it is apparent that Ayler saw the need to modify the ensemble dynamics (the quartet was more solocentric than his subsequent groups and, with the exception of Cherry, made no overt effort to conform their voices to Ayler's) and the emotional weight (Ayler's groups of this 'middle period' had a jubilant touch that differed from both the quartet and his last

groups with Call Cobbs and Mary Maria) of his music. On "Lorrach/Paris 1966," the collective and individual strengths of Ayler's quintet both reflect his changing direction and exemplify his then-emergent vision.

Even though Albert Ayler germinated so many of the vital concepts of today's music, a criminally large portion of his recorded works are out of print. "Lorrach/Paris 1966," licensed from Ayler's estate, illuminates an exciting chapter of Ayler's immense journey with an hour of excellent music. — *Bill Shoemaker*

SIDNEY BECHET/ BUNK JOHNSON

Bechet, Bunk and Boston 1945
Jazz Archives 48

Sidney Bechet Sessions
Storyville 4028

New Orleans Style Old and New
with Bob Wilber
Commodore XFL 15774

Bunk Johnson's Superior Jazz Band
Good Time Jazz 12048

Bunk Johnson's New Orleans Band
Cadillac SGC/MLP 12-112

Just when it seems that every recorded note by the deceased masters of the jazz idiom has been released yet another tape or acetate makes its appearance on disc. In most cases it is unfortunately true to say that the listener's expectations are rarely realised when they hear the music. Sound quality is abysmal and the performances are similar to those already available on record. Their appeal, therefore, must be to those listeners who have a passionate interest in the musician's work. Only one or two of the hundreds of unauthorised live recordings by Louis Armstrong, John Coltrane or Duke Ellington are unique enough to be listened to in preference to legitimate offerings.

The release, by Jazz Archives, of a 1945 broadcast by Sidney Bechet and Bunk Johnson can be viewed with a healthy amount of skepticism. Both the repertoire and performance of the music is predictable — there is none of the supercharged brilliance of the Blue Note session which produced *Milenburg Joys*, *Lord Let Me In The Lifeboat*, *Days Beyond Recall* and *Up In Sidney's Flat* — but the sound quality is reasonable and Sidney Bechet's playing was always an overpowering experience. He dominates the proceedings as well as the microphone. Bunk is "off mike" for much of the time but plays with quiet authority. Side two is a special bonus: it is a well-made recording of a rehearsal held the same afternoon as the April 3 broadcast with the band running down numbers they intended to be part of their repertoire for this engagement at the Savoy Cafe. Curiously, none of them were played that night on the broadcast and there is much greater interplay between the two horn players.

Jazz Archives recordings enjoy reasonable circulation and this archival release is an exciting event for admirers of Bechet and Johnson. It seems, though, that this is the tip of the iceberg. A twelve volume series of LPs of Savoy Cafe broadcasts by Bechet is in the process of

being released by Fat Cat Records. Bunk Johnson, Peter Bocage and Johnny Windhurst were the trumpeters who shared the lengthy engagement with Bechet and this series, while not technically flawless, is a fascinating document of a working group in action.

Pianist Ray Palmer, a competent, idiomatically suitable musician, who has remained totally unknown until now is a pleasant surprise. Pops Foster's bass work is superb and the drums are handled by George Thompson.

Bechet's consistency and his awesome musical powers on both clarinet and soprano saxophone are apparent throughout this series.

Although Bechet had recorded as a young man it was only when he returned to full scale activity as a soloist in the late 1930s that he recorded music for Blue Note and RCA Victor which has remained among the choice examples of his music. The mid 1940s Storyville collection includes five selections (*Old Fashioned Love*, *Fast Blues*, *Slow Blues*, *Bugle Blues*, *Royal Garden Blues*) by a mismatched grouping who offer undistinguished performances. Mezz Mezzrow, trombonist Vernon Brown, James P. Johnson, Bernard Addison and Pops Foster are the other musicians. *China Boy* and *Dear Old Southland* are from a Town Hall concert displaying Bechet's virtuosity as well as the extraordinary drumming of Baby Dodds. The best music is to be found in the three quartet selections with pianist Joe Sullivan (*Sister Kate*, *Panama*, *Got It And Gone*). There is a balance between Bechet's firmly controlled playing and the rumbling piano of Sullivan.

Bechet's only Commodore date was after he returned from his first highly successful post-war trip to France. The band is a good one — Wild Bill Davison, Wilbur DeParis, Ralph Sutton, Jack Lesberg and George Wettling — and the music is spirited but doesn't come close to the heroics of the Blue Note sessions. One reason for this may be the DeParis arrangements, which are in the style he was soon to popularise with his own band, and another may be the repertoire which was far removed from the familiar fare these musicians were used to. Bechet plays clarinet on *Jelly Roll Blues* (the best performance of the date) and *National Emblem March* and soprano on *At A Georgia Camp Meeting*, *Hindustan* and *I'll Take That New Orleans Music*. The latter tune was never issued: originally but is eminently suitable material for a traditional style band looking for something fresh.

Side two of the Commodore reissue contains all four selections from Bob Wilber's first recording session as well as alternates of all the tunes (*Willie The Weeper*, *Mabel's Dream*, *Wild Cat Blues*, *Blues For Fowler*). All the musicians at that time were very much students of jazz music. Trumpeter Johnny Glasel plays with authority and there are fluid moments from Wilber who was very much a Bechet student. Dick Wellstood, bassist Charles Traeger and drummer Dennis Storey make up a good rhythm section with bassist Traeger the most prominent voice. There is a period charm to this music which will make it pleasurable to lovers of traditional jazz as well as those curious about the early days of Bob Wilber's career.

Trumpeter Johnny Glasel, perhaps subconsciously, evokes images of Bunk Johnson in his solo on *Blues For Fowler*. Certainly the New Orleans trumpeter, who was brought back from obscurity in the early 1940s, was a

legendary figure. He was also a musician whose style was simple enough to be copied by lesser musicians. While Bunk was never a soloist in the bravado fashion of Louis Armstrong and Red Allen he was an excellent ensemble player and his tone and phrasing epitomise the New Orleans music of his generation. His earliest recordings were rough and ready affairs — sessions taken down on portable equipment in acoustically unsuitable locations in New Orleans — but their vitality sparkles more than forty years after they were made. The Good Time Jazz reissue of the Jazz Man sides was first packaged in 1962 but it has now been restored to the catalog. These were the first recordings of clarinetist George Lewis as well as establishing Jim Robinson's credentials as the foremost exponent of New Orleans ensemble trombone. This is emphasized by his absence from the Jazz Information session: Albert Warner, his replacement, is rhythmically weak and never provides the punch and drive of Robinson.

Both these sessions were of a documentary nature but their stature has not diminished over the years. They proved that the legendary Bunk Johnson was back in harness. He was to show in the next few years that he was an important early stylist and the series of recordings he made for William Russell's American Music label are marvelous examples of New Orleans jazz. Unfortunately, this material is only to be found at present on the Japanese Dan label.

The Cadillac reissue of the Jazz Information sides is a replica of the early Commodore reissue which was leased by Melodisc in England. The sound quality of this latest pressing is an improvement but the label information is reversed.

Both Sidney Bechet and Bunk Johnson were jazz originators. They created a unique sound and a wonderful way of playing music. Bechet was a virtuoso soloist while Bunk was a master of ensemble parts. These are not their greatest recordings but everything they played increases in value with the passage of time.

— *John Norris*

RECENT RELEASES

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ART PEPPER			
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'Dawn Dance'		ECM-1-1198	
JAN GARBAREK			
'Eventyr'		" "	1200
OLD AND NEW DREAMS			
'Playing'		" "	1205
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WOODY SHAW			
'Master of the Art'		" "	60131
FREDDIE HUBBARD			
'Keystone Bop'		Fantasy	9615
BILL EVANS			
'Eloquence'		"	9618

Veteran jazz disc jockey Phil MacKellar has presented a regular Sunday night program on CKFM for many years as well as being the voice for the very successful "Toronto Alive" jazz shows broadcast Saturday afternoons from the Sheraton Centre.

His credibility as a spokesman for jazz musicians and the jazz community was shattered July 31 when he made an on-air racist statement during his regular morning shift at the station. According to a *Toronto Star* report MacKellar accidentally left his on air microphone open while having a phone conversation with a friend. During the course of this conversation he stated that he would not be able to join his friend downtown because there were "four million niggers" on the streets. He was referring to the Caribana weekend when the Caribbean community holds its annual celebrations.

In a letter received by this magazine station manager Jerry Good stated that MacKellar's status with CKFM has been altered as a result of this incident but that "he continues on air with us to perform certain jazz-related functions."

At presstime Phil MacKellar was unavailable for comment.

"Toronto Alive" has continued with musical director Jim Galloway assuming the additional role of host/announcer in place of MacKellar, but CKFM has now decided to terminate the present series of broadcasts in view of the many difficulties they have faced over this incident.

The Chick'n Deli overheated late one night in July and has been closed since thattime. The fire gutted the interior and the club is supposed to reopen later in the year. In the meantime the Cambridge Motor Hotel on Toronto's airport strip has inaugurated a jazz policy in the traditional/dixieland style with local groups appearing on a nightly basis. There is also an early evening session at which Jim Galloway, Ian Bargh and Archie Alleyne held the fort for a couple of weeks. Regular Deli guests Jimmy McPartland and Bud Freeman were lined up for September appearances at the Cambridge.

Jim Galloway's Wee Big Band worked Saturday nights at Ontario Place in July and were so successful that they continued until the end of August, eventually taking over the Thursday and Friday nights as well. All this was a follow up to the release of their CBS record early in July. However neither CBS nor Ontario Place were very adept at publicising this event. Ontario Place, in fact, make a practice of *not* informing the people of Ontario about their music events until the last moment. The lineup for this year's jazz festival (held the weekend of June 25/27) was a case in point. It was not revealed locally until a week before the event but if you purchased the June 7 edition of The New Yorker there was a nice third of a page advertisement giving the complete rundown Ontario is only yours to discover if you are from somewhere else it seems!

Harbourfront in collaboration with Molson's brewery held its annual traditional jazz festival over the Simcoe Day weekend with most of the city's musicians out in force to play for large and enthusiastic audiences.

Tenor saxophonist Buddy Tate made a quick visit to Toronto to appear in a cabaret scene with the Ed Bickert Trio for an up and coming feature movie entitled "Strange Invaders".

Two new clubs featured jazz this summer

AROUND THE WORLD



but you needed to be ready for action in the small hours of the morning to take advantage of them. Meyer's Deli on Yorkville has been running a nightly after hours session while Ruby Begonias Adelaide Street East emporium has been featuring the Dave Young Trio, with pianist Mark Eisenman and drummer Claude Desjardins, on Friday and Saturday nights between 1 and 4 a.m. Ruby Begonias has also been presenting jazz earlier in the evening on Wednesdays through Saturdays. The Ed Bickert Trio, the Frank Wright-Archie Alleyne Quartet and Dave Young's trio are among the groups who have been heard there.

The Bill Smith Ensemble's weekly concerts in The Subway Room of The Spadina Hotel have been such a success that the series is continuing every Friday night into the fall. Guests playing with Bill Smith, David Prentice, David Lee and Richard Bannard have included Andy Haas, Graham Coughtry, Stuart Broomer, Gordon Rayner, Jim Jones, John Oswald and Ndikho Xaba, as well as tenor saxophonist John Tank and, in September, Australian violinist Jon Rose and Californians Vinny Golia and Wayne Peet.

The latest news from Toronto alto saxophonist Maury Coles, living in London since May, is that he is working throughout the city six nights a week, with such English musicians as Roger Turner, Marcio Mattos, Eddie Prevost, Paul Rutherford and John Russell.

If you want to hear and assess some of Toronto's younger jazz musicians there is a perfect opportunity this fall. ArtCulture Resources Centre (A.R.C.) at 789 Queen Street West is presenting a series of Sunday evening concerts with the trio of guitarist Tim Brady, bassist Mike Morse and drummer Steve Mitchell. Each concert will also feature a special guest; scheduled to appear are Glen Hall (tenor sax), Robert Occhipinti (bass), John McLeod (trumpet), Alex Dean (tenor sax), Cameron Walter (trombone), Mike Malone (trumpet), Kirk MacDonald (tenor sax), Taras Chorowol (violin), Ron Allen (tenor sax) and David Mott (baritone

sax). This series continues to September 28.

With his first Canadian appearances Jon Rose made it clear that he is in the front rank of contemporary improvisers. The Australian violinist was in town to play with The Bill Smith Ensemble at The Subway Room Sept. 10, and solo at The Music Gallery Sept. 11.

Eddie Lockjaw Davis and pianist Elmer Gill appeared in concert September 19 for Jazz Calgary.... The Edmonton Jazz Society presented concerts with the Gatemouth Brown Band September 4 and the Mal Waldron-David Friesen Duo Oct. 9, with the Paul Cram Trio with Gregg Simpson and Lyle Ellis coming Oct. 24.... Ian Menzies and a version of the Clyde Valley Stompers with Fionna Duncan and Forrie Cairns were heard in concert September 4 at the Penticton, B.C. Community Theatre.... Chet Baker was the guest of Vancouver's Hot Jazz Society August 23-25 at their club at 36 East Broadway, and pianist Denny Zeitlin gave a solo recital August 8 at the Vancouver Academy of Music.... Afterhours jazz continues Fridays and Saturdays at Vancouver's Basin Street (163 East Hastings).

Elmer Gill has produced an lp featuring himself and Eddie Lockjaw Davis which is receiving limited circulation on the West Coast. Further information can be obtained through Artists Management & Direction, P.O. Box 24523, Station C, Vancouver, B.C. V5T 4E1.... Umbrella Records has re-released Jim Galloway's "Walkin' On Air" lp (with better sound) as well as a new collaboration between multi-instrumentalist Don Thompson (piano, bass, vibes) and guitarist Rob Pilitch entitled "Bells". Upcoming from Sackville is a duet recording of Fraser MacPherson and Oliver Gannon and a second duet between Ed Bickert and Don Thompson. Sackville will also be issuing "Black Beauty", a salute to great black songwriters by Doc Cheatham and Sammy Price... Atlantic's previously unissued 2-lp set of Lennie Tristano's quartet with Lee Konitz is finally being made available in Canada.

Pianist Jane Vasey, a key performer with the Downchild Blues Band, died from leukemia on July 6. She was 32.... Lady Iris Mountbatten, a good friend of many musicians and onetime wife of guitarist Michael Bryan, died in Toronto September 1. She was 62. — *John Norris*

NEW MUSIC CANADA - Fall 1982

Tenor saxophonist **JOHN TANK**, resident in New York City, announces his first Canadian tour in several years. With his quartet of Munoz - guitar, Patrick Brennan - bass and Greg Pilo - drums, his itinerary is as follows: NOVEMBER 8 - 10: Ruby's, Waterloo, Ontario NOV 12 & 13: O'Ryan's Burlington NOV 17 - 20: San Antonio Rose, Ottawa NOV 21 & 22: L'Air du Temps, Montreal NOV 30 - DECEMBER 5: Le Jazze, Quebec City DEC 8: Change of Pace, London DEC 9 - 11: The Rivoli, Toronto

Saxophonist **PAUL CRAM** (his new LP "Blue Tales In Time" on Onari is reviewed on page 27 of this issue) is touring Canada with bassist **LYLE ELLIS** and drummer **GREGG SIMPSON** this autumn. They are looking to play wherever they can in Eastern Canada and Paul can be contacted directly in Vancouver at (604) 325-9324. Their current itinerary is as follows: October 21: Nelson, B.C. / 22: Calgary / 24: Edmonton / 26: Winnipeg / 28: Sault Ste. Marie November 5: The Subway Room, Toronto / 8: Scuffers, Toronto / 10: Hart House, University of Toronto / concerts in Quebec to be announced Performer **IAN HINCHCLIFFE** and saxophonist **LOL COXHILL** will appear at The Rivoli in Toronto October 7 & 8. The Music Gallery will present Lol Coxhill solo October 9, Walter Zimmerman Nov. 7 and, on October 15 at 8 p.m., will open a print show with a performance by the participating artists, including Gordon Rayner, Graham Coughtry, CCMC, Steve McCaffery and The Four Horsemen.

ART BLAKEY and the **JAZZ MESSENGERS** will appear at Toronto's Basin Street Monday, October 11.

JAZZ CITY FESTIVAL

3rd Annual Jazz City International Jazz Festival
Edmonton, Alberta, August 15-22, 1982

The Modus Operandi of the Edmonton Jazz Festival is one of complete communication and smoothness: communication for the audience with the right mix (well almost) of music; smoothness in its presentation despite some unexpected cancellations (the usual last minute type).

Seeing all of this from behind the scenes gave me tremendous respect for those hard-working (in most cases volunteer staff) Jazz City people. Constantly ensuring that musicians and fans were always given the utmost consideration, they made this indeed a most pleasurable event.

The music was constantly of a very high level, it was most gratifying to find oneself equally excited by both internationally-known and not-so-well-known Canadian artists, some making their first Festival or Concert appearance.

Missing the opening night with the John McLaughlin Quintet and the Labeque Sisters (due to a late departure from a Festival in Art Park, New York) we arrived in Edmonton

in time for a sound check at the Shoctor Theatre with the Soulful Blues Man, Son Seals and his band. Later in the evening his concert and one by Koko Taylor with her hard driving, raunchy band provided a predominantly young, white audience with a lesson in the Blues they will never forget. Koko Taylor and her band were to be seen and heard in a more intimate club-like setting at the Sheraton Caravan every night for the rest of the week. More about the club scene later.

The intricately woven sound of piano and vibes heralded Chick Corea and Gary Burton to the Shoctor Theatre stage (where all but the opening and closing concerts were held). After a series of solo and duo performances stunning in their simplicity, the formidable players were joined on stage by a string quartet, who proceeded to prove that Corea is forever in search for new horizons to expose his many talents. The best of the selections performed was a tune called *Isfahan*, a mini-concerto that had all members swinging in a baroque-inflected march style. Gary later told me that this would be appearing on an album due out in the fall, in which his part would be played by a guitarist.

The Phil Woods Quartet provided one of the best concerts with their own classic bebop style in this instance, acoustically, a preference of the leader and his men... Steve Gilmore, Bill Goodman and Hal Galper. The purist method worked with the audience who opened their ears to a set of skilled solos on *Nica's Dream*, *My Old Flame* and *Long Ago And Far Away* among others. It was a night of musicians getting off on each other and the audience acknowledging this fact.

The remarkable Ernestine Anderson proved the old adage "the show must go on" in no uncertain terms. Having injured her back en route from London, England to Edmonton and being advised to rest as much as possible she missed a rehearsal with her band, bassist David Friesen, drummer Eddie Marshall and pianist Barney McClure (the mayor of Port Townsend in Washington State) — if all mayors were jazz musicians as well this would be a swinging world, but when Ernestine came on stage in a wheel chair, she galvanized the audience with her command of her voice, although obviously still in great pain, with material that ranged from *Teach Me Tonight*, *Sunny*, *Am I Blue* through to an ironic last encore *Walkin'*. The lady really was a trooper in every sense.

The two-hour inaugural performance by the Alberta Jazz Repertory Orchestra (or AJRO) was, to my ears, too short. Under the leadership of writer/arranger Ian Sadler (a pure genius who has only just begun to scratch the surface of his talents), this twenty four piece outfit reminded me at times of the late Don Ellis and his unusual time signatures and explorations. In the band were some of the best musicians in Canada, such as trombonist Bob Stroup, trumpeter Bob Tildesley, bassist George Koller and drummer Tom Foster. Even the theatrics on the opening number after an astounding chant by an East Indian singer, Chandra, were very much an integral part of the composition even though they appeared to be spontaneous. The string section was remarkably well integrated into the band; unlike most string sections attached to jazz orchestras they really did swing hard and often. Kenny Wheeler and Pat LaBarbera joined the band on stage for the finale with Kenny's *Foxy Trot* being the highlight. Both men played superbly.

We missed the concert given by James Blood

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CANADA



Ulmer who replaced a cancelled Ornette Coleman and his Prime Time. We were later advised that this was an event we should have been present for, as it was indeed an extremely savage attack on the senses. I'm not too sure our senses required any attack at that time, there were other musical stories being told.

Claude Ranger's supple quartet gave a set that was fifty minutes of pure joy. Making extensive use of his cymbals Claude pushed trumpeter Roland Bourgeois and tenor saxophonist Kirk McDonald, with bassist Marty Melanson, to a high energy level not met too often throughout the festival.

The Vancouver Ensemble for Jazz Improvisation (VEJI) led by keyboard/trombone player Hugh Fraser, was another most enjoyable presentation. This high spirited young crew of eleven turned in the best set you would want to hear: tight, controlled, but having so much fun, it was a pleasure to be in the audience. Perry White, Campbell Ryga and Pat Caird showed just how much they as a saxophone section could create excitement individually or collectively. There were some theatrics from trumpeter Bill Clark who apart from playing superbly decided to dance up front of the stage during one number. Trombonist Slide Hampton joined the band for two numbers and seemed to have as much fun with the band as they did among themselves.

The eloquence of the true gentleman of jazz, Max Roach, matched his drumming skills and his quartet gave us one of the most inspiring lessons in jazz I have yet to hear. I was enthralled by his solo playing, he made the drums practically play melody, and he had us all listening with both eyes and ears. The sellout audience paid due respect to Calvin Hill on bass, Odean Pope on tenor and Cecil Bridgewater on trumpet. From the opening number *It's Time* through varied solos by each artist to Max's encore, a solo on sock cymbal during which he recalled a recent tribute to Papa Jo Jones this was the most educational as well as entertaining segment of the Festival

thus far.

The big disappointment of the Festival was the non-appearance of the Red Rodney/Ira Sullivan Quintet, due to some over-zealous immigration agent Rodney was refused entry into Canada, thus the whole band decided not to work. Mark Vasey the Festival Director did not have much time to pull off a miracle replacement, but with the voluntary assistance of many of the musicians he formed one of the best free wheeling concerts held. A Quintet of Pat LaBarbera - tenor, Peter Leitch - guitar, George McFetridge - piano, Steve Gilmore - bass and Bill Goodwin - drums were up first with two numbers in which all members excelled, especially Leitch.

The second band with Kenny Wheeler - trumpet, McFetridge, David Friesen and Claude Ranger played with understated excellence.

Chet Baker - trumpet and old band member pianist Hal Galper reunited some fond memories on an original by Chet and a pretty ballad *The Touch Of Your Lips*.

A grand aggregation of Phil Woods - alto, Slide Hampton - trombone, Pat LaBarbera - tenor, Hal Galper - piano, Claude Ranger - drums and Steve Gilmore - bass roared out on *Speak Low* and everyone had a real chance to shine.

Carla Bley and her band were absolutely the most moving Experience I have had in jazz for some time. Taking into consideration that I was totally impressed with everyone performing at the Festival this is one concert I'm glad we attended. To miss Bley's musical prowess would have been a sin, she is reaching a point in her career that I feel will match that of her peers Mingus, Monk and in some way Ellington. Her composing is fresh, topical and humorous, and she has the perfect musicians in her band. She pointed out in a conversation prior to the concert that if anyone left the band it was a terrifying task to find the right replacement. Tony Dagradi - tenor, D. Sharpe - drums, Steve Swallow - bass and husband Mike Mantler - trumpet along with trombonist Gary Valente were most often the spotlighted soloists and they established a rich flow of ideas throughout. My own favourite of the set was a composition based on the tragedy and absurdity of the recent Falklands war complete with a twisted *God Save The Queen* and a romantic Argentine ending.

We had to leave before the final concert by Jean Luc Ponty, but we came away with some vivid memories of Western Hospitality (Superb) and some of the best jazz sounds heard all summer. Oh yes, we missed some of the clubs, and the outdoor free concerts, the children's jazz time, and the clinics, there was so much, but the highlights from this side of the Festival were the late night sessions at Darling's. Graham's presented the duo of Peter Leitch and George McFetridge and Cucci's had Chet Baker with bassist John Toulson and guitarist Gene Bertoni. At Sid's Fine Foods the David Friesen Trio featuring guitarist John Stowell were featured for the last three nights of the Festival on one level while below them the VEJI Band tore things apart. The free concerts in Sir Winston Churchill's Park had a variety of top Canadian musicians amongst whom the Ubiquity Big Band was a breath of fresh and exhilarating air. Finally, kudos to David Friesen for his constant support to so many events.

There was really no criticism of the Festival as a whole, every day and night were enjoyable, but some suggestions for next year might be apropos at this time: Old & New Dreams, Arthur Blythe, Karl Berger, Bill Smith Ensemble,

Air, Chico Freeman, Paul Cram, Buck Hill, Buddy Tate, Ruby Braff, Count Basie etc., etc., but now I'm becoming selfish. Thank you Edmonton, and I hope the AJRO band takes a tour.

- Hal Hill

MONTREAL JAZZ FESTIVAL

Third Festival International de Jazz de Montreal July 2-11

Last year, Alain Simard claimed he was aiming to make his festival as renowned as Montreux and Newport. At the time, such posturing seemed symptomatic of the kind of inflated publicity hype we are all so accustomed to. However, after this summer's edition, I must concede that Simard and partner Andre Menard are well on their way to developing a major international jazz festival.

With a hefty \$1.1 million budget, they organised a jazz extravaganza featuring three hundred musicians (including fifteen international headliners) who played to an estimated crowd of 55,000 over a ten-day period.

The big advance over last year was the planning of a truly festive atmosphere with most of the acts taking place in Village Saint Denis, Montreal's latin quarter. The international concerts (Series A) were held in the 2300-seat Theatre St. Denis, while a local competition (Series B) and various Canadian acts (Series C) took place down the street in the 800-seat Salle Marie-Gerin-Lajoie. Music was also organised in the surrounding beer gardens or right on the street. And in the same vicinity, the Cinematheque Quebecoise presented a program of jazz films (Series D).

Musically, there were only a few extraordinary performances, but like last year, the crowds were undaunted in their enthusiasm for just about anything, and overall, the program suited most people's tastes.

In Series A, I was most impressed with Miles Davis, Ornette Coleman, Wynton Marsalis, Sonny Rollins, Betty Carter, and Willie Dixon. The Davis concert was exceptional because unlike many of his previous engagements, he was not squeezed between three or four other acts, nor was he expected to play twice in one evening. Instead, he had a packed house all to himself. He was the festival's grand finale and he rose to the occasion.

Davis confidently strolled on to the beautifully designed art deco stage, bowed gracefully, touching his toes, and hit with *Jean Pierre*. Jabbing like a boxer, ripping up lines here and there, and never ceasing to caress with brooding mystery, the 'Prince of Darkness' was completely in his element. He was so involved in his performance, he played for no less than **two** hours with only one ten-minute intermission. And he didn't leave the stage until he had embraced a good number of fans in the first-row seats. It was as if he had given the festival his warmest blessings.

Ornette Coleman's free funk was no less successful, receiving thunderous applause from just about every corner of the hall. Of course, some fans were befuddled, but Coleman has always been controversial. I cannot say I was overwhelmed by the music, but enjoyed hearing and feeling it clearly for the first time. Back in 1976, the Prime Time band seemed to churn out monotonous blocks of sound. That definitely was not the case this time. The rolling and tumbling rhythms, over which Coleman blew

his sweet melodies, generated a body movement which was as irresistibly contagious as anything produced by Davis and company.

Unfortunately, Coleman's band represented the *only* voice of 'new' music in the entire Series A program. I was informed that festival organizers tried to get Old and New Dreams, but it was a shame that there was not at least one other representative of 'new' jazz. Either the Art Ensemble of Chicago or Anthony Braxton would have drawn capacity crowds.

Wynton Marsalis's performance was somewhat of an acid test for me. It is one thing to be a killer with Art Blakey or the V.S.O.P. rhythm section. But what can this kid do in his own group? Well, the young trumpeter performed admirably. At times his improvised forays were a bit academic and his manner a little too coy, but none of this diminished his facility for straight ahead jazz.

Sonny Rollins brought along an interesting quintet which consisted of Jack DeJohnette (drums), Bob Cranshaw (electric bass), Masuo and Bobby Broom (electric guitars). Newk has always fancied pop tunes, so Dolly Parton's hit *Here We Go Again* came as no surprise. *Alfie* brought back fond memories, but the clinchers were *Strode Rode* and *My One and Only Love*, both of which featured tremendous cadenzas.

Betty Carter was not in great form, but even an average performance by her is pretty damn good. Her group gave the first all-acoustic concert in Series A, and proved once again that you don't need electricity to guarantee power.

Perhaps next year, the festival organizers could schedule an evening of piano solos, tracing the history of jazz; say, for instance, some combination of Jay McShann, Dick Wellstood, Tommy Flanagan, Randy Weston, Dollar Brand, Cecil Taylor and Anthony Davis.

This year, there were three big band concerts — Maynard Ferguson, Buddy Rich, and Vic Vogel. I, unfortunately, missed the latter, but heard it was a real blockbuster. L'Orchestre Symapathique opened for Ferguson, who was a joke. And Buddy Rich was just okay. But who cares to hear the latest Hollywood arrangement or the recent graduates from North Texas. Why not invite someone like Gil Evans, who is every bit as Canadian as Maynard Ferguson, and a lot more original and acclaimed. There is also the Toshiko Akiyoshi-Lew Tabackin Big Band, which has never been to Montreal.

It struck me that with so many international stars in town, a program of daytime workshops would have been appropriate. This is common practice at other festivals, and would have made the headliners' presence even more memorable and a good deal more intimate.

Series B, a seven-group competition, was intended to showcase the best, unrecorded local groups. Each band had to perform 60 minutes of original music, and the winner got \$5,000 in cash, a recording contract, plus a chance to open for Miles and represent the festival in Europe. Some of the musicians were not too hip to the idea of a competition, and many resented the lack of adequate consultation on the Series B contracts.

Ironically, the winner, bassist Michel Donato with Jean Lebrun (sax), Denny Christianson (trumpet), Kenny Alexander (piano) and Cisco Normand (drums) performed perhaps the safest and least original music. But it was fitting that Montreal's premier bassist for many years was given such public recognition.

The jury made honourable mention of pianist Jean Beaudet which came as no surprise. His

trio of Dave Gelfand (bass) and Jacques Masson (drums) was easily one of the most invigorating and imaginative groups in series B. Beaudet has work in both the free and more traditional jazz idioms has made him an extremely flexible pianist. Always pushing himself towards the edge, he seeks out new openings and new resolutions in whatever music he plays. At the festival, he dug right into his own music with the relentlessness of a Cecil Taylor. There were bits that reminded me of Andrew Hill, McCoy Tyner, and early Herbie Hancock. However, Beaudet didn't fit into any one mold: he remained true to himself inside and out.

Trumpeter Charles Ellison presented his Positive Vibrations with Dave Turner on alto sax, Jean Beaudet on piano, Dennis James on bass and Camil Belisle on drums. *Muh*, Ellison's fine tribute to Richard Abrams, was particularly noteworthy.

Drummer Guy Nadon et la Pollution des Sons was a roaring success. Nadon represents the closest thing to indigenous Quebecois jazz. His seemingly stiff posture defies a wonderfully kinetic sound. From his tiny traps, he cooks up a music which draws on big band power, contrasting arrangements and last, but not least, hilarious verbal outbursts and an array of theatrical drum tricks.

I missed most of baritone saxophonist Charles Papisoff's performance with Simon Stone (soprano & tenor saxophones), Michel Donato (bass) and Claude Ranger (drums), but that which I did hear sounded very energetic and expressive.

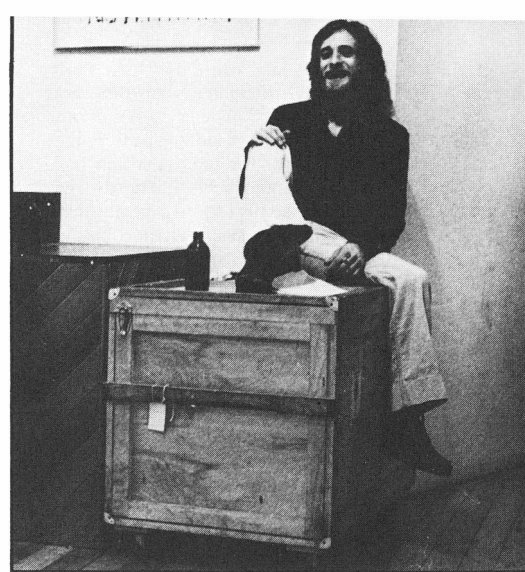
Some of the local musicians in Series B would have preferred to have been center stage, opening for the headliners in Series A. Nonetheless, Series B drew between 500 to 800 enthusiastic fans to every concert. What was disturbing, though, was the fact that the Toronto Globe and Mail reporter, Mark Miller, gave more coverage to the local musicians than all the local reporters combined.

Series C, which included Peter Leitch, Uzeb, Karen Young, Ken Ramm, Denny Christianson's big band, Fraser MacPherson, and La Grande Urkestra de Montreal (G.U.M.) was said to be very uneven. I caught the latter two and enjoyed them both. Tenor saxophonist Fraser MacPherson is a strong admirer of Lester Young, and along with guitarist Oliver Gannon, he presented a lovely set of mellow swing.

The 10-piece G.U.M. performed in an entirely different vein. Beginning with a humorous spoof a la Carla Bley/Frank Zappa, they romped through a lot of raucous solos and dense, sometimes chaotic, unison colours. Most of the conducting was done by the superb flutist Jean Derome, while the irrepressible trombonist Claude St.-Jean was his usual outrageous self. Saxophonists Ti-Lou Babin, Claude Vendette, and Luc Proulx made up the shouting horn section, Rene Lussier performed some way-out guitar solos, while Pierre St.-Jacques held down the heavy-handed piano work, and Pierre Cartier and Edouardo Pipman took care of the bass and drums respectively.

Guitarist Sonny Greenwich was a pleasant treat on rue St. Denis, where he played with pianist Fred Henke, bassist Errol Waters, and drummer Andre White.

I also heard drummer Claude Ranger's quartet down at the open-air stage at Vieux Port. His group of Roland Bourgeois (cornet), Kirk McDonald (tenor sax) and Marty Melanson (bass) is without a doubt the hottest new group on the Canadian scene. Someone had better



record this band, and quick.

Robert Daudlin of La Cinematheque Quebecoise and film collector Walter Mohreschildt should be applauded for their superb jazz film program in Series D. This portion of the festival, more than any other, gave the festival goer the best insight into the true breadth of jazz music. It included early footage of Duke Ellington, Count Basie, Fats Waller, Jimmy Lunceford, Cab Calloway, Lionel Hampton, Louis Jordan, plus such classics as "Jammin' The Blues", "After Hours", "Jazz From Studio 61", "Jazz On A Summer's Day", "The Sound Of Jazz", "John Handy at the Blue Horn", Ralph Gleason's "Jazz Casual" series and "Imagine The Sound".

In terms of attendance, the festival was a great success at 55,000. This was due in no small measure to the festival's innovative ticket scheme: an associate membership at \$15 was good for 5 concerts, a supporting membership at \$35 was good for 10 concerts, and an honorary membership at \$55 was good for 20 concerts.

A sizable portion of the \$1.1 million budget was financed by private and public sponsors — Accord cigarettes, Carlsberg beer, Yamaha/Solotech sound, Le Parc-Regent Hotel, L'Envol Travel, the federal Ministry of Communications, the provincial Ministry of Cultural Affairs, plus a municipal low-interest loan. The CBC recorded and paid most of the Canadian bands, while Daniel Harvey video-taped all the headliners for Spectel Video for future television sales.

Andre Menard informs me that next year's festival will be even bigger with the inclusion of some medium-range acts. If this is so, it will certainly broaden the range of music and make the fourth edition a must for anyone within easy access of Montreal. Hope to see you there.

— Peter Danson

AMERICA

BOBBY FEW TRIO

August 20-22, Schatz's, Cleveland

Bobby Few, piano & vocal; Ray Ferris, drums; Jesse Dandy, bass.

It has been nearly 15 years since Few left Cleveland for New York on the advice of his childhood friend Albert Ayler. Once there he soon recorded with Ayler and Booker Ervin and

after a couple of years took off for Paris, where he has lived ever since, recording and playing all over Europe. This was coming home for him and fortunately the people at Schatzi's arranged a showcase for his talents which have become finely honed during his European residence. Ferris had joined him there a few months ago for a tour and was back visiting also so they added local bassman Dandy who was not terribly familiar with their arrangements and had his usual tuning problems. Few, however was in fine form playing a mixture of standards and originals with his own special flavor: gentle and thoughtful or rhythmically powerful and and free. He has lost none of his ability to establish a friendly and positive rapport with his audience while playing music that was intelligent and swinging with occasional forays into the kind of freedom that he experimented with in the late 60s and after. Ferris, who is a powerful and steady percussionist provided excellent accompaniment and communication with him. It was certainly a treat to hear Bobby Few again in such a pleasant setting. From Cleveland he was to return to Europe where he was set to play with Steve Lacy on an extended tour.

— *Jon Goldman*

PHAROAH SANDERS

July 1 - 2, Schatzi's, Cleveland

Sanders had last been in Cleveland perhaps 7 or 8 years ago, when he was artist-in-residence at Case Western University and occasionally appeared at the Smiling Dog. That was when drummer Greg Bandy met him and first went out on the road. Since then they have often played together, but never in Cleveland. Pianist John Hicks was added to the "house" rhythm section of Bandy and bassist Junnieh Booth and Pharoah took off in some of his finest playing in years. You could hear in his last two Theresa albums that he had finally pulled things together while consolidating some of the stylistic techniques of middle-period Coltrane. Since John is not around to play it for us anymore, it was indeed pleasant and satisfying to hear Pharoah do it so well. Ballads, blues and some originals were played beautifully and Hicks' accompaniments and solos were just right, while Bandy's un-Elvinish style did not clash at all with what Pharoah was playing, usually meshing perfectly with Hicks' straightforward approach. Pharoah even had the audience going toward the end of the evening with some shouting and vocal calls which whipped up a good deal of enthusiasm. All in all Pharoah sounded better than he ever has and it was good to hear that solid tenor with occasional outside flavorings. From Cleveland, they went on to the Village Vanguard in New York where I heard that they sounded just as good. — *Jon Goldman*

PHILADELPHIA — SHIRLEY SCOTT had a bigger week than most artists get in their own home town and I am proud to have been part of the supporting cast. Shirley played Dobbs at 3rd and South on Tuesday August 31st. A big Hammond B3 organ with a Leslie speaker were brought in by bandleader Johnny Williams. The sound system was changed by John Travis and myself, posters were put up all over town and when Shirley played it was grand. Jimmy Oliver played tenor and Mickey Roker was back on the drums again. The program was set up as a tribute to Charlie Parker and Lester Young. Jimmy Oliver did Lester Young in fine style

as he has always been one of the President's army, and as Jimmy was always given much credit from John Coltrane for aiding his transition from alto to tenor. Yes, Jimmy Oliver is a giant when it comes to the saxophone. Vocalist Herb Milner added a very nice change of pace at the end of the second set and we were surprised by Trudy Pitts, Bill Carney and their vocalist son T.C. III. T.C. did Bird and Pres in a way that would have made Eddie Jefferson proud; a bop vocalist to be **sure** and he owes a debt to Eddie but he is his **own** man, not a singer of other peoples' material.

The music was great. Jimmy Oliver and Mickey Roker were too marvelous for words. At the end we announced that Shirley Scott would be leaving for six weeks on an overseas tour, with Mickey Roker, Evelyn Simms, and Charles Bowen. The next night a going-away party was held at the 2nd office and at least fifty of the area's top players were there to wish Bon Voyage to their friends. Natalies Lounge in West Philly had Shirley in to play at their jam session the previous Saturday. Anyone in Philly that says they didn't know that Shirley was leaving on the tour, just doesn't go out to hear jazz like they should, because Shirley Scott was toasted all over town....

Clark Park in SouthWest Philadelphia, was the site of a jazz festival featuring five fine local bands. It was a nice outdoor event. We don't always attend the daytime jazz events, but we got to this one in time to hear Bob Pollitt with Julian Presley followed by Charles Bowen and Edgar Bateman. A music festival followed the next day without too much publicity but, the bands — Bob Pollitt with Julian Presley, Charles Bowen, Edgar Bateman, Bill Lewis, Interplay, and a number of others took part. Scott Bayer produced both programs.

— *Fred Miles*

REAL ART WAYS FESTIVAL

**Real Art Ways August Jazz Festival
Hartford, Connecticut, August 6 to 8, 1982**

The musical revolution which Ornette Coleman helped to start is still ongoing, still fresh, and capable of producing controversy, as the Seventh Annual Real Art Ways August Jazz Festival demonstrated this year. Three of the five performances in the festival proper featured alumni of various Coleman bands of the past twenty years. Musicians such as Ronald Shannon Jackson, Jamaladeen Tacuma, Bern Nix, and Denardo Coleman are taking Ornette's ideas in new directions, while Edward Blackwell and Dewey Redman showed they were still very much capable of producing fresh and surprising music. Rounding out the weekend were AACM co-founder and pianist Muhal Richard Abrams and, representing Connecticut's rich local scene, a quartet led by bassist Mario Pavone.

The Friday night opening concert by former Prime Time drummer Ronald Shannon Jackson and the Decoding Society (Henry Scott, trumpet; Zane Massey, reeds; Vernon Reid, guitar; Melvin Gibbs and Bruce Johnson, bass guitars) produced mixed results. Much of the first set consisted of free jazz solos grafted onto a funky beat, and I really expected something more startling. But when Jackson and the band play at their full capacity, as they did for much of the second half of the concert, the music is viscerally exciting, intellectually stimulating, and emotionally varied. In full gear, Jackson doesn't really swing, nor does he rock, but he

does propel the band with a beat which partakes of many rhythms simultaneously. This approach allows him to both liberate the music through the allusion to many possibilities, and to direct it through his drive and energy.

A dance party, held in conjunction with the otherwise free-of-charge festival featuring Oliver Lake and Jump Up, started soon after the Decoding Society finished and lasted into the wee hours of the morning. Considering that Oliver Lake is the musician who gave us "Holding Together" and "The Prophet," the music was less complex than he is capable of delivering. But, within its context, it was highly successful. Jump Up is not naive fluff like Return to Forever or soulless bluster like so much "fusion" music. It is well done reggae and funk derived music, direct, danceable, sometimes preachy, but always fun.

More alumni of Ornette Coleman's Prime Time band were on the first half of Saturday night's concert. Denardo Coleman, Bern Nix, and Jamaladeen Tacuma backed Jayne Cortez as she recited her poetry. In poems such as "Blood Suckers" and "Stockpile," Cortez was angry and shocking, directing her righteous wrath against political oppression, social injustice, and economic exploitation. But her tribute to Duke Ellington, "Rose Solitude," was an evocation of Ellington's sensuality and a celebration of creative music's African heritage. Her style and delivery are particularly well suited to musical accompaniment. Through careful selection of words for both their meaning and rhythmic value and through the repetition of thematically and rhythmically important words and phrases, she has created poetry whose impact is similar to that of jazz. Michael Harper is a good point of reference for her work, but her style and themes are very much her own.

Later that night, Muhal Richard Abrams played a solo set which gently drew the audience under his spell. Starting quietly with a rippling treble figure and a melody played in the lower register of the keyboard, he extended and developed the motif into areas seemingly far removed from the point of origin. Yet the continuous set worked as a seamless and organic whole, coherent enough to sound preconceived, but having the unmistakable immediacy which only spontaneous composition can produce. Every passage was suffused in a quiet spirituality which rounded the edges of even the most jagged lines. Abrams's playing exemplifies the intelligent use of tradition — respectful without attempting duplication. He has abstracted the essential qualities of all piano styles and absorbed these qualities into his playing. He has given old forms new meaning, so that, for instance, his stride playing points as much to the future as it harkens back to the past. His performance received, and deserved, one of the weekend's longest ovations.

Connecticut is home for many fine improvising musicians, among them Leo Smith and Bobby Naughton, but this year the regional scene was represented by a quartet led by bassist Mario Pavone with Craig Harris on trombone, Michael Rabinowitz on bassoon, and John Betsch on drums. The band swung hard through a set of Pavone's original compositions. Pavone had the unenviable job of blending with the sounds of two very different instruments, but did a superb job, demonstrating his versatility and imagination by carrying it off to perfection. His bowed overtones accompanied Rabinowitz during his solo on *Sphere* (a piece



dedicated to Thelonious Monk) and his walking behind Harris boomed and moved as if shot from a cannon. He gets an enormous, hard sound from his instrument and can really propel a group. Harris is an outstanding trombonist. His solos combined short, riff phrases, which he subtly changed to evoke a wide emotional range, with more complex, bebop-derived lines. His plunger mute solo on *Sphere* was one of the festival's highlights. Rabinowitz, who is new to me, did well on an instrument which is difficult to use in a creative music setting. His soloing was fluid and his riffing behind Harris at several points during the set was texturally interesting and rhythmically compelling. Betsch swung unobtrusively throughout, relaxing and increasing the tensions in the music as the situation called for. There was much to be enthusiastic about in this set — good compositions which were imaginatively arranged, assured use of unconventional techniques which fit organically into the solos, and an unerring swing.

The festival was closed by the Ed Blackwell Trio, consisting of Blackwell on drums, Mark Helias on bass, and Dewey Redman on tenor saxophone. So much has been written about the individual talents of Blackwell and Redman over the past twenty or so years that little more can be said. Helias, although a newcomer compared to his veteran co-members, fit right in and was an asset to the music. The group was assured and cohesive without being complacent or sounding tired. The highlights of their performance was a slow waltz on which Redman created chorus after chorus of plaintive melody in his vibratoless tone while Helias wove complex counter melodies which always seemed to end in lock step with Blackwell's high hat. Helias then launched into a solo which was angry and sad all at once, only to be consoled by the return of Redman's celestial voice. It was a remarkable performance which left the audience visibly moved. Redman's full toned, gleeful solo on the encore brought the weekend to a positive and joyful close.

Many thanks to Joseph Celli, Colleen Pendleton, Scott Norris and the rest of the staff at Real Art Ways for doing such an exceptional job. The concerts were all free, on schedule, exceptionally well mixed and the music uncompromising. I, for one, look forward to next year's festival.

— Ed Hazell

CECIL TAYLOR UNIT

**Artpark 6th Annual Jazz Festival
Lewiston, New York, Sunday, August 15**

Cecil Taylor (piano - dance - voice), Jimmy Lyons (alto saxophone), Brenda Bakr (dance - voice), William Parker (bass), Rashid Bakr (drums), Andres Martinez (percussion).

Enter Tribal ritual, male and female whitely clothed in this blackness. Calling song response, into grace of dance, to approach the sound of movement. Movement of sound. Air swirls turbulence to gathering storm, ears slow adjustment, distinguishing all layers in this density. Lyons clear and sharp, birdlikesoaring above/ amidst eddy. C.T. glittering, fine cut precious stone, clear in rumble rhythm. Lash - Bosen-dorfer ivory. Surprise - gentle implode.

Jumpin' Jack Flash
could never move
this fast
Lithe
Eloquent
Gazelle
Messiah unaffixed
to wooden beam
Fingers exploding
two tone ebony
Orchestra.

The singer's voice, in the ambience of this concrete theatre, sounds like ghostly echo to saxophone vocalese. We remember you Albert in this healing force. I wait to see the fallen heroes arise from more than my mind. Duke is there, forever sacred. And Monk, looking down, adjusting his hat, with a smile. — Bill Smith

GREENWICH VILLAGE

**Greenwich Village Jazz Festival
New York City, August 30 - Sept. 6/82**

After the Lewiston concert, we had all sat around in the sunshine, drank some cold beer and agreed to meet again in three weeks. This time in New York City. Onari, Cecil and I would just socialise. But of course it is my nature to turn pleasure into works, an exten-

ion of the system of sharing, to be called word sound illustration.

Everything was perfect, New York was throbbing from the continuing sunshine bringing that huge movement mass into the streets. The throngs of people, creating indeed the energy that is so much this city. Peter Danson came from Montreal, and completed the party. There is so much here that it is difficult to imagine that the world is in recession.

Meccas, are rarefied legendary gathering places, and certainly Greenwich Village is among them. Fats Waller was born here, on Waverly Place in 1904, poets and writers have perpetuated its Bohemian legend, and European jazz fans dream of the day when they will set foot on this revered land. But, despite its hallowed history, the village had never before boasted a jazz festival.

I have been known, in the past, to have shown distaste for the festival idea, being as it is, something of a circus like event. All this is removed in Greenwich Village by its environment, the clubs still abound and, supply the most natural situation for New Yorkers to hear their music. Such an obvious idea, it seems strange that before James Browne and Horst Liepolt created this concept of making the clubs into *the festival*, no one had realised that they could be a collective force. Everyone benefits.

There was so much music and film that it would be impossible to consume everything. So the decision was made to select a few situations, to enjoy the details of specific events, and to ignore, as best we could, the rapidity that could gather you up.

The club owners were polite and generous to us, and we would like to thank, specifically, the owners of Sweet Basils, Lush Life and Seventh Avenue South, for their hospitality.

Lush Life - Friday Sept. 4 - Reggie Workman and Top Shelf

In April of 1981 I had heard Reggie Workman's band at the Village Vanguard, and between that dark cellar and the dreamed spirit of John Coltrane, there seemed in his music then, an obvious lineage. But on this night, as the club manager answered the phone to an enquiring patron with, "it's straight ahead", I realised a year is a long time. Perhaps the tunes performed by the group of Cecil Bridgewater, John Stubblefield, Mickey Baker and Norman Baker, describe the music clearer than a review.

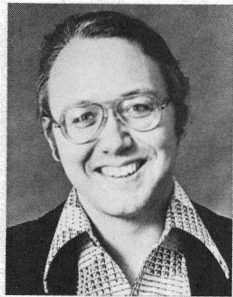
Along Came Betty. Airegin. A Lee Morgan original. **Friday The Thirteenth.** New York music that produced numerous elegant solos.

Village Vanguard - Friday Sept. 4th - Arthur Blythe

Much has been written about Arthur Blythe, even once a comparison with Bird, which seems altogether silly as we sit here. He has been entered into the general terminology — avant garde, somehow though, his simplistic structures, mostly to be considered "minor" riffs, relying a great deal on their rhythmic impetus, rather than creative development, seemed more to do with popular cult music, a music that was enthusiastically received by the audience. The sound system was just awful, making it impossible to hear Abdul Wadud's cello, making Bob Stewart's tuba a mere grunt, and allowing the guitar noise to break down what little motion existed. In the right situation it would seem that Arthur Blythe and Bobby Battle could present themselves as gifted bluesmen.

Lush Life - Saturday Sept. 5th - Steve Lacy and Roswell Rudd

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— Michael Ullman

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In the last issue of *Coda*, Peter Danson wrote descriptions of these two legendary performers, presenting Monk's music, in Montreal. There's not much to add. Roswell was most entertaining, opening the event with a trombone solo consisting of short sections between which he talked. (trombone) What a lovely sound this room has (trombone) Nice to be back in New York, it has the best water in the world (trombone) I love New York — I think there's a song called that (trombone). You really had to be there — I wish Graham Coughtry had been. Steve straight down through the centre of his horn.

R.R. "This music is hard".

S.L. "Don't tell them that".

No one ever said Monk's music was easy.

Sweet Basils - Sept. 4th & 5th - Archie Shepp Quartet

After the New York premier of "Imagine The Sound", we decided to celebrate its greatness, its capacity audiences and our generally bubbling overjoy, with Archie's music and Dom Perignon champagne.

For all those who have become used to Archie's Ellington medlies, this music must be of some surprise, for here was fire music, or as we used to say, "smokin". History lessons that are of some use, are rare, but this music, once considered outrageous, is so full of the rich black culture that one feel the breathing shout of it all. The band was superb. Ken Werner, Santi De Briano who must be considered to be a most amazing bassist, an unknown drummer named Marvin Smith who really "kicked ass", and a gentle shy trumpet player — Charles McGhee, supplied for Archie all the encouragement and quality he needed. He has become the master, and in New York was reminded of his position by the continuous lineups outside on 7th Avenue that continued into the night. Archie, I do believe I'm getting sentimental over you.

Thank you all, I hope we will be invited back to the 2nd Annual Greenwich Village Jazz Festival.

— Bill Smith

PHILLY JOE JONES

Philly Joe Jones & Dameronia
Lush Lush, New York City
July 8-10, 1982

Philly Joe Jones, drums; Larry Ridley, bass; Walter Davis, piano; Charles Davis, Frank Wess & Cecil Payne, saxophones; Britt Woodman, trombone, Johnny Coles, trumpet; Don Sickler, trumpet & arranger/transcriber.

Since Tadd Dameron came from Cleveland (Philly Joe told me how they met when he was playing a lengthy engagement in a Cleveland hotel) it was a special treat to hear in one place and at one time the body of music which Dameron composed. Since Dameron had a heavy influence in determining the sound of '40s and '50s music, it is significant that only now in the '80s is there a revival of his work (which stands as an accomplishment along with that of Monk, Parker, Russell and others of his contemporaries). Dameron's time has come and the small band that Philly Joe has assembled gave excellent readings to the new and transcribed arrangements done by Don Sickler, who also operated as concert master. Payne and Philly Joe had often participated in gigs

and recordings (of which there were not many) with Tadd, a fact to which Philly Joe often referred. The two best soloists were Coles (who also knew Dameron) with his sprightly trumpet style and (surprise) Frank Wess on alto, an instrument with which I do not associate him. His work was very intense and exciting in a boppish style. Of course the main delight was in hearing the music played in ensemble and this was done superbly. This is not really a ghost band, nor it is a group of former associates trying to keep the music of a recently departed figure alive. Tadd has been gone for some time and only a couple of people in the band had any long contact with him. The purpose of this band is to revive interest in a body of important music that has remained dormant for too long.

— Jon Goldman

BALTIMORE — Unlike most major US cities, Baltimore didn't get a Kool Jazz Festival this summer, but we did get a weekend-long (severely underadvertised) George Wein-produced mini-fest, dedicated to native son Eubie Blake, who's practically a folk hero in these parts. At a free concert at Hopkins Plaza on Thursday, August 12, the Amherst (NY) Saxophone Quartet unwittingly gave an object lesson in how *not* to perform Blake's music. With their inflexible rhythm and classically-perfect attack, they'd be better suited to investigating the Paul Whiteman songbook; they treated Blake's compositions as if they were nineteenth-century string quartets. But how often does one get to hear an authentic businessman's bounce these days?

Most of the Wein-produced concerts at the inner harbor's Pier Six pavilion offered standard festival fare: Mulligan and Torme, Carmen and Dizzy, Clark Terry, and Joe Williams (Jack Dawson, the Baltimore Sun's tireless promoter of local jazz talent, reported that he tried and failed to persuade Wein to book locals at the major concerts). The ringer was Sunday afternoon's poorly attended trio of piano duets. Marian McPartland and ex-Jazz Messenger James Williams illustrated the problems faced by two pianists playing together — as gingerly as they comped, they had trouble staying out of each other's way, and sounded underrehearsed. When they'd both reach for the same note and get to it a split-second apart, they didn't sound as if they were successfully ragging the time; they merely sounded out of sync. McPartland rose above the chordal rumble with her heavier, more authoritative touch, but her 'solo' spots were marred by melodramatic out-of-tempo passages apparently calculated to wow the audience. Williams's right-hand playing often consisted of softer, chrome-bright parallel lines. In general, I liked their solo numbers more than their duets.

Tommy Flanagan and Hank Jones have recorded together, and perhaps that explains their greater rhythmic assurance and more sharply defined harmonies, despite the noisy distractions of yachts docking at and departing from Pier Five next door. They chorded simultaneously without clashing or muddying up the lower registers. Or perhaps they seemed so much more at home in the format because, as seasoned second-generation boppers, their stylistic conceptions and ideas about phrasing are so similar. As with the other duos, their set consisted of jazz standards. Each pianist did an exemplary job of serving as the other's rhythm section, particularly on Parker's *Confirmation*.

Dorothy Donegan and showbiz-smarmy Page

Cavanaugh palyed solo as often as they did together. Crowdpleaser Donegan, strolling out on stage towing a shopping bag, constantly mugging and bumping for the crowd, didn't need to resort to comedy to carry her end of the set. Her left hand pounds out some of the most punishing boogie-woogie basslines heard anywhere; at times her jackhammer attack resembles Cecil Taylor's as much as Albert Ammons's. There were moments when she'd become so engrossed in an improvisation she'd forget to clown it up, and you could hear what a fine pianist she is. But then she'd remember her act and do something theatrical to garner laughs. Which was very distracting to listeners who prize substance over schtick.

Sunday evening's McRae/Gillespie show was opened by Dick Hyman's Classic Jazz Band, and after hearing them twice this summer, I doubt there's a better New Orleans revival unit operating today. Vic Dickenson was in better form at Washington's Kool Fest in May, but Doc Cheatham's trumpet attack was a marvel for a player of any age; he has a wonderful way of letting a note at the end of a line trail off, as if he'd run out of air. Kenny Davern introduced abstract curved phrases into the exchanges, without sounding at all incongruous. He continues to grow in stature as a clarinetist; like Pee Wee Russell, he transcends the limits of the trad genre in which he prefers to work. The highlight of their set was a Spanish-tinged **St. Louis Blues**, taken almost as a rumba. Let's hope this group records soon.

At the Cafe Park Plaza on Monday the 16th, Gallery (Paul McCandless, Dave Samuels, David Darling, Michael Formanek and Michael di Pasqua) showed how vigorous a chamber jazz group can sound. Samuels's four-mallet work was particularly forceful, and di Pasqua at times drummed in waves like a restrained Sunny Murray. The outstanding player was cellist Darling, who would double up with bassist Formanek to lay down a thick arco pad for reeds and vibes, or play unison 'horn' lines with McCandless's oboe or soprano. In his own solos he'd emphasize notes with wide, high-friction vibrato, sounding like a cross between a South Indian violinist and a broken bed spring. One medley found them playing McCandless's pretty **Pale Sun**, which led into a hard-driving pentatonic jam before ending on Samuels's delightfully witty **The Tango**. It was the best Monday for music for some time.

On the blues front, a couple of new venues. Luther "Guitar Junior" Johnson brought his fine Chicago bar band (they threw a little Stax-style R&B in with the blues) to the Parrot Club on August 22. Johnson sings in a strong, braying voice and picks thick, sustained notes. Organist Ron Levy coaxed raspy, sometimes harmonica-like lines out of his little keyboard. Bassist Walter Smith played what seems to be a new convention in Chicago blues — the string-popping, funk-influenced solo. The show was opened by local bluesers Snakedrivers, whose Thomas Dore is developing into a major blues harpist.

The inaptly named Legendary Blues Band showed the dangers of self-hype. Only the great, greatly percussive pianist Pinetop Perkins deserves the legendary tag; just being Muddy Waters's ex-backup band isn't enough to make them legends. New wave showcase the Marble Bar brought them in, apparently on the strength of their name, on July 22. When they failed to draw a very large crowd, one of the Marble's talent bookers, admittedly not a blues buff, was

led to believe there's no local audience for blues. "After all," she reasoned, "those guys were legends, and hardly anybody came." Their music seemed more a sampler, an aural lecture on the Chicago style than a snarling, grit-soaked blues unit like Guitar Junior's. Happily, the Marble may try booking blues again — hopefully with better success. — *Kevin Whitehead*

NEW ORLEANS — Well I know why Louis Armstrong had that life long habit of wiping his brow — it's very humid here as well as extremely hot. Umbrellas are carried as much for the daily afternoon surprise Gulf thundershower as they are for keeping the sun off. The houses hum with the sound of cooling air conditioners and a mint julep seems quite in order.

The two most prominent Black musics in NOLA are their R&B and the Traditional jazz with its attendant Dixieland. I didn't hear in my whole two weeks there anything that I would call bebop and just a tad of what might be considered modern but even that wasn't contemporaneous to what is going on in the world's avant garde. NOLA has its own sociology and is about as different a place from my native L.A. as you can get in the United States. I sensed that the music here embraced its whole tradition, moving forward at a slower rate, but with respect, gathering in the elements and never dispensing with them. Bands consequently can be quite homogeneous age-wise with teens playing and learning alongside the knowing old-timers. Having hardly any movie and television recording studio work the artists who prefer to make their living as musicians play in bars and restaurants — this is a drinking city with no liquor curfew.

My most profound experiences were with the indigenous marching jazz bands. Parading for the Equal Rights Amendment ladies on July 3rd, assembling at Louis Armstrong Park (dedicated 1980, nee Beauregard Square, nee Congo Square) just outside the French Quarter at mid-day was the Charles Barbarain Memorial Brass Band. Starting off down Rampart Street with about 150 white clad women, TV cameras (I wound up on local late night news), and a motorcycle police escort. By the time we reached Canal Street the parade was gathering strength as more and more joined in. Heading

down Canal Street, the main commercial drag, businesses stopped as all came out of the stores. The band roared on toward Bourbon Street, turning up into the Quarter and thundering thru those narrow iron grill work balustraded streets. The sweat streaming with the tears from this joyous music; the umbrellas pumping up and down; second liners dancing a two forward and one back two time step; the winos, the kids, the tourists, the suited businessmen marching crowded together toward Jackson Square at the Mississippi River, where it all ended and the ladies got on with their speeches. The musicians consisted of Gene Mims, soprano; Keith Anderson, tuba; Edward Paris, trombone; William Smith and Steven Battiste, trumpets; Byron Washington, snare drum; and Barry Turner, bass drum.

I meant to check out the speeches but across the street somewhere in the French Market was the sound of a live R&B band. Taste of New Orleans they called themselves, and they personified NOLA R&B to the T: funky back beat drums, heavy chordal piano and large saucy horn sections. This was just a quintet though playing for the hat made up of some interesting notables. The drummer Stanley A. Stephens is a student of James Black and the grandson of drummer Alfred Williams. He is a part of the Ponchartrain Brass Band in the One Mo' Time production at the Toulouse Theatre. On vocals and tambourine was Miss Ellyna Tatum who I was later to see with her parade band the Second Liners. On tenor sax was David Lastie, brother of the late trumpeter Mel Lastie. Richard Knox on electric piano and George Porter Jr. on electric bass.

Later that night I went into midtown to Alice's Keyhole Lounge at 2214 S. Claiborne. Sure glad I didn't take that cabbie's advice about my whiteness on a Saturday night in this section because the James Black Quintet (see Coda No.140) played some of the strongest music I witnessed in New Orleans. Just the presence of two other drummers in this jook joint attests to James's importance. The aforementioned Mr. Stephens and Prince OoLa BooLa aka Tony Bazley who spent eight years in the famous houseband at Marty's in L.A. during the fifties and may be found on Leroy Vinnegar's "Leroy Walks!" album from that period.



With Black were Mary Bonnett, vocal; Rusty Gilder, bass; David Torkanowsky, piano; and Warren Bell Sr., alto. Doing tunes like *Paul's Pal*, *Oleo*, *Like Someone in Love*, *Someday My Prince Will Come*, and my favorite, a Black original penned for the occasion, *In the Keyhole* sounding like James's old tune *Whistle Stop*.

Next day was Satchmo's birthday celebration in his park. Starting off with Harold Dejan's Olympia Brass Band parading around the park and then onto the stage. During one of the contests, of note were the Beasley Brothers, the older Charles on trumpet and four year old Little Dad on cornet! Next with trombonist Maynard Chatters and the Chatterboxes, a contemporary Dixieland group with Wes Mix, cornet; Michael White, clarinet; Harris Parson, drums; Ervin Charles, bass; Bruce O'Neil, banjo; and Lillian Boutte, vocal. And then to end the day with Ellyna Tatum and Her Second Liners in parade around the park with Ellyna out front in her gold lame outfit clearing the way.

I caught Ellis Marsalis the second night I was in town, June 27 at the old Tyler's Beer Garden, 5234 Magazine. Working regularly there two nights a week with guitarist Steve Masakowski who plays a 1950-ish 7-string Gretsch (extra string: low A). Doing things like *Sonar*, *Softly As In A Morning Sunrise*, *Jitterbug Waltz*, *Good Bait*, *Take Five* and *All The Things You Are*. Sounding like they would almost like to get into a Tristano groove. Ellis is a remarkable player, though a bit more conservative than his associations in the modern vanguard would lead you to believe. I was lucky to find his self-produced album "Solo Piano Reflections" (ELM 001) recorded March 28, 1978 at Ultrasonic Studios. He hasn't worked with a quartet for some time, "there's no money for quartet music in this town." So he has odd gigs here and there with a regular solo slot up at the Faubourg just above the Quarter. An affable fellow I enjoyed his stories about his trips to L.A. with Blackwell and Harold Battiste. Branford and Wynton Marsalis haven't lived in New Orleans for three years.

At Preservation Hall every night at 8 for \$1 you can catch the Traditional players doing their collective style of music, which distinguishes it from the Dixieland bands just around the corner on Bourbon Street that I noticed leaned more toward the solos with rhythm section format. The old converted art gallery is crowded and stuffy. In evidence are the flat-top tweed coat ivy league revivalists and the night I went, there was a band led by 86 year old trumpeter Kid Thomas whose muted blues meanderings reminded me that Lester Bowie has a predecessor. For dramatic effect they started off relaxed taking us by surprise when after a few tunes they were out of their chairs blowing like crazy. Worthia Thomas, 'bone; Jeannette Kimball, piano; Emmanuel Sayles, banjo; Frank Fields, bass; Alonzo Stuart, drums; and Emmanuel Paul playing dirge-toned tenor sax where he shakes the instrument a tad to get that mournful effect; and Raymond Burke with his Albert System clarinet bandaged up with rubber bands to keep the action together. Other nights there at Preservation Hall are Kid Sheik, Sweet Emma, The Humphrey Brothers and the Olympia Brass Band.

On Bourbon Street the Dixieland bands get thick, on some corners playing right across from each other about 35 yards away in clubs like, the Famous Door, Maison Bourbon, Chris Owens's Club, Al Hirt's, and the New Blue Angel

where I caught cornetist Connie Jones and his Crescent City Jazz Band with Glen Wilson on clarinet and tenor sax. Strolling along enjoying the cacophony and the tap dancing kids one evening I caught the sound of a biting electric guitar blues and immediately went into the 544 Club to see what was up. Mason Ruffner and his Blues Rockers have had this gig since Mardi Gras '81 and no doubt they're still killing 'em. Mason's from Fort Worth, been in NOLA four years, and is another one of these White Texas guitar players that has my head shakin' wondering what goes on in that state. Ruffner's first album is being produced by none other than Cosimo Matassa, veteran of NOLA R&B since the mid-forties. The Rockers are Kenny Felix, drums and Jim Markway, bass.

Zydeco is a roots music. A window into the past. That's not to say it's old timey, just that the crossover of influence between rural Blacks and the French speaking Cajuns is in evidence still. I hear that Lafayette, Louisiana is the place to go for this wonderful dance music, and in fact the band we caught was from there: Rockin' Dopsie and His Cajun Twisters July 9 at Tipitina's, uptown, corner of Napoleon and Tchoupitoulas. Note that you pronounce Dopsie as if it was spelled with two o's. Just like John Delafosse, who I just missed. And don't ask me why a Black band goes under the 'Cajun' moniker, must be somethin' I don't know about. At any rate it was a rockin' and romping night with Dopsie, accordion; Alton Rubin, drums; Albert Francis, bass; Russel Gordon, tasty electric blues guitar; and Clifton Chenier alumnus John Hart on tenor sax. Tipitina's is a great place to cut loose. A giant picture of Professor Longhair hangs from behind the stage.

Pianist James Booker plays a deep ingrained blues subservient to his soul's needs. Rolling along over in the corner near the fan on an up-right every weekday at the Crescent City Cafe in the Quarter where he plays an early evening set. His rendition of Clarence Williams's old *Baby Won't You Please Come Home* was hooked-up straight to his emotions. He also has a solo gig one night a week at the Faubourg, 626 Frenchmen, as well as at the Maple Leaf Bar, 8316 Oak Street.

Danny Barker is still active. Alvin Alcorn has a trio at Arnaud's in the Quarter doing brunch gigs. Freddie Kohlman (see Coda No. 140) is in the Dukes of Dixieland playing nightly fourteen stories high above the Quarter at the Monteleone Hotel.

I tried to catch up with legendary alto and soprano saxophonist Earl Turbinton but to no avail. On his front door was a funny photograph of himself announcing his Afrikan Cowboy Revue. His brother the funky blues pianist Willie Tee is easy to find though having a regular gig up at Lake Ponchartrain at the Lake Lounge, 1930 West End Park. I caught up with him at Tyler's Beer Garden with his quartet: Neil Domingue, tenor; Rudi McCormick, drums; Chris Severin, bass; and Tee on grand piano and some electric keyboard he had sittin' on the grand. Tenor saxophonist Red Tyler also works only sporadically, I spoke with him over the phone and he says the Gentlemen of Jazz are no more and that he worked a couple of Sundays in June at the Cotton Club, and some at Mason's, lately with Germaine Bazzle, Jim Singleton, Johnny Vidacovich and David Torkanowsky. Alvin Batiste is in Baton Rouge. And I only learned about avant garde saxophonist Kidd Jordan after I got home when my Wave-

length magazine subscription began. This is a highly recommended monthly magazine of the city's music scene, only \$10 per year from Box 15667, New Orleans, LA 70175. There are only a few radio stations playing blues and jazz. I wound up listening to "volunteer public radio" WWOZ 90.7 FM with DJs like Almost Slim, Duke A Paduka, George Smit and the great repartee of Hammond Scott. And live broadcasts from Tip's like 10-piece R&B band Big Twist and The Mellow Fellows, Walter Washington and Johnny Adams, and Rockin' Dopsie.

Catch you next year in New Orleans, and thanks to my two brothers Craig and Brian for puttin' me up. — **Mark Weber**

TEXAS — Summer 1982 brought a rash of music, very little of which was truly "creative". The Dallas Symphony Association presented "jazz" at an event known as Starfest, which lasted all summer. They brought in pop music in the form of Chuck Mangione, Spyrogyra and the like. Perhaps the best show, and the most original and jazzlike was a much improved Gary Burton in tandem with Chick Corea and a four-piece string ensemble.

Fortunately, there was also an increase in activity by Dallas' New Jazz organization, daagnim, as they presented a string of summer concerts around the city, the most notable being the daagnim Mid-Summer Jazz Celebration. The event was held at Nick's Uptown, and featured the Arabic-jazz ensemble Beledi, the Claude Johnson Entourage, and Dennis Gonzalez and friends. Gonzalez featured music from his new daagnim album, "Stars/Air/Stripes" (daagnim 05), including a new version of the Stars and Stripes Forever March which had the audience up and screaming. Beledi presented some traditional Arabic/Egyptian folk songs within a jazz framework, including songs from their new daagnim EP "Jedeli/Rainmaker" (101). Claude Johnson (who is best known for his piano work with "Fathead" Newman, Ray Charles and James Clay) ventured away from his usual straight-ahead playing into some modal music which allowed the ensemble to explore the landscapes of the music in some open ways. Beledi also presented a series of Concerts In The Park in various locales around the city.

Upcoming daagnim events and releases: Fall Music Series at the Dallas Junior Black Academy sponsored by Tawasakaba Burnett Anderson. Anderson was a classmate of Lester Bowie and Hannibal Peterson at NTSU and is recording daagnim 07 for October release. Bob Ackerman, is also recording an album for late September release. For more information about daagnim promotions and recordings, write to Birk Resendaog, 1127 N. Clinton, Dallas, Texas 75208 U.S.A.

Jazz fans were disappointed to hear that Ornette Coleman cancelled his Dallas Kool Jazz Festival appearance, especially since Ornette has not played in this area since he left Dallas' sister city Fort Worth, his childhood home.

Houston continues to showcase some fine music at Rockefeller's and at SUM-sponsored concerts in conjunction with the University of Houston, by bringing in such notables as McCoy Tyner, Anthony Braxton Quartet with String Ensemble, Stanley Turrentine, Randy Brecker Group and others.

New Music on the airwaves: KNTU-FM 88, Denton (NTSU) Monday to Friday 7:30 pm to midnight/ KERA-FM 90, Dallas (NPR) Saturdays 9:30 to midnight. — **Raquel Rodriguez**



PISA FESTIVAL

Pisa, Italy
July 21-25, 1982

Pisa number seven. The festival goes on, taking a look at what some of the finest players in improvised music are doing these days, their collaborations, the musical directions undertaken and, as in every year, bringing one or two wonderful surprises, new names to a wider audience, nonetheless bringing with them years of hard work and a striving for creativity. No matter the very bad conditions in which a lot of talented musicians are forced to live; they are alive and the music is, for the most part, excellent. Wonder what would happen if creative music had the promotion of the media. But that's a different story.

A brief report.

Max Roach's regular quartet (Cecil Bridgewater, Odean Pope, Calvin Hill) and Abbey Lincoln with a fine trio - beautiful Mal Waldron at the piano, Sabu Abeyola bass, Mark Johnson drums - evoked a time that is gone but which left fundamental traces on the music. They brought back old memories and gave the public new emotions, revisiting classic standards of jazz together with original material. Dedications to Monk (*Straight No Chaser*) and to Jo Jones the best moments of Roach's concert. Abbey Lincoln's marvellous alternation of that aggressive, sometimes bitter way of spelling each word and the infinite sweetness one moment later was fascinating. One of the great ladies for sure.

The evening program on the second day featured Steve Lacy and the French dancer Pierre Droulers in "Hedges", a ballet of a high dramatic nature, divided into five movements *Hedges - Squirrel - Fox - Rabbit - Shambles*. The performance was intense, admirable was the interplay between music and dance.

The concert of the Perry Robinson quartet was very peculiar. Two vocalists, Judy Niemack and Janet Lawson, and guitarist Scott Hardy, the rhythmic and harmonic base of the ensemble, together with the clarinet of Perry Robin-

son, gave life to a real show, most of the time joyful, sometimes with a little irony, "jazzing" popular songs or improvising on more modern compositions, with plenty of fine scat singing from the women (who also held a four-day workshop). Each member of the group had a solo spot: Judy Niemack with an original song, very delicate, Janet Lawson with a classic, emotional interpretation of *Body And Soul*. Perry Robinson also had a short solo, anyway he was able to stretch out to greater length in his solo performance on the last day. This exceptional clarinet player can manage his instrument like very few others. His approach to improvisation is firmly rooted in jazz (rhythmic and melodic sense) expanding into more abstract areas of music, as his performance on just the upper half of the instrument testified.

Old and New Dreams were featured on the third day. What is there to say except that they played, they really played? Don Cherry's lyric poems and Blackwell's amazing drums, Dewey Redman's earthy tenor, and Haden's sound, those tunes, *Lonely Woman, Song For Che*, the spirit of Ornette, and what these men have given to the music and what they still are. What is there to say? Maybe thank you, I can't find anything else.

The day after Cecil Taylor, solo piano. Magic as always, magic as a way of living, one of the great artists of our time, for one or two hours the spell was on us and we were inside the world of Cecil Taylor.

Again with the evening program: the trio of Derek Bailey, Anthony Braxton (a last minute substitution for the regular member of this trio, alto sax player John Zorn) and George Lewis. It was a long time since Braxton had played in this kind of setting, in recent years he has been working almost exclusively on composition, while George Lewis has been increasingly involved in total improvisation, as his collaboration with Bailey and Evan Parker attests. So it was an unusual concert and the music was somehow contradictory, tense and aggressive in the beginning, more balanced and calm as the great musicianship of the three opened more and more

spaces for expression. Too bad it was just an episode, I wonder what these men might do working together consistently. It's comforting anyway to know that Bailey, Lewis and Zorn are a regular trio.

The night before a timid, almost frightened Anthony Braxton went onstage with his saxophone in front of a public who had just compelled Cecil Taylor to three encores. So Anthony had to give all, very concentrated. And the audience understood, it was a triumph, a great performance. *Giant Steps* and *Round Midnight* revisited. Cecil Taylor and Anthony Braxton solos, one night to remember.

The last day the trio of Tony Oxley (percussions), Ulrich Gumpert (piano) and Radu Malfatti (trombone). Totally improvised, well disciplined, sounds so beautiful intercrossing, musicians so intelligent, my favourite trio.

As usual the Pisa Festival has an afternoon program inside an old abbey, made mostly of solos or small ensembles, or occasional concerts and experimental performances, and the audience there is generally more open though critical and, of course, less numerous than the evening public. And each year some of the great moments of the festival happen in this old church (great acoustics too). The fine duo of Paul Rutherford (trombone) and Toni Rusconi (percussion) started, then the string trio of Kent Carter (bass), Carlos Zingaro (violin) and Francois Dreno (viola) in a two hour long concert surprising for its continuity and elegance; the duo of Maarten Altena (bass) with the fabulous mime Theo Joling; the electronic program of trombonist Giancarlo Schiaffini and bassist Walter Prati, two of the best experimenters in the field; a short but intense solo by percussionist Tony Oxley, also using electronics (very well); the theatre-drama of Nina Gode - together with the young, very talented (and very original) bass player Matthias Bauer (brother of trombonist Connie).

A real surprise was the American cello virtuosa France Marie Uitti, coming from contemporary music and with a strong classical background, but now working almost exclusively on improvised music. One fellow musician speaking about her foresees her as one of the great names in two or three years, but her genius has already blossomed in the concert for solo cello in the S. Zeno abbey. Completely improvised, some fascinating, dramatic music sprang from her instrument very naturally, very captivating. She is also an important innovator, due to the use of a second bow in one hand which opens a third dimension to the violoncello (check the record "The second bow" on Cramps).

Another event was the trio of Gunter Christmann (cello, trombone), Maarten Altena (bass) and Regina Baumgart (dance). Gunter Christmann is a very original trombonist (so many styles altogether in this festival: Schiaffini, Rutherford, Malfatti, Lewis), his improvisations are always lucid, full of intriguing textures that the acoustic performance enables one to catch completely. Regina Baumgart is a thin, lyrical dancer with a great strength and an intuitive feeling for this music, besides an amazing technique. Among the improvised music and dance encounters this trio is the more convincing to date, dance and music affecting each other, also non-affecting, no subordination of one to the other, rather three soloists playing their instruments. Incidentally, Regina Baumgart's instrument was her body and she is a wonderful musician.

UPTOWN RECORDS



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. . . AND A
LITTLE PLEASURE

UP27.07 DICKY WELLS
LONESOME ROAD
with BUDDY TATE,
DICK KATZ

COMING RELEASES

UP27.10 DAVEY SHILDKRAUT
THE BLUES IN
BROOKLYN

UP27.11 PHILLY JOE JONES
DAMERONIA
TO TADD, WITH LOVE

UPTOWN RECORDS
276 PEARL STREET
KINGSTON, NY 12401
914-338-1834

Then Maurice Horsthuis (viola), the triumph of the festival according to an accomplished Italian critic (Mario Gamba): "a solo concert which was like somebody telling a story, and each piece like the chapter of a book." Sad stories, sometimes ironic, in a stunning solo open to surprise and wonder. Horsthuis played also the day after in a duo with Radu Malfatti. It was, needless to say, another unforgettable performance, less intense than the solo. Maurice Horsthuis knows exactly how to place the music in any different situation, Radu Malfatti too, and their first duo (there are others in their plans) was very musical and balanced. I really feel the frustration of describing music with words. This Festival is gone now, but the musicians are around, so the best thing is to catch them live. So much music in five days in Pisa, then it's all over. The sadness of Pisa. Where is the music now? Support live music!

— Roberto Terlizzi

YUGOSLAVIA

LJUBLJANA — Radio Student (translated more correctly as "radio for the students" is *the* alternative radio station in Yugoslavia, and with the help of a few friends — and I do consider myself a friend — the West should be hearing much more from this oasis of jazz and alternative musics in Slovenia (northwestern Yugoslavia). The station, which is located at the University of Ljubljana is not run by students; on the contrary, its staff is very professional, and its programming so creative that it puts to shame many of the alternative and jazz stations that I've heard in the West (and I've heard a bunch!). These people work hard for every minute that they're on the air and they expose their listeners to *a lot* of music.

This year for the first time, program director Zoran Pistotnik and music director Jure Marinsek decided to involve the station in producing the 23rd Ljubljana International Jazz Festival, and the festival did a turnaround by presenting four nights of fantastic music with Leo Smith and New Dalta Ahkri, Billy Harper Quintet, Antonello Salis Quintet, Jack DeJohnette's Special Edition, Irene Schweizer-Rudiger Carl Duo, Lester Bowie's From The Roots To The Source, Mal Waldron-Steve Lacy duo, and Yugoslavian new jazz groups Tone Jansa Quartet and Soncna Pot.

I held off listing another ensemble in order to point out a special event. On the third day (Saturday, June 19) of the festival, Sun Ra and his Marching Arkestra led a parade through the streets of Ljubljana snaking its way to the concert site for a full blown EVENT for the people who were lucky (and lucid) enough to understand the importance of attending this particular concert.

Two words of advice: (1) for people travelling through Europe next summer — make it a point to attend the 24th International Jazz Festival in Ljubljana. This fair city is located just 55 miles from the Italian-Yugoslavian border and the people of Ljubljana are all wonderful, as are all Slovenians. For information, write to Ljubljana Jazzfest, Cankarjev dom, Cultural and Congress Center, Ljubljana, Trg revolucije 2, Yugoslavia. (2) to all record companies (especially independents) - Radio Student has a very difficult time acquiring New Jazz/New Music records because the distribution system in that sector of the planet leaves

much to be desired. If you have any room at all on your promo mailing lists, make Radio Student one of your recipients. You will not be disappointed with their attention, and they will play *all* good music frequently and faithfully. All records old and new should be directed to: Program Director Zoran Pistotnik, c/o Radio Student, Studentsko naselje, Blok 8, 61000 Ljubljana, Yugoslavia.

— Dennis Gonzalez

ODDS & SODS

THE UNIVERSAL JAZZ COALITION is one of the most active and well organised groups sponsoring and promoting jazz music in New York. They publish a regular listing of their activities as well as producing an interesting publication called *Catalyst*. Cobi Narita is the executive director and guiding force. More information on UJC can be obtained from 156 5th Avenue, Room 434, New York, N.Y. 10010.

Also in New York, vocalist Grace Testani appeared August 18 at Seventh Avenue South with Jim McNeely, Chip Jackson, Peter Grant and Nydia "Liberty" Mata.... Dean Pratt's 15 piece band was at the Blue Note September 20 as well as at Duffy's Tavern Thursday nights throughout September.... Lou Grassi's quintet performed in the Atrium of the Citi Corp Center Sept. 14.... The AACM staged a 2-day festival Sept. 17 and 18 at Symphony Space (Broadway and 95th Streets). The Frank Godorn Ensemble with Chico Freeman; Anthony Braxton/Leroy Jenkins Expressions and the AACM Orchestra performed the first night while Air, Muhal Richard Abrams/Amina Claudine Myers and the orchestra performed the second night.... Mal Waldron has been active since his return to the U.S. He and Steve Lacy were in Milwaukee and Chicago at the beginning of September for appearances at the Milwaukee Jazz Gallery and Chicago's Jazz Festival. His new quintet with trumpeter Idrees Sulieman, Charlie Rouse, Reggie Workman and Billy Higgins was at the Atlanta Free Jazz Festival (Sept. 6) and at the Village Vanguard Sept. 7-12. A live recording session was scheduled for September 10.... WKCR Radio saluted Benny Carter August 1 through 8 with 177 consecutive hours of his music.

Kool cigarettes has taken over the major burden of sponsoring jazz festivals but there are still a few other events which have not been touched by their umbrella. One of these is at Artpark, a state-funded complex in Lewiston, N.Y. (near Buffalo). Their sixth festival was held the weekend of August 13-15. A big turnout was inevitable for an all-star grouping of Swing Era veterans. Clark Terry, Zoot Sims, Red Norvo, Teddy Wilson, Milt Hinton and Louie Bellson delighted their audience with ad-lib renditions of many familiar and well-worn standards. Only Red Norvo offered music which wasn't predictable. His solo vibraphone interpretation of Bix's *Candlelights* didn't produce audience catharsis but it was musically stimulating. Each of the performers delivered their specialties with professional skill except for Zoot Sims, who seemed very subdued and uninspired. The concert was videotaped and broadcast by Buffalo's PBS station a couple of weeks later but a second viewing didn't alter my initial reactions. It is also apparent that modern concert halls are artificial environments for music. All of the sound is projected to the

listener through a sophisticated system which is usually acoustically distorted. At this concert the band's balance was artificially created and for the entire first half there was too much Milt Hinton and no Teddy Wilson. The vibraphone sound is very peculiar when it is relayed through an amplifier pickup. This concert was not an isolated occurrence. The same problems were present two years ago and they were still there the following day for Cecil Taylor's concert. This was a strange event. Cecil seems determined to present grandiose theatrical presentations when he performs on a large stage. His cultural appetite for dance, folklore, opera and music were all present with the assistance of a singer/dancer and a percussionist with a table full of shakers. His piano, which is the unique and marvelous vehicle for his creativity, was smothered by this excess baggage. Only his duet with Jimmy Lyons was a gem. That was reward enough — but great patience was needed!

Pianist Jack Reilly has been appointed chairman of the jazz department of the New England Conservatory.... Reedman Lee Childs is leader of the Bourbon Street Paraders, a Boston-area traditional jazz band who can be reached at Box 236, Dennis, Mass. 02638.... James Isaacs is the host of a new late-night jazz show on WBUR which is heard nightly between 2 and 5 a.m.

Bob Barnard's Jazz Band returned to Detroit August 1 for an appearance at the Presidential Inn.... A jazz scholarship fund has been established in Dave Wilborn's name to assist young musicians in their studies. He was an active fundraiser himself for worthy causes and this work will continue in his name. Cash contributions can be made to the Dave Wilborn Jazz Scholarship Fund and sent to Isola Graham Wilborn, 19373 Sunderland Road, Detroit, Michigan 48219.... The Olde Towne Jazz Festival will be held October 29-31 at the Park Place Hotel in Traverse City, Michigan and will feature the Back Room Gang, as well as the Cake-walkin', Wolverine and Alamo City jazz bands. Further information can be obtained from Jan and Dave Campbell, 3403 Edgewood Ave., Traverse City, Michigan 49684 U.S.A.

Complementing the work of Chicago's Jazz Fest is UNDERGROUND FEST '82 which held concerts after the Grant Park celebrations had ended at 10:30 p.m. Featured this year were the trio of Anthony Davis, Abdul Wadud and James Newton, the Ethnic Heritage Ensemble, Shanta Nurallah with Insight, Kalaparusha's Quartet, Billy Bang, the Steve Colson Ensemble and Odean Pope's trio. Chicago's Jazz Fest was co-sponsored this year by Kool and covered the complete jazz spectrum in a seven day marathon of events which showcased internationally famous groups as well as Chicago musicians. All of this spectacular music is provided free of charge to the audience and is sponsored by the city from tax money received by the city from visitors through the year.... Eddie Miller is the honored guest this year at the Festival of Traditional Jazz to be held at the Holiday Inn O'Hare/Kennedy November 5-7. Milt Hinton, Doc Cheatham, Vic Dickenson, Barrett Deems, Pud Brown, Ikey Robinson and Nick Fatool are among those performing. Tickets and further information are available from Preservation Jazz Fest Society, 190 West 15th Street, Chicago Heights, Illinois 60411.

The First Los Angeles Kool Jazz Festival, subtitled NEW DIRECTIONS IN SOUND AND RHYTHM, takes place November 6 to 10. In contrast to most festivals of this type, it will

concentrate on the new jazz from America: NOVEMBER 6: Lester Bowie's Roots To The Source, World Saxophone Quartet, James Blood Ulmer (Dorothy Chandler Pavilion).

NOVEMBER 7: Muhai Richard Abrams/Anthony Braxton Duo, AIR, John Carter Quintet with Bobby Bradford & James Newton (Beverly Thr)

NOVEMBER 8: Lecture by Anthony Braxton (California Institute for the Arts).

NOVEMBER 9: The Art Ensemble of Chicago, the Nikolais Dance Theatre (Santa Monica Civic Auditorium).

NOVEMBER 10: Leroy Jenkins & Sting, Sound and Space featuring Roscoe Mitchell, Laurie Anderson.

Tickets are available at Music Center Box Office, Santa Monica Civic Center, Ticketron and all Mutual agencies. For further ticket information call (213) 972-7211. This festival is co-produced by Festival Productions and Outward Visions.

Trumpeter Hugh Ragin has been performing in his home state of Colorado with the Boulder Creative Music Ensemble. The ensemble, a nine member group with the unusual instrumentation of four winds, voice, synthesizer, pedal steel guitar and two basses, has been performing compositions by Anthony Braxton, Roscoe Mitchell and others for the last year at Naropa Institute and other locations in the Boulder area.

Coda contributor and pianist Tex Wyndham appeared as a soloist at the Central City, Colorado Festival the weekend of August 21.... The New Mexico Jazz Workshop was a participant in the re-opening celebrations at the Kimo Theatre in Albuquerque.... The National Association of Jazz Educators has confirmed the dates of their next convention as January 13-16 in Kansas City and they plan to focus attention on the giants of the music who gained fame in that city such as Jay McShann, Count Basie and Joe Turner. Convention director Matt Betton can be reached at Box 724, Manhattan, Kansas 66502. The NAJE also publish a worthwhile magazine and newsletter.... Bud's Jazz Records is the name of a new store specialising in jazz, at 102 South Jackson Street, Seattle, Washington, run by Bud Young, former president of the Jazz Institute of Chicago.

A new concept in musical instruction has been developed by Jack DeJohnette. In collaboration with John Abercrombie and Dave Holland he has produced tapes which are designed to transcend the individual instruments and relate to musical development as a whole. These tapes and other artist-initiated productions are a part of Multi-Directional Music Concepts Inc., P.O. Box 95, Willow, N.Y. 12495; contact Marianne Collins.

Blue Monk is the name of a new jazz club, under the direction of Herbie Miller, being established in Kingston, Jamaica. Set for the opening was Monty Alexander, and Betty Carter, Woody Shaw, Dexter Gordon, Johnny Griffin, Shirley Scott, David Murray and Kenny Burrell are scheduled for the near future.

Michel Ruppli's CHARLES MINGUS Discography is the first issue in Norbert Ruecker's new "Jazz Index Reference Series". It is available in North America from *Coda* or from Oak Lawn Books.... Hugo de Craen, Dalialaan 2, 2500 Lier, Belgium has published an Anthony Braxton discography. It is available from the author for U.S. \$4.00 postpaid.... The Annual Review of Jazz Studies 1 is a \$12.00 book which has replaced the semiannual Journal of Jazz Studies previously published by the In-



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two-lp set of all the material from the Mulligan/Monk date including a side long inside look at Monk's creative ruminations on *Round Midnight* CBS has finally issued some jazz records — none of them new, of course: "Broken Shadows" by Ornette Coleman contains unissued material from the "Science Fiction" sessions; Duke Ellington's "The Girl's Suite" and "The Perfume Suite" dates from 1957/61; Thelonious Monk's two lp set "Live at the It Club" in Los Angeles was recorded October 31, 1964. In addition there is a Blakey session from the mid-1950s, a two lp set of Roy Eldridge material (with many alternates from his time with Gene Krupa) and a two-lp piano set which contains more material from the sessions which produced "I Remember Bebop" as well as selections long out of print. CBS has also finally issued volume 2 of the Preservation Hall Jazz Band.

ANTHONY DAVIS, JAMES NEWTON and ABDUL WADUD recorded a trio album for Gramavision which is to be released in September.... Palo Alto Records has a flock of new releases for the fall. They include a session with the late Jimmy Forrest and organist Shirley Scott; Elvin Jones' "Earth Jones" with Dave Liebman and Terumasa Hino; Larry Vuckovich's "City Sounds, Village Voices" with Charles McPherson, Jerome Richardson and Tom Harrell and, finally, Les DeMerle's "On Fire" with Bobby Shew, Don Menza, Lanny Morgan and Jack Wilson. Palo Alto still have only limited distribution, however, so you'll have to search hard for their records... Red Onion Records (Box 366, Dayton, Ohio 45401) has released Jazz Concert Live with Gene Mayl's Dixieland Rhythm Kings... Xanadu's fall releases include a solo album by Ted Dunbar, a second album from the company's African Trip called "Night Flight In Dakar" with Al Cohn and Billy Mitchell, volume 4 of *Bebop Revisited*, Roy Eldridge at Jerry Newman's and Pee Wee Russell's "Over The Rainbow".... Pete Christlieb's second lp on his own Bosco label is called "Going My Way" and is available for \$8.50 from Bosco Records, P.O. Box 2085, Canoga Park, California 91306.... FMP Records has finally released Keith Tippett's solo piano lp "Mujician". Also released recently are "Dedication" with Hans-Gunther Wauer and Gunter Sommer; "Shozyg" by Hugh Davies and "Live" by the Frankfurt Saxophone Orchestra.

England's Matchbox Records is launching a new series of complete recordings, in chronological order of the most important early country blues artists. Three lps appear in October. "Country Blues - The First Generation (1927)" features Papa Harvey Hull & Long Cleve Reed and Richard "Rabbit" Brown. "Ragtime Blues Guitar (1928-30)" features William Moore, Tarter & Gay, Bayless Rose and Willie Walker. The final LP is volume one of Texas Alexander. The January release will feature LPs by Buddy Boy Hawkins, Bo Weavil Jackson and Peg Leg Howell.

The death of Sonny Stitt from cancer July 22 in Washington was a great shock. The saxophonist was working up until a few days before his death. His consistency over the years made him one of the great performers. Fortunately he recorded prolifically and his recent Muse lp is an affirmation that Sonny Stitt was always "In Style".... Trumpeter Wingy Manone died July 9 in Las Vegas. He was 82.... Gene Roland died August 11 in New York at the age of 60.... Jazz writer Conrad Silvert died July 15 in San Rafael. He was 34.

— compiled by John Norris

stitute. Copies of the book are available from Transaction Books, Department J 100, Rutgers - The State University, New Brunswick, N.J. 08903 U.S.A.

Spain's national publication devoted to the music is called "Jazz" and issue 7/8 appeared recently following a period of reorganisation. Joan Giner is the editor and the 62-page Spanish-language magazine is available from Edicions Terra Nostra S.A., Valencia 244, 2 Barcelona 7, Spain.... Whitney Balliett had some nice things to say about Bill Coleman in a recent issue of *The New Yorker*. If you don't own the Paris sessions with Dickie Wells you should make an effort to obtain them before Prestige finally removes the record from the catalog.

JAZZ SOCIETIES are becoming more visible as jazz becomes an institutionalised idiom. Many of them publish newsletters and magazines to keep their members informed of their activities. In the past we have mentioned the activities of such groups as the Southern California Hot Jazz Society, The Las Vegas Jazz Society, the New Jersey Jazz Society, Jazz Calgary, Jazz Ottawa and the Edmonton Jazz Society. No two societies seem to be alike except for their dedication to the music. These societies seem most necessary in areas where jazz is not an active part of the musical scene. Perhaps, then,

there should be societies in every city except New York!

A jazz society seems appropriate for North Carolina and the Jazz Preservation Company is run by Elmer Gibson and Pete Ingram to stimulate jazz activity in the Raleigh area. Their new publication is called *Changes* and is available to all members of the Jazz Preservation Company, P.O. Box 10763, Raleigh, N.C. 27605.... The Bay Area Jazz Society now has a newsletter as part of its activities. More information on the society is available from Building C, Room 225, Fort Mason Center, San Francisco, CA 94123.... Augie Blume of the BAJSS's publicity committee is compiling a listing of jazz societies. To date he has 45 but would like to learn of any others. The completed list will be published. Augie Blume can be reached at P.O. Box 190, San Anselmo, California 94960.

The Fantasy group are reissuing twofers by the Red Norvo Trio, the Basie Reunion Prestige sessions and a collection called *After Hours*, Prestige Classic Jam Sessions Volume 1. On Milestone there will be a grouping of unissued alternates by Wes Montgomery and a Bill Evans set made up of "Interplay" and an unissued session with Zoot Sims, Jim Hall, Ron Carter and Philly Joe Jones. Finally we will get a

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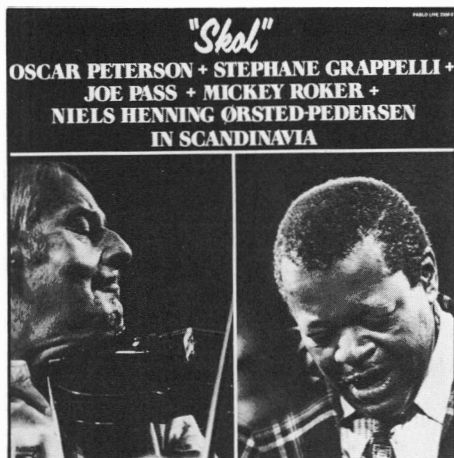
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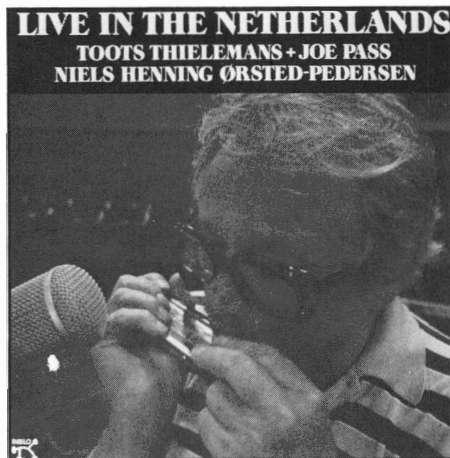


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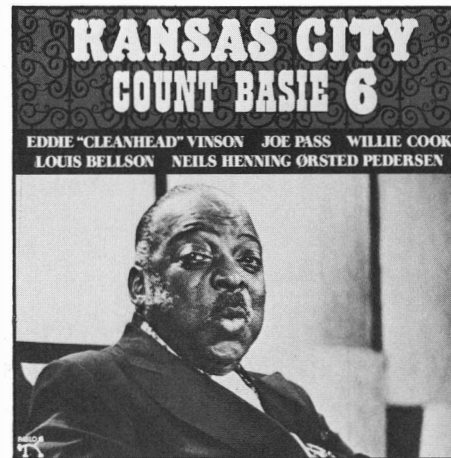
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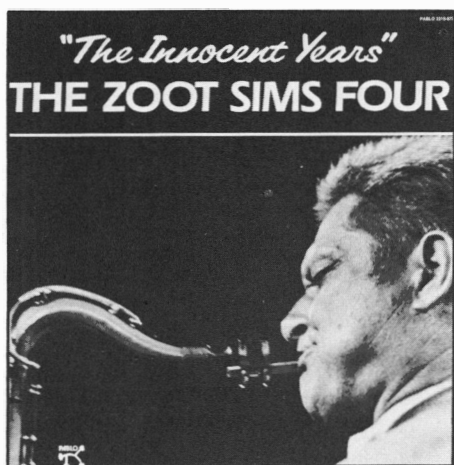
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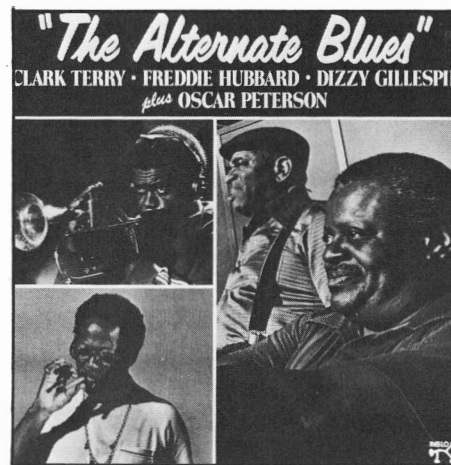
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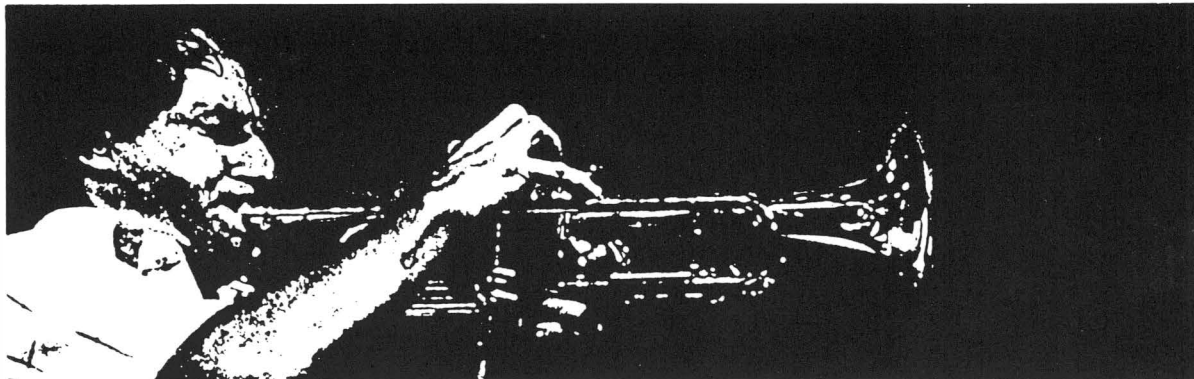
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