CODA MAGAZINE

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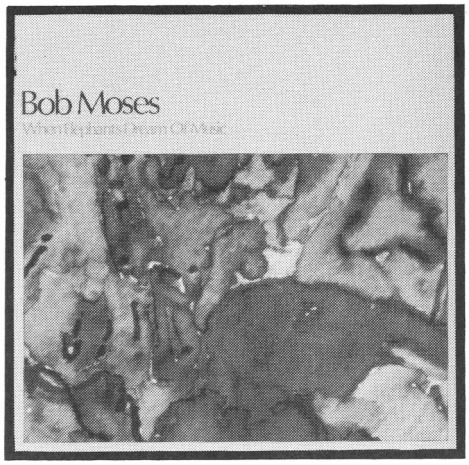

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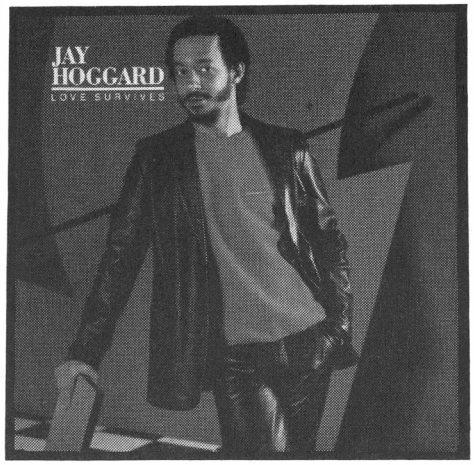

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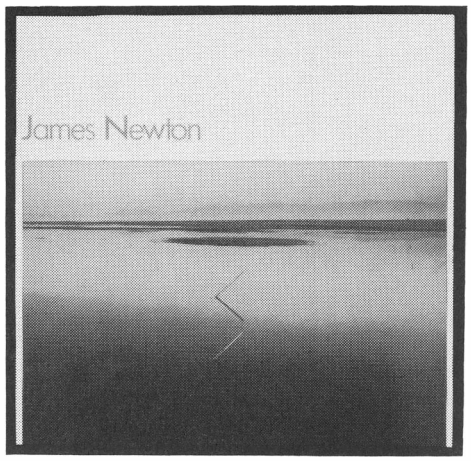

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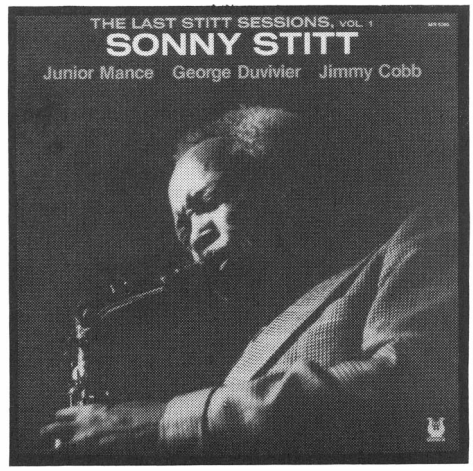

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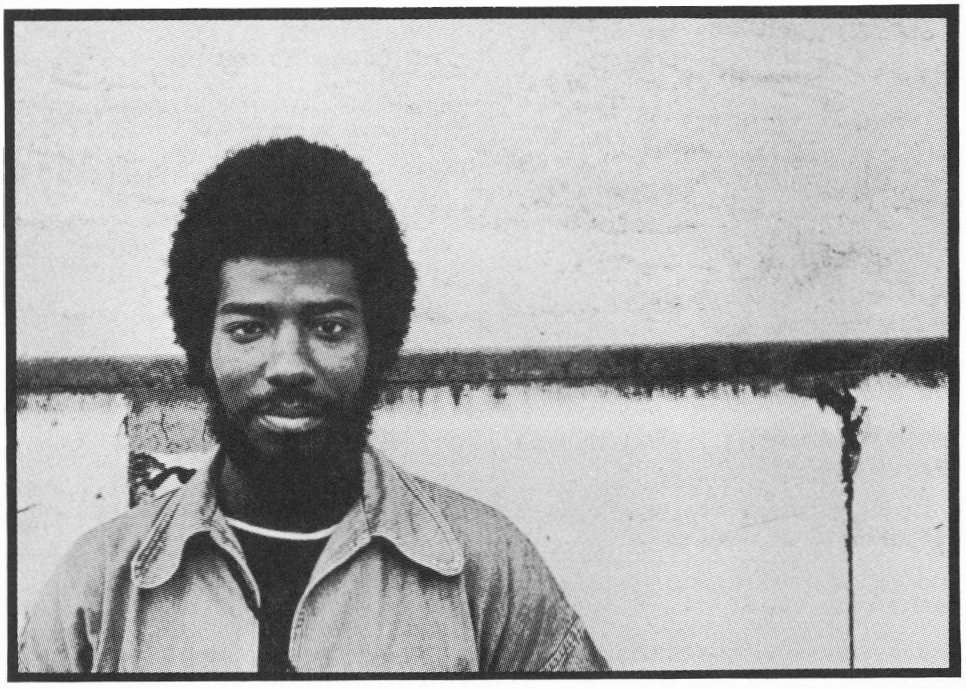
In The Next Issue

OUR NEXT ISSUE — Coda Magazine number 192 will feature contemporary trumpet giants, with the emphasis on leading figures of the new music: LEO SMITH and BAIKIDA CARROLL. Trumpeter/composer Leo Smith talks about recent directions taken in his philosophy and music, in an interview with writer/saxophonist/composer Bill Smith — the occasion was the two musicians' first recording together, for Sackville in Toronto. Baikida Carroll talks about his early development, through school, blues and R&B bands and the military, through the trumpeter/composer's early work with the Black Artists' Group of St. Louis and Julius Hemphill. Plus, Smith and Carroll's latest recordings are reviewed together in a special feature by Roger Riggins and Gerard Futrick. Concert reviews, record reviews, photographs, blues news, books — the most vital forms of jazz and improvised music continue to be documented in the next issue of CODA.



LEO SMITH (photograph by Roberto Masotti)

BAIKIDA CARROLL (photograph by Gerard Futrick)

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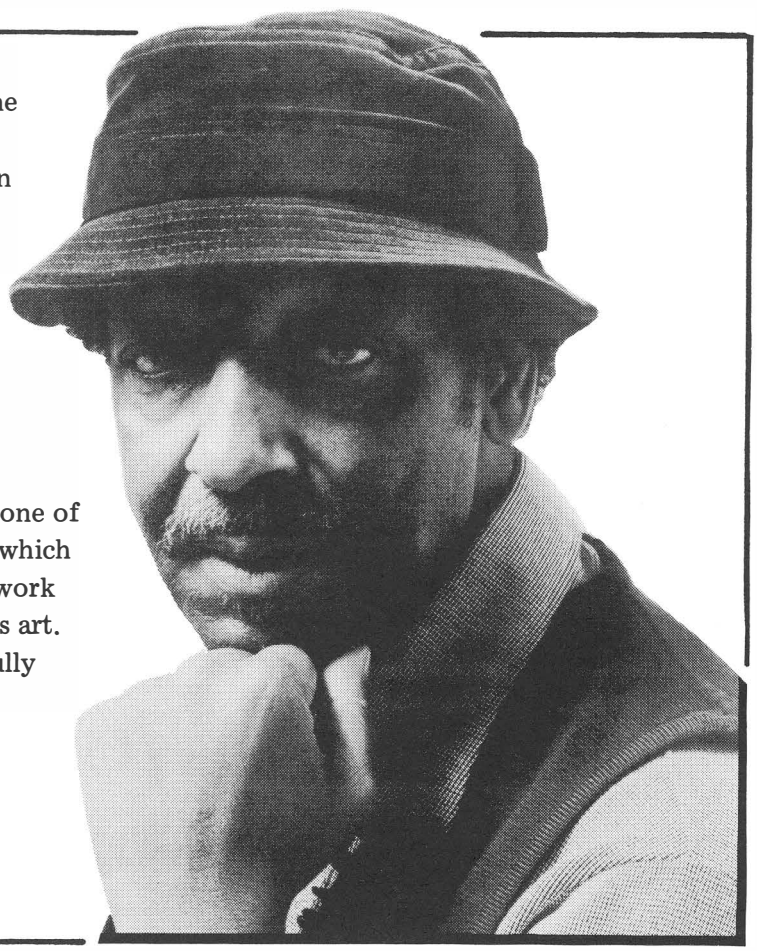
CONTENTS

SADIK HAKIM (Argonne Thornton) was more than one of the legends of jazz. He was an eloquent pianist who captured most lyrically the nuances of the music known as bebop. But he was also a warm and friendly person whose music touched the lives of all whose paths he crossed. He spent more than a decade in Canada, where his talents were used as sparingly as they had been earlier in New York. This may well have been a disappointment to Sadik, but he continued to play and continued to create attractive compositions — a few of which are preserved in his two recordings for the CBC's International Service. Sadik's return to New York was one of his wiser choices. He was happy to be back in the city which has nurtured the music for so long, and he was able to work frequently in environments which were conducive to his art. His music reached Japan and Europe and he was rightfully chosen to be one of the pianists in the Columbia collection entitled "I Remember Bebop". Those who remember Sadik, though, will remember more than the music. They will recall his gentleness, his concern and his dedication.



Pepper Adams

AN INTERVIEW BY PETER DANSON

PETER DANSON: ***You have stated elsewhere that the first musician to make an impression on you was Rex Stewart. Did you hear him and the Ellington band back in Rochester?***

PEPPER ADAMS: Yes, they spent a whole week in a theatre [circa 1943], and about the third day Rex started to notice this same 13-year-old kid hanging around every day for every show. He introduced himself and then took me backstage and introduced me to everybody. I listened to Elgar and Delius in Duke's dressing room and watched the tonk games being played in the adjoining rooms. Tonk games are sort of a cut-rate gin rummy; the national pastime of the Ellington band in the thirties.

And that band was your favourite?

Oh certainly. The main reason for that was, I guess, that I was studying more classical music at the time. Although I enjoyed jazz, which I listened to on the radio, which is what you did in those days, it was really classical music which interested me at first. Then, when I started to hear Ellington and all those chords and voicings, I knew immediately... Debussy, Ravel, Elgar, Delius, the tonal palettes of twentieth-century music were all there. You know, the rough kind of excitement of the Basie band could be a lot of fun, and I certainly liked them as soloists, but Duke's band was an entirely different ball game.

Rex Stewart is still one of my favourite players, but particularly in those days because his harmonic approach was oblique. He was playing the things I was searching for. Of course there were some marvelous soloists in that band. I don't want to denigrate anybody, but Rex's harmonic approach in those days was what set him apart.

Did you start off on clarinet?

More or less. Actually I had known keyboards ever since I was very young, and when you learn keyboards it's pretty easy to learn anything.

How did you make the technical adjustment to bebop?

It certainly made for an interesting period of my life. Naturally I had been playing professionally before I was in a bebop band.... I heard Bud Powell with Cootie Williams's band in 1943 in Rochester. That knocked me over. I hadn't heard anything remotely like that before.

I think one of the things about the way I played was that I was playing around with harmonic extensions, playing off the chords, and using polytonal effects and everything before I listened to bebop. It just seemed to be a natural form of expression — to an extent that I don't think of myself as a bebop player. And I am sure that real bebop players know damn well I am not one because I don't play the standard stuff at all. The influence is certainly there. My God, I was certainly influenced by Bird and Bud in particular, but it was not a total influence.

There was a large school of players my age in Detroit who thought I really was not playing correctly because I was not following exactly the patterns of what they were doing — which I must say has persisted throughout the years. One of my favourite things that happens to me, and it has not happened in twenty years or more, is that I go into a club and someone comes up to me and is really annoyed, saying "I read someplace you're supposed to be second to Mulligan, and I have been listening to you and you don't sound a bit like him." And I would smile and thank him and go on my way. But apparently they thought that either I was totally incompetent or else willfully arrogant... it was more the latter.

In Detroit there was a place called "The World Stage" which was subsidized by the New Music Society. Were you a part of that scene?

Oh certainly. The World Stage was a performance space. They put on plays, theatre-in-the-round... on Woodward right by Davidson, a corner anybody in Detroit would know about. Through the manager of the place at the time, who Kenny Burrell and I had known for many years, somehow it was suggested that we put on concerts there on a weekly basis. So the New Music Society was formed with Kenny as president and a whole slate of officers: pretty good size membership as I recall. It was quite a nice feeling, good musically and very nice socially; a lot of good friends getting together on a regular basis, which happened all the time in Detroit, but that sort of formalized it somewhat.

Can you comment on the club scene... places like Baker's Lounge, The Flame Showbar, The West End, Club Sudan, The Paradise Club, The Chesterfield Lounge, Club 12, Elk's Hall?

The last two names I didn't recognize. Names that should definitely be on your list are the Bluebird and Klein's. It's funny, about the first five that you called off there, each one was very specifically its own thing. So, let's take them in order.

Baker's Keyboard Lounge, that was the place for national-type bands which came in from out-of-town. It was exceedingly rare for a local musician to work there. In fact, I never did until about four years ago.

The Flame Showbar was the place for acts. There was a band, a semi-jazz type band, but it was mostly black acts and singers. I remember Johnny Ray, before the days of his notorious celebrity, came to work there. That could not be considered a jazz act at all. Whatever jazz that was played there just happened perhaps while the tap dancer was doing something, and the trumpet player might be able to play a hot chorus to ***Tea For Two***.

The West End wasn't a bar, but a hotel on the far side of the railroad tracks near the Cadillac Fleetwood plant. There were jam sessions held after-hours on Friday and Saturday nights, starting about 2:30 in the morning and going until 7:00 o'clock. A lot of local players would go play, and very often out-of-town players visited too. But normally they would be playing either at Baker's or a place in River Rouge called the Rouge Lounge which was like Baker's. It was a combination bar and bowling alley. I heard tales of people who would circumvent the door charge to hear the band by bringing a bowling ball and going through the alley, and then coming out the other way as if they were just on their way home after bowling a few frames.

There were some tremendous jam sessions at the West End. It was a place where the locals would get to play with visitors. Otherwise, it might not have ever happened. I don't think they made much profit out of that. The owner of the hotel was an older man who was an inventor with cars, having worked at Ford. He was building a car in the shed out behind this hotel: it looked like a Ford.

You must remember that in Detroit in those days you had to be 21 years old to work in a bar — not just the musicians, but the dishwashers, the night porter — and a lot of us were ready to work well before we were 21.

Now the Paradise Club was a dance hall for teenagers. No alcohol. It was on East Adam in the heart of what had been, fifteen to twenty years earlier, the heart of the black entertainment area which then was becoming seedy. So this big, old place was converted into a teenage dance hall. Mostly jazz was played there, and I worked there very often, particularly with a six-piece band called Little John and his Merrymen, if you believe that. The leader was John Wilson, not the critic for the New York Times, but a trumpet player who had worked with Buddy Johnson in that big band and briefly with Lunceford (although I am not positive). He was a short man as you might have gathered. For a long time Cleveland Willie Smith, not the other Willie Smith, an alto player and a student of Tadd Dameron played in the band and wrote a good deal of the book. But it changed considerably. Barry Harris played piano for a long time. Another long tenure was Pee Wee Turner on piano and Ali Mohammed Jackson on bass and several good drummers. Frank Foster played in the band for a long time. Yuseff Lateef played in the band for a while. And the book was excellent because the quality of writing was so fine. Willie Smith wrote like Tadd. He could make three-piece voicings that were extraordinary. And Frank Foster was a young man, 18 or 19, and had just left Wilberforce College. About the time he came into the band, he started contributing more arrangements, and I wrote some. Basically, we played at the Paradise Club. We got other gigs now and then, such as traveling up to northern Michigan for a few days to various clubs. One time we spent a couple of weeks in theatres behind Mantan Moreland.

Who was Mantan Moreland?

Have you ever seen any of the Charlie Chan movies? Remember the chauffeur? He was well-known on the black vaudeville circuit as a comedian, and he was hilarious. I remember some of his jokes to this day. Some of them are quite filthy. He's still alive as far as I'm aware. He did a commercial for Midas Muffler on nation-wide television just two or three years ago.

What about the Bluebird?

A marvelous club. Very unique in its way. And I think the way a jazz club should be when it was at its peak. It lasted quite a few years in a black, working-class neighbourhood. It was like a working man's bar with great jazz. It was very common to have the band in there swingin' like a son-of-a-gun, and half the people at the bar were sitting there in overalls, with their lunch pails on the bar behind them, either on their way to the late-shift at the factory or on their way home and stopping by the bar for a taste. They had some good bands there. Billy Mitchell had a band in there for a long time

PEPPER ADAMS (photograph by Gerard Futrick)

with the late Philip Hill on piano. And just about the time I went into the army [1951], Thad Jones had just returned to Pontiac and started working there with Terri Pollard on piano and James Richardson, the bass player, who was picked as the band leader, and Elvin [Jones] on drums. That persisted for a couple of years. When I came home from the army, I started working in there as well, and that went on for a year and a half. Great place. Great atmosphere. Nothing phony about it in any way. No pretentions and great swinging music.

Klein's was similar to the Bluebird in a way, but a little more high class. It was not quite the working man's place. You didn't see as many overalls in there, and it was white-owned as opposed to the totally black-owned Bluebird. It was a little more formal, a little more expensive. I worked there for quite a while with Kenny Burrell. Frequently, it would be Kenny, Tommy [Flanagan], Elvin and myself.

Both Klein's and the Flame Showbar were showbars, and in some parts of the world they might not know what this connotates. Specifically, showbar means that the stage or the bandstand is directly behind the bar.

Didn't you work with Lucky Thompson and Wardell Gray?

I worked with Lucky when I was very young in a large band [1945]. I think it was nine or ten pieces, and Kenny Burrell and Tommy Flanagan and I were all in the band, and so I think I was 15, probably Tommy was 17, and Kenny 18 at the time. We didn't work all that much because we couldn't play in bars with all those underage people in the band. We played a few concerts and a few dances. It was a hell of a band because Lucky had written a very interesting book for it. But it only went on for a few months, and then Lucky left town again.

Wardell and I worked many, many gigs together. Spent a lot of time together when we weren't working because we traded authors. I guess people don't consider there are jazz musicians who are well-read and read for pleasure. And I was going to university at the same time, pursuing an English major. Wardell was very interested in what I was doing at college. We compared notes on novelists, movies, staged performances, went out of our way to watch Omnibus every Sunday.

How did Wardell get to Detroit?

He spent a lot of time around Detroit. He had family there; his mother and a couple of sisters, I believe. He was born in Oklahoma, if I remember correctly.

He was a tragic loss, of course.

His body was returned to Detroit for the funeral. I was a pall-bearer. It was conducted by the Digg's Funeral Home. Isn't that a great name for a funeral parlor?

Do you have any tales from your musical association with Wardell?

Often when it was just the two of us and the rhythm section, we would sometimes exchange instruments. Wardell was one of the finest baritone saxophone players I have ever heard in my life. If I had to think of any influence by a baritone saxophone, I would have to say Wardell Gray. I think it's a common tendency for uninformed people to think of me as a bebop baritone player influenced by Serge Chaloff. But I don't care for Serge Chaloff at all. That nanny-goat vibrato, the flabby rhythmic approach to playing turned me off something terrible, particularly contrasted with the way I heard Wardell playing.

Someone else who played baritone really

well was Sonny Stitt. And he would never touch it again after that period of time when he was with Gene Ammons, that powerhouse little band. I heard them several times in person. Only three years later Sonny and I worked together, and I tried to get him interested in playing my horn, but he said he didn't play baritone anymore. He just wouldn't touch it, wouldn't even consider it.

There was another baritone player in the Detroit area named Tate Houston.

Tate was a beautiful man and a very nice player. He was sort of a blues-rooted player in a sense. He was not adventurous harmonically, but he was very melodic, had a very good time sense, and a beautiful sound.

Barry Harris played an important educational role among Detroit players.

For the younger musicians probably more so, although Barry is an informed pedagogue, so just being around Barry was a lesson. But specifically, horn players Charles McPherson and Lonnie Hillyer studied directly under him. I think that was probably the beginnings of Barry's pedagogy involving the teaching of horn players. However, what he had been doing all along, just as a matter of convenience to himself, I believe, was showing bass players how he wanted them to play, what he wanted them to do, what specific patterns to walk and everything. And he was probably very helpful in the extraordinarily fine bass players who came out of Detroit at that time: Paul Chambers, Douglas Watkins, who was Paul's cousin, Ali Mohammed Jackson. All three studied with the same bass teacher, which gave them the command of the instrument, and in the case of Paul and Doug, the amount of time they spent working with Barry, who taught them what he wanted to hear in terms of a bass line, gave them a tremendous educational advantage. Aside from Pettiford, I don't think there was anyone to compare with them.

Obviously there was no racial barrier in Detroit in terms of you getting to play.

Not at all, although there were distinct areas which had more to do with the approach to the music than anything to do with race. Here, again, I've probably told this story before, and it may well have been printed before, but there was in fact quite a striving white jazz community and white jazz scenes. There were probably more gigs available and more money available there. But as a kid, I was willing to play with everybody. I didn't care, I was trying to learn. It didn't matter to me. However, I was not accepted at all by the white jazz community. This was for two primary reasons. One, they were beboppers and they objected to my harmonic things. Although Charlie Parker could get away with that, they wouldn't let me get away with doing that because they were more Stan Getz fans and that kind of style: you know, playing all the bebop tunes, that was the entire repertoire. Absolutely no respect for Duke Ellington. Ask them to play an Ellington tune and they would say, "that corny shit", you know. That was one primary reason. The other primary reason, I can say very simply, was drugs which was part of their social milieu. I was excluded from that automatically. Actually it was funny. When I got home from the army, I went to a jam session where some of those fellows were, and at least two or three of them very begrudgingly said, "My God, you're sounding good", as if they just didn't believe that I was capable of playing well. There I was, not even stoned.

The interesting thing about that harmonic stuff is that over the years record companies have released material that was not issued commercially during Bird's time, and some of it shows just how free he could be harmonically.

That's a very interesting point. I think Bird was very organized and business-like when he got into the studio. He knew exactly what he wanted to do, and just set himself down and did it. Whereas in clubs, those tapes from live performances, for one thing that sense of humour comes across much, much stronger because he uses the harmonic variation frequently for the sake of humour. I think his little trick of quoting Louis Armstrong's introduction to ***West End Blues*** was used hilariously on a number of different occasions. I heard him do it live several times, but he never recorded it in the studio. I think that perhaps he felt it was kind of off-the-wall humour that was more for a private situation and not the sort of thing he would like to commit to posterity.

Many people have described the qualities of your playing. One thing that I have not read about, but which strikes me, is the long lines, particularly in your solos.

That's quite true — I have a great deal of difficulty thinking of a phrase ending!

But seriously, I think that is a good part of music, if you can extend a line and make it musical. Doing it for the sake of showing breath control isn't it. But to use the breath control to musical advantage can be helpful.

There is one thing that I don't think I have ever seen commented on in print. A couple of saxophone players in the club last night commented on my use of dynamics, which I had never really thought about that much. But you know, dynamics are such a natural part of music that I just do it as part of a speech pattern. You know, that kind of thing. They said it adds a lot of warmth and musical interest, and then I started thinking about it and, my God, I think they're right. Maybe I am better than I think.

You did a recording with Paul Chambers for the Transition label in 1955. There was some dispute as to where it took place and who the leader was and all that. But Coltrane was there, Curtis Fuller, Roland Alexander on piano....

Yes, it was supposed to be Red Garland and he didn't show, and it was in Boston. It was Curtis's gig....

Which has been reissued on Blue Note....

....which I have never actually seen. The late Gregory Herbert made me a cassette of those things, which I managed to listen to at one time. But his machine wasn't operating particularly well, so it's rather difficult to hear some of what was going on. I know I played piano on some of those things, but I don't know whether it was on any of the issued tapes.

One of the tunes was "Trane's Strain", another was "Nixon, Dixon and Yeats Blues"....

I have the impression that those titles were made up by the producer, Tom Wilson.

The comment I was going to make was that by 1956 on a Savoy recording with Paul Chambers, Kenny Burrell, Tommy Flanagan, Kenny Clarke, I think it was Kenny's gig....

It was Kenny's date, although I sub-contracted for him. Kenny just called me and said put a quintet together, and we go and record next week. It didn't take long.

...but there, your dynamics are very clear and strong.

That could also be simply the difference between that kind of warehouse-looking studio in Cambridge and old Rudy van Gelder's. That could account for it right there.

Back then, recording was pretty primitive compared to today's standards.

Certainly — although today's standards can have their failings at times as well.

Nick Brignola was talking about that when he was here. He spoke of the difficulty engineers have recording the baritone. They might test you on a few licks, but they don't understand that at any time you could go right up to the top or down to the bottom.

That's very true. Actually, I love Rudy van Gelder, he's done good work, certainly he's consistent, but I think Elvin Campbell has captured my sound the best, particularly on the "Reflectory" and "The Master" albums. He used two microphones — one close, and one high and fairly distant — and put them on separate tracks and then remixed. Although it's impossible for any horn player to know precisely what he sounds like from in front of himself. It seems to me that the way Elvin managed to work out that remix, it sounds right. It sounds to me like I'm standing in front of a marble wall, and I'm playing and therefore hearing myself back. Because when you play most wind instruments, the sound is going directly away from you, similar to one's speech. And you remember how shocked you were the first time you heard your voice played back on a tape recorder and thought, "My God, I don't sound like that." The truth is that is exactly how you sound to someone in front of you, but not how you sound to yourself.

Do you ever use those reflectors, say if you are in a big band situation?

I have never used one. Nick has one, and while we were warming up in Amsterdam, I just put it on my horn, just for 20 seconds. I played a few notes and my God they were great. But I think you're fooling yourself in a way. It's certainly an ego-building experience when the real sound comes back like that. I would be afraid to use one permanently.

Maybe we could talk briefly about your big band experience in the fifties? You played in a number of big bands, starting with Stan Kenton, which Oscar Pettiford evidently set up for you.

Precisely. He damn near strong-armed me into that gig. Oscar Pettiford was a very strong and persuasive individual. A very nice man. He was a friend of mine since I was fourteen, and a consistently good friend. But it was a situation where I wasn't at all sure I wanted to play with the Stan Kenton Band, and Stan was not at all sure he wanted me to play in his band. But Oscar Pettiford was convinced that that's what I should do. And so by God, that's what I wound up doing...for about five months.

I was in those big bands in that period in order to get at least one good meal every day. It was just a matter of survival primarily. And I was fortunate in being able to sight read well... reasonably well at least. Although most of my experience in Detroit had been playing in small bands, I still had the background of playing clarinet in chamber groups when I was a kid. I figured if I could play Poulenc's ***Clarinet Sonata***, I should be able to read Stan Kenton's book. Having that kind of mechanical facility, which is all reading basically is, enabled me to make a living where otherwise I would have been forced into doing something else, because I certainly wasn't getting jobs as a soloist. The fact is, to this day, I still love rehearsals. I enjoy playing in big bands, particularly the first time, even the second or third time. Reading the charts

down; all that fascinates me. It's when the band gets itself together and goes out on a gig. Then I get bored.

Did you ignore all the hype about Kenton being progressive?

Yeah. Well, actually the band I played in was not that bad. We still had, at that time, a professional band. It was soon after that he started cutting his payroll drastically. But at that time, there still were a number of fine players. Mel Lewis was the drummer. Unfortunately we never had a solid bass player. We went through a whole bunch of them; briefly Red Mitchell and that was fine. So it was very difficult to make that band swing. But Mel was marvelous, of course. Whatever could be done he would do. We had some very good soloists: Sam Noto, Lee Katzman, Bill Perkins. And musically we did not play much of the, in quotes and capitalized, "PROGRESSIVE" type stuff. In other words, we never played any of those awful Bob Graettinger or Bill Russo arrangements. Maybe once or twice and that would be it. We would play a lot of Bill Holman arrangements which were always musical, and a lot of Johnny Richards things, some of which were just beautiful, gorgeous writing. We had three or four of Gerry Mulligan's charts; ***Limelight***, which is a joy to play, that was a beauty. So certain things were obligatory during my tenure once a night. But generally speaking we were playing quality music and playing it quite well. So it wasn't as bad as I thought, although it took me quite a while to get to play a solo in the band.

I think that during my very first night with the band I was given just one brief opportunity to play a twelve-bar thing. So it is a blues form, but without being exactly blues changes. It is three bars of D flat to one bar of D major, then that repeats, and then there's another thing at the end. So I just decided to lay across the changes: I'll just abstract it and play the D major across the top of the D flat, and stretch it out and make it eight bars of D. So that for three bars, it would be totally wrong, and then resolve itself through one, and then repeat the exact same process. I think I convinced almost everybody in the band that I was a total incompetent. When it came to playing solos, it was another six weeks or so until I had another opportunity. I don't think Mel had much of an opinion one way or another, but I think of the people in the band it was only Sam Noto and Lee Katzman who realized that what I was doing was in fact highly sophisticated, as opposed to being just plain dumb which it was at the same time. I like to combine sophistication and dumbness sometimes. That can be a lot of fun. But I guess it was really as we went along, and occasionally we would get a chance to play in a jam session, when the other people in the band heard me playing in another context, that they finally started to realize that maybe indeed I did have some inkling of what I was supposed to be doing. It was great fun. I loved it, although I really chafed for a while, never getting a chance to play. By the end of the five months, I was a major, featured soloist. I was getting probably more solos than anybody else in the band which was a gratifying experience.

You recorded with Oliver Nelson in the mid-sixties. That particular date has been reissued by MCA.

Oh, good! I've never owned that album. I wonder if they reissued it with the original cover with the photograph on the inside. It was taken at the very end of the session, and it shows Oliver and myself, both with silly grins on our faces, getting a congratulatory drink. I can remember the exact spot in Rudy's new studio where that was taken, where they had stashed the scotch and the ice cubes.

Was the music on that date worked out or was it rehearsed on the spot?

The date was done in at least two sessions. But that one thing that makes such a terrific exercise with all the fourth sequences in it ("Blues and the Abstract Truth"), that one was passed out on the first day and recorded on the subsequent date. So we all had a chance to look at that at home thank God. The rest of it was pretty much passed out and performed right on the spot. I like that date. Thaddeus plays marvelous on that. Benny Webster's on a couple of tracks. Very much an Old-home week record date.

You did one tune called The Critic's Choice, a snappy kind of funk piece which I presume was a tongue-in-cheek thing because at the time the soul craze was very popular, particularly on

JULIAN PRIESTER, WOODY SHAW and PEPPER ADAMS (photograph by Lorna Rasmussen)

labels like Blue Note.

I think it was practically the rule in those days that every record for Blue Note had to have obligatorily at least one thing that would make Alfred Lion pat his foot. And it had to be very simple in order to accomplish that.

One of the many highlights in your career must have been the Monk concert. How did that come about?

I am not sure whether it was Thelonious who asked me or whether it was Tall Overcoat I mean Hal Overton. I knew them both, and I know they consulted together on personnel.

Just after the Town Hall concert, I was off on a short tour with Benny Goodman's band, so there were at least two occasions where I would leave Benny Goodman's and ride two stops on the subway down to Hal Overton's loft to do a Thelonious Monk rehearsal which gave me about ten minutes to readjust everything.

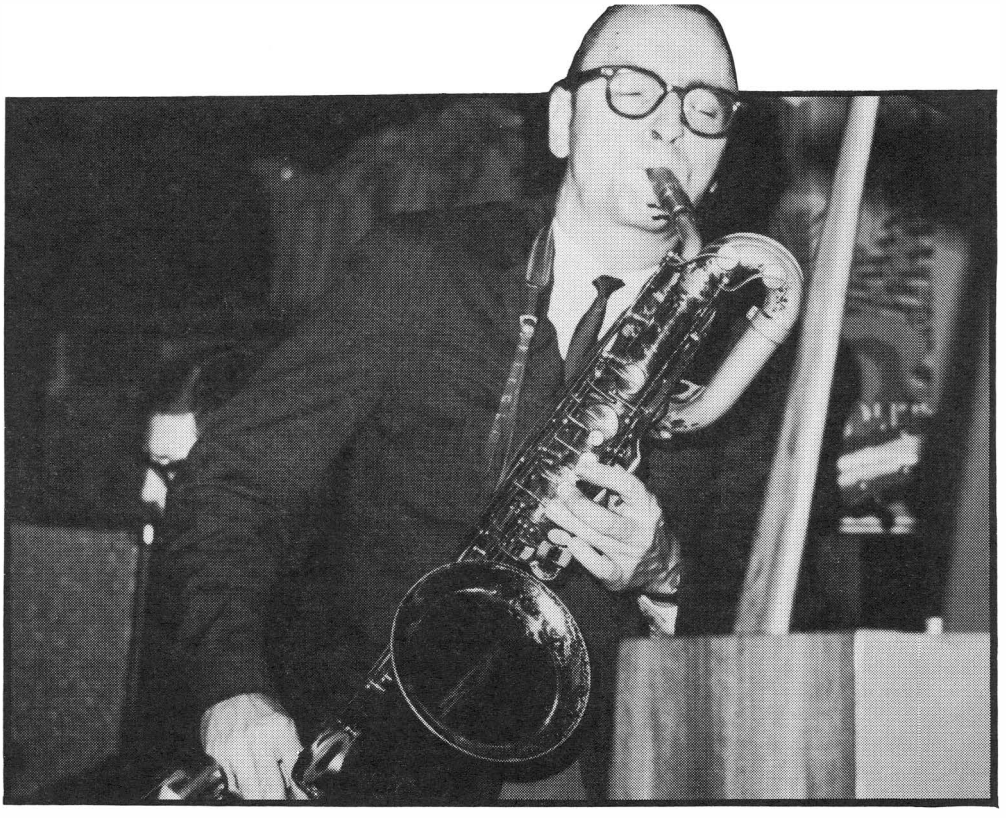
What were the rehearsals like?

Great! Marvelous! It was fun. I think some of our rehearsals sounded better than the record. One thing, poor Eddie Bert cracked that note on ***Monk's Mood*** on the record there which was a live concert. He hit that note beautifully every single time in rehearsal. You really have to feel sorry for the cat when something like that occurs.

You mentioned the joys of big band rehearsal. Another occasion must have been the date with Mingus on Atlantic.

That was considerably different because that was so chaotic, an extraordinary amount of chaos. I never heard the record until about a year and a half ago. You see that was a period in time, roughly from about 1959 to about 1964, when I was officially homeless. I had an answering service as a mailing address and was living where I could live. It was very much a hand-to-mouth existence. I did have quite a large record collection which fortunately Billy Mitchell put up for me. He still had a lot of room in his house in Brockville Center, Long Island. So I stored all my records there. But during that period of time, I didn't have a phonograph; you know, living in hotel rooms or staying with friends or whatever I could do. So I never bought any records. There is a gap, lacuna is the word, in my record collection of things which came out in '60 and '61 and were out of print by '64 that I don't own. And "Blues and Roots" was one of them. Anyway, somehow in the course of an interview I mentioned I had never received the record. Then someone in Holland presented me with a tape, and when I listened to it I was astonished at how good the album sounded. There was so much confusion in the studio, it was difficult to believe that it was so well organized. I'm pleased.

Are you familiar with a record that was on the Jazz Workshop label called "Pepper Adams Plays Charles Mingus"? It's rather obscure, I guess. It was issued and then taken out of print immediately. People at Sam Goody's said they sold out very quickly and never got it again, although it has been consistently available in Japan. At any rate, it's an album of eight tunes by Mingus. Thad arranged three or four of them, and I arranged three, and Mingus wrote one thing himself specifically for the date which was marvelous. That one he finished on time, then got it in so we could look at it and record it. And of course with Thad and I doing the rest of the writing, everything was done. Mingus came to the date and just watched in open-mouth astonishment at the fact that a date could be done smoothly, without rancor, no screaming, no throwing things, just professional musicians who have the music ready and go in and play it and get a good performance. He just couldn't believe that record dates were like that.



Of course most of us here in Montreal are familiar with the "Blues and Roots" session because Len Dobbin opens his show with your intro to Moanin.'

Which, by the way, you know, was one of those things that was just put together in the studio with Mingus singing out, "you play this, you play that," which means you had to play it over and over again. Well, I had to play the God damn figure like an hour and a half. By the time we got around to making the actual recording, I was damn near on my knees.

Much later, in the seventies, you were at Mingus's last date, "Something Like a Bird."

There were two albums that came out of those recordings. We re-did takes on three separate days, and I think they were quite long dates. I think there is probably even more music from those dates that has not been issued so I wouldn't be surprised if yet another of Mingus's last records comes out.

You had a good time with Ronnie Cuber on that particular date.

Yeah, that came off well...a two baritone section. By the way, in that case there was again a long lapse of time before the record was issued, and so I had forgotten a lot about it. The point on that tune, ***Something Like a Bird***, where Ronnie and I trade choruses in eights and sevens, I begin my solo with a quote from ***Baby It's Cold Outside***. So almost two years later, I am playing the record and I heard that, and I said, "My God, that's dumb. Why did I do that?" Then I remember we had about three feet of snow outside on that date.

It must have been a chaotic date though with all those people, assembling them all?

Well, there was less chaos than was normal with Charles's dates. In this case, the music had been ready in advance, and it had been rehearsed prior to that.

He was in very good spirits. There was a blues thing on which I made a private joke for Charles. I started a solo with a quote from Lips Page's tune ***We Got Fish for Supper***, but played in the wrong key and persisted in the wrong key for quite a while. And I was watching Charles out of the corner of my eye while I was doing this, and he was just cracking up. It was something we'd used as a private, inside joke.

You and Donald Byrd took a quintet into the Five Spot. Do you have any special memories of that?

Oh yes, a terrific place and that was a marvelous summer. We were in there for, I think, ten weeks. That was an occasion where I had an opportunity to assemble my own band, and I think I got one hell of a good one. At that time there was a large body of opinion that Elvin Jones could not play at all — something of a joke at the time because he played so differently. I had a lot of arguments for hiring Elvin, but Joe and Iggy Termini stood behind my judgement. And we went in there and had a powerhouse band all summer. Fascinating place to work too. It had a lot of interesting people who were regulars in there. W. H. Auden used to come in frequently. He lived just a couple of blocks away. A lot of the modern painters — Larry Rivers, Dwight McDonald, Esquire's film critic, Lionel Stander, very interesting clients.

In that period and subsequently, when you recorded with another horn, often it was a trumpet; first with Donald Byrd, then Lee Morgan, and of course there was Thad Jones. Was it just a matter of personal friendship that you worked with those people?

A communality of musical interests as well. Right now I have a quintet book that I have written for trumpet and baritone which Kenny Wheeler and I have played. And when Kenny and I worked together, he contributed some-

PEPPER ADAMS (photograph by Bill Smith)

thing to that book as well. But unfortunately we have only played in Norway with that band and have never been able to record. And when I mention it to recording executives, I get immediate negatives. They don't feel we can work together.

You have been quoted as saying that your last recording is always your best. And in terms of the two Muse recordings, I think that is certainly true. But the one I have always enjoyed is the one you did with Thad on Milestone, "Mean What You Say." That was a beautiful date as well.

Yeah, it certainly was. I like that one a great deal. I think Elvin Campbell got a little too much echo on it. I think later on he worked out a better way to record my sound. But musically, I think that was a marvelous set. Thad and I played together so much that the phrasing and everything just seemed to fall naturally into place.

How about the Thad Jones-Mel Lewis big band? I think the recording "New Life," the one dedicated to Max Gordon, was beautiful.

It's hard for me to remember exactly what's on what album, but I seem to recall that being the most outstanding overall in content...

Weren't you the one who brought George Mraz into the band?

I am not exactly positive whether it was my recommendation that brought him into the band the first time, but I certainly saved him. On our very first gig, we were getting into a bus and going somewhere out in the midwest, I think maybe Cincinnati, and George was an hour late for the pickup. This was quite late at night, and George had just arrived in New York. He had wanted to visit friends on the extreme lower east side, and he just couldn't get a taxi up from there. And as it happened, I knew George very well from when he was living in Boston; we did clinics together, and I knew what a great player and what a fine man he was. He was already like a very dear friend of mine, and quite responsible as well. So not only did I know the lower east side well enough to guide the bus there, but also calmed Thad down to reassure him that this was something that could happen to someone who was unfamiliar with New York City.

You have worked out a very musical relationship with George Mraz. You can hear it on those two Muse records.

Certainly. Well, for years I have written things for George that I wouldn't consider writing for any other bass player.

One thing I noticed last night was that we are hearing more of your original ballads. Do you have a special approach to writing ballads?

I like to use a strong melody which does not quite relate to the chords, but gives that feeling of tension across the chord which in the end gives it a very bittersweet kind of quality...I have always written, but it's only in the last few years I am getting an opportunity to record. Frequently in the past, I have had people complain that things are too difficult, which they're not.

Would it be wrong to say your recording of Chelsea Bridge is one of your better tributes to Harry Carney or is it simply a tribute to Ellington and the tune?

It's such a beautiful, gorgeous tune, and the recording was almost an accident. I intended the tempo to be much faster than that, and also we didn't intend the take to be that long. It's quite a long take. I think eight or nine minutes. And it kind of unbalanced the programming which we had worked out. So it was all kind of a mistake. I think Leroy Williams, who had not worked with me that much before, kind of misheard the count-off. And so the tempo started much differently than I had anticipated, and therefore the length got out of hand. So I was ready to go for another take immediately, and Mitch Farber said listen before you do it. And once we had listened, we said, "No, we're not going to touch that one again. Leave it alone."

Do you find a tremendous difference in the production and engineering of a record now as compared to the past?

No, I can't think of anything particularly. It still comes down to working with people. The machines have changed, but people are always the same. And some are easy to work with and some are not. Some are competent, and there are some who are hopeless. Muse was fine because in the two dates I did for them I was able to suggest a producer who would just do his role: be supportive. If something is wrong, he'll stop it and make things go smoothly in the studio. The type of producer who, when a speaker lead gets kicked out in the middle of a take, is experienced and aware enough to spot it and stop the take immediately. Professionalism really helps in the booth. A producer who knows his job and can proceed in that way, and otherwise stay out of the way, and let the music take care of itself.

You have a new horn.

Oh certainly. Well, it's more than a year old now, a year and a half. The old one which I bought new in '47...I guess they don't make those Selmers too good because it was starting to get a little delicate. Basically it had been repaired so often that the tolerance in the metallic parts was wearing thin. It still plays and plays marvelously, but I would be concerned about travelling with it. So I had an opportunity to be in Paris for about three consecutive months in December of 1980, and Patrick Selmer was very kind. He gave me the opportunity to try several instruments...and since I play the baritone without the low A, which to me speaks much better and has overall better sound and is certainly better in the lower register. And they don't make many of these. They account for only 5% of worldwide sales. So when I called Patrick Selmer, he told me to wait about five or six days before coming to the office on rue Fontaine du Roi, to allow him to send out telexes all over France to recall all the B flat instruments that he had.. Isn't that beautiful? There were only six in all of France. So I had the opportunity to try each one of them and choose the one that I preferred out of the lot. Actually three were almost identical... marvelous, marvelous instruments.

Talking about France, you did a very peculiar recording there not too long ago.

God, wasn't it though. It has its moments there...it's unique. I was basically disturbed about the cover, the way it's similar to the Nick Brignola "Baritone Madness" album, that the company attempted to make it look as if I am a co-leader, when I was merely a sideman and had no input into the musical side of things. Or else, had I been a co-leader, it would have been different dates in both instances. Since I was hired as a sideman, paid as a sideman, had no quality control over the album, I think I am correct in being somewhat hacked at the people who were responsible for both those dates.

You recently did a recording for Palo Alto with Jimmy Rowles. Was that a successful date?

Yes, it was. I am not as fond of it as I am of the Muse dates. I think for one thing, they did not like original material. So I had to talk my ass off to get him to do two of my tunes. They were dictating really cliched, hackneyed tunes, and I had to talk them out of that. So the choice of material is not mine. Well, I'll take responsibility for it because we finally arrived at a decision where I could at least live with the material that was chosen. That date itself is quite good, George Mraz plays beautiful on it...Rowles and Billy Hart. You know, my repertory company.

But you've always changed the piano player. There was Roland Hanna, Tommy Flanagan... Roland is from Detroit as well.

Oh certainly. We've been friends since we were kids. I always said we grew up together except I grew farther.

I could ask more questions, but I think we have overdone it.

If I may say one thing. What has been happening to me in the last three or four years is like starting a new career in a sense. Because there were so many years there, a long period of time, where I never recorded...eight or ten years, and being pretty much overlooked in general, and hardly ever working as a soloist. It was my ability to read that kept me alive. Doing hack work. Really, European contacts are what got me back into playing as a soloist again, which is what I've always wanted to do, but was just always denied the opportunities. And hardly ever getting written about or talked about in the press...just a couple of years ago, I picked up a book, "The Biographies of 3500 Great Jazz Musicians," in which my name was not mentioned. And receiving a circular letter from George Wein's office about a jazz repertory company with all of the great jazz musicians in New York which listed five baritone players and not me. Things of that nature, you know. Feeling as if I was completely out of it and being totally disregarded. It's starting to swing around again. It's a good feeling.

Yes sir, we saw you on the Grammy Awards.

Hey, how about that. My three minutes in the big time.

DISCOGRAPHICAL REFERENCES

(note – ** indicates the LP is out of print)

As a leader:	
'Reflectory'	Muse 5182
'The Master'	" 5213
'Urban Dreams'	Palo Alto8009
'Plays Charles Mingus'**	Jazz Workshop LP219
With Nick Brignola:	
'Baritone Madness'	Bee Hive 7000
With Paul Chambers/John Coltrane:	
'High Step' **	Blue Note LA-514
With Kenny Clarke:	
'Meets the Detroit Jazzmen'	Savoy 1111
With Thad Jones:	
'Mean What You Say'	Milestone 9001
With Thad Jones/Mel Lewis:	
'New Life' **	Horizon SP-707
With Charles Mingus:	
'Blues and Roots' **	Atlantic SD-1305
'Something Like a Bird'	" 8805
With Thelonious Monk:	
'In Person'	Milestone M-47033
With Oliver Nelson:	
'More Blues and the Abstract Truth'	MCA (Impulse) 29052

BENNY CARTER

A Life In American Music
by Morroe Berger, Edward Berger & James Patrick
Scarecrow Press Inc., Metuchen, New Jersey; 2 volumes

Is Benny Carter the "perfect" jazz artist? The man, after all, possesses a dazzling array of talents which together make him the most accomplished all-round artist in the business. No wonder that most astute jazz fans, critics and colleagues have called him The King (not merely King Of Swing or King Of Jazz, as Benny Goodman and Paul Whiteman fans have called their respective heroes).

And king he has remained in a career spanning over five decades and several eras and areas in jazz, becoming one of its most proficient multi-talented masters. As an instrumentalist, he ranks with Johnny Hodges and Charlie Parker as setting the solo style of the alto saxophone. But he has displayed a similar mastery with the trumpet, clarinet and a multitude of other instruments.

Carter's skills as an arranger and composer place him among the leaders of this field, charting the course of the "swing era" with innovative scores for the orchestras of Fletcher Henderson, Chick Webb, Cab Calloway, Benny Goodman and others. While Carter's own orchestras were basically "musicians' bands", they were a proving ground for such giants of different generations and styles as Teddy Wilson, Ben Webster, Miles Davis and Max Roach.

Yet throughout his career Benny Carter never received the level of acclaim accorded to such colleagues as, for instance, Coleman Hawkins, Johnny Hodges, Louis Armstrong, Charlie Parker or Benny Goodman. But he remains a highly creative and innovative jazz master as any of them, with an unmistakeable playing style and unmatched arranging flair. It is almost impossible not to distinguish a Benny Carter alto solo in any of hundreds of recordings, and Carter's famous "sax sections" for numerous bands including his own have become legendary.

Jazz fans should therefore welcome this all-encompassing and highly impressive study of Benny Carter and his music, published on the 75th anniversary of Carter's birth. It is the work largely of Morroe Berger, a Princeton professor of sociology who did his master's thesis on jazz. A longtime fan of Carter's, Berger met The King in 1969, became close friends and began work on Carter's biography soon after. Morroe Berger died in 1981, shortly after completing the final manuscript of this work. His son and collaborator Edward Berger, Curator of the Institute of Jazz Studies at Rutgers University, saw the book through publication in keeping with his father's timetable.

As such it becomes not only a tribute to a master musician but a monument of jazz scholarship and a model for future jazz historians; it is more than a jazz biography, just as its subject is more than just a jazz musician. All of Carter's various musical activities are documented, from his apprenticeship in short-term low-paying or non-paying jobs (including a stint with Duke Ellington) in the early 1920s and maturity as a sideman (in the bands of Billy Fowler and Charlie Johnson) while still in his teens to the orchestras he led and wrote for in Europe in the mid-'30s to his Hollywood years and return to active jazz playing in the 1980s.

In addition, the book analyzes Carter's musical style and the structure of his work throughout some of these periods, including his earliest arrangements and solo work, when such Carter trademarks as his "large and pure tone, precise intonation, controlled vibrato, dynamic shading, velocity, a crisp and refined use of tonguing, a general ease of execution in all registers" were established.

A second volume, consisting of over 400 pages of discography, filmography, bibliography and other material pertaining to Benny Carter's career, contains not only every known recording, commercial and non-commercial that he has made (including V-Discs, Armed Forces Radio Service transcriptions, airchecks and private recordings) but lists nearly every solo he made on them. Separate sections document all of Carter's arrangements and compositions along with an index of all artists and bands that recorded them.

The Carter filmography includes theatrical films in which Carter arranged, orchestrated, composed on the soundtrack as well as those in which he appeared on screen; his television work (on 20 serials and shows) and several animated shorts.

Staggering as all this material seems, it is the book's sociological aspects that make it unique, as Professor Berger gives us a detailed and fascinating portrait of Benny Carter not only as a jazz artist, but of his world — the Europe and America of the 1920s to '50s — from the standpoint of a jazz musician.

Benny Carter was raised in the tough San Juan Hill section of New York and later in Harlem, where his family moved when he was 16. By that time Benny was already a proficient jazz musician, playing professionally for the first time that year (1923) with Sidney Bechet and James P. Johnson. The following year Carter made the vital move from C-melody to alto saxophone, the instrument he is best identified with, although he went on to master other instruments as well. That same year, for example, he was playing baritone saxophone in Earl Hines' band, after which his musical education and experiences really began to pick up; leading to Carter taking over leadership of two bands — the Wilberforce Collegians from Horace Henderson in 1928, McKinney's Cotton Pickers from Don Redman in 1931. Carter was now ready to form his own bands, the first in 1932.

JAZZ

Spike Hughes, the Irish composer and jazz writer, arriving in New York in 1933, wrote in ***Melody Maker*** that "Benny Carter made Paul Whiteman look like a cut-rate gig band" but lamented that Carter could not get the "break he deserved" even though he was, after Ellington, musically the "most important person" in America and his name was a "household word in Europe".

We have some idea of why Carter didn't get the recognition he deserved in his own country: jazz in America was show business and Benny Carter, according to Irving Mills, had only limited possibilities as an exploitable stage personality such as Cab Calloway or Duke Ellington (Benny, lamented Mills, was far too conservative and would never "jump off the piano").

European jazz fans however, recognized Benny Carter's real talents as a premier jazz artist, took Benny to heart and made his interlude in Europe from 1935 to 1938 a most fruitful and rewarding one, the study shows.

Benny returned to New York in 1938 to find the country in the midst of a booming "swing era" to whose musical foundations he had contributed during the past decade with his musical style, arrangements, compositions and as a bandleader. Ironically, Benny was never to profit in this swing boom to the extent of, say, Benny Goodman.

There's much more to the Carter story, of course, particularly his years in Hollywood, where he was one of the first black musicians to breach the celluloid curtain as instrumentalist, arranger and composer; his return to active jazz playing, and his contributions as a teacher — giving seminars, classes, workshops and concerts in Princeton and other colleges largely through the efforts of Morroe Berger.

Morroe Berger was perhaps Benny Carter's most enthusiastic fan and, through this impressive study, his most eloquent extoller. Jazz fans of any generation could do no less than get this fascinating portrait of a unique Life in American Music.

— Al Van Starrex

THE 101 BEST JAZZ ALBUMS

by Len Lyons
New York, William Morrow, 1980. 477 pages

Anyone who writes a book entitled "The 101 Best Jazz Albums" runs the risk of opening themselves up to severe criticism from the jazz press. All of us who are serious students of the music could each formulate a list of our own. Which album or albums by Thelonious Monk, Duke Ellington or Ornette Coleman deserve to be included? There is room for honest, well-intentioned people to disagree about issues such as this. There are clearly no objective "correct" answers to debates of that sort. I would, however, argue that some limits do exist. Over time, some artists have proven themselves to be innovators and/or musicians of truly superior quality that cannot be ignored. This book amazingly excludes a significant number of such musicians while at the same time including a sizable number of players of lesser achievements.

Books such as this can serve a valuable

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function. Many novices to jazz are searching for guidance when they enter record shops filled with vast quantities of albums from which to choose. While this book does certainly identify some agreed upon masterpieces, I find it impossible to recommend. Page 477 of the book lists Len Lyons's credentials. At first glance they seem quite impressive. However, as a careful reader of jazz books and periodicals for more than 25 years, his name is not one with which I am very familiar. That may be irrelevant, except that the weakness of this book makes me wonder whether the publisher hasn't done an injustice to the music by publishing this book. There are, after all, some writers available who could have brought to this topic the experience, depth and good taste which would have made a book of this sort a worthy contribution to the literature on jazz music. Writers such as Dan Morgenstern, Ira Gitler, and John Norris to name only three, would have undoubtedly produced a far superior result.

Let me be more specific about the glaring problems which cause such a negative reaction on my part. ***No*** albums under the leadership of any of the following major jazz musicians made Mr. Lyons's "101 Best" list: Johnny Dodds, Sidney Bechet, Henry "Red" Allen, Coleman Hawkins, Johnny Hodges, Ben Webster, Roy Eldridge, Benny Carter, Pee Wee Russell, Lennie Tristano, Lee Konitz, Dexter Gordon, Jimmy Rushing, Buck Clayton, Zoot Sims, Stan Getz, Art Pepper, Kenny Dorham, Sonny Clark, Lee Morgan, Tommy Flanagan and Jackie McLean. Of course this list could be expanded with little trouble.

This might not seem so terrible as 101 is a rather limited number and some good items by necessity must be left out. It therefore becomes instructive to see some of those who ***were*** included: Max Morath, Carmen McRae, Dave Brubeck, Betty Carter, Mose Allison, John McLaughlin and The Mahavishnu Orchestra, the Crusaders, Herbie Hancock ("Head Hunters"), Flora Purim and Airto, George Benson, Oregon, Chick Corea, and Chuck Mangione.

In all fairness it must be stated that Mr. Lyons's narrative discussions of his "better" selections are well written and he has included helpful comments designed to both inform and assist the reader/listener. There are also photographs of the front cover of the record jackets of each of the 101 albums selected.

Nevertheless, the poor quality of albums selected overwhelms those positive qualities that can be found. I am afraid we shall have to continue to wait for the definitive book on this subject to be written and made available.

*— **Peter S. Friedman***

TZAZ: ODEGOS DISKON
by Kostas Yiannoulopoulos
Athens: Ekdoseis Apopeira, 1983

Lists of jazz recordings appeal to both the neophyte and veteran jazz listener. The former desires guidance; the latter compares his own knowledge and taste, usually favorably, with the compiler's. These lists become doubly valuable when they are evaluative and published in book form. Such an effort as "Modern Jazz, 1945-1970: The Essential Records" constitutes a major contribution to jazz literature, although it now needs updating. The most recent addition to the genre is Kostas Yiannoulopoulos's "Tzaz: Odegos Diskon (Jazz: A Record Guide)." It differs from similar books in three ways: it is written in Greek, it treats jazz according to eras, and it is consciously inclusive rather than exclusive (it lists approximately 3,000 albums). The author intends it as a chronological diagram for Greeks wishing to gain access to jazz, but it is much more than that. It is a book that the most knowledgeable jazz listener can use with benefit.

Yiannoulopoulos divides jazz into seven units: the roots, ragtime, 1900-1930, 1930-1940, 1940-1950, 1950-1960, and contemporary (free jazz, jazz-rock, etc.). All but the second and fifth have subdivisions. Each section begins with a short essay, in Greek, and then lists, in English, albums, by leader or group, that constitute the representative recordings of a certain period. The musicians in each section are arranged according to their importance. Charlie Parker is the first entry under bop; Sun Ra appears first under free jazz. Each entry includes an album's title, current label and number, recording date, and personnel. To illustrate, here is the Ernie Henry entry from the hard bop part of the 1950-1960 section:

> Seven Standards And A Blues (Riverside 12-248) — 1957 me [with] Wynton Kelly, Wilbur Ware, Philly Joe Jones.

Discussing jazz according to schools or eras is certain to cause difficulties. Where, to take an obvious example, should Miles Davis be considered: in the 1940s with Charlie Parker, the cool school of the early 1950s, the mid and late 1950s as leader of the best groups of that time, or the 1960s as the father of jazz-rock? Then, what to do with Davis's recordings made within a few months of each other that fall clearly into different schools, such as the bop session with Tadd Dameron at the 1949 Paris Jazz Festival and the first cool recordings (1948-1950)? Yiannoulopoulos deftly handles these problems by having multiple entries for musicians who deserve them. Davis therefore appears in the sections devoted to bop (the Paris recording), cool (the Cicala and Capitol releases), hard bop (the Prestige and Columbia albums through "Miles in the Sky," although the collaborations with Gil Evans and the late Columbia material hardly seem to constitute hard bop), and jazz-rock (from "Filles de Kilimanjaro" to "The Man with the Horn"). Teddy Charles, Kenny Clarke, Ornette Coleman, John Coltrane, Eric Dolphy, Woody Herman, Freddie Hubbard, and Steve Lacy are among the other musicians appearing in more than one section.

Yiannoulopoulos also wisely does not let his sections' dates bind him unduly. By including recordings from outside a section's inclusive dates he is able to show that a musician continued playing in a certain style. So for Johnny Griffin he includes albums recorded in 1958, 1959, 1961-1962, and 1978, even though Griffin is placed, correctly, in the 1940-1950 section.

The roots of jazz and ragtime receive cursory treatment, but once Yiannoulopoulos arrives at the year 1900 he is impressive, both in breadth and depth. He is best, though, in the book's last part about the contemporary era. He devotes almost one-third of his book to post-1960 jazz. What used to be called the new thing or avant garde or free jazz is now a quarter of a century old: approximately twice as much time has passed since Ornette Coleman's first recording as did from the beginnings of bop to that same 1958 Contemporary session. Yet this music has received little intelligent commentary and many of its recordings are unknown, even among the initiated. While he includes thirty-two albums by Archie Shepp, twenty-eight by Coleman, twenty-seven by Anthony Braxton, twenty-two by the Art Ensemble of Chicago, twenty-one by Cecil Taylor, nineteen by Sun Ra, seventeen by David Murray, fifteen by Albert Ayler, and fourteen by Don Cherry, Yiannoulopoulos has almost the entire ESP catalogue, Clifford Thornton's 1967 session on Goody, Leroi Jones's 1965 release on Jihad, and Muhal Richard Abrams's recording for Whynot (1975). Further, he offers an encyclopedic listing of European contemporary jazz.

No reader of this book will find it perfect, of course. I wonder why Yiannoulopoulos omits Dexter Gordon's post-Blue Note recordings and why he includes twenty albums by Dave Brubeck. Then, because everything except the discographical data is in Greek, most people will be unable to read the author's commentary or the introductory statements by George Barakos and Walter Bruyninckx. But despite drawbacks (there are typographical errors), this book is a valuable addition to jazz literature. Copies may be purchased postpaid at $12 each from Kostas Yiannoulopoulos, 36 Sarantaporou St., Kifissia, Athens, Greece.

*— **Benjamin Franklin V***

JOHN TCHICAI ON DISC AND TAPE
by Mike Hames (printed privately)

DON CHERRY ON DISC AND TAPE
by Mike Hames and Roy Wilbraham

Both discographies are xeroxed typescripts that were apparently stapled before being completely assembled, leaving loose pages to be torn, left out of order, or lost. Except where the xerox copy is faint, the format is readable and, more importantly, reasonably structured. Both works contain complete lists of issued recordings, a discography that includes recording sessions, radio and television broadcasts, and private tapes, and a list of compositions by the respective artist and his collaborators. The Tchicai pamphlet also includes four pages of interview transcripts.

One needs only to open either work to a random page to find intriguing entries listed as private tapes or as a "possible private tape." For scholars and collectors, to whom these compilations are targeted, these entries are worth the unspecified cost of the discographies. On the basis of a very limited ability to verify a few entries, Hames and Wilbraham appear to be thorough researchers; certainly, what they have included in all probability exists, but it is impossible to tell if they have included everything that existed when they went to press ("late additions" are as recent as Feb. '82).

Mike Hames invites correspondence c/o 16 Pinewood Rd., Ferndown, Winborne, Dorset, BH22 9RW, England. *— **Bill Shoemaker***

Charles

GEORGE COPPENS: Let's begin with a little picture of your musical background.

CHARLES MOFFETT: My background in music really starts at the time I was born in Fort Worth, Texas. As far as I can remember my mother and father were always going to the Sanctified Church. We went to church every day, every night. It was much different than the church now. We were going to church to have a good time. Today people are just going on Sundays or just twice a week. I remember a lady playing the tambourine, someone playing the trombone, there was a drummer and a piano player. That was really the beginning. I was like born into music – and I participated! Like everybody in church always clapped. You'd be groovin' all the time.

G.C.: Is that typical for churches in the Southern states?

C.M.: I think that type of groovin' is all over the country; the people are a little more sophisticated now, but I think it's as much of a groove as it was yesterday. Maybe more organized now. It reminds me so much of the freedom in so-called new music. When there would be a prayer someone is hummin' and moanin' at the same time, like a testimony, and before the lady or the guy could finish someone would break out in a different tempo and start singing. As one person is testifying you could hear the counterpoint to the music, one melody going one way, another one in a different direction. You had all those sounds. When I started playing the new music with Ornette, playing counterpoint against the line, it wasn't anything too new to me. I grew up into that.

I participated in church the way the audience participates now, listening and enjoying, by joining in singing or humming. As a little kid you would always see adults do something and you would imitate them. Even the lady that would dance; people would get the Holy Ghost or the Spirit and start dancing. We were really enjoying ourselves. Sometimes some very large fat lady would be dancing and falling all over you. I remember us saying, if she'll fall over this time I'll stick a pin in her!

G.C.: You were participating but not actually playing an instrument. When did you start playing one?

C.M.: It was long after and at the same time. I was maybe eight or nine years old when my father bought me a trumpet and I started taking up trumpet lessons. The first song I ever played was ***Old Black Joe***, in the music book, the trumpet lesson book. Two of the first jazz songs I learned to play were Duke Ellington's ***Don't Get Around Much Anymore*** and ***Do Nothing Till You Hear From Me***.

G.C.: What music was it that you heard mostly in your area?

C.M.: The bands that I heard were T-Bone Walker and Jimmy Witherspoon. By the time I was thirteen I played trumpet with Jimmy Witherspoon. He came through Fort Worth and also travelled to Waco, which is about a hundred miles south of Fort Worth. My parents always gave me the right guidance. They never stopped me. I was really free to do the things I wanted to do as long as they saw it wasn't gonna harm me. My mother played the piano in church. My father was a fantastic dancer. My father was quite a young man. My mother used to tell me he used to take two of the best boxers in the community on at the same time with his right hand tied behind him and he was right-handed! He was supposed to be that good a boxer. Maybe that explains why I ended up later on being a boxer in the Navy.

I played trumpet in high school, in the high school band. John Carter was in that band, Red Connors was in that band. Red was a year ahead of me. He had a combo in the school and I played trumpet in Red's combo. We were playing things like ***Jumpin' At The Woodside***. I was thirteen, fourteen years old at that time. It was like 1942-43. During those days, what gave us a chance to really play and get really involved with the music was like, there was one high school and all the black kids coming from all different sides of the town would go to this school. We had to ride the bus for approximately ten or twelve miles, every morning on the way to school we always had a jam session. John would be playing and I would be playing. A guy named William McPherson, a saxophone player, was really like our teacher. He was better than all of us.

There was a friend I had in high school, Otis Pierce, that played the drums. He was the drummer in the group and his father owned a cafe. He was very advanced. He was the first person that told me of "Klook" (Kenny Clarke). He was always playing that boom-ta-boom, doing what Klook does, you know. He was turning us on. Then every time I had a chance I would take his drums from him. I was playing trumpet in the marching band and the drummer in the collegians got put out of school. I was there at a rehearsal and I knew all the ranks, so I told the professor, I can play the drums and I know all the arrangements. They didn't have a drummer, so they gave it to me. We did a rehearsal and the first song he kicked off was ***Flying Home***, and I played it. I became the drummer of the college band at that time but I was taking a lot of other courses. I quit college after a year, because I wanted to take more music subjects. I joined the Navy. In the meantime coming home in the summer I had a chance to play with Ornette and Prince Lasha. That's how the relationship started.

G.C.: Good that you bring it up, but I was going to ask you about that anyway, your first contacts with Ornette.

C.M.: Ornette's sister Travenza bought a house about a block from me. She heard me play at a club in my community. It was John Carter and I and the fellows of the Lake Como community. She heard us, so when she moved from the east side to Lake Como, outside of town, she returned to Ornette and said, I want you to meet this boy who plays the trumpet, let's see him. I ended up living a block from him.

I think Ornette was playing tenor at the time because Prince Lasha was playing alto. When he was playing tenor we were playing a lot of tunes by Big Jay McNeely and Louis Jordan. And Ornette was a fantastic dancer. He would be playing and dancing and jumping from table to table. To me he was always playing music. He was always playing his heart out.

G.C.: Was there anything in Ornette's playing that was different back then, or was it just the way everybody was playing?

C.M.: Yeah, Ornette has always been sort of special, but we didn't really think of him as being special in them days. We were copying the records. He did everything that was on the records...and more, because we always extended the compositions much longer than the records. But as a whole always exactly as on a three-minute record.

G.C.: When Ornette became known in the early sixties one of the things said about him was that he wasn't playing in tune...

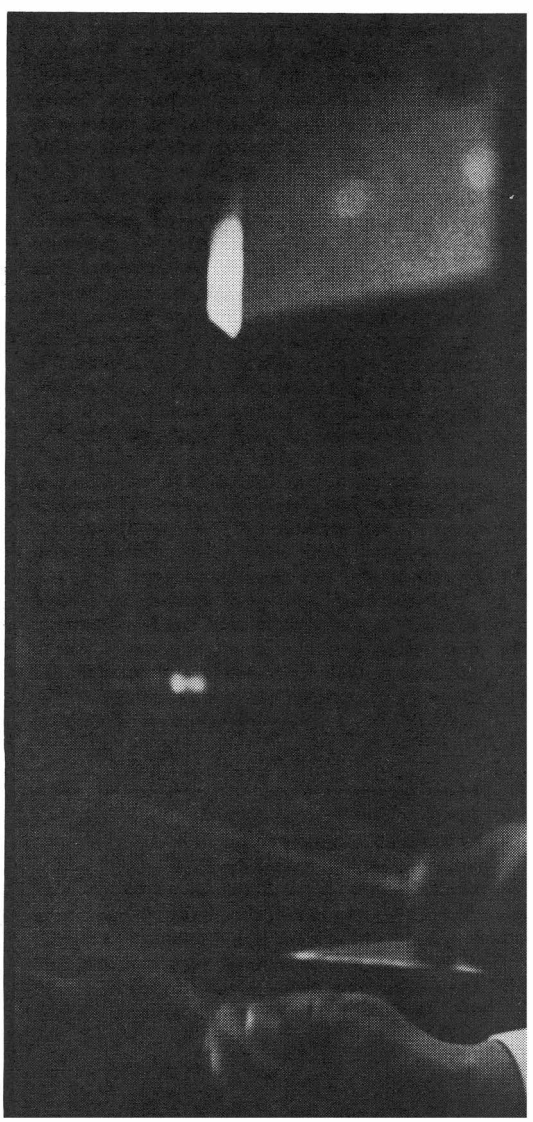
C.M.: Well, that was much later. At this particular time we were playing nothing but blues, so it wasn't too much of a problem. I think later on after we started playing thirty-two bars and tunes like ***How High The Moon*** and so forth...but, I don't know why, it just never bothered me, it never sounded that way to me.

G.C.: From the stories that we all know by now it appears that Fort Worth and Texas in general was a fertile place for the music in the fifties.

C.M.: Yes, I think so. And Dallas. All those cities like Dallas and San Antonio were educationally ahead of Fort Worth.

G.C.: Texas musicians always mention Red Connors as influential. Was there something about him that set him apart?

C.M.: I knew Red from being in school. I didn't know him from just hanging out, from listening to him play. I didn't really never hang out. I wasn't in that clique. That was a special type of clique. I would say Prince Lasha and Ornette were in that clique because they all lived on the same side of town. I lived ten miles away. And (trumpeter) Bobby Simmons



Moffett

INTERVIEW BY GEORGE COPPENS

lived on the same side of town. Red and Bobby lived in the projects. Like other than being in school they had a chance to go over and maybe hear him rehearse, practice and so forth. Red was really the teacher to a lot of Fort Worth musicians.

My environment in college was Chester Thomas. We called him "Tot," a great tenor saxophone player, and Leroy Cooper, Leo Wright and a young man who was very much responsible for the music and the musicians, Eugene Robinson. He was from Detroit, a tenor saxophone player. Eugene had a scholarship from Texas. He really turned us on to all of Dizzy's latest albums. He knew what was happening. Chester Thomas was just in school to play music. He had a lot to do with my playing the drums.

G.C.: Did you listen mostly to drummers of the area or also to records?

C.M.: The first drummer I had a chance to see in person was Art Blakey. This is really before I went to college. Art always did make a lot of tours and I would always go see him when he came through. So he was my main leading man at that time till Eugene introduced me to an album with Roach. And I got acquainted with Philly Joe Jones, of course. But Art Blakey goes back a long way with me.

After I got out of the navy I decided to go back to school. To get a degree, to get an education, that's a priority. After getting out of the navy and going back to school I was getting contracts to fight, to turn professional. I was getting all kinds of offers. I turned them down. I said, no, I'm going back to school. By the way, there was a guy from Amarillo, his name was Carter, no relationship to John Carter, who wanted Ornette to come to Amarillo. I was back from the navy then. Incidentally, I was only joining the navy to go to the navy school of music and had told Ornette prior to that, you stay in Fort Worth and keep the group together, I go off and get this knowledge and come back. It just didn't happen that way, but anyway I came back. So Carter wanted Ornette to come to Amarillo. I was back in town and Ornette did not want to go unless I was going. Now at this time some kind of way I didn't even have any drums anymore, between all my travelling and school and going back to the navy. Somehow I had no instrument, but the man that wanted Ornette was buying me a set of drums. We went to Amarillo and played about four months. The leader of the band finally left and went to New York. Ornette took over the group and enlarged it. First he sent for his cousin James Jordan, a baritone sax player, who was out of school for the summer and during his stay with the group he would tell me all about school. He would really have loved to stay with us but he had to leave in September to go back. I said, I used to go to that school! So I ended up and wrote the professor. I sent him a telegram telling him if I would get a full scholarship I would come back. I got a positive answer and I went back to school in 1950. In '53 I graduated and married and Ornette was the best man at my wedding.

G.C.: What happened to you when Ornette went on the road, to other states and California; this was sometime in the early fifties, I think.

C.M.: I was very much involved with music and my own direction. Originally I was studying to be a studio drummer. In my last year in college, doing my practice teaching, I fell very much in love with teaching and also I was hired by the Board of Education of the city of Austin, so in my senior year I was getting paid at the same time qualifying to graduate for my practice teaching. During the time I was teaching I got a job offer in a city called Rosenburg in Texas, right out of Houston. I taught for four years and was always playing on weekends. I played with Little Richard one summer.

G.C.: Was that playing in a different way for you?

C.M.: I could play with Little Richard now! We travelled and toured all over Texas. We did that before my first son was born and it was before Little Richard made his first great hit. That was the summer of '53. I told Richard I was going back to school. I was teaching then. I got a telegram my wife was going to the hospital and that was when Mondre was born. I think during that period Ornette was playing with many bands in California.

G.C.: At that time, or it could have been somewhat later, Ornette was getting all that rejection for playing that "Chinese music." Did you hear anything about that at all?

C.M.: I don't know. It could have been. I wasn't with him at that time. I had a wife, I had a marvelous high school band. It had about a hundred pieces in it and I was praying to the Lord to give me guidance for this wonderful class and good concert music. With as strong a love as I had for jazz my prayer must have been answered because I won the Interstate Band Festival contest. I had first place with my band and that out of fifty or seventy bands participating from all over the States. And yet I was still playing on weekends in the Houston-Galveston area with various groups, sometimes with my own group. I got a better teaching job in my home town Fort Worth for four years. I had some kind of good fortune with my school group.

G.C.: What kind of music did that group play?

C.M.: John Phillip Sousa! Beethoven! ***Symphony No. 5***. I had a concert band. I had no violins. I had clarinets, oboes, bassoons, French horns, trumpets, trombones. I did all the teaching and directing. The school that I graduated from had a woodwind teacher, had a string teacher and so forth, whereas I was the string teacher, brass teacher and so forth.

G.C.: Let's move to the early sixties which found you in New York. Did you get the call from Ornette — how did that happen?

C.M.: It's fantastic how that happened. I'm teaching in Fort Worth and everybody was so proud of the local boy coming back home and teaching in high school, you know. And Ornette came through from California, he had already recorded, because I was teaching my

music appreciation class and playing his record. I was telling the kids at that time, you're going to hear from this young man! So I had a music appreciation lecture and Ornette came and was a guest at my school. In the springtime, about 1961, it was time to go to the State Festival again. That's when Ornette offered me an invitation to join him in New York. It was like March or April, that was the Festival time. I just told him, no way. It's just not possible for me to leave this school. At the same time I had an interstate competition coming up anyway. I went to the Festival and I came out second place. I had the best group I ever had in my life and I was just second. I was just so disappointed. First time I got a second rating. I got back to my school and took a leave of absence. We still had about a month to go before the school was out. That's when I came to New York.

G.C.: How did New York strike you?

C.M.: Scary, exciting, fun, yes this is the place to be!

Ornette's sister had played a big part since she had lived there in Fort Worth. I came to New York just for the music; at the time that I came I didn't say to Ornette, OK, I take up your offer, I'm on my way to New York. I decided it's time for me to play and do it myself. I was so disgusted with the second-place rating. I talked to my wife and said, let's go to New York, and she said, of course. We drove all the way across the country, we pulled a trailer. I'm very close to family, very strongly. Whatever would happen, rather than to split I involved family with everything I did. I was fortunate to always have a family that would back my decisions. So I said to Travenza, I'm going to New York. She said, OK, here's junior's address. He lives downtown, Gold Street. And she made it sound so great. Can you imagine, to someone who hadn't been to New York before? Ornette was living downtown Gold Street and all the negativism that you hear never came to my mind. I tell you, I was teaching my kids at high school music appreciation and after I played something by Beethoven I played something by Ornette and that was always positive. Anyway, after coming to New York I found King Curtis first. He happened to be from Fort Worth. I played a couple of gigs with King Curtis in Jersey and I told my wife, well, I didn't come to play that music. I finally found Ornette and we went straight ahead. I found Bobby Bradford with him at that time. I was so surprised, Bobby! See, Bobby was in college with me also. I walked up on a rehearsal, I think Ornette had Roy Haynes in rehearsal, I walked up on another rehearsal, he had Pete LaRoca. Especially at that rehearsal, I stayed, an extended stay. Even then, a lot of things Ornette was telling Pete, what he wanted him to do on the drums, like he wanted a four in a three, at that time everything that he would say seemed so understandable to me. To me there was no problem in communicating ever. Ornette would say something that the average person maybe would question but I would analyze it, using all the knowledge in the world that I had. I would analyze it and I haven't found it to be wrong yet. I never was like a yes-man. Everything he said, I never did say, yeah, fine. I'd say no, man, I don't know. Once Ornette told me, Moffett, I found something else, I want you to hear this. So he takes his instrument, puts it in his mouth and went through the motions but I didn't hear any sound at all. And he said, did you hear that, man! Did you hear that? And as I looked at him, I felt it. I said, I don't know. He got so crabby and played it again. I said, I don't know, Ornette. Then finally he said, OK, we'll record it. That was things I would question him about. After I said, OK, record it, he said, OK, maybe I can use that.

A lot of the things, and I think the majority of the things that I took with me, I applied in my everyday life and in my way of teaching. I applied it and it proved to be dynamite as far as getting an individual to play and produce music. I have some living proof of that with my own family. I must say the kids of the Charles Moffett family really play from that Ornette Coleman concept but from a direction that I have applied to it. For instance, Ornette told me once, OK Moffett, you play the trumpet, right? Play something for me, you know the fingering, you know the chromatic scale. He said, have you ever thought of playing the trumpet from the way it's built. Although you know the fingering, what does the first, the second or the third valve have to do in relationship with one another, in relationship with sound. I started playing the trumpet in that manner and I found out I had a little more to say. Then I really started studying the instrument much more, which is one of the directions of Ornette Coleman, to study the instrument. Not only knowing your instrument but also knowing the instrument of the people that's playing with you, so you know of that instrument's possibilities. To me that's what I've gotten out of him into my direction and that's the direction of my family. I made that part of my music principles. From the time my children were two they started playing the instrument from the way it's built. It may be hard to teach an individual the music, but you can get them to play the instrument. They can pick up an instrument and adjust to that, if you do not stop them. If a child of two or four years old picks up a drumstick and starts playing and you say, oh, don't hold it this way, hold it that way that's stopping it. Just let him play. In my philosophy there's never saying "no" or "don't," but "oh, fine," but let's try it this way. I've found this to be very fruitful.

G.C.: Sometime in 1962 Ornette decided to leave active music, in the sense of playing gigs anyway, what did you do, did you stay in New York?

C.M.: Ornette had stopped accepting engagements, but I never did feel that the group had resolved. I felt like Ornette was studying, trying to develop. That's how we really lost Bobby Bradford and David Izenzon. Well, first of all we lost Jimmy Garrison. Jimmy came to Ornette and told him, Trane wants me, but if you're going to work, I'll stay. That's what Jimmy had developed with Ornette and yet I must say at the beginning Jimmy and I would have all kinds of fights about the music. Jimmy had developed until he really mastered the language of Ornette's music. Trane said, come on Jimmy, but Jimmy told Ornette, I'm not going, if you want to work. I was present when that happened. Ornette told him, go ahead, I'm not working. I was kind of puzzled when that happened.

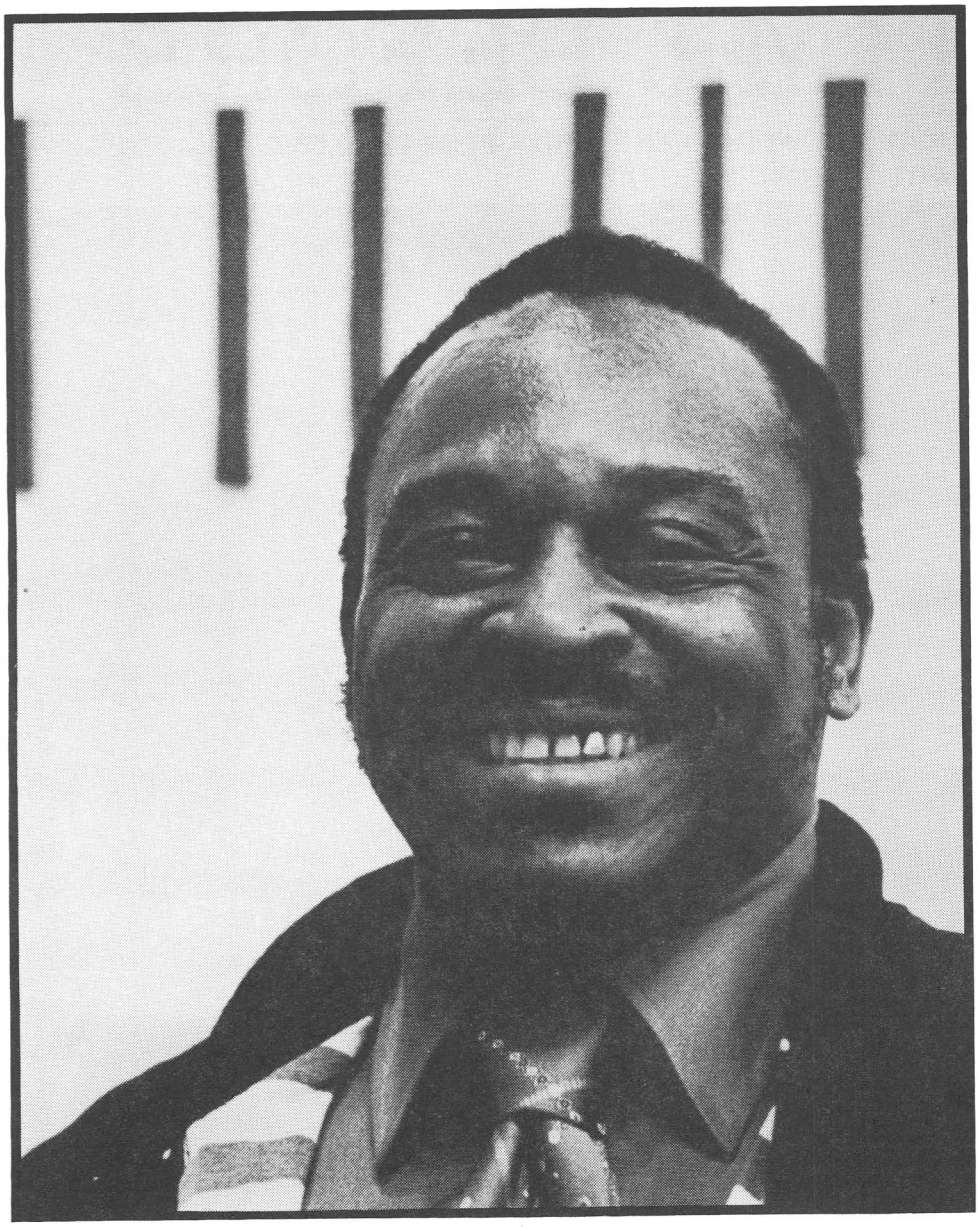
G.C.: Did Ornette ever explain that to the band?

C.M.: I never challenged it because I knew he was studying, trying to find something new. I had that much insight from being a teacher. I felt that was one reason. Also Bobby Bradford challenged him after we got David and David challenged him about engagements. They went out and got engagements and Ornette said, well, it's not enough money. They said, how much money do you want, and Ornette named his price and they went back. Then, here they come back with the contract with the price that Ornette said! Ornette still said, I'm not gonna take it. So that's when Bobby left to go back to Texas, back to school. That left David and I. We were still rehearsing every day, incidentally we were rehearsing at David's house. In the meantime I had developed a group with Pharoah Sanders, Carla Bley, Al Shorter on flugelhorn and a bass player. That was in '64. We got a beautiful review from LeRoi Jones at that time, he thought I had one of the best groups in the city. We were having nice engagements when all of a sudden Ornette went back to work, so I had to drop that group. We went to the Village Vanguard for an extended engagement and in the summer of '65 we made a Europe tour. We had a fantastic concert opposite Trane after the European tour. Then we had an engagement at the Village Gate and Ornette had hired Eddie Blackwell to play that date with me, two drummers, but I was doubling on vibes and I was playing trumpet. At that time I was starting to pick up a lot of other instruments. At the Village Gate was my last engagement with Ornette. I went back teaching in New York and I opened a music studio uptown in Harlem. We did a fantastic film about the life and history of Sonny Rollins in my studio, which involved all the kids I was teaching. Sonny came in and played with the group. Charles, Jr., my son, who plays the sax. was maybe eight or nine years old. Sonny was taking fours, Charles, Jr. was taking fours with him. Sonny Rollins had a wonderful time playing with the kids.

After playing with Ornette I was really ready to play again. I went to California and I took the whole family. That came about through Prince Lasha. He called me and wanted me to play the Monterey Festival with him, so with that information I told the family, let's go to California. I drove across the country with my entire family. We played that festival. I tried to find a place to stay for my family. I sent my family back to New York, but I had my wife send me my third son Codaryl who plays the drums. Codaryl and I played concerts in Northern California. I was playing trumpet and I had Codaryl on drums. I found a wonderful place and I opened up a music studio in Oakland. It went very well and I sent for my family. We lived in the studio. We had the largest living room in the world! The city of Oakland liked what I was doing and they hired me as music director for the city of Oakland. After two years of that I had an offer to become a principal of the junior high school, an alternative school, in Berkeley and I took it. I had Prince Lasha and Steve Turre, the trombonist with Woody Shaw, as my music teachers.

G.C.: Did you also keep a band working?

C.M.: Yes, every chance I got I would play a concert. It was me and my son and Steve Turre was playing with me. We used to have sessions in my studio. Musicians from all over town used to come in and play, like Butch Morris and Wilber, his brother. David Murray came in to sit with the group. By the way, that's how I met Keshavan. Steve left teaching to go with Art [Blakey]. He came and talked to me, said



he had a chance to go with Art. I told him wonderful, do it. After Steve left I hired Keshavan as my music teacher. Other than Prince Lasha, Keshavan [Maslak] was the only one I really had extended engagements with, unless I had the kids' big band, a group called the Moffettettes, about twenty youths. We travelled quite a bit. We went down and played concerts at the University of Southern California.

G.C.: For someone so involved with all aspects of music it would be natural to do some writing as well. Did you do that too?

C.M.: I wrote all the songs for the big band, because I never really did buy charts. I felt the music would always come off better if you would write for the people that you know are playing. So with the students and the Moffettettes I knew their ability and it was impossible for them to ever fail. I could take a person who had been playing for only three or four months and give him a part that he could play very successfully in the Moffettettes. I would write his arrangements especially for him. That's what made it so enjoyable, no one ever got frustrated.

G.C.: About your kids, are they more or less on their own now? They're in New York, aren't they?

C.M.: Yes, I think they're more or less on their own now, but they are very family-orientated. Mondre is a music major, he's graduated. Charles, Jr., is majoring in sociology. Codaryl, the drummer, is majoring in communication and he's also a star on the Varsity basketball team. My daughter Charisse just graduated from high school. She's interested in psychology. Incidentally, all of my children's names start with a C.

G.C.: Mondre starts with an M.

C.M.: His name is Charles Mondre. The other one is Charles Moffett, Jr. I gave him his uncle's middle name, Edward. Charnett, the bass player, is going to the School of Performing Arts in New York City. He is the one playing with me. The entire family is still playing together when engagements come up, but in duos and trios, that I'm playing with Keshavan, Charnett is playing with me.

PHOTOGRAPHY by FRANS SCHELLEKENS

SOME TIME BEFORE

JOHN NORRIS REVIEWS FIVE PIANISTS' WORK ON RECORD — PLUS THE LONG-AWAITED ART TATUM DISCOGRAPHY

DUKE ELLINGTON (photograph by Valerie Wilmer)

PIANISTS

RALPH SUTTON

Bix Beiderbecke Suite
Commodore XFL 16570

HERMAN CHITTISON

Elegant Piano Stylings
88 Upright 006

GENE RODGERS

It Might As Well Be — Gene!
88 Upright 007

The spirit of Art Tatum and the Stride Tradition are apparent in all of these musicians. Ralph Sutton's 1950 solo versions of Bix's ***In The Dark, Flashes, Candlelight*** and ***In A Mist*** are carefully elegant readings of Bix's impressionist piano pieces. They would have been perfect vehicles for the decorative imagination of Art Tatum but he never recorded them. Sutton uses all of the delicacy he is capable of in his interpretations — which capture the episodic nature of the originals as well as showing him interpreting them with warmth and precision.

Sutton is on familiar ground when he tackles such standards as ***Them There Eyes, Sweet Lorraine, Three Little Words, When You're Smiling*** and ***Squeeze Me***. His style as well as his methods of improvisation are rooted in Fats Waller and this is evident in the many devices he displays here. It is even present in his original composition ***Boogie Joys***. Like Waller, Sutton adapts the boogie blues to a 32-bar structure and it works wonderfully well. The seldom-heard verse to ***Sweet Lorraine*** sets up a performance which is markedly different to the way in which Tatum interpreted the tune and yet both pianists show their debt to Waller and James P. Johnson in their performance of this lyrical tune.

Ralph Sutton is one of the classic interpreters of the Stride Tradition and this Commodore LP is a timely reminder of just how well Sutton played thirty years ago. He is just as convincing today but it is good to see this collection available once again.

Herman Chittison is one of the elusive legends of jazz. He is seldom mentioned in histories of the music and yet, as a contemporary of Teddy Wilson and Art Tatum, he was an important stylist who developed an enviable reputation in Europe in the 1930s where his solo recordings are still worth searching out. His Musicraft sessions from 1945 and a rare Columbia date are his only postwar recordings except for a 1964 Jansara session and at least two LPs worth of music in 1962 for an obscure label called l'Elegant.

One of these LPs has now been reissued on 88 Upright and, for the first time, twenty years later the precisely elegant stylings of Herman Chittison can be heard again by a wider audience. His distinctive left hand variation on the Tatum/Wilson patterns serves as the foundation for his melodic/rhythmic interpretations of popular songs. He paraphrased the melodies of

songs from the very beginning — perhaps a stylistic device developed after spending years as a supper-club entertainer. It certainly establishes the distinctiveness of Chittison's style and this is an excellent example of his playing.

Gene Rodgers is best known for being the pianist on Coleman Hawkins's classic recording of ***Body And Soul*** in 1939 but he is an accomplished pianist who has recorded infrequently during his extensive career. This session took place in 1980 in Zurich with Isla Eckinger on bass and Peter Schmidlin on drums. There are occasional Tatumesque runs but the stylistic unity which makes Ralph Sutton and Herman Chittison such distinctive performers is not apparent in Gene Rodgers's music. Like many jazz pianists he builds single note solo runs with his right hand but without the uniqueness or originality to sustain listener interest. There are block chords intermixed with other harmonic devices which result in an ad hoc compendium of jazz lines. The repertoire of this "live" concert is just as broad — ***Round Midnight*** and ***Take Five*** sit alongside such well-known standards as ***I'll Remember April, Three Little Words, Lover, Lazy River, Body And Soul, It Had To Be You*** and ***We'll Be Together Again.***

DUKE ELLINGTON

1941
Smithsonian R-027

Afro Bossa
Discovery DS-871

The Smithsonian collection is the fourth in a series of two-LP sets covering some of the most significant years in Ellington's career. The previous volumes covered 1938, 1939 and 1940 and this package includes all of the band's 1941 instrumental recordings made for RCA; Herb Jeffries singing ***I Don't Know What Kind Of Blues I've Got***; Duke's solo version of ***Solitude***; slightly different versions of ***Take The A Train, John Hardy's Wife, Chelsea Bridge, After All, Jumpin' Punkins, Bakiff, Blue Serge*** and ***Raincheck*** from Standard Transcriptions; additional transcription titles not recorded commercially in 1941 (***Moon Mist, Perdido***) as well as tunes never recorded by Duke's band for records (***It's Sad But True, West Indian Stomp, Frankie And Johnnie, Have You Changed***). Finally, there are movie versions of ***Cottontail*** (***Hot Chocolate***) and ***C Jam Blues*** (***Jam Session***).

There is nothing new here for Ellington collectors: the Victor sides have been issued many times and all the transcription/film titles have been previously issued on LP despite the Smithsonian's claims to the contrary.

The music is magnificent! This was a fantastic period for Ellington and all of the material from this set and the previous one should be heard by everyone. The solo strength of the band matched, at this time, the creative writing of Duke, Billy Strayhorn and Mercer Ellington and the producers at RCA were wise enough to concentrate their efforts in recording and promoting this flow of original music which has become part of the basic language of jazz.

Artistic motivation is essential for the growth of any artist. Ellington, in the early 1940s, kept writing great new compositions because there was an outlet for his work as well as the stimulation of having his music played by an outstanding organisation which had been immeasurably boosted by the presence of Ben Webster and Jimmy Blanton.

It is no coincidence that there was a similar creative period in the late 1950s when Johnny Hodges rejoined the band and Irving Townsend was responsible for recording the music for Columbia. The same was true in 1962 when Duke became his own producer for Reprise and Cootie Williams returned to the fold. This joint stimulus produced one of Ellington's most original and worthwhile creations of the post-1945 period. "Afro Bossa" is an extended celebration of the Afro-Caribbean rhythms which Duke had used many times before — notably in ***Caravan*** and ***Bakiff***. The insinuating rhythms provide a haunting backdrop to the menacing tenacity of Cootie Williams's growling trumpet, the mysteriousness of Paul Gonsalves' tenor saxophone and the bittersweet violin of Ray Nance. They are the principal soloists but there are incisive statements from Johnny Hodges, Cat Anderson, Jimmy Hamilton, Lawrence Brown, and Duke himself.

"Afro Bossa" showed that Duke was continually evolving as a composer and his writing in this work, as in the later ***Far East Suite***, is a fresh viewpoint from the music's greatest creator. It is also music which is ideally suited to the musicians who were ready to interpret it.

"Afro Bossa" is a major piece of Ellingtonia and this ***remastered*** version on Discovery is a definite improvement over the original on Reprise.

ART TATUM

Pieces of Eight
Smithsonian R-029

Get Happy
Jazzman 5030

A Guide to His Recorded Music
by Arnold Laubich and Ray Spencer
published by Scarecrow Press, US$17.50

Tatum was one of the great virtuosi of jazz. His pianistic flights of fancy transformed the tritest popular songs into dazzling extravaganzas and yet he always retained the rhythmic coherence and pulse of his musical mentors — Fats Waller and the Harlem stride pianists. He took their formalised methods and adopted them to suit his own purposes. His harmonic sophistication and dazzling runs anticipated the methods used so exhaustively by Charlie Parker and Dizzy Gillespie.

But Art Tatum was a prophet without honour. His very audacity precluded wide acceptance at a time when jazz was primarily an entertainment form and his disciples (Peterson, Newborn) and contemporaries (Wilson) enjoyed wider attention with their less complex approaches to the idiom. Tatum, though, was always idolised by the musicians and it is a tribute to their persistence and his talent that his recorded music continues to find an audience among discerning listeners.

The Smithsonian collection is a scholarly production. There are extensive biographical notes as well as perceptive comments on the music which is drawn from transcriptions, an obscure 1945 record session, the 1955 Hollywood party session and a previously unissued live version of ***Exactly Like You*** from 1944 with the trio.

The selections have been chosen to illustrate the many facets of Tatum's style and it is a marvelous primer for anyone interested in discovering or understanding his music. Tatum collectors will be pleased to find previously unissued versions of ***Sweet Lorraine, Just Like A Butterfly*** and ***Love For Sale*** as well as complete versions of ***I Cover The Waterfront*** and ***Jitterbug Waltz*** from the 20th Century Fox sessions. There's also some dazzling piano in the trio performance of ***Exactly Like You.***

Yesterdays, two versions of ***Hallelujah*** and ***Memories Of You*** are from a 1945 session for ARA. All are on Black Lion 30166 and ***Memories*** and the second take of ***Hallelujah*** are also on Jazzman 5024. ***It Had To Be You, Oh You Crazy Moon*** and ***Over The Rainbow*** are from Standard Transcription Q-135 and are all on Jazzman 5030. ***Day In Day Out*** was made for Standard a year later and has appeared on numerous LPs (Ember, Trip, Olympic).

The Jazzman LP is a US version of Black Lion 30194 which contains Standard transcriptions Q-126 and Q-135. Between 1935 and 1944 Tatum recorded eleven times for this transcription company and they reveal more of the pianist's real merits than his sessions for Decca over the same period. Tatum seemed to reserve his best playing for late-night get-togethers with his friends and there is an unhurried ease to his playing on the sixteen standards included here. The flashy virtuosity of such showcases as ***Tea For Two*** and ***Tiger Rag*** are not noticeable and he really brings out the inner qualities of the tunes. This is marvelous playing and the only reservation about this issue is the disturbing amount of surface noise and the generally poor quality of the transfer. A comparison of the three tunes also included in the Smithsonian set shows that the latter transfers are vastly superior in all respects.

The Tatum discography is an invaluable reference book for anyone interested in Tatum's music. So many recordings have appeared with little or no recording information that a book such as this has been long overdue. The book's first section contains a chronological listing of Tatum's recordings with every known issue of each tune being shown. The second section is an alphabetical listing of all of Tatum's records by record company. Each performance is cross-referenced by the entry number given to each tune. There are indexes of tune titles, accompanying musicians and master numbers cross-referenced to the discography's index numbers.

It soon becomes apparent that Tatum's many transcription recordings have become public property — appearing on countless labels and causing considerable confusion. Tatum had a specific repertoire and his favourite songs show up time and time again with ***Body And Soul, Sweet Lorraine*** and ***Tea For Two*** the all-time winners.

All but a few of the 300 pages of this book contain invaluable information. Only the repetition of the details of the Pablo issues in the US, Canada, Europe and Japan seems excessive. For instance the Tatum/Webster Quartet session is repeated six times! This is obviously carrying completeness to excess but is preferable to inaccuracies and omissions. The hard cover book is expensive but worth every penny of it.

(Smithsonian Institution recordings are available by mail from Smithsonian Recordings, P. O. Box 10230, Des Moines, Iowa 50336 and the Art Tatum discography is available from Scarecrow Press, PO Box 656, Metuchen, N.J. 08840 and such specialist dealers as Oak Lawn Books and this magazine).

ERNST REYSEGER

BILL SMITH: ***I'd like to approach this as a profile because I don't know anything about you at all. So I would like to know where you come from, and how you came to be a part of the music originally.***

ERNST REYSEGER: I come from Holland. I started to play the recorder when I was four. I was ill a lot so I learned it in bed. When I was seven I hassled my parents for a cello, which I got on my eighth birthday. I took lessons on it and at the same time I was always working around on it, especially in the morning before I went to school.

Bill: ***Why the cello?***

Ernst: I just wanted that. I saw a guy play the cello and I wanted it too. That was it really. No special mystification about the instrument, it just happened to fit me somehow, I can't explain it.

Bill: ***Were you taught music at school?***

Ernst: Yes, in secondary school there was a music hour every week, that was all. It was done badly. It was people who had graduated from the conservatory with their diplomas, giving "over-head" information about music. But all the "over-head" means is very much traditional classical music. Which is okay, I have nothing against it, I'm very much interested in any kind of music, in any kind of heritage. But the people were really fixated on that – I blame them for that in fact. And that happens all over, where people think that one kind of tradition is "the thing" and the rest is not really accepted.

Bill: ***You were taught to play the cello at school?***

Ernst: No, not at school. I had private lessons. I had my basic technique lessons from Jan Olivier, who really helped me, inspired me to go on with it and to try to make my own inventions. However, when I was fourteen he had a heart attack and I had to find another teacher.

I wanted to study with this guy in Amsterdam, who I still think is one of the finest cello players around. His name is Anner Bylsma. He was first cellist with the Amsterdam Concertegeboue Orchestra. He made his name playing baroque music, with Gustav Leonard (harpsichord) and Frans Breughen (recorder). They were very much into playing baroque music as it was played in the time it was made – sort of the baroque style without the romantic approach, a lot of vibrato playing for instance. They were very much into how the ornaments were played, how it was actually improvised within the structure – for example the harpsichord players have only changes written out in a bass line. The right hand is free in a certain way, although restricted to a lot of rules. Anner Bylsma is actually a solo cello player, that's part of him, and he travels all over playing contemporary music, anything, but with a lot of fire and invention on the cello.

When I was seventeen I went to the Amsterdam Conservatory. After a few years I was having a bit of a hard time. I was playing in a band, which wasn't allowed, to make money at the same time you were studying (in fact, when I was fourteen I already had an electric cello and played my first gig). My teacher actually advised me to leave the Conservatory and go on with what I was doing because I was getting into my own technique, my own tonality, my own ideas, a lot of picking on the cello. Things that bass players do in jazz a lot, so it's nothing new but I started to do it on the cello. I got into playing arpeggio chords, plucked chords, stuff like that. I needed extra time for that really, to practise those things, so on a certain level it didn't go well with formal study. I knew what kind of knowledge I needed, what kind of time I needed to practise contemporary techniques on the cello, which has a long tradition. There's a lot you can do on it, so you have to choose what you want to specialize in. So I decided to quit the Conservatory and go my own way. On the advice of my teacher himself. I keep on meeting him and we are very good friends now and I'm trying to write for him actually. That was ten years ago, that I left the Conservatory.

Bill: ***You said you started hearing jazz music when you were a teenager. What kind of jazz music?***

Ernst: I heard quite a lot. I started to hear Lennie Tristano. My first impressions were of Tristano and Miles, Lester Young, Mingus and then Coltrane. I remember when I heard Lennie Tristano play that I had just come in for tea and my mother told me about it. I borrowed a record from a friend and brought it down to my room to play. I must have looked sad or withdrawn or something because she said, "What's the matter with you?" And I said that I just heard Tristano and I would never learn that! And that's right. I knew then that I could really admire those players, but also that I come from Holland and I'm not really from that tradition, the tradition I was only hearing in its final form when it was put on a record and chosen for the "highlights". I didn't have the opportunity to hear people work on it. It's still quite difficult but I had to find my own way of practising.

But I pretty much ended up listening to lots of different kinds of music, contemporary music – whatever kind of drawer I want to open there's always something that is really kind of interesting. But lately I've tried to close myself off, not that I'm afraid of being influenced by anything, but just because I need time to work things out myself. Even if it's like reinventing the wheel, I have to do that and feel that it's a part of myself. So at the moment, I'm just occasionally listening to stuff when I'm around record collectors. I always ask them, "What do you recommend? What should I listen to right now?"

At home I had a period where I was mainly recording myself but now I just play and improvise and make pieces, and practise writing stuff down so I can be quick, if I have ideas, to notate them. Not with the ambition of being "a composer" but more to get that technique down, to remember, and to go on the next day with ideas. Most of the time I throw them away, that's the way I work. I listen quite a lot to tapes of myself by people who have recorded me on gigs.

Bill: ***A lot of the influence when you were a teenager came from listening to records?***

Ernst: No, I heard quite a lot of musicians play live. I heard Miles, and of course many European musicians. I heard Circle, with Anthony Braxton, Dave Holland, Chick Corea and Barry Altschul – that was for an audience of only thirty people at that time. I went to the big festivals and heard Dizzy and all those people. I saw Han Bennink playing with Rene Thomas in the "Milky Way" when I was 15 or 16. Years later I did a gig with Han in the Milky Way, which is this kind of "hippie" place – he hadn't played there since that gig when I first saw him!. I heard Steve Lacy play, English improvising musicians. Heard quite a lot of things live, but I also went to a lot of baroque music concerts, and theatre interested me a lot, and dance also.

Bill: ***I've been told by several Dutch musicians that there really isn't a Dutch theatre tradition.***

Ernst: I don't think so.

Bill: ***So why is it that so many Dutch performers are very theatrical in performance?***

Ernst: I don't know. When something gets to be visual it's because it happens at the moment. That is how it is with me. It keeps on returning, but I wouldn't really like to take the theatrical parts of my performance as a kind of trademark, because when I play it doesn't have to be like that at all. I'm also pleased when performances or encounters with other musicians are just about music, without any visual episodes at all. It happens or it doesn't happen. I am of course very interested in the visual aspects of performance. Just because I think it is an element that would be too dogmatic to just eliminate all the time. But at the same time I say it has to be treated with a critical attitude because it's all the things that are not coming straight out of discipline or practise or skill that are easily being taken as over the top and silly – the performer as funny man. No content, no consequence. That of course is a big danger when you start to use visual elements. If you start to think of yourself as "the funny man", for instance, that's sick. I prefer to go from audio ideas, that's my background.

Bill: ***Who were some of the players that you first started playing with seriously in Amsterdam?***

Ernst: Well, when I was fourteen I already had an electric cello and played my first gig. When I was sixteen I started to do gigs with Burton Greene, a piano player who lives in Holland. Actually one of the great things about him is that he gets a lot of musicians together. He still keeps on doing that. So I did quite a lot of tours with him. He went to a guru and so he played with Indian-type influences, but also improvised pieces. I played with a bongo player. I started to play with people from Puerto Rico and Cuba, and also the Dutch colonies – Surinam and Curacao for the rhythmic things. It's looser than the Cuban thing, the Cuban salsa. It is more geared towards Brazilian things, it is rhythmically not too dogmatic. I played with them seriously for a while. I made my first record with a group called Banten in 1972, which was a quartet with Rob van den Broek on piano, Jurre Haanstra on drums, and a vocalist named Henny Vonk, who has since stopped being a vocalist and has played bass for the last seven years. Then I started to play with Theo Loevendie and his group. Occasionally I still do that, but mostly substituting for people who don't show up. I did theatre performances

DAVID LEE and ERNST REYSEGER (photograph by Bill Smith)

with a Japanese dancer, in a Japanese theatre company with American people who do contact dance, and verbal and visual theatre. I was involved with the Festival of Fools — you know, all those red noses and long hair, but there were some really good improvisers there. Through Burton Greene I met Sean Bergin, the South African saxophone player. We performed as a duo for a long time. We made a record together called "Mistakes", four years ago. Then I started to play with ICP for about a year, although I've played with Han Bennink longer, about three or four years. We did duo and trio gigs with saxophone players, either Michael Moore or Sean Bergin. Han and I live quite close to each other so we practise a lot together. I hope to come over here with him next year.

Bill: ***Are you interested in performing with dancers? You've done that in Canada as well.***

Ernst: Yes, I'm very interested but I always know what the difficulties are. Dancers, especially modern dancers, are known for their incredibly physical techniques, especially in North America and New York. But also for their lack of feeling for rhythm and usually dance is furnished by music; the musician works off the dancer in improvising. Jennifer Mascall is an exception, the Canadian dancer I work with. We can either choose to work off of each other or accompany each other, you know, in the same way relationships between musicians can be.

Bill: ***Are you influenced by such extreme players as Siegfried Palm, or by Abdul Wadud?***

Ernst: No, not by Abdul Wadud, or Siegfried Palm. I should probably listen more to Palm, but in fact I'm much more interested in the composers who write for him. He is a good performer, but in any idiom involving cellos, there is such an incredible amount of amazing music written for the instrument. If there are cello players around and I have the chance to listen to them, of course I will take the opportunity. But I'm not so influenced by cello players at all, although I'm familiar with basic training, which I do myself too. Scales, and all kinds of basic ideas which give you the opportunity to invent other stuff to work on. I'm very much interested in pianists, drummers, saxophonists — people who have, because of their instrument's design, the ability to do stuff that is quite a challenge to emulate on the cello. That is really my interest at the moment. Not really to sound like a saxophone player, but to get familiar with how they play their changes, their phrasing.

Bill: ***On this visit to North America you've played twice with free-improvisation groups, Company in New York and the Onari collective here. Do you find this a satisfactory way to play, where you don't actually know the players very well and you just go and do it?***

Ernst: I was worrying my butt off on both occasions because of course I don't know what it's going to be like. I tend to worry and doubt my right to be on the stage. If there are musical gaps happening, where there is a lack of ideas or contact, or you are not centered yourself and don't have enough to say at the moment to be able to feed the other musicians. But afterwards I have to say that I'm very pleased with the results here; also playing with Company.

Bill: ***How did you make contact with both of these organizations in North America?***

Ernst: Company was entirely through Derek Bailey. I played with him in London, just once actually, and he invited me over to play those gigs in New York. So I actually didn't know the people who organized the concerts there, although I got to know them when I was there. And the dancer I worked with in Vancouver, Jennifer Mascall, wanted me to come over and play with her, so she introduced the idea to Paul Hodge, of the Music Gallery, and he introduced me to you.

Bill: ***Why are you interested in electric cello? Did you make this instrument yourself?***

Ernst: I didn't make the neck but I made the rest. Mainly it's for playing with drummers. For drummers and percussionists to really get their stuff out, there is a certain volume where they can feel physically loose. I like to be able to respond to a drummer on that level. That's actually the main reason I carry this thing around. I also started to use it for sounds that you only hear by ear close to the instrument when you play it by itself. To be able to amplify slight sounds of the instrument interests me quite a lot. But mainly it is to play with other musicians. For instance, when a drummer really goes for volume, if I'm picking on the cello I wouldn't be heard. But with the electric cello and the amplifier I can simply turn up the volume a little bit. Consequently I can be more musically flexible playing with drummers and tenor saxophone players, who like to play really loud.

Bill: ***Why don't you just amplify the other cello?***

Ernst: Because technically it sounds worse. With a microphone you always have the predictable feedback, even with a pickup on the bridge. In a loud ensemble situation the box of the instrument, instead of being the speaker, starts to change, by heavy low-pulses of the instrument, into a microphone. It loses its sound quality by reacting to the bass drums of drummers. You get a very thin sound out of it. If you don't really work on the volume you get feedback. All those extra sounds I don't want. I try to avoid that with the electric instrument. I think it's honest — if you want to amplify you might as well get an instrument that is really made for it. I'm still working on it. I want to add electro-magnetic elements also, like guitar pick-ups, because they amplify straight from the string. I want to see what kind of sound possibilities that gives. It has a nice possibility because it's more direct amplification, like an acoustic instrument. With crystal elements the reaction of picking through the amplifier is slow. With electro-magnetic elements you're actually playing more in real time.

For performances and recordings, Ernst Reyseger can be contacted at Brinklaan 150, 1404 GW Bussum, Holland. Tel.: 02159-10358.

Thanks to Maureen Cochrane for transcribing the original tape of this interview.

Coda Magazine Auction List

LIST 118 — AUGUST 1983

Once more we are having an auction of out-of-print or hard-to-find records. We invite you to submit your bids to:

Dan Allen (Auction), Coda Publications
Box 87 Station J
Toronto, Ontario M4J 4X8 Canada

The deadline for receiving bids is Nov. 1, 1983.

AUCTION RULES

1. Bids must be submitted in written form, on a sheet of paper separate from any other correspondence you may be sending to Coda.

2. Each list of bids must have the bidder's name and address, a description of the items wanted, and the price willing to be paid for each (not including postage). Bids are assumed to be in Canadian dollars unless otherwise stated.

3. Let us know if you require shipment by air, or any means other than surface parcel post.

4. If you wish us to charge your wins to VISA or MASTER CARD, give the card name and number, expiry date, and your signature. If your card will expire before the deadline given above, you can give us this information later when the card is renewed.

5. Mention list # 118 along with your bids.

6. Do not send money in advance.

Winners will be notified after the closing date, and will be quoted a price for records plus postage (and tax, if applicable) unless prior credit arrangements have been made (in which case we will mail directly after the closing date).

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.

Pressings are normally American, unless otherwise noted. Abbreviations in parentheses are: C (Canadian), D (Dutch), E (English), F (French), and G (German).

12-inch LPs — single LP unless noted

MANNY ALBAM: The Blues Is Everybody's Business Coral CRL 59101
MOSE ALLISON: Swingin' Machine Atlantic 1398
GENE AMMONS: Bad! Bossa Nova (septet) Prestige PRST 7257
GENE AMMONS: Blue Gene " PR 7146
GENE AMMONS: The Twister (septet with Jackie McLean; yellow label) Prest. LP7176
CHET BAKER: Sings and Plays with Bud Shank, Russ Freeman and Strings Pacific Jazz PJ-1202
CHARLES BELL and the Contemporary Jazz Quartet: Another Dimension Atlantic 1400
LOU BLACKBURN: Jazz Frontier (trombone, w.quintet incl. Horace Tapscott) Imperial LP-9228
JACK BROKENSHA Quartet: 'And Then I Said' Savoy MG-12180
OSCAR BROWN Jr.: Fresh Atlantic SD18106
BRIAN BROWNE Trio: The Toronto Scene RCA Victor (C) PC1022
DAVE BRUBECK: Bernstein Plays Brubeck Plays Bernstein Columbia (C) CS8257
DAVE BRUBECK Quartet: Jazz Goes to Junior College Columbia CL1034
DAVE BRUBECK Quartet: Jazz Impressions of Japan Columbia CS 9012
RAY BRYANT Combo (incl. Buddy Tate, Al Grey): Madison Time Columbia (C) CS8267
DON BYAS: Midnight at Minton's, with Helen Humes, Joe Guy, T.Monk Onyx 208
CHARLIE BYRD: Latin Impressions (solo & trio) Riverside RLP427
PETE & CONTE CANDOLI: There Is Nothing Like a Dame Warner Brothers W 1462
GEORGE CHISHOLM: More Music for Romantics (quintet) Philips (C) LPS.16002
BUCK CLAYTON's Canadian Caper, with the Count Basie All-Stars and Olive Brown (rec. live in Toronto) Discus (C) DS-MM-63/2
TED CURSON Quintet: Live at La Tete de l'Art (Montreal, 1962) **with many noticeable scratches, a condition far below our usual standard, but included in this list due to its rarity) Trans World TWJ7000
MILES DAVIS: Miles in Berlin (live 1964, with Shorter, Hancock) CBS (G) S 62976
EDDIE DAVIS/JOHNNY GRIFFIN Quintet: Tough Tenors Again 'n' Again (1970) MPS (G) 15283
ROY ELDRIDGE: Live at the Three Deuces Club, 1937 (octet) Jazz Archives JA-24
ART FARMER Quartet: Perception Argo 738
VICTOR FELDMAN: In My Pocket (sextet, incl. Hubert Laws) Coherent Sound 1001
MAYNARD FERGUSON: Plays Jazz For Dancing Roulette (C) SR-52038
PETE FOUNTAIN and other All-Star Dixielanders: Dixieland RCA Camden (C) CAL-727
BUD FREEMAN:s All Star Orchestra: Midnight at Eddie Condon's Mercury (D) 6336.327
TERRY GIBBS: Plays the Duke (quartet) Mercury MG 36128
JOAO GILBERTO: The Warm World of Atlantic 8076
DIZZY GILLESPIE etc.: The Great Jamboree; jam sessions incl. Lester Young, Flip Phillips, Ben Webster, etc. Hall of Fame JG628
DIZZY GILLESPIE: Jazz-Berry Jam, with Ben Webster, Pres Hall of Fame JG632
DEXTER GORDON: A Swingin' Affair, with Sonny Clark trio Blue Note BST 84133
GRANT GREEN: Talkin' About!, with Larry Young, Elvin Jones Blue Note BLP 4183
URBIE GREEN: Big Beautiful Band Project 3 PR5087 Q4
URBIE GREEN: The Persuasive Trombone of, Volume 2 (bigband & sextet) Command 838
AL GREY/BILLY MITCHELL Sextet: live at Museum of Modern Art 1961 Argo LP 689
BOBBY HACKETT: Blues with a Kick (quartet with strings) Capitol (C) T1172
LIONEL HAMPTON and his Orchestra: Flying Home! Verve MG V-8112
JOHN HANDY Concert Ensemble: Projections (quintet, 1968) Columbia (C) CS9689
JOHN HANDY Quintet: New View! with Bobby Hutcherson Columbia CS 9497
TED HEATH's 100th London Palladium Sunday Concert (1954) London (E) LL1000
TED HEATH: Swings in Hi-Fi " " LL1475
TED HEATH: Things to Come " " LL3047
WOODY HERMAN: My Kind of Broadway (rec. 1964-65) Columbia (C) CS 9157
GODFREY HIRSCH: At Pete's Place, New Orleans (1964-65; guest artist Eddie Miller) Coral CRL57475
J.J. JOHNSON: Proof Positive Impulse AS-68
STEVE KUHN Trio: Watch What Happens! MPS (G) 15193
STAN KENTON: Conducts the Jazz Compositions of Dee Barton Capitol ST-2932
BILL LESLIE: Diggin' the Chicks (tenor, with Tommy Flanagan quartet) Argo LP-710
JOHNNY LYTLE: Moon Child Riverside 3017
MIKE MAINIERI Quartet: Blues on the Other Side (1962) Argo LP -706
WINGY MANONE: The Wildest Horn In Town Imperial LP-9093
STU MARTIN/JOHN SURMAN: Live at Woodstock Town Hall Pye 12114
JACKIE McLEAN: Plays Fat Jazz (sextet with Ray Draper, Webster Young) Jubilee 1093
MODERN JAZZ ENSEMBLE: Little David's Fugue, w. John Lewis, J J Johnson, Stan Getz, Lucky Thompson etc. Verve VSP-18
THELONIOUS MONK: Who's Afraid of the Big Band Monk? **2-LP set** Columbia (C) KG32892
JAMES MOODY: Last Train from Overbrook (big band, 1958) Cadet LPS637
JAMES MOODY: Sax & Flute Man (sextet) Paula 4003
GERRY MULLIGAN: Jazz Combo from I Want to Live United Artists (C) UAL4006
GERRY MULLIGAN Quartet: Paris Concert w.Bob Brookmeyer, 1954 World Pacific 622
NUCLEUS: We'll Talk About it Later (Ian Carr etc.) Vertigo (E) 6360.027
JEAN-LUC PONTY: King Kong (Plays Frank Zappa) World Pacific (C) ST-20172
MAX ROACH Quintet: The Many Sides of Max, w. Booker Little Mercury MG-20911
LUIS RUSSELL: And His Louisiana Swing Orchestra **2-LP set** Columbia PG32338
JORGEN RYG Jazz Quartet EmArcy MG36099
A.K. SALIM: Blues Suite, feat. Nat Adderley, Phil Woods etc (nonet) Savoy 13001
BOB SCOBEY's Frisco Jazz Band: Beauty and the Beat, feat. Clancy Hayes RCA Victor (C) LPM-1344
ARTIE SHAW: Live 1938-39 - unissued broadcasts on Jazz Guild (C): vol.1 1001
(both copies sealed) vol. 2 1003
SONNY STITT/EDDIE DAVIS: The Battle of Birdland Royal Roost RLP1203
SONNY STITT: Feelin's " " LP2247
SONNY STITT: Sonny Side Up " " LP2245
SUN RA: It's After the End of the World, live in Germany MPS BASF 20748
SUPERSAX: Plays Bird with Strings Capitol ST-11371
ART TATUM: The Art of Tatum, piano solos Decca DL8715
CECIL TAYLOR: In Transition (1955 & 1959 Transition & U.A. recordings; 2-disc set) Blue Note LA458-H2

SIR CHARLES THOMPSON: Sextet and Band (1953 & 1954) Vanguard (E) VRS8529
THREE SOUNDS: Hey There Blue Note 4102
THREE SOUNDS: Moods Blue Note 4044
THREE SOUNDS: Out of this World BN 4197
CAL TJADER Plays - Mary Stallings Sings, w. Paul Horn (on red vinyl) Fantasy 3325
THE TRIO: Conflagration (John Surman trio with big band) Dawn (E) DNLS3022
SARAH VAUGHAN & the Jimmy Rowles Quintet Mainstream (C) MRL404
VIOLIN SUMMIT (Stuff Smith, Grappelly, S. Asmussen, J-L Ponty) live Saba (G) 15099
DON WILKERSON: Shoutin'!, with Grant Green trio Blue Note BLP4145
JOE WILLIAMS: With Songs About That Kind of Woman Roulette R52039
PHIL WOODS and his European Rhythm Machine: At the Frankfurt Jazz Festival (quartet, live in Frankfurt Embryo SD530
SOL YAGED/COLEMAN HAWKINS: Jazz at the Metropole Philips PHM 200-022

ANTHOLOGY and VARIOUS ARTISTS LPs:

ALL STAR BLUES: Lena Horne, Etta Jones, Linda Keene, Ivy Anderson, Helen Humes Tops CL1639
BIRDLAND STARS on Tour, Vol. 1 - Al Cohn, Phil Woods, Kenny Dorham, Conte Candoli etc. RCA Victor LPM-1327
BLUES JAM at CHESS (rec. 1969) - Otis Spann, Willie Dixon, Shakey Horton, Honeyboy Edwards etc. Blue Horizon (E) 66227
DOWN BEAT JAZZ CONCERT May 16, 1958: Manny Albam, Tony Scott, Don Elliott, Paul Horn, Steve Allen groups - v.1 Dot DLP9003
v. 2 " " 3188
THE FOREMOST! - Teddy Edwards, Dexter Gordon, Leo Parker, Wardell Gray groups 1947, '50, '55 Onyx 201
HISTORY OF JAZZ - Capitol Records selection
Vol.3 - Everybody Swings Cap. (C) T795
Vol.4 - Enter the Cool " " 796
JAM SESSION no.1 - Flip Phillips, Ben Webster, Bird, Charlie Shavers etc Verve 10-5604
JAM SESSIONS at COMMODORE directed by Eddie Condon - Kaminsky, Spanier, PeeWee, Hackett, Freeman etc. Commodore 30006
JAZZ at the OPERA HOUSE - Chicago, Oct.57 - JJ Johnson, MJQ, Oscar Peterson Trio
2-disc set Verve (E) VSP 3/4
JAZZ FESTIVAL IN STEREO Near In and Far Out - selections from Warner Bros. sessions not issued on the albums - Chico Hamilton w. Dolphy, Ruby Braff, Matty Matlock, Fred Katz, etc. Warner Brothers WS 1281
JAZZ FUNERAL at NEW ORLEANS: Requiem Pour un Roi du Jazz: Georges Lewis Barclay (F) 920.161
JAZZ CLASSICS Vol.1 - Baby Dodds/Art Hodes/Edmond Hall Blue Note B6509
A LOOK AT YESTERDAY: late 40s groups incl Stan Getz, Wardell Gray, Jimmy Raney, Paul Quinichette etc Mainstream 56025
MODERN JAZZ GALLERY - West Coast jazz incl. Russ Garcia, Marty Paich, Med Flory, Warne Marsh etc **2-disc set**
Kapp KXL-5001
A QUARTET is a Quartet is a Quartet - MJQ, Quartetto di Milano, Hungarian Gypsy Quartet Atlantic SD1420
SWING TODAY — English RCA sessions made in New York 1973-74 - Buddy Tate, Herman Autrey, Eddie Barefield, Vic Dickenson, Red Richards, etc. Vol. 1 5031
Vol. 2 5032
Vol. 3 5067
TROMBONE BANDSTAND: The Best of the Star Trombones - JJ, Kai, Tea, Rosolino, Knepper, etc. Bethlehem 6036
TROMBONES INC.: Power-Packed Trombones (27 East & West coast 'bonists w. rhythm) Warner Brothers W 1272

10-inch LPs — RCA Victor Encyclopedia of Recorded Jazz series:

Vol. 1 - All to Bec LEJ-1
Vol. 3 - Cli to Dor LEJ-3
Vol. 4 - Eck to Gar LEJ-4

Early DOWN BEAT magazines - in good condition except as noted

February 1939 (small portions of cover torn off)
March 1939 April 1939 August 1939 (the above 3 have small [ca.1x1½"] photos missing)
September 1939
October 1, 1939 (small photo missing)
October 15, 1939 November 1, 1939
November 15, 1939
December 1, 1939 (small photo missing, p.1)
December 15, 1939 January 1, 1940
January 15, 1940 February 1, 1940
February 15, 1940 March 1, 1940
March 15, 1940 April 1, 1940
May 1, 1940 (cover torn from binding)
May 15, 1940 June 1, 1940
November 15, 1940 December 1, 1940
December 15, 1940 January 1, 1941
January 15, 1941 (cover torn from binding)
February 15, 1941 September 1, 1941
September 15, 1941 (cover torn)
October 1, 1941 October 15, 1941
November 15, 1941 (some pages torn along binding) January 1, 1942
April 15, 1942 (cover torn) May 15,1942(torn)
February 15, 1943 January 1, 1944
January 1, 1945 January 15, 1945
February 15, 1945 March 1, 1945
March 15, 1945 April 1, 1945
May 15, 1945 June 15, 1945
July 15, 1945 September 1, 1945
September 15, 1945 November 1, 1945
December 15, 1945 January 1, 1946
January 1, 1947 (cover torn)
September 24, 1947 (all pages there, but very aging newsprint, rather decayed condition)
December 31, 1947 January 14, 1948
January 28, 1948 May 5, 1948
June 30, 1948 July 14, 1948
July 28, 1948 August 11, 1948
September 22, 1948 December 1, 1948
December 15, 1948 December 29, 1948
January 14, 1949 (torn)
February 25, 1949 (small piece missing from cover corner) March 11, 1949
March 25, 1949 April 8, 1949
May 6, 1949 May 20, 1949
June 17, 1949 July 1, 1949
July 15, 1949 July 29, 1949
August 12, 1949
August 26, 1949 (cover torn at binding)
September 9, 1949 September 23, 1949
October 7, 1949
November 4, 1949 (cover torn at binding)
December 2, 1949 (cover torn at binding)
December 30, 1949 (cover torn at binding)
November 17, 1950 (cover torn at binding)
January 12, 1951 January 26, 1951
February 9, 1951 February 23, 1951
March 9, 1951 March 23, 1951
April 6, 1951 April 20, 1951 May 18, 1951
June 1, 1951 June 29, 1951 July 13, 1951
August 24, 1951 September 7, 1951
September 21, 1951 October 5, 1951
October 19, 1951 November 16, 1951

ORNETTE COLEMAN (photograph by Bill Smith)

BLUES

A COLUMN BY DOUG LANGILLE AND JOHN NORRIS

ALLIGATOR RECORDS

ALBERT COLLINS
Frozen Alive!
Alligator 4725

TONY MATTHEWS
Condition Blue
Alligator 4722

PRINCE DIXON
There Is No Excuse
Alligator 1201

JOHNNY OTIS
The New Johnny Otis Show
Alligator 4726

Although I chose **ALBERT COLLINS: "Frozen Alive" (Alligator 4725)** as one of the top blues releases in the 1981 ***Coda*** Writers' Choice, further listening has produced second thoughts. Recorded live at Minneapolis' Union Bar, the final product lacks the raw, charged excitement of a truly live performance by Albert Collins and the Icebreakers. Maybe it's the mix. However, the playing is somewhat pedestrian at times. Albert dominates the solo space, with a moment or two given over to tenor man A.C. Reed and bassist Johnny Gayden. The program includes crowd pleasers like ***Frosty, Caledonia*** and ***Things That I Used To Do***, plus some frigid funk in the form of originals ***Cold Cuts*** and ***I Got That Feeling***. For me the straight-ahead blues ***Angel Of Mercy*** does the trick. For hot Albert Collins be there for a live performance, or go back and dig up Albert's first Alligator release, "Ice Pickin" (AL 4713).

Also from **Alligator** are three West Coast productions featuring guitarist Tony Matthews, Brother Prince Dixon, and impresario Johnny Otis.

TONY MATTHEWS has been Ray Charles' lead guitarist for nearly ten years, and his LP **"Condition Blue" (AL 4722)** presents him as a tasteful West Coast guitarist, pleasing soft-spoken vocalist, and a dynamic artist working well in a variety of genres. The material ranges from poppish, Benson-sounding soul like ***Lovely Linda***, to the Lightnin' Hopkins-sounding blues ***Uncle Joe***. Sandwiched in are two topical urban blues, ***White Powder*** and ***Laid Off***, that are the LP's standouts. The format ranges from a basic guitar/bass/drums trio to larger ensembles featuring three or four horns.

"Condition Blue" is a good premier LP for a gifted artist like Matthews. Production and pressing are first rate. The poppish sides may dissuade the hardcore blues fan, while the abbreviated 35 minutes of playing time may alienate the thrifty. Although a sleeper on first listening, this mix of blues and light funk has grown on me.

Gospel fans should be familiar with Prince **DIXON** from his Peacock sides. **"There Is No Excuse" (AL 1201)** is not only a detour from Alligator's secular music policy, but also presents a rich program of worldly gospel. Prince Dixon comes across as a strong vocalist and lyricist. His themes demonstrate a street hipness in dealing with man's collective social problems and individual hang-ups. More traditional gospel themes come out in the likes of ***Get Right Church*** and ***I Know I've Got The Holy Ghost***. Backing comes from the Jackson Southernaires and blues guitarist Phillip Walker. The sound has a modern, yet soulful, earthy grit to it. If you missed this when it was out a couple of years back on the Joliett label, I strongly recommend you pick it up this time.

"THE NEW JOHNNY OTIS SHOW" (AL 4726) is similar in its good time party theme to Johnny Otis' "Cold Shot" (Kent KST-534)and "Cuttin' Up"(Epic BN 26524). This new version of the Otis Show finds Johnny joined by vocalists Mighty Mouth Evans and Wendal Perry (The Coasters) and Vera Hamilton (ex-Otisette), plus newcomers Linda Dorsey and Charles Williams. Each gets a featured vocal or two. Of course, Mr. Otis plays piano and vibes, and son Shuggie is on lead guitar. Some of the better-known sidemen include veterans Earl Palmer and Plas Johnson, plus harmonica player Zaven Jambazian.

The program features a good mix of churchy and bluesy R&B ranging from Johnny et al doing a hand five, ***Wine Spo-Dee-O-Dee*** to Charles Williams' interpretation of the ballad ***Every Beat Of My Heart***, to the duet interpretation of the Lil Green classic ***Why Don't You Do Right*** by Charles Williams and Vera Hamilton. Actu-

ALBERT COLLINS (photograph by Gerard Futrick)

ally, Charles Williams gets a good chunk of the LP, being featured on four of the ten cuts.

As usual, the Reverend Otis has put together a talented package of vocalists backed by some solid and seasoned sidemen with the emphasis on having a good time. Highly recommended to old and new R&B fans alike.

— Doug Langille

BLUES

BLUES & GOSPEL RECORDS 1902-1943

by R. M. W. Dixon and J. Godrich
Storyville Publications, England

PAPA HARVEY HULL / & LONG CLEVE REED/RICHARD "RABBIT" BROWN

Country Blues - The First Generation
Matchbox MSE 201

BUDDY BOY HAWKINS

1927-1929
Matchbox MSE 202

BO WEAVIL JACKSON

1926
Matchbox MSE 203

WILLIAM MOORE / TARTER & GAY / BAYLESS ROSE / WILLIE WALKER

Ragtime Blues Guitar 1928-30
Matchbox MSE 204

PEG LEG HOWELL

1928-29
Matchbox MSE 205

TEXAS ALEXANDER

Volume 1, 1927-28
Matchbox MSE 206

SKIP JAMES

1931
Matchbox MSE 207

Until the 1960s only a minimal amount of information was available about the thousands of singers who recorded blues songs during the 1920s. Blues singers, for most people, meant Ma Rainey, Bessie Smith, Jimmy Rushing or Joe Turner. There had been reissues of Blind Lemon Jefferson material (by Riverside) and an Ida May Mack/Bessie Tucker LP on "X". Folkways anthologies of folk music offered a tantalising glimpse at what was possible and everybody was familiar with Leadbelly, Big Bill Broonzy, Sonny Terry and Brownie McGhee.

All this changed when Origin Jazz Library began reissuing a series of LPs featuring such artists as Charlie Patton, Son House, Tommy Johnson, Skip James, Ishman Bracey, Henry Thomas and William Moore. Finally more than a handful of people could hear the extraordinary music these artists had recorded in the 1920s.

There was a radical reshaping of opinion once these recordings began to be heard and, eventually, through the efforts of Origin, Roots and Yazoo a substantial number of these recordings were issued on LP. A new generation of researcher/historians began to uncover some of the facts which made the musicians less than shadowy and these were published in such magazines as Blues Unlimited and Living Blues. It was even possible to hear some of the survivors from that period performing again as such singers as Mississippi John Hurt, Son House, Bukka White, Big Joe Williams, Skip James and Sleepy John Estes embarked on new careers.

Cataloguing all these recordings from the 1920s was an arduous task but it was tackled successfully by Godrich and Dixon who published the first edition of "Blues & Gospel Records 1902-1942" in 1963. Now, in 1983, we have a brand new, updated, third edition which incorporates all of the additions and corrections which have been obtained since the second edition was published in 1969. It is an amazing work which will be needed by anyone seriously interested in blues singers and their recordings. The latest edition is set in a different (more compact) typeface but is very readable. Only through careful comparison will one realise the large amount of revision which has taken place. Many more records have been found for the first time: as is the case with Paramount 13111 by Skip James. Until the record was actually found it had been assumed that only one side (***Drunken Spree***) was by James with the reverse (***What Am I To Do Blues***) being a Son House performance. Now we can hear two further examples of Skip James's distinctive music.

Many of the original records sold in very small quantities and often only in the regions where the musicians performed. Everyone is indebted to the many collectors who found and kept the discarded entertainment of earlier generations. Not only is the music thoroughly catalogued in this book but it is being further preserved through the continuing release of LP reissues.

While the whole problem of LP documentation fell outside the scope of Godrich and Dixon they did attempt an LP listing in the second edition. This has been omitted (understandably) from the new edition but is something which is urgently needed for the many people who buy LP reissues.

An indication of the continuing confusion of reissues is the latest project of Matchbox Records in England. The series is being compiled by Johnny Parth who was one of the forces behind Roots Records a decade ago. This latest reissue series, which contains complete chronological selections by the singers, has taken a different approach to packaging essentially the same music which has been out before on Origin, Roots and Yazoo. All three of those labels, in most cases, compiled anthologies (regional, stylistically similar or instrumentally compatible) which gave a cross section of styles.

These anthologies are still a more satisfactory way for most listeners to enjoy the music of many of these artists for only a handful were sufficiently gifted and aware of their talents to provide enough variety within their repertoire to sustain listener interest. All of them were talented enough to record but their skills were part of a functional musical environment which was developed as entertainment — a diverson — for their community and not music to be analysed and assessed by outsiders. The musicians in these early collections were untutored. They had invented their own techniques and methods of playing guitar or piano and their vocal skills varied considerably. None of them had the musical sophistication of their contemporaries in the jazz field who were beginning to make their mark at the same time in the urban centres of the North.

It is an accident of time that recordings came into existence at the very time that the Black rural musical form known as the blues proliferated. We can hear in these recordings the transitional nature of the music in such singers as William Moore, Tarter & Gay, Bayless Rose, Papa Harvey Hull and Richard "Rabbit" Brown. There are elements of such popular music forms as ragtime, minstrel songs and narrative ballads interspersed with and incorporated into various blues-like structures. The form is not settled in these performers' music.

That regional isolation within the United States before radio and recordings began the process of homogeneisation is clearly evident in the differing styles and skills of such performers as Texas Alexander, Walter "Buddy Boy" Hawkins, Peg Leg Howell, Bo Weavil Jackson and Skip James. All of them are early exponents of the blues who managed to merge together themes and lyrics which were already part of the overall language of the music as well as making original contributions of their own.

These recordings were made between 1926 and 1931 — late enough for the impact of the early recordings of Ma Rainey and Bessie Smith to have been used by someone like Walter Hawkins. Many of these songs, of course, use lyrics and melodies from the same folk sources as those used by these singers.

The thousands of blues stanzas recorded in the 1920s are the source material for all the succeeding generations of singers. Only a handful of songwriters have contributed significantly original material since that time and most of those (such as Dr. Clayton) have been of such a personal nature that few other singers have used them.

None of the singers presented in this first grouping of complete chronological recordings offers the variety and depth of vision to sustain close examination over the length of an LP. Probably only Charlie Patton, Son House, Tommy Johnson, Blind Willie McTell and Mississippi John Hurt have that power. It was Robert Johnson, nearly ten years later, who presented a summary of this generation's music with the artistic cohesion and performing skills to make each one of his songs a remarkable and varied experience.

The antecedents of Robert Johnson can be heard in the fine guitar work of many of these singers. Skip James's high-pitched voice was distinctive, of course, and the intensity of his singing is a characteristic of all the singers from Mississippi. The Texas Alexander LP is notable for Lonnie Johnson's guitar work and the clarity of Alexander's diction would seem to be an influence on Johnson's own approach as a singer of the blues. Johnson's comments about his difficulties accompanying Texas Alexander focus attention on the divergences between the trained musician and the intuitive performances of the folk singer.

This new series seems to be aimed directly at the serious collector who likes to have his music gathered in neat orderly packages. It also has the advantage of being newly remastered from the 78s, the overall sound is quite acceptable and, in many cases, is superior to previous issues. Only a handful of selections have not been issued before on LP but ***4 O'Clock Blues/Hard Luck Child*** by Skip James is unlistenable because of the atrocious state of the only existing 78.

— John Norris

JOHNNY GRIFFIN

The following conversation with Hal Hill is an edited version of a radio interview that was originally broadcast on "From Be Bop to Now" on CKQT-FM.

HAL HILL: This visit of yours to Toronto seems to be part of a series of regular tours to North America, from Europe, that you have been making in the last few years. When did you start doing this?

JOHNNY GRIFFIN: It was September 1978 when I first came over, and worked for, I believe, about six weeks, and then I came back in the spring of the next year for another six weeks, and it's stretched out, until I was working in North America for ten weeks at a time, with only a week or ten days off in the middle. I've lived in Europe since May 1963.

Hal: What was the major reason for the move to Europe?

John: There were many reasons. I think probably the most important reason was that I had just toured Europe for about three months and had a very nice time. It was more or less a promotional tour for Riverside Records, which meant I worked a month at the Blue Note in Paris, a month at the Golden Circle in Stockholm, a month at Ronnie Scott's in London, a week in Holland, and went back to New York for two months.

When I went back to New York, my family was in a very strange condition. My wife and I decided to break up and my kids went back to Chicago to my mother's home, so I didn't have to worry about them. Then all of a sudden the Internal Revenue Service hit me with a bill for a whole lot of money, which I didn't have. I was a person who never really kept track of receipts and so on, and they wanted to know what had happened to all of this money I had earned. All I knew was that I didn't have it, so why were they bothering me. But of course the IRS didn't look at it like that. So they came on to me at my work, like at Birdland in New York, and would tell the manager that any money I would make that week would belong to them. They told Riverside that any money I had coming, to give it to them. So I said, well wait a minute, hold it. So I automatically quit working. It wasn't really all that much money – it was just that I didn't have the money to give to them.

At the same time the people in Europe where I had just worked were anxious for me to come back. So I borrowed the money for a boat ticket from Babs Gonzales, and Babs and I hopped back to Rotterdam. We stayed in Holland for a couple of weeks and then we went to Paris, and started to work in the Blue Note, and stayed in

JOHNNY GRIFFIN & HARVEY SAND (photograph by Jorgen Bo)

there for about a year.

Hal: Playing with a local rhythm section, I presume....

John: Well, if you can call Bud Powell and Kenny Clarke, Neils Henning Orsted Pedersen and Larry Ritchie a "local rhythm section", I guess so. We did have a local French bassist once in a while, Gilles Bedrovaires, but the rest of the players in the club were mostly Americans.

Hal: There are a lot of expatriate Americans living and working in Europe. Art Farmer, Eddie Lockjaw Davis — you had the Tough Tenor group with Eddie from 1960 to '62, did you get the chance to work with him, other than the record date you did for MPS?

John: Oh yes, we used to do quite a few dates in Europe — not record dates but clubs, concerts, festivals....

So now I'm settled in Europe, although I keep coming back to North America for these tours. Ideally I would like to work four weeks and take a break for four. That is about right for me, to have the opportunity to go home, because I have a family. We live in the south of France right now, and I do want to have some family life, some quality in my living. And my family want to see me as much as I want to see them, so it's very important that I don't lose that quality of going home instead of staying on the road forever.

Hal: Do you find that lifestyle suits you well, bouncing around from one continent to another?

John: Well, it's the best that I can do. Before I started coming back to America, I never stayed away from home for more than two weeks.

Hal: Who do you work with in Europe now — Kenny Drew, Niels Henning, are those the kind of people you can get?

John: Oh certainly. Although I haven't worked with Kenny recently, or Niels — he was actually my bass player for years. I work with Art Taylor, or Tootie Heath....

Hal: Is Tootie living in Europe now?

John: No, he lives just outside of Los Angeles. I think he's working in the post office. He has stopped playing; he did the "Bush Dance" album with me, but he wanted to have a ranch or something in the SouthWest, so that's what he's into....

Hal: Your music, John, is always vibrant, very hard-swinging and compelling. An audience can really get involved, and leave with a real high....

John: This is what we strive for, the way we play and like to feel on the bandstand — to use the vibrations of the public to help us with this creativity that we call Jazz. There is that interplay between the audience and what we are doing.

Hal: You express this to the audience a couple of occasions each set. Does a noisy audience destroy the feeling of the music for you?

John: It does to a certain extent. I don't mind people talking but when they get boisterous and too loud and you hear these nasal sounds cutting through the music while other people out there are trying to listen and can't hear because of a few blabbermouths, this is quite distracting. When I grew up though, in clubs people could dance and talk and have a good time without being so disturbing.

Hal: They were still getting off on the music — not just using it as a background.

John: Now so many people are used to having dinner in places that play Muzak as opposed to Music. But you can still eat and listen, particularly when there is so much intensity going on — there's history being made up there on the stand. These people are lacking in manners.

Hal: You have a very subtle way of getting them to calm down.

John: I'm very selfish about that. I try to do it that way so that I don't get overly angry. Because if that happens it will reflect in the music. It doesn't happen very often but I stay sick for two or three days when I get angry, I'm really out of it.

Hal: Of all the places you have played right across the world, can you pinpoint certain cities that have the noisiest clubs?

John: No — actually this club in Toronto is the noisiest club I have played in my recent memory. I remember stopping playing one night in the Village Vanguard, but a tourist bus had just unloaded a lot of German tourists. Max Gordon, at the Vanguard, doesn't allow that to happen any more. I had to let those people know they were in America at a jazz club, not at the Oktoberfest in Munich — where people come from all over the world to drink beer and become drunk and obnoxious. But when we play in The Domicile in Munich, people are quiet.

Hal: You're keeping a very good band together now....

John: They're very good musicians; when they're not working with me they're busy on their own. Ronnie Mathews usually has duo, or trio, or septet gigs in and around New York and other places, and so does Ray Drummond. And the drummer, Kenny Washington, works with everybody. But they always enjoy coming back to play with me.

Hal: Do you still practise?

John: Yes, definitely. Between practising and composing, it's a daily thing with me. When I'm at home I am involved every day with music. Maybe I don't pick up the saxophone like I used to but I'm working on music, writing and searching. I spend a lot of time at the piano — it is my research instrument.

I still listen to a lot of classical music; Sibelius and Tchaikovsky. I really don't keep up with what's happening in jazz that much. I ask Kenny Washington — who keeps up with everything. I haven't heard any jazz that really turned me on recently although I'm not really up on what's new and what's been coming out. I don't have that much time to listen to records because most of the time I am striving to create something myself.

Hal: Do you feel that the tradition is being carried on now — that there are younger people around now who could develop, for example, Monk's music as such?

John: I think so. I'm not prepared to say who but I'm sure there are some young musicians out there who realize the potential in his music for expression and that's what this music is all about — expression.

Hal: You had a very good apprenticeship working with Art Blakey and Thelonious Monk. This experience of playing with giants is something so many of today's young musicians haven't had....

John: And that is very important. Today it's just not the same, because when I was coming up there were so many places to play. Just on the South Side of Chicago there were maybe twenty clubs — some of them small with just trios. There were large clubs like La Pizza, The Rum Boogie, the El Grotto.... Before I went with The Jazz Messengers back in 1955, just on Sixty-third and Cottage, there would be Miles Davis in one club, The Jazz Messengers in another, Max Roach in another, and Ahmad Jamal, and I'm working in another club all within an area of say, an acre, all within five or six minutes walking distance. Same as 52nd Street had been in New York in the forties. And that's not to mention the clubs in other neighbourhoods on the South Side, and in the center of Chicago - the part called The Loop. And on the North Side were other clubs like the Ten Ten Club. So the young aspiring players had all these places to go — to listen as well as to work.

Hal: I think a lot of the younger musicians today are very technically proficient, but they lack the soul — the feeling.

John: Exactly. The big bands from the universities all sound the same — especially the saxophonists, as though they were playing John Coltrane etudes. They haven't had the chance to develop fully, but hopefully through experience not only in their music but in their lives they will gain in stature. This makes Jazz.

Hal: I'm not putting them down — it's just something that someone our age notices, having gone through these periods.

John: And the fact too that we came up with so many characters — everybody was so much themselves. You had the Ben Websters, and Lester Young, Dexter Gordon, Charlie Parker, Dizzy. All these different styles — Coleman Hawkins, Don Byas. All these were masters, but all different.

Hal: You have written a lot of music yourself — like ***Bush Dance***, that knocks me right out. There are two you are playing this week that really get to me. One you wrote for the late "Babs" Gonzales, your late very dear friend, which I believe you call ***Gunzie***. He was a marvelous musician.

John: He was — he was quite a character too, either you couldn't stand him or you loved him. Babs and I worked together quite a bit, but it was quite important when we met. I was just a kid, seventeen, playing with Lionel Hampton at the Apollo Theatre. "Hamp" had Babs' group "Three Bips and a Bop" appearing with him. I could tell you quite a few stories that I don't think you would print. He knew everyone from Walter Winchell to Dorothy Kilgallen.

Hal: Extrovert — all the time.

John: That's right, he never held back on anything. He was very outspoken and you would know it immediately if he didn't like you. He was a small person too. He was about 5'8" and weighed about a hundred pounds, but he was always very boisterous and lively.

Hal: Could you tell us about your composition dedicated to love?

John: It's a suite and features our contrabassist playing the melody arco. It is divided into three parts. Part I is "The Entrance"; Part II is "Deep In The Middle" and Part III is "Exit". This composition is called ***Soft And Furry.***

Hal: Have you recorded this yet?

John: Many times, but not in the suite form. It has been released as part of the album "To The Ladies", which is my last album for Galaxy. My contract with them is finished. Actually I didn't have the say about the band on that record. Idris Muhammad is on drums instead of Kenny Washington. So I don't have a record out with Kenny. I have some tapes I've been thinking about producing myself. I've had some offers but the record companies don't want to spend any money — they're all in trouble, and I refuse to give anything away. It's a pity though because the public should hear Kenny Washington with the band. This is the day of the small independent anyway.

RECORD REVIEWS

AL COHN and ZOOT SIMS (photograph by Jorgen Bo)

ARC QUARTET

Dane 003

Walter Thompson, alto sax; Robert Windbeil, guitar; Steve Rust, bass; Harvey Sorgen, drums.

II-V-P / Madeline / Like This / Like That / Still Point/Indeterminate Logic/Ode to John Wayne/ CPAC

Hailing from the Woodstock New York area, the Arc Quartet serves up a refreshing variety of original compositions penned by the various members of the band. Their main objective is aimed at mixing the freer, unbridled forces of the music with a more swinging, straight ahead base. Alto saxophonist Walter Thompson, a former student of Anthony Braxton, has two previous albums to his credit ("First Release," Dane 001 and "Stardate," Dane 002). He is a strong, well-adjusted player with a rich, warm sound. The influence of his mentor surfaces from time to time, but not in any deliberate way. It is just part of the growing pains all developing artists go through in the search for their own identities. Never flashy or self-indulgent, Robert Windbeil's guitar work is consistently effective. Keeping his volume at a respectable level, his single note lines sing with authority and conviction. While his chordal approach can be relaxed and laid back, he can also be counted on to generate a considerable amount of tension. The rhythm section is well oiled and in gear most of the time. Steve Rust is a firm, melodic bassist. He sounds a bit muddy and flabby in spots but he is able to turn these seemingly flawed traits to his advantage. Drummer Harvey Sorgen is a listening drummer with a fine sense of dynamics. He knows when to push and when to pull in the reins. The program is unique and varied enough to sustain the listener's interest throughout the entire length of the record. ***Ode To John Wayne*** for instance is a humorous parody of western movie music with Sorgen providing the clippety clop sound effects and Rust laying down a lackadaisical beat before the tune takes a decidedly hipper turn and Thompson's fleet alto enters to set the pace. The Arc Quartet merits your attention. With this their debut recording, they have proven themselves in no uncertain terms.

Available from Dane Records, 278A Glasco Turnpike, Woodstock, NY 12498 or NMDS, 500 Broadway, New York, NY 10012.

— Gerard Futrick

ALBERT AYLER

Swing Low Sweet Spiritual
Osmosis 4001

Albert Ayler, tenor and soprano saxophones; Call Cobbs, piano; Henry Grimes, bass; Sunny Murray, drums.

Going Home/Old Man River/Nobody Knows

the Trouble I've Seen/When the Saints Go Marching In/Swing Low Sweet Spiritual/Deep River/Old Man River

The markedly individualistic playing of Albert Ayler has, perhaps, never been more accessible to the middle-of-the-road listener than on this recording, a series of previously unissued numbers for the Debut label in 1964. That this release should come hot on the heels of Archie Shepp's recent "Goin' Home" is probably coincidental; yet, Ayler shared an early affinity with Shepp and Pharoah Sanders as new wave tenormen, ferocious in their attack on the musical establishment in the sixties, possessed of a deep awareness of their traditional heritage. Ayler's progression, before an untimely death in 1970, lay somewhere between the more controlled voicings of Shepp and the raw-throated cries of Sanders; certainly the lines from the poem that graces the record sleeve bear apt insight into Ayler's own special dedication to his music: "Whatever it was turned against him attempting to shed its own illusions...wholly incapable of interfering with his approaches..."

Valerie Wilmer ("As Serious as Your Life") calls him "an iconoclast," a growler who goes "back to Earl Bostic and Illinois Jacquet," a disclaimer "against the ultra-sophisticated art form;" there is little of that rebelliousness evident on this recording. What elements there are of that assessment are captured almost in slow motion, enabling the listener to isolate clearly those features which set him apart from others.

His ability to slide into the melodic line, to play with it, to bring it in and out of sharp focus at will is demonstrated throughout, especially in the controlled, low key rendition of ***Going Home.*** His rich vibrato phrasings envelop both takes of ***Old Man River***; the second is the more immediately successful as he wrenches the notes from his horn like some hesitant, unpolished performer singing from his very soul. ***Trouble***, by contrast, is warm-toned, ironic in its stated mood. On soprano, like his predecessor Bechet, he explores the wide register of the instrument (***Deep River***), quavers the melody against the overlay of trio support (***Swing Low***), reaches a full falsetto voice to a rhythm and blues-like tempo (***Saints***). The accompaniment throughout is supportive, never intrusive.

If there are any significant shortcomings to this recording, they lie in the rather flat, poorly balanced sound of the instruments, in particular with the piano (Call Cobbs) which is, at times, not quite "on," and with the very limited playing time of barely half an hour. However, weighed against the opportunity to hear Ayler in this mode, these drawbacks seem rather inconsequential. — ***John Sutherland***

AMALGAM

Over The Rainbow
Arc Records 01

Trevor Watts, alto and soprano saxophones; Keith Rowe, guitars; Colin McKenzie, bass; Liam Genockey, drums and "Gonguitar."

While we often like to perceive ourselves as being open, broadminded listeners, willing to readily accept the many different strains of improvised music on its own terms, we nevertheless feel a need to conveniently shove things into our own neat little preconceived categories. But every once in a while a record or group will come along and upset the apple cart, making us squirm with uneasiness at not being able to immediately fit them or their music into any one particular bag. Amalgam is such a band and "Over The Rainbow" is such a record. Seldom does a group name (Amalgam — a mixture of different elements) so simply and perfectly sum up the intentions of its membership. These four talented individuals, drawing inspiration from many diverse sources, have been able to mold these elements into a solid block of musical substance. Trevor Watts, probably the most familiar name here, has been associated with drummer John Stevens in The Spontaneous Music Ensemble and has also recorded with American trumpeter Bobby Bradford. He acts as the linchpin setting the mood, tempo and direction much of the time. With Keith Rowe's rock-flavored guitar providing a constant shifting undercurrent, Watts plants himself front and center, his raw, gritty alto forcing the action as he shouts the blues over the complex rhythmic foundation supplied by Colin McKenzie's fat, thumping bass lines and Liam Genockey's explosive, syncopated drumming. It is here that they especially bring to mind Ornette Coleman's Prime Time. Watts's playing also reveals shades of Albert Ayler, and when he picks up the soprano he retains much of the same bubbling gusto he exhibits on alto. For the most part, there is a lack of formal structure as the program progresses in segments with each player adding his own personal touch. Rowe for instance does not play or follow any set chord changes, but instead sets up a series of different sound patterns over which Watts is able to roam freely, quoting from ***Blue Monk*** and hinting at the melody to ***Over The Rainbow*** toward the latter part of side two. This record really packs a wallop and everyone does his share to keep the music at a high level. While you may experience a little difficulty in tracking it down, it is well worth the effort.

Arc — 20 Collier Road, Hastings, East Sussex TN34, England. — ***Gerard Futrick***

AL COHN

Night Flight to Dakar
Xanadu 185

Night Flight to Dakar/Don't Let the Sun Catch You Crying/Blues Up and Down/Sweet Senegalese Brown/The King

I confess, unabashedly, to a liking for almost anything that Al Cohn puts his mind to; if he were to try his hand at tenor paraphrases of Puccini arias, I'm sure that I would like those too. His is a cheerfully swinging approach, and it works most effectively in duet format.

This particular disc, recorded live at the Theatre Nationale Daniel Sorrano in Senegal, West Africa, before an audience replete with state and American dignitaries (one exception being ***The King***, recorded a few days earlier at a club date) presents a lively group obviously out to please and move its onlookers. In fact, the only slowly paced arrangement centres around Dolo Coker's lovely mood-meshing in trio setting on ***Crying***.

Cohn and Billy Mitchell, the latter out of the Basie and Gillespie bands of the mid fifties, pair well together, especially on ***Blues Up And Down*** and ***The King. Blues,*** a Gene Ammons/Sonny Stitt number (circa 1961 for the Verve label) is given over to a happy blend of tenor/magic, a good single effort by Coker (though I prefer him in smaller group performance where he seems, to my ear, less understated and more strongly self-expressive), and a "torch" solo by Leroy Vinnegar in a bass-slapping romp that cap captures the audience. ***The King***, an Illinois Jacquet showpiece (Basie, 1946) is explored admirably by both tenormen, though neither captures the full, rich sound that Jacquet could generate; Vinnegar again fashions some great, straight-ahead bass, while Frank Butler (not one of my favourite drummers) pumps energy into the group.

Night Flight is the high flying opener, not particularly memorable, featuring Cohn and Mitchell flowing freely in and out of unison, sandwiching a brief Coker concoction. Actually, only ***Brown*** fails to hold the tenor (no pun intended!) of the session; when Butler undertakes "one of those special...drum solos," the initial dynamic surge of the group introduction is terminated and lost.

However, it's a pleasing recording, filled with musical geniality, well recorded, and, of course, has plenty of Cohn. — ***John Sutherland***

CHICK COREA

Trio Music
ECM 2-1232

Trio Improvisations 1-5/Duet Improvisations 1-2/Slippery When Wet/Rhythm-a-Ning/'Round Midnight/Eronel/Think of One/Little Rootie Tootie/Reflections/Hackensack

Chick Corea makes it quite clear in his brief liner notes that the two recordings comprising this package of trio performances present "new areas...of apparently extreme contrast;" indeed, they do.

Sides one and two offer Corea, Miroslav Vitous and Roy Haynes, improvisationally, in a relatively free context. Four of the five trio compositions were "improvised with no or little discussion before playing." Trios one and two are themselves contrasts, the first taken at full swinging tilt, the second displaying a halting dialogue with sharply puncutated retorts suggesting strong Stravinsky-Bartok predilections. The third "which is a predetermined rhythmic motif" shows a much tighter interplay and, in many ways, is more aurally satisfying. Four and five are the most successful; the former, a sensitive balancing of instrumental forces in sharp precision, has vivid tonal colourations and is strongly rhythmical; the latter, harsher in texture, pulsates to the agile interpolations of the three performers. ***Slippery***, the remaining trio number, is a pleasing up-tempo romp; catching the musicians in a more relaxed, good-natured exchange. The two piano-bass duets again are paired off, the first capturing a mood of powerful agitation, the second more sombre and direct in its effect.

If communication is the goal, it certainly is apparent among the players who interact with mutual understanding and precision. I must confess, however, that I found little here that was joyfully memorable. The serious commitment of the musicians to the exploration of new ideas is never in question; it is simply that, as a listener, I prefer musical expression that is not so consistently dry and angular, so devoid

of lyrical appeal. Undoubtedly, my own tastes still hearken back to the two volumes of piano improvisations (1971), or to the even earlier Blue Note sessions of 1970 ("Circling In"). Nevertheless, "Living art, like anything else, stays alive only by changing" (Earle Birney), and the past decade has witnessed Corea in pursuit of fresh arenas for personal expression, not all of them necessarily to our own liking.

However, the second recording in the set is an unexpected delight. The trio affords personal renditions of classic Monk compositions — ***Rhythm-a-Ning, Round Midnight, Little Rootie Tootie, Think of One*** (to name my favourites here) — not intended as faithful reproductions, but as unique interpretations, suggesting that everything may indeed be the same yet startlingly fresh. And it is good to hear Corea back on acoustic piano.

Such a blend of new and old makes this two record set an interesting item. It seems to indicate, as well, that Chick Corea is once more, at least temporarily, at a threshold of development. Before you set off in some other direction, Mr. Corea, please may we have some more of your vintage variety.

— John Sutherland

ROY ELDRIDGE

At Jerry Newman's
Xanadu 186

Once upon a time, among the more dedicated or often simply the more fun-loving jazz musicians, there was a phenomenon known as 'After Hours.' Incredibly, during these sessions known as 'After Hours' some of the finest stylists of the music would mingle with enthusiastic semi-professionals after their regular gigs had ended and jam through the night with no thought of any recompense other than the kicks they got from the sheer joy of playing. The session of which this record is made up occurred on one such night, November 19, 1941, when the indefatigable Jerry Newman had Roy Eldridge, Willie Smith, and others as guests in his Manhattan apartment. Incidentally, one week previous to this session Art Tatum had been his guest, the music thereof issued on the celebrated "God Is In The House" (Onyx 205). From today's more mercenary perspective it seems all the more amazing that these sessions, or even the entire 'After Hours' scene (and what a thriving scene it was), could have happened at all. Imagine yourself inviting any of today's greatest musicians to your place for a home recording session and you will see what I mean. These things just don't happen anymore.

The opening track of this collection, ***Sweet And Brown*** (a coy retitling, presumably for copyright reasons, of ***Sweet Georgia Brown***) makes one thank the gods above for Jerry Newman and his 'After Hours' recording machine. This is Roy Eldridge at his brash, good-naturedly aggressive, almost violent best. It's not as conscientiously 'classic' as his studio version of the piece (titled ***46 West 52nd*** for the occasion), but it's wilder, more reckless, and even more exciting. Equally superb is the sustained virtuosity of ***Lemon House*** (yet another coy retitling of, you guessed it, ***Lime-House Blues***), Eldridge blowing the living hell out of the tune.

Unfortunately the whole record just doesn't sustain these incandescent flashes of brilliance, for while Roy shines brightly throughout, his musical company is a mixed lot indeed. On the plus side are Willie Smith's exuberant, even sensuous solos, frequently matching Eldridge's force and verve, as well as Herbie Fields's Hawkinsesque tenor, which is certainly less consistent, but hardly less satisfying. Contrasted with these three principals, the rest are a rather anemic lot — pianists Tony D'Amore and Buddy Weed attempting, and failing, to emulate Teddy Wilson, guitarist Mike Bryan doing the same to Charlie Christian, and vocalist Margie Harris doing it even worse to Billie Holiday. Worst of all is critic George T. Simon's drum technique; although he manages to keep quite reputable time through most of the record, his attempt at an up-tempo solo on the aforementioned ***Lemon House*** must surely be a contender for the all-time worst drum solo in the history of recorded jazz.

But lest we be too harsh, we must keep in mind the circumstances under which this record was recorded; it was, after all, an informal jam in the wee hours in an apartment in Manhattan. There are better, more representative microgroove issues of Roy Eldridge's art to be sure — but there is, scattered among the pedestrian, real magic here, pure and undiluted. Thank you, Jerry Newman. Thank you, Roy Eldridge.

— Julian Yarrow

STEVE HOLT

The Lion's Eyes
Plug Records 3

Steve Holt, piano; Bob Mover, alto saxophone; Steve Hall, tenor saxophone; Charles Ellison, trumpet; Michel Donato, bass; Camil Belisle, drums.

Serenata; You Are Too Beautiful; Everything I Love; The Lion's Eyes; The Inner Player; Darn That Dream; The Unveiling/Blues For Maya.

In his debut recording as a leader, Steve Holt establishes his authority as one of Canada's most accomplished pianists. The first side features Holt's fluent and always melodic playing in a trio with fellow Montrealer Michel Donato, a marvel on bass, and Ottawa's Camil Belisle on drums. This dynamic rhythm section produces solid, spirited performances throughout. Camil Belisle solos on the opening ***Serenata*** and Michel Donato is featured on ***Everything I Love***, the effortless swing of this trio number building in intensity and setting the tone for the second side of the album, which is outstanding. Side one concludes with the title track, a solo piano piece so brief that it is tantalising, an interlude between the trio and sextet sides that leaves me eager to hear more of Steve Holt's solo compositions.

Side two reveals Holt's strengths as composer, accompanist and group leader, as the trio expands into a sextet with the addition of Bob Mover on alto saxophone, Steve Hall on tenor saxophone and Charles Ellison on trumpet. From the evidence of the music, Holt's choice of sidemen was inspired, as these accomplished players are well-matched and clearly lift each other's performance level, for there is an exhilaration about the music that does not diminish with repeated listening. The ensemble passages of Holt's ***The Inner Player*** and ***The Unveiling/ Blues For Maya*** have the impact of big band charts, and generate genuine excitement, particularly on the latter composition, an uptempo hard bop original. The sextet is in full flight here, with a precision and intensity of attack that proves to be the culmination of a magnificent debut.

— David Lewis

FREDDIE HUBBARD / OSCAR PETERSON

Face To Face
Pablo 2310.876

During the past few years Freddie Hubbard has been reported as being dissatisfied with the pop-jazz material he's been recording for CBS. Apparently he has been yearning to get back into straight jazz situations. Pablo Records has done that for him — he made Pablo albums with his own group and in the company of other trumpeters.

On this album he's teamed with Oscar Peterson, a teaming Hubbard has been looking forward to for years, according to producer Norman Granz.

The temptation for grandstanding by this pair is obvious. Both can be flashy extroverts, and their kind of flamboyance operates here on occasions but generally these two tend to go in less obvious and expected directions.

In a recent TV portrait of the pianist, Peterson explained his notion of phrasing — he seemed to suggest that the end of the phrase was always what he had in mind to work to: it was what he called 'home,' so that the wholeness of the phrase was always geared to reaching 'home.' Such an idea might explain some of the predictability in Peterson's playing, for with a goal in mind, the parts of the phrasing to lead to it might fall easily into expected patterns.

However, Peterson's explanation tended to indicate that he is now thinking more in larger chunks of music, the phrasing becoming expansive as considered phrasing, even exploratory phrasing, not merely a succession of fast-fingered runs or chordal progressions.

All this is a long preamble to Peterson's playing on this album. It still contains the expected Peterson and in spite of the normal criticisms against his playing, he has always struck me as an exciting player, even in the midst of the stylistic cliches. And I believe he has never lost his skill as an accompanist.

For most of this album Peterson is not as frantic or as extrovert as usual. This has an effect on Hubbard, for he too avoids the obvious. There are times when the two trot out some excessive flamboyance — their duet on ***Thermo*** is a case in point.

Yet for the most part this album attempts some new departures from both the principal players. Peterson's playing is refined towards simplicity and generally he approaches his solos with thoughts of exploring larger chunks of phrasing.

This backing from the pianist — Peterson is so concerned about simplifying that he at times lays out altogether — spurs Hubbard into some fine playing. He relents on his scattergun effects, sailing into ideas with more control and with less concern for the superficially spectacular.

Behind it all Niels-Henning Orsted-Pedersen plays solid rhythms and he too avoids flash and filigree. Throughout, Joe Pass is probably the most consistent soloist — he is particularly good on ***Tippin'***, with Peterson doing his accompanist's riffed chords routine to push

him on. Drummer Martin Drew stays on the pulse at all times but with no real individuality.

Hubbard's best work is a bouncy ***Weaver of Dreams***, arguably the best cut for everyone. Hubbard's muted trumpet is tightly tense without strain, very self-assured but personal even as he acknowledges both Miles and Diz in his playing here. Peterson is very economic behind him, becoming more pushy behind Pass but again without forcing. The pianist then moves into a typical single finger solo gently before increasing the pressure, with Pedersen walking a firm bass and Drew changing to sticks. Peterson doesn't stray far afield but there is a sense of expansion behind much of the phrasing. It all fits together for a quietly effective performance, and in general the whole album pleases in this way. — ***Peter Stevens***

IN AND OUT

Of the various small French record companies currently with their heads above the water, one of the newest and most interesting labels is In And Out. Their first three releases show a tasteful commitment to the diversity of jazz in France, each by musicians of different origin.

Chris McGregor's Brotherhood of Breath, in its new lineup, makes a spirited return to the European music scene with "Yes Please" (IaO 1001). The group — comprised now of South African, French, English, Austrian and American musicians (and then some) — breaks forth with unity and fire, laced with a delightful lyricism. The French critics love the album and the group, and it's no wonder.

Bassist Didier Levallet, reliable for seeking challenging musical contexts (he figures in the McGregor band too), presents in "Ostinato" (IaO 1002) a quintet made up of three horns, bass and drums. The music swings, over a broad emotional range, while bringing out the rich textures of its instrumentation. Levallet has a strong ear for the voicings in his bands.

Pianist Siegfried Kessler, long respected by musicians here (he's recorded with Stu Martin in the early seventies, toured and recorded with Archie Shepp through the mid-seventies among his various credits), is featured on the solo album "Corps et Ame" (Body and Soul — IaO 1003). From the meditative to the raucous, his is a distinct sound, and this record effectively conveys the scope of his moods; he has the capacity to be both exquisite and agitated at once.

In the recording and design, In And Out has made a refreshing start. From the sounds of these albums, what lies ahead is indeed promising.

Contact: Corinne Leonet, 16 rue de Bruxelles, 75009 Paris, France. — ***Jason Weiss***

MARIAN McPARTLAND TRIO

Personal Choice
Concord CJ-202

Recorded in June 1982, this is Marian McPartland's fifth record for Concord, and, as with fellow pianists George Shearing and Dave McKenna, the association has been a fortuitous one, both for the label and the musicians. All three have been produced with the respect and sympathy they deserve, and all three have as a result recorded some of their very finest work of recent years for the label. It may be germane, by the way, to consider the fact that all three artists have continually extended their already considerable abilities throughout their respective careers, and in a particularly unrelenting spirit during this last decade. So we have that all-too-uncommon state of affairs here: musicians at the very top of their form, and a label willing to present them with a minimum of interference. So if anything is conspicuously lacking, it's the musicians' fault.

And nothing is lacking in this record, not even *in*conspicuously. Instead, everything is carefully considered, beautifully proportioned, and flawlessly executed, as it has been without fail in McPartland's other recent work, in fact, in all of her work right through the years. Marian McPartland does not make bad records — at least I've never heard any of them. Neither does she bludgeon the listener with displays of authority (and make no mistake, she is authoritative). Instead, she insinuates her way into your favour, she is sly, she is exquisitely subtle. Which raises that apparently dread issue, an issue made considerably more intimidating in these days of sexual paranoia: namely, the question of gender. Now, Doug Ramsey's liner notes take pains to point out that McPartland's gender is of no consequence — in his words: "Gender is irrelevant." And while one is inclined to sympathize, since he is reacting to an unfounded attack on McPartland's fundamental energy, an attack that intimated that her pianistic approach was in some way 'effete,' one need only listen to the music to continually discover a profound charm and discrimination of a distinctly feminine character (and speaking of paranoia, I would be horrified if this sentiment were to be considered patronizing in some way). But if you really think that gender is irrelevant, take a look at the record cover: here is the artist replete with eyeshadow, mascara, lipstick, perm, hanging earrings, with the album title in ornate, even ***florid*** lettering, and the bulk of the cover awash in ***bright pink***. Now it so happens that she looks very nice, and it doesn't seem to me that she is trying to pretend that gender is irrelevant. She has more sense than that. Imagine trying to pretend that Mary Lou Williams wasn't black.

But before we become mired in a sexual Jim Crow (and the attendant Crow Jim), let's put all this tiresome business aside and enjoy the music. Marian McPartland is unquestionably getting better and better, and as the album's title would indicate, Concord have given her the freedom to choose both her own selection of material ***and*** bassist Steve LaSpina and drummer Jake Hanna as her accompanists on this occasion. The choices in both cases are sound, particularly in the material, which ranges from the esoteric piano-bass bebop unison lines of Oscar Pettiford's ***Tricotism*** to the solo piano lyricism of McPartland's own ***Melancholy Mood*** to the sensitive treatment of Harold Arlen's seldom played ***When the Sun Comes Out***. This, like all of Marian McPartland's work, is a well considered and fully realized effort. I look forward to more. — ***Julian Yarrow***

WES MONTGOMERY

The Alternative Wes Montgomery
Milestone 47065

That sweetening and sludge that Wes Montgomery was submerged in during the last years of

his career tend to obliterate the greatness that Montgomery achieved as a jazz guitarist. This release of alternate takes from various albums made for Riverside is a double album that will remind us of his jazz greatness.

Perhaps the three things that were the unique staple of Montgomery's playing were his extraordinary range of ideas with his superb flow and often bluesy tone (that's what makes his pairing with Milt Jackson on two cuts here an almost ideal mix), his use of octaves, and his incredibly full sound that emphasized his horn-like phrasing while at the same time emphasized his guitar qualities. Maybe an additional asset was his ability to adapt to different settings, even adding something new to old formats. There are cuts here with him in the guitar-organ trio setting. I've always liked these albums for I find organist Mel Rhyne a quietly rhythmic player who doesn't muddy the organ sound, so that Wes came through in sonorous voice, in contrast with the pairing with the aggressive Jimmy Smith which often resulted in exciting, even powerful music but didn't always escape from a battling spirit.

Another interesting pairing here is with Johnny Griffin who may seem to be in the same category as Jimmy Smith for power and authority. He certainly blows strongly on the fast ***S.O.S.*** but it's not overly tough. In fact, he sounds mellow on ***Come Rain Or Come Shine***.

Then there's flutist James Clay who plays quicksilver flute on ***Movin' Along***. But for me, besides a marvellous outing on ***Jingles*** with Jackson, the best cuts are those simply with rhythm sections. The opening cut with a Miles Davis rhythm section, ***Born To Be Blue***, is a stunning outpouring of a ballad that gets full value from melody without toppling into mere romantic sentiment. There's a hard romanticism here, and Montgomery avoids what might be the obvious device (for this tune) of octave playing which he saves till the very end.

Then with his two brothers, Buddy and Monk, and drummer Bobby Thomas, there are exemplary bouncy performances.

The last cut points forward to the sweetening with strings, though here it is not quite so obtrusive as it was most times in his last recordings. The strings appear in a version of ***Tune Up*** but it is preceded by a better treatment by a small group.

Peter Keepnews in his liner notes talks about the perfectionist side of Montgomery's character — his constant dissatisfaction with most of his playing. Apparently that's why there were so many alternate takes. Keepnews spends some time comparing these takes with those originally issued. I didn't — I just accepted this as a splendid album of jazz guitar, to be placed with the Blue Note albums Wes did early on and perhaps the Smith collaborations, and the original issues to these alternate takes: that's the way to preserve the greatness of Wes Montgomery as jazz guitarist. — ***Peter Stevens***

MONK * NICHOLS

ROSWELL RUDD / STEVE LACY / MISHA MENGELBERG / KENT CARTER / HAN BENNINK
Regeneration
Soul Note 1054

Roswell Rudd, trombone; Steve Lacy, soprano saxophone; Misha Mengelberg, piano; Kent Carter, bass; Han Bennink, drums.

ROSWELL RUDD and STEVE LACY (photograph by Bill Smith)

Side one: ***Blue Chopsticks, 2300 Skidoo, Twelve Bars*** by Herbie Nichols.
Side two: ***Monk's Mood, Friday The 13th, Epistrophy*** by Thelonious Monk.

Because Herbie Nichols and Thelonious Monk, the composers represented on this record, were of the generation that created "bebop" music, they are thought of as "bebop" composers.

"I don't think that's true of the great artists ... they didn't look at it [bebop music] as a limitation, because bebop at that point wasn't viewed in the narrow framework that it is now, as some musicians today look at it. They look at bebop more in terms of calling out ***I Remember April*** or something like that. And that, to me, is really sad, that's not really bebop, that's not the essence of the music. The essence of the music to me has always been to play the compositions of the masters.... there, the forms are not so conventional; it's not always thirty-two bars or twelve bars. The whole structure varies from piece to piece and from composer to composer...."

— Anthony Davis, Coda # 175

However their own restless brilliance allied them in many ways more to the sixties avant garde that followed them than to the "beboppers" of their own era. Their music, for example, was a bridge that both Roswell Rudd and Steve Lacy crossed from traditional dixieland music to the new music of the sixties. In Europe, a similar transition was being experienced by Misha Mengelberg and Han Bennink, who went on to become the most exuberant, antitraditional duo of European free music.

"At that time [the early 1960s] Misha Mengelberg was already doing some very important work in Holland; he was playing a very Monk-influenced music, and he was studying at a conservatory in The Hague; so all the 'bop' musicians accepted him because he knew a lot about music. So when they told him, 'Monk is shitmusic', he could tell them exactly what Monk was doing and what they were doing and so on." — ***Willem Breuker, Coda # 160***

One of the best examples of these Dutch musicians in the early sixties is their record, "Last Date" with Eric Dolphy — another lamented composer/improviser who felt — and gave — great joy in challenging the traditional song form and the already-petrified formalities of bebop.

Perhaps the closest comparable music to this, aside from the "School Days" record of Rudd and Lacy, is the 1957 recording of the Cecil Taylor Quartet (with Steve Lacy) live at Newport, another important attempt — along with slightly later efforts by Miles, Coltrane and Dolphy — to extend bebop's innovations within the song form without succumbing to technical gymnastics on the one hand, or the more accessible but ultimately as less-expressive denominators of the "soul-funk" groove, on the other.

"We all love this music with all our heart. We all grew up on this music and finally, after all these years, we can begin to play it like it was our own." ***— Roswell Rudd, from the liner notes to "Regeneration"***

To a devotee of improvised music today, New York City in the 1960s seems like paradise, as the recordings and written documentation of the time give us Ornette, Rudd & Lacy, Cecil Taylor, Archie Shepp, Dolphy and Albert Ayler, plus many others, playing in Manhattan clubs. Along with this activity were also polarities between "the new thing" and "more traditional" jazz forms but more importantly, in this period the rise of rock music, embraced in its new "sophistication" by journalists, record companies and the media in general, reduced the commercial possibilities of the new jazz virtually to zero. In the face of this threat — not identical but similar to the "new conservatism" faced by improvising musicians today — the five musicians on this record, in America and in Europe, had the courage and the vision to become ***more*** dedicated to their art, not more conciliatory or less committed.

In the music on this record, we hear the musicians' complete knowledge of the music, honed over the last twenty-five years, focused with meticulous control onto their own instincts to abstract its melodies. Every piece contains this delicious tension between the

need to play the music correctly, and to play the ***essence*** of it correctly, which is human feeling and improvisation.

"Listen! You have in your hands a jazz classic, with something very old and very new at the same time." — ***Nat Hentoff, from the liner notes to "Regeneration".***

— ***David Lee***

DAVID 'FATHEAD' NEWMAN

Still Hard Times
Muse MR 5283

Focus of this swinging platter is the Ray Charles band of the fifties which mixed blues, rhythm 'n blues and jazz long before the term "fusion" was coined. David Newman, multi-horn star soloist for that band (from 1954 to 1964 and again for a brief period around 1970) has recruited his chief collaborator in that band, arranger/composer/altoist Hank Crawford to rekindle the spirit of the Charles band in a straight-ahead session that acts as a swinging stimulus for the depressed eighties.

Still Hard Times, Fathead's tune, and ***Shana*** (Yiddish for "pretty") are medium-paced swingers showcasing the leader's alto and Texas-style tenor — tough, strident, assiduously avoiding the Coltrane bleats that infest many a latter-day tenorist and demonstrating what Cannonball Adderley referred to as the "moan inside the tone."

It is on soprano sax that Newman impresses as he skillfully maneuvers that usually cumbersome instrument to produce the soulful strains that make the Johnny Mercer-Harold Arlen tune ***One For My Baby*** one of the highlights of this always-interesting album.

Hank Crawford's refreshingly astringent alto spruces up a ballad ***Please Send Me Someone To Love***, which Newman, who plays tasteful flute here, dedicates to its author Percy featured so heavily in the Charles band book.

Crawford and Newman square off to trade solos on a heat-provoking ***Blisters*** (a jazz-blues right in the Charles big band groove) and a ballad ***To Love Again***, both written and arranged by Crawford, a consummate musician and still much underrated player.

Between Newman and Crawford and the fine swinging big band-sounding group they organized for this date (with the ubiquitous Howard Johnson on baritone sax, Charlie Miller on trumpet, Steve Nelson, an impressive youngster from Pittsburgh on vibes, Larry Willis on piano, Walter Booker on bass and Jimmy Cobb, drums), this is an album that should appeal to anyone with soul — and a weakness for strong gutsy horns. — ***Al Van Starrex***

TOMAS ORNBERG featuring KENNY DAVERN

Opus 3 8003

Six of the thirteen tracks on this collection from four Swedish sessions in spring 1981 involve the sort of small-combo reeds-plus-rhythm two-beat associated with Jimmie Noone's band in the twenties, but which has been virtually forgotten since then. Reedman Ornberg's assured soprano sax lead, supported by Holger Gross's banjo and Bo Juhlin's tuba, supply the barest framework of melody and pulse. Guest clarinetist Kenny Davern fleshes out this skeleton by reacting to, embroidering and amplifying the doings with all of his characteristic taste, skill and propulsion. The results are outgoing, muscular, stompy and, in view of the novel instrumentation, amazingly and pleasingly full-bodied. Davern is completely attuned to his surroundings, filling in all the holes with zestful and easy-swinging swoops, chirps, croaks, flutters, serpentine runs and an arsenal of sympathetic, imaginative effects. Top grades to this distinctive quartet.

Five renditions, sans Davern, come from Ornberg's Blue Five, a drummerless traditional sextet/septet. Mostly slow, laid-back rides, they provide effective contrast to the exuberant Daverns. The Five offer a few out-of-the-way titles (***At the Christmas Ball***, Ellington's ***Black Beauty*** and ***Rocky Mountain Blues***) and smoothly-functioning, active charts that make engaging and interesting use of frequently-changing tonal combinations (***Skid-Dat-De-Dat*** has a new instrumental grouping coming at you every few bars, turning the whole cut into an absorbing series of call-responses; ***Black Beauty*** contains no less than three spots in which only two players are on stage). The presence of both guitar and banjo adds an off-the-beaten-track, down-homey touch. Although nobody contributes anything startlingly original, the foregoing attractive features cause the Blue Five to emerge on the positive side of the ledger.

Back to a quartet format, Ornberg with piano, banjo and string bass, for the last two, ***Sweet Substitute*** and ***Rent Party Blues***. Fairly straightforward competent expositions in which nothing particularly remarkable occurs.

The Davern selections are unquestionably worth having. The rest of the disc won't do you any harm, and in places will even do you good. If that kind of menu moves you to write to Sweden to inquire about the album (I don't know the price), the address is Opus 3, Box 2024, S-69102 Kariskoga, Sweden.

— ***Tex Wyndham***

CHARLIE PARKER

Birdology
Charlie Parker CP507

Fragments
Charlie Parker CP508

Bird and Diz
Charlie Parker CP512

Parker and Strings
Charlie Parker CP513

Yardbird-DC-53
VGM Records VGM 0009

A few months ago I reviewed — and welcomed — two new issues from Charlie Parker Records, CP (2)502 "Charlie Parker Live at Rockland Palace" and CP503 "Bird at the Apollo." The company possibly feels that it owns the rights to all of Parker's broadcasts. They have now brought out four albums of amateur on the spot or off the air recordings — a few of them new, but most of them depressingly familiar. All involve blatant repackaging poorly managed — some from the Rockland and Apollo issues. This is a very unhappy situation, as all except "Parker and Strings" contain outstanding music.

"Fragments" is aptly named; and, as far as I am concerned, would be better in fragments. It opens with two tracks from the Rockland LP (***Sly Mongoose*** and ***Little Suede Shoes***). ***Mongoose*** is slightly longer than is the Rockland issue, as some edited-out piano passages have been left in. Then we have ***Anthropology*** and ***Night in Tunisia*** (from Birdland, March 31, 1951) which are included with the rest of that broadcast on "Bird and Diz" CP512, also under review here. The other tracks are ***Cheryl*** (Royal Roost, January 8, 1949, also included in "Birdology" CP507 under review here), but on "Fragments" with the piano solo edited out (as on Charlie Parker Records CP701); ***Salt Peanuts*** (Royal Roost, February 5, 1949, but with Kenny Dorham and not Miles Davis who is in the liner notes) — earlier on MGM 987; ***Barbados*** (also from Royal Roost, February 5, 1949), earlier on MGM 988 and also on "Birdology"; and ***Perdido*** and ***Little Willie Leaps*** (both from Birdland, June 30, 1950) which have appeared on "One Night in Birdland" Columbia 88250, with the rest of the music from that evening.

"Bird and Diz" purports to bring us the classic Guild (later Musicraft) recordings of ***Salt Peanuts, Shaw Nuff*** and ***Hot House*** from May 11, 1945; ***Groovin' High*** and ***Night in Tunisia*** (with, supposedly, ***Salt Peanuts*** and ***Groovin' High***) from the Carnegie Hall Concert of September 9, 1947, originally on Black Ace; and the five tracks from the Royal Roost on March 31, 1951, with Bud Powell, Tommy Potter and Roy Haynes, originally on Temple, and also on Saga. In fact, the second ***Salt Peanuts*** seems to be the same as the first, though re-recorded slightly faster; while the second ***Groovin' High*** is from a 1945 broadcast, to be found on Main-man BFWHCB 617. This second version of ***Groovin' High*** is one of the happiest recordings by Bird and Diz — and one of their greatest. The Carnegie Hall music was companioned by versions of ***Confirmation*** and ***Dizzy Atmosphere*** on other issues, and quite literally justifies the cliche "breath-taking" for its harmonic daring. These tracks have often been on LP, though the current issue manages the joins between the two parts of the tracks (originally recorded on acetate) better than on earlier issues. The music on the second side is less good — though good value, as it took almost a whole record on Saga ERO 8035. There seems to have been no reason for including the three studio recordings; and none at all for giving us one of them twice. Had Charlie Parker Records given us the four authentic Carnegie Hall tracks, the 1945 ***Groovin' High*** and the second side as it is, this would have been the reissue of the year, bringing together nearly all the Parker/Gillespie non-studio recordings, other than the Massey Hall evening. As it is, if you don't have the music, this may be worth the money: you won't find anything better anywhere than on the first side.

The music on "Birdology" is also first class. The album states that it brings us an evening at the Royal Roost — January 1st, 1949. In fact, this seems not to be so. The opening announcement and the first track ***Be-bop*** are clearly from January 1st, as are ***Slow Boat to China*** and ***Ornithology***, the other two titles listed for that evening in Bo Raftegard's "The Kenny Dorham Discography." Other titles seem to be old friends, mainly from the MGM "Historical Masterpieces" of the early sixties. All are with Kenny Dorham, Al Haig, Tommy Potter and Max Roach — the regular quintet of the day. My identifications are: from January 8, 1949,

Groovin' High, Cheryl (this time with the piano solo left in) and ***East of the Sun***; from January 15, 1949, ***Hot House*** and ***Scrapple from the Apple***; from January 22, 1949 ***Opp-Bop-Sha-Bam***; and from February 5, 1949 ***Barbados*** (also on "Fragments"). ***Ko-ko*** and ***52nd Street Theme*** elude me: they are not in Raftegard. Of course, I may be wrong: the players obviously used the same routines and tempi from evening to evening, so that numbers might last as long and sound alike on different occasions.

"Parker Plus Strings" CP513 gives us more music from the Apollo Theatre, recorded by Don Lanphere and Al Porcino through the dressing room sound system. This does not seem to duplicate "Bird at the Apollo" CP503, though I would not like to swear to this. "Bird at the Apollo" purports to be from August 17, 1950, while these recordings are from August 22 and 23. We get three versions each of ***Repetition, April in Paris*** and ***What is This Thing Called Love***, and two versions of ***Easy to Love***. This looks as though it is the group of four versions of these tunes noted for Autumn, 1950 in the discographies. Three tracks may have appeared on Saga ERO 8006, but there must certainly be new material here, so that the Parker completist will need this record. I wish I could say that anyone else will. My remarks in an earlier review about the plethora of "Parker with Strings" recordings are reinforced by this offering of the familiar tunes and arrangements. In addition, the last five tracks are from the Rockland dance of September 26, 1952: four are on the recently issued "Charlie Parker Live at Rockland Palace" CP(2)502, though ***Rocker,*** the best number they did at Rockland, is said to be in a new third version here. Perhaps this was the most sensible packaging if Charlie Parker Records had no further "with strings" tracks. However, the notes throughout these albums (mainly by John R. Rowland) show little evidence that they were written after listening to the albums as compiled.

It is a joy to be able to greet "Yardbird-DC-53" on VGM 0009, which seems to bring all new music from the Howard Theatre in Washington, D.C., in 1953: ***Cool Blues, Out of Nowhere, Ornithology*** and ***Anthropology*** by a quartet from March and ***Scrapple from the Apple, Out of Nowhere*** and ***Now is the Time*** with a larger group from April. Except for the rather rushed ***Now is the Time***, I liked this record better than the much-lauded "One Night in Washington" on Elektra Musician, even though the sound is harsh and at times wavering. The recording has presence, and Parker plays incisively and with incredible dash. He is much more at home with the musicians here than on the Elektra: ***Anthropology***, for instance, by the quartet, is really what it is all about as far as the "genius" of Charlie Parker goes.

Parker was playing with strings at the time of these concerts, after the break-up of the quintet with the jailing of Red Rodney earlier that year. However, the musicians play with a power and rapport that suggests that they are used to playing with Parker. Unfortunately, their tones are distorted, and recognition is difficult. The tenor saxophonist with the large group sounds like Stan Getz: in which case this could be the group with whom Getz seems to have been playing regularly then — Bob Brookmeyer on trombone, John Williams on piano, Bill Crow on bass and Frank Isola on drums. The notes do not attempt identification (VGM Records are available from PO Box 288, Ashland, Ohio 44808).

— A. T. Tolley

THE POLL WINNERS

Exploring The Scene
Contemporary S 7581

Barney Kessel, guitar; Ray Brown, bass; Shelly Manne, drums.

The reappearance of Contemporary Records as a regularly available catalogue has been one of the welcome things of recent years. Contemporary recorded the West Coast stars of the fifties and early sixties. One of their most successful enterprises was the annual get-together of Barney Kessel, Ray Brown and Shelly Manne who, for four years running, each placed first in the Down Beat, Metronome, and Playboy polls. This reissue of the fourth "Poll Winners" recording gives an opportunity to look back on the tastes of twenty years ago. Those were the days when you could have voted for Charles Mingus, Paul Chambers, Percy Heath or Wilbur Ware; for Max Roach or Art Blakey; for Jim Hall or Jimmy Raney. My own choice would have been Hall, Mingus and Blakey — but a record by that ill-suited group would not have called for three repeats.

On "Exploring The Scene", the Poll Winners play nine "hits" by nine outstanding players or arrangers of the day. This is a dicey sort of undertaking, as the attraction of the original pieces was almost certainly in their arrangements or performances, rather than in the tunes themselves; though the group do nicely enough on ***So What*** — a light, lifting performance in faster tempo than the original that nevertheless reflects its texture in places. They are best on Neal Hefti's ***Lil Darlin'*** — their kind of music; while they have worn least well on Ray Bryant's ***Little Susie***, Horace Silver's ***Doodlin'*** and Bobby Timmons's ***This Here*** — a sign that "Funk by any other name..." still sounds as funky (and as boring). John Lewis's ***The Golden Striker*** is played with remarkable agility, and Brubeck's ***The Duke***, with charm. Errol Garner's ***Misty***, unhampered by the associations of a classic performance, surprisingly, does not come off.

"Exploring the Scene" is impeccable and charming — swinging, but seldom exciting. It exhibits the blandness and urbanity so much admired in its day, but little warmth. The dynamic control, coordination and overall polish are of a kind that one would seldom encounter today, in combination with such liveliness, in a studio group: a decade of "doing your own thing" came between. Kessel plays with a precision and fluency that still draws admiration; and, despite the limited instrumentation, there is no feeling of tedium. In all, a superior record, but not an outstanding one. Guitar buffs should certainly buy it; for others, it depends on your tastes.

— Trevor Tolley

RAGTIME

Indiana Ragtime
Indiana Historical Society 1001

Not to put too fine a point on it, this handsome 2-LP boxed set, complete with 28-page booklet liberally illustrated (including many color photos), sets a new high standard in documenting ragtime on record. Compiled by John Edward

Hasse and Frank J. Gillis for the Indiana Historical Society, the aggregation embraces recordings of 29 rags published in Indiana or written by Hoosiers but printed elsewhere (33 cuts altogether, as 4 selections appear twice – ***Spring-Time Rag*** in a powerful 1958 Wally Rose piano solo with rhythm and a 1924 vo-d-de-o dance-band version by Vic Meyers; ***Dusty Rag*** in a light, foxtrotty 1981 solo by pianist Gillis and a tight, brassy 1972 outing by Turk Murphy's Jazz Band; ***The Thriller Rag*** and ***That Eccentric Rag*** by the Indiana University Ragtime Orchestra and in their famous jazz band incarnations by, respectively, Bunk Johnson in 1942 and the New Orleans Rhythm Kings in 1922). Considering that research for the project turned up only about 150 piano rags, ragtime songs and ragtime waltzes issued in Indiana from 1898 to 1920, you can see that you've got a definitive chunk of the total right here.

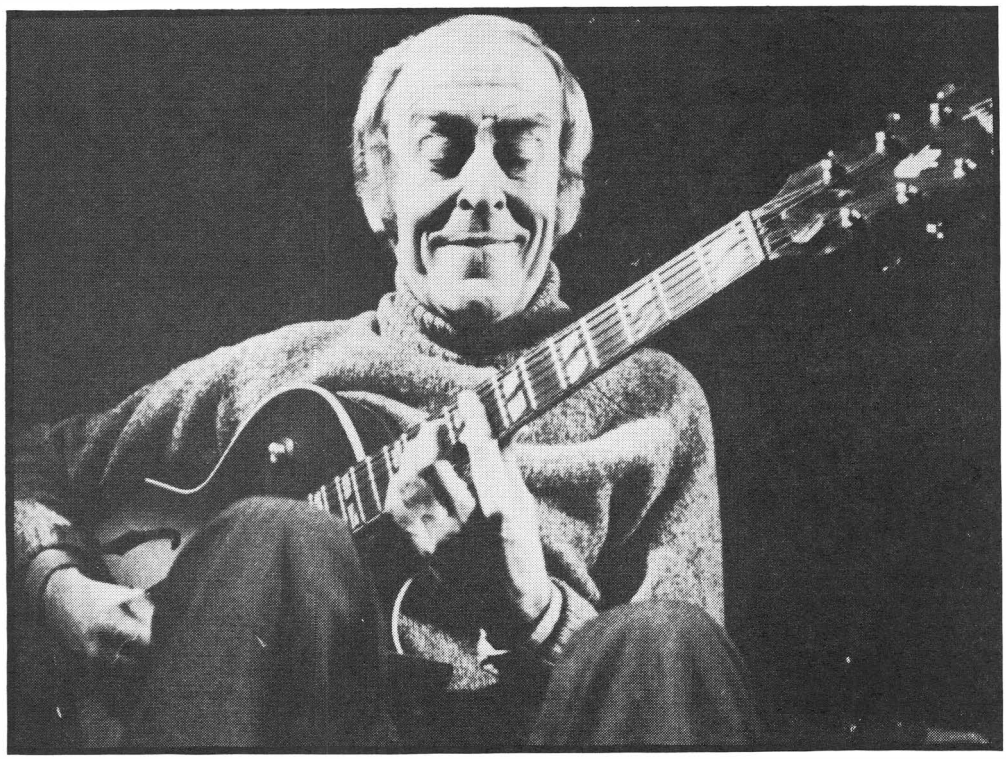
Side One consists of eight solos (by seven pianists and banjoist Lowell Schreyer), six of which are reissues from other sources. This use of previously available renditions offers the opportunity to bring important names of the ragtime revival into the picture, e.g., Joe "Fingers" Carr (flashy, tinkly sprint through ***Angel Food Rag*** – ex Capitol) and Knocky Parker (relaxed stroll through ***Sapho Rag*** – ex Audiophile). The other two, ***Wizzle Dozzle*** (an easy-loping, attractive-if-not-markedly-original effort) and ***Scarlet Rag*** (cakewalky, down-homey flavor) are among the nine compositions in IHS 1001 making their initial appearance on disc.

For Side Two, perspective changes to the player piano, as we hear newly-recorded versions of nine vintage rolls. Hasse's pumping and other handling of the machinery reflects skillful choice of tempos and volume, minimizing to an extent the repetitive mechanical aspect of roll concerts. With no artist at the keyboard, our attention focuses more securely on the tunes, and we are rewarded with a pleasing variety, including C. Duane Crabb's sinister, impressionistic ***Orinoco***; Julia Niebergall's melodic ***Red Rambler Rag***; Joseph M. Wilcockson's steaming, barrelhousy ***Pride Of The Smoky Row*** (the only roll to have been seen earlier on long-play); and Paul Pratt's jazzy, smeary, foot-tapping ***Little Bit of Rag.***

Side Three takes us to the palm court of a circa-1910 hotel as The Indiana University Ragtime Orchestra, a 12-piece student group, presents eight never-before-recorded rag-era stock arrangements. The conductor, Professor Keith Brown of the IU faculty, has done a tasteful job of bringing various instrumental combinations to the fore throughout the performances to keep the colors changing. At its best, on ***Daphne***, which moves from a moody first strain to an open marching finale, the Orchestra comes together beautifully, but for much of Side Three, execution is colder, more academic and less spritely than it should be.

Side Four, however, picks right up and struts to the finish line with eight band excursions, all of which have formerly been on the commercial market. Ragtime's gentler side surfaces in the bittersweet, nostalgic reading of ***Hoosier Rag***, but mostly this is high-kicking stuff, exemplified by Tony Parenti's Ragtime Gang's breezy bash on ***Whirlwind Rag*** and Arthur Pryor's Band's exuberant 1910 military jaunt on ***The Minstrel Band***.

The foregoing should make clear that IHS 1001 is a thoroughgoing product that examines its grist from every viewpoint. Except for the somewhat superficial elements of the Orchestra, listening is of the highest order. So is the informative, fascinating text of the booklet which, in its own right, virtually justifies the $14.00 price for the package ($14.56 for Indiana residents). In sum, this excellent assemblage is clearly going to be regarded as a cornerstone of any basic ragtime library, something every historically-oriented ragtimer will rejoice in possessing. From Indiana Historical Society, 315 West Ohio Street, Indianapolis, Indiana 46202. ***– Tex Wyndham***



JIMMY RANEY (photograph by Gorm Valentin)

JIMMY RANEY QUARTET

Raney '81
Criss Cross Jazz 1001

This record, as its name would suggest, was recorded in February 1981, and as such continues the chronicle of Jimmy Raney's music since his return to activity in the mid-seventies. As its name would ***not*** suggest, it was recorded in Hilversum, Holland with Danish bassist Jesper Lundgaard, Dutch drummer Eric Ineke, and Raney's Scandinavian-based son Doug, also on guitar. And probably the most notable aspect of this recording, particularly in view of the relative difference in musical experience of the two Raneys, is the impeccable homogeneity of their duet style; they achieve that rarely-attained ideal of duettists – they play as one man.

Jimmy Raney has always been an important exponent of the modern, 'cool,' soft-toned guitar sound, ever since he first came to prominence in the halcyon days of the late forties, and he retains every ounce of his artistry here, in addition to producing a son who is capable of playing in his style so convincingly that the two of them become, at times, virtually interchangeable. He has cloned himself, it would seem! The resultant texture is, to say the least, guitar dominated, and doubly so since the Raneys usually play simultaneously, one soloing while the other comps, indeed it might have come as welcome relief to have some element of variety of instrumentation, particularly in view of the unrelentingly placid ***smoothness*** of tone that the Raneys employ. What is it, this preoccupation with 'softness' of tone that so many post-Bebop guitarists have had? It amounts almost to a perversity, this abhorrence of any sharpness or 'bite' in the tone. Could it be a reaction to the more expressionistic tendencies of the emergent post-war non-Jazz electric guitar tone that caused the more refined sensibilities of Raney and his contemporaries to deliberately and systematically remove all harsh elements from the instrument's palette?

Whatever the case, Raney knows the sound he wants, and he gets it. The band is flawless and the choice of material is tasteful: this is music-making of a very high order, and one would have to look far to find guitarists with greater command over the instrument – but the seemingly limitless facility of this music may indeed be less of a plus than it is a minus. It's all so formalized, so perfect; there is no tension, no risk. I have a sneaking suspicion that improvised music should never be this perfect, it should never be so complete, so self-contained. When improvisation becomes as safe as this, it loses its power to involve the listener, it even becomes relatively alienating in that one no longer feels like a participant. The involved contrapuntal lines of the original ***Chewish Chive*** for example, or the two-guitar exchange near the end of ***What Is This Thing Called Love?*** recall the somewhat clinical ambience of the Billy Bauer/Lennie Tristano 'exercises' of the early Cool period. It's brilliant, but it's excessively cerebral. Where is the heart?

Raney fans will adore this record for its purity, its concentratedness, its flawlessness. The rest of us will probably listen to someone else, someone less infallible, someone less refined. ***– Julian Yarrow***

BUDDY TATE QUARTET

The Buddy Tate Quartet
Sackville 3027

There have been musicians in Jazz for whom one has had to make allowances as they entered their later years, whether it be because of changing fashions or, more commonly, because of diminishing personal authority over their instruments. Lester Young comes immediately to mind. For although he continued to make compelling music to the very end, the sheer brilliance of his early work was never to be found in the recordings of his later years. In fact, it seems a veritable crusade has been launched these last few years in order to accord him at least some measure of the respect due him for his later work, so summarily dismissed had they been. No such campaign has ever been necessary for the likes of Buddy Tate.

For here is a man who has, without fail, retained his energy and inspiration for his entire career. In Tate's playing the joy, the enthusiasm and the vitality have remained intact for more than four decades, never falling victim to the complacency or lassitude that have robbed so many 'elder statesmen' of their vital spark. And Tate remains as warm and alive here as we have come to expect, continually justifying those adjectives of sustenance, namely 'beefy' and 'meaty,' that are so unremittingly used to describe his sound. There is, and one would hope it were more readily appreciated, a quality in Tate's sound more than merely evocative of foodstuffs: there is a warmth, a willingness to expose his innermost reality. Because his style is completely and utterly ***of himself***.

And that's where this record has both strengths and weaknesses. The Buddy Tate Quartet consists on this occasion of Tate on tenor and clarinet, Wray Downes on piano, Dave Young on bass, and Pete Magadini on drums. Now it has always been one of Sackville's great qualities that they have presented long established artists such as Tate in provocative ways – not in insensitive 'novel' ways, the way a Norman Granz would do it, but in ways that bring out aspects of the artist's musical personality that had previously been neglected. And in this case the idea seems to have been to couple the Texas/K.C. swing of Tate with a more modern rhythm section of a post-bebop persuasion. Well, Tate is still Tate, and he is wonderful, and this trio of musicians he finds himself with are dependable, they are flawless and they are polished. But on this record they behave like the typical 'house rhythm section;' they are reliable, consistent, even brilliant in their way – they can probably play any tune you call in any key you want, but they sound like every other 'house rhythm section' across the continent. They are accomplished, but they are anonymous; they never let you down, but they never lift you up. They show you how hip they are while Buddy Tate shows you how human he is. And that is the big difference: they are playing in an ***idiom***, and Buddy Tate is playing ***himself***, which, after all, is what this music is all about.

The choice of material is good, running the gamut from the seldom heard ***June Night*** to the worthily over-familiar ***Georgia On My Mind***. There is not a weak tune on the record – and how refreshing it is to hear Tate essay Tadd Dameron's ***If You Could See Me Now***. Tate is marvelous, ***marvelous***; his collaborators are capable, ***capable***. Have I been spoiled by Tate's previous Sackville recordings with Jay McShann? Probably. *– **Julian Yarrow***

BUDDY TATE and BUCK CLAYTON (photograph by Jack Bradley)

CHARLES THOMPSON

The Neglected Professor
Euphonic ESR 1221

Charles Thompson (1891-1964) cut very few records, all later in his life, and has only one published rag to his credit (***The Lily Rag***, 1914). Nevertheless, he was a significant part of the early ragtime scene, having been a prominent enough tickler in St. Louis to have dethroned the reigning champion, the legendary Tom Turpin, in a contest engendered by public demand. Thus, the dedicated ragophile does not carp because these 18 solos were recorded on sometimes tubby pianos (which may be fuzzing Thompson's articulation) at parties where crowd noise infrequently but occasionally intervenes. It's enough for historical purposes that a full LP of Thompson's performances is now available to illuminate one more relatively darkened corner of rag's catacombs.

Moreover, serendipity rears its welcome head as Thompson comes up with some pretty impressive pianistics, featuring a great big pianorollish attack decorated with Harlemish ideas (that may or may not have been in his arsenal for the Turpin shootout). Under casual circumstances, Thompson clearly has no incentive to extend himself, and several tracks (Turpin's ***When Sambo Goes to France***, Tyers's brooding Latin-tinged ***Maori***) present only a couple-or-three choruses. Among these somewhat perfunctory efforts, though, are a ***Five Foot Two*** that closes with a busy, two-fisted, arresting transformation, and a brief-but-driving ***Twelfth Street Rag*** that splashes cascading figures across the ivories.

Of more interest, as well as being superior musically, are the renditions of Thompson originals. ***The Lily Rag*** (in two similar versions, both flag-wavers departing a bit from the original score), ***Delmar Rag*** and ***Centennial Rag*** are dazzling cutting-contest stride pieces owing more to the Eastern rent-party tradition than the relatively controlled Joplinesque midwest school. The five numbers based on 12-bar blues themes (four Thompsons plus ***St. Louis Blues***) cover a reasonably broad spectrum from the slower, guttier ***Lingering Blues*** and ***Chimes Blues*** (not the King Oliver tune of that name) to the raggier up-tempo ***Delmar Blues*** and ***Derby Stomp***, the latter a real barn-burner, possibly the best thing here, bristling with riffs, climbing breaks, two-handed licks and other delights.

As indicated above, the setting for these selections yielded recordings less than optimal in certain respects that probably would give pause to any prospective purchaser having no more than a moderate commitment to older-

style piano. However, Euphonic in general, and ESR 1221 in particular, is designed for a specialized audience of knowledgeable and dedicated piano buffs who appreciate the value of a document of Thompson's prowess. Such buyers, who would probably make "The Neglected Professor" a 'must' regardless of its musical merit, will be overjoyed to find that it easily repays its purchase price of $7.95 plus $1.00 postage (U.S. dollars) in worthwhile listening. From Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

— Tex Wyndham

GLENN ZOTTOLA

Live at Eddie Condon's
Dreamstreet 105

My Melancholy Baby/Misty/Like Someone In Love / Three Little Words / My Little Suede Shoes / Easy to Love / I'm Confessin' / Blue 'n Boogie (recorded 1980)

This is a recording made 30 years too late. Only the excellent sound quality belies the fact that this, indeed, is not a quintet right out of the fifties. Despite the extravagant praises of the liner notes, heralding the relative newcomer as "a name which might become household verbiage within a few years", a multi-instrumentalist who has "truly mastered two unrelated wind instruments," and a "double-axe threat on trumpet and alto," the proof, on this occasion, is not, so to speak, in the pudding. There is an inherent danger in becoming a household name, and that is in being too soon absorbed into the commonality of all other once new and needed household items, eventually to be forgotten altogether. As well, the choice of numbers, with their allusions to Parker, Gillespie and Young — a factor apparently designed to enhance the young man's reputation — only heightens the problem; in trying to capture so many familiar sounds, his own identity is in jeopardy of being lost in the very images he tries to project.

This is not to take away from the fact that Glenn Zottola does, indeed, display admirable control of both instruments. The boppish lines on ***Melancholy Baby*** (early Miles?), the straight ahead horn playing on ***Like Someone In Love***, and the precise, flat-toned articulation of ***I'm Confessin'*** (shades of Ruby Braff!) give evidence of technical though not imaginative prowess. Unfortunately, he "sounds like...." becomes the measure of the listener's response. I prefer him on alto where there seems to be a greater promise of the creative potential that might be there. He exhibits good control, shaping filigreed figures on ***Misty***; he bounces along nicely on ***Little Suede Shoes***, and faithfully catches the flavour of a Cohn-Sims duet on the introduction to ***Easy to Love*** (with veteran Al Klink). But on this recording, form tends to override content. In fact, the quintet, in "flaunting their improvisational merits" as the sleeve notes suggest, perhaps undermine the very purpose of the album. Most of the arrangements call upon the performers as soloists rather than as part of some larger design, so that one is left with a general lack of cohesiveness, the casual ramblings of competent musicians going musically nowhere in particular. They did it at the JATP sessions of the forties, but then it was excitingly different; here it is not. Perhaps, as a lesson in togetherness, the promoters should hearken back to a much earlier version of ***Three Little Words*** (Kansas City Six, 1944) where they "say it all" in under three minutes. One can truly learn from the past, though, at the same time, it is not necessary to re-create it — especially if you're young, talented and hopeful of making a name for yourself.

— John Sutherland

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Now and Forever — Stash 225

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ROB WASSERMAN
Solo — Rounder Records 0179

WOLTER WIERBOS
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(Data Records, Govert Flinkstraat 237, 1073 BW Amsterdam, Holland)

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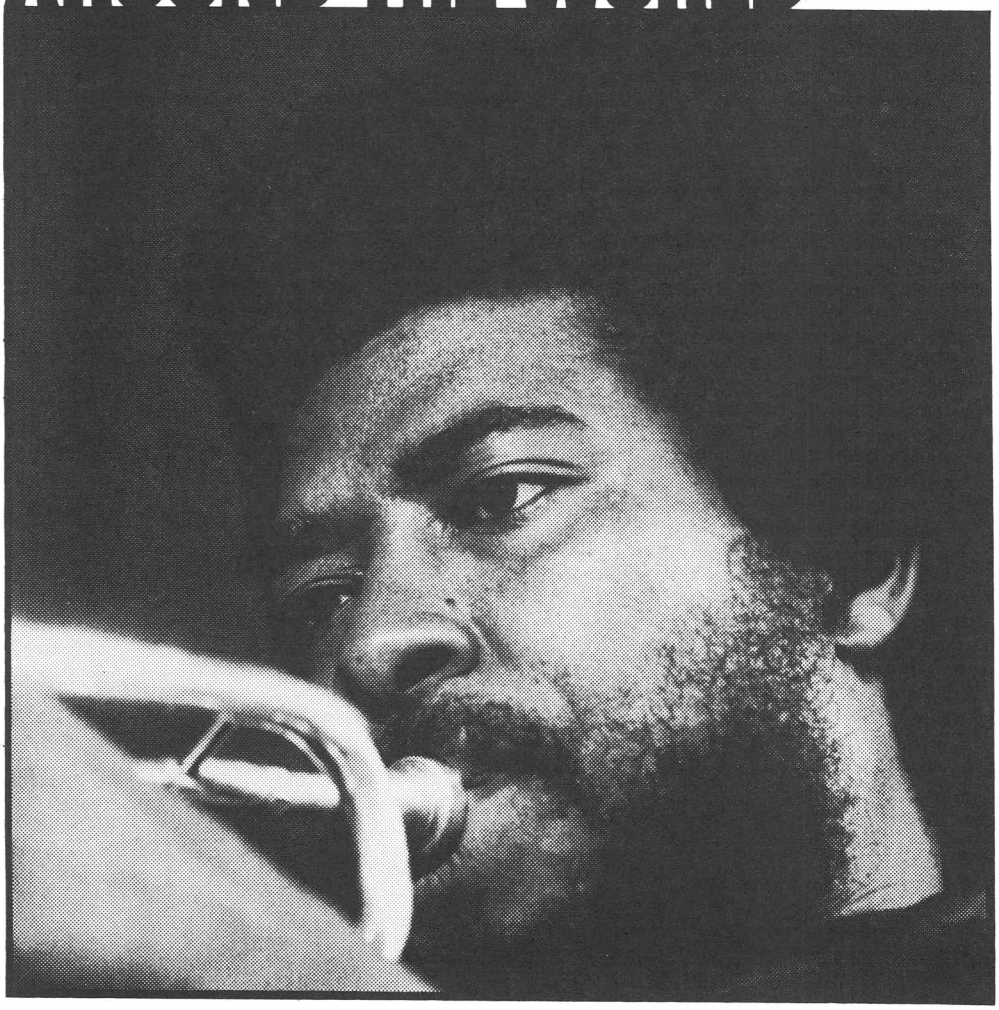

Early summer activity in **Toronto** was intensified through the efforts of several organisations to bring fresh concepts to the jazz scene. Trumpeter **Leo Smith** was in town in early June for performances at ARC and the Spadina Hotel with the Bill Smith Ensemble. This occasion was completed with a recording of fresh material by the group for Sackville.

Both Bourbon Street (with Horace Silver's band) and Lytes (with the Red Rodney-Ira Sullivan band) drew good crowds the same week that Ralph Sutton successfully inaugurated the jazz policy at Cafe Des Copains. CJRT is broadcasting an hour's music recorded at the cafe: Saturday evenings at 7 p.m. Many of these soloists are also being featured in the revived version of Toronto Alive which broadcasts live on CKFM (5-6 p.m.) on Saturdays from the Traders Lounge of the Sheraton Centre.

VSOP II came to Toronto for a one-nighter at Ontario Place June 14. The Marsalis brothers demonstrated their improvisationary skills in front of the 1960s Miles Davis rhythm section of Herbie Hancock, Ron Carter and Tony Williams. That's where the music came from but the passion and unpredictability of the master weren't there. It's ironic that Hancock, Carter and Williams are back where they started — supporting horn players.

Also in town, behind Pearl Bailey at the Royal York Hotel were Roxelle Claxton, Remo Palmieri, Milt Hinton and Louis Bellson. Norman Simmons was another unobtrusive visitor behind Joe Williams at the Royal York.... Humphrey Lyttelton is the special guest at Harbourfront's Jazz Festival July 30 through August 1.... Look for the Boss Brass' new lp on Innovation Records in Canada. The U.S. release will be on Dark Orchid.... August pianists at Cafe des Copains' early evening showcase of local performers include Alf Coward, Carol Britto, Claude Jones and Brian Harris.... **Jim Galloway** will perform at the Edinburgh Jazz Festival in late August before a week in Vienna, and a concert appearance in Villigen, Switzerland with Henri Chaix's trio. Soon after his return he takes off for a two week cruise with the Metro Stompers aboard the Nieuw Amsterdam. Bob Stride of Brotherton's is organising that package (416-225-1151).... **Time Warp** recorded a new lp for C-Note in June at Cycles Music Bar.... Tim Brady has a new lp on C-Note Records and the guitarist was heard in a variety of settings over the summer at the Blue Mode Cafe, the Rivoli and Meyer's Deli as well as a concert appearance August 8 at the Shaw Festival.... The Climax Jazz Band played host to Boston's New Black Eagle Jazz Band the weekend of July 15/16 with performances at the Jadran and a moonlight cruise on the Trillium. ... Jim Buckman's Jazz Barons was one of hundreds of traditional jazz bands to receive a good reception at the Sacramento Jazz Festival.

Soup, the Patrick Brennan Ensemble, travelled from New York for performances at A' Lombrage in Hull, Quebec July 6-9.... Kevin Turcotte was picked as the outstanding soloist at the National Stage Band Festival. He performed with the Lockerby Composite School Jazz Ensemble from Sudbury.... Jazz Calgary held its annual concert July 23 at Prince's Island with ten Calgary bands performing.... Vancouver jazz activity includes Wednesday to Saturday performances by the John Toulson Trio in Truffles Lounge at the Hyatt Regency, a Thursday afternoon gig at Annabelles in the Four Seasons with the Roy Reynolds Quartet and a residency for Fraser MacPherson at Mephisto's. After hours jazz continues weekends at Basin Street East. The Western Front, in conjunction with Black Swan Records, presented Vinny Golia, Wayne Peet and Gregg Simpson June 11.

Guitarist Rob Carroll has issued his own music on RSM Records with bassist Dave Piltch and drummer Mike McClelland.

New York City will barely have recovered from the annual Kool Jazz extravaganza before it launches into the Greenwich Village Festival. The dates for this year's event are August 26 - September 5 and, once again, it showcases the unique concept of the Village's more than 20 clubs coordinating their efforts to celebrate jazz in its natural environment. Jazz enthusiasts Horst Liepolt and James Browne are coordinating the event with Billy Taylor serving as spokesperson for the Dewar's White Label-sponsored event. ... Trumpeter Randy Sandke has replaced Glenn Zottola in Bob Wilber's Bechet Legacy. The band is on the summer circuit with appearances at Nice, Northsea, Aspen, Edmonton and Chicago festivals.... Sweet Basil's imaginative program includes Benny Carter and, August 23-27, **Roscoe Mitchell's Sound Ensemble**.... Gato Barbieri returned to action with an appearance at S.O.B.'s June 7-10.... Kansas City guitarist Peter Grosett was at Sydney's Cafe June 4, the same night James Jabbo Ware's Me, We & Them Orchestra was at Damrosch Park.... **Jack Walrath** was at Sweet Basil June 5 with guest **George Adams**.... Saxophonist John Shaw was at St. Peter's Church the same night and at the Jazz Gallery June 28 with special guest Don Friedman.... The Roger Dawson Septet were at Swing Plaza June 10/11, while Phil Cunneff's Quintet recorded a live album June 8 at Jazzmania.... Guitarists Pete Cosey and John Scofield were at the Public Theatre June 25.... Ralph Dorsey conducted free conga workshops in June at the Mind Builders Creative Arts Centre in the Bronx.... Benny Waters, Hal Singer and Earle Warren highlighted the summer season at the West End Cafe.... "Living with Music and Pictures from the South" is a photographic exhibition on display at **Air Studio** until August 13.... Jazz Record Center, 133 West 72nd Street specialises in out of print jazz records and books.... Pepper Adams was featured June 11 at the Opus 40 concert series in Saugerties.

Real Art Ways in Hartford, Connecticut holds the 8th annual RAW August Jazz Festival Aug. 5-7. All performances are free on the Old State House lawn, and feature Joseph Jarman, Spiral with Steve Swallow, Marilyn Crispell, Julius Hemphill and the Jah Band, Don Pullen and the Andrew Cyrille Quartet.

George Russell premiered "The African Game", his newest work for large orchestra June 18 at Boston's Emmanuel Church.

The second Conneaut Lake Jazz Festival takes place August 26-27 and features Maxine Sullivan, an all-star band consisting of Ed Polcer, Bob Havens, Eddie Miller, Bob Reitmeier,

LEO SMITH

Dick Wellstood, Marty Grosz, Milt Hinton and Nick Fatool and the ten-piece Chicago Footwarmers Hot Dance Orchestra. Information and tickets from Allegheny Jazz Society, 283 Jefferson Street, Meadville, PA 16335.... Chicago's WBEZ-FM broadcast Marshall Vente's Project Nine live from Rick's Cafe American June 5.... The 19th St. Louis National Ragtime and Traditional Jazz Festival took place June 13-19. **Hilton Ruiz** gave a solo piano concert May 28 in Atlanta.... KLON Radio is presenting the fourth annual Long Beach Blues Festival September 18.... The Rova Saxophone Quartet toured the USSR in June.... New video lps are being introduced this summer by Sony featuring Lionel Hampton, the Bill Watrous Refuge Band and Rob McConnell's Boss Brass.

Europe — The George Gruntz Concert Band gave performances in Switzerland, Austria, Germany and Holland this summer as well as recording their first lp for ECM.... The Per Wellin trio with bassist Torbjorn Hultcrantz and drummer Erik Dahlback traveled from Sweden for a one-week gig at Ottawa's Chateau Laurier and a performance at the Ottawa Jazz Festival. The trio recently completed an lp for Revelation Records.... **FMP** presented the best of Holland's improvisors June 16-19 in Berlin's Quartier Latin.... Albert Mangelsdorff, Evan Parker, Karl-Heinz Miklin, Billy Bang, Frank Lowe, Michele Rosewoman and Pheeroan Ak Laff were among the featured artists at the Salzburg Festival in April.... The Ljubljana '83 Festival was held June 16-19 with George Lewis, John Lindberg, Roscoe Mitchell, Chico Freeman, Aki Takase, Keshavan Maslak, Willem Breuker and Dennis Gonzalez among the participants.... The 6th International Blues Festival was held July 2 in Jarvenpaa, Finland with Johnny Copeland and Champion Jack Dupree headlining.

Wavelength, Box 15667, New Orleans, La. is an important contemporary magazine dealing with that city's entertainment activities.... Whitney Balliett's latest collection of essays to be published by Oxford University Press is "Jelly Roll, Jabbo & Fats: 19 Portraits in Jazz".... Also appearing recently was S. Frederick Starr's "Red And Hot: Jazz in the Soviet Union".... Thomas Hustad, 8931 Butternut Ct., Indianapolis, Indiana 46260 is helping Jean-Francois Villetard to assemble a **Coleman Hawkins** discography and is interested in receiving information on unissued performances.

Mosaic continue to have production difficulties with their box sets of Monk, Mulligan and Meade Lux Lewis. The latest word was that they hoped to begin shipping at the end of June. It's been a long wait for many but the finished packages should be justification enough... Hugh Leal has released his Doc Cheatham Quartet session. It's on Parkwood Records, P.O. Box 174, Windsor, Ontario N9A 4H0 and is also available from ***Coda***.... Palo Alto Records are now to be distributed in Europe as well as Japan — and are now distributed in Canada by Roblan. The label has a new **Sheila Jordan** lp in the works.... Upcoming from Stash Records will be a Johnny Hartman collection of Harold Arlen songs.... New from Xanadu is a recording of Bob Mover, some 1965 unissued trio recordings by Wynton Kelly and some 1944 78s of Coleman Hawkins... New from the Jazzology family of labels is transcription material by Wild Bill Davison, Eddie Condon, Art Hodes, Ben Webster and Bunk Johnson.... Bill Goodwin's "Solar Energy" and a duet from Bradley's by Bill Dobbins and Red Mitchell are the new releases on Omnisound. ... Bassist Rob Wasserman has a solo lp on Rounder.... Pablo continues its Oscar Peterson saga with a duet lp with Milt Jackson. Additional lps feature Louis Bellson's band, Sweets and Jaws, Michel Legrand and Joe Pass.... Epic has scheduled a two-lp set of Big Mabelle's Okeh sessions.... There's a new Lightnin' Hopkins lp on Arhoolie ("Po' Lightnin" - 1087) but the bulk of this label's material is focused on Tex-Mex and other styles of ethnic folk music.... England's Matchbox reissue series continues with lps by Coley Jones & The Dallas String Band and the Great Harp Players. Scheduled for later release are lps by Leroy Carr, Tommie Bradley and Charlie Lincoln.... JSP Records has scheduled lps by Clifton Chenier, John Lee Hooker and Big Mama Thornton — all recorded at a U.S. blues festival.... The Limehouse Jazz Band has released a live lp in Holland on Cat Records.... Vocalist Etta Cameron has released an lp on Danica Records with the musicians she works with in Denmark. It's available from Marholm 82, DK-2670 Greve Strand, Denmark.... FMP has scheduled new lps

featuring **Manfred Schoof** (from 1970), a duet with **Peter Brotzmann** and **Andrew Cyrille**, the **Heinz Becker Group, Fred van Hove's ML DD 4** and a two-lp set by **Larry Stabbins, Keith Tippett** and **Louis Moholo**.... Leo Records continues its documentation of European free music with an lp by Greek pianist Sakis Papadimitriou, the Siberian quartet Homer Liber and a feature lp for the Ganelin trio's saxophonist Vladimir Chekasin.

Tenor saxophonist **Paul Quinichette** died May 26.... Pianist **Sadik Hakim** died in New York June 20.... Blues singer/guitarist **J.B. Hutto** died in June at the age of 57.... Toronto pianist/composer **Herbie Helbig** died from injuries suffered in a fall June 21.

— compiled by John Norris

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

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

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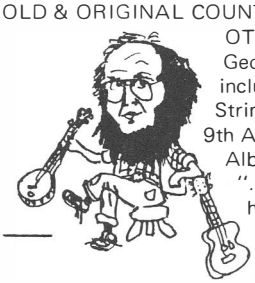

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