CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE 193 (1983) * THREE DOLLARS

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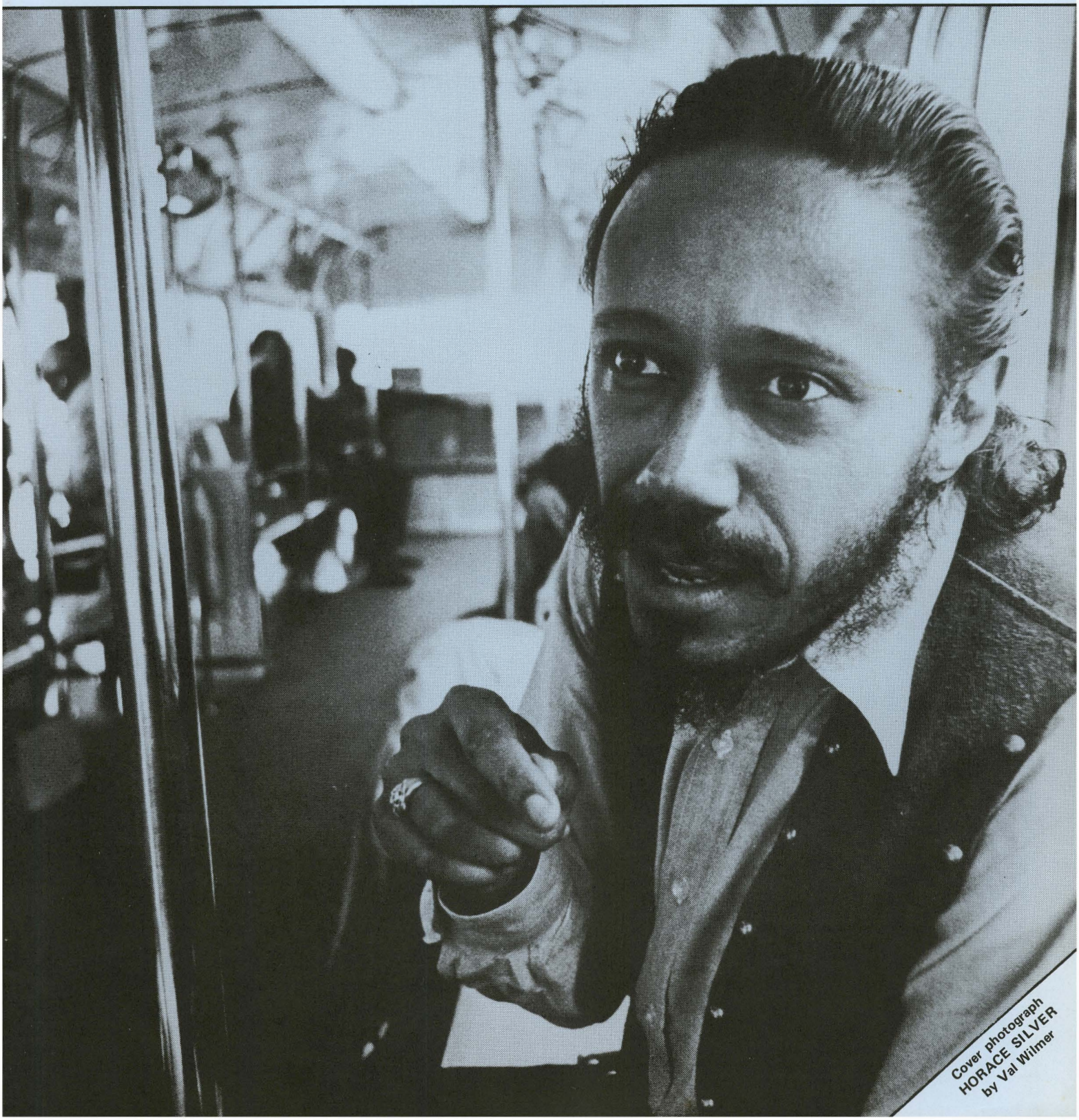

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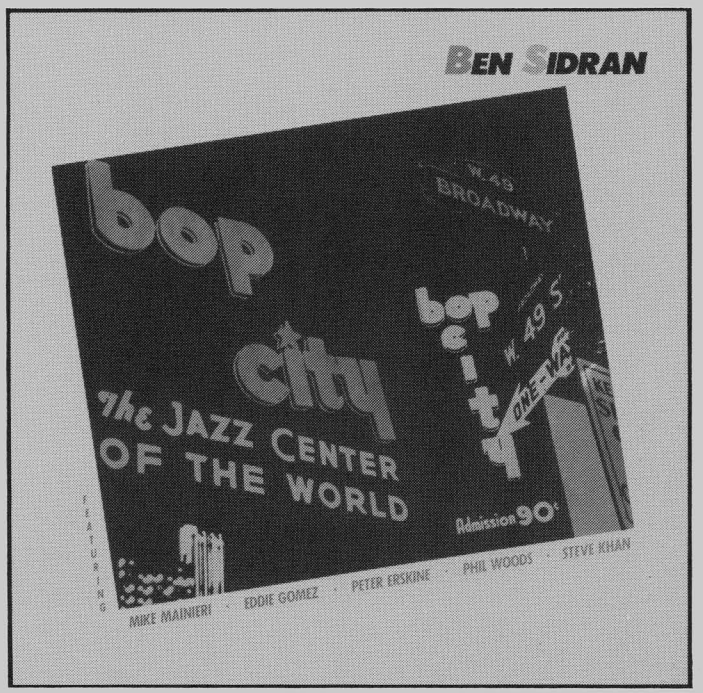

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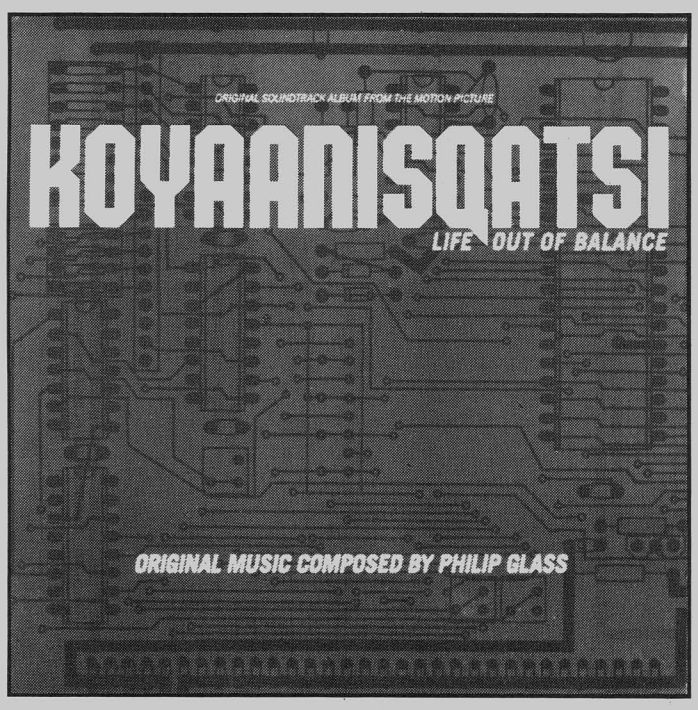
Of all the jazz musicians I've known — the most wide-ranging is Buell Neidlinger. [***Nat Hentoff***] Buell has played with Eddie Condon, Cecil Taylor, Ornette Coleman, The Boston Symphony, and Bob Dylan.



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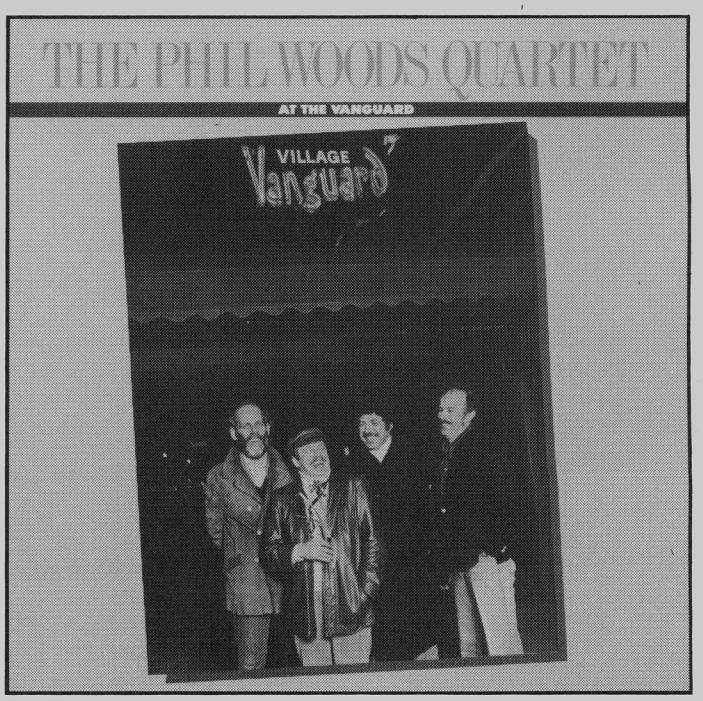

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CODA is an internationally-distributed jazz magazine published in Toronto, Canada. The current circulation is 4000, 2000 of which are subscriptions. CODA is published six times per year. Its months of publication are February, April, June, August, October and December.

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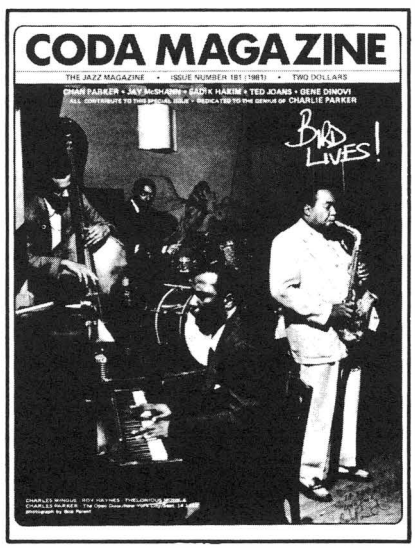

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AUGUST 1973 - CODA's 15th Anniversary issue, celebrating LOUIS ARMSTRONG
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CODA MAGAZINE

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In The Next Issue

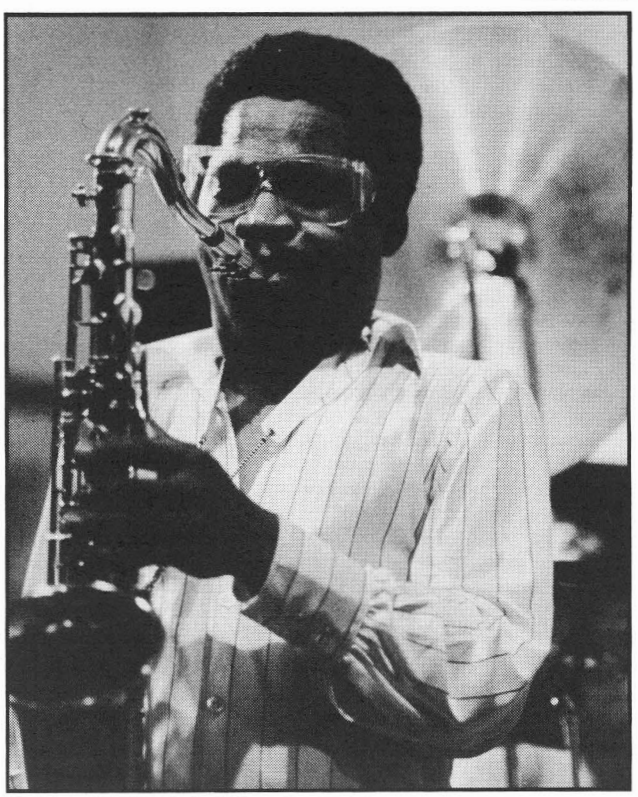
The next issue of CODA features the jazz saxophone in a diverse manner. From its early history, Trevor Tolley investigates clarinetist Frank Teschemacher in essay form based on the Time-Life boxed set of recordings, and includes a full discography of the Chicago style he helped innovate.

Gerry Mulligan's early work, then considered revolutionary, is investigated by publisher John Norris in an essay based on the boxed set of recordings on Mosaic Records.

Byard Lancaster talks to Philadelphia writer/interviewer Gerard Futrick about his return to that city, and the spiritual brotherhood that generates his power.

Ernie Wilkins, perhaps more famous as a composer/arranger, who since 1979 has lived in Europe, discusses his life with Roland Baggenaes.

Plus surprise short features, record and book reviews, news from all around the world, and more.



BILL SMITH: *It seems to me that you disappeared for a while from the music scene; between the sixties and the eighties it seems a bit vague to me.*

HORACE SILVER: I didn't disappear, I just tapered off. I decided I didn't want to work as much as I had before. I'm shooting for longevity, you know; I'm not going to burn myself out. I want to be around here as long as Eubie Blake! I got married and had my son, and for a while I was working as regularly as I had before, then it came to a point where I wanted to spend more time at home with the family. After moving from New York to California, I decided that instead of working year-round, I would go out on a tour that would last from three and a half to four months. In other words, that tour would comprise what would normally be more than half a year's work, because when we work year-round, we don't work every week, there just aren't that many places to play, we might work two weeks and be off one, work three or four weeks and be off two, it just works like that. But when I moved to Los Angeles I decided to have my agent book me up consecutively, no more than a day a week off here and there, covering all the places I would normally do in a year's time – plus go to Europe and do a few weeks over there – and make moneywise almost as much as I would working the year round. And I would have the rest of the year to stay home and be with my son. I've been divorced for eight years or so now, and my son and his mother live a considerable distance from me. I don't get to see him that often, so I wanted to have the summers free so that when he's out of school he could come down and stay with me. That's how I worked the system out a few years ago – even that system has changed now, because now that I've started this record company, within the last year and a half I find that it's impossible to go out for three and a half to four months, because right now it's a one-man operation. I can't afford at this point to pay somebody to come in and help me with it. I pay a friend's daughter to come in sometimes and act as a bookkeeper and secretary, but I'm tending to do everything myself – typing, answering the phone, packing up the product. I've got a mail order thing going, mailing out single records to various customers, and I'm mailing product to distributors in Berkeley and New York, and there are a thousand and one details in this business that have to be attended to – periodically there have to be reports to be made to the city, to the state governments, I have to tend to all that myself, as well as try to practice and write! So I find myself now getting up seven thirty, eight o'clock in the morning, washing up, having my breakfast, and it's right to work – go! go go! to two o'clock in the next morning. It's a continuous grind – but it's a happy grind. Sometimes I get a little physically tired, but when I think that this is my own baby here, my own company – and I'm learning things every day too, about the business side of the record business that I didn't know before. Towards the end with Blue Note I had reached the point where I was producing my own albums, so I had learned how to budget and how to plan for my sessions and all of that, but this marketing and distribution is something that I'm just learning now, and it's a lot of detail.

Before you thought that only club-owners were dishonest. Now you know that everyone is! Why did you choose to put this heavy workload on yourself? When you were already a performing musician, why did you go into production, your own record company, your own 'self-help' in a sense?

Well, I found it to be mandatory if I wanted to do the things that I wanted to do with my music. I had been fortunate through the years with Blue Note – when Alfred Lion and Frank Wolff had it, they let me do my thing, they never told me what musicians to use, what songs to record; they trusted my judgement and they knew I was never going to go into the studio unprepared. Thank God, when they left, George Butler took over and we had a similar relationship – he had a lot of faith in me and I had a lot of faith in him and we got along well, so there was never a problem there. There ***was*** a little problem when I did the "United States Of Mind" series of records – with lyrics, Andy Bey, Salome Bey, Gayle Nelson, Randy Brecker, Cecil Bridgewater... this was my first venture into writing lyrics, and having singers on the record. "The United States Of Mind" is a three-record set, each record coming out a year apart. I did the first one, and one of the bigwigs of the company – not George Butler or Frank Wolff, but someone else there – called me into his office and said, "Look, Horace, this new record you did with the singers, it's not selling like your other stuff. Why don't you go back and do your other stuff, and you can do this project later?"

I said, "No, in our contract you gave me free rein to do my thing. This is a three-act play, and this is only the first act, so you can't tell what it's going to do. Now I'm going to finish all three acts, so once I finish the whole three records, if they're not selling and if you're not satisfied, well then you can let me go."

So I went on and finished them, and they never did give two cents worth of promotion on the things. Those three records are still a closely guarded secret – a lot of people don't even know I ever did them!

So when I finished them I said, well Blue Note is probably going to let me go now – but they didn't, they held on to me and we went on – and I continued, little by little, to do with my music what I had in mind to do – what I now term, with my own company, self-help metaphysical holistic music. I didn't dub it that in those days, but it was the forerunner of what I'm doing now. So I went on in that vein, although when I finished "The United States Of Mind" I thought, well, I know the company hasn't been too pleased with this, and maybe some of my fans have been turned off because of the singing on the record – although I don't know why these jazz fans would not accept singing on my records – is it simply because for years my records have been instrumental? Because there's always some soloing, unless there's no space on the record to put it in. But always, 99% of the time on every track that somebody's singing, somebody's blowing, and there's plenty of solo room there. So the jazz feeling is still there, it's just that there's a vocal on it. Without these vocals I can't get across my full message that I want to get across through my music. With some tunes the song title is enough to let a person know where I'm coming from and what I'm trying to convey in the song. But in the majority of cases the title is not enough: you have to go into more depth as to your intentions in this piece of music. So you have to have a lyric.

Is the dialogue that you do on the stage between each piece, and the lyrics and so on, are they somehow related to a spiritual thing, or a religious idea? Why did they come about in the first place?

They're related to philosophy and psychology, physiology. What is philosophy but religion? Your philosophy is your ideals. And it's the same as religious concept. Philosophy is what you've accepted, what you believe in. If you want to put it in terms of religion, your philosophy is your religion and your religion is your philosophy. If you believe in a certain philosophy you should live that philosophy. If you truly believe in it you accept it. And once you accept and live that philosophy then as you live it, it becomes your psychology. Which in turn it affects your body, your physiology, and it affects your outer life.

So the basic point, the cause of what we're trying to establish is that man is a trilogy, consisting of spirit, mind and body. That philosophy, if you want to term it that (I look at spirituality and religion as all the same thing) whatever you accept as that, that's the first cause. That's the primary cause of your being. So the main thing is to establish that philosophy, religion, or whatever.

So what we're aiming at here is bringing forth good principles of living. I try to say this in a broad sense because some people get turned off when you start talking religion. I'm not a Jesus freak or anything, I believe in God and try to live a good life and I try to live by certain moral codes and principles. Which I think a lot of people do. You don't have to call it God but it's the same thing. If you're living a good life and living by a certain moral code, then it's religion, it's God, it's spirit. Some people are turned off by the religious terminology so they call it something else but it's the same thing.

So music is a great avenue to convey beautiful ideas and beautiful thoughts that can be accepted by people. And songwriters have been doing this for years. Of course I've read what other people have done way back in other civilizations in the days of Atlantis. I've read books about why they used to use music for healing and all of that in those days. Well, tribal people have done that all the time, even our civilization now. Aborigines, African tribes do this, use music for healing and songwriters have been doing this for years but I don't know of any songwriter in our present civilization, at least since I was born into this world, that has taken this to heart, to do it on a totally consistent level. Take

HORACE SILVER · United

Johnny Mercer, for example: "You have to accentuate the positive, eliminate the negative." Now that's a tune if a person is in a kind of down frame of mind, he might listen to that lyric and be uplifted. It might change his thinking. ***Wrap Your Troubles In Dreams*** – an old standard tune, another tune that could possibly change a person's thinking, uplift them if he's got the blues or is in trouble, you know. A nice, happy, groovy piece of music with the right words to it can often make you change your mind about things, from negative to positive. You know what I'm trying to say? And this guy, Sammy Kahn, he wrote a lyric called ***High Hopes***, well, I think the purpose of lyrics like that is not only just to entertain but to go beyond that and bring the people something to uplift them. I mean, God knows we have plenty of problems in this life. In my travels I have been elated and happy about how my music has changed the life of some people out here, you know they've told me. I played in Cologne, Germany one time in this club and the band was hot that night and after the second show some guy came up to me and said, "Mr. Silver, you know, I caught your first show this evening and I liked it and I stayed for the second show. When I came here I was down. I had a lot of problems and I wasn't feeling good but I stayed for both shows and gee, I've gone out of here now groovin'." And that made me feel good, I hear that quite a bit and I think that's what we're out here to do. Another time I was in Baltimore playing a free concert in the park and some guy came up to me in the intermission and said, "Mr. Silver, you know those records you did, "United States Of Mind," I got them and that has helped me to change my whole life." Now that's a helluva statement.

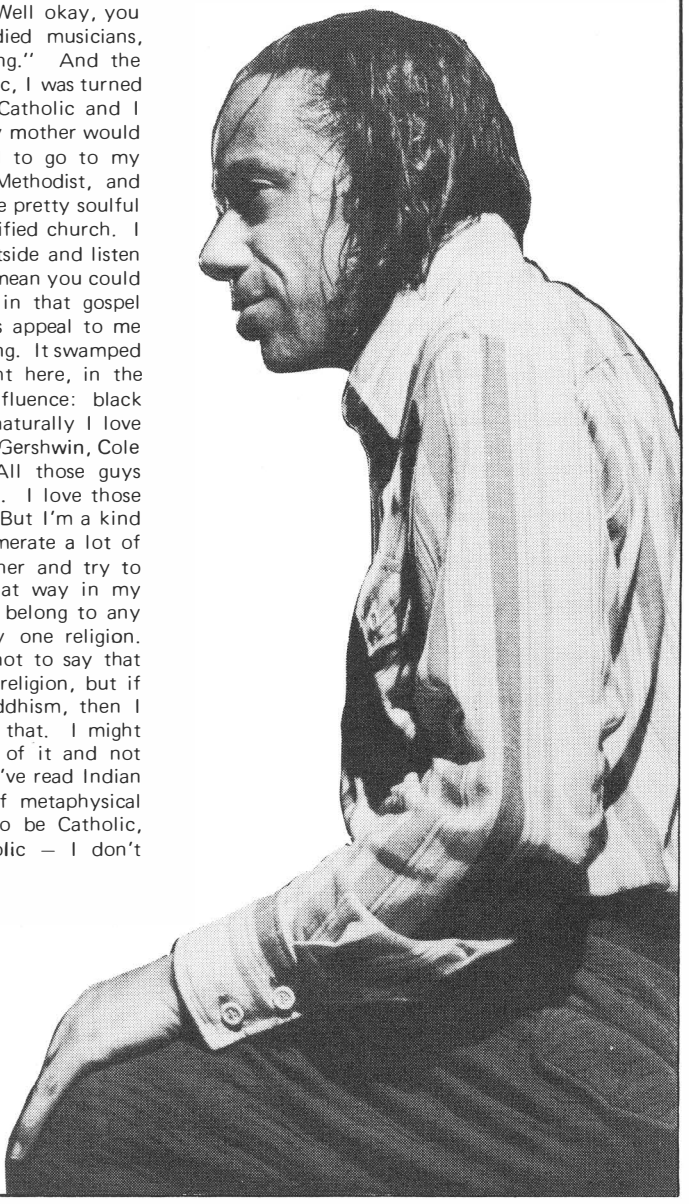
Now also, and this is not on such a spiritual level, but at Ronnie Scott's a lady came up to me, and I've had several ladies come up to me and say, "Mr. Silver, your music is such happy music. When I do my housework on Saturday mornings I put a stack of your records on and it seems like in a half hour I've got everything done. You just propel me along with my housework." Now that's positive too, that makes me feel good. There's so many things that the music can do to help people along. And I think that the more the composer thinks about this, puts his attentions to it, granted it has come about automatically or subconsciously or whatever, and thinks, "Now what can I do to help my fellow man out there in this piece of music? When people hear this music what kind of conception can I give this album that will help them, bless them, uplift them? If they got troubles can this music help lift them up out of those troubles, even if it's just temporarily, maybe permanently?" Maybe we could put something in the lyrics that will change this person's thinking. Because many times our problems are brought on by ourselves because of our negative attitude.

I think I should make a reference for myself at this point that the lyrics aren't occurring at the club you're performing so I'm only hearing the band. So it seems to me that philosophically the 'sound-music' hasn't actually changed that much since the original Horace Silver quintet. It seems to me that a lot of your contemporaries, the people you grew up with, like Bud Powell and Monk, that wonderful era of music, is very much concerned with converting popular song form into a new style, whereas you didn't really do that. You went towards a more 'blues'-based music. Is all this I'm saying true so far?

Yes.... Well I write in the popular song form too, I write in all kinds of song forms. But the early influences that struck a chord in me were the blues, the real down-home black blues from the south, there's blues and then there's blues, you know. There's the hip, modern version of the blues, but what really got my attention, and I still love it you know, is the old black-folk blues, like Muddy Waters. When I was a kid I used to listen to some of the old Bluebird records, Memphis Minnie. I had records by Memphis Slim, Bea Booze, Peetie Wheatstraw, they used to call him the Devil's Son-In-Law! – these are all old blues singers – Lightnin' Hopkins, people like that. And I used to get put down by some of the other teenage jazz players. They wondered why I listened to that. So I'd say, "Well okay, you can tell that they're not studied musicians, but dig the soul, dig the feeling." And the same with the black gospel music, I was turned on by that. My father was Catholic and I was brought up Christian but my mother would go to these churches. I used to go to my mother's church, she was a Methodist, and they would sing hymns that were pretty soulful but not as soulful as the Sanctified church. I used to go down and stand outside and listen to them and that was the raw, I mean you could almost hear the African roots in that gospel music. And that would always appeal to me the roots of the music, the feeling. It swamped me; it would just hit me right here, in the heart. So that was my early influence: black blues and black gospel. And naturally I love all the Broadway show writers, Gershwin, Cole Porter, Oscar Hammerstein. All those guys wrote the great standard tunes. I love those tunes, they're beautiful songs. But I'm a kind of person who tries to conglomerate a lot of different kinds of things together and try to make something of it. I'm that way in my spiritual philosophies: I don't belong to any church, I don't belong to any one religion. And yet, I'm an investigator, not to say that I've investigated every type of religion, but if one strikes my fancy, say Buddhism, then I might investigate a little bit of that. I might be able to use one thing out of it and not another, so I'll just take this. I've read Indian philosophies, I've read a lot of metaphysical literature. As I said I used to be Catholic, although I'm no longer Catholic – I don't consider myself a part of any religious denomination, I'm a dabbler and I take what I can from each one that interests me and put it together and try to make a philosophy of life for myself out of it, and live by it.

Do you feel that with all the accumulation of world knowledge you can actually impart this to other people in the form of simplified lyrics on that certain subject? Obviously you say you're learning yourself: do you feel you can put that back out in a really easy form for people to listen to?

Well, yeah, most composers including myself and most other kind of writers, they write about their experiences. Most of the things I have written about I've experienced myself. Most of the things I'm writing about now, these philosophies, I've accepted and I'm living them on a daily basis, I'm not just talking about it, you know. I call this music 'self-help-holistic-metaphysical music,' like they have self-help books, well, this music is the same way. If people will listen to the lyrics and some of the song titles and accept some of the principles there, it can help you – but only if you accept it and live by it. It's holistic music because it's



States Of Mind

HORACE SILVER (photograph by Cairati)

striving to reach a person's soul, mind and body. It's striving to bring out principles in the music that people can accept, so that they can change the negative things in the soul. It's metaphysical because "meta" means before, and it comes before the physical. Firstly it is directed at the soul. I firmly and truly believe whole-heartedly that chronic illnesses really stem from the soul. There are physical illnesses that with time and effort, with medication, with diet, rest and whatever can be cleared up like that. It could take three weeks, or months. But when a person is afflicted with a chronic illness that keeps recurring, a doctor can only help up to a certain point. It might go away temporarily but keeps coming back and back, you know, you have to keep on taking treatment. These kinds of chronic illnesses, at least as far as I'm concerned, have their cause in the soul of a person. There's something in the soul that's just not right. Something in the soul that is blocking the energies to the rest of the body, that is causing this problem. It has to do with spirituality, it has to do with the attitudes of a person that there's something they're not doing right in terms of good principles of living. For example, we're all aware that worry can cause ulcers, that's common knowledge. But also, hate can cripple; if you're a person who has hate and animosity in them, bitterness towards somebody, then there's a good chance that you'll end up with arthritis, or rheumatism, or some other form of crippling disease. These are some of the things now that psychiatrists and psychologists are investigating. I read a lot of literature and they're getting into this now. They're beginning to realize too that this is the case, that these very principles, which are spiritual, are the cause of a lot of illnesses in the world, and especially chronic illnesses.

I got hold of a tape through Psychology Today, it was a tape on cancer, and in it they had made comparisons of different cancer patients regarding their attitude on life, their thinking. You'd be surprised that all these various cancer patients had the same attitude. In other words their psychological make-up was the same. This guy says he has had success with some of these patients, not all, trying to change their psychological make-up, which in turn will help them get rid of the cancer. In other words there was something in the mind which was blocking the healing force from curing the cancer. It's something I've been interested in for many, many years. I'm excited now that I'm further into it because some years back, I don't know how it came about but one day I sat down and said to myself, "There's more to music than meets the eye or the ear. We hear it in the outer and it sounds great and we groove to it and we see it printed on paper and we see the 88 keys on the keyboard but there's more behind it." I'm a Virgo and Virgos are very analytical, and I started reading some literature about the possibilities of healing through music, and it fascinated me. But when I went out to get books on musical therapy it was very discouraging. I could only find two books on musical therapy, and they both left me lacking. I said music has to be able to do more for people than what those books say. So I set out to investigate it on my own, and we're still investigating it. That's where we're coming from with this music here.

Of course in relation to this idea the complexity of the modern world has become quite frightening. Do you find that these studies can be applied practically, to business, royalty collection, record manufacturing, thinking about projects, getting on the right airplanes and so on?

Yes, what it all boils down to, and I've got to get spiritual here to explain it, there's no way to get around it, because we've got to accept that everybody and everything in this world is spirit. A mind operating in a body, and when the body dies the spirit and the mind live on. I believe wholeheartedly in reincarnation. We have to live in accord with our spiritual nature. Jesus came to earth to show us how to live, and we have to live by the principles that he gave us. I'm no religious fanatic, I don't go to church on Sunday, I'd rather stay home and say my prayers, and read my books and try to live what I believe in, seven days a week. We all have to get back in tune with our spiritual selves.

Well, all over the world there is a call back to basic religion, which often comes out as born-again Christianity. Which is not necessarily a healthy thing to do because it has a lot of collecting-money aspects to it. And in the same period, there's a new political conservatism sweeping the world — rather than changing things positively, simply falling back on old standards and many American players I know think this will be a doom for art if it continues. How do you feel about this?

Well, I feel if the world would get back to some basic spirituality, we'd all be better off. We go about our daily life too wrapped up in materiality. Everybody who calls himself a leader is not a leader, they're not leading anyone anywhere but down the garden path.

To start your own record company in times like these would be considered by most major corporations to be suicidal. But, having a record company myself, I know that it's not suicidal, that despite the hysteria of the trade papers, it can happen. It sounds as if you weren't disappointed with Blue Note, so why did you start your own record company?

I had a good long association with Blue Note, but the people who bought them out wanted to discontinue the jazz policy. I was the last jazz artist left, and I knew they wouldn't renew my contract when it ran out. At first I considered going with any one of several smaller labels, but that seemed to me to be a step backwards. I had started out with Blue Note and continued with it as it had grown into a big thing. But the main reason I started Silveto Productions was to continue to do my thing, even more so than I had done it with Blue Note. Blue Note gave me a free hand, but I still felt I had to be cautious about going into this realm I wanted to go into without turning them off or even turning some of my fans off. But with my own company, I could go as far as I wanted into that; I had nobody to answer to but myself.

Do you feel you have your own solution regarding distribution, that will allow you to sell records and collect the money?

Well, I'll tell you, Bill, if I had an idea I wouldn't tell you! If I had that kind of a plan I wouldn't tell anybody! Right now, I'm selling the records through mail order and in the night clubs — which is a saving grace, because they sell like hotcakes in the night clubs. I've just hooked up with a distributor for New York and California, but of course I need distribution for the whole United States — the midwest, the south, and I haven't hooked up with that yet. The major distributors want to take on a company that has a catalogue, and I only have two albums so far so it's going to take me a while to build up a catalogue they might be interested in. The main problem, beyond that, is finding the distributors who will pay you. I'd rather a guy ordered fifty records from me, and paid for them and sold them and ordered another fifty and paid me for them, than ordered five hundred and never paid me. This way I know they're moving, and I'm getting my money.

As for advertising, there's not much we can afford to do at this time. I advertise in the jazz magazines, and I've also taken out ads in magazines other jazz musicians would not take out ads in. I've advertised in some of these health-food-type publications. There's a newspaper from San Diego called Holistic Living News. It's a great paper, dedicated to health and spirituality, because the two go hand in hand. Movement For Spiritual Awareness. New Realities. I can do that, because my music is in that direction — self-help holistic metaphysical music, as well as jazz per se.

You're actually advertising in the things you feel are connected with what you are...

Exactly. This is a new concept for music. Other jazz musicians are not into this, in general. Although there are some people who advertise music for meditation, music for relaxation. Not jazz, sound effects and music, which I think is beautiful, very conducive to relaxation and meditation, which is great — but it doesn't tell you what to do after that! With my music, there's a message to it too, giving you some counsel, hopefully, that you can accept and implement in your daily living.

When you send your records out for promotion, do you feel it's more advantageous to have them written about in print, or played on the radio?

It's more advantageous to be played on the radio.

Because there's always a lot of importance placed on whether or not a magazine will review a record — but of course you can't actually hear words. On the other hand, there's no way of guaranteeing that a radio station will actually play your records, either.

I'm starting a plan now with regard to sending free promo copies to radio stations. I send out copies free to the stations I consider to be staunch jazz stations, who really play the music. But I get so many things in the mail from these college stations — some of them big outlets, good wattage and everything, so you send them free copies, but some of them have somewhat doubtful listenership and jazz programming. So I'm going to make up a form letter telling them that I'll send them the records, postpaid, for two dollars each. That will at least cover my costs. But if I was to try to service all the stations that wanted free records, I'd go broke!

Do you think that cassettes and video are another step in this process?

Well, first we have to build up the record catalogue, but I would like to see that in the future.

Continuing the idea of the new technology — are you interested in playing electric piano, synthesizer, altered-sound machines and so on?

Well, on the "United States Of Mind" I used an RMI electric piano on all three records, as well

as using a Fender bass, guitar, a wah wah pedal on the piano on several tracks, but I haven't really investigated electronics. I'm not opposed to electronics at all, I've just never really had the chance to experiment with a lot of that. If somebody would just take me into a room with a lot of this equipment and show me how to work it, turn me loose with it for a while, maybe I would get some ideas. But I would use it in a straightahead context, not the way some of these other guys are using, it, because I believe in the purity of jazz for my music; straightahead jazz, not this fusion business — different strokes for different folks, but it's not my cup of tea.

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

HORACE SILVER

Spiritualizing The Senses
Silveto SPR 102

Bobby Shew, trumpet; Eddie Harris, tenor saxophone; Ralph Moore, tenor saxophone; Horace Silver, piano; Bob Maize, bass; Carl Burnett, drums.

Smelling Our Attitude/Seeing With Perception/ The Sensitive Touch/Exercising Taste And Good Judgement/Hearing And Understanding/Moving Forward With Confidence

This is Horace Silver's second date for his own Silveto label and regardless of the philosophical and spiritual connotations of the album title and of the lyrics printed on the back sleeve, this time around we have pure, unadulterated Silver without any excess baggage (vocal groups, brass or woodwind choirs, etc.) giving us a peek at those thrilling days of Blue Note yesteryear. Eddie Harris minus his electronic gadgets is again the featured guest with his funky sound and approach adding the perfect complementary touch to the soulful, gospel-tinged, hard bop that Silver helped to pioneer. The other tenor, Ralph Moore, fits more into what we have come to expect as the standard Silver mold, exhibiting a style and concept similar to several of his predecessors. A veteran of various Vegas pit bands and of aggregations like Akiyoshi-Tabackin, trumpeter Bobby Shew is also at ease in these relaxed surroundings. His varied experience has helped him to develop into a mature versatile player who can hang tough in just about any setting. But the real attraction here is the earthy, down-home piano work of the leader and his uniquely patented compositions. With Maize and Burnett providing a sound foundation, Silver turns in a fine performance. However, there could have been more variety in the choice of material since most of the tunes fall basically into the same groove. It would have been nice to include a ballad and a 'pots on' sizzler or two in the tradition of ***Sister Sadie*** or ***Cookin' At The Continental***. But in spite of this very minor quibble, "Spiritualizing The Senses" is still the best Horace Silver to surface in quite some time.

Silveto Productions Inc., PO Box 7000-36, Rancho Palos Verdes, CA 90274 USA.

— Gerard Futrick

HORACE SILVER (photograph by Henry Kahanek)


SCHOOL MUSIC BOOK

OLIVER LAKE • JUMP UP

THIS INTERVIEW WAS PREVIOUSLY BROADCAST ON CKLN-FM RADIO (88.1) IN TORONTO, CANADA

BILL SMITH: ***It seems to me, that even when I first met you, when you were with New Dalta Ahkri, you were very concerned about music not being one kind of definition.***

OLIVER LAKE: Exactly. That concept continues with me now because, with Jump Up, some of the posters that have gone out describing what we do have been so long in description, they have had Reggae-Jazz-Funk-Fusion, it goes on. I think that stems from the fact that I did not want to categorize the music other than it being good music, and the fact that I did not want to be locked into any one type of situation. So, if I might say, I've borrowed from all of the styles of Black Music, but with Jump Up moving more in a beat-orientated type of fashion. Now I'm looking for the one phrase that will say everything that Jump Up does, without saying Jazz-Reggae-Funk-Swing or whatever. Just one label and make it happen.

In the club last night (Albert's Hall in the Brunswick House) an African man came very excitedly up to me and said "See, man, that's African music."

Hey – exactly! That's definitely what it is. The reggae rhythms are directly from Africa. The funk rhythms are African based from black people who are dispersed in America. Jazz rhythms were a synthesis of what came from Africa as well as in Europe and created this thing. But it all goes back to that same tree. Goes back to Africa. That is definitely what it is.

I presume that you consciously made Jump Up into a band that would appeal to a larger audience.

Definitely. A lot of the younger people who have come to the band did not know of my past. I think they came to the band because the sound that we are dealing with is more of a 'today' sound, is more of a danceable sound, and that was done consciously. But still being able to do it from my heart, and not wanting to just do something and say "well, they're going to like this," and not be really involved in it myself. Every one of the players in Jump Up is really involved and there is nothing phony about it at all.

Don't you think, on the evidence of me hearing you live some years ago, and the records you made with Black Saint and Arista with Michael Gregory Jackson, that you were actually heading this way a long time ago.

It's a very natural move, there was not anything abrupt about it. The most different thing is the vocals, the fact I'm trying to deal with vocals, and players in the band, like Pheeroan Ak Laff is dealing with vocals and writing vocal compositions. But things that I had done in the past were in a progression, that has led to Jump Up.

Recently, when Leo Smith was in Toronto, who is an old compatriot of yours, he actually said that in this period it appeared that music was just a bit too abstract, and lyrics were the way to attract the audience. You could use the lyrics, not only as a popular concept idea, but you could also use them for political reasoning, spiritual reasoning or even propaganda, or whatever you want to do. Is this a part of your lyric system?

When I first started doing my poetry (as in the book ***Life Dance***, published in New York by Africa Publishing) in public, that was the thrust. I had been writing poetry, but I had not been reciting it. The thrust of it was that you can get to more people, and you can touch more people by using the voice. The voice being the original instrument, and the instrument that we carry with us all of the time. It has been the instrument that reaches most people. By knowing that, and realizing that, I started reciting my poems in public. That grew into making an effort to sing them. And that grew into getting accompaniment for them. Look at somebody like George Benson who, when he played guitar only a few jazz aficionados knew him, but when he began to sing...the whole world knows about George Benson now. There is an Indian philosopher who said the voice is the most direct communication with God. And the fact that each one of us happens to be God - I say use the voice. The lyrics can be definitely used as an enlightenment element. That's one of the things that went into the concept of Jump Up, the fact that we would be dealing with some positive images in our lyrics. Also there is a lot of fun in our lyrics too. So there's a lot of humour involved as well, so it's not straight up and down serious, it's not straight up and down a political message, it's not straight up and down nonsense lyrics, it's a combination of all of these things.

Let's take the more serious lyrics, that I'm more interested in, I can laugh in the streets. In this period Ronald Reagan is making statements that the antiwar movement is a joke, and that 'real' Americans should just ignore it. And yet you're singing lyrics which are antiwar lyrics. Do you think you can influence the people that come to hear you to think a little bit in that direction? If they go around singing those lyrics will they become part of their psyche?

We would hope so, because the one song you mention, called ***No More Wars***, we have a couple of songs, but one that's the strongest melodically is ***No More Wars*** and it will be released as a single from our forthcoming album. We hope that this will get to a lot of people and have some influence on them. And that our lyrics can be used to make people think and make people act. That's important. People politics.

It seems that a lot of jazz critics have some difficulty dealing with you now.

It's because they don't know my past and they don't know that this was really a logical move, and my career was progressing toward Jump Up. That might be the only problem that they are having. I find that some of the critics that don't know me at all, like some of the younger audience, who are say maybe rock critics, and they happen upon Jump Up, they just deal with it from a very innocent point of view. When we get reviews from critics who don't know my past we generally get a much more positive and honest kind of thing. Whereas someone in the past that figured I was some type of hero for him, feels I sold out now, and he has some kind of problem because that's not anything that I'm dealing with at all. For me it just progressed step by step by step, and I got to where I am now, and I hope it continues to progress.

Do you feel because you have a participation in another band, which is obviously the World Saxophone Quartet, with Julius Hemphill, David Murray and Hamiet Bluiett, do you feel a bit Doctor Jekyll and Mister Hyde about that?

Not at all. They're the same things for me. It's one thing. The same way that I would not separate the styles of Black music, I would not separate Folk music from Bebop, I would not separate the World Saxophone Quartet from Aretha Franklin, or Jump Up. If you look at it another way, I actually have the best of both worlds. I have not turned my back on a certain style of expression and the World Saxophone Quartet is a viable outlet for me. I enjoy it! I love it! The fact of going out with players of the calibre of David Murray, Julius Hemphill and Hamiet Bluiett and being inspired every minute, that's a great thing to be involved in, man. And both of the musics are based in the blues idiom. So there's really no separation from that. It's not making a wide step from one extreme to the other. There's no extreme for me – they're all based in the same thing. They're both African musics. There's no difference actually.

You have been associated with some of the hippest record companies on the planet in your career, with Black Saint, Sackville, Arista; and now with this new label Gramavision, they seem to be doing a lot more for you than anybody did before. Is this true?

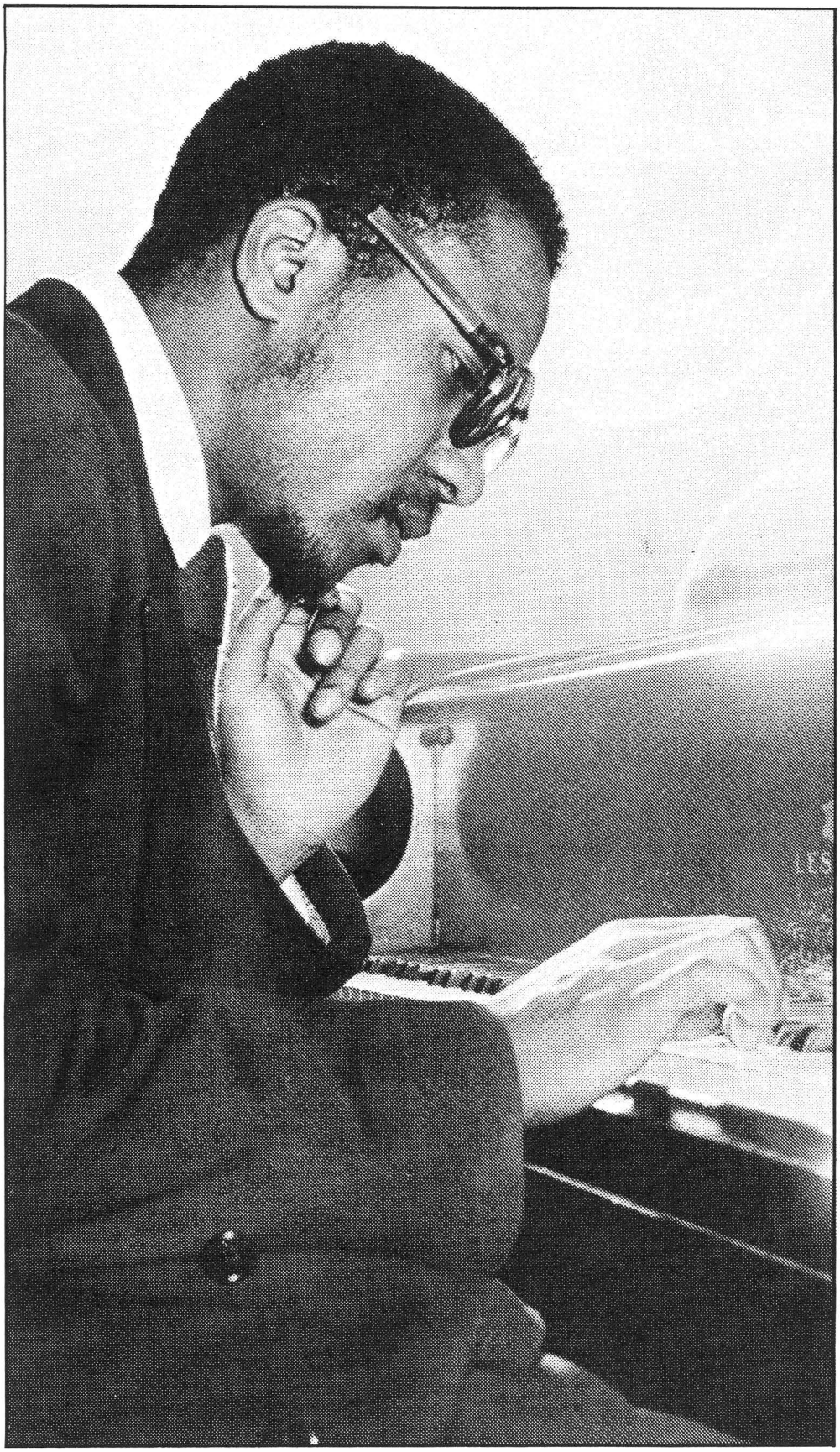
I don't know, it's really difficult to say because every time I have had a record released there is a spurt of energy that follows the release of that record, regardless of what label it has been. There's a lot of press after you have an album come out and there's a lot of interest in the group at that particular time, and it seems after that record gets a little bit of wear on it, the interest kind of dies and you have to wait for the next record to come out for the interest to come again. So it has not really mattered as to what company it was. I think the difference now with Gramavision is that you have this influx of video...the market is so different now because video is involved so much, and we are about to do a video which Gramavision will be involved in, and the fact that we are moving to a wider audience. Whereas my relationship with the other record companies, I think with the so-called 'jazz audiences,' we were dealing with a smaller number of people. With Gramavision, and with Jump Up, I feel that we're going to get to larger amounts of people, and consequently it's going to feel like more is happening because we are involved in a larger arena. Gramavision is a young company and they're very hard-working. Jonathan Rose is very energetic about making things happen, who owns the company, and Jump Up is one of the important groups for him. I feel good being with a small label, if we had been with Columbia or something we would probably have been a drop in the bucket, but with Gramavision we are important to them because they are a small company. So they are trying to make it happen for each one of their groups.

Do you see fame and fortune on the horizon for Oliver Lake?

I've always seen fame and fortune on the horizon, I just have not got to that horizon yet. Always. For sure.

OLIVER LAKE (photograph by H. L. Lindenmaier)

The Complete Blue Note Recordings



THELONIOUS MONK

The Complete Blue Note Recordings
Mosaic MR4 101

Since the death of Thelonious Monk, there has been a strengthened awareness of his genius and growing attention to the body of his music as a whole. In the past eighteen months, we have had a lot of new music by him: "'Round Midnight" (Milestone M-47067) with all the complete takes from the "Mulligan Meets Monk" Riverside session; two sets of on-the-spot recordings by the quartet from 1964 — "Live At The It Club" (CBS 38030) and "Live At The Jazz Workshop" (CBS 38269); and one album I have not yet seen, Milestone M-9115, with three new quartet tracks from the Riverside Town Hall concert and three new tracks from the Blackhawk (April 29, 1959). The new compilation by Mosaic promises to the the most important so far. Superbly produced and with almost unfailingly superb music, it gives everything with Monk that Blue Note ever issued, together with previously unissued takes of ***Evonce*** and ***Suburban Eyes*** (October 15, 1947); ***Nice Work***, ***Ruby My Dear***, ***Well You Needn't*** and ***April In Paris*** (October 24, 1947); ***Who Knows*** (November 21, 1947); ***Criss Cross*** and ***Ask Me Now*** (July 23, 1951); and ***Skippy*** and ***Hornin' In*** (May 30, 1952). There are also two new tunes from this last session — ***Sixteen*** (in two takes) and ***I'll Follow You***. Add to these the alternate takes of ***I Should Care***, ***Misterioso*** and ***Four In One*** already issued, and you have a completely new perspective on Monk's first definitive attempts to put his music on record.

These ***are*** definitive performances; and it is unfortunate that their initial appearance as a complete set in 1956 (Blue Note 1509 "Milt Jackson" and Blue Note 1510/1511 "Monk: Genius Of Modern Music") was overshadowed by the great Riverside recordings that were just appearing. If you want 'early Monk,' you should go to Jerry Newman's recordings made at Minton's in 1941 (issued on Onyx and Xanadu) or to the Joe Davis recordings of 1944 by Coleman Hawkins (Milestone M-47015). By 1947 Monk had been playing and developing his music for many years. ***Round Midnight*** had been recorded by Cootie Williams (Hit and Majestic) and in a great version by Dizzy Gillespie in 1946 (Dial); while ***Epistrophy*** (as ***Fly Right***) had been used as a radio theme by Williams and recorded for Columbia in 1946 (it came out as a surprisingly typical big band riff — though it was not issued until it appeared on "The Sounds Of Harlem" (CBS C3L33) in the sixties). Co-composer Kenny Clarke recorded it for Victor in 1946 in a version that was issued at the time; while ***I Mean You*** was recorded by Coleman Hawkins for Sonora that same year (Prestige 7824).

Monk had been in Hawkins's epoch-making 52nd Street group of 1944 with Don Byas and Little Benny Harris. In addition, as Michael Cuscuna points out in his notes, Monk was in Dizzy Gillespie's quintet at the Onyx Club in 1943, "but few realize the first personnel was Dizzy, Lester Young, Monk, Oscar Pettiford and Max Roach." Monk, the house pianist at

THELONIOUS MONK (photograph by Hermann Leonard)

Minton's, thought of as one of the cradles of 'bop,' was admired by Parker and Gillespie, and, above all, by Bud Powell. Monk was then at the centre of the development of the new music; but, until Blue Note took him on, his four sides with Hawkins for Joe Davis had been his only commercial recordings. Of course, it has to be remembered how few bop records had been made by the end of 1945; and, indeed, what a small number even Parker had made before 1947. Yet, like a man who had waited too long, Monk was bursting with music when Alfred Lion took him into the studios in October, 1947.

Monk indeed got less and less opportunity to play in the late forties, because he was going his own way, playing a music related to 'be-bop,' but more advanced. He appears on none of the classic bop sessions, except for the Verve Gillespie-Parker date organised by Norman Granz in 1950, when the music had 'arrived.' He was booked for a week at the Village Vanguard and was a financial disaster. The three Blue Note sessions of 1947 were the result of the belief in Monk's music of Alfred Lion and a few others. None of the records sold well; and several were not put out until over a year after they were made. ***Introspection*** appeared first on LP; while ***Sixteen*** and ***I'll Follow You*** appear only now.

The contrast between 'be-bop' and Monk's music is exemplified in the first session. ***Evonce*** and ***Suburban Eyes*** are not by Monk. They are bright, lifty, long-lined, sinuously lyrical pieces in the bop manner. So to a degree is the first Monk tune, ***Humph***; though even today its lines are startlingly astringent. ***Thelonious***, the fourth tune, is something different, with its single note theme on which Monk makes rhythmic variations with phrases that seem to be placed side by side rather than linked in a linear continuity such as the bop improvisers created. We find here that fragmentation of line so characteristic of Monk and so baffling to early listeners. Equally baffling was the uncertainty as to key that Monk quite deliberately created and exploited. Michael Cuscuna quotes pianist Ran Blake on ***Hornin' In***: "what is remarkable about the tune is that until the cadence...in bar 7, there is nothing to tell the listener what key the tune is in." Be-bop had been harmonically disconcerting to its earliest listeners; but, once one had grasped the way it went, key was highly determinate. It was indeed crucial in that music, largely improvised in the chordal tradition of the 1930's jam session. Monk was out in deeper waters.

The second session for Blue Note in October in fact emphasized Monk's ***links*** to bop. He recorded ***Nice Work If You Can Get It*** (which Jerry Newman had caught him playing at Minton's in 1941 — Xanadu 112) and one of his strangest and most difficult pieces to date (try to hum it), ***Off Minor***. Bud Powell had recorded both tunes at his first session for Roost in January — a salute repeated years later with "A Portrait Of Thelonious" (Columbia CL 2292). This friendship and mutual admiration is emphasised by the first tune of Monk's next session in November — ***In Walked Bud***, a relaxed, boppish piece.

The compositions from the October session that hold the attention are Monk's own, despite two fine versions of ***April In Paris***: ***Off Minor*** (in only one take); ***Introspection*** — not issued until 1956 and not to be heard again on record until 1979; the lovely ***Ruby My Dear***, dedicated to his wife; and the riff tune ***Well You Needn't***, which appears in two takes. On the previously unissued alternate, Monk carries his favourite device of rhythmic hesitation to the point of a complete rephrasing of the tune in his opening statement.

Ruby My Dear, and the equally slow and meditative ***Monk's Mood*** from the November session, suggest an influence seldom mentioned — that of Ellington. ***Monk's Mood*** is very much in the manner of Ellington's romantic, suggestive pieces such as ***Dusk*** — nothing as a tune for someone else to play, but triumphant as an executed composition. The use of the piano, not for rhythmic accompaniment but for melodic embellishment, is also reminiscent of Ellington. Listening to Ellington's introduction to ***Blue Goose*** of 1940, we can hear a foreshadowing of Monk's chording. The whole approach of the two masters to composition is similar; which is perhaps why Monk's music often defeats the attempts of others to play it — as likely to be successful as a jam session on ***Black And Tan Fantasy***. "Money Jungle" that Ellington did with Mingus and Roach in 1963 (United Artists 15017; Solid State 18022) sounds Monkish not because Ellington had been listening to Monk, but because the styles of both pianists looked back to Ellington's playing of the forties.

The session of July 1948 saw an attempt to reach out to a wider audience (rather like Bird With Strings) with ***All The Things You Are*** and ***I Should Care*** (two standards adopted by the boppers) taken up mainly by vocals from Kenny Hagood. Hagood was an admirer of Billy Eckstine, but he sounds lugubrious today. We get two takes of ***I Should Care***, because two takes have been issued over the years. However, when Hagood retires we get the real meat-and-potatoes of Monkism: ***Evidence***; ***Misterioso***; ***Epistrophy***; ***I Mean You*** — to be followed at the next session in July 1951 by ***Four In One***; ***Criss Cross***; ***Eronel***; ***Straight No Chaser***; and ***Ask Me Now***. It is astounding to hear a man commit to record in two shots such a concentrated body of great music with which he has come to be identified. ***Criss Cross*** is the prototypical meandering Monk tune of limited tonal range that seemed no tune at all in its day. ***Straight No Chaser***, as played by Monk in his solo opening, has a similar wandering line. ***Misterioso*** is meditative and sinuous with its now-familiar but then strange echoing chords. ***Ask Me Now*** (done as a trio) is another Ellingtonesque ballad. ***Eronel*** (like ***Who Knows*** from the November 1947 session) is seldom heard: it has a boppish, lyrical tune, but its progressions also have that Monkish weirdness.

These last two sessions are with Milt Jackson; while on the second of them we also hear Sahib Shihab, who played on the November 1947 session. Jackson shows a great sympathy for Monk's music; and, on ***Misterioso***, where his contribution is crucial, the rapport is remarkable. Yet Jackson's presence only serves to underline how different Monk's work was. ***Willow Weep For Me*** is Jackson all the way, with Monk, Al McKibbon on bass, and Art Blakey on drums. A brilliant performance, it could be from the Modern Jazz Quartet.

The final Blue Note session under Monk's name is in the company of noted boppers: Kenny Dorham on trumpet, Lou Donaldson on alto saxophone, Lucky Thompson on tenor saxophone, Nelson Boyd on bass and Max Roach on drums. This affects the character of the music, even though the whimsical, nonchalant ***Hornin' In*** is unmistakeably Monk. The soloists play the changes, and even Monk comes on with a boppish solo on ***Skippy***. ***Sixteen*** (called in some discographies ***Unorthodoxy*** because of its relationship to Sonny Rollins's ***Doxy***) has this boppish quality, as does the better-known ***Let's Cool One***. A sixteen-bar AABA tune, ***Sixteen*** in a recording by the composer is, as the notes suggest, a find that is "precious and exciting." So too is the trio version of ***I'll Follow You***, never recorded again by Monk, but obviously congenial to him. However, the masterpiece of the session is the reworking of a popular tune from 1929, ***Carolina Moon***, which is taken throughout in 6/4 time — delicate, lyrical, relaxed.

As the notes remark, "Max Roach is probably the only drummer in 1952 who could have achieved this performance so comfortably and swingingly." On all the other sessions but one, the drummer is Art Blakey. Blakey was ***the*** percussionist for Monk — busily present, the master of the interpolated phrase for all those spaces in Monk's playing. Roach was the drummer for Parker and Powell, laying down a rhythmic carpet on the cymbals on which the soloists floated through their improvisations. Such an approach did not suit Monk's fragmented playing; and we find Roach hitting the off-beat throughout ***Skippy***.

There is something, of course, decidedly old fashioned, even primitive about Monk's music, reaching back into the roots. His treatment of the blues is never suave and virtuoso. He digs in, accenting the angularity of his line, emphasizing rough dissonances. Andre Hodeir recognised this in ***Toward Jazz***, even as he hailed Monk as "the first jazzman who has had a feeling for specifically modern aesthetic values." Monk's affinity to James P. Johnson has often been noted. In the middle of ***Thelonious*** he plays a passage of stride piano, and his mode of melodic rearrangement of a tune, rather than the construction of a new melody based on the old harmonies (as in swing or be-bop) is in keeping with the stride and ragtime approach to material. His use of extended rests recalls another inheritor of the stride tradition — Basie. For all the rapport that existed between Monk and Powell, they were decidedly different pianists. Monk was percussive, working in chords, exploring the traditional potentialities of the piano. Powell generated a fleet, single-noted line, with little of the contrast of volume exploited by concert pianists; though Powell seldom played truly legato — every note had its own particular rhythmic accent (something he shared with Monk, though not always observed by Powell's imitators). Between them the two friends divide the possibilities of modern jazz piano.

The alternate takes give us a valuable insight into the process of making these records. None are so interesting as the three takes of ***Embraceable You*** that Parker did for Dial, where we sense him finding his way deeper into his improvisation (though the tune was in no sense new to him). With Monk we encounter someone seeking a final version for compositions whose form was already decided. On ***Nice Work*** he comes closest to the improvisers' free expedition into the music, and the more unconventional alternate is if anything more exciting than the master. The rephrasing of the theme of ***Well You Needn't*** has already been described. On the whole the master takes seem to be smoother performances — which may have been what Monk was moving towards. The alternate of the tricky ***Who Knows*** was

the eighth: presumably they felt that the band hadn't quite got into it; the first take was used.

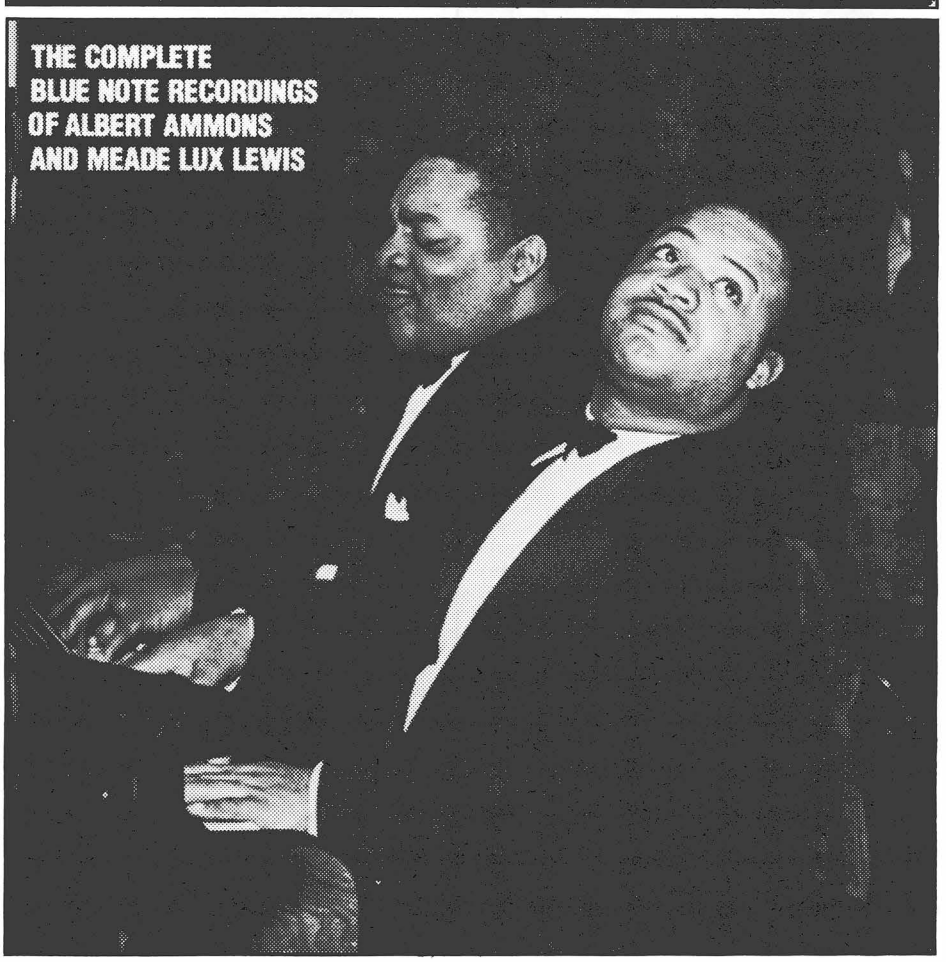
The set is rounded out by two cuts from the Blue Note LP "Sonny Rollins Volume 2," recorded in 1957. In the context of the album in which they appeared, these are very satisfying tracks, offering a happy adjunct to Rollins's fine playing on the remaining tracks. As examples of Monk's playing or of his music, they do not stand out. No doubt it was a nice idea to give us everything on which Monk played for Blue Note; but what will happen if someone gives us the complete Sonny Rollins on Blue Note?

This leads to the question of whether we do in fact have everything that Monk did for Blue Note. In discussing ***In Walked Bud***, the notes remark that "three painfully lackluster, almost dampened takes were done before the magic master take was created;" while concerning ***Who Knows*** it is said that "Six more takes were tried in succession, each becoming more leaden and self-conscious with Tait becoming more and obsessed with quoting ***Stranger In Paradise***." I hope this does not mean that additional takes exist but were rejected. After all, we have many of us paid good money merely to hear the Parker Quintet trying to get the 'heads' right in the Savoy studios. Purchasers of this box will probably already have bought "Monk — The Complete Genius" — the Blue Note special price double LP reissue. They will not want to lay out more than twice as much again if they are not getting everything there is to have — or everything aurally fit to reissue. Indeed, there was space enough for more music in this set. We get 47 tracks that were ten-inch 78s plus sixteen minutes from an LP. This could have gone on to three LPs today with no strain.

The notes in contrast are lavish — a booklet with twenty thousand words of perceptive and well-researched writing that explores Monk's earliest music, describes his relation with Blue Note Records, and discusses each session and each record in detail. There is also a complete discography of Monk's recordings made for commercial issue. Unlike Bijl and Conte's ***Monk On Records***, it does not list recordings that were not made with commercial issue in view, but which have nonetheless appeared. However, again unlike ***Monk On Records***, it does note unissued material from sessions it lists, and includes quite an amount of material not in Bijl and Conte. However, it gives only the main United States issues of the material, except for records made outside America. Neither discography lists the contents of "Monk's Miracles" (Columbia Record Club D338) which contains a version of ***Bemsha Swing*** that seems to have appeared there for the first time.

The sound of these recordings is faithful to that of the original 78s, though the 78s are brighter and rather harsher. The character is much the same as on "Monk — The Complete Genius" (BN 579-2) and is an improvement on the earlier ten-inch and twelve-inch Blue Note reissues, which tended to emphasize the harshness of the originals.

The box is a tribute to the genius of Thelonious Monk. It is also a tribute to Alfred Lion who befriended him and recorded him in years when his music was not understood and had little following. The records do not quite measure up to the greatest of the Riversides — but what records to. If you do not have this music, you should get it at once. If you have the earlier Blue Note sets, you will find this a revealing replacement. — ***Trevor Tolley***



ALBERT AMMONS / MEADE LUX LEWIS

The Complete Blue Note Recordings
Mosaic MR3 103

After languishing in varying states of obscurity for over forty years the body of recordings made by Chicago boogie woogie and blues pianists Albert Ammons and Meade Lux Lewis for the then newly formed Blue Note label at last find their vindication in this, their first comprehensive issue, researched and produced for release by Michael Cuscuna of the California based Mosaic Records, an exciting new company founded on the unique principle of issuing exhaustive sets drawn from the definitive bodies of recordings of the musicians under consideration. Cuscuna's concept of 'completeness' makes a mockery of previous so-called 'complete' compilations in this, one of three inaugural issues on Mosaic (the other two deal with Thelonious Monk and Gerry Mulligan). And after a rocky start plagued with manufacturing difficulties it appears that Mosaic is off to a very distinguished start indeed. It has been a long, long wait for classic boogie woogie enthusiasts, but at last it's here: the definitive compilation of arguably the finest single body of boogie woogie and blues piano ever recorded.

And it is even better than one had a right to expect. Of the thirty-four selections which comprise this set, eight have never seen the light of day, nor were they known to exist, not appearing in any discography. Most of the other twenty six tracks have most recently been available on stopgap reissues, notably on the Dutch label Oldie Blues, as well as on the German label Jackson, and the California based Arhoolie and Boogie Woogie labels, but these were conceptually incoherent collections at best, a flaw originating no doubt with their 'bootleg' status. This then is the first legitimate LP issue of this material in its entirety, and had it been left to Blue Note as it exists today, we would still be waiting. Apparently that company is now devoid of the maverick spirit upon which it was founded, if indeed it can be considered a company at all in its present corporate manifestation.

But on January 6, 1939 there was magic in the air, real magic, the magic of creation. It was a doubly auspicious date, for it not only signaled a marathon recording session at which Ammons and Lewis were to record between them no less than ***nineteen*** masters (all of them 12-inch masters, no less), it also marked the launching of Alfred Lion and Francis Wolff's new venture, the decidedly non-commercial Blue Note Records. The two pianists were an inspired choice as initial artists for the new label, Blue Note coming into existence at precisely the opportune moment in their careers. After over a dozen years of professional activity alternated with periods of obscurity and inaction, the pair had just two weeks previously scored a resounding hit, with the addition of musical soulmate Pete Johnson, at John Hammond's epochal first 'Spirituals To Swing' concert at Carnegie Hall.

It had been a long slow climb for both of them. Lewis had been the first to record, in 1927 in Chicago, when he put down the first of many versions of his most celebrated composition, ***Honky Tonk Train Blues***, for the 'race' oriented Paramount label, followed in 1930 by a handful of accompaniments to blues singers George Hannah and Bob Robinson. Then came the bleak years, the years of washing cars and driving cabs, of the W.P.A. shovel gang and often no work at all. Ammons had got off to a somewhat slower start with a more jazz-based apprenticeship in the local South Side bands of Francois Moseley, William Barbee and Louis P. Banks until forming his own hard-swinging sextet styled after the Fats Waller & His Rhythm recordings that were just beginning to appear in late 1934. It was this band that John Hammond saw in Chicago while on his pilgrimage to Meade Lux Lewis in 1935, which resulted in the happy circumstance of not only Lewis's rediscovery but also Ammons's long-overdue recording debut at the behest of Hammond for Decca in 1936. Also as a result of Hammond's efforts Lewis was able to rerecord ***Honky Tonk Train Blues*** as early as 1935, with the first recording of ***Yancey Special*** following two months later, but despite the unique nature of the music there was no instantaneous fame. Nor indeed were there many offers of gigs until in 1938 the Bob Crosby orchestra, with Bob Zurke at the piano, recorded big band arrangements of the two pieces, which finally caused the audience to begin asking who Meade Lux Lewis was (it also started them asking who Yancey was, but that's another tale of discovery). These years were slow for both pianists, Ammons recording some unrepresentative accompaniments to blues singer Bumble Bee Slim, and Lewis making a third version of ***Honky Tonk Train Blues*** for Victor, but finding little increase in audience interest.

The 'Spirituals To Swing' concert marked the turning point in the careers of these two men, as well as beginning the fruitful association with Kansas City pianist Pete Johnson, also at Hammond's benevolent behest. Suddenly, mainly through Hammond's efforts, things came together for them; after a dozen years of trying, they were finally in demand. The necessary groundswell had risen, aided by the Crosby/Zurke recordings (as if by illustration of the twisted way in which the American music industry worked, the cover of the original sheet music issue of ***Yancey Special*** featured the handsome ***white*** face of Bob Crosby) and by the best-selling Deane Kincaide arrangement of Tommy Dorsey's (Pinetop's) ***Boogie Woogie*** which had appeared shortly before the concert. The boogie woogie craze was under way, and whether the general public realised it or not its three greatest practitioners were alive and well in New York City. Several influential jazz people realised it, because within the space of two weeks Ammons, Lewis and Johnson (with Joe Turner) were recorded more intensively ***and*** extensively than they had previously been over the course of their entire careers. In this first flush of success they put down a respectable body of work for Alan Lomax under the auspices of the Library of Congress as well as recording in solo and trio for Vocalion.

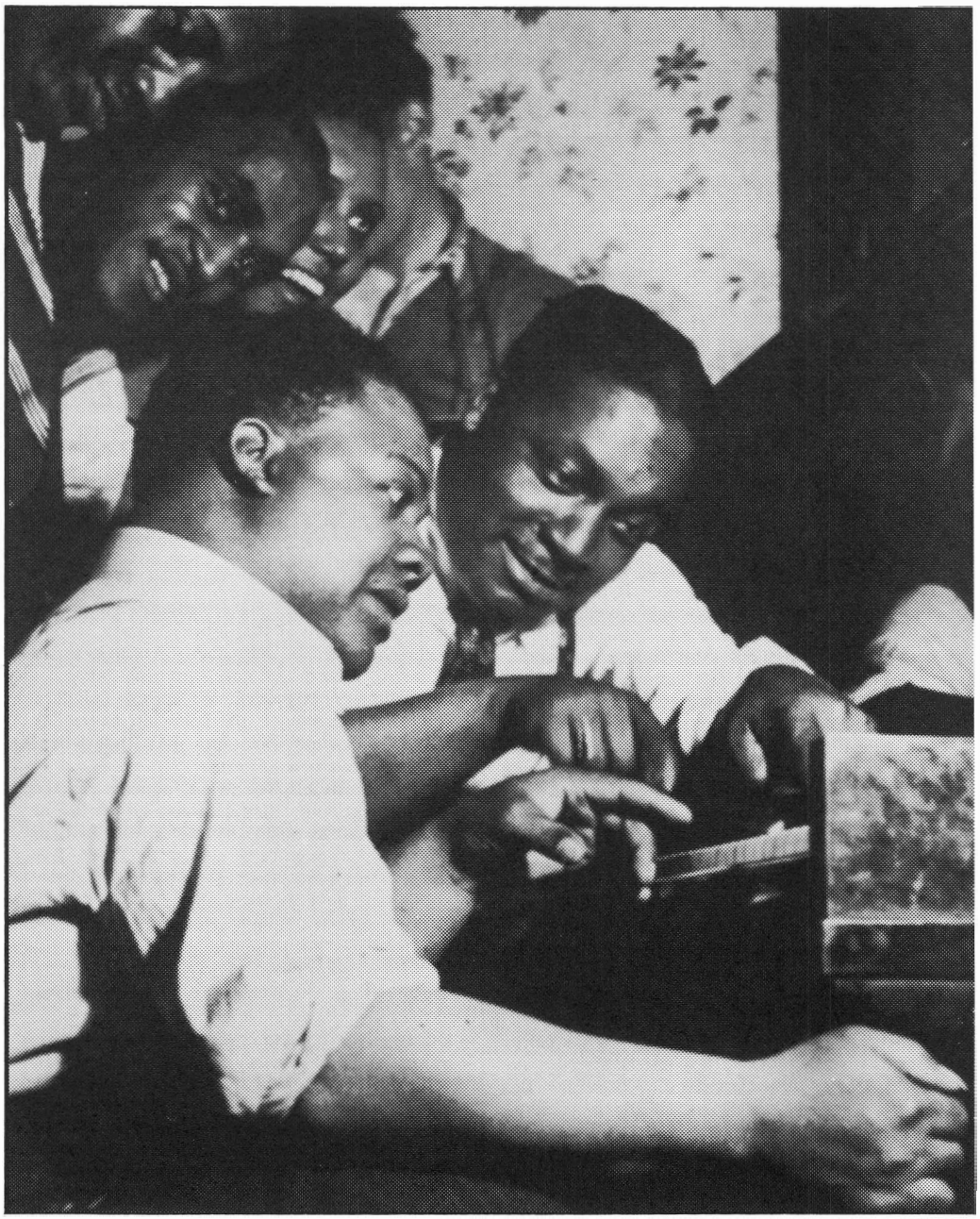
At last the stage was set for Alfred Lion and Francis Wolff to make their unobtrusive yet significant entrance into the careers of the two pianists. Unencumbered by commercial considerations, they, along with Milt Gabler and his Commodore label, were the pioneers of independent jazz record production in an era hardly less commercially constricted in its way than the present one. Once the formula had been set by the successful example of Crosby/Zurke & Co., a steady stream of 'big band boogie' instrumentals was all but guaranteed, some of them fine recordings in their own right, such as Hines's ***Boogie Woogie on St. Louis Blues*** (Bluebird B-10674) or the slightly later ***Boogie Woogie Cocktail*** (Decca 4391) recorded by Andy Kirk with Kenny Kersey at the piano. But the artistic success of these recordings was due to their prominently featured bravura piano performances, and as such they are not true 'big band boogie' arrangements; they are virtually piano solos with big band accompaniment, which is appropriate bearing in mind the capabilities of the pianists involved. Arrangers were faced with a dilemma: boogie woogie was essentially a solo piano music, at its best as powerful and rich as a big band in itself — how then to properly make use of such a 'full' piano style without creating an impossibly dense or thick orchestral texture? One way was to render the orchestra subservient to the piano, as on the Hines recording, the other way was to virtually dispense with the piano altogether, as on the Dorsey/Kincaide record. Whatever the case, 'big band boogie' in its brief existence was inevitably an uncomfortable amalgam, seldom wholly satisfactory in either pianistic or orchestral terms. And then Tin Pan Alley compounded the difficulties by producing such novelties as ***Scrub Me Mama, With A Boogie Beat*** (a boogie woogie version of ***The Irish Washerwoman***, no less) and the horrendous ***Booglie Wooglie Piggy***.

It was in this climate, then, that Lion and Wolff set about preserving the idiom in its purest and most uncompromising state, and doing so more extensively than any single company before or after them, their only rival in terms of sheer quality and quantity being bartender Dan Qualey's short-lived and even more specialized Solo Art label. Both labels, incidentally, shared the laudable policy of presenting piano solos almost exclusively on 12-inch issues, thereby extending the duration of the recording to approximately four minutes rather than the customary three minute limit imposed by the usual 10-inch length. It was a policy which helped not only to shape the character of the labels' combined output, but also to give a clearer indication of the artists' ability to sustain a given performance past previously prescribed limitations.

The present collection opens with a case in point: Albert Ammons's definitive recording of his most meticulously designed piece, his principal composition, his showpiece, ***Boogie Woogie Stomp***. Although some five other versions of it played by its composer have come down to us, this one is the most 'complete' in all respects, being the longest, the most authoritative, and the most outstanding in terms of recording fidelity. While it has often been pointed out that the piece is based on Pinetop Smith's influential ***Pinetop's Boogie Woogie*** (Vocalion 1245), its origins are somewhat more complex. Ammons's pulsating series of ascending two-handed tremolos in the first six bars which serve as an introduction, and which is revoiced and adapted into a four-bar break in the seventh chorus owes its origin not to Pinetop but to Ammons's primary influence, the legendary Hersal Thomas, as demonstrated by Thomas's obbligato on the 1926 Sippie Wallace recording ***Special Delivery Blues*** (OKeh 8328). And instead of reiterating Pinetop's patter/commentary ("When I say, 'Hold yourself,' everybody get ready to stop..."), Ammons uses the simple block chord right hand to highlight the tremendous rhythmic impetus generated by his 'recomposed' rumbling bass figure in the third and fourth choruses. Where Pinetop was subdued,

Ammons is exuberant, building in momentum relentlessly, until, at the beginning of the twelfth chorus, he suddenly shifts into overdrive by employing his uniquely dense version of the 'walking bass' (usually played in alternating single-note octave jumps, whereas Ammons uses four-note chords, his left hand locked in position moving up and down the keyboard in inversions a third apart), until in the final three choruses an almost unbearable crescendo is reached. Fourteen choruses of superlative piano arranged into that rare item: the boogie woogie ***composition***, it is a masterpiece in both conception and execution. This, the finest single boogie woogie piano solo ever recorded, is a performance characterized by paradox; it is at once bursting with nervous tension and is supremely relaxed, violent yet controlled, brimming with joy yet possessed of an almost insupportable passion. ***Boogie Woogie Stomp*** is to classic boogie woogie what ***Carolina Shout*** is to stride piano; it is Albert Ammons's moment in eternity.

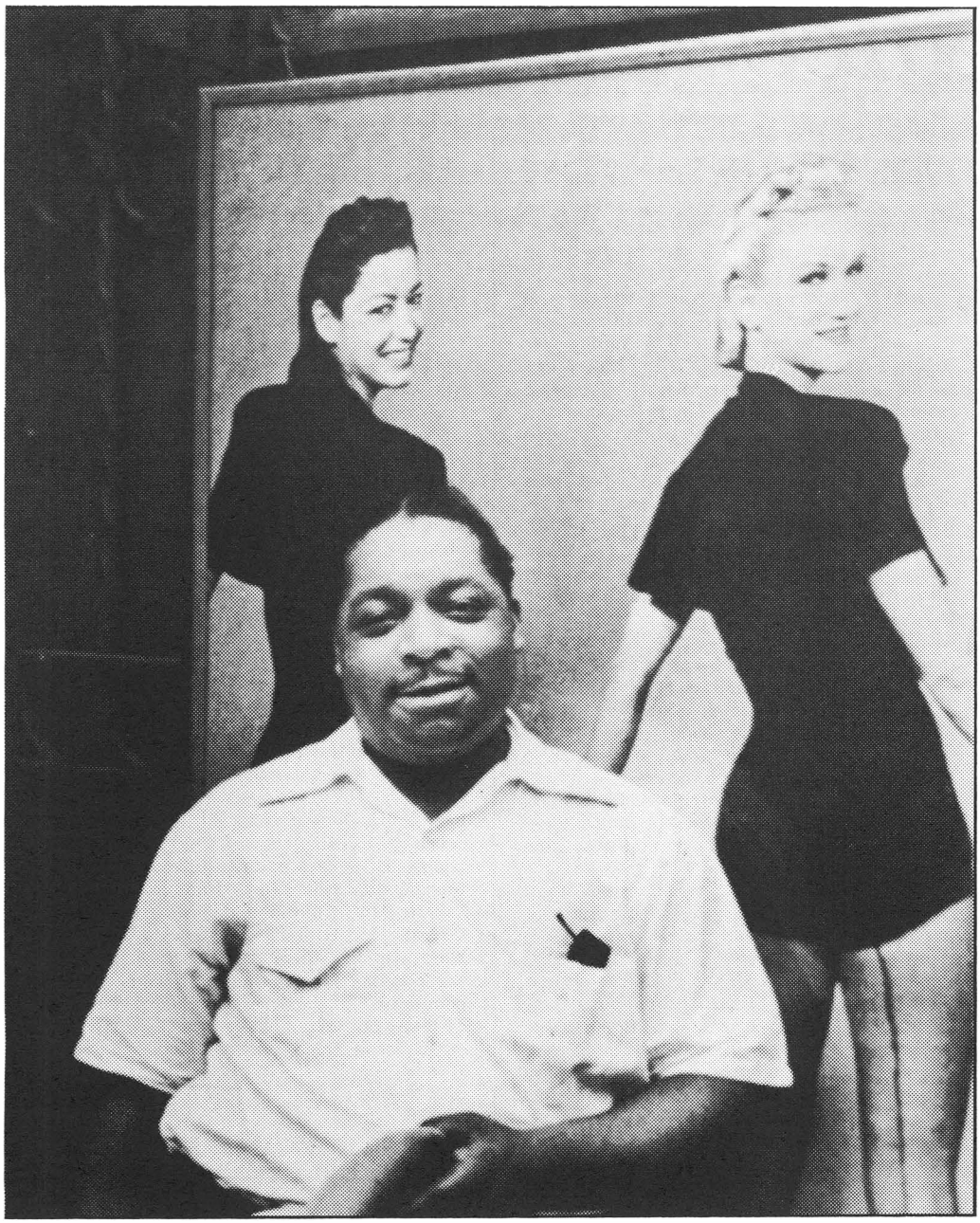
There is, too, a high point in the recording career of Meade Lux Lewis embodied in the version of ***Honky Tonk Train Blues*** contained here. Of the eight versions that have survived and been issued to date, this one is not only the lengthiest, it is also the most inventive. It was Lewis's fashion to play nine or ten choruses on this piece, one or two of which towards the end of the piece would be improvised, the bulk unvarying from performance to performance. On this version, however, Lewis takes off at a far more demanding tempo than usual, runs through seven 'composed' choruses (the eighth chorus was a newly added 'composed' chorus, used intact in later versions), and then simply ***blows*** for seven whole choruses before closing the performance with his usual 'out' chorus. What is so astounding is the level of organization in the improvised material – there is no 'let down' or lapse in the effect of its juxtaposition to the composed material. A tour de force, hard and steely as the locomotive it portrays, this ***Honky Tonk Train*** is Lewis's masterpiece as surely as ***Boogie Woogie Stomp*** is Ammons's. And this, too, is the definitive recorded version of the musician's showpiece. Already established as Lewis's masterwork at the time of this recording (1940), the piece is transformed by the addition of so great a proportion of impromptu material into what is virtually a new piece (Mosaic has, for purposes of comparison, included the 1935 ***Honky Tonk Train***).



Showpieces aside, the tracks most likely to excite interest among collectors are the eight previously unissued 'discoveries,' the titles in question being: ***Untitled Ammons Original***, ***Backwater Blues***, ***Changes In Boogie Woogie***, and ***Easy Rider Blues***, all by Ammons; ***The Sheik Of Araby*** by Ammons and Lewis; and ***The Blues – Part Five***, ***Untitled Lewis Original***, and ***Meade's Blues***, all by Lewis. All these were recorded January 6, 1939, except the last title, which was recorded August 22, 1944.

Together these recordings constitute a major addition to the classic boogie woogie/blues legacy; that they have remained 'lost' for forty years has only served to impoverish the general appreciation of the capabilities of these pianists. There is, for example, the superbly controlled ***Changes In Boogie Woogie***, in the course of which Ammons changes key, with no lapse in fluency, in each succeeding chorus, running through the keys of C/Cm/E flat/G/A flat/F/ and C. Unlike anything else in the entire Ammons discography, it is a revelation of his mastery of the blues form. The unissued material is, as always, important for providing insights into the familiar recordings, as in Ammons's characteristically rolling interpretation of the Bessie Smith/James P. Johnson collaboration ***Backwater Blues*** which reveals the origin of the fifth chorus of Ammons's ***Boogie Woogie Blues*** – after forty-four years we finally know what was running through his mind. Other surprises include the whole-tone octave runs in Ammons's version of ***Easy Rider Blues*** and the crazed two-handed tremolos in the treble (by Ammons) in the duet performance of the mistitled ***The Sheik Of Araby***, which is actually an improvisation on the changes of ***Nagasaki*** (Cuscuna has since revealed that the reason for the mistitling was due not to Mosaic but to Alfred Lion's erroneous labeling of the original master – even Lion was fallible, it seems). Harking back to the Ammons Rhythm Kings 1936 recording of the piece (Decca 749), the two pianists generate a totally extroverted bravura exhibition of stride technique, and although it appears somewhat anomalous among the otherwise exclusively blues-structured programme, ***'The Sheik'/Nagasaki*** serves to demonstrate the considerable sophistication of these musicians. The conventional wisdom has it that the primary exponents of boogie woogie were artists of severely limited capabilities. Not so – but then, if the extreme technical demands of their finest boogie woogie solos cannot convince their detractors, then the consummate skill of this stride excursion will similarly go unappreciated.

Aside from the previously unissued material, the joy of discovery hovers over those recordings which have until now been extremely rare in reissue form, either in 78s or on microgroove, As it happens, most of these tracks are solos by Meade Lux Lewis and include the two most ambitious undertakings of his entire recording career. The first, the by-now legendary series entitled ***The Blues: Parts One-Four*** originally



appeared as a folder album of two 12-inch 78s and was touted perhaps a bit pretentiously by Blue Note as a "cyclic suite of four blues movements." Whatever one may wish to call it, it is in its entirety a work of major significance in the Lewis discography, revealing in its extensivity the full majesty of his slow blues style. In addition, Cuscuna and company have miraculously unearthed a ***Part Five*** of the suite, which makes its first appearance ever herein. Some may balk at the sheer lengthiness of ***The Blues:*** (now) ***Parts One-Five***; it is after all some twenty minutes of slow blues in C, requiring a considerable degree of patience on the part of the listener. But more importantly it is a virtual omnibus of Lewis's thoughts regarding the slow blues; it is a work of great dignity, subtlety, and reflection, having no equal in the history of the recorded solo piano blues except possibly the work of Jimmy Yancey (***any*** of it) or in Lewis's group of five blues recordings done for Solo Art in the same year. While the public clamoured for faster and faster (and inevitably shorter) versions of ***Honky Tonk Train***, Lion and Wolff had the daring and the perspicacity to set down Lewis playing slower and longer.

The second of Lewis's two major undertakings was effected by his encounter with the harpsichord, and preserved in another group of four blues recordings originally issued on a pair of 12-inch 78s, again described as a "suite" by Blue Note and collectively titled ***Variations On A Theme***. This time around Lewis avoids the slow blues, concentrating instead on fast and medium tempo boogie woogie. More noteworthily, as with his celeste recordings, he makes no concessions to the more delicate nature of the instrument: to Lewis, a keyboard was a keyboard. Depending on one's point of view, Lewis's harpsichord recordings are either important because of their refreshing sonorities and alterations in tone colour, or they are grotesqueries, bastardizations of the 'pure' piano boogie woogie. It would perhaps be germane to consider the possibility that all art is contingent upon accident: if the blues and ragtime traditions had not arisen out of the ashes of the Civil War, if the piano had not become the ubiquitous piece of furniture that it became during the boom of the pianola, then who's to say that Meade Lux Lewis would have become a blues pianist at all? That boogie woogie is associated with the piano instead of the organ or the celeste or the harpsichord is just such an accident; the artist uses the materials at hand. Described by William Russell as the most pianistic of styles, it is in fact the most 'keyboardistic' of styles. Charlie Parker recorded, on occasion, on a plastic alto and sometimes on tenor — the results are intriguing, but it is Charlie Parker, not the horn, that we are concerned with. So it is with Lewis's 'piano solos' played on the harpsichord. They are classic boogie woogie solos, by any standard of judgement. The suite has become, like Jimmy Yancey's harmonium recordings (Session 120, 135), a curiosity. Which is a shame, considering its merits in purely musical terms — surely no one before or since has attacked the harpsichord with such sustained ferocity and vitality. Or the piano for that matter, until the appearance of Cecil Taylor.

There is so much here that is truly 'classic:' Ammons's authoritative reworking of Hersal Thomas's ***Suitcase Blues*** (OKeh 8227) and his transformation of Cow Cow Davenport's ***State Street Jive*** (Brunswick 80022) into the masterful ***Bass Goin' Crazy***, the joyously forceful duet performance ***Twos And Fews***, the Lewis excursion on the inverted walking bass in ***Bass On Top***, the virtuoso whistling of Lewis's ***Blues Whistle***, the sinister rumbling power of ***Six Wheel Chaser***, or the sheer majesty of Ammons's exercise in consonant blues harmony, ***Boogie Woogie Blues***.

This is an idiom captured at its apex, fully and properly. Lion and Wolff stressed not the versatility of the artists (Ammons and Lewis, to be sure, could play in a variety of styles and forms), but the ***uniqueness*** of the artists. The appearance of this set is an event; it is the finest single body of classic boogie woogie and blues piano ever issued. Ammons and Lewis (and Johnson) made many other great recordings for a variety of labels, but there has always been an indefinable sense of distinction about their work on Blue Note. Captured at the height of their powers by producers whose enthusiasm and compliancy brought about the perfect setting for the preservation of their art, Ammons and Lewis gave their very best. Thanks to Alfred Lion and Francis Wolff, and finally to Michael Cuscuna and his co-producer Charlie Lourie, here it is intact at last.

As if the music were not enough, Mosaic has included a lavish booklet featuring extensive and erudite essays by Max Harrison and Dan Morgenstern, as well as reproductions of original ads promoting the initial issues of some of these recordings, a reproduction of William Russell's ground-breaking article which first appeared in the HRS Society Rag in 1940 or thereabouts, and a series of rare photographs of Ammons and Lewis in their heyday. It is a feast.

Pete Johnson enthusiasts take note: Mosaic has tentative plans to release the Johnson Blue Note material in the near future along with the Port of Harlem Jazzmen sessions and the Teddy Bunn Blue Notes. Needless to say, the appearance of future issues is dependent upon the success of the inaugural issues. This is classic boogie woogie at its apex. ***— Julian Yarrow***

Junior Mance ~ Blues Roots

Much has changed in jazz music over the last forty years. Not only are musicians playing differently but the whole concept of the music has altered radically. It reaches into every facet of the jazz world as more and more musicians are developing their skills in ways which preclude the continuance of many of the music's traditions. Inevitably, it seems, more and more of the music's basic language is being consigned to history as an increasing number of academies turn out pre-packaged performers of music which is called jazz.

The real practitioners of the music are still to be found, however, and many of them are enjoying some kind of renaissance with audiences hungry for music which offers some kind of personal message.

One of these is Junior Mance, a pianist who has been working professionally since he was a teenager in his native Chicago. His early experience helped to shape the uniqueness of his piano sound and gave him the resources from which he built an enviable reputation as one of the better pianists to grow out of the bebop revolution of the forties.

Junior Mance's roots go back a long way. He was born in Chicago, Illinois in 1928 and from his earliest days was exposed to music. He recalled recently that "we had this old upright in the house and my father played for his own enjoyment. He was an amateur stride and boogie pianist and by watching him I started to pick things out with one finger for several years before starting piano lessons when I was eight. Dorum Richardson, my first, and best, piano teacher idolised Teddy Wilson although he played more of a cocktail style piano himself. He taught me the usual basics such as the C scale but I was learning about jazz music from the beginning. It turned out that for my purposes he was the best piano teacher I ever had because I got from him all I really wanted in order to play the piano."

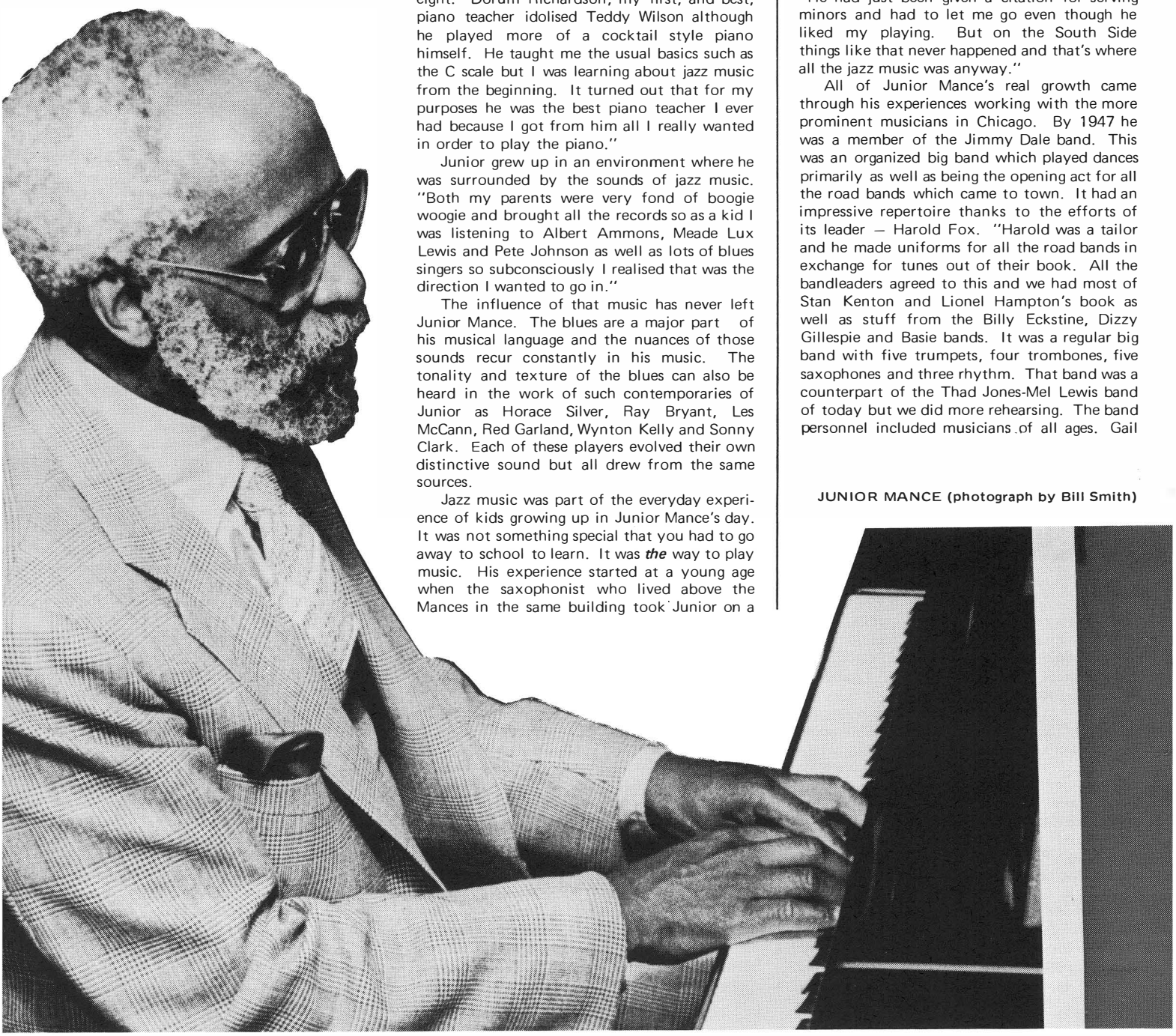
Junior grew up in an environment where he was surrounded by the sounds of jazz music. "Both my parents were very fond of boogie woogie and brought all the records so as a kid I was listening to Albert Ammons, Meade Lux Lewis and Pete Johnson as well as lots of blues singers so subconsciously I realised that was the direction I wanted to go in."

The influence of that music has never left Junior Mance. The blues are a major part of his musical language and the nuances of those sounds recur constantly in his music. The tonality and texture of the blues can also be heard in the work of such contemporaries of Junior as Horace Silver, Ray Bryant, Les McCann, Red Garland, Wynton Kelly and Sonny Clark. Each of these players evolved their own distinctive sound but all drew from the same sources.

Jazz music was part of the everyday experience of kids growing up in Junior Mance's day. It was not something special that you had to go away to school to learn. It was ***the*** way to play music. His experience started at a young age when the saxophonist who lived above the Mances in the same building took Junior on a gig as a replacement for his piano player who had taken ill suddenly. "I was about ten years old at the time and had never played with another musician. That night he taught me what we refer to as 'boom-changing' for accompanying horn players. I'd watch him and watch where the notes were. After I'd learned how to do that and to stay with the drummer he'd call the simple changes of the tunes for me and I made it through the night."

That was an isolated incident even though Junior eventually wound up working occasionally with that same saxophonist in later years. But people grew up quickly in that kind of environment. At the age of fourteen he got fired off a solo piano gig in the Loop when the owner of the club got nervous about his age. "He had just been given a citation for serving minors and had to let me go even though he liked my playing. But on the South Side things like that never happened and that's where all the jazz music was anyway."

All of Junior Mance's real growth came through his experiences working with the more prominent musicians in Chicago. By 1947 he was a member of the Jimmy Dale band. This was an organized big band which played dances primarily as well as being the opening act for all the road bands which came to town. It had an impressive repertoire thanks to the efforts of its leader – Harold Fox. "Harold was a tailor and he made uniforms for all the road bands in exchange for tunes out of their book. All the bandleaders agreed to this and we had most of Stan Kenton and Lionel Hampton's book as well as stuff from the Billy Eckstine, Dizzy Gillespie and Basie bands. It was a regular big band with five trumpets, four trombones, five saxophones and three rhythm. That band was a counterpart of the Thad Jones-Mel Lewis band of today but we did more rehearsing. The band personnel included musicians of all ages. Gail



JUNIOR MANCE (photograph by Bill Smith)

Brockman, who had dropped out of Dizzy's band with lip trouble, continued to play around Chicago and was in the band. He didn't play many high notes but he played such well-constructed pretty solos. Good soloists such as Gene Ammons and Lee Konitz were featured with the band but at seventeen, I was the youngest member. I remember one time when we played opposite Kenton we played down all his big numbers before he came on. Stan was quite uptight but the guys in the band loved it!"

"In those days getting known was a word-of-mouth situation. I would get calls from Chicago to play with many different groups and would commute all the way from Evanston. I had met Gene Ammons in 1947 when we were in the Jimmy Dale band and he must have liked my playing enough to ask me to join his group. That was when the really heavy stuff started. I had got hip to bebop before then but I was more or less skimming the top of it. I had been listening to records and adjusting to the new ideas but playing in that band is where I really learned about playing bebop. Working with Gene was tremendous as he was the hottest musician in town during that period. We would often work two or three gigs a night but our home base was a club called the Congo Lounge. It was next door to the Regal Theatre and the Savoy Ballroom. The Regal presented weekly variety acts which, now that I think about it, were mostly jazz while the Savoy was a skating rink which had dances most weekends with big bands. The show at the Regal would finish around eleven PM and the dances around one AM and the musicians and dancers would come over to the Congo when they were through."

"In those days clubs in Chicago went through until four AM (and five AM on Saturday!) with a nine PM start. Long, long hours! Anyway, most of the musicians knew Gene from his days out of town with King Kolax and the Billy Eckstine bands. They would come and sit in. That's how I met Charlie Parker and lots of the guys. The Congo is really an historical part of the Chicago area but no one has really documented it or written about it. Now, it's a parking lot!"

By 1949 Gene Ammons's gigs became fewer as the impact of his hit version of ***Redtop*** cooled off. It was time for Junior Mance to begin his long career as a travelling musician. "I was asked to join Lester Young at the same time Gene got the call from Woody Herman. Pres had always been Gene's idol so when I told him he urged me to take it. He then told me about the offer from Herman and that's when the band broke up. I stayed with Pres for more than a year but increasingly he was doing single engagements for Norman Granz and our work tailed off. But I never worked for anyone like Pres. When the musicians were off he would support them by not only seeing that you ate and your room rent was paid but would also give you pocket money and wouldn't take it back later."

After a spell in the army Junior returned to the scene with jobs with Dinah Washington, Cannonball Adderley and a two-year stint with Dizzy Gillespie before going out on his own. The idea of his own trio may have been encouraged by the offer made him by Norman Granz. The producer had been most impressed by Mance's playing on a Gillespie date and made it possible for the pianist to record his first date as a leader. "Junior" has long disappeared from the U.S. catalog but was, until recently, available in Japan. Bassist Ray Brown and drummer Lex Humphries (from Dizzy's group) worked well together with the pianist to create music which still sounds fresh and compelling today – more than twenty years later.

The early fifties were good times for jazz musicians. The talents of the many young men who had developed their skills in the fifties in such cities as Detroit, Philadelphia, New York, and Chicago were being showcased by such recording companies as Riverside, Prestige, Blue Note and Contemporary. It seemed as if there was an unlimited amount of talent and opportunities. It was in this setting that Junior Mance joined the throng who decided to make it on their own. "There are certain times when it is very fertile for the forming of new groups, and there are other times when you can't even make it happen. Around then there were so many new players coming up. I knew I wanted a trio but I didn't really have any set ideas about how it should sound. I wanted it to be comfortable and not do things which were too far out of my realm. I didn't want to sound like the many other trios who were around then. Ahmad Jamal was very successful and Les McCann had a trio going while Oscar Peterson and Erroll Garner were doing well. It is very easy to sound like another trio unless the piano player is very different. The main thing is just to be yourself – and that, in the end, is what makes you different."

Jazz piano had always been a freewheeling affair. Certainly pianists such as Earl Hines and Jay McShann never organised their performances of tunes and even Teddy Wilson's neatly structured performances were open to such variation. Tatum, of course, was the master of instantaneous arrangement. With him it could be said that he had a fresh arrangement of a tune for every night. Undoubtedly, though, the kind of organisation which Nat Cole brought to his trio performances helped shape the direction taken by such distinguished trio performers as Oscar Peterson, Ray Bryant and Junior Mance. Through performance, they will evolve arrangements for most of the pieces they play. Each tune has a definite shape within which there is ample room for variation.

Over the past twenty years Junior Mance has concentrated his energies in this direction. For many of them he has worked together with Martin Rivera – a bassist who seems to be intuitively on the same wavelength as the pianist. In fact, many of their recent collaborations have been in a duo setting – many clubs in New York seem to disapprove of drummers!

Junior is also happy to have escaped the strictures of recording for major corporations. In the long run it is safe to say that the financial rewards are rarely compensation enough for the disastrous musical policies. "I never really enjoyed dates like the big band thing for Capitol because I had no control over the music. It was someone else's idea and they keep reminding you that the intention is to make music which will sell records. They discourage you from being too skillful or too arty. That can be a hindrance because you're thinking about what you can do to grab the people rather than just doing what you do best. That divides your mind and you can't concentrate on doing one thing well. The record companies are always trying to reach other people rather than trying to reach more ***jazz*** people."

"The only benefit I got from that period was a period of a year and a half when the trio played a series of college concerts – usually as opening act for rock or folk acts. But even then I don't think this was because of the recordings I was having to make. I had a manager at the time who also managed some rock groups so I'm sure we got sold as a package. Sometimes it worked but many times it had the impact of a lead balloon – and there were very few repeats!"

But Junior Mance is very definitely back in the groove. He has recorded albums for JSP, Nilva and Sackville – none of which are U.S. companies even though their recordings do have circulation in Junior's own country. He continues to perform regularly in New York – primarily at the Knickerbocker and the Village Gate – and regularly makes swings through Europe and Japan. The joy which can be heard in Junior Mance's playing is a reflection of his philosophy: "I'm having so much fun playing jazz that I don't think I'd ever get into something else." He would like, however, to really capture the feeling of his music on tape before a sympathetic audience.

There is always an underlying concern, though, about the ways in which the music's heritage is spread. Perhaps it goes back to his days at Roosevelt University when he flunked the piano course because "I didn't use the fingering the teacher had written into the music that she wanted me to use. I have small hands and had to compensate for some of the things the composer had written. She gave me a failing grade and I laughed. She was a marvelous performer but was very snobbish towards any music other than classical. It has always seemed strange to me, these virtuosos can't improvise. If you take the paper from in front of them they're lost."

He talked about the role of music departments in colleges and universities in guiding young musicians towards a better understanding of the music. Junior's playing schedule is unlikely to make him a candidate for such a teaching role (although many of his colleagues now spend considerable time within the educational field) but he does feel that while broadening the horizons of music departments with the addition of jazz musicians is a good thing he doesn't feel it has been taken far enough. "For instance, at Rutgers, which has a very good program, the focus is primarily on bebop. I was talking recently with a young piano student who wishes that they would expand more. He feels he has got just about all that he can out of the present program and now wishes to study more about the earlier styles such as Jelly Roll Morton, James P. Johnson – the stride school. Most of the programs lean towards the modern way of playing. For instance, the big bands are all like modern bands."

"The faculty needs to be expanded by getting some of the older players who are still around to come in and show students how it is done. They do have music history courses where you can learn about it but it isn't the same as experiencing it in person. Make it a more complete thing like music departments which study all periods of classical music."

Many of those students could do worse than take a lesson from Junior Mance, one of the masters of the art of playing the blues within the jazz tradition, by attending one of his nightly sessions. His playing is a continuing seminar on the essentials of jazz piano.

ARTICLE BY JOHN NORRIS

ANTHONY BRAXTON

Six Duets (1982) Featuring: John Lindberg
Cecma 1005

Anthony Braxton, alto saxophone, E flat sopranino saxophone, clarinet; John Lindberg, bass.

Compositions ***69B/69A/23J/6A/69P/6N***

Having recorded in almost every conceivable context, from large ensembles to solo performance, Anthony Braxton is fond of frequently changing his musical surroundings. This time around he has decided to link up with John Lindberg, a young, phenomenal, up and coming bassist who has been a regular member of his working band. Lindberg has also played a key role in the success of the String Trio of New York, not to mention his own solo recording on Leo Records (LR 104) and two other duo outings, one with trumpeter Hugh Ragin (Cecma 1004) and the other with violinist Billy Bang (Anima 1BL-36). Since Braxton and Lindberg are familiar with each other's playing, and both are at home in a duo situation, it is not at all surprising that the overall mood is relaxed and surefooted. The compositions are all Braxton originals, each bearing a numerical title accompanied by his own pecular equations. Braxton is heard on alto, E flat sopranino, and clarinet, and while he does justice to all three horns, it is his clarinet work which stands out here, taking on a warm, luxuriant quality well suited to the instrument. His characteristically choppy alto benefits greatly from Lindberg's swift and steady bass lines as they snap at his heels with unrelenting ferocity, forcing him to stay on his toes. At other times the combination of either alto or clarinet and bowed bass achieves a rich, soothing blend as both instruments seem to become one before they again separate in animated dialogue. Lindberg's tenure with the drummerless String Trio of New York has helped him to develop a strong rhythmic approach and the confidence to take charge when the occasion arises. Braxton, aware of the bassist's extensive abilities, is able to breathe easy and turns in a spirited performance, never having to worry about the music falling flat on its face. A positive attitude combined with mutual trust and respect on behalf of each participant was crucial in turning this date into a memorable experience. It is an absolute gem by any standards. Cecma Records, c/o Francesco Maino, via Ricasoli 27, 50122 Florence, Italy.

— Gerard Futrick

STEVE LACY

Prospectus
Hat Art 2001 (2 LPs)

Steve Lacy and his working band, with trombonist George Lewis, cover a lot of musical ground here, from the blues of ***Wickets*** (dedicated to Bobby Timmons) to the collective improvisation of the title track. Along the way, Lacy incorporates, magpie-like, all manner of disparate elements in his unique vision. His inspiration is as often from literature or art as from music. He seems to have been greatly influenced by the painter Brion Gysin's method of 'cut-ups,' whose most celebrated practitioner over the years has been William S. Burroughs, author of ***Naked Lunch***, who used it as a means of breaking down familiar thought-associations. (Lacy earlier recorded a set of songs by Gysin, on Hat Hut, called simply "Songs"). So, Lacy builds pieces arbitrarily around 'found objects.' On the title track, Irene Aebi sings the words of a French travel brochure. On ***Cliches***, the jumping-off point is a postcard from Senegal, the text of which is sung by Aebi, on the heels of a lengthy African percussion workout (which sees the band augmented somewhat). Another aspect of the 'cut-up' method is the use of recurring motifs. Several of the tracks begin almost identically, with a swooping unison horn riff, like some strange, lumbering beast, before heading off in different directions.

Most of the soloing is by the three horns, Lacy on soprano, Steve Potts on soprano and alto saxes and Lewis. Lacy and Lewis are particularly remarkable, whether imitating human cries and moans on ***Cliches***, or developing endless variations in a bebop style on ***The Dumps***, two takes of which are included. The rhythm section is led by Bobby Few on piano and the busy, endlessly inventive Oliver Johnson on drums.

This music is dense and demanding, requiring repeated listenings, but always live and never merely an academic exercise.

— Chris Probert

WALTER ZUBER ARMSTRONG

Live at Walker Art Center
World Artists WA 1006

Walter Zuber Armstrong, bass clarinet, piano, soprano flute; *Milo Fine, drums.

Jericho Bay/Sea of Grass/Hitana*/Flowers for Dolphy

By refusing to bend or to be swayed by the pressures and pitfalls of the so called contemporary music business, Walter Zuber Armstrong, like many of today's more forward looking musicians, has found it necessary to assume total control over his artistic endeavors. Preferring to reside in the Pacific Northwest, this native New Yorker has managed to come up with a handful of noteworthy releases and has lately been trekking off to places like Europe and the Walker Art Center in Minneapolis, Minnesota, where this, his latest offering, has been recorded live. Here as in the past, Armstrong has proven to be a mature, well schooled player comfortable in most any surroundings. On ***Jericho Bay*** his robust, full throated bass clarinet is heard to good advantage, at times taking on a bluish cast. His inherent wit is also present helping to take the sting out of the colder more technical sounding moments in the piece. Yet in spite of Armstrong's resourcefulness, the composition drags on a bit too long and loses some of its initial attractiveness, leaving the listener somewhat unfulfilled. On ***Sea of Grass***, Armstrong's stark, impressionistic piano brings to mind Dollar Brand with its mixture of dark, expansive chords and upper register arpeggios. But here again things tend to ramble, never really moving in any definite direction. Side two fares much better as Milo Fine's busy but empathetic drumming adds some spice to ***Hitana*** while also challenging Armstrong, again on bass clarinet, to take a more forceful, aggressive stance. Here the music flows in a free and unpretentious manner as both men square off in a head to head confrontation. The album closes out with ***Flowers for Dolphy***, an exhilarating jaunt highlighted by Armstrong's agile, bright sounding flute. Despite its general overall appeal, this date does not reach the level of some of Armstrong's previous work such as "Hitana" (World Artists WA 1002) or "Alter Ego" (World Artists WA 1004), his memorable collaboration with soprano saxophonist Steve Lacy. However, if one has the opportunity to obtain a copy of this recording, don't let it slip through your fingers. For even with some raggedy edges it offers a great deal of rewarding listening. World Artists Records can be obtained from WZA Record Productions, PO Box 1378, Bellingham, Washington 98225.

— Gerard Futrick

BERT WILSON

Kaleidoscopic Visions
AuRoar Records AU-003

Bert Wilson, soprano, alto and tenor saxophone; Bob Meyer, drums; Hein van de Geyn, bass; Michael Moore, piano*; Michael Olson, percussion.

Sink or Swim/Aldeburon/Kaleidoscopic Visions/Dedication*/Starfire/Forward Motion

In spite of impressive showings as a sideman, usually in the company of other sadly neglected artists such as Sonny Simmons, Smiley Winters, and Jimmy Zitro, Bert Wilson has seemed destined to languish in obscurity. Part of the reason could possibly be due, as the liner notes suggest, to the fact that Wilson was stricken with polio at age four and since confined to a wheelchair. But his physical condition has no bearing whatsoever on the dynamic music this man is capable of producing. Exhibiting incredible strength and perseverence, he has studied and absorbed the major developments of the past two decades, utilizing them to his advantage. This new release was a long time in coming, and should help turn the tide in Wilson's favor. It is a total joy from beginning

WIND VARIATIONS

to end, never relenting in its burning energy or infectious swing. Steeped in the tradition of Trane, Ayler, Pharoah Sanders et al, Wilson is completely at home in the realm of tone clusters, multiphonics, etc. He does not, however, abuse these devices as some do, but rather tastefully incorporates them into his overall approach. The exclusively original material attests to Wilson's writing skills as well. Most of the time he is heard on tenor, bulldozing his way through each selection accompanied only by bass and drums. On ***Dedication*** he switches to soprano, and the group is augmented by Michael Moore's piano and Michael Olson on percussion. This piece is built on an Indian mode and brings to mind some of Coltrane's mid-sixties directions. For the album closer, Wilson chooses to play alto and here again he proves his complete mastery of the saxophone. The other members of "Rebirth" are all seasoned professionals, supplying the kind of support needed by a musician of Wilson's stature. Bassist Hein van de Geyn and drummer Bob Meyer both deserve vigorous applause for their strong performances. Never once do they break stride and allow the momentum to falter. Do yourself a favor and grab this one before it disappears. It's hot. This record can be ordered from AuRoar Productions, 1820 Warren Ave. N., Seattle, WA 98109; it is also available from Daybreak Express Records (Box 250 Van Brunt Stn., Brooklyn, NY 11215) or New Music Distribution Service (500 Broadway, New York, NY 10012).

— Gerard Futrick

JOHN CARTER OCTET

Dauwhe
Black Saint 0057

Dauwhe/Ode to the Flower Maiden/Enter from the East/Soft Dance/The Mating Ritual

Initially, I was drawn to this album by the name Red Callender, that same Red Callender who sat in with Louis on some sides for the Decca label in the late thirties. It was a fortuitous rediscovery. Not that Texas-born John Carter is any newcomer to jazz himself, a fact attested to by early affiliations with Ornette Coleman and Charles Moffett, and his own mid-sixties stints with trumpeter Bobby Bradford (see interviews with both Carter and Bradford, ***Coda***, October 1977); however, Carter seems not to have achieved the prominence he obviously deserves, despite the uniqueness today of his chosen instrument, the clarinet, and his apparent compositional ability (all tracks on this recording are Carter originals). Nevertheless, the intriguing instrumentation of the octet here — flute, bass flute, clarinet, soprano, oboe, cornet, waterphone, tuba — together with a blend of older and newer musicians (Callender, Carter, Bradford, Newton, Owens, Peralta et al) suggest a rich storehouse of disparate experience from which to fashion a new and exciting music. The album does not disappoint the listener.

I confess, in my listening, to keeping a deliberate ear open for Callender and the tuba. On ***Dauwhe***, that instrument seems to encompass everything, serving as a groundwork against which all other sounds take shape and grow — frenetically, at times, pitted against its soulfully insistent chant. With ***Dance***, its full-blown brassiness is meshed beautifully with Newton's delicate flute phrasings, Carter's soaring arpeggios and Bradford's flat, earthy chording. Its slowly-paced deep voice on ***Mating*** is an insistent contrast to the varied textural combinations played out against it as flute, clarinet and cornet all struggle for ascendancy. Indeed, "Red Callender really must have loved to do this gig." (liner notes).

Enter is a percussive delight, full of vibrant rhythms, with the clarinet hauntingly isolated at first, giving way to an orgy of explosive exchanges, especially between clarinet and soprano. ***Ode***, my favourite, introduces a lonely clarinet lament, bluesy and introspective, set amidst sonorous forms laid down by the ensemble, joined by an equally melancholic flute in a dual search for some undefined melody.

One senses a deliberate order in such freedom of expression, a credit both to the leader-composer and to a unity of concept shared by all the musicians. This album is a winner, one to be enjoyed again and again no matter where your musical tastes may lie.

— John Sutherland

The poetry at the top of the page is an extract from a longer poem, THE SAX BIT, by Ted Joans, published in his book "A Black Manifesto In Jazz Poetry And Prose" (London: Calder & Boyars, 1971, page 73).

JOHN CARTER (photograph by Enrico Romero)

BLUES

A COLUMN BY DOUG LANGILLE

LONNIE JOHNSON (photograph by Bill Smith)

It is reissue time. First up are **Memphis Minnie** and **Lonnie Johnson** releases from the Origin Jazz Library. **"Gonna Take The Dirt Road Home" (OJL-24)** features sixteen Memphis Minnie Columbia and OKeh sides cut from 1944 to 1949. Included are straight blues, jumps, blues ballads, and the sort of novelty or hokum numbers that were popular at the time. I tend to favour the blues, such as ***Blue Monday Blues*** from which the LP title is drawn, ***Fashion Plate Daddy***, ***Million Dollar Blues***, and the rocking ***Shout The Boogie***, which features some strong piano from Blind John Davis. Backing for Minnie's vocals and guitar varies from cut to cut, and includes the second guitar of Minnie's third husband, Little Son Joe (Ernest Lawler), piano, drums and bass.

I have always liked Memphis Minnie's work, especially as exemplified here by her guitar duet workouts and ensemble sides. The latter are characterized by the percussive electric lead guitar sound of Chicago blues as it was changing from the pre- to post-war style. The OJL program is a good compliment to the Memphis Minnie or Chicago Blues section of your record library. Included are previously unissued or alternate takes. In the case of ***Moaning Blues*** and ***Got To Leave You***, two quite different alternates are provided.

The Origin Jazz Library Lonnie Johnson release **"Vocals And Instrumentals, 1927-1932" (OJL-23)** provides a welcome complement to other prewar Lonnie Johnson reissues available on French RCA, Mamlish and Blues Boy. The OJL provides a sampling of sixteen OKeh sides with the majority being cut in 1927. Included are blues, blues ballads, instrumental workouts and a bit of double entendre pop/hokum in the form of ***Sweet Potato Blues***. The three guitar solo instrumentals and the guitar/piano duet, ***Four Hands Are Better Than Two***, provide vehicles to showcase Johnson's highly influential fluid and melodic approach to jazz and blues guitar. His topical, historical bent comes out in blues like ***South Bound Water***, ***St. Louis Cyclone Blues***, and ***Broken Levee Blues***; while the solitary, almost fatalistic aura that characterized many of Johnson's blues comes out strong in ***Roamin' Ramblin' Blues*** and ***Lonesome Ghost Blues***.

The majority of the sides feature Johnson in solo performance, while on some he is backed by second guitar and/or piano. Known sidemen include his brother James on second guitar and Jack Erby and Porter Grainger on piano. The backing is tame, and there is none of the duet magic that Johnson was able to generate on the

classic sides cut with Eddie Lang.

Like the OJL Memphis Minnie release, this Lonnie Johnson reissue is blessed with good sound, no (known) duplication, and informative liner notes. It is highly recommended, and was one of my top choices in the 1982 Coda Writers' Choice. Also of interest, OJL has picked up the old Testament catalogue for reissue. For an OJL catalogue write: Origin Jazz Library, 302-330 California, Santa Monica, California 90403.

Also in the **Lonnie Johnson** reissue vein is **"Swingin' With Lonnie" (Storyville SLP 4042)**. Part of the Moss Music Group's reissue of the Storyville catalogue (Volume 8 of their "Blues Roots" series), "Swingin'" presents ten sides originally cut in 1963.

There are no topical sides here with Lonnie concentrating more in innocuous blues and ballads, including the likes of ***Tomorrow Night***, ***See See Rider*** (for the folkie market), ***Jelly Jelly***, and ***Too Late To Cry***. On the uptempo side is the instrumental title cut. Lonnie's melodic playing and singing are superb, characterized by a relaxing, pacifying quality. However, his repertoire of guitar licks seems more limited and repetitive compared with other releases. On the plus side, Lonnie is joined by the blues piano giant, **Otis Spann**, on nine cuts. There is really some understated, yet outstanding guitar/piano duet work here. I guess this is why this release also found its way into my list for the 1982 Coda Writers' Choice.

Recent Arhoolie reissues include the anthologies **"Kings Of Country Blues Volumes 1 and 2" (Arhoolie 1084** and **1085)**. Together these two LPs present the out-of-print Blue Thumb double LP "Memphis Blues Jam" (BTS-6000). Represented in the twenty cuts is a variety of traditionally rooted country blues styles from the Memphis and Mississippi area, recorded back in 1969.

Volume 1 presents the diverse stylings of **Johnny "Memphis Piano Red" Williams**, **Bukka White**, **Sleepy John Estes**, and **Nathan Beauregard**. Red's two solo cuts cast him as a competent, rural barrelhouse stylist. Bukka White is featured on three solo cuts. These are typical Bukka White characterized by his unrelenting and pulsating National slide work. Sleepy John turns in two familiar, personalized blues in the form of ***Need More Blues*** and ***President Kennedy Stayed Away Too Long***. His functional guitar and sad and lonesome vocals are complemented by some Hammie Nixon sounding harp from one Tommy Gary, and some sympathetic second guitar from Mike Stewart. Nathan Beauregard finishes off the Volume 1 program with a long and tedious ***Bumble Bee Blues***, and an interpretation of John Hurt's ***Spoonful***. Beauregard is a somewhat limited and primitive stylist. He plays electric guitar with Stewart on acoustic, and like Memphis Piano Red, has had very little exposure on vinyl.

Volume 2 offers up a little more variety featuring three cuts by **Napoleon Strickland and the Como Drum Band**, three by **Mississippi Fred McDowell**, two by **Furry Lewis**, and three instrumental duets by **R.L. Watson and Josiah Jones**. The lyrical, precise workouts by Watson and Jones are the highlights of the two volume set. Little is known about these two mysterious street musicians, and the three sides here comprise their entire recorded output. Their interpretation of ***Memphis Rag***, ***St. Louis Blues*** and ***Praying On The Old Campground*** are superb, and literally a breath of fresh air. I also find the primitive fife and drum sounds of Napoleon Strickland and the Como Drum Band intriguing. In the airy fife playing of Strickland and the polyrhythmic drumming of John Tytus (snare) and Otlie Turner (bass), Afro/American links are apparent. This unique form of music is characteristic of the northwestern corner of Mississippi, and is kept alive by several groups such as Strickland's band, who continue to perform at special functions. Again, very little fife and drum has appeared on record (Testament 2223), and these samples are among the best to be heard.

Fred McDowell performs familiar themes that have appeared on several other releases. For example, the ubiquitous ***Shake 'Em On Down*** gets yet another airing. To me, Fred rarely has a poor showing on record, but these sides do not rank as his strongest. His heavy, rhythmic Delta slide work is augmented by good country harp from his old sidekick, Johnny Woods. Furry Lewis turns in strong solo performances on, again, very familiar themes. He does some walking, travelling blues, and along the way visits his nemesis, Judge Bushay. Lewis is in good form here — nice bottleneck.

Although the title for this two volume set is a little overstated, "Kings Of Country Blues" offers a good sampling of well-known rediscovered giants and unknown regional stylists who happened to be in the right place at the right time. Again, I find the work of Watson and Jones, Memphis Piano Red, Furry Lewis and Strickland et al to be of particular merit. Both volumes provide the new blues collector with a good introduction to the rediscovered country blues scene of the 1960s. To this end the liner notes could have been updated to the 1980s, as most of these artists have passed away.

Next up are two Savoy double LP reissues from Arista Records' **"Roots of Rock 'n Roll"** series. The first, **"Southern Blues" (Savoy SJL 2255)** is a diverse anthology ranging from the early primitive blues of John Lee Hooker to the slick urban blues of Billy Wright. Side A is dedicated to seven Savoy acquisitions from a 1948 **John Lee Hooker** session cut by Bernie Bessman in Detroit. This is classic solo Hooker: stark, moaning, lonesome blues and hypnotic, musically unsophisticated jumps. Four of the cuts were originally reissued on the Regent and Savoy labels as Delta John and Birmingham Sam, respectively.

Side B detours over to the Piedmont area with four solo cuts each by **Richard Trice** (as Little Boy Fuller) and **Ralph Willis**, recorded in 1947 and 1948, respectively. Both guitarists, schooled in the ragtime influenced East Coast blues style, demonstrate greater instrumental sophistication than Hooker. Trice shows some leanings towards his mentor, Blind Boy Fuller. Willis, the more instrumentally adept of the two, ranks up there with some of the best Piedmont guitar wizards. Great stuff.

Side C shifts the focus to New Orleans with a good mix of blues, jumps and shuffles from **Billy Tate**, **George Stevenson**, **Earl King**, **Little Eddie Lang** and **Ernie K-Doe**. Although the Crescent City sound is there, reinforced by sidemen like Huey Smith and Lee Allen, the Texas sound pops up in the clean T-Bone lead work of Billy Tate and the rawer, Guitar Slim-sounding lead on vocalist George Stevenson's ***Meet Me At Granma's Joint*** (a 'Big Mamou' shuffle). With the exception of two weak vocals by Tate (he should have stuck to guitar), Side C is very enjoyable. K-Doe turns in a solid jump, ***No Money***, with vocal group support and some nice lead by Tate. The obscure Stevenson comes across as a strong, raunchy R&B vocalist on his two shuffles, ***...Granma's*** and ***Teasin' Tan***. Allen turns in a fine tenor solo on the latter. Earl King is in great form and in a Fats Domino groove with ***Beggin' At Your Mercy***. And Little Eddie Lang turns in a sharp slam at the clergy with the jumping ***Hallelujah***.

Finally, Side D settles in Atlanta with eight urban blues and jumps by the one-time king of Atlanta R&B, vocalist **Billy Wright**. The eight cuts here were recorded in 1950/51 and feature Wright's high end vocals in front of healthy studio bands featuring full horn accompaniment. Nice riffing horn lines, honking and growling horn solos and jumping piano. The program ranges from the jump opener ***Everybody Goes When The Wagon Comes*** to the blues ballad ***Keep Your Hands On Your Heart***, through to the Latin-sounding ***Hey Little Girl***. Half of the material here also appears on Wright's Route 66 reissue "Stacked Deck" (KIX-13).

The other Arista/Savoy twofer is **"Ladies Sing The Blues Volume 2" (Savoy SJL 2256)**, which complements volume one rather nicely. Side one opens with three previously unissued classic blues and jump sides by **Albina Jones** from 1944, featuring sidemen Frankie Newton, Edmond Hall and Cliff Jackson. **Helen Humes** follows with two familiar themes from a 1950 Discovery live session — ***Eebaba Leba*** and ***If I Could Be With You***. Next up is **Lavern Baker** with three National sides cut in 1950 as Miss Sharecropper. Included are a superb slow blues in the form of ***Take Out Some Time*** and a solid R&B rocker entitled ***I Want To Rock***, with a mid-tempo blues, ***I'll Try***, serving as a transition. There is some effective reed and piano accompaniment throughout from a gathering of unidentified sidemen. Side two is divided between **Dolly Cooper** and **Annie Laurie**. Cooper's four uptempo Savoy sides, drawn from a 1953 session, are in a period R&B vein, and feature such sidemen as Lonnie Johnson and Hal Singer. Good rocking stuff. Laurie's four Savoy sides come from a 1956 session featuring hot lead guitar from Mickey Baker and honking sax from Singer and Buddy Lucas on the two no-nonsense rockers. The program is symmetrically balanced with two soulful ballads featuring some unobtrusive, yet at times syrupy background vocal group harmonies. A nice pop touch.

Side three is devoted to Savoy hitmaker **Varetta Dillard**. The eight cuts drawn from 1952, '53, and '55 range from raunchy jumps like ***No Kinda Good No How***, to effective urbane blues like ***A Letter In Blues***, to exploitive schlock blues like ***Johnny Is Gone***. A real ***Pledging My Love*** tearjerker tribute to Johnny Ace cut in the prime time Spring of 1953. While Dillard displays a certain versatility and comes on strong on ***No Kinda...*** and ***A Letter...*** I find her somewhat unexceptional, especially on some of the more poppish numbers. Backing comes from several six-piece units featuring some good work by Mickey Baker and tenorman George Kelly.

Finally, side four is dedicated to eight **Big Maybelle** cuts from 1956/57. The material is mostly of the ***All Of Me*** Tin Pan Alley genre. Her singing is strong and the backing safe. Sessions consist of New York jazz and R&B players, with Kenny Burrell showing up on the jump ditty ***Rockhouse***. Big Maybelle has never been a personal favourite, as I've always found her somewhat overpowering. Performances by Cooper, Jones, Baker and Laurie, though, make this anthology worth picking up.

SOME TIME BEFORE

A REGULAR COLUMN OF REVIEWS OF RE-ISSUED RECORDINGS

PEE WEE RUSSELL

The Pied Piper of Jazz
Commodore XFL 16440

Over The Rainbow
Xanadu 192

EDDIE CONDON

A Good Band Is Hard To Find
Commodore XFL 16568

Pee Wee Russell has usually been described as one of the more enigmatic figures of jazz. Fellow clarinetists were often less than pleased with his tone and technique but he had the qualities which have made his music endure.

Pee Wee Russell was an imaginative, restlessly creative artist who chose music as the vehicle for the expression of his ideas. He was a rugged individualist, just like all the major figures in this music, and he epitomised the spirit of the improvising musician who was never satisfied with his solo statements. Russell always managed to find fresh nuances to his solos – even on those tunes he played every night – and the spiky tonality of his clarinet was unique.

The Commodore LP contains ***the*** definitive recordings of this wonderful musician. The music comes from two sessions in 1941 and 1944. The first is marginally better – it certainly defines Pee Wee Russell's style on ***Deuces Wild, Jig Walk, The Last Time I Saw Paris*** and ***About Face***. Zutty Singleton's New Orleans drums were perfect for this kind of session and Joe Sullivan's barrelhouse piano never sounded better than here. Alternate (unissued) versions of all the tunes except for ***Jig Walk*** enhance our understanding of Russell's playing.

The 1944 session doesn't quite have the explosive spontaneity of the earlier occasion but the music is exceptional. Jess Stacy, bassist Sid Weiss and George Wettling are eminently suitable co-workers as they tackle ***Take Me To The Land Of Jazz, Rose Of Washington Square, Keepin' Out Of Mischief Now*** and ***D.A. Blues***. There are alternates of all these tunes included in this LP.

This is a long overdue reissue in the United States of these truly remarkable sessions. The 1944 selections were issued in Europe on London 5005.

The Xanadu LP reissues material recorded in the 1950s. The eight titles from March 4, 1958 were available on Stereocraft 105 while ***Pee Wee's Blues, If I Had You*** and ***Exactly Like You*** are the quartet titles from the Counterpoint LP which is now available on Archive Of Folk Music 233. The only fresh material is a poorly recorded version of ***I'm In The Market For You*** from a 1965 Museum Of Modern Art

photograph of PEE WEE RUSSELL, GERRY MULLIGAN, BUD FREEMAN, VIC DICKENSON

concert.

The 1958 Stereocraft/Counterpoint sessions were Russell's first LP sessions as a leader and are well recorded examples of the basics of his playing but the tunes are treated in the briefest of fashion – only ***I'd Climb The Highest Mountain*** and ***Pee Wee's Blues*** stretch out at all and both were longtime features for the clarinetist.

It's good to have the Stereocraft back in circulation but you will find better examples of latterday Russell on the Candid (with Coleman Hawkins) and Prestige (with Buck Clayton) sessions from 1961.

Pee Wee is the clarinetist on all three sessions of this repackaged Condon collection. There are two takes of ***Sunday*** and ***California Here I Come*** from November 12, 1938 with Bobby Hackett, Bud Freeman and Vernon Brown. The original versions were on the Atlantic Condon set of a few years ago.

The four versions of ***A Good Man Is Hard To Find*** were recorded on March 23, 1940 and Milt Gabler explains, now, in his session notes all of the difficulties he experienced that day – the unusual idea of recording and releasing four versions of the same tune has given this date a special place in the minds of Commodore collectors.

Finally, from January 28, 1942, there are two versions of ***Fidgety Feet*** and ***Mammy O' Mine***, two versions of the same blues which were issued on 78 as ***Lonesome Tag Blues*** and ***Tortilla B Flat*** (a third version known as ***More Tortilla B Flat*** is promised for a later LP), and the original take of ***Don't Leave Me Daddy***. This session is sparked by the drive of Max Kaminsky and the excellent rhythm section of Joe Sullivan, Al Morgan and George Wettling but it is Pee Wee, as usual, who is the most interesting soloist at a Condon record date.

JONAH JONES/HOT LIPS PAGE

Swing Street Sessions
Commodore XFL 16569

Contrasting approaches within the same tradition are offered by the two trumpeters in this compilation from the mid forties.

The Jonah Jones session drew on musicians then working with Cab Calloway (Hilton Jefferson, Tyree Glenn, Ike Quebec, Dave Rivera, Danny Barker, Milt Hinton, J.C. Heard) and added clarinetist Buster Bailey to the group. Hilton Jefferson is showcased on a delightful ballad feature of ***You Brought A New Kind Of Love To Me*** and the band romp through two versions of ***Rose Of The Rio Grande, Hubba Hubba Hop*** and ***Stompin' At The Savoy***. The rhythmic feel of the band is rooted in the 1930s and there are sparkling solos from the leader as well as worthwhile statements from the other horn players but there is a static feel to the music which is emphasized when you listen to the Lips Page sessions.

Lips Page was a great performer of the blues and this structure dominates both the sessions included here. The first date was on March 8, 1944 and, apart from Page, features the contrasting styles of tenor saxophonists Lem Johnson and Lucky Thompson as well as a first rate rhythm section (pianist Ace Harris, bassist John Simmons, and drummer Sid Catlett) in ***My Gal's Gone Now, Rockin' At Ryans, Frantic Blues*** and ***The Blues Jumped The Rabbit***. The second session took place on September 29, 1944 with Don Byas (tenor) and Earl Bostic (alto) the two reed players and a less impressive rhythm section of Clyde Hart, Al Lucas and Jack Parker. ***You Need Coaching*** was on an earlier Commodore collection of Byas material (XFL 14938) but the version of ***These Foolish Things*** included here is an alternative take of this great feature for Byas. ***Fish For Supper*** has a dated (and irritating) group vocal before the band plays but Page's vocal on ***Six, Seven Eight Or Nine*** is some measure of compensation.

All eight of the Page selections were issued in Europe by London (5004) but the confusion of Commodore take numbers continues with this release. Only by aural verification will it be possible to confirm whether the versions of ***Rockin' At Ryans, Six, Seven Eight and Nine,*** and ***The Blues Jumped The Rabbit*** are the same.

Stompin' At The Savoy and ***Hubba Bubba*** were last available on a Mainstream LP in the 1960s.

RED NORVO

Trios
Prestige 24108

The intimate interaction achieved by Red Norvo's trios in the 1950s set the seal on a long career where the vibraphonist (originally a xylophonist) developed a viable method for creating subtle, understated music which had a strong jazz pulse. His approach was different to the energetic percussiveness of Lionel Hampton – even though Hampton was capable of playing with delicacy.

Norvo's harmonic skills were ideally suited to the nuances of the superior popular songs being written in the 1930s and he liked the intertwining possibilities inherent in a vibes, guitar and bass format. The instrumentation creates its own internal balance and the results are some of the most pleasing group sounds from this period.

An earlier edition of the trio (with Charles Mingus on bass and Tal Farlow on guitar) had recorded some outstanding material for Discovery and this material is still available on Savoy 2212. The music on this reissue comes from three different sessions and was issued originally on Fantasy 3244 and 3-19. Red Mitchell is the bassist throughout and Jimmy Raney is the guitarist on the 1953 and 1954 dates. Tal Farlow returns for the 1955 session (the recording data is much more precise than what is shown in Jepsen) and his attack is brighter than Raney's. It gives the music the sparkle which was so apparent in the Discovery sessions and makes the four selections which make up side four the high point of this reissue.

TOM ARTIN

Condon's Hot Lunch
Slide Records

TOM SAUNDERS

The Feeling Of Jazz
Lorelei 108049X

KID ORY

Plays The Blues
Storyville 4064

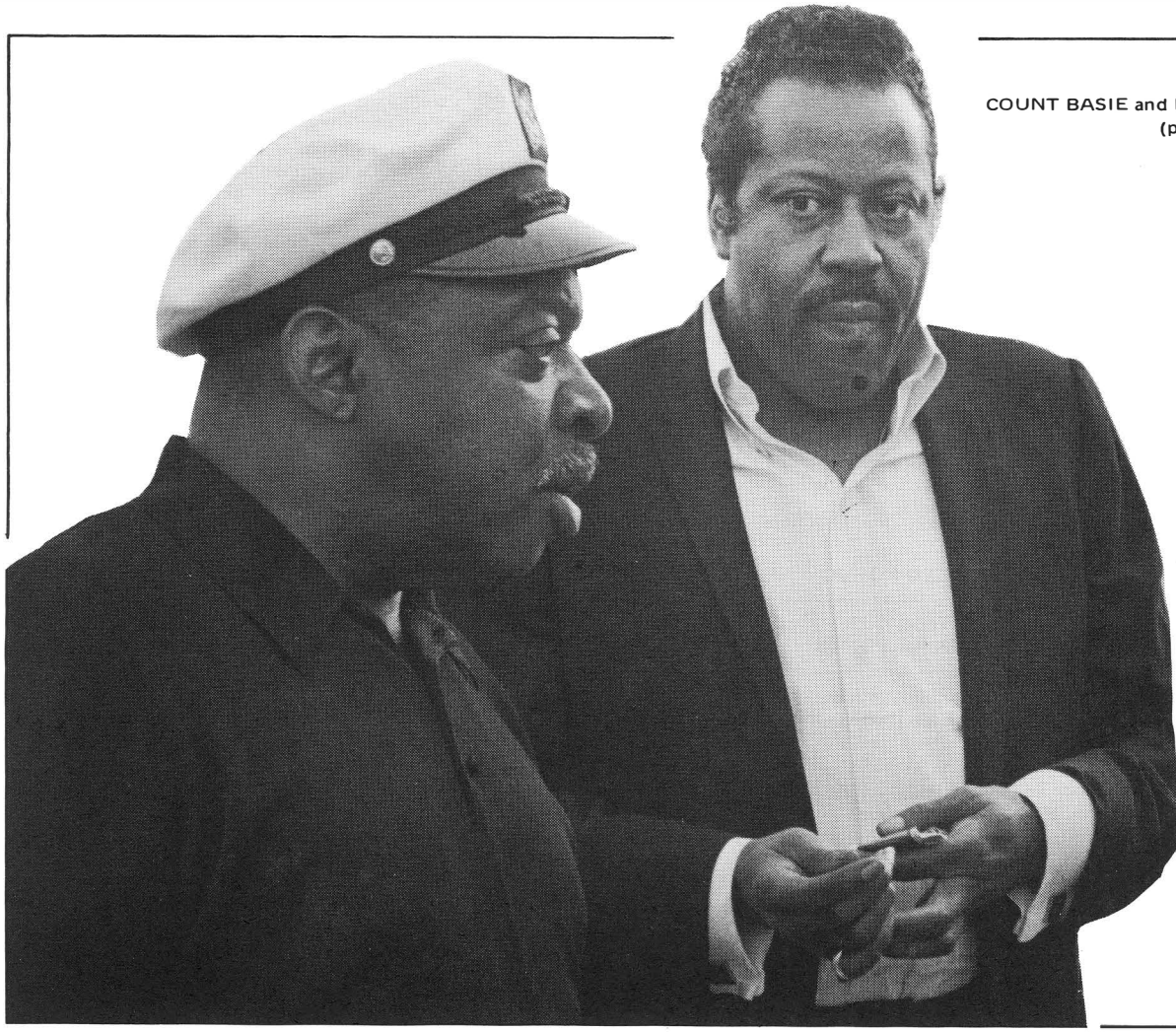
A sense of discovery is not going to be found in contemporary interpretations of the traditional jazz idiom. Those days are long gone. Today's creators are operating in other dimensions but the music's traditions continue to be expressed within a variety of approaches. Much of it is in the hands of journeyman musicians whose dedication exceeds their skills – those people, in essence, are continuing to fulfill the original function of the music as neighbourhood entertainment. But recordings are everywhere and every dud note is being preserved. Fortunately, there are exceptions to all this and these recordings, in their separate ways, are evidence of this.

Tom Artin's band was playing Eddie Condon's Friday lunch bash when these studio sides were made. This is probably the most cohesive, and swinging, recording of New York dixieland since the Hackett/Teagarden session known as "Jazz Ultimate." The band plays with a smooth flowing grace and the solo work is an organic part of the tunes rather than simply irrelevant choruses on familiar changes or (worse still) copies of solos from famous records. The band's personality is established, I think, by the presence of Pee Wee Erwin. Like Bobby Hackett he is a master at setting the right mood for a piece of music and he is always sensitive to the lyricism of a tune. Jack Maheu's fluid (and fluent) clarinet is graceful in the ensembles as well as being pertinent in his solos. Tom Artin's trombone can be sweet or dirty depending on the situation while the rhythm section of pianist Bobby Pratt, bassist Dick Waldburger and drummer Ernie Hackett is delightfully relaxed and swinging.

Cornetist Tom Saunders has been leading the Surf Side Six for twenty years and their residency at Detroit's Presidential Inn is now more than ten years. This recording was made in 1980 and is a cross section of some of their more popular pieces. This band epitomises the professional approach to this music. Everyone performs well and the solo work is executed fluently but the predictability of the music makes it pale in comparison to the sparkle of the Tom Artin session. Essentially both bands are striving for the same thing but only one of them really accomplishes it.

Kid Ory, of course, was there when it all began. By the 1950s, when these recordings were made at San Francisco's Hangover Club. Ory epitomised the formalisation of the New Orleans tradition. His repertoire included a few of his original compositions from the 1920s as well as a cross-section of well-known numbers by Handy, Oliver, Williams and other early songwriters. What set Ory apart was the driving cohesion of the band's ensembles and the dynamic variations within the performances. None of the musicians were major soloists except Don Ewell (and he is constrained by the format) but their stylistic authority and commitment makes this one of the great jazz bands. Listen particularly to the way Ed Garland and Minor Hall function within the rhythm section. They perform in a manner no longer possible because of technical differences in the way musicians play but what they do is perfect for Ory's concepts.

None of these broadcast performances has been issued before and the sound quality is superior to other airchecks from this source. The dates span the years 1953 to 1955 and the music is similar to the excellent Good Time Jazz records of the same period. Teddy Buckner is the trumpeter on ***Savoy, Yellow Dog*** and



COUNT BASIE and EDDIE 'LOCKJAW' DAVIS
(photograph by Jack Bradley)

Aunt Hagar's Blues and ***Snag It***; Rico Valesti is on ***St. Louis Blues*** and ***Sugarfoot (Dippermouth)***; Alvin Alcorn is on ***Weary, Tin Roof*** and ***Royal Garden Blues***. Bob McCracken, Phil Gomez and George Probert are the clarinetists who contribute little to the proceedings.

The band's cohesion, control and flow was at a peak during this period and the definition of each instrument's role in the ensemble makes the music sound wonderful. It would be invidious to pick out any one musician for special praise but it is impossible to ignore the propulsive edge of trumpeter Alvin Alcorn and Teddy Buckner. They are take-charge musicians.

VARIOUS ARTISTS

Basie Reunions
Prestige 24109

Jam Session no. 3
Verve UMV-2655

Hard on the heels of Columbia's memorable Buck Clayton Jam Sessions came an ever-increasing number of recordings by the major soloists of the big jazz bands of the 1930s. After a decade away from the limelight they began to be heard again. Coleman Hawkins, Ben Webster, Lester Young and Harry Edison were among those to return to prominence even though they had never stopped performing and had never lost their pre-eminence as major shapers of the music.

Others were not so lucky. The Prestige 2-LP set (originally issued as "For Basie" – 7127 and "Basie Reunion" - 7147) feature trumpeter Shad Collins, tenor saxophonist Paul Quinichette and baritone saxophonist Jack Washington (on "Basie Reunion") – musicians whose recorded showcases were few and far between. In fact, these are the only extended outings on record for Collins and Washington. The former is outstanding on the first session where his crisp lyricism is a concise blend of the tasteful structure which always made Buck Clayton and Bill Coleman so interesting to listen to.

The repertoire of both records is drawn from the material recorded by the original Basie band between 1937 and 1940 but the tunes are opened up with extended solos by the horns as well as pianist Nat Pierce. The tight cohesion of the first date is contrasted with the fuller sound (and rougher edges) of the second session when Buck Clayton's trumpet was added along with the baritone.

Freddie Greene, Walter Page (Eddie Jones on the second date) and Jo Jones are smooth as the wind while contributing an evocative program which brings back to life the youthful adventures of all these players. Twenty-five years after they were recorded these performances have the freshness, intensity and creativity which made the original Basie performances so memorable.

Count Basie is the catalyst for the jam session material recorded by Norman Granz in 1953 and now being reissued in Japan. ***Apple Jam*** is a twelve-minute uptempo blues excursion featuring extended solos by Wardell Gray, Buddy DeFranco, Harry Edison, Benny Carter, Willie Smith and Stan Getz with Freddie Greene, John Simmons and Buddy Rich pacing the rhythm section. Like so many of the JATP recordings, these jam sessions are only as strong as the solo capabilities of the musicians and the thematic interest of the Prestige set makes that music much more satisfying despite the superior qualifications of the musicians on the Verve session. Side two is another ballad medley – a Granz specialty – with Arnold Ross substituting for Basie. All of the music on this record could easily fit on one side of a record so it is hardly good value for your money. The other two selections from this session (***Lady Be Good, Blues For The Count***) are on another Japanese Verve reissue (UMV-2518) which has a more respectable 34 minutes of music. When you get right down to it, though, only ***Funky Blues*** is the truly memorable piece of music to come from all the various Granz Jam Sessions.

VARIOUS ARTISTS

After Hours
Prestige 24107

Two obscure Prestige 'blowing' dates are packaged together here. Cornetist Thad Jones and reedman Frank Wess and pianist Mal Waldron

are common to both dates – which were issued originally as "Olio" (Prestige 7084) and "After Hours" (Prestige 7118). The sessions took place in 1957 and "Olio" shows a surprising degree of organisation for casually-put-together performances. It is a credit to the musicianship and imagination of the participants that the results are so satisfying.

Mal Waldron is the key performer. His piano concept, full of Monkish tinges, gives each piece a distinctive sound and Thad Jones's complementary lines (angular but flowing) are as distinctive as they were to be in his sessions with Monk ("Monk 5x5" and the Columbia Big Band LP from Philharmonic Hall). This is especially true of the February session under the supervision of Teddy Charles whose vibes echo the role created by Milt Jackson a decade before with Monk. Charles also contributed three of the intriguing lines to a recording date which is further enhanced by the distinctive drumming of Elvin Jones and Paul Chambers's propulsive bass playing.

The second date is a different affair. After minimal thematic statements there follow extended solos by Jones, Wess, Waldron and guitarist Kenny Burrell which are well-shaped examples of jazz improvisation by musicians who have fully mastered the skills needed to perform convincingly.

All four of the compositions were written by Waldron and evoke different images of a jazz tradition which was close at hand for all these musicians. Burrell's propulsive rhythm guitar gives ***Steamin'*** and ***Count One*** a Kansas City flavour which is enhanced by Frank Wess's evocation of Lester Young. The brooding melancholy of ***Empty Street*** is the most evocative of the performances with all of the soloists playing with thoughtful economy.

This reissue, along with the previously compiled twofer containing the "Two Trumpets And Two Tenors" session (John Coltrane: "Dakar" – Prestige 24104) and Mal Waldron: "One And Two" (Prestige 24068) are important reminders of Mal Waldron's superior compositional qualities and of the cohesive expressive unity displayed by the musicians involved. It ensures the continuing listenability of their work more than twenty years later.

All preceding reviews by John Norris

RAGTIME

Pianola Ragtime
Saydisc SDL 132

This is a straight reissue of the recording of these piano rolls originally issued in 1967 by Saydisc as part of their "Golden Age of Mechanical Music" series, which is hereby reactivated with the appearance of this volume. The years since 1967 have seen an intensive burst of LP issues devoted exclusively to piano rolls representing an abundance of both ragtime and jazz musicians, and one would have thought that this particular collection had been superseded by now. Not so. For while a cursory glance at the titles issued in this volume would seemingly indicate an arbitrary mixture of the over-familiar with the obscure, a bit of investigation reveals a collection of uniformly rare piano rolls. Where the piece is well known the version is not; for example, this version of ***Ragtime Oriole*** is not the more widely available United States Music roll issued on LP by Biograph but is a 65-note Triumph roll version. And so on for Henry Lodge's ***Temptation Rag***, George Botsford's ***Grizzly Bear Rag*** and Charles Hunter's ***Tickled To Death***.

Elsewhere it is the rags themselves that are rare, the obscure ***Walhalla*** by Paul Charles Pratt, a vaudeville pianist, presented here in what appears to be its only recorded version. Or George Rosey's ***Ragtime Skedaddle***, an early ragtime obscurity from 1899, seldom if ever heard elsewhere. In fact it is apparent that the very rarity of these rolls seems to have been the criterion by which they were chosen for issue, and while rarity per se is hardly a basis by which a work of art be esteemed worthy, it has nonetheless resulted in a collection of music that is a virtual anthology of ragtime sub-genres.

This selection offers some fourteen rolls of some ten different makes, covering some twenty years – 1895-1916 – years that were crucial in the development of the idiom, and covering as one would expect a broad spectrum of style, period and character. Chronologically, the music on this record begins with the pre-ragtime cakewalks ***A Coon Band Contest*** by Arthur Pryor and Abe Holzmann's ***Smokey Mokes,*** leading to the early ragtime of Cy Seymore's ***Panama Rag*** and George L. Lowry's ***Florida Rag*** to the popular ragtime of ***Buzzer Rag*** by the Indiana composer May Aufderheide to the classic ragtime of ***Ragtime Oriole*** to the advanced ragtime of ***Walhalla*** to the early stride of the unidentified ***Bow Wow Blues***. Unfortunately the programming is incoherent, being in no discernible order. Nor do the liner notes indicate either the variety or the historical develcpment of the compositions presented herein.

Irrelevancies Dept.: Why does the sleeve feature a line drawing of Jimmy Yancey, Sara Martin and Zue Robertson?

Whatever the shortcomings, serious ragtime enthusiasts will want this if they missed it the first time around. Perhaps one day it will be issued as the anthology it really is.

– Julian Yarrow

VARIOUS ARTISTS

Cylinder Jazz
Saydisc SDL 334

Saydisc is evidently a company that specialises in issuing recorded sounds from unusual sources. In this case it is the Edison Amberol cylinders. The sound is surprisingly good, and the cylinders allowed performances of around four minutes. Unfortunately, "Cylinder Jazz" does not live up to its name; these are mainly performances by white dance orchestras recorded in New York. They include those of Harry Raderman, Paul Victorin, Billie Wayne, Earl Oliver, Duke Yellman and Clyde Doerr, along with the Merry Sparklers and the Tennessee Happy Boys. There are some hot solos, and some pieces are attractive 'hot dance music,' though the only well-known player is Red Nichols, on the one track by Billy Wynne. Such performances could be of great interest to students of jazz, if they were early enough. However, only three are from before 1920: The New York Military Band (1913); the Frisco Jazz Band (1917); and the Louisiana Five (1919), playing ***Clarinet Squawk*** – the only jazz band on the record. The latest track is from 1927.

– A. T. Tolley

JAZZ LITERATURE

Normally Coda Magazine is not involved in the process of printing readers' letters. But the following letter from Grover Sales is presenting the idea that we would consider Gene Lees and Gary Giddins to be major writers, and Roger Riggins to be an amateur. Of course in our opinion the reverse is true. *—— Bill Smith, editor/publisher*

To the Editor:
This letter is a year late because Roger Riggins's malicious, muddled and atrociously written attack on Gary Giddins's superb collection of essays, "Riding On A Blue Note" (Coda, issue number 186, October 1982) has just come to my attention.

Gene Lees pinned pinned people like Riggins wriggling to the wall with this astute observation:

"...while every metropolitan daily newspaper in the country has a classical critic, there has never at any given moment in the history of jazz been more than about four positions in America in which it was possible to make a full-time living writing about the music. As a result, nearly every jazz critic has had a latent and often overt desire to destroy everyone else who writes about the music."

That Gary Giddins may be the freshest, most articulate young jazz critic to surface in years was made clear by Riggins's review that committed the awesome gaffe of quoting Giddins at length, thus contrasting Giddins's clean, lucid prose with the murky, ill-composed truculence of his attacker. As Jelly Roll Morton replied when attacked by W. C. Handy: "Play some of Mr. Handy's msuic – and then play some of my own."

From the untranslatable clumsiness of his opening paragraph to his snide finale accusing Giddins of sinking into "the feudal well of historical bombasticity" (!) Riggins's review could serve as a classroom example of George Orwell's maxim of the natural symbiosis between sloppy thinking and sloppy writing.

How careless and unthinking of Coda to provide a forum for such an unqualified amateur to pass judgement on the work of his betters.

Sincerely,

Grover Sales
San Francisco State University
San Francisco Conservatory of Music
Dominican College, San Rafael, California

Mr. Sales:
The point I was trying to make in reviewing Giddins's "Riding On A Blue Note" was that since Jazz is basically a music of ideas – so too should be the writing that attempts to examine it. That is to say, from another angle, that no intentional "sleight of hand" was made in the direction of Giddins's professional competence (for like Martin Williams and J. R. Taylor he is an archivist par excellance!). Rather, my apprehensions and suspicions in terms of Giddins's work has more to do with philosophical temperament...and the "deadening" dangers of his brand of categorical historicism.

When I was doing pieces for Down Beat a few years back, I always ran into trouble with the editorial board because they refused to understand that a so-called avant-garde critic (they had even type-cast me before they understood what that label "might" authentically mean) spoke from a point of view – a position. My contention, then, remains forever the same: that there is no important criticism that doesn't come from a point of view stemming from the phenomena under examination. People like Grover Sales, Gene Lees and Gary Giddins will never understand this ... simply because it isn't in their best interest to do so. In effect, I would even go so far as to say that the level of ineptitude characteristic of most journalistically inspired jazz criticism can be in large measure attributed to them!

Roger Riggins

MINGUS: A CRITICAL BIOGRAPHY

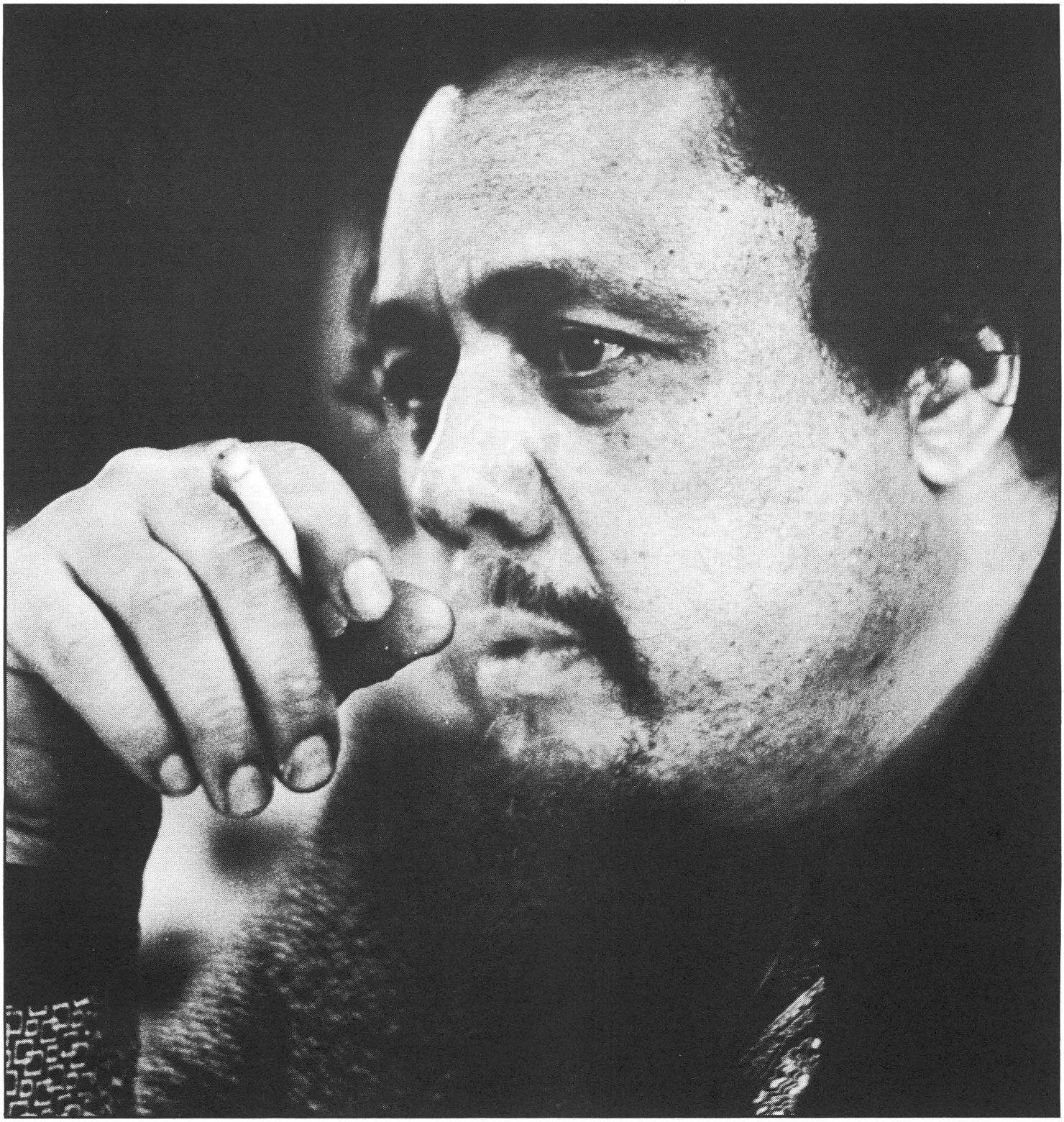
by Brian Priestley
London: Quartet Books

Brian Priestley has the customary dryness of writing style peculiar to the biographer. The good thing about his book, though, is that it documents (and "briefly analyzes") the pre-1950 work of Mingus superbly. So as it stands the only real criticism I can render about this study are primarily of a 'literary' nature: in other words, the disquietingly dry and witless style of the prose coupled with certain analytic generalisations of dubious origin make this book a rather sterile read.

Mingus's robust personality and somewhat melodramatic lifestyle have become icons of wonder to those who've followed the man and his music throughout its varying phases. Commendably Priestley tries to slow down the melodramatic dynamic in the personality and concentrate on its "refined" existence in the work.

The first chapter entitled "Bass-ically Speaking" deals with the young adolescent Mingus and the family environment and parental attitudes which initially sparked his musical vision.

Mingus had a somewhat regimented Protestant religious background (that's to say, in light of *sentiment* he could probably be said to have been a child of the black middle class). Born of a mother of mixed Chinese and English descent who died three months after giving birth to him, Mingus was subsequently raised and musically inspired, as it happens, by his South Carolina born stepmother. Luckily for him she had a fondness for the earthy music of the sanctified church as well as for the classics. Interesting,



too, is the fact that because of the class-consciousness (and one could almost say 'color-consciousness') of his light-skinned father (who was a product of a liaison between "...a Swedish lady in the 'big house'" and a black farm hand), Mingus learned at an early age the complexities of black life outside of a strictly 'ghettoized' existence. Maybe because of his unique 'social position' he was able to make a conscious choice, as biographer Priestley puts it, "...to be an underdog instead of an outcast." And to "...relinquish his father's delusions of superiority..."

The biggest boost to Mingus's interest in music came from his exposure to classical music (he particularly liked Strauss, Debussy and Ravel), the Holy Rollers of the local Holiness Church and the instruction and guidance of musicians then located in the area. Prime among these were: Buddy Collette, who first came up with the idea that Mingus should switch from cello to bass; Red Callender, who taught him how to get a good sound out of the instrument; and Lloyd Reese (who had, by the way, recorded on trumpet with Art Tatum on the legendary pianist's only non-solo outing and played alto saxophone and clarinet in the Paul Howard band), from whom Mingus learned the particulars of notationally knowing what was happening in large ensemble music. For Mingus ***was*** naturally drawn to the formalistic aspects of musical organisation which is probably the main reason why he liked Ellington. Yet the startling thing about Mingus was that he was able to incorporate the partial 'compartmental' aspects of bebop into the larger concerns of

CHARLES MINGUS (photograph by Jørgen Bo)

orchestral organisation. Mingus had this to say concerning the significance of Parker's methods:

> **We were having a conversation with probably Bud and Monk at a table...and I made a view on it and he said, "Mingus, that's something to think about. I'll give my views, let's discuss it on the bandstand." When I got to the bandstand, man, what he played — it totalled up everything we was talking about! ...And we discussed it *off* the bandstand, and we heard the same things, everybody involved heard the same things...I'm saying *Bird* started this, I never heard it in Duke. I heard Duke's emotions and feelings, but I never heard him communicate a definite A-B-C-D-E-F thought, or words.**

So it seems that by the latter forties Mingus had about solidified his musical attitude and perspective. That is: not wanting to be like Art Tatum who was tied so tight to his instrument and its literature that he couldn't compose any important music nor reach the improvisatory heights so common in the work of, let's say, Bud Powell — Mingus, then, ostensibly employed the strategy of emphasising his highly sophisticated conceptual orientation and its product: namely, the drugged marriage between composition and improvisation whose child his music is. Or as Mingus so beautifully put it: "Bud and Bird...should go down as composers."

Ergo: because of the documented evidence leaning in this direction I am of the opinion that although Mingus's bass playing sparked many devotees and was a major force in freeing the bass...in order that it meet the 'interactive' demands of the emergent 'energy school' group of players of the sixties — I don't think his contribution should be looked at exclusively in those terms. Or better yet, one would have to look at ***the whole*** of his musical imagination and his 'organisational concerns' in order to adequately assess the 'status' of his bass playing within this now-expanded picture. I'd even wager that had Mingus not been suddenly grabbed by Parker's music (and at first he wasn't — it's to the promptings of his then wife, Celia, that we owe his final recognition of the new expressionism inherent in Bop) his music would have taken a vastly different turn.

The 1940s musical milieu was crucial to Mingus's subsequent music. One would have to, as Priestley does, examine the predominant musical currents of the time to get a comprehensive picture of why his music turned out the way it did. The fact, too, that Mingus's early and most important musical lessons occurred on the West Coast is important. For even today these two regions produce quite distinct brands of Jazz — this was even more the case during the forties. Priestley contends, and I agree, that Mingus's pre-1950 work can be seen as "a bop-inspired experimental trend" personified in such unlikely sources as the then-functioning Dave Brubeck Octet and Bill Russo's big band. Yet Mingus, as it turned out, walked away with the real goods; for by the latter forties he had something quite 'other' going on in his music, exactly at the time that he really began to ***hear*** what Charlie Parker had to say. According to the bassist-composer: "I immediately gave up what I believed in, which came from classical and Duke, and I felt a whole change in my ***soul*** when I joined up and accepted that I liked Charlie Parker."

By the early to mid fifties, with a new-found sense of ethnicity brought on by an intense involvement with Parker and Max Roach, Mingus's music — at last — came fully together. ***Weird Nightmare***, ***Gregarian Chant*** and ***Pithecanthropus Erectus*** were ***fully*** realized works by this time, each showing a different shade of Mingus's unique genius as well as what the future held for the whole of Jazz. Additionally, one should note that the primal particulars of Mingus's art were fully developed at the onset of the Bop Revolution.

The other important association during this period was one with a collective known as the Jazz Composers Workshop — which had such compositionally attuned improvisers in its stables as John LaPorta, Teo Macero, Teddy Charles and Charles Mingus.

And so by the latter fifties everything was in place for the major statements that the general public would know throughout the sixties and seventies. Having worked and conferred with the likes of Dizzy Gillespie, Miles Davis, Charlie Parker, Thelonious Monk, Max Roach and even — for a while — Lennie Tristano; Mingus's ***instrumental*** development was now on the same high level as that of his compositional imagination. All he needed now, it would seem, was to get off the West Coast and link up with players like Dolphy, Booker Ervin, Jaki Byard and Dannie Richmond.

If the Jazz profession is "... indifferent to an honest man" as Lucky Thompson contends then Mingus's last years should probably be seen in just such a light. The current resurgence in large ensemble improvised music owes a lot to Charles Mingus — as does a new-found sense of this music's true importance and 'status' in the Americas. I hesitate to say Mingus's last years were tragic — yet it seems somewhat pathetic that a man who gave the world so much would die with so little.

This biography is an important historical document. One that helps to set the record straight in lieu of the ill-advised 'legal' rape of Mingus's controversial autobiography "Beneath The Underdog". A snarling tribute to the man who said "There must be something right about Jesus..." and who critic Joachim E. Berendt says "more than any other musician...paved the way for the free, collective improvisations of the new jazz."

— Roger Riggins

THE JAZZ TRADITION

by Martin Williams
Oxford University Press

For all of you who aren't aware of it, this collection first appeared in 1970. Critic Williams, perceptively sensing wide periodic gaps in his "personality-conscious" historical analysis of thirteen years ago (and when I say "personality-conscious" I merely mean that Williams concentrates on the contributions made by ***individual players*** rather than on, for want of a better phrase, ***historical result***), has revised some of the older pieces and added five new essays on the likes of King Oliver, Sidney Bechet, Art Tatum, Charles Mingus and Sarah Vaughan.

Williams is primarily an archivist; in that he knows who recorded what when and the historical/developmental implications of the recorded work to the ongoing Jazz process. This is no minor achievement...although it is one that warrants extremely close reading.

Aside from the aforementioned additions to the collection it includes essays on Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke, Coleman Hawkins, Billie Holiday, Duke Ellington, Count Basie and Lester Young, Charlie Parker, Thelonious Monk, John Lewis and the Modern Jazz Quartet, Sonny Rollins, Horace Silver, Miles Davis, John Coltrane and Ornette Coleman.

Interestingly, the problems which arise out of Williams's analysis aren't 'factual' ones but ones that have to do with haphazardly conceived 'generalisations' stemming, nonetheless, from bona fide factual data concerning the music. As when Williams says in his piece "Charles Mingus, The Pivotal Instrument" that "...it is Mingus the bassist who has made the most important and durable contribution to jazz." That particular statement bothers me for several reasons. First of all, Mingus made a great effort throughout his career to be viewed as a ***composer*** as opposed to "just another minor writer of jazz-conscious 'tunes'." Pieces like the ***Revelations*** work and especially ***Meditations On Integration*** are seminal works of ***composition***. As are ***Orange Was The Color Of Her Dress, (Then Blue Silk)*** and ***The Shoes Of The Fisherman's Wife Are Some Jive Ass Slippers*** (neither one of these pieces, incidentally, was mentioned in this rather sketchy diatribe from one of our foremost archival critics!). To put it in a way close to what Williams probably had in mind would be that Mingus's composing grew out of the particular stylistic mannerisms he explored on the bass. But it was the ***writing*** (albeit an ***improvisatorially*** induced writing) that was the thing!

Williams's essay on Jelly Roll Morton is one of the best in the book. Insightful, clear, analytically daring and ***extentionally*** correct (too bad all the pieces weren't like this). His assertion, for example, that Morton was the first great master of form in jazz — and should be grouped alongside such composers/pianists as Duke Ellington, John Lewis and Thelonious Monk is a major insight. As is this breezy observation that "...despite his exemplary handling of single-theme compositions, Morton's conception represents an extention of the form established by the great ragtime composers, but it also incorporates rhythmic, harmonic, and variational elements of the jazz movement and blues. ***Morton's conception was later than Scott Joplin's or perhaps Bolden's, earlier but more sophisticated than Oliver's*** (italics mine)." Which brings us to the realisation this essay was probably brought into being to conjure: ***that Morton was the first formalistically-conscious 'popular artist' who held that innovation shouldn't be tied to one's approach to an instrument but more to concept***.

As I say the problems with this collection have to do with philosophical temperament and writing style and not necessarily with the rightness or wrongness of historical 'facts.' For as several present-day literary theorists have pointed out, the conventions of academic discussion require one's attention to be focused on the content of questions rather than the underlying attitudes they represent and express. In Jazz criticism of the scholastic type this might mean that authentic criticism is just the kind that Williams favors — that is — criticism which attempts to examine things as they were instead of attempting to alter the historical record in light of new information. Yet I've always had trouble with the 'closed form' approach. For it allows so little room for the ongoing process of creating which is what artistic activity, of any type, is really all about. But then, I don't conform to academic conventions and neither, for that matter, does Jazz.

— Roger Riggins

AROUND THE WORLD

VIC VOGEL (photograph by Mark Miller)

CANADA

The tapes have been revolving in numerous clubs, the Montreal and Edmonton Jazz Festivals for the CBC's "Jazz Beat." The new program, dedicated to the presentation of live jazz, is heard Saturday nights at 8:05 PM and is hosted by Katie Malloch and produced by Alain de Grosbois. This program should pick up where "Jazz Radio Canada" left off several seasons ago in showcasing a variety of Canadian jazz talent but there will be substantially more U.S. musicians heard on "Jazz Beat" than on "Jazz Radio Canada." This kind of programming is a real boost for the music. Witness the positive results south of the border with NPR's "Jazz Alive" program.

Ted Farrant, Production Supervisor of the CBC's RCI program, has written in response to Peter Danson's plea for the re-release of Sadik Hakim's CBC recordings. Ted points out that the RCI's sole purpose in recording music is to make it available to radio stations abroad. In the case of Sadik's record of Ellington material there were eighty copies left at his death. These have since been sent to the best eighty stations which regularly play jazz on RCI's list of clients. Ted also points out that it is not RCI's area of responsibility to make their recordings available to the public. However, he has passed on Peter's recommendation to CBC Enterprises for their consideration. There the matter rests.

Guitarist **Peter Leitch** returned to Toronto for a one-week engagement at George's Spaghetti House November 14-19. While there he was recorded for broadcast by CBC's "Jazz Beat." Bernie Senensky, Neil Swainson and Terry Clarke worked the gig with the guitarist.

Harbourfront, long known only for its presentation of traditional jazz on Sunday nights, is branching out. They have experimented with a few programs of contemporary music which includes a winter series that began October 6 with the **Dave Trevis/Geoff Young** Quartet. **Tim Brady** was presented November 17 and the **Roland Bourgeois/Kirk Macdonald** Sextet will appear January 13.

CJRT's "Sound of Toronto Jazz" got off to an impressive start October 24 with the **Ron Collier** big band. They were followed by **Reggie Schwager**'s trio, the **Larry Cramer/Del Dako** Quintet, the **Martin Franklin** Quartet (December 5) and the **Dave Young** Quartet (December 19). The series continues in the New Year with **Chris Chahley** (January 9), **Bernie Senensky** (January 23), **John McLeod** (February 6), **Ed Bickert/Lorne Lofsky** (February 20) and the **Hogtown Trumpets** (March 5). All the concerts are recorded for broadcast the following Saturday on CJRT. That station also broadcasts an hour of music from Cafe des Copains every second Saturday evening at 7 PM.

Cedar Walton filled in for **Jaki Byard** the second week of his engagement at the Cafe in early October. Following him were the stylistically diverse but equally interesting **Dick Wellstood** and **Horace Parlan**.

The musical highlight of recent weeks at Bourbon Street was the two-week appearance of trumpeter **Woody Shaw** who brought a lot of interesting original tunes to town which were well interpreted by P. J. Perry, Gary Williamson, Neil Swainson and Jerry Fuller. Williamson's piano, in fact, seemed just right for this group. Before that **Joe Turner** had to cancel his engagement and **Ernestine Anderson** and **Tom Harrell** filled in for the ailing singer. **Bernie Senensky** did the same thing for **Art Blakey**'s pianist during the group's two-night stint at the Seaway Hotel.

The Garys presented the **Steve Lacy** and **Willem Breuker** units in an explosive double bill at Larry's on October 24.

The Sackville/Onari record catalog was busy this autumn, with two new additions to be released in the new year. Montreal alto saxophonist **Robert Leriche** came to town to make a trio record on Onari, live at the Spadina Hotel. Another visitor, brass and reed player **Joe McPhee**, made his first Sackville record early in November with Bill Smith, reeds and David Prentice, violin. Both new records will feature David Lee, bass and Richard Bannard, drums.... Lee and Bannard also appeared with guitarist **Reg Schwager** at the Spadina, in a different setting than usual for this busy young musician, who has also appeared recently at Lytes and Bourbon Street.... An opening of drawings by **Lorne Coutts** at The Music Gallery was the occasion for **Maury Coles** to debut a loosely-organized ten piece group called The New World Improvising Orchestra, with Coles, Bill Smith, John Oswald, Nobby Kubota, Arthur Bull, Stu Broomer, Al Mattes, James Young, Lee and Bannard.

Doc Cheatham made a special one-day trip to Toronto September 10 to guest on CKFM's "Toronto Alive" show from the Sheraton Centre. It remains one of the best places to hear jazz in the city on a Saturday afternoon...**Jim Buckman**'s band is now at Mister K's, 74 Victoria Street, on Saturday afternoons while **Kid Bastien's Happy Pals** remain at the old spot — Grossman's Tavern...The **Climax Jazz Band** celebrates the New Year at the Chick'n Deli and their 1984 plans include a visit to the New Orleans Jazz and Heritage Fair in April and they have organized a charter trip for their fans.

The 1984 Bern Jazz Festival will, once again, have **Jim Galloway**'s band among the lineup and a special tour has been organized through Swissair. The one-week package, which is not expected to cost more than the 1983 trip, leaves April 30 and returns May 7, Phone John Norris at 593-7230 for more details and brochures.

There are a couple of new spots on the dial you should be looking for on radio these days. CKLN (88.1 FM) programs jazz weekday mornings and its evening specialty programming includes Bill Smith's view of the Contemporary scene on Thursday nights at 11 PM...Brian Turner can be heard on Port Hope's CFMX (103.1 FM) Monday through Saturday from 11:15 to 1 AM (Friday and Saturday the show goes to 4 AM). There is an additional Saturday afternoon show from 4-6 PM. The station expects to have their transmitter upgraded in December

so that the signal will reach Toronto. It is also expected that the Toronto area cable companies will be carrying the station soon.

Paul Haines is creating a video project for presentation at the Music Gallery in December which includes a tribute to **Jack Teagarden**. He also reports that he showed his videotapes "Third World Two" and "Understanding An Interruption" at Canada House in London, England on July 20 with performance by **Evan Parker**, **Paul Lytton** and **Barry Guy**. Robert Wyatt, Derek Bailey, Paul Rutherford, Noami Goo, Annette Peacock and Earl Swope were among the crowd of 100 who attended the performance.

The Brass Connection's second LP "A New Look" was released at the beginning of September on Innovation Records and was followed a few weeks later by **Rob McConnell and the Boss Brass**'s latest "All In Good Time" on the same label. In the US the Boss Brass record will be on Dark Orchid Records. — *John Norris*

MONTREAL — This year's fall highlights couldn't have been more disparate. At the end of September the **Vic Vogel** Big Band played at Le Grand Cafe for ten consecutive nights. During the month of October Patrick Darby of Traquen'art organized a province-wide tour for an EMIM quartet and the Steve Lacy Sextet: stops included Alma, Matane, Quebec City and Montreal. In late October, Montreal's **Jubilation Choir** and a host of local jazz musicians put on a benefit concert for one of the city's black churches.

The 12th Festival International du Nouveau Cinema presented four jazz films: Robert Mugge's short "Is That Jazz" (1982) and a feature on poet/vocalist Gil Scott-Heron "Black Wax" (1982), plus Lorenzo DeStefano's documentary "Talmadge Farlow" (1981) and Len Lyle's animated short "Tal Farlow" (1980).

Alto saxophonist **Bob Mover** is now a Montreal resident and is currently leading Sunday nigh jam sessions at Les Beaux Esprits. The saxophone/piano duo of **Glenn Bradley** and **Jean Beaudet** has settled into Abacus II.

On November 11th pianist **Steve Holt**, altoist Bob Mover and drummer **Pete Magadini** are scheduled to perform at a benefit concert for the Light Of Truth Universal Shrine. **Pepper Adams** and **Bobby Watson** are booked for separate gigs at L'Air de Temps at the end of the month.

Many of Montreal's jazz veterans paid tribute to 72-year-old **Nick Aldrich** who passed away October 16. While most of us knew Nick as an electric bassist (most recently with Ivan Symonds), he in fact began his career as a boogie woogie pianist in Chicago. In the thirties, according to local historian John N. Gilmore, he joined a novelty band called The Tramp Band (also known as The Musical Madcaps) as one of its original members. This band was resident at Harlem's Cotton club as its closing act for three years (1936-38), then went on to make six shorts for nickelodeon jukeboxes, plus an appearance in the 1943 film "Stormy Weather." In the late forties, the group broke up, after which Nick made his way to Montreal where he lived and played for 35 years. — *Peter Danson*

AMERICA

ANN ARBOR — The fourth annual Montreux Detroit Kool Jazz Festival had a lot in common with its three successful predecessors — in fact, I'm tempted to trot out the'winning formula' cliche (except that my cliches don't trot very well). MDKJF4 (sounds like something off the Wall Street ticker) had the ticketed concerts (22 this year) with a heavy emphasis on the modern mainstream, with a dash of pop. It had the non-stop three-stage free concerts on the riverfront, with one stage reserved for hot college and high school stage bands. The closer was a Detroit Jam no.4, with (this year) **Elvin Jones**, pianist **Hugh Lawson**, bassist **Cecil McBee** joined by several local Detroiters in an organized jam session. The weather was gorgeous, the cigarettes and beer unobtrusive. They tell me 700,000 people showed up for it all, although how those numbers are arrived at is a bit mysterious.

We went to hear **Stan Getz** on September 4 at the Music Hall, in part to hear **Ron Brooks's Mixed Bag**, reunited for the opener (the Bag had been an Ann Arbor fixture in the mid-70s). Besides Brooks, the band had Larry Nozero, reeds; Jerry Glassel, guitar; Eddie Reuss, keyboards; Dave Koether, percussion; and Danny Spencer, drums. They did a nice, typically eclectic set, dominated by Nozero's fluid alto and soprano saxophones and Spencer's propulsive drums. Reuss contributed the bulk of the originals, including the splashy ***La Margarita***, ***All But Blind*** (an easy waltz) and the rockish ***Zafs***.

I'd expected something similar from Getz; instead, he tromped out, resplendent in sandals and a big bandaged toe, and blew a beautiful batch of ballads and bop. The all-acoustic rhythm section was superb — Al Dailey, piano; Mike Formenek, bass; and Adam Nussbaum, drums.

They did ***Round Midnight***, with the Gillespie coda, a burning ***Confirmation***, on which Dailey built an enormous head of steam, and a single chorus of ***Spring Can Really Hang You Up The Most***, which turned into a Dailey solo. ***A Night In Tunisia***; ***A Child Is Born***, very slow, with a spontaneous out-of-tempo passage; ***What Is This Thing Called Love?***, medium up. Encores: a bit of ***Quiet Nights*** and an old standard (can't recall the title), taken up, to close the set. There's a lot to be said for bop played by a native speaker (rather than the more common latter-day Berlitz languageschool graduates), especially a master rhetorician like Stanley The Steamer.

It was hot and a bit windy on the riverfront on Monday, the last day of the freebies, and we heard bits and pieces of several performances blowing in the Hart Plaza breeze. Saxophonist Marvin McCray's **Creative Elements** included Marion Hayden, bass; Teddy Harris Jr., piano; and Rudy Troosick, drums, with an assist midway from saxophonist Lamont Hamilton. They played some fairly straight-ahead stuff on ***The Song Is You*** and Randy Weston's ***Saucer Eyes*** while we were in earshot. We heard a bit of Mike Suter's **Slidewerke**, with a front line of five trombones, and some electronic funk from a trio led by pianist **Gary Schunk**.

At about six we squeezed into the packed ampitheatre for a set by **Elvin Jones's Jazz Machine**, whose moving parts were Pat LaBarbera,

tenor and soprano saxophone; Marvin Horne, guitar; and the estimable Richard Davis, bass. The band had been appearing at Baker's Keyboard Lounge, which was considered a festival venue this year. The long and well-received set included a blues, ***My One And Only Love*** (a LaBarbera feature), a samba, and Wayne Shorter's ***Fee Fi Fo Fum***. There was plenty of room for Jones to clench his teeth and bash away in powerhouse polyrhythms.

Davis turned in a wild arco solo at one point and elsewhere offered several pizzicato solos with that characteristic free-within-the-bar-line feel. LaBarbera plays inventively in the Coltrane influenced idiom that Jones naturally favors in his horn players. Horne also has fast fingers and he seemed unintimidated by the occasional earthquakes that erupted beneath his solos.

All in all, a good festival, well-attended, well-presented. I do wish that a few of the new music players, especially those local to Detroit (the Creative Arts Collective) could get some festival exposure. Only **Chico Freeman** and **Abbey Lincoln** could be considered to belong to the newer genres. Despite what the corporate sponsors would have you believe, there are many, many ways to play it.

On October 15 we heard the first set of a performance by trumpeter **Olu Dara**, in the University Club at the University of Michigan, Ann Arbor. Dara brought Jean-Paul Bourelly, guitar; Kevin Harris, bass; and Greg Bandy, drums, to the Eclipse-sponsored affair, and managed to fill the 250-seat club. Dara is part of the New York Hot Trumpet Repertory Company (with Lester Bowie and Wynton Marsalis), so we were a bit disappointed to find Dara playing (and singing) out of a different, laid-back funk bag on this outing. Both Dara and Bourelly soloed only sparsely, and the rhythms (the opening ***Vegetable Connection***, in a fast 12/8, the other two songs in a more urban blues-rock style) were relatively rigid. Dara is comfortable and quite showmanlike in front of an audience, and the crowd seemed to enjoy what he was doing, but I had hoped to hear something else.

Over in Windsor at J. Michael Bottoms, there was an unusual gathering on October 26 — a sextet led by soprano saxophonist **Steve Lacy**. The band included Lacy's wife Irene Aebi, voice, cello; Steve Potts, alto sax; Bobby Few, piano; Jean-Jacques Avenel, bass; and Oliver Johnson, drums. Also on the bill that night were the **Ray Manzarello** Quartet and the **Improvised Music Ensemble of Montreal**. The whole thing was produced by Detroiter Mathew Boluk with funds from the Canada Arts Council and the Windsor Arts Resources Development Centre (we missed the Wednesday night concert, but that's another story).

There's a new jazz spot in Ypsilanti, a city a few miles to the east of Ann Arbor (on the road to Detroit). Aubree's Second Floor has been presenting good local players such as **Marcus Belgrave** and the **Sun Messengers**, who were there in early November. The Messengers also played Cobb's Corner in November.

— David Wild

BALTIMORE — As the beginning of its third decade approaches, Baltimore's Left Bank Jazz Society is looking to expand its operation. Through an ongoing series of fundraisers, and applications for various grants, they hope to buy the dormant, grand if neglected 5 West Theatre on North Avenue — a block or so away from the Famous Ballroom, which LBJS rents for its Sunday concerts — as a permanent home for their traditional weekend shows, as well as a place to showcase local talent during the week. The theatre will be renovated to provide the informal cabaret atmosphere that makes the Sunday concerts so pleasant, and the building will house the Society's offices, a jazz library and instructional facilities. It's hoped that the new "Jazzeum" will eventually prove to be a commercially viable tourist attraction as well, calling attention to Baltimore musicians who've gone on to enjoy international reputations (Eubie Blake, Billie Holiday, Chick Webb, Don Ewell, Gary Bartz...) and those who've stayed at home. It's an ambitious project — one not without its critics in the local jazz community — and though the Society's directors are sanguine about the chances for success, raising the necessary funds in the current US economic and cultural climate is by no means a certainty. For information, or to make a tax-deductible contribution, write LBJS, Box 13102, Baltimore, MD 21203 USA.

The Left Bank's music policy caters more than ever to the somewhat narrow tastes of its regular bebop audience; the revolving-door booking policy finds Blakey, Horace Silver, Houston Person and Etta Jones, Johnny Griffin and a handful of others appearing with predictable frequency. Yet the conservatism of this policy seems economically necessary; shows by those artists are invariably well-attended, while the occasional less orthodox acts — save for Sun Ra — sometimes draw alarmingly small crowds. So did **Ricky Ford** on October 9th, although the former Mingus and Beaver Harris sideman amply demonstrated that he's become a solidly respectable mainstream tenorist along the lines of Dexter Gordon. Even his occasional acapella choruses — such as his gruff intro to a refreshingly down-and-dirty ***Bye Bye Blackbird*** — were clearly more indebted to Hawkins's and Rollins's unaccompanied playing than to post-AACM solo horn concepts; on Strayhorn's ***Chelsea Bridge***, some Hodges note-bending crept into his sound. Ford's tunes are mostly straightforward blowing vehicles, echoing Dexter (***Future's Gold***) and Bird (***Interpretations***. ***Jordanian Walk***, in what Ricky calls the "mini-song form," strings together like pearls a series of rhythmically various motifs, but taken individually, the parts sound quite similar.

The brightest light in his backing trio (which included journeyman bassist Leon Maleson and bomb-dropping drummer Victor Jones) was pianist **Dave Stewart**, with whom Ford worked while they were high-schoolers in Boston over a decade ago. He has quick ears, clean precise touch, a thorough grounding in conventional harmony, and a nicely complementary, almost ambidextrous way of deploying his hands. He will, for example, use his left to seamlessly continue trilling a chord he began with his right, leaving the right hand free to dart off in a new direction; this gives the momentary illusion that Stewart has three hands, or is capable of rubber-shouldered crossed-hands excursions.

Like Dewey Redman and a few others, Ricky Ford seems intent on bringing back the song, long solo, and like Redman he gets away with it; he's a consistently substantive improviser, whose lines got knottier as the evening progressed. His classic if not particularly distinctive tone is bluesy and sassy enough in all registers to insure him steady employment on the club circuit — attendance figures aside, he played exactly the kind of music Left Bank audiences love — but hearing Ford in this context, in light of his fiercely heated playing with Beaver Harris a few years ago, makes one wonder if the tenorist will ever develop an original conception, or if he's just adept at filling whatever role he's expected to play.

In honor of Black History Month, the Baltimore Film Forum will be showing a series of documentaries on black music in February at the Baltimore Museum of Art: "Gospel" (1982) on Feb. 2; 1972's "Chicago Blues" (with Buddy & Junior and Muddy) and 1971's "Till The Butcher Cuts Him Down," about Kid Punch Miller, on Feb. 9. On the 16th, it's Les Blank's Clifton Chenier portrait "Hot Pepper," and 1970's "Blues Like Showers Of Rain," with Lightnin' Hopkins, Robert Lockwood, Otis Spann and Sunnyland Slim. "Last Of The Blue Devils" rounds out the series on the 23rd. Call the BFF at (301) 685-4170 for an update.

— Kevin Whitehead

CHICAGO - Chicago's homegrown jazz scene continues to prosper and expand via an ever-healthy network of small, often thoroughly eclectic clubs that stretch in scattered fashion from State Street to various outlying suburbs. First off, though, for the first time in recent memory (perhaps not since the London House, the Cloister Inn, Mr. Kelly's and Frank Holzfiend's immortal Blue Note Jazz Room held Windy City music sway in the fifties and early sixties), Chicagoans are privy to at least three clubs presenting major name jazz on a regular basis: Joe Segal's Jazz Showcase, Rick's Cafe Americain and, a relative newcomer, George's. Best of all, each has a distinctive atmosphere, decor and brand-of-jazz purveyed all its own.

Segal's Jazz Showcase, now in its third decade, has weathered its share of lean years in dingy Rush Street locales (memories of mixed-drink blenders grinding loud and hard in the midst of delicate Joe Pass solo flourishes or belligerent inebriates shouting out songs they wished to hear to a fortunately nonplussed Kenny Burrell and Barry Harris aggregate stay undimmed in jazz mind) but currently thrives in the quasi-plush downtown rooms of the Blackstone Hotel. There's a touch of elegance to the Showcase proceedings now beneath chandeliers and ornate ceiling designs, although Segal himself may be the only equal of Boston's Sandy Berman (at Sandy Berman's Jazz Revival) at announcing upcoming acts through 1995 before the evening's music rolls. Nonetheless, the Showcase presents everything from Sun Ra to Jabbo Smith and lets the audience chips fall where they may. **Wynton Marsalis** and his 'cool-young-dude' gang arrived at the Showcase in late September, followed by a "Tribute To Sandy Mosse" (who recently passed away) featuring **Cy Touff**, **Bobby Lewis**, **Al Cohn**, Chicago 'skinner-extraordinaire' **Wilbur Campbell** and legendary local tenor saxophonist **Joe Daley**. Lester Bowie, Malachi Favors and the rest of the **Art Ensemble Of Chicago** also took the Showcase stage in early October, as did vibe king **Bobby Hutcherson**, tenor saxist **Von Freeman** and crew and brilliant, ageless trumpeter **Jabbo Smith**, the latter accompanied by equally ageless local piano bluesman **Art Hodes**.

Rick's, which features a Casablanca-esque look and usually sticks to the established classic jazz mainstream, produced few recent surprises (with the exception of an early October group featuring **Sunny Murray** and **Byard Lancaster**) with singers **Joe Williams**, **Chris Connor** and **Sylvia Syms**, followed late month by guitarist **Kenny Burrell**. On the other hand, Rick's does

offer local talent weekly stage time as well as Sunday night "Windy City Jazz" radio broadcasts on National Public Radio station WBEZ-FM that have featured alto saxophonist **Bunky Green** and ex-Manhattan Transfer chanteuse **Laurel Masse** in recent times. George's, on the music comeback trail as the city's lone dinner-jazz club, added an extra jazz dimension to Chicago in September and October with **Arthur Prysock**, the **Eddie Higgins** Trio (backing **Freddie Hubbard**, no less), **Herb Ellis**, and blistering, Tatum-tinged pianist **Adam Makowicz**.

Outside the big-name clubs, smaller establishments such as Orphan's, The Bulls, The Piano Man, Andy's, Fitzgerald's, The Back Room and Elvord's (in Evanston) presented topnotch homegrown talent like **Jodie Christian, Judy Roberts**, the **John Campbell** Trio, **Ghalib Gallab**, the **Ashby-Osterman Alliance** (whose hot fusion licks opened for — and practically showed up — **Spyro Gyra** at Northwestern University's Pick-Staiger Hall October 13), tenor saxophonist **Eric Schneider** (late of Count Basie and Earl Hines band stints), **Tommy Ponce**, trumpeter **Bill Brimfield**, Hal Russell's **NRG Ensemble** and the **Chuck Hedges Swingtet**. For traditional jazz buffs in Chicago, all eyes and ears are turned toward the fifth annual Festival of Traditional Jazz Nov. 4, 5 and 6 out near O'Hare Airport. Organized by Dean Peaks the fest will honor trumpeter Wild Bill Davison this year and feature **Bud Freeman, Kenny Davern**, the **High Sierra Jazz Band**, the **Original Salty Dogs Jazz Band** and a cast of topnotch local trad groups in what should turn out to be yet another gala event. — *Joe Carey*

NEW YORK — On September 2, **Leroy Jenkins** brought in his new ensemble, Sting, to The Other End. It has rather unusual instrumentation of himself and Terry Jenoure on violins, James Emery and Brandon Ross on guitars, Alonzo Gardner on electric bass, and Thurman Barker on drums. Sting is not really a funk/punk unit as might be associated from their instrumentation and the fact that so many free musicians have tried to eclectically organize units of danceable music in the past years. Overall, their music carried more flavour of the fiddling of traditional folk dance music. And their use of various sounds, songs with a story, and the mixture of styles, especially typical was the use of a march, were all reminiscent of the AACM. Two guitars made a good contrast in style and sonority, and Thurman Barker excelled in the role of 'musical percussionist' in that context.

Sweet Basil has kept their impressive bookings for September and October by bringing out **Chico Freeman, Dewey Redman, Cecil Taylor** Unit, **David Murray** Octet and **Arthur Blythe**. They will start November with the very hot **Henry Threadgill** Sextet and the Monday series with **David Murray** Big Band/String Ensemble. After Gil Evans's Big Band had split to Seventh Avenue South in mid-September, **Abdullah Ibrahim** (Dollar Brand) performed six Monday nights there as a duo with **Carlos Ward. Sathima Bea Benjamin, Abdullah**, and **Rene McLean** followed.

When Cecil Taylor brought in the big Bosendorfer piano for his week's stay, the club kept it for another day, October 3, for Abdullah Ibrahim to play and to be recorded. It was definitely his world that no one could really reproduce and Carlos Ward performed superbly the role of Ibrahim's third hand, so to speak. Their music got hotter and more loose and the set got longer as the night wore on, so the final set became almost two hours in length.

The Public Theater this fall seemed to concentrate more on special projects rather than just regularly bringing out groups of musicians. They had a concert titled "Conjure" on September 19, featuring music composed for the texts of **Ishmael Reed**. This project was conceived by Kip Hanrahan and featured the compositions of **Taj Mahal, David Murray, Steve Swallow, Frisner Augustin** (percussion), and **Allen Toussaint**, all of whom also played, with added pieces by Carla Bley, Lester Bowie, Kip Hanrahan, and Carman Moore. The assemblage of jazz musicians, a New Orleans pianist, a blues singer, Haitian guitarist and percussionist, and Cuban percussionists was very interesting and compelling although it sounded a bit under-rehearsed. Solos from Murray and **Olu Dara** in particular were exceptionally rich and there was a beautiful quality in the high-toned clear vocal of Augustin, heard on his own Calypso-flavoured composition, which made an excellent contrast to the gruff voice of Taj Mahal featured elsewhere. Although I had been also looking forward to witnessing the singing of Allen Toussaint in this very rare public appearance, he did not sing but played the piano very impressively. His style was limited to rock-and-roll and/or blues, yet he did not hesitate to play all those stock phrases and vamps (in that style) even behind the most avant-garde/free ensembles/solos and made them function nicely in that context. Ishmael Reed himself was also present on the stage and actually opened up the concert.

The **Willem Breuker Kollektief** and **Steve Lacy** Sextet performed there on October 28 and 29. It has been six years since the Kollektief last visited New York in a much less-organized tour, with the attendance of about fifteen each to a few concerts. Although some difficulties still seem to exist on the part of the New York audiences to accept this music, they were welcomed better this time. Their music has strong relationships with jazz, but it is not all 'jazz' in the strict sense, just like so many world musics, including European. The acoustic balance of the Kollektief was superb as always, and they provided a show with a lot of comical acts/twists. Among them was a vocal by Breuker and a blues number with a never-ending cadence, which were fun to watch.

There have been a lot of interesting and creative activities going on at The Saint, 204 E. 7th St., even though their space is limited and some effort is required to understand their flyers. **Tim Berne** was heard with **Bill Frisell** and **Mark Helias** on October 1 and **John Zorn** in various combinations on many occasions. For instance, his duo with **Arto Lindsay** exhibited many intense short pieces on October 29 and ne was joined by **Toshinori Kondo** and **Sabu Toyozumi** (percussion) on October 14, the day after they came back from a festival in Wuppertal.

Kondo and Toyozumi were joined by **Rodney Drummer** (electric bass) and **Cecil Monroe** (drums), the remaining two members of the Tibetan Blue Air Liquid Band, one of Kondo's current working units in Japan, and played at Mikell's on October 18 and at 55 Grand Street on the 19th and 20th. Kondo has been very active in the field of free music over the years in and out of Japan, and he organized this unit late last year to play more rhythm-oriented music.

They had an excellent set on the first night at 55 Grand Street. The band did not follow a standard format of solo exchange, instead Toshinori Kondo was continuously playing all over the space expecting the rest of the band to come out to combat him. Sabu Toyozumi sometimes worked together with the bass and drums to create a more rhythmic drive, sometimes against their riffs to realize greater tensions. Wah wah pedal effects of the electric trumpet were used nicely and Kondo's wide experience in free music allowed him to use his vast vocabulary effectively in this context Their unorthodox interpretation of ***Blue Monk*** added a refreshing accent to the program.

— *Kazunori Sugiyama*

LEROY JENKINS (photograph by Efrain Ribeiro)

PHILADELPHIA — Lately things have been buzzing in the Philadelphia area, thanks in no small part to folks like Kenny Shaw and Spencer Weston at the Afro-American Museum and Rick Luftglass of the Alternative Concert Series of Bryn Mawr and Haverford College, who with the help of many other dedicated people, have been responsible for bringing a rich abundance of contemporary Afro-American music to these environs. On September 23 **Jackie McLean** and his son **Rene** brought the audience at the Afro-American Museum to their feet with a strong and stirring performance. The other members of the band included two former spark plugs of the Woody Shaw Ensemble, pianist Mulgrew Miller and drummer Tony Reedus along with bassist Phil Bowler and African percussionist Kamati Denizulu. **Art Blakey and the Jazz Messengers** held down the fort on October 7, but the flaming crash of an oil tanker truck on the Schuylkill Expressway that took the lives of two people and closed most of the main arteries into the city shattered my plans of attending. However, reliable sources informed me that the music was great. With their vast amount of equipment flooding the small stage and overflowing into the audience, the **Art Ensemble of Chicago** made one of their infrequent appearances in Philadelphia at the Afro-American Museum. They are always such a joy both visually and musically and special mention should be made of **Lester Bowie**'s blistering trumpet work which threatened to ignite the already-charged atmosphere. The remainder of the schedule at the museum had **Bobby Hutcherson** on November 4, **Philly Joe Jones and Dameronia** November 18, **Barry Harris/Clifford Jordan** December 2, and the **World Saxophone Quartet** December 16.

The rough and tumble blues of **Luther "Guitar Junior" Johnson** opened the Alternative Concert Series of Bryn Mawr and Haverford Colleges with a Labor Day concert and dance at Founders Hall. **David Murray**'s Quartet consisting of Curtis Clark, Reggie Workman, and Eddie Blackwell were at Founders Hall on September 24 where they delighted the large, attentive crowd with two rather short but well-rounded sets. Murray's poignant rendition of ***Naima*** in rememberance of John Coltrane was especially outstanding. Altoist **Lou Donaldson**, who has been in somewhat of a slump for a number of years, has bounced back and is playing with a renewed sense of purpose and conviction. On October 22 Donaldson fronted a quartet at Goodhart Hall on the campus of Bryn Mawr College featuring the melodic rolling thunder of Herman Foster, an exceptional young bassist Jeff Fuller and drummer Billy Kay. Sticking mostly to standards, the blues and assorted Bird lore, they were most impressive. **Cecil Taylor** performed solo at Roberts Hall on the Haverford College campus November 19, followed by the **Kalaparusha Maurice McIntyre** Quartet and **Derek Bailey** on December 3. A double bill showcasing the **Joanne Brackeen** Trio and the **James Newton** Quartet on December 14 will end the series for 1983.

The night of the David Murray concert at Haverford College, the Trane Stop Research Institute presented a tribute to John Coltrane which drew a considerable number of famous and not-so-famous musicians together to pay him homage. On hand were such luminaries as **Rashied Ali, Odean Pope, C Sharpe** and a host of others. The Chameleon Gardens at 3109 Spring Garden Street has recently presented the **Cedar Walton-Ron Carter** Duo, followed by **Dexter Gordon** on October 21 and 22 and **Betty Carter** on November 25 and 26. **Paul McCandless**, **Dave Samuels** and **Art Lande** performed together at the Painted Bride Art Center on September 10. The Bride also participated in a tribute to local vibist **Bill Lewis** on September 24, while the **Change Of The Century Orchestra** was on tap October 8. This band is comprised of some of the most outstanding musicians in the Philadelphia area. Musicians like Sunny Murray, Philly Joe Jones, Odean Pope, Eddie Green and Khan Jamal to name just a few. Latin percussionist **Ray Mantilla** was also part of the Bride agenda on October 22.

In Allentown, Pa. **Improvco** held forth at the Americus Hotel with the **J. D. Parran-John Lindberg** Duo on September 17, while The Central Pennsylvania Friends Of Jazz in Harrisburg hosted the **Nat Adderley** Quintet on October 9.

Recent attractions at the West End Social Club in Reading, Pa. have been jazz bagpipist **Rufus Harley**, guitarist **Monette Sudler** and trumpet man **Johnny Coles**. **Maynard Ferguson** was also in town at the Reading High School Auditorium on October 30. **Ron Kalina** (piano and harmonica), a Reading native and now a resident of Southern California, was back east recently visiting friends and relatives. Dubbed the Sonny Stitt of the Harmonica by none other than sax man Sal Nistico, Ron is best remembered as part of the house rhythm section at the now-defunct Just Jazz Club in Philadelphia. It was there that he, along with bassist Jimmy DiJulio and drummer Bobby Durham, backed up such headliners as Al Grey, Joe Newman, Sonny Stitt and Anita O'Day. Since moving to the Los Angeles area Ron has been kept busy in the studios and as accompanist for singer Gloria Lynne. He is also featured and composed the title tune for tubaist Jim Self's new album "Children At Play" on Discovery Records DS 886.

— *Gerard Futrick*

SAN FRANCISCO — Please, a moment of silence in memory of one of the world's great jazz clubs which definitively closed its doors in July. The IRS tacked up its grim bulletin and padlocked the Keystone Korner. Soon after, a list of auctionable items went up — including two lots of "jazz paraphernalia" and one Yamaha Conservatory Model Grand Piano. In a few months, bok choy and snow peas will be peddled on the very site where Dexter Gordon, Johnny Griffin staged their comebacks from Europe; where Rahsaan Roland Kirk, Bill Evans and Sonny Stitt gave some of their last and best performances; where Sun Ra cum seventeen pieces and dancers, the Art Ensemble of Chicago, Mary Lou Williams, Aminata Moseka, Red Garland, Tommy Flanagan, Cecil Taylor, Sam Rivers, Archie Shepp and just about every other great name in jazz gave their best six nights a week for eleven years. R I P. Kimballs, the other up and coming jazz club in Frisco, also decided to close its doors to jazz in September. Yet despite this seemingly dark turn of events, there was more jazz activity in San Francisco during October than one could comfortably attend. The month opened brilliantly with three local appearances of **Leroy Jenkins**'s band, Sting. Two guitars (James Emery, Brandon Ross), bass guitar (Alonzo Gardner), the violins of Leroy Jenkins and Terri Jenoure, who also doubles on vocals, and the cohesive drums of Thurman Barker comprise the group which has a fresh sound, soaring energy, rhythmic complexity and sophisticated, subtle lyrics.

On October 5th, **Randy Weston** performed solo opposite the **Chico Freeman** Group with guest **Arthur Blythe** at Wolfgangs, a new version of the old Boarding House. The club caters mainly to the punk-rock vogue, but thanks to producer Harry Duncan, also hosts some of the best creative music in the area. On October 10, the Jammie Awards were handed out at Bimbo's. The Jammies are the jazz community's response to the local Bammies (Bay Area Musician) awards, which virtually ignore non-rock musicians. At the award extravaganza, the audience was treated to performances by the percussionist (and Jammie organizer) **Babatunde**, singer **Laurie Antonioli** (also responsible for the fest), guitar and vocal duo **Tuck and Patti**, **John Handy** with strings, pianist **Martha Young**'s Quartet, vocalist **Bobby McFerrin**, pianist **Mark Little** and the great **Pony Poindexter**, the salsa of **Batachanga** and the Brazilian sounds of Jose Lorenzo's group, **Batucadje**.

Friday, October 15, the 3rd annual Asian-American Jazz Festival was held at Herbst Theatre. Three generations of Asian jazz were present, beginning with the teenage **Guapo Lee** Ensemble Drummer Lee (Gerald Oshita's son) leads a tight bebop band, with only a shred of punk influence. Tenorist **Joshua Shedroff** (Dewey Redman's son) was outstanding. The **Jon Jang-Mark Izu** Sextet followed; their rich textures pivoting on the inspired cello work of **"Cash" Kilian** and Mark Izu's arco bass. The piece de resistance this year was the **Toshiko Akiyoshi** Trio. Toshiko, heard in a small group context, is a stunning pianist; her ***Memories Of Bud*** (Powell) was unforgettable.

Mid-month, the Kool Jazz Festival descended on San Francisco with all its attendant media hype and its very tangible musical rewards. Of the locally produced warmup events, a program "We Remember Earl 'Fatha' Hines" at the Great American Music Hall was most satisfying. SF Examiner critic Phil Elwood, drummer and Musicians' Union Local 6 stalwart Earl Watkins and biographer Stanley Dance reminisced about Hines through anecdotes and recordings. Then Hines himself appeared on the wide screen in a rarely shown Jazz Casual interview from the sixties with the late columnist Ralph Gleason. With Watkins on drums, Earl Hines sat at the piano and demonstrated what it's all about; his powers undiminished, his artistry, savvy and enthusiasm infectious.

The biggest draw of Kool Festival events was the **McCoy Tyner** Sextet with Carlos Santana and the Crusaders. Over 5,000 people attended the concert at the Civic Auditorium — a convention and circus barn with horrendous acoustics. As usual, Tyner was in top form with a lush solo, ***Prelude To A Kiss***, but once Santana stepped in, the harmonic forces in McCoy's band were irrevocably lost. Sunday evening, October 23rd, saw the **Martha Young** Quartet with headliner singer **Joe Williams** at Wolfgangs. Word has it, this was one of the best concerts in the Festival. Also on that date, **Autumn**, with front line stars Ray Collins and George Sams, played Bach Dancing & Dynamite Society in Half Moon Bay.

October 26th, Wednesday night at Bill Graham's Warfield Theatre brought a long-awaited treat. **Toots Thielemans**, the master of the obscure idiom of jazz harmonica, played Ellington, Monk and some of his own compositions with the **Paul Smith** Trio, who then demonstrated their talents as accompanists to the one and only **Ella Fitzgerald**. The Warfield was ablaze with good feeling; Ms Fitzgerald

returned the adulation with sheer love. From ***Night And Day*** to ***Mack The Knife***, Billie Holiday's ***Good Morning Heartache*** to ***Old Macdonald***, from Dizzy's ***Manteca*** to a unique ***Boy From Ipanema***, Ella's range, spontaneity, humor, her scat time and bursts of sound were, as the Duke phrases it, "beyond category."

The "Evening Of New Music" at Wolfgangs, Friday, October 28, was a study in contrasts. **Ronald Shannon Jackson** and the Decoding Society and the **James Newton** Ensemble shared the bill; both on the edge of the tradition. Jackson, whose group appeared first, blends Ornette-style harmolodics with Cecil Taylor's energy-sound feeling. He peppers the blend with R&B funk, pop tunes like ***Love Me Tender***, an unrelenting pulse and lots of electric sound manipulation (again rather overloud). Altogether, a wild, jagged, deeply rhythmic sound. This is fusion music that works.

The James Newton Ensemble draws on another strain of the tradition — the orchestral colorations of Duke Ellington and Billy Strayhorn. His chamber ensemble was lyric magic; atmospheres of verdure, mystery, dream. Newton's compositions, ***Central Avenue***, ***Long Hill***, ***The Crypts*** (an L A street gang) and ***Dance Steps***, are in the descriptive mode of ***Harlem Airshaft*** and Powell's ***Parisian Thoroughfare.*** Color, essence and feeling. The company that Newton is keeping these days is superb. John Carter's clarinet and Newton's flute worked together like a pair of birds soaring into the celestial, while Red Callender's tuba kept the bottom strong and supple. Alan Iwohara's koto swept the audience away. Roberto Miranda, bass, Anthony (United Front, Autumn, Middle Passage) Brown on percussion, John Nunez, bassoon, Greg Martin, oboe, French horn — each are distinguished musicians in their own right. The collective improvisation on Friday night was on a very high level. The James Newton Ensemble is evidence of a very wonderful new direction of the music.

— Elaine Cohen

ACTUAL '83 FESTIVAL

London, England; August 23-28, 1983

In order to present different aspects of improvisation in a six day festival — as ACTUAL '83 did — it was from the very beginning essential to show the historical development of these styles, as well as the manner in which they coexist. Fortunately, as it happened the most historical and the most contemporary forms of improvisation were shown in two concerts in the same evening.

The **Mike Westbrook** Brass Band (Westbrook, tuba, piano; Kate Westbrook, vocal, tenor horn, piccolo, bamboo flute; Phil Minton, vocal, trumpet; Chris Briscoe, reeds; Tony Marsh, drums) electrified the audience with its intelligent, colorful arrangements, integrating all kinds of folk music right up to Creole jazz. Chris Briscoe, Kate Westbrook and Phil Minton enhance their interpretation of lyrics (by Blake, Brecht, Eluard, Kate Westbrook) with expressive vocal acrobatics and theatrical gestures The interpretation of Brecht and Weill's ***Alabama Song*** was more unsettling than ever. The insistent phrase remains in the mind: "We're recruiting again for the Army."

In direct contrast to the Brass Band's compositions with improvised elements, the **Schlippenbach Quartet**, four old hands of European Free Music, showed all the possibilities of free and collective improvisation, which their musical experience and ability transform into spontaneous composition. In this quartet of Alex Schlippenbach, piano; Paul Lovens, percussion and Evan Parker, saxophones, bassist Paul Rogers was much more than just a last-minute replacement for Alan Silva. He helped to perceive the music in a different and unusual way. His playing was contradictory, wild and tender all at once — a depth of feeling that evoked beauty in the group music by making its aggressiveness sensible. Rogers highlighted the jazzier and more lyrical sides of Schlippenbach's bottom-heavy piano-playing, joined Lovens in developing his rhythmic sound-figures, and formed a contrast to Parker's playing. He maintained all his own characteristics in a most successful balance between freedom and adaptability. His virtuosity was less evident in ***Talisker***, with folk singer Frankie Armstrong, Ken Hyder on drums and Lyn Dobson, saxophone and flute, a group exploring the combinations of jazz and (Scottish) folk forms.

The **Spontaneous Music Ensemble** made it apparent that the ethic of spontaneity does not automatically guarantee freedom from standardization. John Stevens kept up a constant percussive noise production, varying only in loudness or the density of events. Roger Smith's guitar playing disappeared almost totally in this wall of sound, while Nigel Coombes excelled by his diversified and thoughtful violin execution. Musicians with a more intellectual approach to their improvising seem to me to be in less danger of remaining in their same old rut. Two bassists, **Joelle Leandre** (who deserves more attention by the media outside of France) and **Peter Kowald** developed a musical discussion of well-considered phrases — not a battle of the sexes, rather a discourse on equal terms. The complicated superimposition of metric elements and 'sound' elements can probably only be constructed within a very calculated improvisation. Fortunately the amplifier did not work properly, so that the audience finally was given the benefit of acoustic sound.

Joelle Leandre also pursued instant composition with pianist **Irene Schweizer.** Both musicians played in a very decisive, percussive and rhythmic style, Schweizer more fluidly while Leandre by her extremes of technique at some points, disrupted the structural principles of development. The dramatic, even Chaplinesque elements of their music were underlined and parodied by **Annick Nozati.** The ad hoc action-reaction technique of her 'voice and body-performance' contributed a more spontaneous element to Schweizer and Leandre's instant composing. Structured impro**VIS**at**ION** seems to create a music closer to 'contemporary classical' than to jazz (the distinction to me is not just one of improvisation or composition, but the radical commitment to eliminating everything superfluous and expressing only the essential). Example: **Iskra 1903**: **Barry Guy**, bass; **Paul Rutherford**, trombone and **Phil Wachsmann**, violin, generated new sounds (without deforming existing sounds) and created a music of lyrical brittleness, tension, intensity and intention. This kind of calculated improvisation does not allow any mistakes of the sort that can be made productive in a more associative way of improvising.

An extreme form of this, where improvisation seems to lapse into nearly total randomness, was shown by **Sean Bergin**, tenor saxophone, **Katie Duck**, dance, voice; **Tristan Honsinger**, cello and **Toshinori Kondo**, trumpet. Certain structural elements were agreed upon just before the performance: that several simultaneous nonsense-conversations and vocal tone painting were to happen accompanied by saxophone, trumpet and cello, and that dance and pantomime were to take place as autonomous works of improvisation, separate from the music. Some props had been prepared: clothespin, table and chairs, a tablecloth and a crab, a hanger pushed into Kondo's shirt, ready to hang himself up, and blankets for the musicians to roll themselves up in, lie down and try to play their instruments. The awkwardness and ran-

PAUL RUTHERFORD and PAUL ROGERS (photograph by David Prentice)

domness of the show, as well as their inability to handle the theme of the neuroses of modern-day life in their improvisation, raised questions as to the musicians' musical qualities. The controversial reception by the audience was doubtless partly due to an uncertainty as to whether this was conscious dilettantism, a deliberate challenge to the concept of professionalism, or if – once again – it had been proven that successful improvisation is only possible on the solid ground of ability, practice, experience, and hard work, or if it was an expression of the idea that in an unreasonable world, even art cannot be taken seriously any longer. In fact, these questions arise in any avant garde movement.

Pleasingly professional was the one-woman show of **Moniek Toebosh**. With her trained voice, economical and effective mimicry and spastic gestures, definitely exceeding the limits of good taste, she voluptuously parodied love songs, female sex appeal and show business. Beyond the simply comic level, this lady kills the last of love's illusions you may have left. With **Toshinori Kondo**, Toebosh participated as a guest in **Alterations** with **Steve Beresford**, piano, euphonium; **Peter Cusack**, guitar; **Terry Day**, drums and **David Toop**, flute, bass guitar. The group's name is apt. The alienation of styles and meanings, instruments and sounds, relations and words is radical, the amalgam of styles (from Slam Stewart to Eric Satie) is unscrupulous and seems uninhibited; although their musical experiments are not as trial-and-error as they first appear. The result demands extremely active listening: the recipient is constantly provoked to lower his resistance and question his criteria of beauty and the limits of what is possible.

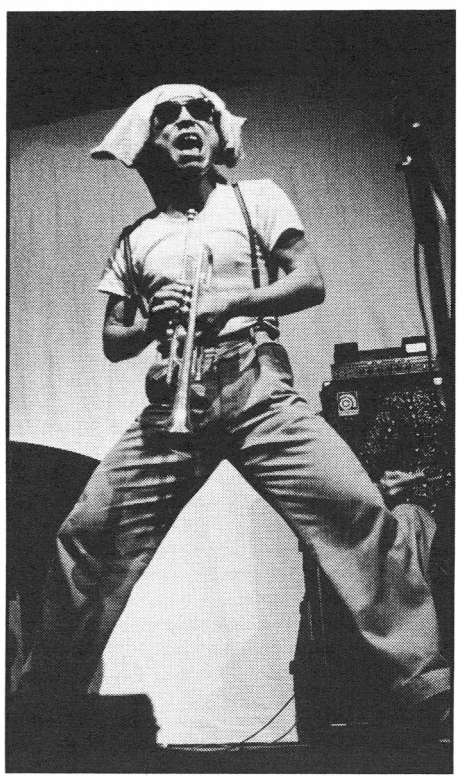
I would not classify **Steve Lacy**'s soprano-execution as improvising or composing, I would rather call it auto-interpretation. He played two duos, with **Steve Potts**, soprano saxophone, and **Mal Waldron**, piano. It seems that Lacy wants to add improvised accessories to his music. He performed with **Elsa Wolliaston**, whose dancing deals with mental and physical imbalance. She tries to show that the state of trance is not collective hysteria but a condition of super-consciousness. Whereas Lacy's constructivist playing might suggest an association with the pictures of Mondrian, Wolliaston's mystifying dancing could be a tempting contrast, if her improvising techniques were less immature. Equally unconvincing was **Brion Gysin**'s recitation of poems. However, **Violetta Ferrer**'s recitation of lyrics by Lorca was fascinating. Even listeners who knew neither Spanish, or the chosen poems, were certain to be carried away by the sound of Lorca's words. **Raymond Boni**'s unconventional sound-production on guitar, working a lot with echo and delay, conjured up a surreal and suggestive effect that involved the listener emotionally. Both artists are such masters of technique that they should be capable of taking more risks in improvising.

In rock, traditionally a very standardized music, musicians began to introduce improvisational techniques years ago. Often in this process, the boundaries between jazz and rock become questionable. Actual '83 presented some of the groups whose music thus defies classification: the most impressive were **Cassiber**, **Duck And Cover** and **Skeleton Crew.** The music of Cassiber (Christoph Anders and Heiner Goebbels, synthesisers; Chris Cutler, drums; Alfred Harth, reeds) implies the pulse of the metropolis. The musicians keep absolutely cool, but their apotheocalypso makes you as nervous as the daily rush hour. A little less rough was Duck And Cover (Cutler; Tom Cora, cello; Fred Frith, guitar; Goebbels, Harth and Dagmar Krause, vocals, although the group's name alludes to dangers such as those shown in the film "Atomic Cafe." In the field of improvisation Skeleton Crew (Frith and Cora) go the furthest. Their music's form is totally open and both musicians decide freely and spontaneously about leaving or joining the duo. This freedom by no means led to chaos; on the contrary, in spite of some cacophony it was rather relaxed and partly even danceable. Bits of Turkish music, reels and jigs reminded us of what is worth living in a world where publicity tries to make "Hiroshima cocktails" palatable.

Actual '83 was concerned with all areas of improvisation; improvisation as instant composing, as ad hoc reaction and as a small amount of freedom for a soloist within a fixed framework. The **Keith Tippett Project** put these three main approaches side by side.

The first Project: **Ovary Lodge Augmented**, with **Marcio Mattos**, bass; **Frank Perry**, drums; **Keith** and **Julie Tippett** plus **David Toop** and **Phil Wachsmann** as guests, was something of a 'do what you like' improvisation. Out came an accessible surge of sound made of piano clusters, masticated vocal sounds, bits of thumb piano and panflute melodies filled with gongs, rattles and squeakers; somehow talkative and full of mannerisms.

The second Project: two pianos (**Keith Tippett** and **Howard Riley**) and five trumpets (**Heinz Becker**, **Marc Charig**, **John Corbett**, **Dave DeFries** and **Dave Holdsworth**) played Tippett compositions leaving the usual room for individual improvisations. As ordinary as this might sound, the result was breathtaking music. A tremendously compact sound, kept in suspension, with little tricky interjections. The trumpets alternated written lines with staccato punctuations or just producing noise. Playing in unison, they formed a beautiful backdrop for Riley's jazz-rhythmic excursions and Tippett's wild and percussive clusters or labrynthine shifts. The composed framework took nothing away from the spontaneous and volcanic power of jazz.



TOSHINORI KONDO (photo by Enrico Romero)

The third Project: **Marc Charig**, trumpet; **Elton Dean**, saxello; **Nick Evans**, trombone; **Larry Stabbins**, saxophone; **Keith Tippett**, **Tony Levin** and **Paul Rogers.** The arrangement of sound colors made this septet sound like a thirty-piece group. Frantic tempos, panic energies, stomping rhythms and lots of surprises just when they safely attain a Big Band swing. Although the concert was based on the instant composing of each member, the result was the utmost tightness, probably due to Tippett's musical overview and his admirable sense of the right accents at the right time. – ***Ellen Brandt, with the assistance of Michel W. Huon***

LITHUANIA/LATVIA/USSR

Last summer was unusually generous for jazz fans in the Baltic countries. There were regular concerts of Soviet groups, a jazz festival in Riga, Latvia and the light music (including jazz) festival in Palanga, Lithuania. But the most significant was the opportunity to meet famous jazz musicians from the USA and Canada.

In the middle of June ending their USSR tour, the ROVA Saxophone Quartet from San Francisco played in Riga for the opening concert of the jazz festival. ROVA's and West Virginia University's Wesley College Jazz Band's tour was organised by the Friendship Ambassadors Foundation on a rather informal basis. The Soviet Komsomol's tourist organisation Sputnik took care of them. Concerts and jam sessions in Moscow and Leningrad, get-togethers with Soviet jazz musicians were mutually beneficial although Sputnik was unwilling to allow wider personal contacts among American and Soviet jazzmen and fans. To get a special, very limited invitation for the concert was very difficult.

Americans in Riga played in an overcrowded hall and the success was absolute. What ROVA does is an excellent example of how contemporary avant garde jazz should be played. They amazed the audience with the most professional skill using their horns, sometimes fishing out unusual and astonishing sound effects. ROVA's performance consisted of several long compositions based on simple, even monotonous melodic and tonal ostinatos. Good interplay and very correct compositional balance along with enormous improvisational intensity swayed the minds and feelings of the listeners. ROVA was forced to play an encore and it undoubtedly was the one and only highlight of the Riga festival.

The Wesley College Jazz Band under the direction of Prof. Dr. David Milburn played very complex and complicated compositions of Hank Levy, Bill Holman and Sammy Nestico. Dr. Milburn endeavours to teach young musicians to create a good ensemble sound resembling that of Stan Kenton. The students' good will and capability to improvise, and to find their bearings in a music that is not easy even for professionals made a very positive impression.

Jam sessions were held at Cafe Allegro and on the jazz boat sailing along the riverbanks and the Bay of Riga. They showed the ability of American and Soviet musicians to understand each other and to create music together, although it was much easier to play mainstream

and bebop. The main forces in a free jazz session were ROVA and the trio of V. Ganelin (piano), V. Tarasov (drums) and I. Galenieks (bass). They got each other's ideas, tried to support and to extend them. But it also proved, that separately they play as mature musicians — and together just as college students.

In August the main Soviet concert organisation Gosconcert brought another group of US West Coasters under the Canadian flag. It is not a favourable time for cultural exchange between East and West, but there are always some open ways. The Paul Horn Quartet (Horn, flutes, soprano saxophone; David Friesen, Oregon bass; John Stowell, guitar; Robin Horn, drums) performed at eighteen concerts in Moscow, Leningrad, Vilnius and Kaunas. Despite summer holidays about 8000 listeners attended for the last four concerts in Lithuania.

Paul Horn is known as a prominent flutist and composer, and his creative search for the most unusual folk music and his attempts to connect it with jazz improvisation are particularly interesting. His collaboration with Friesen and Stowell is presently documented on the record "Heart To Heart" on the Canadian label Golden Flute. What they played in concerts was melodically, rhythmically and texturally very rich music, often oriented to the higher spiritual spheres of listeners. It influences and brings audiences to an almost oriental meditation. Paul Horn's virtuosity on flutes and John Stowell's splendid guitar solos are very remarkable. David Friesen, who made most of his previous recordings playing his famous antique French bass, played this time on an instrument designed and built by himself — the Oregon bass. This is the full-fingerboard dismountable electric bass with a sound not much different from an acoustic one. This allows Friesen, even on tours, to apply all his talents and enables him to improvise and try new textural and timbral colours. David Friesen is the best bassist ever to have performed in this part of the USSR — and it is not an exaggeration.

Paul Horn has released several LPs in very unusual places with excellent acoustics (e.g. in the Taj Mahal in India). His musical and sonic searching went on in this tour too. Recording engineer (from Canada) S. Pullan brought his digital machine and recorded a lot of Horn's solo music in various halls and churches. So we hope that this tour will be documented on LP.

In personal conversations the musicians expressed the wish to be back and play here once more. Let's hope it will happen!

— Jonas Ziburkus

ODDS & SODS

The tough tenors of **Johnny Griffin** and **Eddie Lockjaw Davis** return to the New York scene for the week of November 15. Pianist Mulgrew Miller, bassist Curtis Lundy and drummer Kenny Washington complete the lineup of the quintet which will be fine-tuning their repertoire at the Blue Note for a European tour... **Sathima Bea Benjamin** was showcased at Sweet Basil October 16/17 **David Murray**'s Big Band will be in residence at the same club Monday nights in November and early December. The **Paul Motian** Band was at Lush Life October 11-12 **Horace Parlan** and **Red Mitchell** worked a week at Club Jasmine, the new uptown club (168 West 96th Street) for pianists. They were followed October 24 by **Mike Nock** and bassist **Anthony Cox**. Hanratty's featured **Ray Bryant** for a week in November following the pianist's quick trip to Zurich's Widder Bar. **Dick Wellstood** returns to his home base for most of the winter — including the holiday season.

The Manhattan Healing Arts Center in conjunction with Kwame Music is presenting a Sunday evening series of concerts at their space at 386 Broadway. **Lester Bowie**'s Triple Crown Trio opened the series which continued with groups under the leadership of **Olu Dara**, **David Murray**, **Chico Freeman**, **Joseph Jarman** and **Julius Hemphill**. **Randy Weston** is expected to be the first performer in 1984. The Public Theatre played host, October 28 and 29, to **Steve Lacy**, **Willem Breuker** and their groups... "Two Is One" is the title of a concert dedicated to Thelonious Monk held at Town Hall November 18 and featuring **Sphere** and **Abdullah Ibrahim/Carlos Ward**. **Jane Ira Bloom** gave a concert November 19 at Soundscape with Fred Hopkins, Fred Hersch and Ed Blackwell. Pianist/composer **Michelle Rosewoman** will present "New Yor-uba, A Musical Celebration of Cuba in America" at the Public Theatre December 12. A fourteen piece ensemble featuring **Orlando Rios** and his bata group and an all star big band featuring Oliver Lake, Howard Johnson, Rufus Reid and Bob Stewart will perform the music... The **Modern Jazz Quartet** were in concert October 14 at SUNY/Stony Brook and **Dizzy Gillespie** was showcased at SUNY/Old Westbury on October 20. **Richie Cole** was the featured performer at the International Art of Jazz's second winter concert November 6.

Philadelphia's Afro-American Historical and Cultural Museum is in the middle of its second season of jazz concerts. Already heard have been **Jackie** and **Rene McLean**, **Art Blakey**'s Jazz Messengers, the **Art Ensemble**, **Bobby Hutcherson** and Philly Joe Jones's **Dameronia**. The **Barry Harris/Clifford Jordan** Quintet are featured December 2 with the **World Saxophone Quartet** closing things out December 16.

The **Bobby Naughton** Unit and **Mario Pavone**'s Quartet were heard in concert November 15 on the Old Campus of Yale University... **Betty Carter**, her trio and strings were heard in concert October 22 at Boston's Symphony Hall Roswell Rudd, Alan Dawson, Doc Cheatham, Milt Hinton and Herb Pomeroy were among the musicians who participated in Tom Everett's history course, "The Jazz Tradition," at Harvard University this fall **Lew Tabackin** and **Toshiko Akiyoshi** perform February 11 at the Hopkins Centre of Dartmouth College.

A capacity audience of 275 attended the second Conneaut Festival in late August. An all star band of jazz veterans performed in various combinations with **Maxine Sullivan**'s vocals an outstanding part of the proceedings Mike Wallbridge's ten-piece **Chicago Footwarmers Hot Dance Orchestra** played original arrangements from the twenties and thirties. Next year's event will be held August 24-25. Write Joe Boughton, 283 Jefferson Street, Meadville, PA 16335 for more information.

Bob Koester writes about changes to his organisation in Chicago: "I've closed the smaller Jazz Record Mart unit here at 4243 North Lincoln to use the space solely for Delmark Records. We're making a big push into mail-order business with Steve Wagner in charge and will be issuing monthly bulletins of new product as well as occasional comprehensive specialized catalogs and lists of out-of-print product, which will be operated out of the Jazz Record Mart at 7 West Grand Street."

The **Malachi Thompson** Freebop Band was in Richmond, Virginia (October 29) and Chicago (Rick's American Cafe — November 6) before returning to New York at Small's Paradise November 18-19. **Ran Blake** was also on tour giving lectures and performances in schools in St Louis and Chicago at the end of November... **Clark Terry**, **Tony Williams**, **Mundell Lowe**, **Marvin Stamm**, **Red Rodney**, **Ira Sullivan**, **Slide Hampton** and other top jazz artists will perform at the convention of the National Association of Jazz Educators in Columbus, Ohio January 12-15. The University of Kentucky's Spotlight Jazz series featured **Les McCann**, **Lionel Hampton**, **Oliver Lake** and **Sonny Rollins** in their fall program. The 1984 Mid-America Jazz Festival will be held in St Louis's Sheraton Hotel March 30 to April 1. **Ralph Sutton/Jay McShann**, **Bob Wilber**, **Billy Butterfield**, **Dick Wellstood** and **Kenny Davern** are among the headliners. Write PO Box 28274, St Louis, MO 63132 for brochures.

Caravan of Dreams is a luxurious new performing arts centre in Fort Worth, Texas **Ornette Coleman**'s *Skies of America* was performed at the opening of the club with the composer the featured performer with the Fort Worth Symphony. The **Mingus Dynasty** Band, with **Horace Parlan** on piano, was in residence October 13-15. The Southern California Hot Jazz Society has moved the location of its monthly meetings to the Bell Maywood Post 120, The American Legion at 3665 East Florence Avenue, Bell, California. The sessions will be held the first Sunday of the month. Saxophonist **Don Lanphere** is making a comeback as an active jazz player after many years of seclusion and has a new LP released on Hep Records.

Pepper Adams sends a few corrections to his talk with Peter Danson in issue 191 of Coda: "On page 4, column one, tonk should be described as a sort of cut-throat gin rummy, the phrase coming from the former New Yorker writer Richard O. Boyer. Since I know nothing of cards, I once asked Quentin Jackson if the description was apt, and he said it was perfect.

Same page, column three, the car the owner of the West End (Why can't think of his name? I bet Elvin remembers it) was a building looked like a Cord, which is rather different. The next piece of errata is my mistake: for Paradise Club, read Club Vally, another case of my memory giving another of its intimations of impending senility. It was on East Adams, and the pianist mentioned was Otis "Bu-Bu" Turner; he was a small man, but I doubt if he would have taken kindly to being called "Pee-Wee."

On page five, I must have said I was sixteen when I was in Lucky's band, since I'm still not more than a year younger than Mr. Flanagan or two younger than Mr. Burrell. Hope they're not outraged when they read it.

Page six, column one, I think I described Detroit as having a thriving white jazz community, although striving is probably just as apt. On the top of column three, the article "the" has been omitted in front of "old Rudy van Gelder's." I was differentiating from his new studio, not making a reference to Rudy's age; I hope he's not outraged as well.

Page eight, column one, B. Mitch's house is in Rockville Center, and on page nine, column two, I was in Paris (unfortunately) for three weeks, rather than three months.

And that's all — pretty damn good!"

A benefit for ailing trumpeter **Al Fairweather**, who suffered a heart attack this summer,

was held at London's 100 Club on October 2... Trumpeter **Keith Smith** fronted a UK touring band in October which included Johnny Mince, Ed Hubble, Johnny Guarnieri, Arvell Shaw and Barrett Deems...This year's Baden Baden New Jazz Meeting took place November 21-25 with a variety of percussionists from many parts of the world while Donaueschingen's Contemporary Music Festival put the spotlight on vocalists **Jeanne Lee**, **Jay Clayton**, **Lauren Newton**, **Urszula Dudziak** and **Bob Stoloff**...This year's Berlin Jazz Fest (October 27-30) coincided with FMP's Total Music Meeting '83...**Gunter Hampel** is touring Germany with an all star band which includes Manfred Schoof, Albert Mangelsdorff, Marion Brown and Perry Robinson.

"Jazzland" is a lonely outpost for jazz musicians in Vienna. Over its ten year life it has withstood the vagaries of whim and fashion to continue to present music reflecting the taste adn interests of Axel Melhardt, its owner. There's a good cross-section of local players who range from free improvisors like Roland Batik to the Euro/Trad sounds of the Red Hot Pods. Many of these groups are popular attractions and help subsidize such visiting stars as **Lockjaw Davis**, **Art Hodes**, **Jim Galloway** and **Roy Williams**, to mention a few who have appeared there recently. The walls of the cellar club are covered with large sized photographs of the many artists to appear there over the past decade. Flexible instrumentalists like Jim Galloway get to play with a variety of musicians so it was hardly surprising to find the saxophonist working with two traditional styled bands (**The Plattners & Plattners Corporation** — with Christian Plattner, an interesting young clarinetist/tenor saxophonist, the most impressive musician — and **The Red Hot Pods**), a stereotypical modern jazz group known as **Together** which featured a Canadian vibraphonist who works in the symphony world of Vienna as a percussionist and the piano trio of **Michael Starch**. Gypsy violinist **Ziplflo Weinrich** was also encouraged to sit in one night although he sounded more comfortable in the familiar setting of his Reinhardt-rooted group. Recordings by some of these bands and their North American guests (Hodes, Galloway and Davis are all featured on separate LPs) have been produced by Axel and he also has access to solo LPs by pianist **Gus Seeman** and bassist **Aladar Pege** which were produced in Austria. Jazzland is located at Franz Josefskai 29, Vienna 1 and Axel Melhardt can be contacted at Westbahnstr. 27/89, Vienna 1070, Austria.

Improvising jazz musicians travel the world seeking others who are intuitively in tune with their way of playing. Jim Galloway, during his late summer European sojourn, was reunited with **Doc Cheatham** and **Roy Williams** for some explosive moments at the Edinburgh Festival and discovered a musician of like mind when he appeared in concert September 11 in Villingen, Switzerland with the **Henri Chaix** Trio. Lack of a rehearsal, or even time to really discuss a repertoire, didn't make the slightest difference. Chaix's solid stride conception, like that of Ralph Sutton and Dick Wellstood, is a rich source of inspiration for Galloway and they came together to create music which was full of the joy of jazz. It was richly melodic, free of repetition in the solos and displayed a cohesion which usually comes only when musicians have worked together over an extended period of time. Bassist Alain Du Bois and drummer Johnny Stadler were solid in their support. It was an exhilarating evening of wonderful music

in a choice setting — the intimate, acoustically perfect (no amplification) environment of a small church in this charming village not far from Zurich.

A recent issue of Der Jazzfreund carried an excellent profile of Earle Warren's appearance at Zurich's Widder Bar by Johnny Simmen in which he justifiably extols the virtues of Henri Chaix.

Greenwood Press has published a research and reference guide to popular music written by Mark W. Booth under the title "American Popular Music." They have also published a two-volume discography of Chess Records by Michel Ruppli...**Jack Reilly** has written and published three volumes of jazz improvisation texts. The three volumes cover blues, the song form and free form. Write Jack Reilly, c/o Unichrom Publishing Company, 125 Prospect Park West, Brooklyn, NY 11215...New Think Publications, Dalialaan 2, 2500 Lier, Belgium has published the first of two discographies of the Art Ensemble. It covers all the commercially released recordings. The second part will cover concert dates, broadcasts, etc....James Lincoln Collier has written a book about Louis Armstrong which has now been published by Oxford University Press...Quartica Jazz is the title of Spain's magazine about the music. It is a fifty-page publication which can be ordered through Ediciones Terra Nostra SA, Valencia 244, 2 Barcelona 7, Spain...Raffaele Borretti continues to publish, occasionally, his Collector magazine and the latest one has arrived recently. You can obtain it and other information about records in Italy by writing him at CP 394, 87100 Cosenza, Italy...Scarecrow Press has published a detailed history of The International Sweethearts of Rhythm by D. Antoinette Handy... Rhapsody Films now has available films about Bill Evans ("Bill Evans and the Creative Process" — 1966) and Jaki Byard ("Anything for Jazz" — 1980).

The proliferating quantities of budget priced jazz reissues can have their pitfalls. Many of Fantasy's facsimile reissues of Prestige and Riverside LPs are also in that corporation's collection of two LP sets. A different kind of hazard faces purchasers of the MCA Jazz Heritage series. They have now moved beyond duplication of the French MCA LPs with obscure items from Gennett/Champion and a compilation of washboard bands. They are also reissuing LPs from Decca (Earl Hines) and Coral (Nat Pierce, Manny Albam, Hal McKusick) but collectors wishing to replace their old LPs will be disappointed to find that some of the selections are missing. Many of these same LPs are also available from England on Jasmine but these are complete reissues of the original records.

Prestige/Milestone has reissued yet another Bill Evans twofer. It contains music recorded in 1963 at Shelly's Manne Hole. One of the two LPs contains previously unissued music. The same company continues to dig into the vaults with the release of a single LP of Thelonious Monk material titled "Evidence." New on Galaxy is a Johnny Griffin LP and a second set of duets by Art Pepper and George Cables... Look, also, later in the year for a Fantasy LP of prevously unissued Bill Evans material from 1973-77...John Surman's latest ECM record is titled "Such Winters Of Memory" and the same company has released an LP by Carla Bley and Charlie Haden called "Ballad Of The Fallen."... Seabreeze Records has released some previously unissued selections by Al Haig from sessions he recorded in the late seventies. The same label has also released an LP by Lou Fischer's Rehearsal Band from Dallas..."Top Drawer" reunites Mel Torme and George Shearing on Concord in an intimate setting with Don Thompson's bass the only added instrumentation... There's more Canadian content on Concord with the release of Fraser MacPherson's quartet date called "Indian Summer." Oliver Gannon, Steve Wallace and Jake Hanna complete the group in this 1983 recording done in Vancouver. There is also a new solo album by Barney Kessel and a new collaboration by two giants of the 1950s — Shorty Rogers and Bud Shank.

The New York Times carried an interesting interview/profile of Italian producer Giovanni Bonandrini — the force behind Black Saint and Soul Note. Bonandrini is candid enough to state that he only expects the sales of the records to range between three and five thousand and that his recording activity is heavily sponsored by his distribution company in Italy. It's a situation which is mirrored by most independent jazz recording companies and increasingly they are tackling the problems of low visibility in stores by offering their records for sale by direct mail. It's just about the only way these companies can afford to maintain any kind of catalog. Only records with exceptional selling capability are carried indefinitely by stores struggling to support the weight of their inventory. Alligator and Contemporary are two of the latest companies to encourage their customers to buy direct if the local store doesn't carry it. There will be more. You can get catalogs from Alligator at PO Box 60234,Chicago, Illinois 60660 and from Contemporary at PO Box 2628, Los Angeles, California 90028... Contemporary, incidentally, has just reissued three more classic albums from its archives: Barney Kessel's "To Swing Or Not To Swing," Hampton Hawes's "The Green Leaves Of Summer," and Kid Ory's "This Kid's The Greatest." Xanadu has just released some unissued Wynton Kelly Trio selections recorded live at the Half Note, "Things Unseen" by Bob Mover and some historic recordings by Coleman Hawkins with Freddie Johnson which were recorded in Europe in the 1930s...Palo Alto continues to release a lot of records. Upcoming is a Teo Macero "Impressions of Mingus" date, an LP of Tadd Dameron music by Continuum with Slide Hampton, Jimmy Heath, Kenny Barron, Ron Carter and Art Taylor and "Soft Shoulder" by the Generation Band which features Victor Feldman...SteepleChase has new LPs by Chet Baker and Cedar Walton available and these will be followed by new material from Lockjaw Davis and Jimmy and Doug Raney...The Trend/Discovery family of labels has released a live date by the John Tirabasso Quartet with Gary Foster and Frank Strazzeri...Storyville's fall releases include a further selection of music by Earl Hines from Club Hangover in the 1950s as well as LPs by Bobby Hackett and Johnny Hodges/Charlie Shavers...Stash has quickly followed up with a second volume of duets by Carl Kress and George Barnes with the addition of Bud Freeman (the U-A date?)...Lovers of contemporary traditional jazz will want to check out the ten new releases from Stomp Off Records (PO Box 342, York, PA 17405 for a complete catalog) which includes LPs by State Street Aces, West End Jazz Band, Thomas Ornberg's Blue Five, the Hot Antic Jazz Band, Black Bottom Stompers, Jazz O'Maniacs, Chrysanthemum Ragtime Band, Black Eagle Band, Ian Whitcomb and Dick Zimmerman and Bob Connors's New Yankee Rhythm Kings...Ra Records has released a mini disc of Malachi Thompson called "Legends and Heroes." It is available from PO Box 964, Bowling Green Station, New York, NY 10004... "European Memoirs" is the latest Toshiko Akiyoshi-Lew Tabackin Big Band release on Ascent Records, 38 West 94th Street, New York, NY 10025...Outstanding Records (PO Box 2111, Huntington Beach, CA 92647) is the source of many recordings by pianist Paul Smith...Stan Getz and Chet Baker recorded for Sonet while touring Europe earlier this year. Jim McNeely, George Mraz and Victor Lewis complete the lineup.

Vocalist **Johnny Hartman** died in New York September 15 of cancer. He was 60...**Willie Bobo** died the same day of the same causes in Los Angeles...**Roy Milton** died recently from the aftereffects of stroke. He was 76...Montreal jazzman **Nick Aldrich** died October 16 (for details see the Montreal column in this issue).

— John Norris

Recent Recordings

MIKE MARKAVERICH – In Piano Land
PAUL MEYERS/Mark Plank/Dick Sarpala
"Blues For Henry Miller" Adirondack 1008
JEAN-LUC PONTY
Individual Choice Atlantic 00981
DAVID MURRAY OCTET
Murray's Steps Black Saint 0065
MARCELLO MELIS
Angedras, w. Don Pullen " " 0073
SHOX JOHNSON and his JIVE BOMBERS
Professor Bop C-Note 831042
L.A. FOUR – Executive Suite Concord 215
EIJI KITAMURA – 7 Stars " 217
GEORGE SHEARING/MEL TORME with Don Thompson (bass) – Top Drawer " 219
MILCHO LEVIEV Plays Music Of Irving Berlin (solo) Discovery 876
CHARLIE SHOEMAKE SEXTET with Tommy Flanagan – Cross Roads " 878
DAVE MACKAY TRIO with Lori Bell and Andy Simpkins – Love Will Win " 883
CLARE FISCHER/GARY FOSTER duo
Starbright " 885
JIM SELF QUINTET featuring Ron Kalina & Jon Kurnick – Children at Play " 886
ERIC ROSS – Electronic Etudes (Op. 18)/ Songs for Synth.Soprano (Op.19) Doria 103
LARS SJOSTEN – Bells Blues and Brotherhood Dragon 46
JANE IRA BLOOM – Mighty Lights Enja 4044
LES McCANN featuring Bobby Bryant
The Longer You Wait JAM 012
RED HOLLOWAY
Hittin' The Road Again " 014
MARK MORGANELLI
Live on Broadway Jazzforum 001
JIM SCHAPPEROEW
This One's For Pearle Kerralee 1001
JOELLE LEANDRE– Contrebassiste Liben RML 8204
KENNY BURRELL (trio)
Listen To The Dawn Muse 5264
LINC CHAMBERLAND/DAVID FRIESEN
Yet To Come Muse 5263
MITCH FARBER & FARBERIUS
Starclimber " 5278
JIMMY WITHERSPOON Sings The Blues with PANAMA FRANCIS & Savoy Sultans " 5288
WILLIS JACKSON – Nothing Butt " 5294
KATAYAMA HIROAKI – Equator (solo sax) Music Box (J) 1001
MEL TORME – I Can't Give You Anything But Love Musicraft 2000
KHALIQ AL-ROUF & SALAAM
Elephant Trot Dance Nilva 3404
CLEVELAND JAZZ ALL STARS
Live at Peabody's Cafe North Coast Jazz 1
ERNIE KRIVDA QUARTET
Live at Rusty's " " " 2
INSERTS - Out of the Box Nozzle Rec.34-74 (PO Box 618, Hamburg, MI 48139)
BILL GOODWIN's Solar Energy Network Omnisound 1050
BILL DOBBINS QUARTET
Live at Peabody's Cafe North Coast Jazz 3
ERIC WATSON/Ed Schuller/Paul Motian
"Conspiracy" Owl 027
ELLA FITZGERALD/JOE PASS
Speak Love Pablo D 2310.888
DIZZY GILLESPIE/ARTURO SANDOVAL
To a Finland Station Pablo 2310.889
FREE FLIGHT – Soaring Palo Alto 8050
MARVIN STAMM – Stammpede " " 8022
ANCIENT FUTURE
Natural Rhythms Philo New Directions 9006
DICK CROOK – Open Doors Polar Bear 2 (11 Mars St., San Francisco, CA 94114)
JEAN-LUC BARBIER (solo sax) – Tokonoma (dist. by JCOA) Re Entry RE 007
HORACE SILVER
Guides to Growing Up Silveto Prodns. 101 (PO Box 7000-306, Rancho Palos Verdes, CA 90274)
KATSUO ITABASHI/MASAHIKO KONO (piano/trombone) Sisa Record 001 (4-42-32-504 Izumi, Suginami-ku, Tokyo Japan)
GEORGE RUSSELL's New York Band
Live in an American Time Spiral SoulNote 1049
GEORGE ADAMS/DANNIE RICHMOND
Gentlemen's Agreement Soul Note 1057
KIM PARKER with TOMMY FLANAGAN Trio – Good Girl Soul Note 1063
JIGSAW - Puzzle Soundshine ss-51 (Oetlingerstr.75, 4057 Basel, Switzerland)
JACK WRIGHT/MARV FRANK (sax, piano, drums) – Free Life, Singing Spring Gdn. 14455 (Spring Garden Music, 3321 Spring Garden St., Philadelphia, PA 19104; distr. by JCOA)
JOHN PIZZARELLI Jr.: I'm Hip (Please Don't Tell My Father) Stash ST 226
MICHAEL VLATKOVICH – The One That Never Stayed Thankyou 002
PAT LONGO'S Super Big Band – Billy May for President Town Hall S-33 (PO Box 5332, Santa Barbara, CA 93108)
SACBE – Aztlan Trend TR – 521
VALLEY BIG BAND – Lightnin' Valley Big Band 8210 (PO Box 63, Northampton, MA 01061)
ELLA FITZGERALD/COUNT BASIE
On The Sunny Side of the Street (1963) Verve (F) 2304.049
JIMMY SMITH – Got My Mojo Workin', arr/ cond Oliver Nelson " 2304.191
ASTRUD GILBERTO Album " 2304.437
MEL TORME – Torme " 2304.500
BILL EVANS Trio With Symphony Orchestra " 2304.525
JAZZ AT THE HOLLYWOOD BOWL – Ella, Louis, Tatum, etc. (1956) " 2610.058
STAN GETZ – at Cafe au Go Go, with Astrud Gilberto Verve (J) UMV-2075
JOHN LINDBERG TRIO with George Lewis, Barry Altschul – Give & Take Black Saint0072
MUHAL RICHARD ABRAMS Orchestra
Rejoicing With The Light Black Saint 0071
KIRK LIGHTSEY – Lightsey 1 Sunnyside 10002
MACAR BROS. – Cosmos Kid Aircraft 8201 (Box 82359, Tampa, Florida 33682)
ED BICKERT – 5 Concord 216
WOODY HERMAN Presents A Great American Evening, Volume 3 Concord 220
FRASER MacPHERSON Quartet
Indian Summer Concord 224
HAMPTON HAWES – The Green Leaves of Summer Contemporary 7614
RUSSELL GARCIA – I Lead a Charmed Life Discovery 814
JAMES MARENTIC Sextet feat. Tom Harrell, Slide Hampton – Nimbus Discovery 879

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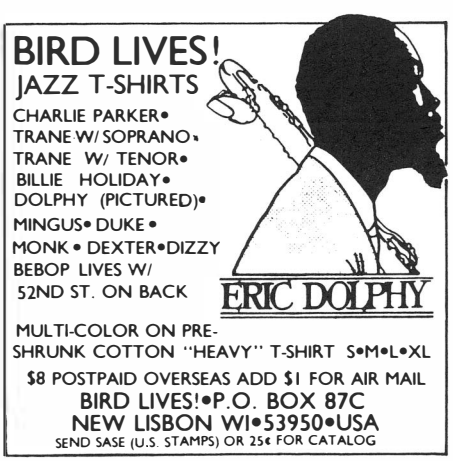

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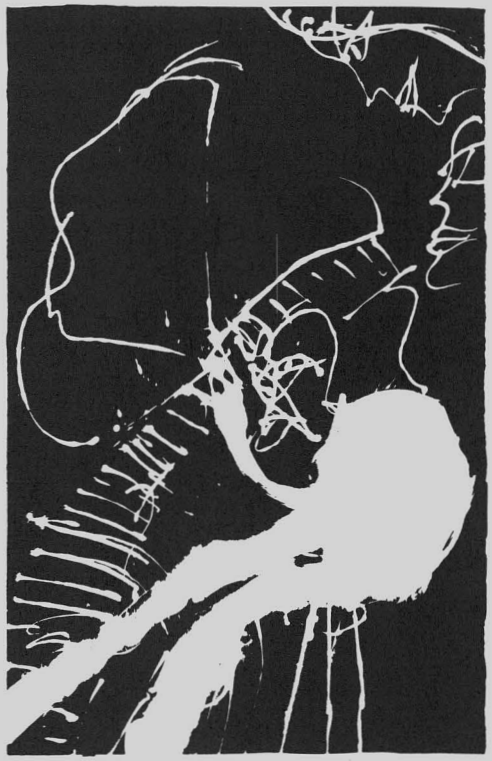

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