

CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE NUMBER 188 (1983) * TWO DOLLARS

BUELL NEIDLINGER · ROY PORTER · WRITERS CHOICE · JAZZ LITERATURE · RECORD REVIEWS



BUELL NEIDLINGER · CECIL TAYLOR · STEVE LACY
Newport Festival, July 6th, 1957
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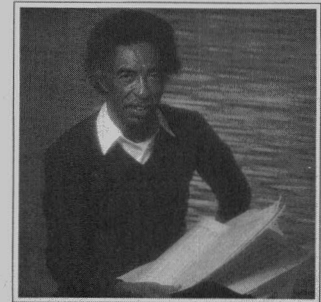


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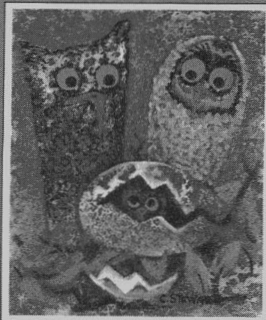
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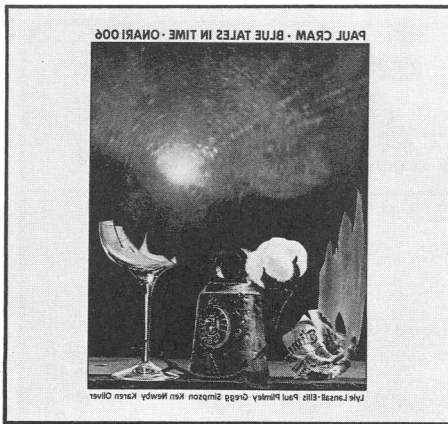
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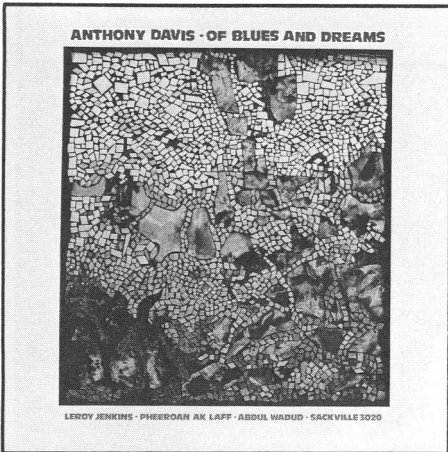
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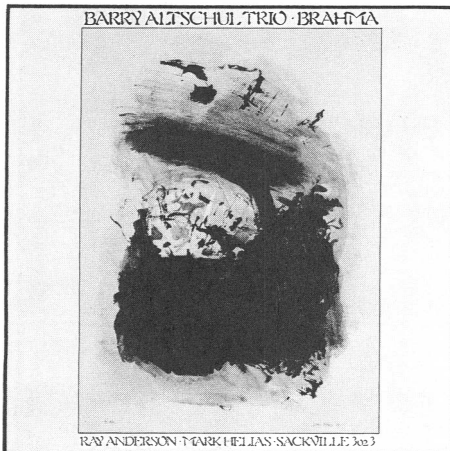
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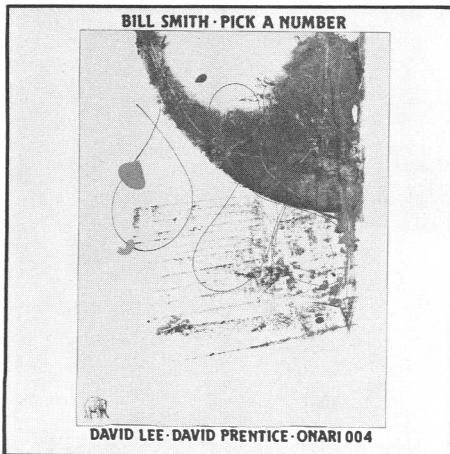
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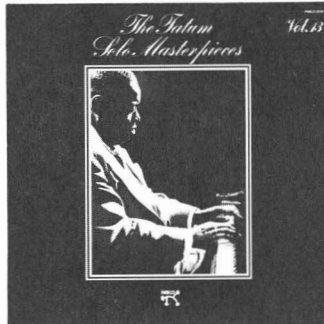
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100 YEARS OLD - FEBRUARY 7TH, 1983
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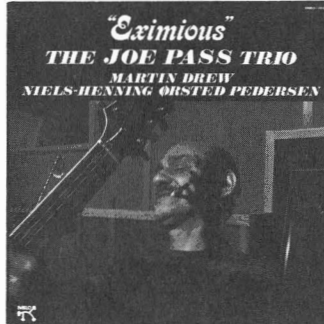




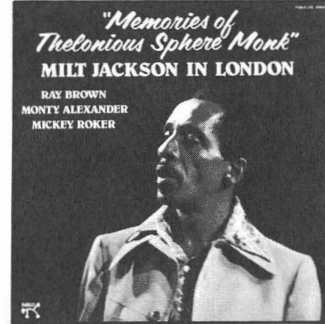
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BLACK CALIFORNIA ROY PORTER

INTERVIEW BY DAVID KELLER

I first became aware of Roy Porter after listening to a Charlie Parker album. Reading the liner notes, I discovered that Porter was the drummer for these sessions. His drumming fascinated me but our paths did not cross until I began interviewing Los Angeles musicians for a story on Eric Dolphy. That story, which appeared in *Jazz Times*, gave me an opportunity to talk with Porter, now semi-retired, about his band leading days in Los Angeles. Still, the scope of the Dolphy story did not allow for many of the anecdotes that this pioneer bebop drummer recounted. After several months a chance to interview Porter came thanks to KPFK FM radio's Ron Pelletier. The drummer was interviewed for two live "Jazz Omnibus" shows. This article is based on those radio programs, in which I participated, as well as several follow up sessions at Porter's central Los Angeles home.

ROY PORTER: I came from the Rocky Mountain region in Colorado. My father was a coal miner and I was born in 1923 in Walsenburg, Colorado. I was exposed to music through the radio. Benny Goodman had a program at that time, and my mother liked Benny Goodman so much that she bought me a clarinet. She was an avid churchgoer and she wanted me to play for the church. So I played clarinet for a year when I was in junior high school.

What turned me on to drums was hearing Gene Krupa. He was in Goodman's band at the time and I liked his playing. So finally I got a set of drums and went from there.

I graduated from Colorado Springs High School in 1941. Then I went to college on a journalism scholarship at Wylie College in Marshall, Texas. But I liked to play music, and the band there was such a good one, with people like Wild Bill Davis, the organist, writing for us. Russell Jacquet, Illinois Jacquet's brother, was also in the band, as were Kenny Dorham, Eddie Preston and others. I liked it so much that I changed my major from journalism to music.

In 1943 I left school and went back east with Milton Larkin's big band. He was from Houston and always had a great band. People like Arnett Cobb, Illinois Jacquet and Eddie "Cleanhead" Vinson had all been with him. First we played the Rumbogie in Chicago, then a theater circuit which included the Howard Theater in Washington, D.C.; the Earl Theater, Philadelphia; the Royal Theater, Baltimore and on into the Apollo in New York. Since it was wartime I was in the enlisted reserves from the army because of college. I got drafted during the Apollo date, where T-Bone Walker was the star of the show. So I had to leave New York and go directly to Camp Upton on Long Island in the army. From there I was sent to Keesler Field, Biloxi, Mississippi with the air force. When I got out I went home to Colorado, then in 1944 I came to Los Angeles.

Who were some of the drummers that influenced your playing?

As I said, I became interested in drums through Gene Krupa. But a bit later I listened to the masters of jazz. Chick Webb just knocked me out with a very melodic drum solo record called *Liza*. That turned me around. Then I listened a lot to Big Sid Catlett. In the Basie band I really appreciated the playing of Jo Jones and then Shadow Wilson. Max Roach is another great innovator whom I can't say enough about. Then there's a drummer named Ike Day, out of Chicago. He died too young from narcotics, but he was already a driving force and I think he



would have been one of the giants had he lived. Art Blakey is also one of the drummers I admire. In fact, I picked up my method of practicing from Blakey. Instead of using a practice pad, I would use a pillow and just work on it with my sticks. In Los Angeles when I was coming up one of the most impressive drummers for his concepts was Lawrence Marable. But to be fair, I have to say that I like all drummers and that these are just some of the greats who have been major influences on my career.

Even today, some people don't like this jazz rock sound but I like it. Of course, it's not really that new since rock basically comes from the blues. But as far as today's drummers go, I like Billy Cobham, Lenny White and Tony Williams a great deal.

When I came to Los Angeles in 1944, I didn't know anybody. I came here cold. Bebop was just coming out then. Everything was happening on the east side of town, Central Avenue and places like the Down Beat, Last Word, Club Alabam.

I first worked with Teddy Bunn, the guitarist, and his group the Spirits of Rhythm. They were a tippie group. A tippie is an instrument like a ukelele, a tiny guitar. They were doing material like the Cats and a Fiddle thing and they needed a drummer. So I worked with Teddy playing dance tunes at Major Kayes, a club up on Cahuenga in Hollywood.

Then in 1945, Howard McGhee organized a band out here that included Teddy Edwards on tenor, Vernon Biddle on piano, Robert "Ding-bod" Kesterson on bass, and Howard and me. That's the band I got my bebop training from. Howard was the first to bring bop out here when he stayed in town after leaving Coleman Hawkins. I have to give credit to Howard McGhee for bringing bebop to California.

Were the crowds ready for this music?

People didn't quite understand what you were doing, but they came out. I don't know if they dug the music or not. The places in Hollywood that we played like Billy Berg's, the Swing Club and the Streets Of Paris were filled with people. As far as acceptance, it took a little more time for that, but people did come out and listen.

What was the Central Avenue scene like then?

Howard McGhee was working at the Down Beat, there would be Johnny Otis with his big band at the Club Alabam which was three or four doors down. Across the street would be Slim Gaillard with his "Cement Mixer - Putty Putty" thing. So it was a mixture of things. For a nice chronicle of that scene people should buy the "Black California" album (Savoy SJL 2215). That will give them a good idea of what was happening.

When I was on the stand with Teddy and Howard a lot of people showed up. Teddy Edwards is, of course, one of the big influences on tenor. So Harold Land, Stan Getz and others would be listening to Teddy. They might have even sat in on those gigs.

Are there recordings from this Howard McGhee period?

Not now, but there were. Teddy Edwards might have some. They were out on Modern Records. We did a few songs like *Up In Dodo's Room*. This was in late 1945, when Howard recorded a number of sides for Modern. Then we did this thing with Teddy Edwards on tenor, *Blues In Teddy's Flat*, a blues song with a lot of breaks in it. That did pretty well for us. It got to be a well known tune. That song caused Charles Mingus to get me to do a session. Later on in 1947 I was on a session with Dexter

Gordon and Teddy. From that they released a cut called *The Duel* which did pretty well.

I never really worked on a job with Mingus, but he did call me to rehearse for a recording session. The others included Buddy Collette on alto, a pianist named Spaulding Givens, Britt Woodman on trombone, and Mingus. But the session didn't come off. Mingus was one of those people who was so far ahead of his time that people thought he was weird. People thought that there was something wrong with him, so the record company didn't know what to do with him. This was in 1945. Mingus called me and I practiced with him either at his house or at Buddy's. We rehearsed quite a bit, but the record company couldn't deal with what he was trying to do. Mingus finally left town with Lionel Hampton's band and went back east to New York, where he stayed.

I did a few gigs with Buddy Collette, but Buddy went into the studios. He was one of the first Black musicians to get into the studios: him, William Green, and Lee Young, the drummer, Lester's brother.

About this time Buddy was with Mingus in a group called the Stars of Swing which had Buddy, Spaulding Givens, Britt Woodman and Mingus along with some other musicians. But they weren't a bebop band, they were a little more conservative. They had to be good, because of the caliber of those musicians, but they weren't an outright, driving-force bebop band, like Howard McGhee's was.

I first met Charlie Parker when I was working with Howard at the Streets Of Paris, right off Highland on Hollywood Boulevard. You went down some steps into the club, like in Paris. Charlie Parker came out here with Diz's band and he knew Howard. So he came in the club one night and got up on the stand with us, which was the greatest thrill for me. In 1946, when he was ready to do the sessions for Dial, he chose me. I guess I was just lucky.

Ross Russell was one of the most beautiful people you would ever want to know. He treated everybody fairly, because he was really one of the first record producers who really dug jazz and wanted to do something with it. Norman Granz came later.

When Bird wanted me to do the Dial sessions with him I was still working with Howard. When Diz left to go back to New York Bird remained here. He worked mostly with Howard McGhee or did the Jazz At The Philharmonic or did his own sessions. For Dial it was strictly Bird's gig. The first session took place March 28, 1946 during the day. We had to do four tunes, but we only had *Night In Tunisia*, *Ornithology* and *Yardbird Suite*. On the way to the studio Bird realized that we needed another song. So he finished *Moose The Mooche* in my car when we were going from my house on 35th and Maple on the east side up to Radio Recorders in Hollywood.

I think we did that first session in four hours, because at that time the legitimate recording time was four hours. Anything over four hours was overtime. We did those four tunes with a septet: Miles Davis, trumpet; Lucky Thompson, tenor; Dodo Marmarosa, piano; Arvin Garrison, guitar; Vic McMillan, bass; myself and Bird.

The next session, at McGregor Studios in Hollywood, was done the night of July 29, 1946. We were off from the Finale that night. The personnel were me, Jimmy Bunn, piano; Howard McGhee, trumpet; Bob Kesterson, bass and Bird. That was the night that Bird became

very sick and couldn't play; Howard had to finish by himself on trumpet. They had to take Bird out of the studio.

The man had problems, but I'm not qualified to say what was happening with him inside. As far as his death was concerned and the life he led, I believe that Charlie Parker was so great, but he just wasn't being accepted the way he should have been. That had a lot to do with him giving up on life and finally dying. That's just my evaluation, but I could see a few things that others couldn't because I was on the stand with him quite a lot.

Most of the work Bird did out here on the Coast in the clubs was done with Howard McGhee. Not on all the jobs, because sometimes Howard wouldn't want that many men on the stand. We always had a big crowd, though, when Bird was with us. That's one of the reasons that Howard hired him.

Howard kept that band together a good while and I was with him from 1945 until some time in 1947. After working with Howard I went back to New York with Dexter Gordon. That band consisted of Kenny Dorham on trumpet, Tadd Dameron on piano, Curly Russell on bass, myself on drums and Earl Coleman on vocals. Incidentally, Coleman was the one who did that *Dark Shadows* and *This Is Always* session with Charlie Parker after he came out of Camarillo.

With Dexter, first we played at the Pershing in Chicago, then Indianapolis, somewhere in Pennsylvania and then on to the Three Deuces on 52nd Street in New York. These were all one-nighters booked through New York.

After the Three Deuces gig, I left for Cleveland where I took a job with Tiny Grimes, the guitar player. We worked for a couple of months at a club with a revolving bandstand called the Tijuana Club. The group was me, Tiny and Big Red Prysock on tenor, Arthur's brother. After the gig ended I just got homesick and came back to Los Angeles.

Not too long after I got back, sometime in early 1948, I organized my big band, Roy Porter and his 17 Beboppers. It started out as a small band for USO shows. Those USO shows fell through, but I kept rehearsing the band. Then this arranger, Joe Howard, came in one day and brought in a number of his charts, telling me that they were for a big band. I got some other musicians to come to the rehearsal so it was five saxophones, four trumpets and three trombones. It sounded so good that I said, "Okay. This is it. This is what I want. I'll be one of those big band drummers. One of those *loud* drummers!" Word got around until one day Hunter Hancock, the disc jockey, came out to a rehearsal, liked it and booked us into Billy Berg's club on Vine Street for a Sunday afternoon session. The people went for it, so I kept the band together.

What kind of a clientele did you have at Billy Berg's?

Oh, it was mixed. Jazz was one of the things that brought the races together. Jazz music is one of the things that brings the races together.

Savoy Records came out to the coast in 1948 and recorded four sides of the big band. Then in 1949 they came back out and we cut five or six more sides. Then there was another session with a label called Knockout Records. We cut a song called *Hunter's Hunters* which Hunter Hancock used as his theme song. He helped the band out a lot in the jazz world.

How was the young Eric Dolphy sounding in your band? Did you have any idea what he



would become?

Frankly, no. But don't get me wrong. Everybody was youngsters, a lot of them had just come out of high school. Eric was studying music at L.A. City College. He was very young. Because he could read so well, he was really a section man at the time. The heavy solos would fall on Leroy "Sweetpea" Robinson. Eric soloed too, but he wasn't the heavy in the band. So I had no idea he would go to New York and become a legend. I'm glad he did.

The big band was booked on a tour in 1949 to Chicago by way of New Orleans. The first date we played was in Phoenix. We were traveling in three cars and a panel truck for the instruments. We played a one-nighter in Phoenix and it went over great. We were on our way from there to El Paso, Texas when the car that Art Farmer, Clyde Dunn and I were in had a blowout and turned over four times. So we were hospitalized in Deming, New Mexico. That kind of messed up the tour, but the band went on as far as Lawton, Oklahoma. The last gig was in Hobbes, New Mexico. But we only played a couple of times when I led the band. They tried to get replacements for myself, Art and Clyde but it didn't work out. So the tour ended and we had to come back to Los Angeles.

That band stayed together about two and a half years. People really liked it. A lot of people would say that they couldn't dance to it. They would say this but they would be out on the dance floor dancing.

There was definitely a market for big band music at the time. Billy Eckstine had a big band featuring Dexter Gordon and Gene Ammons. Stan Kenton and Woody Herman both had tremendous big bands. Dizzy had a big band playing hits like *Manteca*. We were trying to make the band sound somewhere between Diz's and Billy's bands because I admired both of those groups. People ended up really digging our big band. But to keep a 17-piece band working regularly is hard in Los Angeles. I didn't have the name that Dizzy, Billy or Stan Kenton had so it was tough. The only places we could play would be once-a-week gigs at the Elks, or the Avalon Ballroom downtown or maybe some club parties. The reason the band stayed together so long was pure love. On a lot of nights we wouldn't make more than \$3.00 each.

It was tight for jazz musicians then. Jazz musicians would only play jazz. I would get called for jobs that weren't in the jazz scene and I wouldn't make it because I was so into jazz. Everybody was searching on their instruments. I was trying to find exactly how I wanted to play. Miles, as you can tell from listening to those records, was searching. Everybody was searching except Charlie Parker. Bird was so far ahead of everybody else. **He** knew what he was doing. Everybody wanted to stay in the jazz idiom, and the jazz musicians stuck together.

Was there a lot of work for musicians in the late 1940s and early 1950s?

No. At the time there were two separate unions: a black union and a white union. So there was no studio work for black musicians then. About all we could do was play the clubs. The integration of the two unions didn't happen until much later, in 1956.

In the clubs it was beautiful. There was a mixed clientele in the clubs, although in your private or social life it wasn't too cool. Movie people would be there. A lot of the places I played Lana Turner, Eva Gardner and other

stars came out to.

That Central Avenue scene ended for a number of reasons. First off the war ended and all the soldiers who had money in their pockets went home. Then the Red Car electric trollies were taken off the streets. That didn't help. The scene started to change too. Some of the younger musicians started messing with drugs. They wanted to be just like Bird, so they put the needle in their arms. But the music had to move on. It couldn't stay on Central Avenue forever.

So there were really two places to go. Later, some musicians were able to go into the studios. I call those guys intellectual musicians. The guys over on Central Avenue were the ones with the soul. You had to make a choice. You either wanted to play your instrument and leave something on this earth to remind people of what was happening or you became a commercial musician and worked in the studios and had all that big bread coming in. One commitment or the other, and I went the direction I chose.

After the big band broke up, Sonny Criss, Hampton Hawes, myself and the bass player from the big band, Joe Stone, were offered a job at the Wolf Club in Oakland. So we left Los Angeles for Oakland. Then in the Bay Area, a man named Jimbo opened an after-hours place called Bop City. He hired us to play in his club, and Bop City became so famous that every musician who came through San Francisco, white or black, stopped in there. So we decided to stay in San Francisco. This was from 1950 to 1952. This worked out to be a good-paying gig too, because a lot of times we would be working another place like the Black Hawk in downtown San Francisco. Then we would have our regular after-hours gig at Bop City also. After we went up there, first Teddy Edwards, then Dexter Gordon and some others all came up. A lot of them stayed, too. The music seemed to be appreciated a bit more than in Los Angeles, because San Francisco is more like New York. It's more of a cosmopolitan town; an after hours town, more night people. When we first got there it wasn't; I say this because Sonny Criss, Hampton Hawes and I made it possible for a lot of people to come out there and play jazz. How it was before then, I really don't know. But I do think we should be given credit for making Bop City and San Francisco known as jazz places.

What about the so-called "West Coast Sound"? Were you involved in that?

From the early 1950s until the 1960s they had this thing out here called "Cool Jazz". That was kind of a different thing. It wasn't the hard, bebop music. The cool period; that left a whole lot of black musicians out. There was no way that they could fit into this narrow little category. It was a long time before even a few black musicians would get into the studios. There was a lull out here and it was not a good time to be a black jazz musician. In fact, it was a racist exclusion.

Did people like Shorty Rogers, Art Pepper and other members of the "Cool School" actually take work away from black musicians? Yes. That created some bitterness among black musicians. I can't elaborate on it, but I think it did take work away.

What happened to you after San Francisco? In San Francisco I had a bit of hard luck because I was involved with narcotics and was incarcerated from 1953 until 1956. When I moved back to Los Angeles in 1956 the black

and the white unions had just amalgamated.

I had always been interested in writing, and when I was incarcerated for those years I was able to take classes in harmony, instrumentation, voicing and I was able to write what I wanted to. In fact, when I was away I wrote something called *Minor Moods* and this was the start. I even recorded that tune, in 1956 on an organ, but that was for a small label and nothing happened. Then in 1959 I changed the title to *Lonesome Mood* and added words. I shopped it around to groups like the Four Freshmen and the Hi-Lo's, but their record companies said it was too far out for them. But I didn't get discouraged. Also in 1959 I had a regional hit with a blues song called *Juicy*. Also there was a song called *Drums For Daryl*; my son when he was younger was a motocross racer. The drum work was done in a studio and then we layered motorcycle sounds over the drum tracks. I was thinking of using it as a soundtrack for a movie. If Steve McQueen hadn't gone on that might have been used because we were negotiating with him.

Then in 1964 a group called The Vocals recorded *Lonesome Mood* on a 45 for Ray Charles' label, Tangerine Records. Then Johnny Rivers took them over and changed their name to The Fifth Dimension. They had some hits with *Up, Up And Away*, *Age Of Aquarius* and some others. But the group broke up. Part of them kept the name and the other part became known as the Friends Of Distinction. The Friends remembered *Lonesome Mood* and in 1969 they recorded it and it became a big hit for me.

What are your future plans?

At this time things are only in the talking stage, but I may have a deal to put together the old big band charts and record them with some help from my old friend, Clifford Solomon. That would be a gas, to record some of the big band alumni with modern sound techniques. If this goes through I'm sure we'd have a first-class album.

Do you have any regrets? Do you wish that anything had turned out differently?

Some of the things that I did later in my career where I put a rock or shuffle beat to a tune people didn't accept. I'm known as a jazz drummer because of my work with Charlie Parker and others.

But the money I made in jazz was nothing compared to the salaries I made when I went with Joe Liggins and the Honeydrippers, Earl Bostic, Louis Jordan and Perez Prado in the late 1950s and early 1960s. That was all to make a living. It is a sad fact that I made more when I was playing R&B than I ever did playing jazz. But I don't regret any of the things that I've done.

Photographs opposite: Top: (Bop City, 1951) left to right - Roy Porter, Specs Wright, Bernie Peters, "Jimbo", "Pat", Betty Bennett, Kenny Dorham, Dizzy Gillespie, Miles Davis, Don Jeffries; front row, Ernie Lewis, Sonny Criss, Milt Jackson, Carl Perkins, Jimmy Heath, "Cowboy", "O-Yama", Percy Heath.

Bottom photograph is from the first Savoy session of the Roy Porter Big Band, 1948. Left to right: Leroy (Sweetpea) Robinson, Clyde Dunn, Eric Dolphy, Clifford Solomon, Joe Howard.

Photographs courtesy of Roy Porter.

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BUELL NEIDLINGER



I moved out here to California in 1970. When I was in the Boston Symphony, October 1970, I took a trip out here to California to record with Frank Zappa and Jean Luc Ponty: "Concerto For Low-Budget Orchestra" and "King Kong". It's been reissued many times, a two-record set but it was originally one record, "Jean-Luc Ponty plays the music of Frank Zappa".

Anyway, he flew me out to California and in one day the following things happened to me: I had an interview with Mel Powell, who was the dean of the new California Institute of the Arts, and as a result I was hired to be Professor of Bass at that school, where I taught for eleven years, until I quit last year. I met Glenn Ferris, who turned up as a student, the first year of the school. I met a lot of freelance musicians that Zappa had hired; he had hired all the first-call musicians to be on that session — the french horn player, the oboist, and those are people I was later to know in the line of work that I do now. So it was a very eventful day. A drummer had taken me by to hear the Don Ellis band rehearse. Don pretended not to recognize or

remember me. It was wild, Don played trumpet, drums, and some other instrument too, like Indian drums. But Glenn Ferris stuck out like a sore thumb, because he was so good; because he could actually play music. He's a very good improviser.

Marty Krystall has been in all the bands that I've had since I moved to California. We had a quartet for a long time, with Billy Elgart on drums, called the El Monte Art Ensemble. It was many sizes, from duos up to, I think we had eighteen pieces at one time at Cal Arts. I met hundreds of students from all the departments at Cal Arts, because I gave a course there called "Modern American Peoples' Music Since 1955" and I played a lot of rock and roll and jazz in there. It was a survey course and I used to have maybe a hundred people at each session. From listening to simple chord progressions that we hear in rock and r&b and stuff like that, a lot of people who took that course learned enough to go on to be able to work in commercial music.

That was a good course, but they stopped

me from teaching it after a few years, because they heard that some students had sex in the back of the class during one of the sessions... which is probably true. But that was a very popular course. A lot of people learned things about music that they would have liked to learn, but had never had a chance to in any school. So they never learn that stuff and then they become some of these strange kinds of musicians that we have around. Because what I was after was teaching people the emotional value of simple harmonies. Most American classical music since 1955 has very little emotional value, to my way of thinking, and very little harmony of any traditional sort. So there wasn't too much of that in my course. I played some Cecil Taylor records, some Ornette Coleman records, but after all these are people who, no matter how advanced they ever got, never forgot the musical roots that they were dealing with. That's quite different from someone like Morton Subotnick, let's say, who has no musical roots whatsoever. Or Mel Powell, a pseudo-jazz musician if there ever was one. When the faculty

first met at Cal Arts, a couple of us who were interested in jazz said to Mel, "Well Mel, we don't see anything in the curriculum about jazz." And you know what he said? I've never forgotten this: he said, "They can get that on the radio." **They** can get *that*... that's where his head was at. And of course, if it wasn't for jazz who would have ever noticed him? How would he have stuck out in music if it hadn't been for jazz? I realize that clearly, because if it wasn't for jazz, I wouldn't have made my mark in music either. For two reasons: nobody would have known my name; and, one of my major benefactors in music, who helped me when I was younger, Gunther Schuller, was impressed with me because I could play classical music *and* jazz. If I could have just played one or the other, he never would have noticed me. But he noticed a number of people like that. He has a phenomenal set of ears and he was very helpful to me, because he heard that I could express myself in many different ways. That's been important to me, because not many people can hear that.

I find that in my business all the time. The instruments I play are Fender bass, upright bass (contrabass) and cello. Now, a lot of contractors won't hire me on contrabass because they think I'm a Fender player. A lot of contractors won't hire me on Fender because they think I'm a contrabass player. And the cellists don't want any of them to hire me on cello because I'm pretty good and they don't want a bass player coming in that area, so I hardly ever get to play cello. But there are a few very astute people who recognize my abilities on all the instruments, so sometimes I get calls for all three.

Studio dates are all I do now; I try to work every day. I'd like to play more in public, and I'm going to be doing that more with Krystall Klear and the Buells. But I'm deep into the studios. Deep. I won that award in 1978 — not that I believe that much in awards, but that's a certain gauge of my viability in the music business. The Most Valuable Player Award, awarded by the Los Angeles chapter of the National Academy of Recording Arts and Sciences. That means record producers, recording artists and my fellow musicians. So, that was nice.

Jason Weiss: Do you have an agent?

Buell Neidlinger: No, I have a phone answering service that's as close as I come. I'm a freelance musician, and God, with a capital G, has been good. Because as you can see, I'm living okay.

Jason: Do you get enough satisfaction from studio work; is it creative enough?

Buell: Sometimes the studio work is very creative. But mostly it's not that creative, except insofar as I feel that I bring a lot to it, that my playing matters. But most of the work is pretty cut and dried, very little improvisation, and it mostly has to be done fast.

One of the great musical moments I had in Los Angeles was the night they called me down to Studio 55, I got in there and there was Barbra Streisand. She had recorded this song that she wrote, but she had just sung it on the track by herself. She said, "Okay, Niles...." ...she doesn't really know my name, whether it's Buell or Bill or Niles or Neidlinger... she says, "Okay Niles, you put bass on that." So I did. It was a love song, in a slow tempo, no drums, no nothing. That was challenging, that was what I would call real jazz. It's a little backwards, due to the technology, but a certain challenge is there. And that sort of challenge

we don't meet that often here, because commercial music can't have that.

I have played solos. For instance, Maurice Jarre has written big solos for me to play in motion pictures. And Leonard Rosenman, who you might say singlehandedly reformed the sound of movie music with his scores for "East Of Eden" and "Rebel Without A Cause"; he's still a big force in the industry, he wrote a concerto for me.

Jason: Do you compose much music?

Buell: I compose at the bass. And I do some arranging. For the last couple of years I've had this little band, Buellgrass, that I arrange for, including the music of Ellington and Monk.

I played with Monk, just once, at The Five Spot. Wilbur Ware didn't show up and I had brought my bass for him to play. I don't think I impressed Monk at all.

Jason: How did you feel about your own playing?

Buell: I was great.

Jason: Did you enjoy it?

Buell: Oh yeah. How could you miss? Shadow Wilson on drums, Thelonious Monk at the piano, and John Coltrane on the sax.

Jason: When did you start playing with Cecil Taylor?

Buell: When I was nineteen. Steve Lacy introduced me to Cecil. He was studying with him. I had heard about Cecil before; some people who went to the New England Conservatory told me about him — not in glowing complimentary terms, because they were mystified by his music. But Cecil was a big influence in Boston, because while he went to the Conservatory he used to hang out at the record shop across the street with Nat Pierce, Nat Hentoff and others.

Nat Hentoff had a column in Down Beat at the time, and people started to notice that the same things they were hearing at the record shop in the afternoons were appearing a few months later in Hentoff's column. Cecil was always a very vocal, very opinionated person who happened to be correct about a hundred percent of the time, especially in music, so he became very quotable.

But I didn't meet Cecil until after the Conservatory. Things hadn't been going well for him, and he was living with his father at 98 Sheriff Street, New York City, on the 5th floor and about sixteen blocks from the nearest subway station, way downtown. Lacy was taking music lessons from him. I was playing dixieland. I was playing at Eddie Condon's club, I used to substitute for Walter Page there, and I played a few times with Rex Stewart, and a banjoist named Danny Barker, and Conrad Janis. I knew Steve Lacy from the Metropole Cafe. He was working there with Rex Stewart when I met him. I originally met him at a Yale reunion, I went to college there for a year, then I met him again at the Metropole and he said, "Come on down, I've been studying music with this piano player, you've got to play with this guy."

I remember carrying the bass from Delancey Street, about sixteen blocks or so to Sheriff Street, and walking up the five flights, and there was this very short person. He had a Wurlitzer spinet, and he had an alarm clock on top of that. I was impressed by that, because I realized that there had been practicing there, otherwise why have an alarm clock. He said, "Let's play *Cottage For Sale*." And I said, "Well, uh, man, I don't know *Cottage For Sale*." Cecil said, "That doesn't matter. You just play along."

I knew what energy was in music, because I had played with some rather energetic dixieland groups. Drummers like George Wettling, Zutty Singleton, Arthur Trappier, who used to play with Fats Waller. Different people who were energetic, so I understood what energy was. But I had never experienced an energy surge the likes of which I experienced with *Cottage For Sale*!

Shortly after that Condon saw me walking in Washington Square Park. I had a whole new way of walking, I guess, and talking. I had a new raincoat quite like Cecil's, and a little cap, a little bit like his, and I was playing with him. Condon said, "Haven't seen you in a while. Haircut's okay, raincoat's got to go." That's when I had my first inkling that I was no longer acceptable to those sorts of musicians. So I would be with Cecil Taylor forever, I thought, and that was okay, that was good.

I played with Cecil on and off for about seven or eight years after that. Mostly off, because we never worked that much. We did break a lot of musical ground in New York though, and we did work at the Five Spot a few times, and the Newport Jazz Festival. Otherwise, the clubs weren't exactly welcoming us with open arms. So I was forced to find other ways to support myself, because you really can't make it on two hundred bucks a year.

But I do remember certain things that I wish had lasted forever. Like the engagement at the Five Spot in 1960 with Archie Shepp, and myself, and Cecil, and Dennis Charles. Then we played "The Connection"; when Freddie Redd and the others were making the movie, they hired us to perform the music in the play, and that was interesting. I can think of some times when I wished it could have gone on forever.

But music of that intensity, I found out later in my musical life, isn't meant to go on forever. People can only withstand a force like that up to a certain point, after which time they cease understanding it or wanting to understand it.

So in the last few years, I've gotten kind of away from that sort of thing and doing more what I'm doing now, like on my latest records with Krystall Klear and the Buells. And Buellgrass, which is a musical concept I've had for a long time, ever since I heard a string band for the first time. I like the dynamic level of Buellgrass, because it's such that the bass can predominate, rather than disappear behind a set of drums, a Fender Rhodes piano, a guitar and God knows what else. But now Buellgrass has to stop, because I can't find any good musicians to do it. Richard Greene, the violinist, was in Buellgrass until his outlook became overly fiscal. But he's on the record we have coming out on K2B2 Records. The other people on it are Andy Statman, mandolin, Peter Ivers, harmonica, Marty Krystall, reeds, Peter Erskine, drums, and myself. I picked all the tunes, and I made the arrangements (Marty helped me do some). I make arrangements a little bit like Mingus or Johnny Hodges used to, where they point to someone and say "play this" or "I'd like you to do this". A lot of musicians don't like that; their egos can't stand it.

Cecil prepared his music that way. He taught everything by rote more or less, all the parts. I have some early music that's written out, but he abandoned that. He would play the part at the piano and you would learn it by heart. And I find that music that you learn by heart, without the paper if possible, is much better-sounding

than music that has paper involved.

Jason: Is that because learning it by heart has more of a folk root?

Buell: It is. And that folk thing has a lot to do with Buellgrass. Jazz intrigues me, and I have always loved it. And I love the blue tinge, the black tinge, the Arab tinge, the Spanish tinge, I love all the tinges, but I love especially the American tinge. To me that's what's been ignored in jazz for a number of years. John Coltrane wrote *Giant Steps* based on a Nicolas Slonimsky book that supposedly shows all the possibilities in music. And the first page is *Giant Steps*; not exactly, but almost. So even that evolution of jazz hinges on the most deeply intellectual Western musical thought. What I'm trying to do now is use the violin, the mandolin, the harmonica, the bass-drums rhythm section, to give what I would call the American tinge to jazz and to try to get a little more homogenous acoustic arrangement with those instruments. So that we don't always have to play up to the loudness of a Fender Rhodes piano or an electric guitar, or other things that are supposedly jazz now. They weren't jazz before. Cecil Taylor will never play a Fender Rhodes piano, I guarantee you.

Jason: How do you feel then about playing electric bass?

Buell: Well, I've played electric bass since 1953. And people used to laugh at it. I was using it because my grandfather was an attorney for the Ampeg company, and it was a gift. I got an Ampeg amplifier and, I think, a '53 Precision bass. I didn't get into playing it professionally until about 1958. I had sort of screwed around with it to the extent that I could read music on it. As a matter of fact, at the time I was the only person in New York who could actually read music and play the Fender bass. So you can imagine what happened: I did a lot of work, and I still depend on that instrument today.

The Fender bass is a completely different instrument than the upright bass, and I play it as though it is. On this record, "Our Night Together", on K2B2 Records, I play Fender bass on two tunes. *When It Drips, It's Ready*, which I wrote, is in 15/16 time, and it has a certain feeling that couldn't be played on the upright bass, no matter what you did to it. The other tune I play Fender on is a walking blues, *Blues In White*; you don't hear the Fender played that way too much anymore. That could have been played on upright, but it wouldn't sound quite the same.

In general, the Fender bass is probably the worst-played and most misunderstood instrument on the face of the earth. Most of the famous practitioners of electric bass today remind me of menstruating trombones played through loud amplifiers. They have very little bass function; none of them play low notes, and the sound is very nasal, which is un-bass-like. On my records you may notice lots of low notes; I like low notes. But now bass has become a guitar player's practice basically — especially on Fender, but extended over onto the upright too. Most of the upright bass playing you hear now, since Mingus doesn't play anymore, is sort of imitative of guitarists. A lot of fingerwork up in the high register, fast notes. I prefer a long low note; if it's placed correctly and has the emotional content, to me it says a lot more than many fast notes.

Jason: But in jazz that heavy fingerwork goes back to bebop, doesn't it?

Buell: Well, the greatest bebop player of all

time died too young, before he gave us a chance to see what he could have made out of bebop. That was Paul Chambers, and his many imitators have gone nowhere, they're just playing his licks.

The bass has become what it is because of the ego of bassists, which is a very strange ego indeed. It's the reason that bassists are very seldom seen together. Although I'm married to a bassist, most bassists aren't nice people.

Drums have tended to intimidate the bassist. Especially after the recording, "Night at the Village Vanguard" with Elvin Jones on drums, Wilbur Ware on bass, and Sonny Rollins on saxophone. It was recorded live and I think they had just gotten a new tape recorder — anyway, whoever engineered the recording obviously thought that the needle should be in the red at all times. Actually, Elvin used to play with these wired-up brushes. He would take a brush and twist it once, then take a wire and wrap it around, so he would have like a little metal fork at the end of a stick, and he would really flail the cymbals with those. Of course, the volume wasn't that loud in person, they were brushes, not sticks of wood so it was okay. But with the recording techniques of distortion used on "Night at the Village Vanguard", these little wire things became like caterpillar tractors tearing up metal. Young drummers heard that and tried to imitate that: total distortion, total splash, the snare drum tuned in a way so that if you tap it softly it doesn't speak, it has to have the stick practically driven through it. That sort of sound, that comes about second generation. Ever since then the bass has been at a disadvantage in terms of being heard, so bass players have had to resort to amplifiers, and the habit of playing a lot of notes way up. And I never liked that: frankly, I just like the long note. It has a lot of emotional content. It might lead somewhere, to another long note.

Jason: You started by studying classical music?

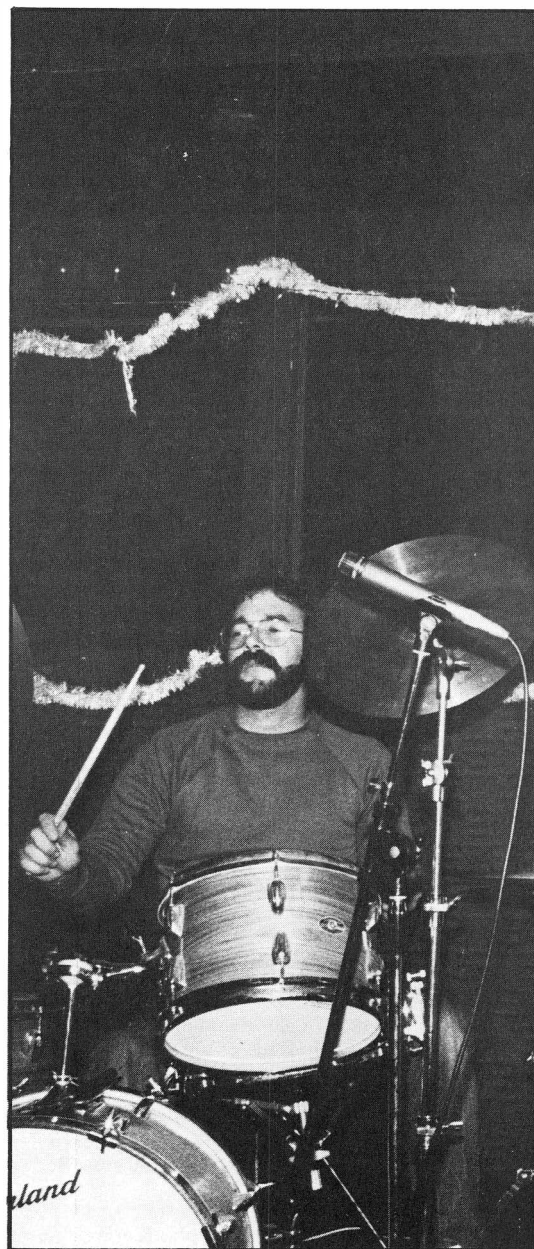
Buell: Yes, when I was a child I studied cello. Then I gave up the cello and took bass. For a long time after I started playing bass I didn't own a bass bow, I was just playing dixieland and jazz.

Jason: How have you managed to keep your interests in playing different musics untangled?

Buell: I'm a dichotomous soul, I can't help it. When I was in the Boston Symphony I had a band called Looney Toons in Boston, that had an article in a French jazz magazine where for the first time ever I saw the words "jazz-rock" put together, a long time before any of those Jan Hammer people came along. That band was offered at the time fantastic sums of money by Epic Records, but I couldn't do anything with it because the guitar player wanted to go back and get his degree in archaeology at Tufts University.

Jason: How many dates were you on with Cecil Taylor?

Buell: I'm on "Jazz Advance", the Transition album; "World of Cecil Taylor" on Candid; "Looking Ahead" on Contemporary; "Love For Sale" on United Artists — later reissued on Blue Note although I didn't get credit for it. A lot of stuff I've done I've never received credit for. You see, a lot of foreign scholars base their research on record company records, which are often totally inaccurate. Look at the reissue of "Love For Sale" on Blue Note: at \$4800 worth of scholarship, what does it take? Michael Cuscuna could have called me up and come over. These scholars are worthless, in jazz they've created more harm than

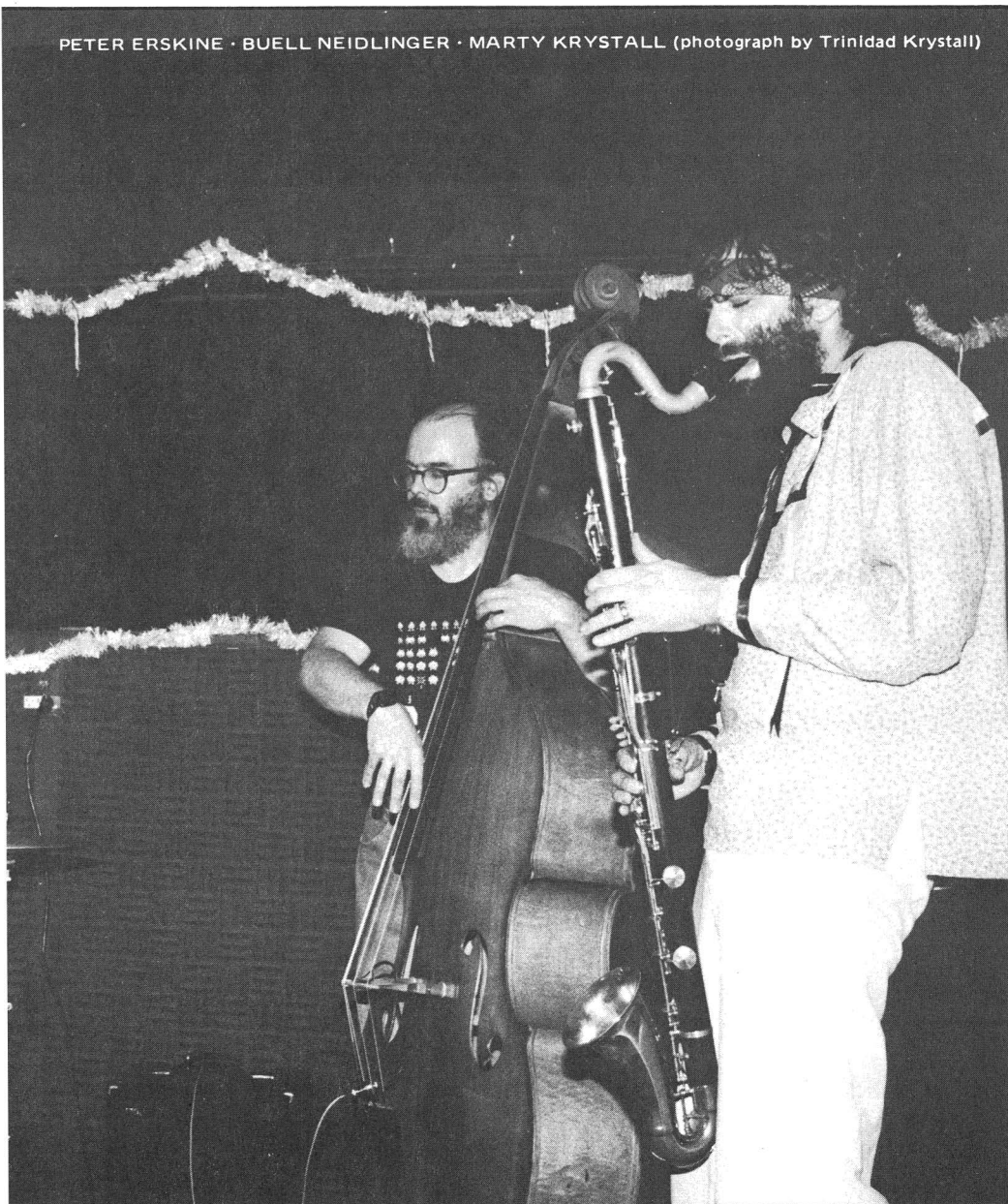


good, and they're not out interviewing the musicians as they should be. Do you know what Lawrence Brown did in music? Well he's sitting here in town and no one's interviewing him, nobody's interested in what he has to tell: the saga of Ellingtonia, which is a highly misunderstood body of work. You know, scholars can really murder music and musicians without too much trouble.

.....(Discussing CTI-type commercial jazz) When you think of the lip service that so many black musicians pay to John Coltrane, and the disservice that they have done him. All the musical work that he did, to push jazz to where it was, they totally ignored it; they said he was an acid freak. "Ascension" and everything after that was shit as far as most of those people were concerned. And it's actually a great oeuvre, in the true sense of the word; it's as great an oeuvre as Brahms or Chopin or any of those guys....

Jason: Was "New York City R&B" your date?

Buell: Yes. I was forced to put Cecil Taylor's name on there by Jon Waxman, who produced



those reissues for Barnaby/Candid. I made that session happen. There's a whole other album from that session which has never come out in the United States. However, in spite of the fact that they don't have any songwriter's agreements with me, they have produced that session in Japan, on Sony CBS. I've never received any royalties from those records... although I was paid for the original dates. I got paid \$250 for "New York City R&B" because I was the leader. And I got \$100 for writing the liner notes, that have never been printed. You know, that's a totally unmixed tape that comes to you courtesy of the 2-track backup tape, because the originals of all those sessions, and of the old Mingus records, were sold as scrap tape. Candid couldn't have cared less for jazz.

Jason: Why are you not better documented?

Buell: That's always been a good question to me. I think a lot of it has to do with being white. A lot of it has to do with my cantankerous nature, and my dislike of ineptitude in music criticism and record production.

I've recorded with Jimmy Giuffre, Steve Lacy, many singers. But when I got into jazz full-time, around 1955, there was a lot of racism happening in music. I used to play with a lot of people in New York who would have liked to have used me on their albums, but when it came time for them to record they couldn't. Inter-racial bands weren't happening in the '50s.

Jason: What kind of differences do you see between East Coast and West Coast musicians?

Buell: I saw this clearly recently. Peter Erskine moved to New York, so Marty and I started looking around for drummers, because we like to play and wanted to do some dates. We tried this drummer and that drummer, but no drummers wanted to put any energy into the playing. We asked Garnett Brown, a trombonist who used to play with Duke Ellington's band, who's going to be playing with us now, and he recommended this one guy. So Marty called this guy up and he came over here. I thought he looked familiar to me, and we started to play and the difference between the other drummers and him was like night and day. This drummer

had the energy, he had all the energy we'd been missing. Plus he knew Monk's music, he knew Ellington, and he could play all the tunes, or catch it right away. Turned out he's from Philadelphia, he grew up with Spanky De Brest and he'd known Henry Grimes and Shepp, and a lot of musicians that I knew. And he's a true Eastern jazz musician. He can play jazz, no ifs ands or buts, swing his ass off. His name is Sherman Ferguson.

Jason: Have you had much occasion to play and record classical music in recent years?

Buell: Oh yes. I was Neville Marriner's principal bass player here in the Los Angeles Chamber Orchestra for six years. I made a lot of different records with him, Stravinsky....

Jason: I've heard that you were Stravinsky's favourite bassist....

Buell: That may be true. I don't know if I was his favourite, but I was once selected by him out of a group of my elders, a bass section, they just needed one bass to play *L'Histoire Du Soldat*. He liked my playing. I didn't tell him I had played jazz before, but I think he recognized in my rhythmic ability something that some of my older and younger colleagues today don't quite have: the ability to lay it on the line. That's what I do every day.

I was very young when I first moved into the loft at 21 Bleecker Street in New York. I think that was about 1955. There weren't too many lofts at that time, and this whole place was eighty bucks a month, and we used to have music there. Lacy showed Trane his first soprano sax in that loft, and that was the same loft where Jackie McLean first heard Ornette Coleman and ran screaming from the building. That was the same loft where Cecil Taylor rehearsed his bands, it was a big loft. That was where I first noticed that, as more and more people enjoy something, the more it is that those who don't like people to enjoy things fight back. This loft was across the street from the Mission House and the winos were laid out all over the street and the sidewalk. But as soon as we would play music there, the police would come and beat their nightsticks on our iron gate downstairs, and make us stop, like we were annoying someone. Police have never enjoyed seeing people have fun, and music is having fun.

I think that's had a lot to do with what has happened to jazz in America in the last few years, and the reason that non-jazz musicians have been able to make such an inroad, because people who have been moved by Cecil Taylor, or Ornette Coleman, or Roswell Rudd, or Archie Shepp, or perhaps even myself, they're not going to be playing anything that's too readily acceptable. It's going to be pretty harsh, because it's going to be a reflection of the way we've learned to make music, a reflection of our lives and the things that we're seeing. We can't play cocktail-sip music about stuff like that. Some people say, "Okay, well if you're so fucking violent, then why Buellgrass, why play with Jerry Garcia and Richard Greene?" I have to tell them well, this is my way of trying to be able to play music. Because the opportunities to go out and blow your head off on a saxophone or a bass or a drum, and express yourself absolutely freely, are not forthcoming. No one's interested in that. Very few people can get away with that stuff.

Jason: You've played with Ornette Coleman, haven't you?

Buell: I played with Ornette a lot, because when he was at the Five Spot for six months I

worked with Jimmy Giuffre opposite him every night. Many nights Charlie Haden would come in late and I would play with both bands. It would infuriate Giuffre, because of course when I played with Ornette it would sound so beautiful, playing with Billy Higgins, or later Ed Blackwell, and Don Cherry and Ornette, you could really play beautiful bass notes with musicians like that. And then when I'd go play with Giuffre, it would sound so mundane. It infuriated Giuffre, he used to say — and I couldn't understand how he couldn't see this — he used to say "Why don't you play with me like that?" I mean, how could I? Because when I played with Ornette and those guys the music was being pulled out of me like a long, rubbery blood vessel; the music was being pulled out of my bass and it didn't have anything to do with me. With Giuffre it had everything to do with me, because I had to work constantly to make a groove. And that was the difference.

However, I never recorded with Ornette. One time Gunther Schuller had these concerts at the Circle In The Square, that were later recorded: compositions by Gunther Schuller for string quartet and Ornette Coleman. These were the musicians: Bill Evans, Sticks Evans on drums, myself and Scott LaFaro, Ornette, Eric Dolphy, and Freddie Hubbard. We did the date, and when the review was written Martin Williams left my name out. Therefore, the credibility of participating in those history-making concerts wasn't available to me through the New York Times or Down Beat. It was a turning point in music in a certain way, in that Ornette received classical credibility with these concerts.

I've always loved Charlie Haden's beautiful groove, his beautiful bass notes, long, supple, sinuous. Strangely enough, the bass players I've hung out with and been really friendly with in my life — Percy Heath, Charlie — we all play beautiful long notes. Just as they say: birds of a feather flock together.

I memorized Charlie's solos on the first album he did with Ornette, "Shape of Jazz to Come". They were unforgettable; maybe the best bass solos recorded since Ray Brown or Oscar Pettiford....

Did you ever hear the Milt Jackson quartet, before it became the Modern Jazz Quartet? *Milt Meets Sid - Moving Nicely - D & E* — these are titles that will raise the hair on the back of jazz lovers' heads, because Ray Brown had a way of playing where he was almost always into the next beat, ahead of everyone else. Kenny Clarke was playing aggressively; these guys were in the prime of their creative juices. Milt Jackson was a monster — he was the last living link to Bird at the time, to my way of thinking. I've always told my students to listen to those titles and get a feeling, a flavour of that way of playing, and then to listen to what has come since. And in terms of what the Milt Jackson Quartet did then, it's *all* been regressive since. I'm not talking about the great geniuses of jazz, not Monk, not Ellington, I'm talking about the organizers of jazz, Miles Davis, Sonny Rollins, people who put together bands and play tunes.

.... Jazz musicians are usually found in the woodwork, not out on the floor. The ones who are out on the floor are usually not that interesting. Like, who has heard of Roswell Rudd recently? I haven't seen Ros in twelve or fifteen years, or heard him play, but I know that if he came in the door and took his trombone out, now, and I took my bass, that the sparks would fly. That's a real jazz musician.

I don't always get to play jazz and I'm thankful I've played all the bullshit I've played, the Merle Haggard dates, the Bob Dylan dates. I've played with all these people, because that's what we do here: we make records. We overdub. We save careers. And I've done it one note at a time.... There's a famous anecdote that's been going around Los Angeles for years that, when you move to this town, for about ten years, people say, "Buell Neidlinger? Who is Buell Neidlinger? Tell me about Buell Neidlinger." Then for three, four, maybe five, ten years if you're lucky, maybe even longer or shorter, they say, "Get me Buell Neidlinger." Then when the day comes that you're too expensive, or you talk too much, or you look at someone the wrong way or you're overheard on a microphone discussing the wrong political attitude, or God knows what, they start saying, "Get me someone *like* Buell Neidlinger." So I'm involved in preserving the middle status, which is "Get me Buell Neidlinger." When I can see some of my other musical activities coming to the point where I can actually replace some of that time by doing that other thing, then I'll do that. But until then....

Jason: You have said too, that in some ways you would like to still be doing classical music, playing in a symphony.

Buell: Yes, because I miss the womb-like nature of a symphony job. When I was in the Boston Symphony, we would go to rehearsal at 10 in the morning. At 11:10 we would have our 20-minute intermission, and we would go downstairs. And there laid on the table, bone china, silver spoons, cakes freshly baked, 100% cream in the pitcher and fresh coffee. Everyone has a nice 20 minutes, drinking, eating, talking. We go back upstairs, play the most beautiful music until 1:00. Go home, return to the hall at 7:45, 8:00, 8:10, perhaps 8:25, slip into a suit, grab an instrument, go out on stage, play the most sublime music, you can't beat that.

But I want to do sessions, I want to do

studio work, I like it. Right now I'm doing "Star Trek II"; the music is very interesting, written by a good composer, Jamie Horner. I did another movie with him, "Wolfen". As a matter of fact, I scored that movie twice, with another composer before that. Some movies get scored three or four times. Some people want to spend a million dollars on a film score. What can you do?

I think video is going to be very big for jazz. It's going to take jazz into places it could never get otherwise. I'm working on that, me and Marty and Peter Erskine have already cut a half-hour tape. It came out real good. I was involved in some of the early TV productions of the Boston Symphony, and seeing all the fuckups of TV-and-music taught me that it has to be done a certain way. Keying the visual to the sounds. Jazz is so spontaneous, especially the way we're doing it, it has so much emotion and so many colours to it. The person I do it with, who owns all the equipment, is one of our best trumpet players in this town. He has invested a lot of money and has a complete video studio with three cameras, and is a deeply musical fellow. Malcolm McNab, he's a first-call trumpet player on all the movie and TV calls here, he's legit.

Jason: Why did you include the Cecil Taylor track from 1961 on "Ready for the 90s"?

Buell: I have a huge collection of Cecil Taylor tracks that have never been released before, that may or may not be my property. I am releasing these tracks one at a time, on various records, and these pieces will appear to be non-sequiturs, in the sense that they don't belong in the albums they appear on. I am doing this for two reasons. One, to expose to collectors the unreleased artistry of a true musical master. And two, I invite the suits in court of anyone who thinks they may own this material, in order that in the countersuits I will obtain the royalties and songwriter's agreements that I never received. That's that.

Jason: What about Cecil?

Buell: Those are all my dates. He was a sideman; he was paid. The only stuff that I'm going to put out is stuff that may or may not belong to me, that I happen to have. And I hope to license these things in Japan and Europe....

You know, Frank Zappa used to have a name test. He used to go out in front of audiences in cities all over the world and say names of musicians, and observe the reactions. And I did very well in Holland and Japan and Germany, I understand, thousands of people would know my name. In America, sometimes I would get one, two, three hands, or no hands, of recognition. That always intrigued me, how a guy who could be totally ignored in his own country could, unbeknownst to him, many times be a viable artist according to record companies in another place. Sell a lot of records and never even know it, until he might meet someone who happened to own a store where they were sold. That happened to me. Where do you think I got that Japanese copy of "New York R&B"? I didn't get it from the record company.

That happens to hundreds of jazz musicians, not just me. I mean, it doesn't matter if Earth, Wind & Fire get a few million pirated off, because they sell twelve, thirteen million before they even ship it. But how about Mingus? Now, he could have really done well with his real royalties. He didn't need Joni Mitchell to write jive lyrics to his tunes, and Jaco Pastorius to shit all over them.

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JAZZ LITERATURE



JAZZ IN CANADA

Fourteen Lives
by Mark Miller
University of Toronto Press 245 pages

"Jazz In Canada: Fourteen Lives" is a groundbreaking study and, as such, should be in the collections of Canadian libraries, music institutions, and jazz enthusiasts. Working on the thesis that the history of jazz in Canada is one of musicians, and not music, Mark Miller presents the problematic existence of Canadian jazz musicians in ten finely wrought profiles (four of which are comparisons of two musicians). As Miller's perspective is as grounded in the sociology of his subject as it is in the music

itself, "Jazz In Canada" is as much about Canada as it is about jazz.

As many of the musicians Miller writes about are virtually unknown outside Canada and are only appreciated within Canadian jazz circles — chapters are devoted to Trump and Teddy Davidson, Paul and P.J. Perry, Chris Gage, Herbie Spanier, Wray Downes, Larry Dubin, Nelson Symonds, Guy Nadon and Claude Ranger, Sonny Greenwich, and Brian Barley and Ron Park — his no-frills portraits reverberate with the issues common to all but a few jazz musicians of any nationality: itinerancy, underemployment, and related personal stress. When not immersed in encyclopedic accounts of the musicians' respective careers, Miller uses these common elements vividly, particularly in his chapters on Gage, Symonds, and Park. Consistently, Miller writes

more engagingly about the musicians' lives than the evolution of their music.

Ultimately, as a book about jazz, "Jazz In Canada" suffers from not forwarding a dynamic, overriding aesthetic stance for the reader — the non-Canadian reader, at least — to grapple with. Miller's faithfulness to journalistic principles precludes the psalms, indictments, prescriptions, and manifestos central to most, if not all, great books about jazz. Though it may have been tangential to his portraiture, Miller missed an important opportunity to vigorously decry the forces that have stifled jazz in Canada over the decades.

Despite these criticisms, "Jazz In Canada" can be recommended as a solid, thought-provoking, first book for its author and his country.

— Bill Shoemaker

BOOKS

JAZZ IN CANADA:

FOURTEEN LIVES by Mark

Miller. Sonny Greenwich, Claude Ranger, Wray Downes, Larry Dubin, Herbie Spanier & others. **\$20.00** in Canadian funds, or **\$15.60** in US funds

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BLACK ROOTS, WHITE FLOWERS

A History of Jazz In Australia

by Andrew Bisset Golden Press, Sydney

If jazz made an impact in Europe after World War I it made a significant impression even before the war in that haven of displaced (and occasionally misplaced) Europeans — Australia. In fact, Sydney may have heard the first jazz band before Chicago! The first important jazz band to play Chicago, in February 1915, was the Original Creole Band from New Orleans, billed as coming "direct from the Hippodrome Theater in Sydney, Australia." While evidence of the band having played in Sydney is scant, it is a fact, documented in this astonishing study, that American entertainers, including blacks, were touring Australia since the days of the gold rush of the 1890s (when American circuses and "nigger minstrel" shows toured the goldfields), heralding the advent of ragtime, the blues and jazz.

I call this book "astonishing" because Andrew Bisset, a young student of the Australian National University, has dug up so much material about jazz in Australia before World War II (as part of his B.A. thesis on the first ten years of jazz in Australia) that he left many current Australian jazz musicians and fans flabbergasted: to most Australians, jazz in Australia began during its "invasion" by waves of American troops in World War II. The GIs not only brought an added taste for jazz, in many dances organized for them, but visiting service bands and musicians like Artie Shaw (with Dave Tough, Max Kaminsky) gave such fledgling Aussie jazz musicians as Don Burrows (who's written the book's introduction), Marv Acheson and Graeme Bell a chance to hear and play like musicians they idolized on records.

Jazz arrived with several vaudeville acts at about the time the Original Dixieland Jazz Band was creating a sensation in America with the

first jazz records. It was played mainly by Australians, who struggled with the new style, from 1918 to 1923, then by an influx of American dance bands. Musicians kept in touch with the newest trends and tunes through records that dribbled in from "mother country" England.

But, Bisset shows, several skilled Australians were learning to play the new music, notably Frank Coughlan — who may well be the Father of Australian Jazz — by the time the first American bands had arrived. Coughlan formed his own jazz band long before World War II.

The first Negro band to tour Australia was Sonny Clay's Colored Idea, a ten-piece group patterned on Morton's Red Hot Peppers (Clay had played with Morton, Ory) that created quite a stir when it arrived in Sydney in 1928. Australia was racked by racial fears generated by a White Australia immigration policy that barred anyone of any shade other than pure white from settling there. The dominant pro-British sector, which upheld these colonial traditions, saw jazz as a direct threat to its self-imposed pomp and transplanted circumstance.

A leading newspaper, the Melbourne *Argus* (which took the attitude that Australians were "British people" not Australians and should therefore listen only to "sane and wholesome" British music) suggested that jazz was some kind of divine retribution visited on generations of the white race for the horrors of the slave trade...

Although the Clay band was warmly received by critics, Clay's "potent, overproof brand of syncopation" did not conform to the Australian idea of jazz, which demanded a hot finish to each number with everyone blowing hard, instead of the fade-out effected by the Colored Idea (the hard-hitting finish is still favored by Australian trad bands today). Then, for reasons of race as well as retribution for an American ban of an Australian concert tour, the Clay band was deported, abruptly cutting short its tour (although singer Ivy Anderson and a few others were allowed to stay longer). A scandal involving members of the band and local white women found in their quarters during a raid, added fuel to the fire.

Australian jazz progressed a lot between the Depression and World War II and Bisset documents the development of several local bands and musicians with strong jazz and swing traditions. World War II and the association with Americans on various levels, particularly local musicians who played for U.S. service clubs such as the Booker T. Washington Club for Negro GIs (where Merv Acheson's Chu Berry-styled tenor was much admired by the blacks) cinched it.

Australian jazz took an identity and flavor of its own after the war, with traditional groups led by Graeme Bell (whose name became synonymous with Australian jazz on successful tours of Europe) and more modern styled groups led by Don Burrows (who appeared at the Newport Jazz Festival and Carnegie Hall in 1972), Errol Buddle (who took over Yusef Lateef's band in Detroit when Lateef was fired and later won international fame with the Australian Jazz Quintet) and scores of others who brought Australian jazz — trad, bop, big band, fusion or whatever — to international ears.

Should Bisset, who documents this progress almost note for note, apply his research talents to a history of American jazz I'm sure he'll come up with some facts others have missed. And if the book is produced as attractively as

this one, it should be a hit. Even if your interest in Australian jazz is as remote as its continent, you cannot help but become engrossed in this production.

Available from John Carolan, Koala Books of Canada Ltd., 14327-95A Avenue, Edmonton, Alberta T5N 0B6 (\$18 Australian).

— *Al Van Starrex*

AUSTRALIAN JAZZ PICTURE BOOK

by Norman Linehan; foreword by Graeme Bell
Child & Henry Publishing, Hornsby, NSW.

While Australian jazz was developing, with traditions and identities of its own after World War II, it had its army of the faithful; fans like Norman Linehan, a free-lance photographer, who was there, when and where it was happening. With candid camera and unbounded enthusiasm, Linehan has recorded the seminal figures of Australian jazz, as well as visiting personalities (Satchmo, Rex Stewart), onstage, backstage and in a variety of settings, from weddings to festivals. The names may not mean much to non-Australians, but the enthusiasm (of both chronicler and subjects) will be recognized by jazz fans anywhere. Thanks to the Norman Linehans of the jazz world, we get a pretty good idea of how musicians looked, to supplement the music on record.

Always respect the role of the jazz chronicler, the archivist, the discographer, the photographer, urges Australian jazz bandleader Graeme Bell. "They constitute the flip side of the record of jazz and without them we'd hear the music on Side 1 but know nothing about who made it." Handsomely produced, this pictorial document is a piece of jazz exoticia from Down Under worthy of wider exposure. It can be obtained direct from Child & Henry Publishing Pty. Ltd., 27 King Road, Hornsby, NSW 2077, Australia.

— *Al Van Starrex*

ART TATUM

by Jed Distler

Music For Millions, Vol. 85, Jazz Masters Series
Consolidated Music Publishers

Ain't Misbehavin', Fine And Dandy, Moonglow, I Surrender Dear, Sweet Lorraine (2 versions).

There seems little doubt by now that Art Tatum was one of the most accomplished, most masterful, most authoritative musicians in the entire history of jazz. Who besides Bird or perhaps Coltrane ever played and *said* as much on his instrument? On listening to any sampling of Tatum's vast recorded output one is inevitably reminded of Fats Waller's famous pronouncement on Tatum's virtual divinity, that "God is in the house", so far 'out there' was he, compared to even the finest of his contemporaries. And if there is still anyone in existence who has never been able to grasp the enormity of Tatum's conception, if there is anyone cloth-eared enough not to be able to dig Tatum on strictly aural evidence, then I say let him try the splendor that is contained in these visual representations of Tatum's music. But aside from possessing visual beauty, I hasten to add that this collection of transcriptions has about it an air of honesty and scrupulous accuracy, and while a casual glance would lead one to believe that the notation of Tatum's right hand is somewhat akin to the proverbial "fly shit", every note is as beautifully and meticulously

notated as Tatum played it. There is, however, no escaping the sheer digital difficulty of this music, and I have a feeling that the intricacies of Tatum's phrasing will remain outside the grasp of all but the most advanced students — despite all this help.

Dexterity aside, perhaps the real, most genuinely profound worth of this collection lies in the harmonic mysteries it helps to unlock. For if Tatum was the premier virtuoso of the jazz piano, he was also the first and one of the very greatest of its master harmonists — many would say he was *the* greatest, and these transcriptions will hardly discredit such an assertion. Incidentally, it is extremely commendable if not downright courageous of Distler to accord "popular" pianist Lee Sims his proper place as Tatum's principal harmonic model. Jazz scholars have tended to sneer at Sims' lushly sentimental approach, but the fact remains that, aside from the paramount Waller influence, it was Sims more than anyone who inspired Tatum's influential and extensive reharmonization of the popular song. More's the pity that Sims has remained virtually unobtainable on microgroove, though he recorded extensively for Brunswick.

Prior to this issue of transcriptions Tatum has not been as badly served by publishers as one might have thought. As far back as 1946, Robbins Music issued two excellent folios of thirteen transcriptions in each volume, each piece restricted to two pages or generally one chorus each. There are also two fine transcriptions of the obscure Tatum originals *Carnegie Hall Bounce* (based on Tatum's own elaborate arrangement of *Begin The Beguine*) and *Gang O' Nothin'*, both currently available in "Jazz, Blues, Boogie & Swing For Piano", MCA/Mills Music, and a superb transcription of Tatum's 1949 Capital recording of *Aunt Hagar's Blues* in John Mehegan's "Jazz Rhythm & The Improvised Line", Amsco Music, plus a snippet of Tatum's *Blues In B Flat*, recorded in 1954 and printed in Leonard Feather's "The Book of Jazz".

I think that this is the finest collection of Art Tatum transcriptions that has yet been made available, both in terms of accuracy and of the completeness of each transcription. Jed Distler and his colleagues deserve nothing but the highest commendation for carrying through such a demanding task as this to completion — I'm sure that every serious student of the jazz piano will find this handful of beautifully notated Tatum creations a godsend. I have but one tiny gripe: the omission of chord symbols. Complex as they were, they were a great help in the Mehegan book(s) and they would have certainly simplified the task of analyzing Tatum's harmonic thought processes.

No matter — it is still marvelous to have these six solos so accurately transcribed. The sole note of absurdity connected with this project is the name of the series to which it belongs: "Music For Millions". With the help of this book will *millions* of people soon be playing like Art Tatum? It simply doesn't bear thinking about.

— Julian Yarrow

JAZZ PIANO

A Jazz History
by Billy Taylor

William C. Brown Co.

\$9.95 paperback

At the founding rally of the OAAU, in Harlem New York, Malcolm X predicted that the true



ideology for liberation would one day come out of the bosom of the black man spontaneously, like riffs at a jam session, and it would be something nobody ever heard before. The world is still waiting for his prediction to come true, but meanwhile jazz musicians, jazz devotees and certain jazz magazines continue to T.C.B. in the most energetic jazz directions. The jazz magazines here in Paris have gone the Godollar way of DownBeat. They feature non-jazz musicians and allow them to grace the cover (in colour) in spite of some of them protesting that they have nothing at all to do with jazz or so-called "Black music". But Jazz Hot and Jazz Mag champion every fashionable or unfashionable (Punk) fad that creeps up. Perhaps many of the European editors latch onto such perfidious pop confusion due to their "White hope" egocentric desire. The Charles Foxes, Graham Colliers and Joachim Berendts have stated in their writings that they have this sub-conscious desire. If the people of the United States of America ever get hip to the classical music of our times (Jazz), embrace it fully (financially) and give duly respect to its most creative musicians, then European editors will get-back-on-the-Black & White-track.

A new jazz book came on the scene while I was in New York City. It is Billy Taylor's "Jazz Piano / A Jazz History", 246 pages, illustrated with photographs and music examples. The publisher, W.C. Brown Company, evidently respects jazz music and the people that create the music, for they had a book signing at Dalton's Bookshop in Greenwich Village in the Author's Plaza which was furnished with a piano for Mr. Taylor's short lectures. Victor Gaskin aided the lecture on bass. The audience was young and old, both groups asked relevant questions, and professor Taylor delightfully answered. Some of the younger people even bought his book, which is really a rare gesture from those under twenty five. Perhaps it is these young and youthful oldtimers that will appoint Billy Taylor as the Minister Of American Music Affairs. After reading his book "Jazz

Piano / A Jazz History", and listening to him lecture, I can say that he is well qualified for such an august position. Such a ministry is surely needed in the government of the U.S.A. I suggest that all the members of the U.S. government should read and consult Dr. Taylor's book, it could alleviate some of the psychic sickness confronting them daily.

The book is written for all to dig, even jazz musicians, especially those younger "over-hip" black musicians who came in on the jazz scene riding Trane's caboose, and they never knew Trane had to have dexterous (Gordon) and ornithological (Bird) tracks to travel upon to arrive at such giant stepping new vistas. This excellent book of Taylor, although it puts the piano in front, is concerned with the entire history of the music and its great creators. Therefore it spans from yesteryears B.P. (before piano) to those who have now jumped on the A.P. (artificial piano, i.e. electronic thises and thats), he even includes the boring-bobbing & weaving-baby-grandstanding bunch who play on and on and on and on.

"Jazz Piano / A Jazz History" offers a selected discography, bibliography and updated glossary, plus the soft cover edition is not at all expensive. Historically the book surpasses "The Story of Jazz" by Marshall Stearns which was one of the very first basic histories of the music for the intelligent reader, and Taylor's book ranks high above such scholarly books as Tanner and Gerow's "A Study of Jazz" and Tirro's "Jazz, A History". I hereby place it alongside Valerie Wilmer's "As Serious As Your Life" (although Ms. Wilmer's book deals with only our contemporary scene). Hopefully this book will outsell the jivery, and perfidious press agency of "The Jazz Book" by Berendt, and too it will demystify Ostransky's ridiculous rhetoric under the title of "Understanding Jazz". Billy Taylor's "Jazz Piano / A Jazz History" is an intelligent inspirational guide that should aid in musically molding public opinion concerning that marvelous classical Black music of America that we all love and some of us call it by its nickname "jazz".

— Ted Joans

CODA WRIT

This is the third annual Coda Magazine Writers' Choice Poll. Writers have been invited to select approximately 10 records of outstanding quality that have come to their attention over the past year or so. The purpose of this is not to invent some kind of competition as to who the "best" musicians are in different categories; rather it is to allow our writers to bring to our readers' notice, music that they have especially enjoyed over the past year. The selections are not in order of preference.

We should also point out that since producers Bill Smith and John Norris, and David Lee, are in agreement that Sackville's recent releases have been of consistently high quality, we would prefer not to repeatedly include them in our personal choices, but simply list them here.

They are: Archie Shepp: I Know About The Life (Sackville 3026) - Frank Rosolino: Thinking About You (2014) - Paul Cram: Blues Tales In Time (Onari 006) - The Bill Smith Ensemble: The Subtle Deceit of the Quick Gloved Hand (4008) - Fraser MacPherson & Oliver Gannon: I Didn't Know About You (4009) - The Sackville All Stars: Saturday Night Function (3028) - Doc Cheatham & Sammy Price: Black Beauty (3029).

We hope that, as in previous years, our readers will enjoy this poll, and realize that their record purchases, and attendance and sponsorship of live music events, is vital to the music's continuing survival.

— Bill Smith and David Lee, editors

BILL SMITH, editor & publisher

Cecil Taylor: Fly! Fly! Fly! Fly! Fly!
 Pausa 7108
 Roscoe Mitchell and The Sound Ensemble: 3 X 4 Eye Black Saint 0050
 Art Blakey: Album of the Year Timeless 155
 Giorgio Gaslini: Gaslini Plays Monk
 Soulnote 1020
 Albert Ayler: Lorrach/Paris 1966
 Hat Art 1984
 Evan Parker/Barry Guy: Incision FMP/SAJ 35
 Thelonious Monk: Live at the It Club
 Columbia C2-38030
 Billy Bang/John Lindberg: Duo Anima 1BL-36
 Pee Wee Russell: The Pied Piper Of Jazz
 Commodore XFL 16440
 Anthony Braxton: Composition 98

"As always a very large and diversified selection of musics passed my way. I could have easily doubled the amount of records on this list."

JOHN NORRIS, publisher

Birmingham Quartet Anthology (gospel groups)
 Clanka Lanka
 Art Blakey: Album of the Year Timeless
 Anthony Braxton: Six Compositions Antilles
 Benny Carter: Opening Blues Prestige
 Bill Evans: Interplay Sessions Milestone
 Chico Freeman: Destiny's Dance Contemporary
 James P. Johnson Time Life
 Steve Lacy: Evidence Prestige
 Thelonious Monk: Live at the It Club
 Columbia
 Pee Wee Russell: The Pied Piper of Jazz
 Commodore

DAVID LEE, editor

Misha Mengelberg Quartet feat. Gary Peacock: Driekusman Total Loss (1964/66) Varajazz 210
 Anthony Davis/Abdul Wadud/James Newton: I've Known Rivers Gramavision
 Anthony Braxton: Six Compositions Antilles
 John Coltrane: A Love Supreme Ingo 11
 Cecil Taylor: Garden Hat Art
 Albert Ayler: Lorrach/Paris 1966 Hat Hut
 Billy Bang/John Lindberg: Duo Anima
 Roscoe Mitchell: Snurdy McGurdy and her Dancing Shoes Nessa
 "I would like to mention that in the face of economic recession, 'the new conservatism', etc., the new music seems to be going from strength to strength".

PETER STEVENS (Windsor)

Johnny Hodges Time/Life Giants of Jazz
 Dizzy Gillespie: With the Mitchell/Ruff Duo
 Book of the Month Club Records
 Wynton Marsalis CBS
 Carla Bley: Social Studies Watt/ECM
 Woody Shaw: Master of the Art Musician
 John Coltrane: Bye Bye Blackbird Pablo
 Stan Getz: The Master CBS
 Bob Florence Big Band: Westlake Discovery
 Art Blakey: Album of the Year Timeless
 Chico Freeman: Tradition in Transition
 Musician

DOUG LANGILLE (Edmonton)

Larry Davis: Funny Stuff Rooster 2616
 Mojo Buford: Chicago Blues Summit " 7603
 Johnny Copeland: Make My Home Where I Hang My Hat Rounder 2030
 Lonnie Johnson: Swingin' With Lonnie
 Storyville 4042
 Lonnie Johnson: Woke Up This Morning With The Blues In My Fingers Origin Jazz Library 23
 Various Artists: Downhome Delta Blues 1949 to 1952 Nighthawk 109
 Various Artists: Chicago Slickers Vol. 2: 1948 to 1955 Nighthawk 107
 Hound Dog Taylor and The Houserockers: Genuine Houserocker Music Alligator 4727
 Johnny Dollar: My Soul Is Blue Isabel 900.509
 Magic Sam: Magic Sam Live Delmark 645/646

JULIAN YARROW (Toronto)

Thelonious Monk: Nice Work in London
 Freedom PA-9731 (Trio Records)
 Charlie Parker: One Night in Washington
 Musician XE1-60019
 James Booker: Live! Rounder 2027
 Lester Young: Lester Leaps Again Affinity 80
 Albert Ammons: The King of Boogie Woogie
 Blues Classics 27 (Arhoolie)
 Doc Cheatham & Sammy Price: Black Beauty
 Sackville 3029
 Earl Hines: Paris Session Inner City 1105
 Hoagy Carmichael: Hoagy Sings Carmichael
 Pausa-Jazz Origin Series 9006
 Herman Chittison: Piano Solos 88 Upright 006
 Pee Wee Russell: The Pied Piper of Jazz
 Commodore XFL 16440

"I would like to make special mention of the continuing excellence of the Commodore re-issue program... also I would like to express my continuing enthusiasm for the Magpie Piano Blues series (perhaps Vol. 16: Charlie Spand,

Magpie PY 4416 should be on my list).

JOHN SUTHERLAND (Toronto)

Charlie Parker: One Night in Washington
 Musician XE1-60019
 Doc Cheatham & Sammy Price: Black Beauty
 Sackville 3029
 Wynton Marsalis Columbia 37574
 Art Blakey: In Sweden Amigo 839
 Benny Goodman: Best of Jerry Newhouse
 Blu Disc 5001/5002
 Archie Shepp: I Know About The Life
 Sackville 3026
 Art Ensemble of Chicago: Urban Bushmen
 ECM 2-1211
 Woody Herman: Anglo-American Herd
 Jazz Groove 004
 Eddie Johnson: Indian Summer Nessa 22
 Various Artists: Small Label Gems of the 40's
 Solid Sender 512-514 (3 volumes)
 James Newton: Axum ECM
 Carla Bley: Live Watt/ECM

TED O'REILLY (Toronto)

Art Blakey: Album of the year Timeless 155



ERS CHOICE

Sackville All Stars: Saturday Night Function
Sackville 3028

Chico Freeman: Destiny's Dance
Contemporary 14008

Charlie Parker: One Night in Washington
Musician XE1-60019

Paul Desmond & the MJQ: The only recorded
performance Finesse FW 37487

Stan Getz: Pure Getz Concord 188

Wynton Marsalis Columbia 37574

Phil Woods/Lew Tabackin OmniSound N1022

Bud Powell: Golden Circle (Volumes 1 to 5)
SteepleChase 6001/6002/6009/6014/6017

Art Ensemble of Chicago: Urban Bushmen ECM

HAL HILL (Toronto)

George Adams/Don Pullen: Melodic Excursions
Timeless SPJ 166

Wynton Marsalis Columbia FC 37574

Lennie Tristano: Quartet Live Atlantic 2-7006

Sackville All Stars: Saturday Night Function
Sackville 3028

Art Pepper: Roadgame Galaxy 5142

Don Thompson/Rob Pilitch: Bells Umbrella 16

Elvin Jones: Earth Jones Palo Alto 8016

Art Blakey: Album of the Year Timeless 155

Stan Getz: Pure Getz Concord 188

Carla Bley: Live Watt/ECM 12

PETER DANSON (Montreal)

Albert Ayler: Lorrach/Paris 1966 Hat Hut

Art Blakey: Album of the Year Timeless

Ornette Coleman: Twins Atlantic

Paul Cram: Blue Tales in Time Onari

Gil Evans: Where Flamingos Fly Artists House

Stan Getz: Pure Getz Concord

Wynton Marsalis Columbia

Charles Mingus: Pithecanthropus Erectus Atlantic

Roscoe Mitchell: Snurdy McGurdy and her
Dancing Shoes Nessa

Thelonious Monk: Live at the It Club Columbia

TREVOR TOLLEY (Williamsburg, Ontario)

"The past twelve months or so have seen the appearance of many definitive sets of classic jazz, some of which contain little but music of the highest quality:"

Frank Teschemacher: Time/Life Giants of Jazz (USA) STL J23 (3 records, containing everything Teschemacher ever recorded)

Bix Beiderbecke: The Studio Groups
World Records (British) 413, 414, 415, 416)
(Everything Beiderbecke ever recorded, except the Gennetts, the Victors, the Columbia White-mans & the test of *Thou Swell!*).

Bechet-Spanier Big Four Swaggie (Australian) 1392 (All 10 takes, for the first time)

The Immortal Johnny Dodds VJM (British) 48 (all the New Orleans Wanderers, N.O. Boot-blacks & Chicago Footwarmers. A close competitor was 'Johnny Dodds Vol. 1' by Classic Jazz Masters (Swedish) CJM 32, giving all the Brunswicks & Vocalions under Dodds' name, with all the alternates).

Fletcher Henderson's Orchestra 1926-1930 VJM (British) 42 (The third volume of the complete Columbia sessions: the great period)

"Great reissues that I personally reviewed in *Coda* included:"

Django Reinhardt: Django Vol. 2 (Solos/Duets/Trios) Inner City (USA) 1105

Charlie Parker: Live at Rockland Palace
Charlie Parker (USA) (2) 502

"Outstanding new records that came my way:"

Bill Evans: You Must Believe in Spring
Warner Bros. (USA) XHS 3504

Archie Shepp: I Know About The Life
Sackville 3026

The Bill Smith Ensemble: The Subtle Deceit of the Quick Gloved Hand
Sackville 4008

ROGER RIGGINS (Syracuse, N.Y.)

Anthony Braxton: Six Compositions Antilles

James Newton: Portraits India Navigation

Jay Hoggard: Tropic Winds, Mystic Breezes
India Navigation

Bill Dixon: November 1981 Soulnote

John Lindberg: Dimension 5 Black Saint

Derek Bailey, George Lewis, David Holland, Evan Parker: Fables/Company Incus

Roscoe Mitchell: Snurdy McGurdy... Nessa

Leo Smith & New Dalta Ahkri: Go In Numbers
Black Saint

Gardner Jenicks: Selected Piano Works 1942-1980
1750 Arch

Dewey Redman: The Struggle Continues ECM

KEVIN WHITEHEAD (Baltimore)

Anthony Davis: Episteme Gramavision 8101

Duke Ellington: The Girl's Suite/ The Perfume Suite
Columbia FC 38028

Patrick Brennan Ensemble: Soup DeepDish 101

Clifton Chenier and his Red Hot Louisiana Band: I'm Here! Alligator 4729

Robert Jr. Lockwood and Johnny Shines: Mr. Blues is Back to Stay
Rounder 2026

Cecil McBee: Flying Out India Navigation 1053

Various Artists: Amarcord Nino Rota
Hannibal 9301

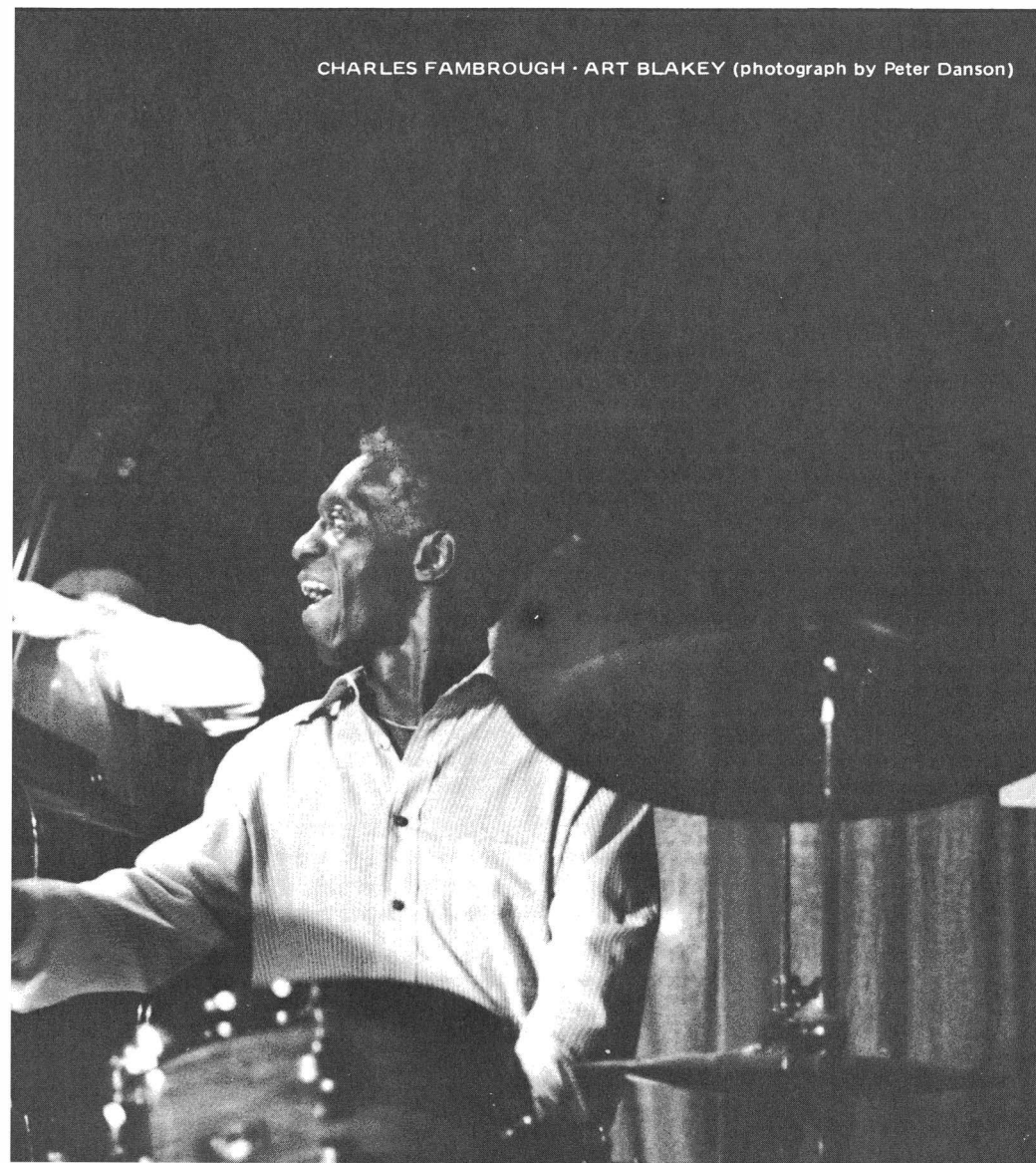
Ronald Shannon Jackson and the Decoding Society: Mandance
Antilles 1008

Henry Threadgill Sextet: When Was That?
About Time 1004

Cecil Taylor: The World of Cecil Taylor (reissue of "Air", Candid)
Jazzman 5026

"For this poll, I decided simply to list the new LPs that found their way to my turntable most often — sometimes on the strength of one or more outstanding tracks, rather than the entire record. Although the list doesn't really reflect it, 1982 was a very, very good year for reissues."

CHARLES FAMBROUGH · ART BLAKEY (photograph by Peter Danson)



TEX WYNDHAM (Mendenhall, Pennsylvania)

Morton Gunnar Larsen: Plays Ragtime/Jazz Compositions Stomp Off S.O.S. 1009
 Helen Humes: The Incomparable Jazzology 55
 Joe Venuti and Lino Patruno: Welcome, Joe! Start Jazz L.P.S. 40133(Italy)
 Kid Ory's Creole Jazz Band 1954
 Good Time Jazz 12004
 Indiana Ragtime Indiana Historical Society 1001
 David Thomas Roberts: An Album of Early Folk Rags Stomp Off S.O.S. 1021
 Sidney Bechet & Johnny Windhurst: Sidney and Johnny's Blues Fat Cat's Jazz 005
 Dick Sudhalter's Primus Inter Pares Jazz Ensemble: Friends with Pleasure Audiophile 159
 The Collector's History of Ragtime by Dick Zimmerman Murray Hill M-60556/5 (5-lp set)
 Lonnie Johnson: Tears Don't Fall No More Folkways FS 3577

Wyndham Special Award of Extraordinary Merit

with *Oak Leaf Clusters*: World Sm 621 to 634 (14-lp boxed set) "The HMV Sessions 1930-34" by The Ray Noble Orchestra featuring Al Bowly (I obviously did not get a review copy of this magnificent and very expensive set, but it is a remarkable compilation by the greatest non-jazz dance band of all time).

BILL SHOEMAKER (Washington)

Albert Ayler: Swing Low Sweet Spiritual Osmosis 4001
 Derek Bailey: Aida Incus 40
 Anthony Braxton: Six compositions Antilles 1005
 Clifford Brown/Max Roach: Pure Genius Elektra/Musician XE1 60026
 Doc Cheatham / Sammy Price: Black Beauty Sackville 3029
 Jimmy Lyons: Riffs Hat Musics 3503
 Cecil McBee: Flying Out India Navigation 1053
 Roscoe Mitchell: Snurdy McGurdy and her Dancing Shoes Nessa 20
 David Murray: Home Black Saint 0055
 James Newton: Axum ECM 1214
 Charlie Parker: One Night in Washington Elektra Musician XE1 60019
 Alex Schlippenbach/Evan Parker/Paul Lovens Po Torch PTR/JWD 10+11
 String Trio of New York: Common Goal Black Saint 0058
 Horace Tapscott: Dial B For Barbara Nimbus 1147
 Henry Threadgill Sextet: When Was That? About Time 1004
 Robert Dick: Whispers & Landings Lumina 003

KEN STEINER (Washington)

Buck Hill: Live at Northsea SteepleChase
 Ronald Shannon Jackson: Eye On You About Time
 Ornette Coleman: Broken Shadows Columbia
 David Murray: Last of the Hipmen Black Saint
 Air: 80° Below '82 Antilles
 Alex Coke: New Visions Re Records
 Charles Mingus: Live in Europe Volume II Enja
 Albert Ayler: Live at Slugs Volume II Base
 Henry Threadgill: When Was That? About Time
 World Saxophone Quartet: WSQ Black Saint

PETER FRIEDMAN (Rochester, N.Y.)

Pepper Adams: Urban Dreams Palo Alto 8009
 Art Blakey: Album of the Year Timeless 155
 Al Cohn: Overtones Concord 194
 Bill Evans: California Here I Come Verve 2-2545
 Tommy Flanagan: Super Session Enja 3059
 Bill Hardman: Politely Muse 5184
 Woody Herman Presents Four Others Concord 180

Blue Mitchell: Last Dance JAM 5002
 Mark Murphy: Bop for Kerouac Muse 5253
 Jimmy Rowles plays Ellington and Strayhorn Columbia FC 37639

MARK WEBER (Los Angeles)

Harold Land: Xocia's Dance Muse
 Frank Rosolino: Thinking About You Sackville
 Connie Crothers: Perception Inner City
 Horace Tapscott: Live at Lobero Nimbus
 Alex Cline: Not Alone NineWinds
 Art Pepper: Roadgame Galaxy
 Ornette Coleman: Of Human Feelings Antilles
 Leroy Vinnegar: Leroy Walks Again! Contemporary
 Thomas Tedesco: And Ocean featuring Bobby Bradford Nimbus
 Tom McFarland: Travelin' with the Blues Arhoolie

GERARD FUTRICK (Reading, Pennsylvania)

Billy Bang Rainbow Gladiator Soul Note 1016
 Gil Evans: Where Flamingos Fly Artists House 14
 Bill Barron: Jazz Caper Muse 5235
 Ran Blake: Duke Dreams Soul Note 1027
 Henry Threadgill: When was That? About Time 1004
 James Newton: Portraits India Navigation 1051
 Pharoah Sanders: Live Theresa 116
 Mal Waldron: What It Is Enja 4010
 Muhal Richard Abrams: Blues Forever Black Saint 0061
 Chick Corea: Trio Music ECM 2-1232

DICK NEELD (Massachusetts)

Dick Wellstood: Live at Hanratty's Chaz Jazz 108
 Kenny Davern, Dick Wellstood, Bobby Rosengarten: The Blue Three Chaz Jazz 109
 Louis Armstrong, Roy Eldridge: Jazz Masterpieces Franklin Mint Society
 Rosemary Clooney: Sings the music of Cole Porter Concord 185
 Woody Herman: Presents 4 Others " 180
 Muggsy Spanier: Nick's - New York, April 1944 Commodore XFL 15777
 Sackville All Stars: Saturday Night Function Sackville 3028
 The Boswell Sisters: Volume 2, 1930-1935 Biograph BLP C-16
 Concord Jazz All Stars: At the Northsea Jazz Festival Volume 1 Concord 182
 Pee Wee Russell: The Pied Piper of Jazz Commodore XFL 16440
 Butch Miles: Salutes Gene Krupa Famous Door HL 142

ADRIAN JACKSON (Australia)

Art Ensemble of Chicago: Urban Bushmen ECM
 David Murray: Ming Black Saint
 Art Pepper: Roadgame Galaxy
 Art Blakey: Album of the Year Timeless
 Ornette Coleman: Of Human Feelings Antilles
 Anthony Braxton: Six Compositions Antilles
 Air: 80° Below '82 Antilles
 James Newton: Portraits India Navigation
 Sphere: Four In One Elektra Musician
 Clifford Brown/Max Roach: Pure Genius " "

PETER RILEY (England)

Derek Bailey & Jamie Muir: Dart Drug Incus 41 (UK)
 Keith Tippett: Mujician SAJ-37 (Germany)
 Maarten Altena & Maurice Horsthuis: Grand Duo Claxon 82.9 (Holland)
 Schlippenbach Trio: Detta Fra Di Noi Po Torch PTR/JWD 10/11 (Germany, 2-lps)

Free Music Communion with LaDonna Smith & D. Williams: Ham Days Fremuco 10004 (G.)
 Derek Bailey: Aida Incus 40 (UK)
 Evan Parker: Six of One Incus 39 (UK)
 Alvin Curran: The Works Fore 80-Two (Italy)
 Han Bennink & Misha Mengelberg ICP 22 (Holland)

PETER VACHER (England)

T-Bone Walker: T-Bone Jumps Again Charly CRB 1019
 Stan Getz: The Dolphin Concord 158
 Zoot Sims Four: The Innocent Years Pablo 2310-872
 Slim Gaillard: Opera In Vout Verve (French) 2304-554
 Charlie Parker: Every Bit Of It Spotlight 150D
 Buddy De Franco: The Livieli! hep 2014
 Al Casey/Gene Rodgers: Six Swinging Strings JSP 1026

Art Blakey: The Jazz Messengers Freedom Jazz Gate 7003
 Johnny Dodds: The Immortal VJM VLP 48
 Sippie Wallace: With Jim Dapogny's Chicago Jazz Band Atlantic SD 19350
 "A good year for reissues, at least from European sources. Some memorable new recordings but little sign of major labels putting their weight behind genuine creative music. Out with funk and fusion, and thank God for the independents like Concord, Muse, Xanadu and the rest!"

GEORGE COPPENS (Holland)

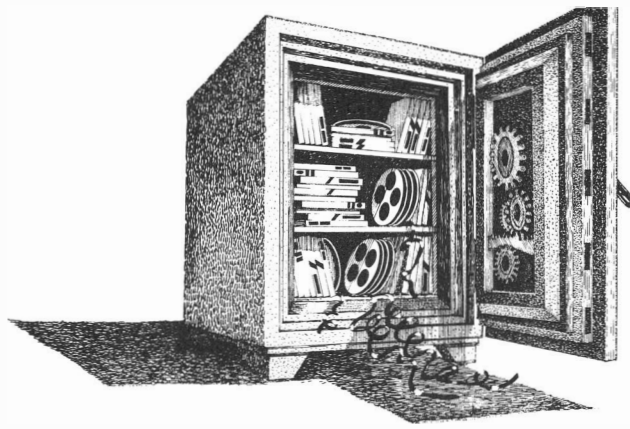
Albert Ayler: Lorrach/Paris hat Hut
 David Murray: Home Black Saint
 Tom Varner Quartet Soul Note
 Air: 80 Below 82 Antilles
 The Fringe: Live! Apguga
 Clifford Brown/Max Roach: Pure Genius Elektra/Musician
 Henry Threadgill: When Was That? About Time
 Brew Moore: No More Brew Storyville
 James Newton: Portraits India Navigation
 Bud Powell: The Genius Elektra/Musician

MARIO LUZZI (Italy)

Ornette Coleman: Of Human Feelings Antilles
 Clifford Brown & Max Roach: Pure Genius, Volume One Elektra/Musician
 Art Ensemble of Chicago: Urban Bushmen ECM
 Wynton Marsalis CBS
 Muhal Richard Abrams: Blues Forever Black Saint
 Charlie Parker: One Night in Washington Elektra/Musician
 Various artists: Amarcord Nino Rota Hannibal
 Miles Davis: We Want Miles CBS
 Enrico Rava: Opening Night ECM
 J.R. Monterose & Tommy Flanagan: And a little Pleasure Uptown

JASON WEISS (Paris)

Steve Lacy/Brion Gysin: Songs Hat Art 1985/86
 Louis Moholo: Spirits Rejoice Ogun 520
 Axolotl D'Avantage 04
 Michel Portal: iDejarne Solo! Cy(WEA)733-603
 Horace Tapscott: Live at Lobero Nimbus 1369
 Glenn Ferris: A Live in Paris with Collectif Planete Carree French RCA PL 37452
 Time Berne: Songs & Rituals in Real Time Empire EPC 60K-2
 Henry Kaiser: Aloha Metalanguage 109
 Chris McGregor's Brotherhood of Breath: Yes Please In And Out 1001
 Andre Jaume: Musique Pour 8 L'Oc Hat Art 1989/90
 Don Cherry/Ed Blackwell El Corazon ECM 1230



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For the first time, the complete Pacific Jazz recordings of the original groundbreaking Gerry Mulligan Quartet with Chet Baker and guest appearances by Lee Konitz plus the Capitol tentette session. The major output of Mulligan during 1952 and 1953, his most innovative and influential period. This five-disc set contains 62 performances; 15 which are previously unissued, 2 which until now have been available only in edited form and 5 available only on ten-inch LP or multi-artist anthologies. This edition is limited to 7500 copies worldwide.

THE COMPLETE BLUE NOTE RECORDINGS OF THELONIOUS MONK

Monk's first six seminal sessions as a leader and a 1957 date with Sonny Rollins. Sidemen include Art Blakey, Max Roach, Milt Jackson, Kenny Dorham, Lucky Thompson and Lou Donaldson. This four-disc set presents the master take of "I Should Care," previously available only on 78 and 14 previously unissued performances, 11 of which are significantly different alternate takes of classic Monk recordings. Of major importance is the discovery of his only version of "I'll Follow You" and two takes of the never-before-heard Monk composition "Sixteen." This edition is limited to 7500 copies worldwide.

THE COMPLETE BLUE NOTE RECORDINGS OF ALBERT AMMONS AND MEADE LUX LEWIS

A three-disc collection of 5 Ammons solos, 23 Lewis solos and 1 piano duet. These definitive boogie woogie masterpieces include 3 performances which have never been issued in any form, 13 titles previously available only on 78 and 10 titles available only on ten-inch LP. Also included is Lewis' 1935 version of "Honky Tonk Train Blues" from British EMI. This edition is limited to 5000 copies worldwide.

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RECORD REVIEWS



STORYVILLE RECORDS

JAY McSHANN
After Hours
Storyville SLP 4024

WILD BILL DAVISON/RALPH SUTTON
Together Again!
Storyville SLP 4027

TEDDY WILSON
Revisits The Goodman Years
Storyville SLP 4048

MUGGSY SPANIER
Hot Horn
Storyville SLP 4053

ART HODES
Selections From The Gutter
Storyville SLP 4057

GEORGE LEWIS
At Club Hangover, Volume 3
Storyville SLP 4061

This cross-section of recent Storyville albums displays a healthy catholicity toward the diverse

form of pre-bop hot music. The harvest includes piano discs covering glistening swing, gutty blues and hiballing boogie; while the bands present, at one end, virtuoso solo-oriented Chicago and, at the other, straightforward, heavy-on-the-ensemble New Orleans. More specific reactions on each item follow:

McShann: On the excellent Side One of Storyville 4024, veteran pianist Jay McShann puts the boogie-blues through every conceivable setting — 8, 12 and 32-bar themes, plus a gossamer outing in three-quarter time; fast, slow and rocking-medium tempo; instrumental, vocal and in-between (when he accompanies himself



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**NEW
RELEASES**

AFTER HOURS – JAY McSHANN

Solo piano performances and vocals from the giant of Kansas City style jazz. Two tracks with rhythm accompaniment (*Doo Wah Doo* and *Cherry Red*) and six vocals highlight this newly issued 1977 session. This album should have equal appeal to both jazz and blues fans.

SLP 4024

SC 44024

Doo-Wah-Doo; After Hours; How Long Blues; The Man From Muskogee; Yardbird Waltz; Kansas City; The Staggers; Ace In The Hole; Vognporten Boogie; Cherry Red



OPUS FUNK –

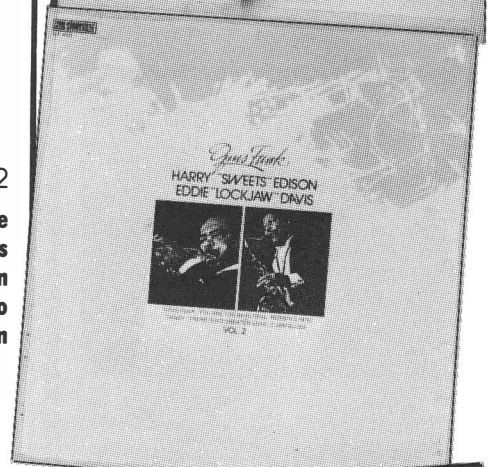
**HARRY "SWEETS" EDISON &
EDDIE "LOCKJAW" DAVIS: Volume 2**

A brightly swinging six tune set from these veterans of the Count Basie band. This album contains some of the finest Edison on record, and his solo feature on *There Is No Greater Love* is outstanding. Kenny Drew on piano leads the rhythm team.

SLP 4025

SC 44025

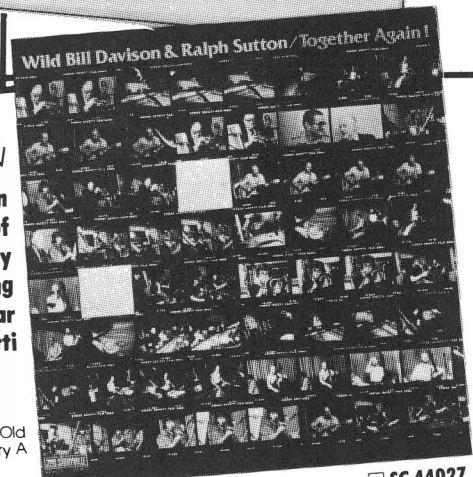
Opus Funk; You Are Too Beautiful; Robbin's Nest; Candy; There Is No Greater Love; C Jam Blues



**TOGETHER AGAIN –
WILD BILL DAVISON & RALPH SUTTON**

Eleven tunes from the great American Songbook done up to perfection by two of the survivors of Traditional jazz. This newly recorded session also features the exciting Danish reedman, Jesper Thilo. Hear Davison's exceptional treatment of the Patti Page hit *Old Cape Cod*.

Everybody Loves My Baby; Blue Room; Time After Time; Old Cape Cod; Exactly Like You; Shine; After I Say I'm Sorry; Try A Little Tenderness; Cute; Squeeze Me; Running Wild



SLP 4027

SC 44027

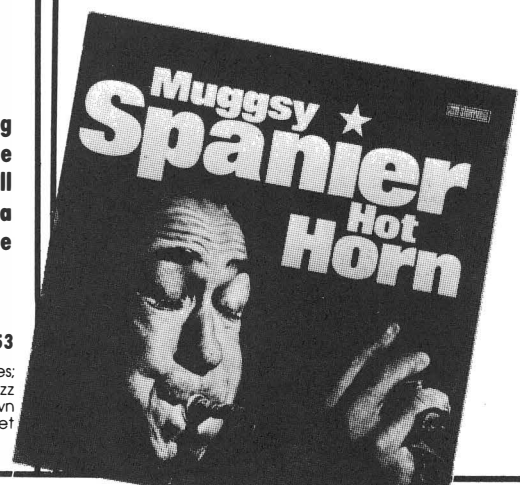
HOT HORN – MUGGSY SPANIER

Sixteen tunes from 1945 and 1957 featuring the likes of George Wettling, Pee Wee Russell, Lou McGarrity and Red Richards. All your favorite traditional tunes done to a crisp by this exciting ensemble. Some of the finest Muggsy Spanier on record.

SLP 4053

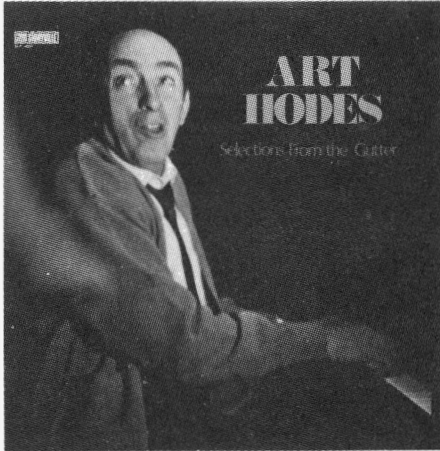
SC 44053

When The Saints Go Marching In; St. James Infirmary Blues; South; Tin Roof Blues; Muskrat Rumble; Sugar; At The Jazz Band Ball; Someday Sweetheart; Jazz Me Blues; Darktown Strutters' Ball; Panama; Ja-Da; Miff's Blues; Clarinet Marmalade; Mama's In The Groove; That's A Plenty



**SELECTIONS FROM THE GUTTER –
ART HODES**

Solo and duo recordings of eight Blues classics by the man who has been rediscovered by the media during his return to New York. Hodes ranks with Jay McShann (see above) as one of the finest living blues pianists. In addition to performing, Hodes authors his own liner notes, lending expressive detail to his music.



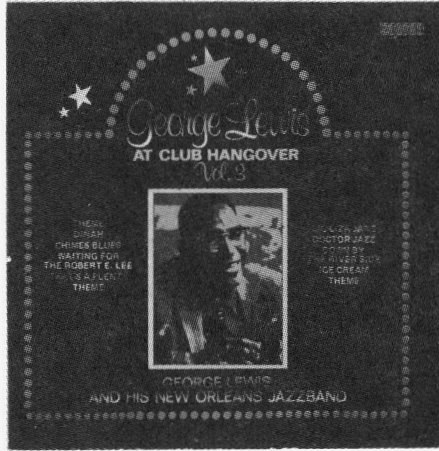
□ SLP 4057

□ SC 44057

Selection From The Gutter; Make Me A Pallet On The Floor; Blues Keep Calling; Washboard Blues; Organ Grinder Blues; Jackass Blues; Frankie & Johnny; St. Louis Blues

GEORGE LEWIS AT CLUB HANGOVER

Two broadcasts from November, 1953, by the finest edition of the George Lewis band. Jim Robinson, Kid Howard and the great rhythm section of Purnell, Marrero, Pavageau and Watkins are featured. Of special interest are concert length performances of *Chimes Blues*, *Doctor Jazz* and *Ice Cream*.



□ SLP 4061

□ SC 44061

Theme; Dinah; Chimes Blues; Waiting For The Robert E. Lee; That's A Plenty; Theme; Lil Liza Jane; Doctor Jazz; Down By The River Side; Ice Cream; Theme

**THE BLUES OF
SONNY BOY WILLIAMSON**

A 1963 session recorded in Copenhagen featuring the master of the Blues harmonica in the company of Memphis Slim and Matt "Guitar" Murphy. Nine new tunes, including several recorded only on this album. Instrumentals, vocals and some great Blues.



□ SLP 4062

□ SC 44062

Why Are You Crying; Girl Friends; Movin' Down The River Rhine; I'm So Glad (I made it over here in time); Chicago Bounce; Movin' Out; Once Upon A Time; When The Lights Went Out; Same Girl; On My Way Back Home

PRIME TIME – HUGH LAWSON

The splendid New York based pianist's first album leading an ensemble also features bassist Bob Cranshaw and drummer Ben Riley. The eight tune set consists of jazz standards by Charles Mingus, Clifford Jordan and Bud Powell, as well as standards and a pair of Lawson originals.



□ SLP 4078

□ SC 44078

The Highest Mountain; Blues Bones; The Need To Smile; The Duke Ellington Sound Of Love; Rip-Off; I Fall In Love Too Easily; I'll Keep Loving You; Make Me Rainbows

MOMENT'S NOTICE – CHARLIE ROUSE

A sizzling quartet session by Rouse in a set involving jazz tunes by Shirley Scott, Thad Jones and Monk, as well as Lawson and Rouse. The instrumentation is identical to *Sphere* (the new group that is getting such favorable comment), and the same rhythm section appears on the Hugh Lawson album (SLP 4078).



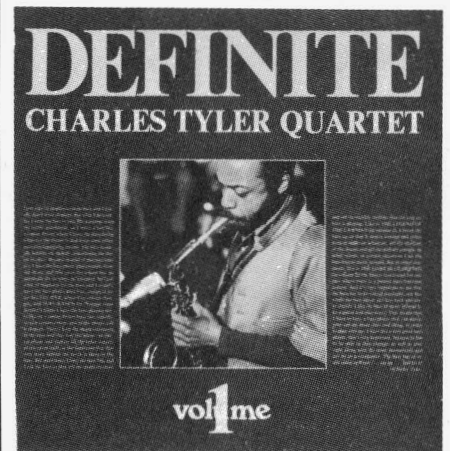
□ SLP 4079

□ SC 44079

The Clucker; Let Me; Jojobabe; Well You Needn't; Royal Love; A Child Is Born; Little Sherri

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CHARLES TYLER QUARTET**

1981 recordings from Stockholm by the new Tyler ensemble featuring Earl Cross, Steve Reid and Kevin Ross. Extended avant garde performances of three compositions by Tyler and one by Cross. Tyler plays both alto and baritone sax in the adventuresome tradition of Albert Ayler and Ornette Coleman.



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Cadiz; Of The West Kentucky Woods; Just For Two; The Wasteland; Lucifer Got Uptight

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- PAUL BARBARIN**
Jazz from New Orleans [also: George Lewis]..... ● SLP-4049
- SIDNEY BECHET**
Sessions..... SLP-4029
- MIKE BRYAN**
Mike Bryan and his Sextet..... SLP-4015
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Papa Bue's Viking Jazz Band [& Wild Bill Davison]..... SLP-4029
- BENNY CARTER**
Benny Carter Quintet: Summer Serenade..... ● SLP-4047
- EDDIE CONDON**
Eddie Condon's All Stars [& Wild Bill Davison]..... SLP-4005
- EDDIE 'LOCKJAW' DAVIS**
& Harry 'Sweets' Edison — Volume 1..... ● SLP-4004
& Harry 'Sweets' Edison — Volume 2..... ● SLP-4025
- WILD BILL DAVISON**
Wild Bill Davison & Papa Bue's Viking Jazzband..... SLP-4029
But Beautiful..... ● SLP-4048
Wild Bill Davison's All Stars [& Eddie Condon]..... SLP-4005
Wild Bill Davison & Ralph Sutton: Together Again..... ● SLP-4027
- VIC DICKENSON**
Vic Dickenson's Quintet..... ● SLP-4021
- HARRY 'SWEETS' EDISON**
& Eddie 'Lockjaw' Davis — Volume 1..... ● SLP-4004
& Eddie 'Lockjaw' Davis — Volume 2..... ● SLP-4025
- DUKE ELLINGTON**
Duke Ellington & His Orchestra..... ● SLP-4003
[also: Johnny Hodges & His Orchestra]
- DEXTER GORDON**
Dexter Gordon & Karin Krog: Some Other Spring..... ● SLP-4045
- EDMOND HALL**
Edmond Hall with the Ralph Sutton Quartet:..... SLP-4009
Club Hangover, Volume 4
- ROLAND HANNA**
Swing Me No Waltzes..... ● SLP-4018
- ART HODES**
Selections From The Gutter..... ● SLP-4057
- JOHNNY HODGES**
Johnny Hodges & His Orchestra..... ● SLP-4003
[also: Duke Ellington & His Orchestra]
- LEE KONITZ**
& Warne Marsh: Live at Club Montmartre..... SLP-4026
- KARIN KROG**
Dexter Gordon & Karin Krog: Some Other Spring..... ● SLP-4045
- HUGH LAWSON**
Prime Time..... ● SLP-4078
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Club Hangover, Volume 1..... ● SLP-4055
Club Hangover, Volume 3..... ● SLP-4061
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- TURK MAURO**
The Underdog..... ● SLP-4076
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- JAY McSHANN**
After Hours..... ● SLP-4024
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with the Buddy Tate Quartet:..... SLP-4030
Tate A Tete at La Fontaine
- BREW MOORE**
No More Brew..... ● SLP-4019
- CHARLIE ROUSE**
Moment's Notice..... ● SLP-4079
- JOE SAMPLE**
Fancy Dance..... SLP-4000

- MICHAEL SMITH**
Reflections On Progress..... SLP-4014
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Muggsy Spanier..... SLP-4020
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- JAMES SPAULDING**
Legacy of Duke Ellington..... SLP-4034
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Prelude..... SLP-4011
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Garland [& Svend Asmussen]..... ● SLP-4075
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Edmond Hall with the Ralph Sutton Quartet:..... SLP-4009
Club Hangover, Volume 4
Ralph Sutton Quartet:..... SLP-4013
Wild Bill Davison & Ralph Sutton: Together Again..... ● SLP-4027
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Buddy Tate Quartet with Tete Montoliu:..... SLP-4030
Tate A Tete at La Fontaine
- CLARK TERRY**
Clark Terry Quintet & Jesper Thilo:..... ● SLP-4072
Tribute To Frog
- JESPER THILO**
Jesper Thilo Quartet: Swingin' Friends..... ● SLP-4065
& Clark Terry Quintet: Tribute to Frog..... ● SLP-4072
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Charles Tyler Quartet: Definite, Vol. 1..... ● SLP-4098
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Ernie Wilkins and the Almost Big Band..... ● SLP-4051
- TEDDY WILSON**
Teddy Wilson Trio Revisits The Goodman Years..... ● SLP-4046

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- CHAMPION JACK DUPREE**
Best Of The Blues..... SLP-4010
Blues Roots, Volume 6..... ● SLP-4040
- LONNIE JOHNSON**
Blues Roots, Volume 8..... ● SLP-4042
- BROWNIE MCGHEE**
The Best Of Brownie McGhee..... SLP-4032
Brownie McGhee & Sonny Terry..... SLP-4007
- JAY McSHANN**
After Hours..... ● SLP-4024
- MEMPHIS SLIM**
Traveling With The Blues..... SLP-4033
Blues Roots, Volume 10..... ● SLP-4044
- SONNY TERRY**
Brownie McGhee & Sonny Terry..... SLP-4007
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featuring: Albert Ammons, Pete Johnson, & Meade Lux Lewis
- THE HARMONICA BLUES**..... ● SLP-4008
featuring: Sonny Terry, Doctor Ross, Hammie Nixon, Sleepy John Estes & Sonny Boy Williamson
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BLUES ROOTS, Volume 1 — featuring: Avery Brady, Jimmy Brewer, Jimmy Brown, Roosevelt Charles, Willie Lee Harris, Bert & Russ Logan, Ruby McCoy, Big John Henry Miller, Jimmy Lee Miller, George Robertson, Arthur "Big Boy" Spires, Coot Venson, Arthur Weston, Big Joe Williams & Johnny Young

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with assorted rhythmic hums, snorts and mumbles) — all of it with authority and conviction. Side Two, containing three of the more conventional 12-bar titles, is less varied and interesting, yet *Kansas City* is a hearty, joyful cooker and the slow, rueful, and streetwise *Ace In The Hole* digs deeper with each beat. The addition of a biting Danish rhythm section for two of the ten tunes on this 1977 Copenhagen studio session helps keep the good times rolling. All in all, an LP that will delight fans of the genre and provide neophytes an enjoyable lesson in how much variety this seemingly restrictive field — boogie-ish piano — can hold when an expert's at the keys.

Davison/Sutton: According to James D. Schacter's 1975 "Piano Man", Wild Bill Davison and Ralph Sutton — despite years of on-stage proximity in Condonsville — had recorded commercially only 23 titles together (excluding private recordings and air-checks) as of the book's discographical cutoff. Too bad, then, that this 1977 date with Danish trombonist Ole "Fessor" Lindgreen and his sidemen did not incorporate any particular effort toward Davison-Sutton interchanges, that neither of the two great jazzmen was moved to exert himself beyond his normal professional-quality emissions, and that Side One of this LP is so singularly lacking in electricity. The septet awakes from its sleepwalk for the remaining six cuts, swinging along comfortably but without playing anything we haven't heard too many times before, *Runnin' Wild* being the only number containing real fireworks. It is no great accomplishment to stand out among such indifferent surroundings, a feat which reedman Jesper Thilo attains virtually by default, displaying a good sense of momentum and a dry, vibrato-less, conversational tone.

Wilson: If this June 1980 piano-bass-drums excursion through twelve tunes from Teddy Wilson's Goodman days tends to highlight the fact that Wilson's fleet, polished approach has hardly developed or altered in some 45 years, one could respond by asking why Wilson should need to meddle with a style that brought him fame at an early age, especially when it also earned him recognition as one of the finest of the post-Hines "trumpet-style" ticklers. If what's heard here could be described as long on excitement, panache, rhythm and technique, but maybe a bit short on heart, probity, and expressiveness, one could observe that there are lots of 88ers out there who'll gladly settle for excitement, panache, rhythm and technique, particularly in Wilsonesque abundance. Thus, swing-era buffs and Wilson addicts should be very pleased with SLP 4048, their enjoyment enhanced by able contributions from bassman Jesper Lundgard. Others, like myself, will find much to admire in this competent jam session, even while feeling that Wilson's somewhat cold pianistics and across-the-cuts similarity of treatment of the material cause the listener to become less involved than might be optimal.

Spanier: A comparison of discographical data on the sleeve of SLP 4053 with those in Jepsen suggests that the first twelve tracks — circa-1957 energetic, economical and professional, if not exceptional, Dixieland runthroughs on staples of the repertoire — amount to a reissue of RKO Unique ULP-130. Highlights are Red Richards' spare piano, Phil Gomes' weaving clarinet, and Spanier's impassioned plunger-muting. Of much more interest are the remaining titles, apparently ex-Manhattan-label 78s from March 2, 1945, featuring a lineup largely drawn from the better

Nicksielanders of the day, e.g., Pee Wee Russell, Miff Mole, Lou McGarity, Ernie Caceres, Gene Schroeder, Carl Kress, Jack Lesberg, Bob Haggart. Various combinations of these worthies tie into four tunes decisively and persuasively, ending a workmanlike, coherent collection on an attractive note.

Hodes: By spending the lion's share of his allotted time smearing, ripping and generally funkling around the middle-to-low range of the keyboard in medium-slow tempo, Art Hodes, unquestioned master of jazz-blues piano (as opposed to boogie-blues piano), comes up with perhaps the moodiest, darkest, most brooding of his many albums. Thus, as compared with Hodes discs that offer more variety in atmosphere, invention, approach and material (five of these eight tracks are based on the standard twelve-bar blues structure), SLP 4057 is perhaps slanted toward Hodes' special admirers (count me among them). In any event, Hodes never fails to communicate, is unswervingly honest and convincing, and hits four home runs — *Selection From The Gutter* (well named, as mean, dense and sinister a blues as you'll hear), *Washboard Blues* (reverent, pastoral), *Organ Grinder Blues* (an outstanding ride, starting with creeping reflections, escalating in both pace and excitement into a punchy, hard-driving latter portion with Hodes and his accompanist, bassist Jens Solund leaning into the tune for all they're worth). While the remaining numbers are relatively interchangeable, not really prime Hodes, the platter as a whole gets by decently enough.

Lewis: The George Lewis band of the 1950s represents an archetypal direct, rough-hewn "uptown" New Orleans-style combo. Thus, these airchecks of November 21 and 23, 1953 from San Francisco's Hangover Club, apparently part of a series from Storyville, will be of keen interest to Preservation Hall-oriented fans, despite acoustics that could be less distant and better balanced. Pluses include titles like *Chimes Blues*, *Waiting For The Robert E. Lee* and *That's A Plenty*, which move a bit away from the more overrecorded items in this septet's library, and (for devotees of Alton Purnell's piano and Joe Watkins' vocals) an almost total emphasis on these two artists in the non-ensemble passages until the excellent, more varied, flagwaving *Ice Cream*, which closes the album. Good Lewis outings for someone who already has his best.

— *Tex Wyndham*

EDDIE JOHNSON

Indian Summer Nessa n-22

The first thing that strikes you when you place this record on the turntable is the sound Eddie Johnson gets from his tenor saxophone. It's a big, rich full tone out of Coleman Hawkins and Ben Webster. The sixty-one year old Johnson reminds me in a way of Buck Hill. Both men had day jobs with the government that regulated their tenor saxophone playing to a limited role. Both are now finally beginning to receive attention and have only recently made their first recordings as leaders.

This initial album for Eddie Johnson was recorded in his hometown of Chicago in June and July of 1981. It is an impressive debut. The selection of tunes reflects the care that went into making this recording. Quality underrecorded material was chosen such as Ellington and Strayhorn's *Self Portrait of the*

Bean, Benny Carter's *Blue Star*, Neal Hefti's *Splanky*, *Misty Thursday* by Duke Jordan, the standards *Indian Summer* and *My Baby Just Cares for Me*, and one interesting original by Terry Thompson entitled *The Choice*.

Johnson is joined on this LP by trumpeter Paul Serrano, pianist John Young, Eddie de Haas on bass, and George Hughes on drums. They are among the very best of those musicians headquartered in Chicago. Their contributions are of a high quality throughout and are certainly essential to the success of this fine album.

It is Eddie Johnson himself, though, who is clearly the dominant voice on this recording. His mainstream tenor playing grabs you but with velvet gloves. There aren't very many tenor players left who play in the style of Hawk and Ben. Eddie Johnson's playing is a breath of fresh air on the current jazz scene.

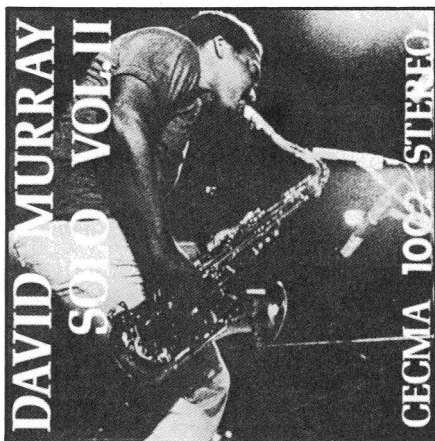
— *Peter S. Friedman*

PAUL LINGLE

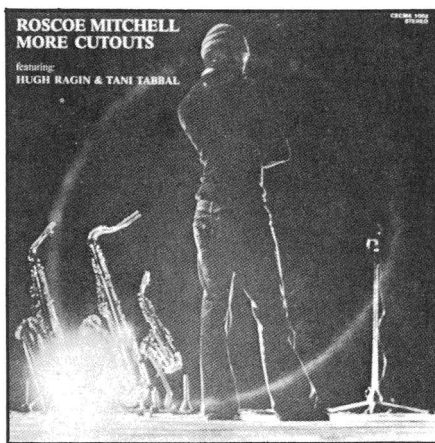
The Legend of Lingle Euphonic ESR 1220

When Lu Watters, Turk Murphy and company were putting together the late 1930's jam sessions that culminated in the birth of the West Coast style of revivalist jazz, an influential member of the group, whose knowledge of and ability to play classic jazz made a significant contribution to their efforts, was a pianist named Paul Lingle. Lingle's work is invariably praised to the skies by those who heard him perform. Yet his reluctance to record left us, until the appearance of the splendid album that is the subject of this review, with only a handful of somewhat sterile studio sides and a few more catch-as-catch-can in-person club sessions that fall somewhat short of fully supporting the reputation that preceded their appearance. "The Legend of Lingle," by contrast, recorded live during Lingle's 1951 engagement at Oakland's Jug Club, preserves, in quite satisfactory fidelity, twelve solos of tremendous rhythmic propulsion and absorbing subtlety of voicing. On this occasion, at least, Lingle was every bit as good as his contemporaries say he was.

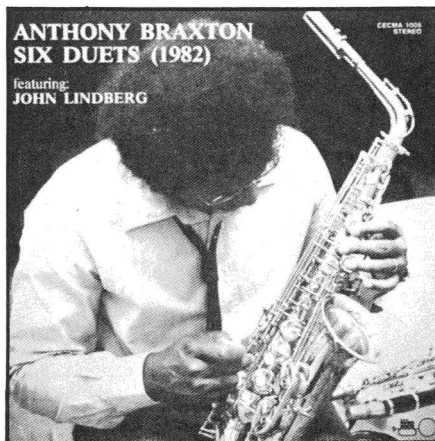
Lingle sets more restrictions on his improvising than the typical vintage jazz tickler. He tends to treat each number as a rag, explicitly stating the melody almost all the time, supporting it with an expressly stated beat. Thus, his opportunity for variation and invention is confined (1) to changes in dynamics, (2) to substitute chords, phrase-end fills and embellishments of the principal line and (3) to occasional steps in the left hand away from boom-chick stride into walking block chords or boogieish bass. That he succeeds so well here testifies to his genius. *St. James Infirmary* builds steadily through its five choruses, starting with a drone-vamp intro into initial exposition, cutting back for single-note treble and getting progressively richer into the superb transformation of the finale involving a spare lead and middle-of-the-keyboard trills. *Little Rock Getaway* is a surprisingly slow, reflective, blue couple of choruses decorated with Jellyish grace notes. Morton's *Sidewalk Blues* sneaks up on you, easing in softly and winding up with an explosive rideout utilizing two-handed licks, ripping left hand and stark stomping octaves. Every selection gets an individually tailored



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Obviously, an approach like Lingle's will produce magnificent results on classic rags, as proven by the three samples on ESR 1220. *That's A Plenty*, the only available version I know of that gives you the original piano score complete with intro and arranged elaboration of the A strain, is stretched taut with latent power. *Original Rags* coasts along in a streamlined sketch of Joplin's lead over bouncing two-beat. An unidentified rag perfectly encapsulates, in Lingle's hands, the breezy, cheerful flavor of the fox trots of the teens.

If you have carefully perused your Coda, no.182 (and shame on you if you didn't), you will see "The Legend of Lingle" listed among my ten best LPs of the past year. I don't see what further testimonial or recommendation I can add to that statement. The disc is available at \$7.95 plus \$1.00 postage (all in U.S. dollars) from Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

— *Tex Wyndham*

BIRELI LAGRENE

Routes to Django
Antilles 1002

Fiso Place/Bireli Swing 1979/All of Me/Tschirglo Waltz/Latches/I've Found a New Baby/My Melancholy Baby / Bluma / Bireli Blues 1979 / Wave / Night and Day / Boxer Boogie.

Whitney Balliett, the articulate spokesman for the New Yorker, reviewing a then-current re-issue recording in the late fifties, wrote, "There have been countless jazz guitarists but, peculiarly, only two masters of the instrument — Charlie Christian and Django Reinhardt..." These are extravagant praises voiced by a reviewer familiar with his subject and, as well, with the legendary aura which encompassed the Belgian-born, gypsy guitarist, Jean Vees (nicknamed 'Django') Reinhardt. And, if Inner City's recent 1981 release of a new reissue series of Django's early works is any indication, that magical allure is still present.

Now, when a thirteen year old Belgian-born, gypsy guitar protege named Bireli Lagrene appears on the recording scene some thirty years after the death of Django, playing many of those old QHCF standards (*All of Me/Melancholy Baby/Night and Day/Swing 1939 (Bireli Swing 1979)*), one is easily led to assume that the results will be "a cheat and a disappointment." Not so. Bireli is much more than just a ten-fingered reincarnation of Django; and those who have produced the record have been quite aware of the dangers inherent in simply cashing in on a legend.

Guest performers have been invited to augment the patterned rhythm guitars, bass and violin accompaniment afforded the young soloist — competent musicians from the Stuttgart jazz scene playing piano, vibes and trumpet on some of the cuts. The numbers themselves are not all old warhorses, but include original compositions by Lagrene and others. Also, the recording has been made before an audience (it sounds demonstratively like a family affair) so that a balanced programme has been fashioned with that in mind.

Django, trained first on the banjo, had a powerful improvisational ability, a plucking technique that was razor sharp and true; Bireli

is no less adept. Both blend elements, as the liner notes suggest, of "Bohemian-Hungarian folk music, the French Valse-Musette and swing jazz," and both are "natural musicians," untrained in formal musical notation.

Bireli is awe-inspiring throughout, extending time and time again the solo lines beyond the basic melody in a brilliant display of dexterity on *All of Me*; firing a solid string salvo from the start on *Latches*; capturing that old-world charm of some colourful rathskeller band on *Tschirglo Waltz*; relaxed and deliberately digressive, flattening notes on a ballad treatment of *Night and Day*; chording truly remarkable shadings into his own creation, *Bluma*; and, on Jobim's familiar composition, riding over the Latin rhythm, pounding out gypsy waves on strange continental shores. Only briefly, on *Melancholy* with its few rough edges between violin and guitar (Schmido Kling, though competent, is not Grappelly), and on the jumping *Boxer Boogie* (shades of Albert Ammons!), which fades out mercifully, is there any lack of accord. Even guest trumpeter, Bernd Marquart, manages on *New Baby* to sound uncommonly like a young, fluid Bill Coleman.

This is a recording that looks both forward and back. Bireli has considerable talent in a world seemingly replete with excellent guitarists, a situation obviously stimulated in part by the rock generation; as he matures, one can only hope that he employs that craftsmanship to foster his own unique image. His is a name to watch. Meanwhile, pull up your easy chair; this is good listening.

— *John Sutherland*

BYARD LANCASTER

Personal Testimony
N.Y.C. Concert Artist Vol. 1

Byard Lancaster, voice, piano, flute, piccolo, bass clarinet, soprano and alto saxophones.

At first glance, this may seem to be just another run of the mill solo effort. One of a multitude of solo recordings in recent years that is nothing more than a showcase for the technical and virtuosic abilities of the performer. Not so with this particular release. Byard Lancaster is an artist whose wide range of musical activities and experience including playing on the street corners of New York and Philadelphia have enabled him to make quite a comprehensive statement. One that is both aesthetically satisfying and easily accessible. Although he does employ some of the devices used by other musicians, such as forays into the upper extremities of his instruments, it is always done with taste and moderation. He has also managed to use the technique of overdubbing to good advantage, never resorting to mere gimmickry but incorporating it into the total concept of the album. Side one opens with *Miss Nikki*, a haunting piano solo with voice that unfolds in beautiful fashion. *Dogtown*, a composition for flute and piccolo and named for the Philadelphia neighborhood where Byard grew up is a funky little line with a rhythmic drive that makes the absence of a rhythm section hardly noticeable. All of the tracks offer something worthwhile and are never overly long which in many cases is the stumbling block in projects such as this. There are rough spots to be sure, but on the whole this music holds up well. "Personal Testimony" is an apt title for this album, an

album for which its creator can be justly proud.
— Gerard Futrick

LEGENDARY BLUES BAND

Life of Ease
Rounder Records 2029

I suppose "The Legendary Blues Band" is a catchier name than "Some Guys Who Used To Be With Muddy Waters's Band But With A Few Changes." The musicians involved are: Willie Smith, drums; Calvin Jones, bass and vocals; Jerry Portnoy, harp and production; Pinetop Perkins, piano and vocals; Louis Myers, guitar; and guest guitarist Duke Robillard, the latter two occupying the positions held in Muddy's band in recent years by guitarists Bob Margolin and Guitar Junior. Throughout much of the seventies most of these men were the basis of the sound that Muddy Waters presented to the world. As I remember it, from seeing Muddy 'live' on numerous occasions during those years, the band would customarily come out and do the first set by themselves while Muddy sat at his ringside table with his latest 'sweet young thing' and his invariable bottle of champagne, playing his 'King of the Chicago Blues' role to the hilt. But by the time the band had finished that set I remember feeling as if I didn't really care whether Muddy came on or not — *that's* how good they were. Of course, when Muddy did come on he was electrifying, but that's another story...

It is good to see these musicians strike out on their own, and it will be proper that they should receive their due measure of acclaim, having spent so many collective years in Muddy's shadow. This is a good, solid, highly professional record, especially for a 'first' record by an aggregation that is still feeling its way as an independent unit. As it stands, this is a co-operative band, the spotlight being shared more or less equally amongst the members. With regard to production, Jerry Portnoy is nominally at the helm, though no one person is in the forefront for long. Vocals are split between Pinetop Perkins and Calvin Jones, both of whom used to sing occasionally while with Muddy. In all fairness, Jones, while a formidable blues bassist, has never been a particularly remarkable singer. To have a man of his rather limited vocal capabilities carry six tunes on this record is a mistake; for him to attempt to sing Little Richard's blistering *Lucille* was perhaps a little over-ambitious. Portnoy should have, instead of giving three new originals to Jones, sung them himself — I have heard him sing 'live' and he is more than capable. Perkins, the other featured vocalist, comes off much better, with his wonderfully casual singing on his own *Think Like A Million* and Willie Smith's *Eye to Eye*, to name but two. Could it be that, vocally at least, the great camaraderie of this band is being allowed to adversely affect its overall impact? I think yes, but if it is necessary then so be it. In any case, the instrumental work, the production, and the writing is exemplary throughout, always idiomatically correct and satisfying.

So, the ingredients are here. It only remains for Portnoy, or one of the other band members, to mix those ingredients in slightly different proportions. When the focus is corrected this will be a truly great Chicago Blues Band, with a valid life of its own. As it stands so far, it is a highly promising one, and well worth a listen.

— Julian Yarrow

JOHN LINDBERG

Comin' & Goin'
Leo LR 104

John Lindberg, solo bass

HUGH RAGIN & JOHN LINDBERG
Team Work
Cecma 1004

Hugh Ragin, trumpet, piccolo trumpet; John Lindberg, bass

BILLY BANG / JOHN LINDBERG
Duo
Anima 1BL-36

Billy Bang, violin; John Lindberg, bass

John Lindberg's talent as a string bassist is undeniable. However, in this period he is active as a composer and leader (or at least full partner) to an extent that his music demands fuller assessment than mere praise of his instrumental abilities. Such assessment suggests that although the many records he is making show considerable total worth, through their very abundance they leave an impression of inadequacy in certain important areas.

Take for example his solo bass record on Leo. Well recorded, carefully conceived, impeccably performed — yet eventually it just seems like so much bass playing. The path from realizing that John Lindberg is a fast (and speed has become a technical concern with bassists that far exceeds its musical value), accurate, and imaginative bassist, and recognizing in him the sort of master conceptualist on the level that is needed to make a solo record has been undertaken hastily. Oscar Pettiford, Ray Brown, Charlie Haden, Gary Peacock or Charles Mingus never made solo bass records, and the fact that John Lindberg has means that the extent to which he has achieved a viable solo language — that is, the extent to which he has redefined the double bass on his own terms — has been overestimated. His mentor Dave Holland has already put out a solo bass record that is not of much interest; with Lindberg's we have a similar situation, a lot of technique and some nice ideas — but was it really necessary?

Of greater interest are Lindberg's duets with Hugh Ragin on Cecma. Again there is some excellent playing, some good writing, and the obligatory bow to the jazz tradition (here it is *My Foolish Heart*, painfully corny, with only Ragin's trumpet solo suggesting that these young men should actually play jazz; on Lindberg's solo record it is *Yesterdays* — demanding a more radical treatment than it receives here, otherwise how can we hear more than diminished echoes of Billie Holiday?). The two players' camaraderie (emphasized in the album's title, and again in the jacket photos) is inarguable; but the fact that much of their writing is characterized by fast, clean — clean to the point of being antiseptic — unison passages, and that much of their improvising is based on (again very fast) "time" playing, gives this music a stiffness, a straitjacketed quality the origin of which I can't understand. After all, these people have worked and studied with Anthony Braxton, Roscoe Mitchell, Jimmy Lyons and others — why would a younger generation be less adventurous than the old? Perhaps at this point in their development, the large talents of Ragin and Lindberg are more suited to ensemble play-

ing than the incredible demands of solos and duos. The strict instrumentation of their duo lends the music a certain thinness that, with a more expansive or more "irree" attitude, would not be necessary — take as an example the vast emotional and dynamic range of the Leo Smith/Peter Kowald duo.

Yet John Lindberg, Hugh Ragin and Billy Bang are all fine players, whom if American improvised music is to have a future as wonderful as its past, it is necessary to promote, and if this review is to convey a balanced account of their music, it must include a record which possesses in abundance the qualities of warmth, excitement and surprise that the other two lack. In autumn 1979 Billy Bang was on tour in California with John Lindberg and Thurman Barker. During this tour the two string players recorded a series of duets for KPFK Radio, which have now been issued on Anima Records. In a setting which appears to be freely improvised, not in the "conversational" sense of European free improvisation, but in the sense that the players work together in shifting modes, in spontaneous agreement, to create sequences of great tension, beauty and emotion; where instrumental similarities of technique are used to great advantage, just as the capacity of the bass to create huge tonal palettes is balanced against the bright, piercing strokes of the violin; where the openness of the form allows for a flexible, sensuous rhythmic sense; Bang and Lindberg create some of the best music either of them has made on record.

Addresses: Leo Records, 130 Twyford Road, West Harrow, Middlesex, England; Cecma, via Ricasoli 27, 50122 Firenze, Italy; Anima, 231 East 5th Street, New York, N.Y. 10003 USA. For other recordings with John Lindberg, I recommend the records with Keshavan Maslak on Leo, and with Anthony Braxton and Jimmy Lyons on Hat Hut.

— David Lee

SHELLY MANNE

West Coast Jazz in England
Jazz Groove 006

At the time this album was recorded, in March 1960, Shelly Manne was possibly the most established west coast musician, a position he solidified by opening Shelly's Manne Hole later that year. In fact, he recorded so frequently during the 1950s as both sideman and leader that he was taken for granted (he still is — who gets excited about a new Manne release?). From his sides with the Poll Winners to the movie albums with Andre Previn to the various Manne and His Men dates, however, he has helped create some wonderful music.

The group that Manne took to England in 1960 was one of his best; fortunately, this recording survives. The quintet includes the underrated tenor saxophonist Richie Kamuca, the lamented trumpeter Joe Gordon, and the wonderful Russ Freeman. Freeman ranks with Hampton Hawes, in my judgment, as the best pianist to emerge from the west coast school. Monte Budwig and Manne supply rhythmic support throughout.

The program begins with a fine rendition of Tadd Dameron's *Our Delight*, moves on to a pleasing *Bags' Groove*, and progresses to a sprightly *Nightingale*, a Xavier Cugat composition based, I believe, on the chords of *Summertime*. The album's longest track is Charlie Mariano's *The Vamp's Blues*. Here Kamuca is

especially effective with a plaintive tenor statement; Gordon contributes significantly with a bluesy solo that fuses the sounds of Miles Davis and Kenny Dorham. The album concludes with *I've Grown Accustomed To Your Face*, which is something of a throwaway, and Roland Alexander's attractive *Cabu*. The two horn shine once again on the latter piece.

No Manne-led date is indispensable, but many of his sessions are substantial, as is this 1960 date. I do not know why it was not issued earlier, but Jazz Groove is to be commended for releasing it. — *Benjamin Franklin V*



WYNTON MARSALIS

Wynton Marsalis
Columbia 37574

During the seventies, musicians and fans alike lamented the absence of a major force in jazz music. For many that all changed at the end of the decade with the arrival of the Crescent City Kid, Wynton Marsalis. While Marsalis had the good sense to dismiss the silliest accolades heaped upon him, no words of caution could keep his fans from proclaiming him to be *the* new jazz sensation.

A large part of his early promise was due to a perfect combination of natural talent and thorough apprenticeship. As a teenager, Marsalis played in numerous funk and brass bands. The son of the respected pianist and educator, Ellis Marsalis (see Coda No. 173), he also received a solid grounding in jazz history.

On the classical side, he held down the first trumpet position in the New Orleans Civic Orchestra, attended the Berkshire Center in Tanglewood on scholarship, and subsequently studied at Juilliard in New York, with the occasional gig in the Brooklyn Philharmonic and Sweeney Todd pit band.

Then at 18, he joined one of the best jazz

schools of all time: Art Blakey and the Jazz Messengers. In time he began to be favourably compared to his illustrious predecessors Clifford, Freddie, Lee and Woody. And Blakey's recordings at the time — "Straight Ahead" (Concord 168) and "Album of the Year" (Timeless 155) — confirmed his growing reputation.

In 1981 Wynton took a brief leave of absence to do a summer tour with V.S.O.P.'s Herbie Hancock, Ron Carter and Tony Williams. It was presumably during the Japanese portion of the tour that his saxophonist brother, Branford, joined the band to cut four of the seven tunes under review here.

The music is undeniably Milesian circa 1965. Yet Wynton never sacrifices his personal touch. Carter's *R.J.*, first recorded on Miles's "E.S.P." album (Columbia 9150), illustrates this well. In contrast to the original, Wynton features a mute and soprano combination, and the tune's rhythmic texture is rendered with much more exuberance and sparkle.

Wynton's *Hesitation* brings to mind the exciting duels from Miles's "Sorcerer" (Columbia 9532), and it's a dandy. Each brother tests the other's ability to reformulate and juxtapose countless versions of *I Got Rhythm*. Wynton also lets loose with some of his sassy, half-valve licks, and the ending can't be beat.

The Bricusse and Newley ballad, *Who Can I Turn To*, is short, but enchanting. Miles's famous renditions of *My Funny Valentine* and *Stella By Starlight* are the obvious models here, and Wynton only just misses the master's classic sense of drama.

Williams's *Sister Cheryl* is very relaxed and soulful — the kind of thing Chuck Mangione would love to cop.

I'll Be There When The Time Is Right, *Father Time* and *Twilight* were recorded in New York by a fine working band which, in addition to Branford, includes Kenny Kirkland (piano), Clarence Seay or Charles Fambrough (bass), and Jeff Watts (drums).

The first piece by Hancock is curiously oblique. The latter two are originals by Wynton: *Father Time*, a marvelous collage of time signatures, is a real tour de force; *Twilight*, mysterious and funky, is not unlike Miles's late-sixties material.

In sum, this record is a very impressive debut, and the leader is quick to point out that he intends to do something a good deal more creative and complex in the future. My only concern is that he is with a company whose commercial concerns have tended to preclude such artistic endeavours. Indeed, I cannot think of one major jazz figure who has successfully begun his solo career under C.B.S.'s guardianship. So, Wynton Marsalis has his work cut out for him in more ways than one.

— *Peter Danson*

GROVER MITCHELL BIG BAND

The Devils Waltz
Jazz Chronicles JCS D1

Leader Grover Mitchell is best known for his membership in the Count Basie trombone section. He was with Basie from 1962 to 1970 and recently was back again with the Count. That may explain why this band approaches their musical task in the same no-nonsense straight down the middle swinging manner.

This is a Los Angeles organization, but very

few of the players will be familiar names to most listeners not residents of L.A. None of the soloists would qualify as a major voice on their instruments, but all acquit themselves well here. Perhaps bassist Red Callender is the best known musician in the band? Enjoyable solos can be heard from Lanny Morgan on alto, Charlie Owens on tenor, leader Grover Mitchell on trombone and bass trombonist Jimmy Cheatnam to mention just a few.

The truth is that this is a mellow groovy big band that is greater than the sum of its parts. Those among you who dig Basie style big band jazz will want to pick up a copy of this one.

— *Peter S. Friedman*

GEORGE M'LELY

Trio
Alternatives in American Music AMM 3t

Pianist George M'Lely is certainly a distinctive voice on the instrument. At times elements of Thelonious Monk's rhythmic and harmonic character can be heard and felt. Contrasting with a Monk's mood is a Bill Evans via Herbie Hancock (Blue Note period) feeling which is most evident on *What a Winter it Was* and *My Foolish Heart*.

This April 1981 recording features four originals by M'Lely and two standards. A creative spirit permeates this album but in a more accessible manner. M'Lely's playing is warm, energetic, and stimulating.

M'Lely, bassist Peter Barshay and drummer Eddie Moore played two sets a night together for a month prior to recording this album. That experience as a working trio proved highly valuable as there is an anticipatory tightness to that trio that is difficult to achieve without the experience of playing together frequently. Barshay and Moore are ideal in this concept. I was particularly impressed with Moore's brief but delightful brushes solo on *Village Scene*.

The more I played this LP, the more I liked it. There is depth to the music. Careful listening will be rewarded with an increased appreciation by the listener of the joys to be discovered here. The music is contemporary in the best sense of the word, yet swings in a way that leaves no doubt in your mind that this is a part of the jazz tradition through and through.

— *Peter S. Friedman*

LANNY MORGAN

It's About Time
Palo Alto 8007

Lanny Morgan is doubtless not on anyone's list of great saxophonists, yet he, like many, has succeeded in the business largely as a self-effacing sideman. He is known for his work with Maynard Ferguson and Supersax. Given the chance to lead his own group and to stretch out, he can play well, indeed, as may be heard on this 1981 recording.

This album abounds in spirit. Morgan is the major voice — followed by guitarist Bruce Forman and pianist Lou Levy — and his ebullience is contagious. One might liken his playing to opening a bottle of soda: the liquid has been contained for some time, but it is effervescent when released.

Morgan's tune selection is quite good. He chose familiar compositions by Fats Waller,

Charlie Parker, and Robin and Rainger plus three attractive originals. Of Morgan's compositions, the title track is the most engaging. *Friends Again* is, as one might suspect, based on the chords of *Just Friends*; the leader and Forman are especially effective on it. The best performance, without doubt, is on Bird's fiery *Koko (Cherokee)*. Morgan and Forman play the intricate melody in unison before the former rips off a wonderful alto solo. The guitarist follows with some Christian-inspired single-string work, whereupon Levy demonstrates how to play up tempo without seeming to exert himself. Here and throughout the album the soloists are ably backed by Monty Budwig (bass) and Nick Ceroli (drums); flugel-hornist Don Rader appears on one of Morgan's originals.

Lanny Morgan has exploited well this opportunity to record as leader. His accomplishment certainly warrants him another session.

— Benjamin Franklin V

DAVIS · NEWTON · WADUD

Anthony Davis - James Newton - Abdul Wadud
I've Known Rivers
 Gramavision 8201

Side One: *Juneteenth, Still Waters*
Side Two: *After You Said Yes, Tawaafa*

An aging conservatory director, addressing a group of aspiring young musician-composers, posed the question, "What are you going to do now that all the beautiful melodies are taken?" He was speaking, at that time, of music developed along existing traditional tonal lines. This recording attests, in part, to what can happen when superbly skilled musicians, creative artists in their own right, pursue new melodic lines in an imaginative, sensitive search for fresh self-expression.

It is an incredibly warm performance, full of rich colouring and sensuous lyricism, void of the dry formality so often characteristic of modern chamber ensembles. And chamber ensemble it is — intimate in its presentation, demanding of the soloists both in their harmonic interaction and in their unique contributions as solo performers.

The sources of musical inspiration here are varied, from a memorable historical moment in black emancipation (*Juneteenth*), the 23rd Psalm (*Still Waters*), to the appeal of great painters and watercolourists (*After You Said Yes*); the four compositions themselves are linked to a Langston Hughes poem, (*I've Known Rivers*), Hughes himself, before his death in 1967, a powerful voice for black America. This is not to focus on any pretentiousness in such affiliations, but to reflect more meaningfully on the diversity of the music itself.

Juneteenth tokens the joy of discovered freedom in the strong rhythmic interplay of the three musicians, while the mournful cries of the flute, played against the tensions created by cello and piano, capture the essence of *Still Waters*. The latter is, as the liner notes suggest, an emotional journey between "inner peace" and "times of trouble". *After You Said Yes* "is quite romantic in nature... an aspect sadly missing in much of today's society" (liner notes). This piece sent me to my classical collection and, in particular, to a replaying of Bohuslav Martinu's *Trio* (1944), scored for the same instrumentation. Though much more convention-

al in form than *After*, it expresses that same romantic vision (especially in its second movement, also an extended song), undoubtedly a response to Martinu's recent arrival in America as an exile from a war-ravaged homeland. Despite such an affinity between these two works, *After* still, at times, retains the flavour of jazz with Davis especially conjuring up an introspective Ellington alone at the piano or Jarrett on stage in solo concert. *Tawaafa* crystallizes quickly into a vibrant blend of cello, piano and flute, almost strident in the early going, before a sudden descent into a world multi-layered in soft textures and sharp, contrasting melodic fragments.

This is a difficult recording to label and file. It is music at its most imaginative — timeless and provocative. Everyone should have a copy.

— John Sutherland

JAMES NEWTON

Axum
 ECM 1-1214

The Dabbara/Malak 'Uqaba/Solomon, Chief of Wise Men/Addis Ababa/Choir/Feeling/Axum/Susenyos and Werzelya/The Nesor

Though there were many early large and small aggregations that incorporated reed players who doubled on flute from time to time — Ted Buckner with Lunceford, Larry Binyon with the Whoopie Makers, Albert Socarras with Clarence Williams, Eddie Powell with Mildred Bailey (to name a few) — one particular number from a now whitened Decca 78 still turns up every now and then to haunt me: Chick Webb's quintet recording of *I Got Rhythm* (1937) with its introductory flute/clarinet duet and brief solo flute plunge by reedman Wayman Carver. It was a pairing at that time I remember questioning, wondering whether such an instrument, indeed, had any business being heard at all in a 'jazz' context.

Well, the fifties changed all that, of course. Many flute players began taking more and more prominent roles in jazz settings. So it hardly

comes as any surprise that, in the eighties, such masters of the instrument as James Newton should be turning out solo performances for appreciative audiences; nor is it simply 'flute,' singular, but now 'flutes' in all their varied lengths and corresponding tones and pitches.

Recently, I had the good fortune to attend a Toronto screening of the film "Imagine the Sound" by Ron Mann and Bill Smith; the special guest artist on that occasion was James Newton. It was an eye-opening and ear-shattering experience; that one individual playing such an inconsequential looking piece of hardware could acoustically fill a theatre hall and magically captivate an audience with music paradoxically of such charm and power was truly astounding.

I'm not totally certain that the transfer of live performance to recording disc is altogether as rewarding. I suppose that might be true for any session; however, in this instance, much of the individuality of the soloist is lost: the artistic flair and the personal idiosyncrasies of the player. Yet the music speaks for itself. All compositions are Newton originals. Attributable musical influences notwithstanding — blues and gospel, Jimi Hendrix, Japanese shakuhachi playing, trumpeters Bubber Miley and Cootie Williams (treating their instruments as extensions of the human voice) — this is a uniquely improvisational music, a journey into the world of abstract impressionism, or, as the liner enclosure so aptly suggests, filled with constantly changing "subjective pictures" for the listener.

There is considerable overdubbing, and the results are exciting: on *Dabbara*, flute plays over flutes, mellow and reedy at first, then clear and soaring; flute against a simple rhythmic groundwork on *Addis*, an interplay in the mode of a blues and gospel call-response pattern; wave-like movements on *Axum*, radiating out into distant, spatial recesses — cosmic in effect.

Newton also displays an incredible facility with the instrument: deliberately splitting notes on *Choir*, eerie and plaintive, the rounded notes breaking up into a wasteland filled with human cries, voice and instrument interchangeable; sliding from one peak to another on *Malak*, always in perfect control of his flight —



a series of musically curved arcs through space; capturing both the richness and sombreness of old age on *Solomon*, echoing the gentle organ pipings in some vast cathedral choir.

For me, *Susenyos* and *Neser* are the most contrasting pieces, the former akin to an animated conversation in rapid, dialogue-like exchanges, the latter a gorgeous, unencumbered introduction on low-registered flute gently laid over tinkling melodies — a veritable luxuriant garden of musical tranquillity.

Call this music what you may, it is a memorable listening experience, one to savour again and again — timeless music that is never quite the same with each successive hearing. Now, if you agree with all this — make a point of *seeing* the man play; there's an added dimension of enjoyment waiting for you.

— John Sutherland

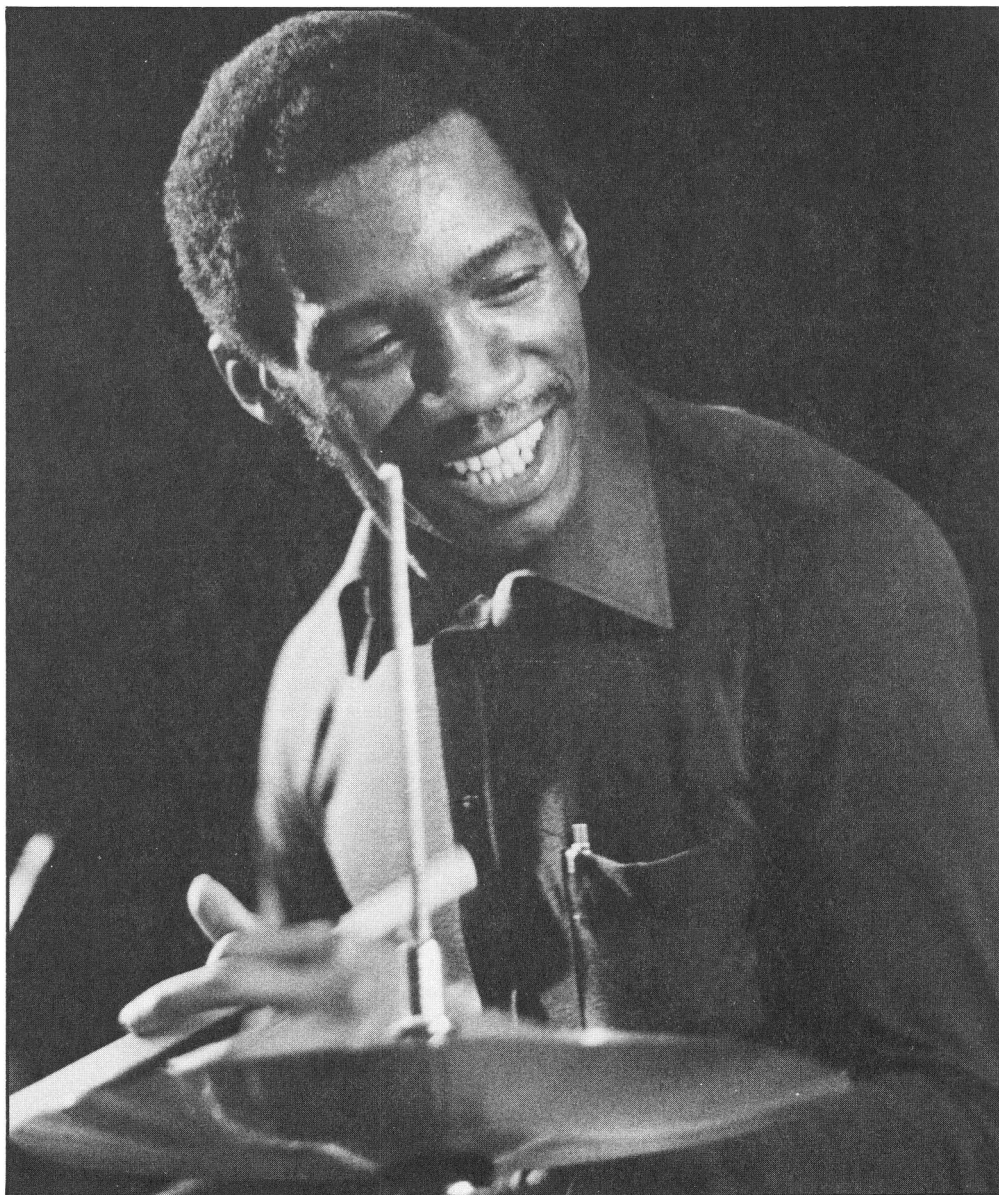
KID ORY

Creole Jazz Band 1955
Good Time Jazz GTJ-12008

This album was waxed in November and December 1955, about 16 months after GTJ-12004, reviewed in Coda No. 185. During that time, only one personnel change occurred, Barney Kessel taking over the rhythm guitar chair from Bill Newman. The remaining six — trumpeter Alvin Alcorn, clarinetist George Probert, trombonist/leader Ory, pianist Don Ewell, bassist Ed Garland, drummer Minor Hall — were, if memory serves, a regular working unit to which a guitar was added for recordings. Certainly the exceptional cohesion, unity of purpose, and comfort with the head-arranged frameworks, all of which made the former session so thoroughly satisfying, have been carried forward into this one, implying that this team played together often. Once again, the Creole Jazz Band heads straight into the center of nine of the most frequently heard evergreens in the repertoire and, without need for flagwaving tempos or insistent decibels or grandstanding technical displays, emerges with performances that are convincing, absorbing and fresh.

You've surely got plenty of rides on *A Closer Walk With Thee* in your collection, let alone the slow dirge-fast march funeral routine in which it appears here. Yet Alcorn's lovely muted two-chorus lead-in, singing its way to a dramatic, impassioned high B flat over yearning bowed bass, stark rolled tom-tom and gentle piano chimes, is the soul of righteousness and honesty, communicating directly with your emotions, effectively relieved by the ensuing increasingly-raucous ensembles that conclude this gripping rendition. Yes, you have plenty of *Closer Walks*, but you'll find yourself returning more often to Ory's than to most of the others.

Anyone familiar with traditional jazz has already observed that each post is manned by someone with a formidable reputation in the field. However, the disc emphasizes full-band playing, giving us ample opportunity to appreciate the contrast of Ory's dry, grinding rasps, Alcorn's lightly-tongued flowing lines and Ewell's unique combination of Mortonish blues and flashy Harlem licks. And with relatively sparing allotment of solo space, the musicians take care to make their statements count, e.g., Probert's ever-more-excited two choruses on soprano bridging the opening and closing ensemble passages of a down-and-dirty *A Good*



Man Is Hard To Find.

This band is recalled as one of the finest of the 1950s flurry of popularity for Dixieland. The reissue of GTJ-12008 solidly confirms that assessment. Since 1955, lots of vinyl has been impressed with *Indiana*, *Royal Garden Blues*, *Tin Roof Blues*, *Savoy Blues*. etc., much of it failing to add a syllable to the Creole Jazz Band's comments thereon. If you followed my recommendation in No. 185 and picked up the earlier album, you'll know this one's another winner. If not, do yourself a favor and don't wait another quarter century for GTJ-12008 to make its third appearance.

— Tex Wyndham

ALVIN QUEEN

Ashanti
Nilva NQ 3402

Drummer Alvin Queen, best remembered for his stints with Horace Silver and Charles Tolliver has gathered quite a memorable cast of characters for this, his second date for Nilva Records. The woefully underrecorded Billy Saxton and

Dusko Goykovich are given a chance to showcase their wares both as instrumentalists and composers, Saxton with the jaunty *One for Book* and Goykovich contributing the blues-tinged *From Way Back*. Their solo work throughout also deserves more than just a casual listen. The real attraction here, however, is the elusive James Spaulding, who has managed for one reason or another to avoid the recording studio for far too long. His fiery, liquid alto and light intricate flute have been sorely missed. Hopefully he will be heard from much more frequently in the future. The Afro-Cuban-flavored *Song of Courage* hints at his writing skills as well. Queen is featured on *Ashanti* and *Queen's Final Touch*; drum solos exhibiting his lithe, polyrhythmic style and bringing to mind people like Elvin Jones, Art Blakey, and Max Roach. John Hicks's firm touch and supple swing help to prove why he is becoming one of the most in-demand pianists on the scene today. He also penned the exquisite *Naima's Love Song*, the loveliest tune of the date. Bassist Ray Drummond likewise is making quite a name for himself, most recently in the company of tenorist Johnny Griffin. His impeccable time and rock solid support add greatly to the

stability of the music at hand. Queen and his companions have every reason to be proud of a job well done. — *Gerard Futrick*

MICHAEL PIERRE VLATKOVICH

Thankyou Records MV-001

Michael Pierre Vlatkovich, trombone; Lou Gonzalez, tracks 1-2-4, Roy Poper, tracks 3-5, trumpets; Bill Masonheimer, tuba; Jay Hutson, all tracks, David Riddles, track 5, woodwinds; Toni Markus, violin, track 5; Michael Jacobsen, cello, tracks 1-2-4-5; Gary Denton, track 3, Harlan Goldberg, tracks 1-2-4-5, drums.

580 8085/Eaton Canyon or Was It Eat On Can You?/Way Way Way Way Down Home/Color of Sound/Out of the Wall Into the Night

There are a lot of musicians today who subscribe to the adage "let the music speak for itself," and this statement rings true in many instances. But I think when someone takes it upon himself to release an album and he and most of the other participants are relatively unknown to the general listening audience (Toni Markus being the only familiar name listed here, having toured and recorded with Gunter Hampel) then some sort of biographical data is in order. This of course is only a minor flaw in an otherwise satisfying collection of performances where group effort takes precedence over individual virtuosity. Here it is imperative that the players involved have the strength and maturity to restrain their egos and channel their energies in a common direction.

Trombonist, composer Michael Pierre Vlatkovich has been successful in fashioning some unique charts that not only challenge his able sidemen, but also the ability of the listener to determine what is written and what is improvised. There is a certain amount of stiffness present, but not enough to impede the natural flow of the music. Although it is difficult to scrutinize the improvisational capabilities of the individual players, I think it is safe to assume that they are all more than competent, Vlatkovich proving to be a convincing soloist with good chops and a big, clear tone. If he continues in his present direction, I will anxiously be looking forward to his next offering.

Thankyou Records, 1326 E. Maple St., Glendale, California 91205; also available from Daybreak Express Records, PO Box 250, Van Brunt Station, Brooklyn, New York 11215.

— *Gerard Futrick*

CEDAR WALTON

The Maestro
Muse 5244

This is Cedar Walton's homage to Duke Ellington. The title tune is a pleasant melody with some heartfelt but mundane lyrics sung ably by Abbey Lincoln. Ellington the composer is represented by *In a Sentimental Mood*; the group plays two pieces by one of his musical progeny, Thelonious Monk: *Rhythm-a-ning* and *Blue Monk*. Of the other compositions, one is Ferde Grofe's familiar *On the Trail*, another is Jobim's *Sabia*, and the other two, *Not In Love* and *Castles*, are Lincoln's originals.

Lincoln's undeserved and lengthy obscurity has led to her recent apotheosis, which is also

not warranted. She is a good singer whose forte is nuance and whose performances are enhanced by her smoky timbre. Her fairly straight interpretation of the Ellington piece best demonstrates these qualities. She is less satisfactory as a composer than as a vocalist, at least as her writing skills are displayed on this album.

This recording succeeds best when Walton's quartet alone is featured, and especially on Monk's compositions. *Rhythm-a-ning* is taken at a frantic tempo, with tenor saxophonist Bob Berg and Walton soloing well. The jaunty *Blue Monk* is also performed at a brisker-than-usual tempo, and attractively so. Once again Berg and Walton shine.

Walton possibly fit better into Art Blakey's Jazz Messengers than did any other pianist, and he has, in turn, led some good groups of his own. This recent quartet — with bassist David Williams and drummer Billy Higgins backing Berg and Walton — is of considerable quality. This album will probably not bring the group and its leader the acclaim that they deserve, but it contains some substantial music.

— *Benjamin Franklin V*

BOB WILBER

BOB WILBER

Dizzyfingers

Bodeswell 101

In The Mood for Swing

Phontastic 7526

Rockin' in Rhythm

Phontastic 7527

Fats Waller and Music of James P. Johnson

Smithsonian N-021

GUNTHER SCHULLER

Duke Ellington's Symphony In Black

Smithsonian N-024

As the originators of jazz music recede into history we are seeing a new phenomenon in jazz — the rise of jazz repertory organisations. The major difference between these attempts and the so-called "revival" bands of the 1940s which attempted to duplicate the "classic" jazz bands of the 1920s is that the level of musicianship is much higher today. Whether this produces better music, of course, is a matter of debate but it is becoming the only way to hear refurbished versions of large segments of the jazz language. It could also be argued that performances such as these are redundant — we still have the original recordings. But the success of such performers as Scott Hamilton and Richie Cole indicates that there is still an audience hungry for the music created by giants who are no longer performing.

Bob Wilber's long career has taken him in different directions but he is now devoting much of his time to the presentation of organised dedications to the work of the music's original creators. In doing so he is suppressing some of his own individuality and none of these recreations reach the emotional/creative peaks of other recordings he has contributed to in the past decade.

"Dizzy Fingers" is a program of music from the Goodman/Christian Songbook. It is, for the most part, a successful excursion into territory which has long been part of the jazz repertoire. Wilber's clarinet playing is assured and uncannily like Goodman at his best while Chris Flory's guitar playing is full of Charlie

Christian's phrasing and attack. The cohesion of the music, though, is because Chris Flory, Phil Flanagan and Chuck Riggs work together frequently and Wilber has used them extensively — Lars Erstrand's vibes and Mark Shane's piano fit together to produce cohesive music.

"In The Mood for Swing" is a studio recording by a nine piece band playing Wilber's scores from the original Lionel Hampton recordings of the late 1930s. Naturally enough, it is primarily a feature for Erstrand's vibes with Wilber the other principal soloist. These two musicians are also the most positive aspect of a program which slavishly mirrors the original Lionel Hampton sides. What was spontaneous, committed creativity by the top musicians of the 1930s has been replaced by elegant, studious musicianship. There is little of the crisp attack of the originals — due in part, I feel, to the dullness of the rhythm section and the choice of Jimmy Maxwell on trumpet. Maxwell is a good musician but his skills as a jazz musician are questionable. Like Ziggy Elman, Harry James and Billy Butterfield to name a few, Maxwell consistently fails to find the rhythmic nuances and lyric surprises which are so much a part of the fabric of jazz. Wilber's solos are a breath of fresh air and if you listen to *Memories of You* or *Yours and Mine* you will have some indication of what might have occurred if the other horn players and charts had been sent home. As it is we have a well executed but bland recreation of Hamp's original records.

"Rockin' in Rhythm" is a collection of Ellington recordings performed by Bob Wilber with the Widespread Depression Orchestra. It is the least successful of these projects for a number of reasons. The complexities of Ellington's music make it impossible to duplicate and his band was so much the language of its members that it has remained an untouchable jewel of jazz music. The collective enthusiasm of the Widespread Depression Orchestra is far removed from the kind of skills which make up jazz music. Their musicians have yet to show that they have anything to offer the jazz world. Wilber's Hodges-inspired solo work gives the music some credibility but, in the long run, is merely a futile exercise. It seems to me Wilber would be contributing more to the music by continuing the directions he took with the World's Greatest Jazz Band, Soprano Summit and Dave McKenna where he wrote and performed music *inspired* by the tradition rather than consciously duplicating the achievements of the music's originators.

There is more Ellingtonia from the Smithsonian Jazz Repertory Ensemble under the direction of Gunther Schuller as they recreate some pristine examples of the composer's works. The title work, *Symphony In Black*, occupies one side of the disc and is a faithful interpretation of the 1935 movie short. On side one are versions of *Old Man Blues*, *Night Song*, *American Lullaby*, *Casa Blanca*, *I'm Beginning To See The Light* and *The Clothed Woman*. All of these performances are based on original Ellington scores (and records) except for *American Lullaby*, which is an Ellington tune never performed by his band and here written in Ducal style by Schuller.

The band executes the parts extremely well and such soloists as Bob Wilber, trombonists Art Baron, Jimmy Knepper and Jack Gale, trumpeters Lew Soloff, Bo Winiker and David Berger and pianist Mike Abene all play their roles with authentic touches. Surprisingly,

Norris Turney, the only genuine Ellingtonian in the orchestra, doesn't solo.

Schuller's program is ambitious and this concert recording has to be one of the more satisfying attempts at perpetuating the music of Duke Ellington.

Another version of the Smithsonian Jazz Repertory Ensemble features Dick Hyman, Dick Wellstood and Bob Wilber interpreting the music of Fats Waller and James P. Johnson. The original recordings by these two great artists serve, once again, as the foundation for the transcriptions and arrangements by Bill Kirchner. He has assembled the sections of tunes from various sources so, in a sense, this music is an intriguing variation from what was originally performed. Then, too, both pianists and Wilber offer their own variations, as well as duplicating passages from the original recordings. Trumpeter Jimmy Maxwell and trombonist Jack Gale are heard on some selections and bassist Major Holley and drummer Panama Francis complete the group.

All but three of the selections were recorded in concert in Washington, DC May 13, 1979 with a minimum of rehearsal. It is to the credit of everyone concerned that this music sounds as fresh as it does. — *John Norris*

ZYZZLE

ZYZZLE Records and Cassettes (36 York Road, Montpelier, Bristol 6, England)

ZYZZLE is possibly the only one of a number of small musician-run labels which sprouted among the second wave of English improvisors, to survive the winter of late 70s depression and still continue fairly regular issues. This is a brief run-down of their latest —

Zyzzle 6 John Eaves and Aaron Standon: Playing For Time. Duos for flutes, soprano and some percussion. Refined, calm, melismatic playing, generally relaxed (sometimes a bit too relaxed, with homeless echoes and "summer evening on the lawn" atmosphere) and with many fascinating passages of thoughtful interplay. The flute is not easily accommodated into free improvisation without strain, and this record is almost the only one I know which does just that.

Zyzzle 7 Roses Of Hell. Issued anonymously, but actually the work of Richard Powell of Northampton. Overdubbed improvisations on alto saxophone, piano, recorder, guitar etc. "Rough" (but fairly slow) free-jazz playing, tending towards a formless tunefulness. A certain amount of searching goes on (through that wooden quality which overdubbing always involves, playing against a music which is past), and some finding also.

Zyzzle 8 Will Menter: Bar Rain (c 60 cassette). Solo improvisations on soprano sax with water, percussion, etc. A central document of the "Bristol ethic" in improvised music, which relates the performance directly to socio-economic structures by precept, rather than to a self-sufficient musical praxis (see below on Zyzzle 10). Recording cannot of course do justice to this, as it depends on an entire performance context, and a lot of the tape space is therefore bare of musical content. But the whole thing is thoughtfully structured and all the space leads through all the notes towards a sense of hope.

Zyzzle 9 (c 60 cassette): Improvised Straight Music (Coxhill, Menter, Pickworth, Shepard,

Stabbins, Poore). Five soprano saxes doing exactly what five soprano saxes may be expected to do, always have done, and no doubt always will do. Absolutely the necessary music of five soprano saxophones — no possible alternative. There is also a tuba who doesn't do too much.

Zyzzle 10: Community. About twenty musicians playing a partly scored piece by Will Menter on two occasions, in Brussels 1980, and Bristol 1981. The ethical and political issues raised by this disc are much too large to be dealt with in a short review. It is a matter of the construction of a societal model for the duration of the piece, in which the players form the supportive sub-structure from which the principal edifice (the music, the society) emanates as an expression of their sacrifice and freedom. I personally think the concept is sentimental (like the Chinese poster on the cover, in which the peasants carry huge burdens with no signs of strain — huge sacks of grain which because the nation "needs" them are represented as weightless — someone has to carry them, however) and that in the music too the person is largely lost into the ensemble. But I also think that there's a lightness, a tongue-in-cheek quality, almost a frivolity, in the music, which the ethic fails to take into account and which saves the event. The event is only partly a musical one, and like Globe Unity's Wuppertal extravaganza (than which this is a better record) what we are left with is the slightly sad documentation of what must have been great fun to be involved with.

— *Peter Riley*

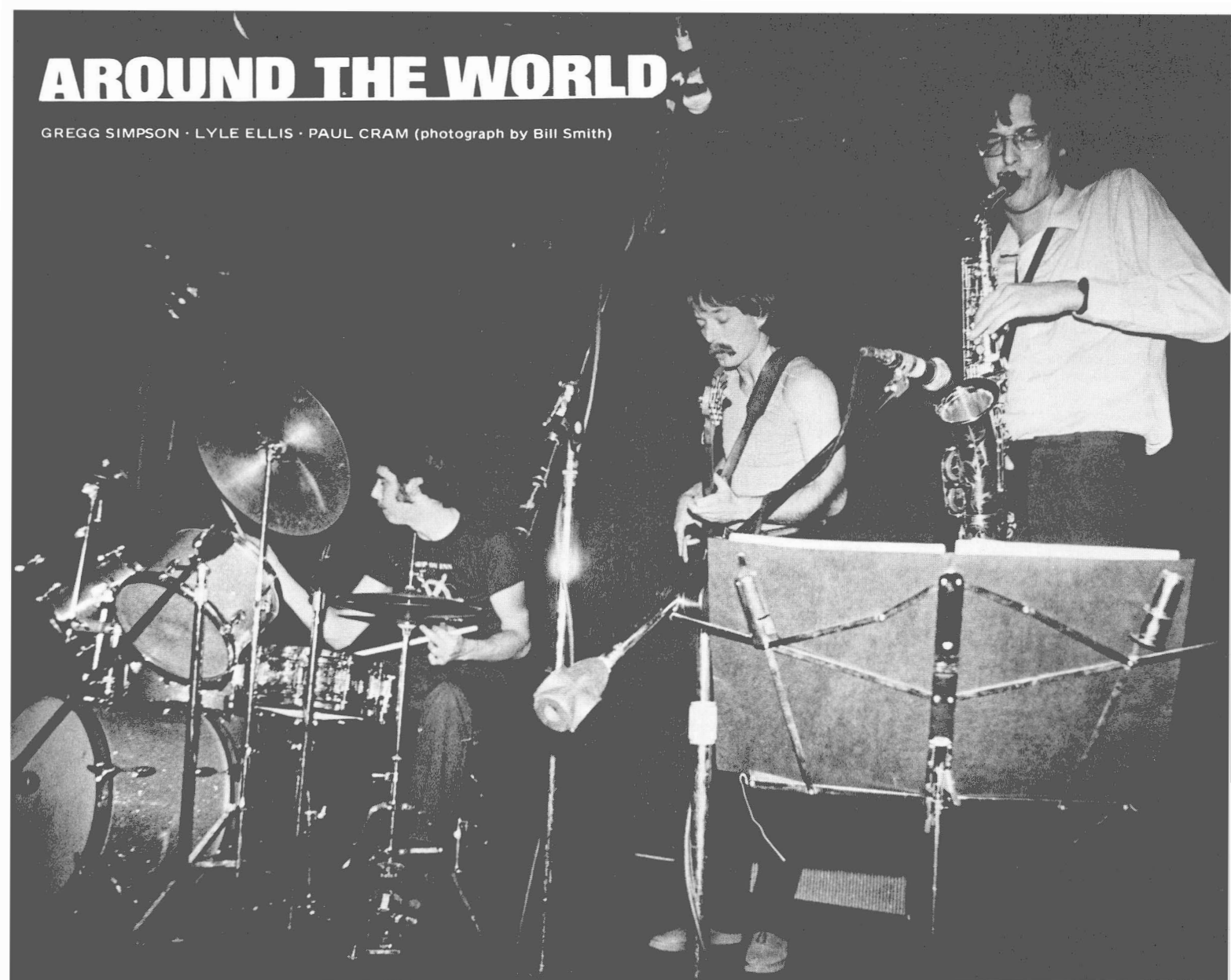
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AROUND THE WORLD

GREGG SIMPSON · LYLE ELLIS · PAUL CRAM (photograph by Bill Smith)



CANADA

"The Sound of Toronto Jazz" is a presentation of CJRT-FM at the Science Centre every second Monday evening. The one hour concerts are recorded and broadcast the following Saturday evening at 7 p.m. This is the ninth season and the series continued in January with one of pianist Tony Collacott's infrequent performances. The energy level and dexterity of his Bud Powell derived lines was as strong as ever. Gary Binstead and Bob McLaren completed the trio. Next up is the fine Chris Conner/Alex Dean Quartet (January 24), Nimmons 'N' Nine (February 7), the Archie Alleyne/Frank Wright Quartet (February 21), Gary Williamson (March 7), Jim McHarg's Maple Leaf Jazz Band (March 21) and Rick Wilkins' Quartet (April 4).

The change of location of the bandstand at Bourbon Street has been an improvement. It feels more like a jazz club and more people have closer contact with the performers.

Painter Tom Hodgson's recent show at the Bau Xi Gallery included two works inspired by the music of The Bill Smith Ensemble. The Ensemble celebrated the show with a concert at

the gallery January 8 featuring the unusual instrumentation of Bill Smith, alto clarinet, David Prentice, violin, David Lee, cello and Larry Potter, vibraphone. The following weekend the Ensemble performed at The Subway Room and The Music Gallery with guests Robert Dick and Paul Cram. In February Onari Productions is initiating a series of Saturday night concerts in The Spadina Hotel: see the ad following this column.

After his residence in New York City last year, guitarist Rainer Wiens has returned to Toronto and his quintet Silk Stockings, with Jane Bunnett flute; Larry Cramer trumpet; Dick Felix bass, and Leo Pilon drums, has appeared at The Rivoli and the Cameron House.

Pianist Brooks Kerr was a guest of the Duke Ellington Society at their Christmas get-together on December 11.... Photographer Paul Hoeffler exhibited some of his photographs of musicians at Sack's Gallery in December.

Following last year's success, the 1983 Festival International de Jazz de Montreal will be held again in "Le Village St- Denis" from July 1 to 10. This year, the festival is proposing a much more elaborate line-up with ten series of

concerts on twelve different stages. Added to the traditional and mainstream jazz series, the jazz films and the Canadian jazz series, there will be two new series: "Avant-garde" and "Bop and Blues". For more information contact the festival at 416 Est, Rue Ontario, Montreal, Quebec H2L 1N6.

Dizzy Gillespie's Quartet appeared at the University of Winnipeg January 14.... The Edmonton Jazz Society's annual meeting reported that it had enjoyed a successful year and plans are under way for the 1983 festival in August. The 1982 festival was responsible for the formation of the Alberta Jazz Repertory Orchestra under the direction of Ian Sadler, which performed January 23 at Grant MacEwan Community College.

In Vancouver, Fraser MacPherson and Oliver Gannon continue their early evening presentation of jazz at the Jetty Garden Lounge of the Delta River Inn on Mondays. The rest of the week they perform in the Lookout Room of the same hotel.... Vocalist Patti Nicholson and pianist Renee Rosnes are heard every Friday, Saturday and Sunday at Whittaker's on Seymour Street from 9 to midnight.... After hours jazz continues on Friday and Saturday nights at

ADVERTISING RATES

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

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CANADA

Basin Street (163 E. Hastings).... The Tom Keenlyside Quintet has just released its first recording on Jazzline Records (469 East 50th Avenue, Vancouver, B.C. V5X 1A9). The leader plays flute and saxophone with Dave Pickell on keyboards, Ted Quinlan on guitar, Rene Worst on bass and Graham Boyle on drums.

FACTOR (Foundation to Assist Canadian Talent On Record) is sponsored by a group of broadcast and music publishing companies and is administered by CIRPA (Canadian Independent Record Production Association). Its aim is to encourage the growth of Canadian recordings by providing capital which can be loaned to musicians and/or record producers to assist in the production of master tapes. While it is primarily a vehicle for the production of popular music there are funds available for other musical forms — including jazz. All submissions are considered and voted on by jury panels and full details can be obtained from CIRPA, Suite 330, 144 Front Street West, Toronto, Ontario M5J 2L7.
 — *John Norris*

TORONTO — Celebrating the release of his new album "I Didn't Know About You" with Oliver

Gannon (Sackville 4009), Vancouver tenor saxophonist Fraser MacPherson teamed up with Ed Bickert for the first part of a two evening "Sackville mini-festival" at a club called Scufflers, more noted for its new wave and rock presentations. Although Ed had worked only briefly with Fraser years before, and even though one felt some initial restraint from Ed's playing, Toronto's master jazz guitarist soon met the challenge and created a rapport with Fraser that made them kindred souls. Every nuance was savoured by the warm and attentive audience. An appropriate closer was *In A Mellotone* and an encore of *Body And Soul* left us all wanting much more.

The second night of the festival brought a different school of music from Vancouver with the trio of reedman Paul Cram, electric bassist Lyle Ellis, and drummer Gregg Simpson. Spreading the gospel according to new music was this young trio's message. Equally proficient on clarinet, flute, alto and tenor saxophones, Cram played a variety of compositions that held a small but extremely responsive audience completely attentive.

The other major concert events of this late autumn were Dexter Gordon, Count Basie and, on his first visit to Toronto, Monty Alexander. Dexter appeared at Basin Street November 21, presented by GooGoo Productions. With Eddie Gladden on drums, Kirk Lightsey on piano and David Eubanks on bass, Dexter played to capacity audiences for a late afternoon and an evening show. Dexter appeared a little tired until he put his tenor to his lips, then the fire spewed forth. Lightsey's playing was at all times extremely interesting and an unaccompanied solo during the first concert alone was worth the price of admission.

The Basie Band swung into town for two nights of concerts at Minkler Auditorium December 9 and 10, and were much more exciting than on their last visit. Road weariness was not apparent and Count Basie, despite being brought on stage in his motorized wheel chair, possessed an abundance of energy which brought out the best in his band. There were some new faces, most notably tenorist Eric Schneider (who spent time with Earl Hines), who maintained excellent delivery along with Eric Dixon, Dennis Wilson, Bill Hughes and Sonny Cohn. The audience was very eager and, a final note, the workhorse of the band was in my opinion bassist Cleveland Eaton.

Monty Alexander was presented by Lotus Productions (their first venture) in cooperation with radio station CKQT FM at Larry's Hideaway December 16 to 18. Not your usual jazz spot, the club offered a good sound system and lighting and management and staff who were obviously very understanding of what was being attempted. Monty brought with him bassist Brian Bromberg (ex-Stan Getz), Robert Thomas Junior a truly remarkable hand drummer (he thinks the term percussionist is incorrect). Drummer Victor Lewis spurred the group to exciting music at any tempo. Monty made the most of his first Toronto visit by charming his audience every night. His stage presence is truly professional and he constantly encourages his fellow players. The second evening of this engagement had Victor Lewis unable to play due to illness, and local drummer Alex Lazaroff, sitting in the audience, was asked to take Victor's place for the evening — which he did, and after the first two numbers, proved most supportive. Brian Bromberg at times seemed to be playing a guitar rather than an acoustic bass,

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and showed his flexibility and dexterity in his interplay with Monty.

For a week at Lytes with the Carol Britto Trio, Art Farmer proved on the very first night (even though jet lag and the lack of a rehearsal due to his late arrival from Vienna) that he is a master of the flugelhorn. From originals to old standards he played with spirit and soon had the rhythm section more than inspired. Jackie and Roy were in Lytes for three weeks in December, bringing with them vibraphonist Paul Johnson and adding bassist Steve Wallace and drummer Don Vickery from Toronto. An extremely happy feeling prevailed in both the audience and onstage: Steve Wallace obviously was enjoying this engagement and his playing justified the solo space he was given. A very wonderful couple who are dedicated to their type of music, Jackie Cain and Roy Kral will always find a warm welcome in Toronto.

"Studio men in full force" could have been the headlines for George's Spaghetti House November 15-20. With Rob McConnell on valve trombone, Guido Basso trumpet and flugelhorn, Lorne Lofsky guitar, Dave Young bass and Terry Clarke drums, this band complemented each other with vigorous playing on charts arranged and/or written by Rob. From *Broadway* to Rob's originals to Horace Silver's *The Backbeat*, everyone performed at a high level, and on certain nights drew a very jazz-conscious audience.

One of the season's best weeks of jazz was at Bourbon Street November 15-20 with the little bopper Red Rodney and a superb team of Toronto-based musicians. Playing mostly trumpet for the first part of the week due to a split lip, he still showed tremendous control and command. When the lip started to heal and he was able to concentrate on flugelhorn as

well the band seemed to lift towards even greater heights. An excellent partner in the front line was P.J. Perry on alto and tenor. A fiery player at any time, he seemed to thrive on the interplay with Rodney and performed some of the best solos I've heard from him in some time. Also to be complimented are Bernie Senensky (piano), Marty Morell (drums) and Tom Szczesniak (electric bass) — in fact my only reservation about this great week was that acoustic bass should have been used instead of electric.

Mose Allison came to Bourbon Street December 6-11 with bassist Neil Swainson and drummer Pete Magadini. The latter I would like to hear in this context more often, he is a superb drummer whom we rarely see accompanying visiting international musicians. Allison's unique style and broad range has endeared him to audiences of all ages, as this booking proved. Neil Swainson, playing his first gig since leaving the Moe Koffman Quintet, added much depth and energy to the trio, and I predict he will become a very strong voice.

After Allison at Bourbon Street, Don Thompson, off the road from his bass-and-piano work with George Shearing, played vibes in his quartet with Ed Bickert, Neil Swainson and drummer Jerry Fuller. A great deal of care and thought went into the programming of each set, and the rapport between the four musicians was evident from the first night and just kept getting better until by the weekend they sounded as if they had been working together for months. Don's piano playing was a magical listening experience during the second half of each set. The club continued with superb Canadian talent: for the four days before Christmas eve, Ed Bickert led a quartet with Fuller, Swainson, and young guitarist Lorne Lofsky. Playing off each other, the two guitars created that rare jazz quality of intense communication.

Speaking to Ed about the booking on the last night I asked him how he felt things had gone, and in his own inimitable relaxed way he said, "There were many moments of things really happening." An understatement I assure you.

— Hal Hill

MONTREAL — I am pleased to announce that The Rising Sun is back in business. Whatever one might think of Doudou Boicel, he remains committed to bringing top name talent to Montreal. After returning to his old Ste-Catherine St. location in early September, he presented a good program of mainstream jazz and blues — Clifton Chenier, Hank Jones, Mose Allison, Phil Woods, Art Blakey, Dexter Gordon, and Larry Coryell/Michael Urbaniak. For the new year Eddie "Cleanhead" Vinson, Joe Pass, Wynton Marsalis, and McCoy Tyner have all been confirmed.

Just down the street, the old Club Montreal was bought by Spectra Scene for less than \$50,000. Simard and Menard spent over \$500,000 to increase the former rock hall's seating capacity from 500 to 730 and install a self-contained, 24-track studio, an 8,000-watt sound system, twin 10' X 15' video screens on either side of the stage, 19 video monitors and a host of other electronic equipment. The owners renamed their new baby Le Spectrum to reflect the variety of music they hope to make available. While Spectra Scene itself will concentrate on the production, transmission and reception of video programs, plus its jazz festival presentations, other promoters, especially the local rock ones, will rent the new facility for

their own medium-size concert productions.

This fall the Festival International de Jazz de Montreal presented Oregon, Jan Garbarek, the Art Ensemble of Chicago, L'Orchestra Symphonique, and the Vic Vogel Big Band. The Vogel and L'OS concerts coincided with Spectra Scene's release of each band's recording from last summer's festival: both discs will be distributed by CBS.

Vogel's concert was noteworthy because the leader showcased a good deal of his own piano work, demonstrating a remarkable command of the Duke's stylings. Another bonus was the zany Guy Nadon who was featured on drums.

The Art Ensemble of Chicago drew a decent crowd of 450, but the group's playing was a bit lackluster. Obviously tired from a long road trip, the band only mustered a few inspired moments.

Les Evenements de Neuf (John Rea, Leon Bernier, Denis Gougeon, Remi Lapoint, and Lorraine Vaillancourt) continue in their efforts to present new directions in music at the Ukrainian Hall. This past month their special guest was Jana Haimsohn who performed her "Eclats de Voix". I must admit that I initially attended the concert to hear her accompanists Don Pullen, Sirone, and Ed Blackwell. The band did not disappoint me, but Haimsohn was the star all the way. Just imagine Nina Simone, Jeanne Lee, Diane McIntyre and Ntozake Shange all rolled into one and you might get the picture. Her verse is satirically caustic, yet affirmative: "the lesson in this life is to love it... it's pivotal, not digital." Sounding like a southern preacher, she might give her message a rhythmic jolt, then sing out from the depths of her soul, only to bend the most suitably expressive syllables into a totally revised language, peppered with improvised squeals, squawks, stutters, and scats. Throughout her body gyrates erotically to the pulse and designs of the rhythm section. It was reassuring to see that 300 or so people braved sub-zero temperatures to catch such a unique figure in improvised voice and movement.

EMIM regrouped a force of 35 to 40 musicians and friends to begin the task of consolidating the organisation's disparate energies and projects. Danyel Buisson arranged for an assortment of EMIM solo/duet/trio concerts at the small, bohemian Fridolin cafe (St-Denis St.), and he is presently putting together a European tour of 20-odd EMIM members for the spring.

Traquen' Art was set up by Buisson, Patrick Darby and Michel Ditore to promote small-scale new music concerts. This fall the group sponsored Lol Coxhill at the Fridolin and Fred Frith and Tom Cora at the Cargo.

Flautist Sylvain Leroux organised a series of improvised music at a cozy new cafe named L'Opale (St-Denis St.). The Paul Cram Trio with Lyle Ellis and Gregg Simpson received a warm reception there throughout the month of December, also performing at the Fridolin, Le Village (Duluth St.), and L'Air du Temps. The trio will be back in town at the end of February to play at Le Grand Cafe's Bateau Ivre, an important new jazz spot on St-Denis.

L'Air de Temps was the scene of some good music including a vigorous set of '60s modal jazz by Billy Robinson and Sayyd, and an intriguing combination of voice, bass and alto by Karen Young, Michel Donato and Bob Mover.

Leo Perron's attempts to rejuvenate Le Club des Musiciens by bringing in singles Hank Jones, James Moody, Rob McConnell and Don Menza/

Sam Noto fell through due to poor turnouts. I was glad I caught McConnell, whose beautiful ballad playing on numbers like *Darn That Dream* were as smooth as butter. Don Menza was something else; the man can really cook up a storm.

Speaking of heat, Cafe La Voute burned down a few months ago. A real shame given the owner Winston was just beginning to bring in people such as Joe Newman and Pepper Adams, and the cafe's Sunday night jam sessions were the rave around town.

Concordia University music instructors Andrew Homzy, Charles Ellison and Don Habib launched a jazz concert series featuring student and faculty bands at the Loyola Campus Center. Performances are planned for the winter term at the same location every Wednesday evening at 8:30.

The Union United Church's Jubilation Choir, directed by Trevor Payne, performed to a capacity crowd at St. James United Church in October. Special guests included the Oliver Jones Quintet, John Weeks, the Joy Bells, the Union Church Junior Choir, and Karen and Kim Bell.

It seems the Musee des Beaux-Arts has begun to sponsor contemporary music again with their presentation of the Quator de Saxophone de Montreal — Simon Stone (soprano), Rene Masino (alto), Dave Clark (tenor) and Walter Boudreau (baritone). You may recall the latter from his Quator de Jazz Libre du Quebec days. The group did a program of modern works by Kaderavek, Pousseur, Schmidt, Leibowitz, and Woods.

Ivan Symonds' Jazz Bar hosted Tal Farlow for a few days, while trumpeter Tiger Okoshi, formerly with Gary Burton, played around town throughout the fall. Pianist Steve Holt, a student of Kenny Barron, recently did a sextet recording of original music with Michel Donato, Camil Belisle, Bob Mover, Steve Hall and Charles Ellison.

Brigitte Berman's film "Bix" was shown at the Montreal World Film Festival. I found the film to be both pleasing and well-crafted, but I thought it could have been much shorter given the number of gratuitous interviews. The Festival International du Nouveau Cinema, organised by Claude Chamberland, presented Ron Mann's "Poetry In Motion" which included performances by Amiri Baraka, Jane Cortez, and Ntozake Shange. Robert Frank's classic "Pull My Daisy" (1959) and documentary on the Rolling Stones' 1972 tour, "Cocksucker Blues", were also shown.

Radio-Canada's Jazz Sur Le Vif, produced by Alain de Grosbois, featured a series of recordings from last summer's jazz festival. The video productions from the same event are scheduled for broadcast this winter on Radio-Quebec. Gilles Archambault of Radio-Canada continues to augment his regular weekly shows with the occasional all-night specials. In September he devoted eight hours to the memory of Prez. Mark Miller passed through town to do a few radio interviews to promote his book "Jazz In Canada: 14 Lives". Len Dobbin had Miller and Jack Litchfield (author of "The Canadian Jazz Discography: 1916-1980") on Jazz 96.

Juan Rodriguez received \$8,000 from Canada Council to do a book on Canadian music. Rodriguez informs me the book will consist of portraits of such notables as Oscar Peterson, Hank Snow, Gordon Lightfoot, Anne Murray, Robert Charlebois, April Wine and Rush.

Coda is currently available at the following

locations: Multimags, 1570 de Maisonneuve W.; International Book Store, 2187 Ste.-Catherine W.; Varimag, 862 Ste.-Catherine E.; Metro News Agency, 1248 Peel; Berko's, 1261 Bleury; and L'Air de Temps, 191 St.-Paul W.

— Peter Danson

NEW YORK — Great Gildersleeves, which in October launched a jazz policy with the double bill of Anthony Braxton and James "Blood" Ulmer, quickly returned to their regular rock format. However, there have been a lot of interesting music presented here in December.

The Billy Bang Trio with Art Davis and Michelle Rosewoman started the month nicely at Greene Street. The same weekend, December 3 and 4, "David Murray With Strings" was presented at the Public Theater. Murray was accompanied by three violinists (John Blake, Akbar Ali, Carl Ector), two cellists (Akua Dixon, Eileen Folson), two bassists (David Moore, Wilber Morris), a percussionist (Warren Smith) and a drummer (Ed Blackwell) along with conductor Butch Morris. Just as his week in October at Sweet Basil (with his octet of Butch Morris, Olu Dara, Craig Harris, Julius Hemphill, John Hicks, Wilber Morris and Ed Blackwell) had been a success, both in the quality of the music played and the size of the audience, this occasion again proved his ideas of leading and arranging for a large-sized ensemble to be very attractive. There were nice solos by all the string players, perhaps partly inspired by the company of others on the same instrument. David Moore was heard mostly bowing, while Wilber Morris took care of most of the steady walking. By leaving the conducting to Butch Morris, whose control over the ensemble must be highly praised, David Murray could concentrate on his own playing and exhibited a great originality, utilizing a wide range of instruments effectively. The program and the arrangements were full of variety, with *Strung Out* performed only by the strings. It is still unusual in the world to see seven string players performing together, and all of the musicians effectively fulfilled their spots. The whole occasion was very pleasant on both nights.

December 11, Murray returned to the Public Theater as a member of "Clarinet Summit", playing bass clarinet along with his seniors John Carter, Alvin Batiste and Jimmy Hamilton. Ed Blackwell also returned to the Public on the previous night supporting Jana Haimsohn, vocals dance, percussion, in a superb trio with Don Pullen and Sirone. Blackwell and Murray joined forces again at Soundscape just before Christmas, December 22 and 23, with John Hicks and Art Davis as the David Murray Quartet. The music then was more relaxed and fun, just celebrating the holiday season. There was a beautiful duo version of *Sweet Lovely* with David Murray on bass clarinet and Art Davis on bass.

It should be noted that Ed Blackwell could be heard performing almost every week in these last few months of '82, and it is really a pleasure to see him playing his music so excellently. He has never been the loudest drummer, but has always made strong statements through just the effective variation of very simple elements of his playing.

Also on December 11, the Saheb Sarbib Quartet (Charles Brackeen, John Hicks, Rashied Ali) and the Hamiet Bluiett Quartet (Bob Neloms, Calvin Hill, Michael Carvin, with David Peaston, vocals) played at NYU, and Butch Morris' Systems Orchestra had a concert titled

"Art Conclusion" at the Third Street Music School. The Butch Morris Orchestra has been active in various forms for more than a year now. Morris' arrangements effectively utilize its unique instrumentation, with three violins and often without drums.

Jack DeJohnette's Special Edition, this time with John Purcell, David Murray, Howard Johnson and Rufus Reid, appeared at Fat Tuesday's December 7 to 12. The three-man front line — sometimes four-man when DeJohnette joined them on melodic for a number such as *Zoot Suite* — was very tight and colorful with each player alternating on various instruments. The reggae-based *Inflation Blues* even had the leader singing. As usual, Jack DeJohnette exhibited precision, speed and power on his instruments. In fact, all the musicians played excellently, maintaining the balance between a sense of structure and the liveliness of their extended solos.

Hot Trumpets with Lester Bowie, Stanton Davis, Olu Dara and Malachi Thompson played at Black Beans December 15 and 16, and Lester Bowie's "Roots To The Source" appeared at the Public Theater on the 17 & 18. Also, "Company" was successfully held at Roulette December 16 to 18 (see accompanying review).

The French rock band Etron Fou Leloublan played their last New York concert at Squat Theater on December 20, along with Fred Frith's new unit, Skeleton Crew. They presented an interesting mixture of musical styles with absurd lyrics only briefly explained in English. Skeleton Crew successfully dealt with a very wide aspect of sound in a controlled way. It was fun to watch Frith and Tom Cora playing a portion of a drum-set at the same time with a guitar, cello and many other instruments.

The Henry Threadgill Sextet appeared at Lush Life December 28 and 29, and Mal Waldron's Quintet (Benny Bailey, Charlie Rouse, Reggie Workman and Ed Blackwell) had a stay at the Village Vanguard over the last week of '82 that was extended to the first week of '83. The latter is a great working unit. While the music is structured over the dense, low-register piano of the one and only Waldron and is rather conventional in format, all the musicians executed it superbly, which, along with their solo contributions, was very appealing. The audience certainly enjoyed this flawless stream of music, based on bebop and extended through today's interpretations.

Finally, for New Years' Eve, Miles Davis and Roberta Flack appeared at the Felt Forum, Ornette Coleman and Prime Time, Ronald Shannon Jackson & The Decoding Society and a special guest group appeared at Harlem State Office Building, and Sun Ra and His Cosmos Ambassadors of 1984 appeared at Squat Theater. — Kazunori Sugiyama

COMPANY

**Roulette, New York City
December 16-18, 1982**

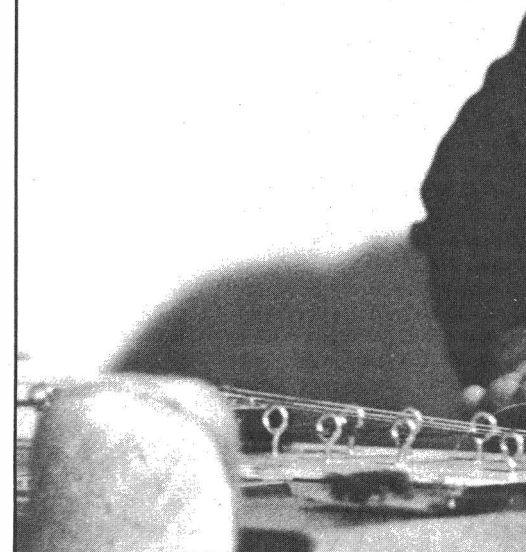
The New York debut of Company was held very successfully at Roulette, 228 West Broadway. Although Derek Bailey had spent considerable time in New York since last September, performing with various people here, this was the first concert series under the name of Company, Bailey's workshop of improvised music. Participants on this occasion were Bailey (guitar, U.K.), Peter Brotzmann (alto & tenor saxo-

phones, taragato, West Germany), Cyro (percussion, Brazil), Fred Frith (homemade instruments, U.S.), Keshavan (alto, tenor saxophones, bass clarinet, U.S.), Bill Laswell (electric bass, U.S.), Joelle Leandre (bass, voice, France) and John Zorn (alto saxophone, clarinet, game calls, U.S.).

It is always thrilling to see a musician disclose his/her identity in the course of an improvisation, especially in a situation such as this where he/she is free to choose anything in terms of instrument, techniques, vocabulary, whatever. The different backgrounds of participating musicians seem to make each meeting more exciting. In free improvisation, it seems that the language of expression or the selection of instruments is incidental to the way that each one reacts at every moment.

This Company started with a nice trio of Brotzmann, Frith and Laswell and ended with a 40-minute improvisation by all the musicians except for Frith, who could not appear on the last day. Between them, there were altogether five duos, four trios, five quartets performed by different combinations. A duo by Bailey and Leandre and a trio by Bailey, Leandre and Zorn effectively explored a similar area by acoustically shifting and counteracting instrumental timbre with great dynamic range. Joelle

FRED FRITH (photograph by Gerard Futrick)



Leandre, new to this writer, performed excellently — plucking strongly, reacting nicely to each situation, sometimes adding her voice effectively over it. Cyro, also new to this writer, is an excellent percussionist. While he very much stayed in the same plane regardless of what was happening around him, his strong rhythms were interesting in the reactions they brought from others.

There was a "classical" — in the way that it was performed, so relaxed and confident to its form/technique — duo by Bailey and Brotzmann and another "classical" — executed in a way that "free music" is to many people — duo by Brotzmann and Keshavan, which was still very powerful. Keshavan seemed to suffer most from the smallness of the stage area left by the huge crowd, for what he tried to do was involved very much with comic acting.

John Zorn played confidently, having his own language of improvisation very well-established. Bill Laswell laid out some nice groundwork, to and over which others could work, each time he came out. Finally, Frith set up a whole variety of his homemade instruments on a table, even using the table itself as a sound object to be amplified at certain points. Frith's work in this area of sound/noise has proved very effective on many occasions with Zorn, Laswell

and many other New York improvisers, and he created some great moments with other musicians here too.

It was a great three evenings of free improvisation and it was a pity that the limited capacity of the Roulette meant that no small number of people had to be turned away; moreso because this project was solely organized by the musicians and not supported by any funds. It is certainly hoped that these activities will evolve into second, third, fourth and countless Companies in New York in times to come. — *Kazunori Sugiyama*

PHILADELPHIA & NEW YORK CITY — The Afro American Historical And Cultural Museum at 7th and Arch Streets in Center City Philadelphia, ended its first series of Jazz Programs, assembled by Kenny Shaw and Spencer Weston with a Jay McShann Trio featuring Benny Nelson and Butch Ballard plus a showing of the film "The Last of the Blue Devils". Stanley Crouch of the Village Voice was there and he tells me that he is doing a book or article on Charlie Parker. Jay McShann has much to tell about Bird so Stanley was in the right place. There was a good crowd for this program of live and filmed jazz. A week earlier Max Roach and Archie Shepp really packed the place.

Jimmy Golden is playing in and around Philly once again. Jimmy played with the Billy Eckstine Big Band and was house pianist at Philly's Down Beat Club back in the forties. He played in the first jazz concert that I ever promoted back in 1947. Terumasa Hino once told Jimmy "You are old, but you play very young" and that pretty well sums it up. If a horn player can't swing he better not get on the stand with Jimmy Golden. In years past, Lester Young, Roy Eldridge, Dizzy Gillespie, Charlie Parker, Eddie Davis, Paul Quinichette, Sonny Stitt and many others would look up Jimmy when they needed a piano player in these parts.

Miles Davis appeared not long ago on the U. of Penn. campus for a concert. It went well and he returned the day before New Year's Eve, this time to Ripleys Music Hall. Ripleys is a disco and rock spot seating over 500 with bar and tables. It has a touch of Fonzie's helter skelter, neighbourhood charm and one almost expects to see TVs Fonz in his leather jacket, ignoring the music in the back of the room. If Fonz and his buddies found an old sound system that was used for Hitler's larger mass rallies in the thirties, it would probably sound much like the system in this room which often sounds like it is out of control. The room was once a Ripleys Clothing Store and the sign is too large to take down. Miles Davis is Miles Davis, the group behind him was in a rock guitar sort of bag. Lots of people smiled and seemed to be enjoying it. I would have much preferred an authentic jazz sound.

According to the last report Paul and Elaine Weinstein will have Dave McKenna and friends at the Church of the Heavenly Rest on New York's 5th Avenue at 90th Street at 5 PM Sunday February 6th and the following evening at the New School just east of Sixth Avenue on 12th Street at 6 PM, Monday, February 7th, there will be a one hundredth birthday party for Eubie Blake, with Billy Taylor and friends on hand to play *Memories Of You* and numerous other tunes written by this young gentleman.

The New Year started in New York City with Al Cohn and Zoot Sims at the Blue Note, Betty Carter at Fat Tuesdays, Art Blakey at the

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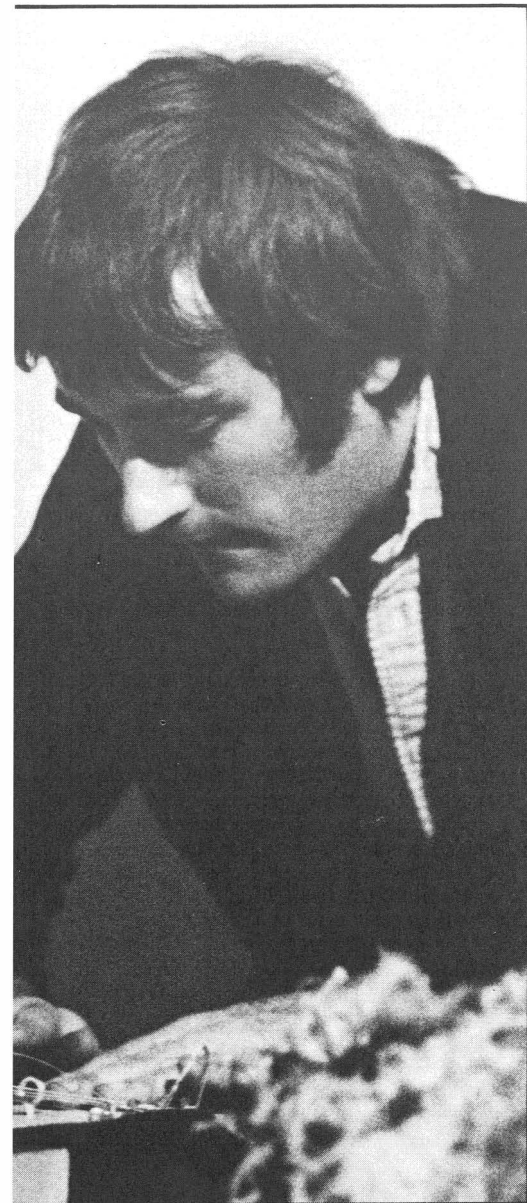
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Jazz Forum, Wynton Marsalis at 7th Avenue South, Illinois Jacquet and Slam Stewart at Sweet Basil, Esther Blue and Kuni Mikumi taking turns at the West Boondock piano, Ray Bryant and Jimmy Rowser at Zinos and Sam Price doing a Boogie Woogie Matinee at the West End Cafe.

— Fred Miles

Melancholia was at once mellow, lyrical and majestic, rich with dreamy textures reminiscent of the Big Band era. *Variation on a Duke Theme*, the most traditional piece of the evening, began with a loping, bluesy theme, then doubled tempo for Courteney Winter's jump tenor solo in the Gonsalves tradition.

Other pieces carried the spirit of Ellington's orchestration to the contemporary borders of Creative Music. Anthony Braxton's *Composition No. 100* combined the styles of the performers to achieve a dazzling array of ensemble textures. Abrams's *Concert Song III* provided the most solo space within the orchestral context. Craig Harris's garrulous trombone with plunger mute preached across the spectrum of jazz history before Bill Lowe's tuba joined in a growling duet that evolved into angular witticisms exchanged over a march rhythm. Braxton briefly made it a trio before launching a long solo that ran the gamut of expression from spitting and barking several notes at once to breathing rather than blowing pitches through his alto. After a brief baritone solo by Phil Buettner, an ensemble passage led to Pavone's solo of percussive accents, manic slides and springing vibrato, then to Amina Claudine Meyers's vortical piano.

Even Leo Smith, who conjured an African pastoral with his *Two Pieces from Orchestra Set No. 3*, emphasized the expression of individuality within a collective context. The village chant of flutes and Leroy Jenkins's violin, airy as a bamboo flute choir, boiled to a stew of sounds beneath a steaming Harris solo. Removing his trombone's slide, Harris played a talking climax that tailed into a cleverly-orchestrated blend with Bobby Naughton's trilling vibraharp.

Naughton, ever a compelling composer, provided the evening's humor with his *Picric Wobble*. The bass section of Pavone, Fonda and Wes Brown opened with a simple, overlapping figure that built into an out-of-kilter walk over the percussion section's hybrid of march and backbeat. After the characteristically angular Naughton theme, a duet between Jenkins and Mark Whitecage flowed to a duet between Jenkins and Braxton. Braxton's alto

CMIF / AACM

**Creative Improvisers Orchestra
Hartford Jazz Society, December 5, 1982**

In a welcome departure from its policy of booking modern mainstream performers, the Hartford Jazz Society featured the Creative Improvisers Orchestra at its December fifth concert. The orchestra, an outgrowth of the Creative Musicians Improvisers Forum, brought together Connecticut's finest Creative Musicians and the New York chapter of the AACM in a performance that lived up to its billing as the "event of the year."

The program of seven carefully crafted scores celebrated and extended the legacy of Duke Ellington. Gerry Hemingway's *Blue Rose*, Muhal Richard Abrams's *Variation on a Duke Theme* and Ellington's *Melancholia* (arranged by Abrams) summoned the Duke's mellow harmonies and juxtaposed them to bubbling cauldrons of ensemble work. Like Ellington, the composers blended the individualistic styles of the twenty-seven musicians into compatible voices in the collective effort while allowing them full expression when they surfaced for (mostly) brief solos or kaleidoscopic duets and trios.

Blue Rose opened with Ned Rothenberg's unaccompanied alto whispering breathy double-stops, remarkable in their subtlety and virtuosity. A haunting ensemble theme led to a ringing Abrams solo over Mario Pavone's biting bass accents and Joe Fonda's drumming the wood end of his bow against his bass strings. The unexpected staccato reed bursts that punctuated Abrams's solo bubbled ominously beneath the late-movie aura of the closing theme.

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growled and sputtered over Jenkins's climbing scalar lines, then surrendered to a reflective piano interlude. The basses brought back the wobbling walk for a duet between Jenkins's moaning chromatics and Marion Brandis's fluttering piccolo before the ensemble's circus brass closeout.

Since the intricacy of the evening's music precludes a detailed description of the expressive interplay and the brilliant ensemble work of the Creative Improvisers Orchestra, a list of the performers and their affiliations follows:

Muhal Richard Abrams, piano (AACM); George Alford, trumpet (CMIF); Marion Brandis, flute; Anthony Braxton, reeds (AACM); Wes Brown, bass (CMIF); Phil Buettner, reeds (CMIF); Harryson Buster, percussion (CMIF); Courteney Winter, reeds; Andrew Cyrille, percussion; Joe Fonda, bass (CMIF); Frank Gordon, trumpet; Talib Rasul Hakim, composer (CMIF); Craig Harris, trombone; Gerry Hemingway, percussion (CMIF); Leroy Jenkins, violin (AACM); Bill Lowe, trombone and tuba; Peter McEachern, trombone; Amina Claudine Meyers, piano (AACM); Scott Munson, vibes; Bobby Naughton, vibes (CMIF); Genghis Nor, trumpet (CMIF); Mahasin Nor, trombone; Mario Pavone, bass (CMIF); Ned Rothenberg, reeds; Leo Smith, trumpet (CMIF); Mark Whitecage, reeds; Yohuru Ralph Williams, percussion (CMIF).

Whether they hail from New York or the now-burgeoning music outland of Connecticut, they deserve more praise for their contributions than space permits.

The concert was an outstanding gift to Creative Music aficionados, some of whom came from Boston and Montreal to hear it, and an education in the historical continuum of improvised music for the uninitiated. One can only hope that the success of Hartford's musical "event of the year" will encourage the Hartford Jazz Society to sponsor more performances in the Creative Music idiom.

— *Vernon Fraser*

BERLIN JAZZ FEST

TOTAL MUSIC MEETING

**Berlin, West Germany
November 3 - 7, 1982**

"Music For A Better World": the artistic director of the Berlin Jazz Fest, George Gruntz, made it his business this year to present mainly jazz from Latin America to a European public. With no concessions to the audience's ingrained expectations, the festival was to show jazz as "world music". Its motto was taken from an album that Charlie Haden made in 1969 with his Liberation Music Orchestra: "The music in this album is dedicated to creating a better world; a world without war and killing, without racism, without poverty and exploitation..." A great concept: jazz from Latin America — the continent of military dictatorships and tenacious fights for liberation — connected with jazz as a music engaged in human emancipation which can only be a world-wide project. What happened during the festival did not have very much to do with these ideas.

Although not the first group on stage, it was the Liberation Music Orchestra that really opened the Jazz Fest. Carla Bley piano, Charlie Haden bass, Don Cherry trumpet, Sharon Freeman french horn, Jack Jeffers tuba, Michael Mantler trumpet, Paul Motian drums, Jim Pep-

per tenor saxophone, Dewey Redman alto & tenor saxophones, Mick Goodrich guitar, Steve Slagle soprano, flute & clarinet, and Gary Valente trombone, played the same pieces as on the 1969 album — but in rather a bored way. *Song Of The United Front* by Hans Eisler was played as if the construction of a united front was a comfortable coffee-party, and thus the corresponding music to rock arms linked was seamlessly connected. I do not mind them misinterpreting a German political composer and I do not insist on music expressing the pathos of the left fist up and ready for barricade fighting. I wouldn't even mind an interpretation treated with irony. But the performance was nothing but hollow.

Most of the other Latin Jazz bands did not have much more to say; even the best were not much more than very good dance bands. But despite all discontent with the music it was interesting to get an idea of Latin rhythms. Pity that the choice was not more representative and remained mainly in the field of popular music. I cannot believe that there is no free jazz in Latin America.

The satisfying musical events had to be looked for in the other themes of the festival: Actualities, Mainstream and Miscellaneous Instruments. Howard Johnson's "Book of Miscellanies", formed especially for the Berlin Jazz Fest, featured John Clark french horn, Cliff Carter synthesizer, David Bergeron tuba, Gerry Brown drums, Howard Johnson clarinet & tuba, John Purcell oboe & english horn and Jeremy Steig flute, showed the variety of colours of their instruments and produced with these sedate instruments spirited jazz.

Andy Narell, steel drums, Kenneth Nash, percussion, Steve Erquiaga, guitar and Rich Girard, bass played a repertoire ranging from Miles Davis to Irish fiddle songs. Narell explained to the audience that his steel drum was the highest instrument, comparable to the violin in expression, in steel-drum orchestras. Indeed, as a solo instrument it has a fascinating range of sound, from melancholic restraint in piano to tinny sharpness in forte.

The Mainstream track presented Richie Cole, alto saxophone, with "Alto Madness" featuring Dick Hindman, piano, Victor Jones, drums, Paul Warburton, bass. Cole is to be commended for his beautiful melodic playing. His rhythm section played the same evening with Terry Gibbs, vibes and Buddy De Franco, clarinet; cool bebop mingled with Latin and swing elements. The Mainstream highlight was the four tenor saxophones of Arnett Cobb, Eddie "Lockjaw" Davis, Illinois Jacquet and Buddy Tate, accompanied by Wild Bill Davis, piano, Frankie Dunlop, drums and Bernard Upson, bass. Hot stuff, jazz history from the forties and fifties, and the chance to compare four different developments in the Hawkins tradition.

Actualities presented the Charles Lloyd Quartet with Palle Danielsson bass, Michel Petrucciani piano and Sunship drums, all excellent musicians engaged in starting up a music from where it stopped seven years ago. A style similar to Keith Jarrett's, and just as boring after a while. Similar, but with rock, contemporary classical and "minimal" elements added, was the music of Rainer Bruninghaus, keyboards, Markus Stockhausen (the composer's son) trumpet, and Fredy Studer, drums. Finally, the program presented Ray Anderson, trombone & vocals; Steve Elson saxophone; Mark Helias, bass & vocals; Allan Jaffe, guitar, and Jim Payne, drums,

playing something called "futuristic funk". Or is this what is called "rap-music" in New York, crossing the ocean for the first time? "It is not even danceable" said a jazz musician who had come to see what Ray Anderson is now doing. Hard to imagine that in the days of old Anderson played with Braxton.

All things considered the Jazz Fest '82 had a very successful concept: recollections of the jazz tradition, its present state, miscellaneous instruments and an impression of music in a part of the world that we tend to ignore as far as jazz is concerned. Only Alberta Hunter did not fit into the concept, which would not matter if her concert had had anything to do with jazz. A final criticism: "Music for a better world" was a political motto that had nothing to do with any of the music that was presented.

Without adopting this motto, its spirit was much better realized by the parallel and alternative festival, the Total Music Meeting, organized by Free Music Production. The program notes for United Front (Anthony Brown drums; Mark Izu bass; Lewis Jordan alto; George Sams trumpet): "Our struggle might be a moral one or a physical one or both, but it must be a struggle" was realized in their music as well as in their texts. Songs about a landlord, about Viet Nam and Hiroshima. Music, lyrical or wild, contradictory and full of surprises, that has nothing to do with cheap agitation. The aesthetic of resistance at its best.

The most extreme concert was certainly that of Maggie Nichols and Phil Minton. Both use nothing but their voices, freeing them from traditional limitations. Word-fragments serve as the basis of unusual sound-production, which draws heavily on the most banal everyday sounds (grunting pigs, coughing, belching). Once again Maggie Nichols shows that her music is based in real life and this it is not at all esoteric; simply extremely advanced. She sings her life and lives her singing. Although her and Phil Minton's concepts and techniques are extremely difficult and advanced, they constantly include theatrical elements, fun and a continuous flirting with dilletantism in their presentation.

Theatrical elements also played a role in the music of the Bergisch-Brandenburgisches Quartet: Rudiger Carl reeds, Sven Ake Johansson drums & accordion, Ernst-Ludwig Petrowsky (from East Germany) reeds, and Hans Reichel guitar & violin. They connect Dada-ism with an extremely free, disharmonic and fragmented music.

A musical experience of wonderful beauty was the concert of Louis Moholo, drums; Keith Tippett, piano, and Larry Stabbins, reeds. Tippett's piano playing is of utmost subtlety, moving confidently along the brink of a precipice.

In the Marilyn Crispell Quartet the piano is not so central to the music as in Tippett's group. Each musician is totally autonomous; new to Berlin was violinist Billy Bang, who is fascinating in his vital and wild playing. Bassist Peter Kowald amazes with his combination of unconventional techniques, volcanic eruptions of sound and lyrical beauty. Drummer John Betsch showed how mistakes can be made productive when he lost his sticks in the heat of a moment and continued to drum with something else. While this group fascinated mainly by its different sound-colours, the concert of Peter Brotzmann (reeds), Uli Gumpert (piano) and Louis Moholo (drums) was dominated by dynamic, powerful and driving moments. Their

music pitted the desire for restlessness and change against brainwashed consumerism. The ethic that art should be exhausting is also true in Evan Parker's solo playing on tenor and soprano saxophones. His persistently atomized notes, in tearing tempos, circle in the listener's head and emancipate his wildest fantasies. Unfortunately these qualities cannot be applied to the Berlin Jazz Workshop Orchestra. The virtuosity of these young Berlin musicians disappear behind a superficial, flat ensemble sound.

Apart from this single exception, the music presented at the Total Music Meeting put a stick in the spokes of the wheel of the world; whereas the Jazz Fest put oil in it, which will never help to realize its own motto: music for a better world.

— Ellen Brandt

SAY AMEN SOMEBODY

A film by George T. Nierenberg

Featuring Willie Mae Ford Smith, Thomas A. Dorsey, Delois Barrett Campbell and the Barrett Sisters, and the O'Neal Twins

Festival of Festivals, Toronto, September 1982

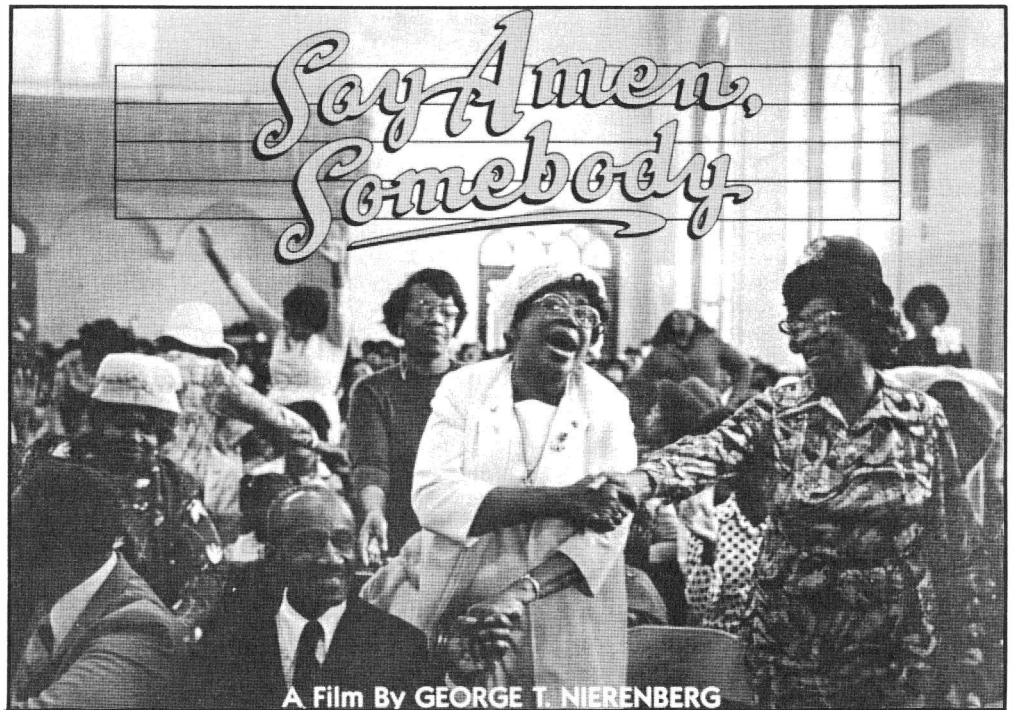
Gospel music remains the least understood of indigenous Black American art forms. Only those who experience it as religion can respond fully to its message but it is principally the singers themselves who have understood the contributions of the idiom's great pioneers — artists of a stature in their own world comparable to Louis Armstrong, Duke Ellington and Charlie Parker.

Pioneers of modern gospel music include Thomas A. Dorsey, Claude Jeter, Ira Tucker, Willie Mae Ford Smith, Sallie Martin and Julius Cheeks. They set the styles which made it possible for such talented artists as Mahalia Jackson, Rosetta Tharpe, Bessie Griffin, The Mighty Clouds of Joy, Marion Williams and James Cleveland to achieve wider recognition. Today those singers and groups are the influence for much of today's gospel and R&B stylists — a blended style of popular music which is equally at home in church or tavern. Only the lyrics make the music different.

Gospel music, like the blues and early jazz, was a unique creation of its time. Its power has diminished through succeeding generations but this is only one of the messages which "Say Amen Somebody" is giving to the world. The feature length documentary focuses on the work and life of two of gospel music's greatest innovators: Thomas A. Dorsey and Willie Mae Ford Smith. Both are in the autumn of their lives but are still able to communicate, forcefully, the singleminded determination and conviction which shaped their lives.

Dorsey, of course, is the W.C. Handy of gospel music. His compositions have become part of the traditional repertoire of gospel music but it was their structure and lyric content which set them apart from earlier spirituals. Dorsey's previous career as blues singer and pianist (he was known professionally as Georgia Tom) is evident in the structure of such tunes as *Precious Lord Take My Hand* while the lyrics are personally uplifting for both singer and audience. Gospel music affirms the possibility of better times in this life while the earlier Spirituals only gave hope for salvation in the life hereafter.

Willie Mae Ford Smith is an evangelist. Her mission is to convert people to the church



through the power of her singing. She has been actively engaged in this since the 1930s but what makes her unique (and important) is the depth of her musical concepts. She undoubtedly brought to church singing the emotionally potent vocal devices used so effectively by Bessie Smith in the blues and Willie Mae Ford Smith was blessed with a musical instrument as gifted as Bessie Smith. Even today her voice has power, resilience and flexibility. Her dynamic range is unimpaired and there is an unreal aura to her presence in this film. Willie Mae Ford Smith never recorded and it could be that this film will be the only documented source of her style except through the work of such proteges as Mahalia Jackson and Marion Williams. There is a wonderful sequence in "Say Amen Somebody" where Willie Mae Ford Smith explains to young singers how to achieve some of the dynamic variations in pitch which are so integral a part of gospel singing.

The premise for the film is a celebration of Willie Mae Ford Smith's long career in a Saint Louis church with the Barrett Singers and the O'Neal Twins the visiting attractions. These performers are outstanding and their unrehearsed discussions about gospel music — its role and purpose — underline the importance of the music's pioneers.

The second major focus of the film is the annual gospel singer's convention. This event was first organized by Dorsey and Smith in the early 1930s when many churches were opposed to the then revolutionary nature of their music. The conventions continue and its founders were honored in Houston during the period when this film was in production.

Sallie Martin, another pioneer who introduced many of Dorsey's songs, is also a visible part of this documentary, as are family and friends of Willie Mae Ford Smith and the Barrett Sisters. The conversations and discussions evolve so naturally that the participants must have overcome and forgotten the presence of the camera crew. Nothing is artificial or staged — this is reality!

Ultimately, though, it is the power and

quality of the music which makes "Say Amen Somebody" so exhilarating and moving an experience. Witnessing the performance of gospel music in environments where the audience (congregation) are full participants in the music rather than observers at a concert lifts the performances to another level. This participation, along with the skills of its best performers, is what makes gospel music so moving an experience. In "Say Amen Somebody" this is beautifully portrayed.

— John Norris

ODDS & SODS

It's not hard to understand the rejuvenation of jazz in New York. The dingy cellars which once housed the music have been replaced to a large extent by such establishments as Sweet Basil, Lush Life, Fat Tuesdays and The Jazz Forum which cater better to the tastes and desires of today's listeners. The congeniality of both Sweet Basil and The Jazz Forum is a pleasant experience and their musical programs are varied and stimulating. Jay McShann opened the Christmas season at Sweet Basil with a week with bassist Jimmy Lewis and drummer Jackie Williams. John Hicks' Sextet with Hannibal Peterson and Chico Freeman followed for a week; other bands included Scott Hamilton and Illinois Jacquet; Richard Davis with Ricky Ford and Jon Faddis; Pharoah Sanders; Lester Bowie; and Abdullah Ibrahim (Dollar Brand) with his quartet featuring Carlos Ward. Special programming is presented at Sweet Basil on Sundays and Mondays with Ted Curson playing host for the month of January to a variety of Monday night guests with his quintet. A festival of today's music in the jazz tradition is being featured starting in February with Olu Dara (6/7), Muhal Richard Abrams (13/14), Amina Claudine Myers (20/21), Saheb Sarbib (27/28), Craig Harris (March 6/7), Ahmed Abdullah (13/14), Henry Threadgill (20/21) and Joseph Jarman/Don Moye (27/28).

The Jazz Forum (648 Broadway - at Bleeker) is an attractive fifth floor loft club where the

is almost entirely the music. Tommy Flanagan and Barry Harris performed on two Steinway grands for four nights early in December with George Mraz and Al Foster. The quality of the music was matched by the finely balanced sound system and the enthusiasm of the listeners. Larry Willis, Lou Donaldson, Bill Hardman/Junior Cook and Art Blakey were other December attractions at the club.

Small's Paradise (2294 Seventh Avenue) is continuing its presentation of Landmark Jazz with Arthur Blythe, Hannibal Peterson, Benny Bailey and Bob Cunningham in December.... Chris Connor headlined the International Art of Jazz's concert December 5 in Garden City.... The Improvised Music Collective presented a benefit concert December 13 at the Jazz Forum The same club hosted a benefit for the family of Ray Draper December 6.... The Muhil Richard Abrams Orchestra gave a concert January 16 at Symphony Space (95th and Broadway).... The Steve Tintweiss Space Light Band performed at the Jamaica Arts Center January 18.... The Bruce Smith Percussion Plus ensemble performed at Washington Square Church on January 24.... Vibraphonist Harry Sheppard's new recording has been released. He continues to play Monday nights at the East Norwich Motor Inn, East Norwich and Fridays from 11 p.m. on at Michael, 670 Motor Parkway in Hauppauge, N.Y.

The Dayton Ballet Company has created a ballet using Erroll Garner's music; it will be performed in New York at the Queensborough Community College (March 19) and Lehman College (March 12).

Veteran drummer Buzzy Drootin is featured on a new Sonet record with Wild Bill Davison which was made during a tour of Europe. Buzzy returned to Boston in December to play a big jam session at the Sticky Wicket Pub with Dave McKenna, Jerry Fuller, Dave Whitney, Gray Sargeant and others. Buzzy then returned to gigs with the Drootin Brothers Band with his brother Al and nephew Sonny... Charlie Mariano has been appointed to the International Alumni Advisory Board of Berklee College.

The David Eyges Trio and Amina Claudine Myers were featured at Haverford College December 3 & 4.... The Rent Party Revellers is a newly organized band of experienced traditional jazz performers. The eight members are all active performers with their own groups so they will only be able to assemble a few times a year. *Coda* correspondent Tex Wyndham is the Revellers' cornetist and spokesman and interested promoters can reach him at P.O. Box 831, Hillendale Road, Mendenhall, Pa. 19357. The band debuted in December at the Manassas Festival and is booked for a short tour the weekend of March 18 (Friday - Yorktown Hotel, York, Pa.; Saturday - Potomac River Jazz Club, Washington, D.C.; Sunday - Pennsylvania Jazz Society, Stockertown, Pa.).

The Detroit Jazz Center presented a four-concert series called Jazz Legacy (Part 1) in November with Sam Sanders & Visions, the Stan Booker Quintet, the Earl Vanriper Duo, the Sonny Fortune Sextet with Marcus Belgrave, and the Donald Byrd/Jackie McLean Quintet.... The upcoming season at Ann Arbor's Eclipse Jazz will include Anthony Braxton/Marilyn Crispell (February 5), Wynton Marsalis (March 11) and James Newton (April 16).... Clare Fischer returned to Michigan State University December 2 to perform with the university's jazz orchestra. He was commissioned to write an original work for the occasion.... This year's

New Orleans Jazz and Heritage Jazz Festival runs from April 29 to May 8.... Early bookings for this year's Bern Festival include the Modern Jazz Quartet, Panama Francis' Savoy Sultans, Benny Carter's Quintet featuring Harry Edison, Clarence Gatemouth Brown and Jim Galloway. The festival dates are April 27 to May 1, and a one week package to the festival is available from Toronto & Montreal, leaving April 25 (see the ad on page 22).

The Boulder Creative Music Ensemble has been performing a musical tribute to Roscoe Mitchell this fall. Trumpeter Hugh Ragin has been guest soloist when not on tour with Roscoe's Sound Ensemble. Ragin, along with B.C.M.E. founder Fred Hess and members Phil Sparks and Eric Jacobsen, has been teaming up with drummer Bruno Carr to form Denver's most active jazz quintet.... The Queen City Jazz Club has relocated at the Wellington Broker in Southeast Denver. The band plays every Friday and Saturday night from 9 pm to 1 am.

Vocalist Mike Campbell, who recently released his first lp on Palo Alto, was a guest at the 1983 National Association of Jazz Educators Convention in Kansas City before returning to the Doubtree Inn in Phoenix.

Julius Hemphill was one of the featured artists at A Festival Of Improvised Arts held in Seattle January 12-16.... Seattle also now has a jazz hotline (624-5277) sponsored by Bud's Jazz Records.

Bill Watrous, Jiggs Whigham, Al Grey, Bruce Fowler and Lloyd Ulyate will be among the featured performers at the 1983 International Trombone Workshop at Belmont College in Nashville May 30 to June 3.

The Contemporary Music Network presented a tour of four solo pianists - Jaki Byard, Howard Riley, Irene Schweizer and Alex Schlippenbach - in England this autumn. Howard Riley reports that he has a new solo piano LP, "Duality" on Berlin's View label, and that a folio of pieces taken from his recordings over the past fifteen years, entitled "The Contemporary Piano Collection", has been published by Portland Publications, 33 Portland Road, London W11 4LH.

Canadian saxophonist Alan Laurillard was awarded the top Dutch jazz award, the Boy Edgar prize, for 1982, for his work with young musicians in northern Holland. He has led a very successful workshop orchestra in Groningen for the past 7 years. The award also recognises his original compositional talents.

New Think is a Belgian non-profit organisation supporting creative arts. It has published a discography of Anthony Braxton and is also handling bookings for creative musicians in Belgium. Write Hugo de Craen, Dalialaan 2, 2500 Lier, Belgium.

"Pianophoto" is the title of a new book which includes about 80 photographs of twenty of the most famous jazz pianists in the world. There is a short text about each performer in the 96 page book, published in Berlin by Gerhard Kowalski, Konzert Verlag, Postfach 45 03 28, Ringstrabe 105, 100 Berlin 45, West Germany.... Showtime's Jazz Home Record Shop, 4900 Whitney Blvd., P.O. Box 384, Rocklin, California 95677 has published an attractive mail order catalog of contemporary traditional jazz recordings from all over the world.

Block is the name of the leading blues magazine in Holland and Belgium. Issue no. 44 covers the last three months of 1982 and the 50-page magazine is attractively laid out with articles, reviews and photographs covering all

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aspects of the blues. Published in Dutch, it is available from Rien Wisse, P.O. Box 244, 7600 AE Almelo, Holland.

Saxophonist Marion Brown is profiled in the December 1982 issue of *Contact*, a publication of the University of Massachusetts at Amherst.... Jurgen Wolfer (Niedersachsenstr. 2, D-3012 Langenhagen, West Germany) has compiled an exploratory discography of Anita O'Day. Eventually he plans to have it published. ...*Living Blues* No. 53 contains a fascinating piece of research on Robert Johnson by Peter Guralnick which takes us one step closer to knowing the man behind the magnificent recordings still available on Columbia.... The January 1983 Jazz Journal clears up the mystery of the Willie The Lion Smith Commodore sessions, thanks to the awareness and knowledge of Johnny Simmen. He points out that the recent Commodore release is from the original 1939 recordings which appeared on the 78s. However, the two Commodore lps which were issued in the 1950s are not from the 78s. They are from 1950 sessions of the same tunes (plus six additional titles) but for some reason are not listed in Jepsen or in the discography in The Lion's autobiography "Music On My Mind". Once you compare the performances the differences are, of course, noticeable immediately.

Windsor concert promoter Hugh Leal traveled to New York early in December to record the quartet which trumpeter Doc Cheatham leads every Sunday at Sweet Basil with Chuck Folds (piano), Al Hall (bass) and Jackie Williams (drums). Over two days more than enough material was recorded to make an interesting cross section of Doc's repertoire.

Progressive Records has issued pianist Judy Carmichael's first lp. With the stride pianist are Marshall Royal, Freddie Greene, Red Callender and Harold Jones. Also from Progressive is a new lp by Don Lamond's band.... Gramavision's newest release by Anthony Davis, James Newton and Abdul Wadud is "I've Known Rivers".... Philo Records' diversity is reflected in their newest releases which range from Mark Egan and Danny Gottlieb's "Elements" to the Black Eagle Jazz Band's tenth anniversary concert at Boston's Symphony Hall.... North Coast Records (3152 Bay Landing Drive, Westlake, Ohio 44145) is the name of Ernie Krivda and Fay Parrella's new record company which is issuing lps by Krivda, The Cleveland Jazz All Stars, and Bill Dobbins.... Hank Crawford has signed with Milestone; Bob Porter produced his initial lp.

Rounder continue to issue quality contemporary blues with a second Johnny Copeland lp "Make My Home Where I Hang My Hat". Rounder have also compiled an lp of Duke material with Bobby Bland, Larry Davis, James Davis, and Fenton Robinson. Their new label, Varrick Records, has acquired J.B. Hutto's Black and Blue lp "Slideslinger" for U.S. release. Hutto will also be represented on an upcoming European lp called "Montreux Sounds", featuring the artists who appeared at the blues night at Montreux in 1982.... 1750 Arch has released new lps by percussionists George Marsh and Big Black.... Palo Alto Jazz has come out with another eight lps produced by the energetic Herb Wong. Only the Don Menza and Arnie Lawrence lps are by musicians with any kind of national following, but Herb is convinced of the talent of Scheer Music, Paul Robertson, Meredith D'Ambrosio, David Lahm, Mary Watkins and George Howard.... Teresa Records has released a new Pharoah Sanders lp recorded live



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"Anything by such artists as Zoot Sims, Al Cohn, George Coleman, Lucky Thompson, Sarah Vaughan, Joe Newman, Carl Fontana, Barry Harris, Cedar Walton, John Bunch, Hugh Lawson, Tal Farlow, Jimmy Raney, Kenny Barron, Charlie Rouse is apt to be choice. These days I do most of my listening to live music.

"My number one bit of advice to 1983 Jazz Collectors is to keep the music of Al Haig alive."

LETTERS

Was reading what Terry Clarke was saying when he was interviewed by Ted O'Reilly for *Coda Magazine* (186). Terry states, "On the record, *Spanish Lady* runs 19 1/2 minutes and *If Only We Knew* runs 26 1/2 minutes. When the record came out it was the first time Columbia had ever put out a record with just two tunes on it, one on each side." Do you really think that's right?

On December 16, 1953, George Avakian and John Hammond produced "Buck Clayton Jam Sessions" for Columbia (CL 548) containing only two selections, one on each side. The first side, *The Huckle Buck* ran for a little over 20 minutes. On the second side the Sir Charles Thompson composition, *Robbins' Nest* ran for over 17 1/2 minutes. They are the only two tunes on that record. Sir Charles plays piano and along with him and Buck on trumpet the two sides feature solos by an impressive string of stars of the jazz world of 30 years ago. Buck Clayton's sessions for Columbia at that time often ran for an extended period of time. I believe that *Christopher Columbus* was the longest one, almost 25 3/4 minutes.

Thought I should write to let you know about these in case you're interested. Or you could let me know if I'm wrong.

Yours truly,

Jerry Baltesson

Shilo, Manitoba ROK 2A0

on the West Coast. This is the first in a series to be drawn from the same tour which featured pianist John Hicks, bassist Walter Booker and drummer Idris Muhammad with the saxophonist.... Sea Breeze Records has released "Hardcore Jazz", an album of Bill Holman arrangements played by trumpeter Woody James, Phil Woods, Carl Fontana, Frank Strazzeri and Shelly Manne. Their second new release is "What It Is To Be Frank" with woodwind artist Bill Kirchner.... Drummer / bandleader Klaus Weiss (Sudring 4, D-8069 Schweitenkirchen, West Germany) has produced several lps of his own groups. The most recent is "Salt Peanuts" on Jeton (direct to disc) 100 3325 and features Roman Schwaller (tenor sax), John Schroder (guitar), Fritz Pauer (piano) and Isla Eckinger (bass) in a program of bebop classics.

Veteran alto saxophonist Bobby Plater died November 20 of a heart attack. Pianist Al Haig also succumbed to a heart attack in New York on November 16. — *Compiled by John Norris*

MORE WRITERS' CHOICE — These arrived just as we were going to press....

J.N. THOMAS (San Francisco)

Bobby Hutcherson: Solo/Quartet

Contemporary 14009

Amiri Baraka: New Music - New Poetry

India Navigation 1048

Art Pepper: Roadgame Galaxy 5142

Art Pepper & George Cables: Goin' Home 5143

Art Blakey: Keystone 3 Concord 196

Max Roach/Clifford Brown: Pure Genius

Elektra Musician 60026

Tommy Flanagan: Giant Steps Enja 4022

Arthur Blythe: Elaborations

Columbia FC 38163

Polygram imports of Verve, Mercury, Enja.

Japanese reissues, especially Blue Notes.

SMALL ADS

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

ARTISTS CONTACT

This column lets musicians make their addresses

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

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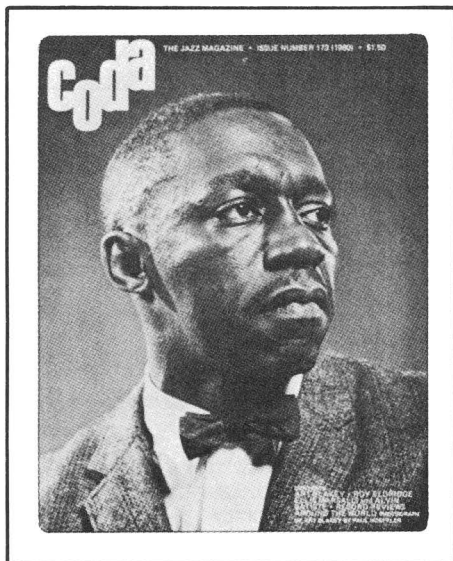
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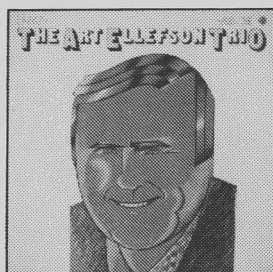
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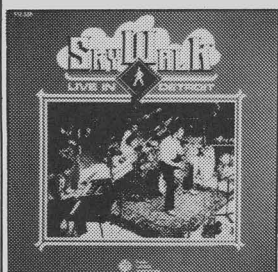


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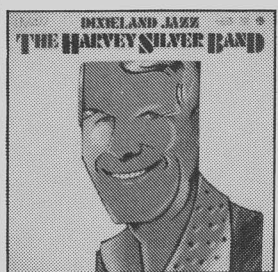


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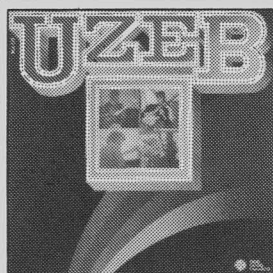


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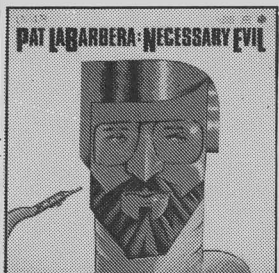
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