

CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE 194 (1984) * THREE DOLLARS

GERRY MULLIGAN * BYARD LANCASTER * ERNIE WILKINS * FRANK TESCHEMACHER
CHICAGO STYLE DISCOGRAPHY 1923-1932 * BARONESS KOENIGSWARTER * AROUND THE WORLD

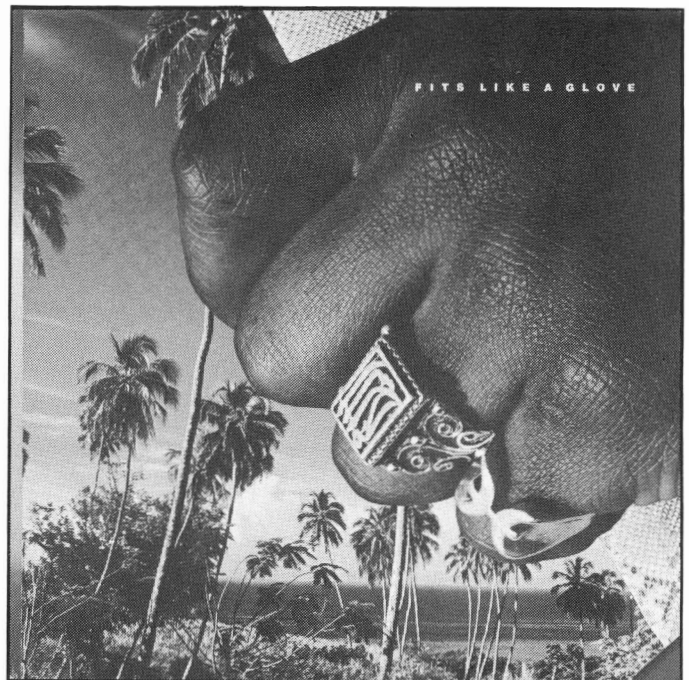


GERRY MULLIGAN · Photograph by Paul Hoeffler

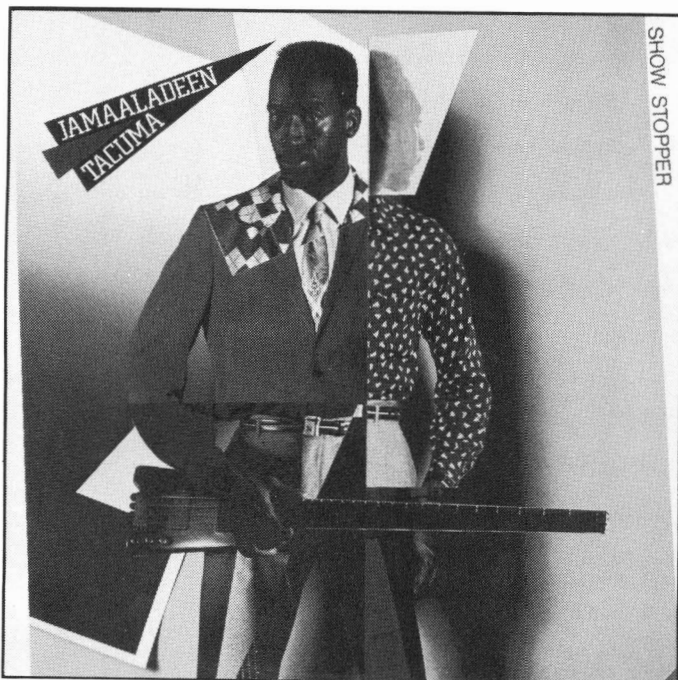
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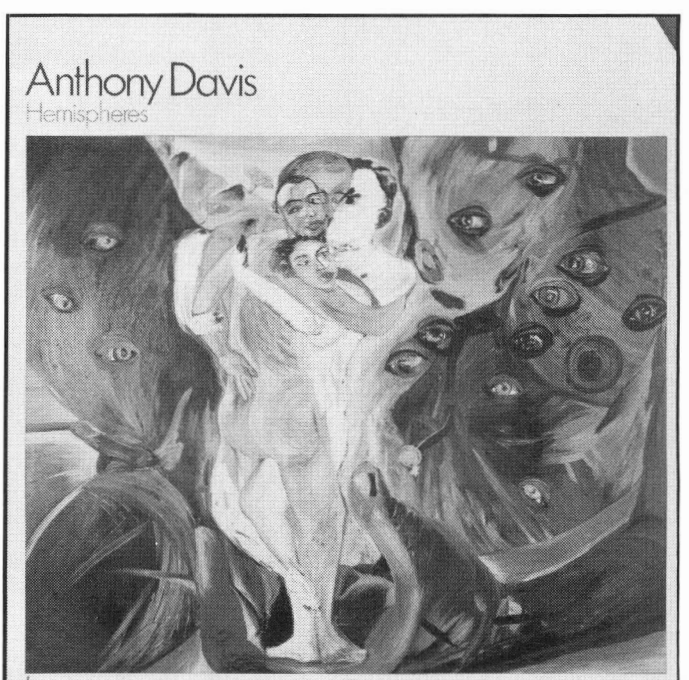
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these are but a few of the 90 releases (actually reissues from Prestige, Riverside, New Jazz, etc.)

Miles Davis: Musings 004
John Coltrane: Soultrane 021
Eric Dolphy: Outward Bound 022
Charles Mingus: Town Hall Concert 042
Dave Brubeck: Jazz at Oberlin 046
Phil Woods: Woodlore 052
Red Garland: Groovy 061
Steve Lacy: Plays Monk 063
Sonny Rollins: Freedom Suite 067
Bill Evans: Everybody Digs Bill Evans 068
Abbey Lincoln: Abbey Is Blue 069
George Russell: Ezz-thetics 070

\$11.98 each:

Steve Spiegl Big Band: Hot Sorcerer 4230
Steve Spiegl Big Band: Perspectives " 1001
Tuba Jazz Consort: Superbone Mark 57591
Blue Wisp Big Band: Butterfly Mopro 101
Blue Wisp Big Band: A Smooth One " 103
Milt Jackson: Jackson, Brown & Co.
Pablo 2310.897

Zoot Sims: Suddenly It's Spring " 2310.898
Louie Bellson: Cool, Cool, Cool " 2310.899
Michel Legrand: After the Rain " 2312.139
the last four in this section are Omniscand records (complete catalogue available on request):

John Coates, Jr.: Rainbow Road 1024
Bill Goodwin: Solar Energy 1029
Bill Dobbins/Red Mitchell: Where One Relaxes
1041
Dave Frishberg: Songbook Vol.1 1040

\$12.98 each:

Boss Brass: All in Good Time Innovation006
Red Rodney/Ira Sullivan: Sprint
Elektra Musician 96.02611
Jimmy Rowles: Peacocks Stash 227
Roger Neumann: Rather Large Band
Seabreeze SBD 102

Dizzy Gillespie: One Night in Washington
Elektra Musician 9-60300-1

\$13.50 each — Blue Note Classics:

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Hank Mobley: Third Season 1081
Jimmy Smith: Cool Blues 1054
Hank Mobley: Thinking of Home 1045
Lee Morgan: Taru 1031
Jackie McLean: Consequence 994
Dexter Gordon: Clubhouse 989

\$13.50 each — Xanadu Records (complete catalogue available on request):

Wynton Kelly: Blues on Purpose 198
Pee Wee Russell: Over the Rainbow 192
Coleman Hawkins: Dutch Hawkins 189
Dolo Coker: All Alone 178

\$13.50 each — miscellaneous labels:

Chet Baker: Someday My Prince Will Come
SteepleChase
John Tirabasso: Live at Dino's Discovery 884
Nick Brignola: Signals Discovery 893
James Newton: J.Newton Gramavision 8205
Duke Jordan: Loverman SteepleChase 1127

\$13.98 each:

Phil Wilson/Makoto Ozone: Live at Berklee
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the rest in this section are on the Palo Alto label:

Doug Sertl: Uptown Express 8048
Richie Cole/Art Pepper: Return To Alto Acres
8023
Mal Waldron: One Entrance, Many Exits 8014
Sheila Jordan/Harvie Swartz: Old Time Feel-
ing 8038
Teo Macero: Impressions of Mingus 8046
Continuum: Mad About Tadd 8029
Meredith d'Ambrosio/Phil Woods: Little Jazz
Bird 8019

\$14.50 each:

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Contemporary 3513
Hampton Hawes: The Green Leaves of Summer
Contemporary 7614
Kid Ory: This Kid's the Greatest G.T.J. 12045
Muhall Richard Abrams/Amina Claudine Myers:
Duet Black Saint 0051
the rest in this section are on Soul Note:
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Ran Blake/Jaki Byard: Improvisations 1022
Kenny Drew: It Might as Well Be Spring 1040
Art Farmer: Mirage 1046

\$14.98 each:

Ruby Braff: The Mighty Braff Affinity 98
Frank Rosolino: S.Kenton Presents Affinity 61
Geo.Shearing/Mel Torme: Top Drawer (with
Don Thompson) Concord 219
Shorty Rogers/Bud Shank: Yesterday, Today
& Forever Concord 223
Fraser MacPherson: Indian Summer " 224
Jack DeJohnette: Inflation Blues ECM 23790
Charlie Haden: Ballad of the Fallen ECM 23794
Bob Florence: Soaring Bosco 3
George Winston: Autumn Windham Hill 1012
George Winston: December " " 1015
Liz Story: Solid Colors Windham Hill 1023

\$16.98 each:

Art Pepper: Memorial series on Trio Records:
Volume 1 25037
Volume 2 25038
Volume 3 25041
Shorty Rogers: Re-Entry Atlas 27-1024

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the next two items are Prestige two-record sets,
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1008
Cannonball Adderley: In Chicago 1014
Charles Mingus: Pre-Bird 1015
Eric Dolphy: Last Date 1017
Jimmy Cleveland: Cleveland Style 1019
Art Farmer: And The Orchestra 1020
Oscar Peterson: Canadiana Suite 1027
Clifford Brown/Max Roach: At Basin St.1031
Clifford Brown: Best Coast Jazz 1032
Sarah Vaughan: Sassy Swings at the Tivoli
1035

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Back Issues of Coda \$1.00

Coda Magazine has moved its offices to a new location, and we are very short of space, so we are offering any of the Coda Magazines listed below for only \$1.00 each. There is, however, a minimum order of ten (\$10.00). They are sent to you postpaid. All countries except Canada please remit in US funds, or the equivalent in Canadian funds.



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181 (December 1981 - Coda's special CHARLIE PARKER issue: Chan Parker, Jay McShann, Ted Joans, Sadik Hakim, Gene DiNovi)
180 (October 1981 - McCoy Tyner, Joe Sealy, Loek Dikker, Frød Van Hove)
179 (June 1981 - Dannie Richmond, Jimmy Knepper, Blues News)
178 (April 1981 - Dexter Gordon, James Clay, Imagine The Sound, Al Neil)
177 (February 1981 - Milt Jackson, Sheila Jordan, Keshavan Maslak, Jazz Literature)
176 (December 1980 - Abdul Wadud, Dave Baker, Fred Katz, Writers' Choice, Blues News)
175 (October 1980 - Anthony Davis, Beaver Harris/Don Pullen, Dave Burrell, Pisa Festival)
174 (August 1980 - Leroy Jenkins, Jemeel Moondoc, Eddie Jefferson, Charles Brackeen)
173 (June 1980 - Art Blakey, Roy Eldridge, Ellis Marsalis & Alvin Batiste)
171 (February 1980 - Archie Shepp, Dewey Redman, Hat Hut Records, Blues)
170 (December 1979 - Abbey Lincoln, Olu Dara)
169 (October 1979 - Amina Claudine Myers, Kenny Burrell, Pisa & Bracknell Festivals)
168 (August 1978 - Albert Mangelsdorff, Barry Altschul, Blues News, Moers Festival)
167 (June 1979 - Evan Parker, Incus Records, Red Callender, Bill Russell, Rova Sax Quartet)
166 (April 1979 - Paul Bley, Larry Dubin, Jess Stacy, Bley Discography)
164/5 (February 1979 - SPECIAL DOUBLE ISSUE, COUNTS AS 2 - Jeanne Lee, Gunter Hampel, Lester Bowie, Hank Jones, Vinny Golia, Nick Brignola, Red Holloway)
163 (October 1978 - Henry Red Allen, Frank Lowe, Albert Nicholas)
161 (June 1978 - CODA's 20th Anniversary issue: Julius Hemphill, Doc Cheatham)
160 (April 1978 - Willem Breuker, Joe Pass, Enrico Rava, European record labels)
159 (February 1978 - Randy Weston, Milt Hinton, Blues News)
158 (December 1977 - Joseph Jarman, Eddie Durham, Bobby Hackett)
157 (October 1977 - Bobby Bradford, John Carter, Chet Baker, Butch Morris)
156 (August 1977 - Stephane Grappelli, Stuart Broomer, Hot Club de France, Moers Festival)
155 (June 1977 - George Lewis, Lloyd Glenn)
154 (June 1977 - Milt Buckner, Gunter Christmann/Detlef Schonenberg Duo)
153 (February 1977 - Steve Lacy, Marty Grosz, Mal Waldron, Blues News)
152 (December 1976 - Warne Marsh, Bill Dixon)
151 (October 1976 - Don Pullen, Benny Waters)
150 (Sept. 1976 - Milford Graves, Will Bradley)
148 (June 1976 - Harold Vick, Jimmy Heath)
144 (February 1976 - Art Farmer, Woody Shaw, Red Rodney, A Space Concerts)
137 (April 1975 - Mose Allison, Ralph Sutton, Nathan Davis, Cross Cultures)
135 (January 1975 - J. R. Monterose, Louis Armstrong Filmography, Strata-East Records)
134 (December 1974 - Julian Priest, Muggsy Spanier Big Band, Steve McCall)
133 (November 1974 - Charles Delanuary pt. 1, Rex Stewart, Howard King)
132 (October 1974 - Karl Berger, Jazz Crossword, Johnny Shines)
131 (September 1974 - Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)
129 (May 1974 - Kenny Hollon, Larry Coryell)
128 (April 1974 - Anthony Braxton, blues poets)
127 (March 1974 - Gene Krupa)
AUGUST 1973 - CODA's 15th Anniversary issue, celebrating LOUIS ARMSTRONG
MAY 1967 (Albert Ayler, Earle Warren)

CODA MAGAZINE

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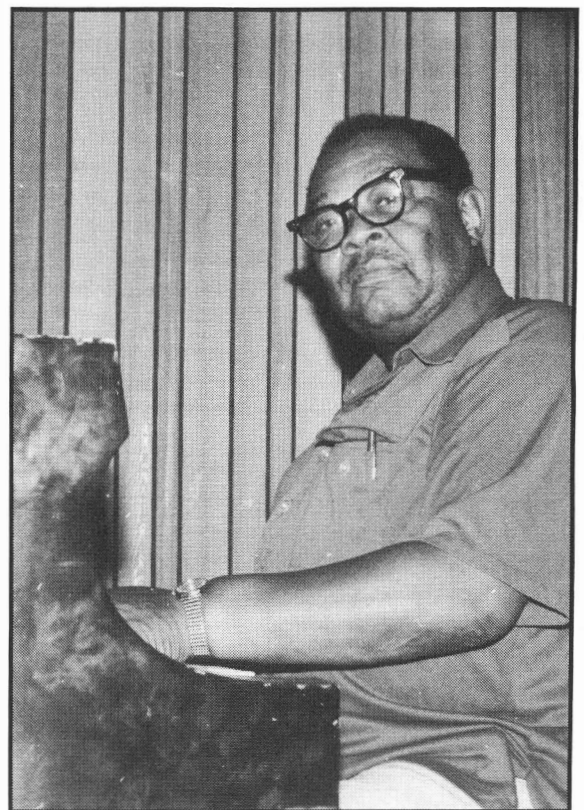
The next issue of Coda features its unique version of In The Tradition.

Writer Doug Long interviews the legendary bebop singer Billy Eckstine.

Montreal correspondent Peter Danson talks with that city's best kept secret, guitarist Nelson Symonds.

Pianists Jay McShann and Charles Fox are interviewed by British writer Peter Vacher in a featurette entitled Views From The Keyboard.

Plus surprise short features, record and book reviews and news from around the world. Subscribe now and be sure to receive every issue — see page 28 of this issue for a special subscription offer.



GERARD FUTRICK: After spending much of your time in New York, Paris and other parts of the world, what brought you back to your Philadelphia roots?

BYARD LANCASTER: I thought it was necessary to water my roots, and to spend some time among my tribesmen in Germantown. The first step was to rehearse our funk unit; then to perform with the top artists of the city which we put on video. Musicians such as Sunny Murray, Khan Jamal, Rufus Harley, Mary Ann Tyler, Bootsie Barnes, Mickey Roker, Sam Dockery, Evelyn Sims, and Monnette Sudler. I visited with Sun Ra, Philly Joe Jones, Alfie Pollitt (pianist with Teddy Pendergrass), Dwight James, Middy Middleton, Trudy Pitts, and Mr. "C." Thank God for the brotherhood, a high degree of spirit and family ties. My brother-in-law Bob Tyler gave me financial and mental support. He works every day and his point of view is very organized; so he is extremely helpful to me in getting my plans together. I also get a great deal of support from my two brothers Bert and Oliver Lancaster, my cousins Bob and Tom Smith, and my newest friends Alice and Christine Melton. These people believe in me and their encouragement is most needed. The jazz lifestyle can be lonely, but when the community is backing you up it makes me feel like really getting down. Before moving back to Philly I spent two months in Atlantic City; exercising, playing four hours a day and plotting my objectives for the next five years. Jazz has become big business and I want to be prepared for the benefits of our labor. Nowadays there are a thousand things to be concerned with in addition to maintaining daily work habits; things like copyrights, publishing, changing times, record production, domestic and foreign travel, training musicians, concert and club performances, etc. Philadelphia gives me a correct pulse and I needed to touch base before producing my next album. It will be called "Afroville" – dance improvisations and heavy drums. I plan it to include the influence of James Brown, Parliament Funkadelic, Fela and Byard Lancaster. In the 1980-81 season I was involved with 23 professional recordings and I knew it was time for me to change my sound and direction. I was lucky in '81 and my timing was just right, so it enabled me to be in the right place at the right time. I recorded at Town Hall with the Leroy Jenkins mixed quintet and my funk band "Inlovingkindness" in Philly for WUHY-FM at the Painted Bride Art Center. We also did ten hours of video in Washington, D.C. As you can see, I was busy and coming back to Philly gave me the opportunity to recharge my energy.

G.F.: You seem to have very strong ties with

your family and community.

B.L.: Our family tree begins in Gloucester, Va., with headquarters in Philadelphia and spending time at home I must share my information with the blood and members of our church and those who come and support our music. Philadelphia is the Mecca for black tribes. We have more unity than Harlem, D.C., Roxbury, or Watts. This city was the American capital and now it has become the Afro-American center of the world. Listen to the sounds and talk to some of the other brothers like Khan Jamal, Jamaaladeen Tacuma, Teddy Pendergrass, Al Grey, Kae Williams, leader of the "Breakwater Band," Rufus Harley, Bill Lewis, Patti LaBelle, Pieces of a Dream, Michael Ray and Robin Eubanks. Brian and Cash Lancaster are my two sons and it was necessary for us to spend time together. I work hard at making my name an institution, but I shall never forget the many people who push me onward. Just plain neighbors are most rewarding.

G.F.: Do you think that removing yourself from the mainstream of activity in New York or elsewhere will affect your career as a performing musician?

B.L.: Yes, the marketplace is N.Y.C. and I shall focus on that, but with communications of the eighties we can travel anywhere and still be abreast as to what is happening. The "Apple" has the energy and Philly the birthplace of American law, gives us reason and purpose. I believe great musicians like Lee Morgan, Bobby Timmons, Jimmy Garrison and many others would have been even greater if they had returned to their homeland just a little more frequently. There must be a message in your music. Anyone can learn the notes. The feeling and unique expression is a gift from God. I'm going to visit my birthplace often and I also visit the land where my parents grew up. I feel it is important to go to Africa too. This manufactures rhythm, reason and wit. There must be something to play about. Ask Archie Shepp. We go around the world but going home is so hard. Stanley Clarke, Kenny Barron, Rashied Ali, Eric Gravatt, J.R. Mitchell, Jimmy Vass, Butch Campbell, listen to this advice. Philadelphia is the place for me to rehearse the funk, and this sound will allow me to speak to a wider audience. But my roots are my roots. Each day I play four hours a day, six days a week no matter what city I'm in.

G.F.: I know you used to make a point of playing on the street corners of the various neighborhoods from time to time. Do you find the average person on the street receptive to the kinds of music you are involved with?

B.L.: The people listen and love it. I have a street program. God has given me the talent

to perform all types of music and I prepare such compositions as *Danny Boy, Exodus, Saint Thomas, Happy Birthday, Round Midnight, Misty, Greensleeves* and originals that contain that funk feeling. My primary aim in life is to better myself through continuous education, great friends, and the media. I want to share this attitude with my family members and then extend the joy to our listeners. Humans love a positive vibration and that is what my music is about, sweet melodies, dance rhythms, good health, fair exchange, and the need to hear others.

G.F.: Sun Ra has been living in Philadelphia for the past several years. Does his presence have an impact on the creative music scene there?

B.L.: Sun Ra has an impact on the entire universe. Rock, Classical, Movie-Music, Jazz, Avant Garde and Disco. He is the Godfather of our tribe. Our city has become more aware of universal knowledge. What a great, great teacher. His lifestyle, band, philosophy, and brotherhood have become as important to us as Gandhi to his people. The young people have seen him on local TV, national TV, in the school system, on the streets and have heard him rap at his home, in the parks, and on the radio. We have been changed because of him. Thank you, father. Sunny is dedicated to the spirit of the truth. May God continue to bless him. The reputation of Sun Ra gives light to those of us locked up and natural energy to his students such as myself. I have played with his Arkestra, listened to him talk for hours, and watched how he gives to our community. A messenger of God Allah.

G.F.: You have recorded in recent times with Ronald Shannon Jackson, David Eyges, and made records as a leader, including your solo recording "Personal Testimony." Another recording you appeared on was Johnny Copeland's "Copeland Special." Did you find it relatively easy to make the transition into the pure blues idiom?

B.L.: I am part of the blues. I played with Memphis Slim a number of times and my track record tells the story. Blues is a code word for Black Folk Music. Johnny liked what I did and I enjoyed being with him. What a natural groove. Thanks to producer Dan Doyle we made a hit.

G.F.: Do you think that the musician's union per se is a hindrance or a help to the creative musician?

B.L.: The union is more than necessary. I mean to join Local 802 when I return from Europe in July. J.R. Mitchell has given me the necessary information for New York City and Jerome Hunter advised me concerning the

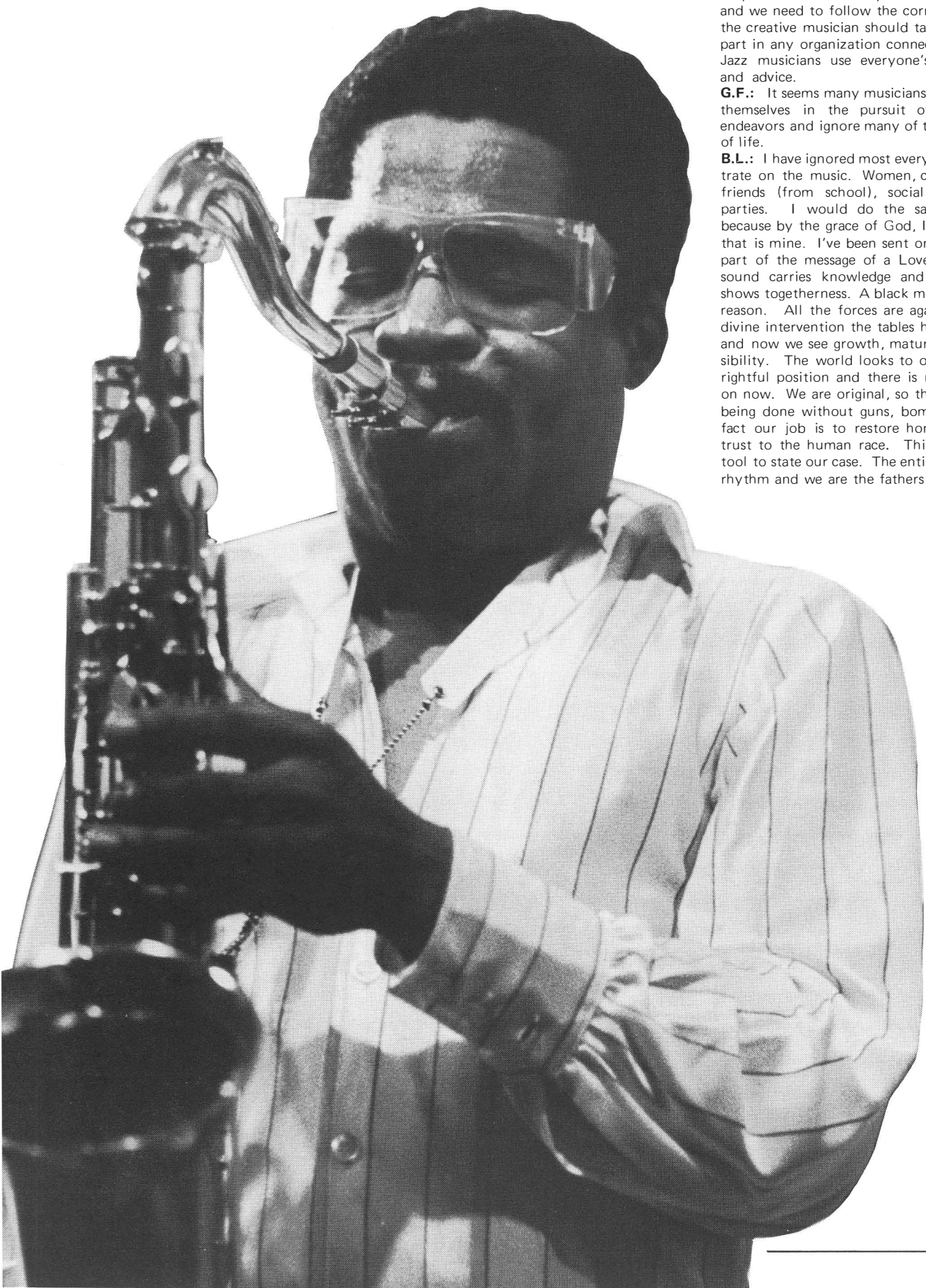
BYARD LANCASTER

Multi-instrumentalist Byard Lancaster was born in Philadelphia in 1942. After studies at Berklee and the Boston Conservatory, he worked with such musicians as Sunny Murray, J.R. Mitchell, Burton Greene, Sun Ra, Bill Dixon, and McCoy Tyner. He has recorded as a sideman with Bill Dixon on RCA, Sunny Murray on ESP and BYG, and as a leader on several labels, including his own (Dogtown). He was interviewed and photographed by our Philadelphia correspondent Gerard Futrick.

chapter in Atlantic City. Business is business and we need to follow the correct steps. I feel the creative musician should take a more active part in any organization connected with music. Jazz musicians use everyone's help, support, and advice.

G.F.: It seems many musicians totally immerse themselves in the pursuit of their musical endeavors and ignore many of the other aspects of life.

B.L.: I have ignored most everything to concentrate on the music. Women, children, college, friends (from school), social functions, and parties. I would do the same thing again because by the grace of God, I have something that is mine. I've been sent on a mission with part of the message of a Love Supreme. My sound carries knowledge and my work load shows togetherness. A black man needs to have reason. All the forces are against us, but by divine intervention the tables have been turned and now we see growth, maturity, and responsibility. The world looks to our regaining our rightful position and there is revolution going on now. We are original, so that tells you it is being done without guns, bombs, and lies. In fact our job is to restore honor, dignity and trust to the human race. This music is but a tool to state our case. The entire world runs by rhythm and we are the fathers of earth's drum.





Our contribution will be, has been, and always shall be the highest form of God-given love. John Coltrane ran it down. "A Love Supreme."

G.F.: Don't you think that sometimes musicians can be their own worst enemies?

B.L.: I am my worst enemy and my best friend. This is necessary to keep the balance. Jazz history can inform the artist of the good and bad times that might possibly occur. Times do change, but the situations take a different form. When you want to be onstage you must pay the dues. The plight of the jazz artist is that he is the cornerstone of the building. His ideas are listened to and then watered down for sale to the general public in

another form. If we are to make our product successful, then we need to understand the market, current business trends, past failures and begin to exchange production techniques at every level. If we stay in the woodshed and forget to become social, because I have experienced this, then we will not have the correct pulse of the people. Jazz is part of an industry. Creative or not we must sell to survive. The rules of the art of show business apply to the improviser. I am learning, and I want to thank those who have been so kind as to offer me sound advice: Donald Byrd, Shannon Jackson, Dan Doyle, Karl Berger and Kazunori Sugiyama.

G.F.: What is your opinion of the music school

and college programs offered to the aspiring musician today?

B.L.: I attended the Berklee College of Music and it was more than outstanding. That was twenty years ago and I am still just beginning to use information that was taught to me. My sax teacher was Joe Viola and his control gave me goals to reach. Some of my schoolmates were Sonny Sharrock, Emmett Simmons, Fred Lipsius, Mike Mantler, Dave Burrell, Hal Galper, Mike Nock and Pete Minger. Tony Williams was on the scene along with Sam Rivers. Educational environments are extremely stimulating for me. I have spoken at institutions such as Northeastern, Temple, Howard, Ohio State, New York, and Fisk Universities, and each time we visit the campuses there is more and better jazz. I would also like to visit the North Texas Jazz Lab. Some great educators are: Dr. Arthur Dawkins and Fred Ikby both at Howard University, Bill Dixon, Jackie McLean, Jef Gilson, Gary Burton, J.R. Mitchell, David Baker, Nathan Davis, Odean Pope, Karl Berger, Jim Quinlan, John LaPorta, Bill Lewis, Dean Erroll, and Herb Pomeroy stays at the top of the list. Video will help us to develop and the student who wants to learn should investigate the many programs in these United States. Jazz music helps us to improvise in our daily existence.

G.F.: Have you been involved in teaching?

B.L.: Yes. I love it too. My winter position is to teach for Outward Visions Office of New York City at the Youth Development Center on 112th Street in Harlem. We are there to offer motivation. Our subjects include jobs in music, instruments of the orchestra, jazz lifestyle, basic daily sounds of music, and how to use music-ritual, work-rhythms, and entertainment. Teaching is a way of life in my family. My brother Oliver has a Doctor's degree in education and my sister Mary Ann has a Doctor's degree in music. I have private students each week in New York City and Philly. In 1981 I was awarded a grant from the NEA to teach in conjunction with a project headed by Professor-Artist Mrs. Carolyne Landon at the Corcoran Art School in Washington, D.C. From time to time I have been invited to lecture at the Creative Music Studio in Woodstock, N.Y. And I believe new ideas become more solid when passed on to needy persons. I teach to be taught.

G.F.: At some of your recent concerts I've noticed that you added trumpet to your arsenal of instruments. Have you been playing it long?

B.L.: Trumpet is classy. Miles Davis has always been *the* jazz artist in my mind and his influence of 23 years ago helps me today to maintain a unique concept. I started the horn in 1967 after hearing brother Ornette. My first brass solo was done on Columbia Records with the Burton Greene Quartet. I have recorded on three additional albums to date. I have no technique, but I can find a good sound. Youseff Yancey helps me remain inspired.

G.F.: Youseff Yancey is someone you have been working with quite a bit. How did your relationship come about?

B.L.: We met in Boston in 1962. Later we formed a trio with Saudia Yancy on guitar, flute and voice. We have recorded, rehearsed, traveled and studied together to leave the message of God Allah. Youseff is a great man. It has been my pleasure to be blessed by God to have cultivated such a wonderful friendship. I would pray that God grants him long life, extreme wealth and continued musical progress.



ERNIE WILKINS • The Almost Big Band

Composer, arranger, band leader and saxophonist Ernie Wilkins was born on July 20, 1922, in Saint Louis, Missouri. Working for artists like Earl Hines, Count Basie, Harry James, Clark Terry and Dizzy Gillespie, Ernie long ago made himself a name as a prolific and dependable writer and musician.

In 1979 he joined the colony of American musicians in Denmark when he made Copenhagen his permanent home and by now his Almost Big Band — which he formed in 1980 — is known all over the world. This interview was made on June 8, 1983 in Copenhagen by Roland Baggenaes, who wishes to thank Ernie for his kind cooperation and hospitality. Not only a great and growing artist, Ernie is one of the nicest people in the business. Or — as one of his colleagues said to me recently — “Ernie is such a gentleman.”

Forming the Almost Big Band and writing for it as a composer and arranger is the best thing I've ever done in my life — in my entire musical career. It has made me happier than anything else I've ever done. I started the band in the early summer of 1980 and we got our start playing at Jazzhus Slukefter in Tivoli. Well, there's a whole lot more to it than that. Actually, my wife Jenny put the idea in my mind about forming a band of this size. I called it the Al-

most Big Band because it's a twelve-piece band but actually it is a big band. I was trying to come up with a good name for the band rather than just Ernie Wilkins And His Big Band or something like that so I came up with the Almost Big Band because the band is a little smaller than the conventional big bands which can be from seventeen to twenty-two pieces.

When I came here I had a few arrangements that I had brought with me from the States

written for a twelve-piece band and after getting the idea from Jenny I started writing a whole lot of new music because I didn't have near enough. I built up a repertoire writing new music which I'm still doing. When I thought I had enough music to perhaps form a band and start playing somewhere I started getting the musicians for the band, with some help, of course. I got a lot of help from Richard Boone in finding the different guys for the band.

Since 1980 each year seems to be getting a little better for the band as far as work is concerned, especially during the summer. Everybody knows that it is very difficult to keep a big band working, even an Almost Big Band. It is a sign of the times also, the economy...

The band has American musicians who made Denmark their home and Danish musicians and it's working out fine. It's been great from the beginning. All the members of the band are top musicians and the musicianship is quite high, but it's not just the musicianship. It's the spirit, the dedication...we're serious about playing the music but we also have a lot of fun which is so important. There's a big difference between having a good professional band and having a great band. I think I have a great band with a high level of professionalism along with the spirit and dedication and the good feeling. I consider myself very lucky to have all this going for me.

I must brag a little bit too. I'm writing, composing and arranging, better since I had this band than I ever did in my life. I like what I'm doing now and I think I'm more creative and a little more adventurous in my writing. I take a few more chances harmonically, rhythmically and melodically and I think it's because of the inspiration from my band. When I write for the band my approach is similar to that of Duke Ellington's. It certainly helps when you have a constant personnel with musicians like Jesper Thilo, Bent Jaedig, Sahib Shihab, Kenny Drew, Richard Boone, Jens Winther, Erling Kroner etc. etc. When I know those guys will be there I certainly consider their particular gifts when I sit down to write. Before I formed the band of course I was trying to do my best when I was writing, but now it's easier for me. Every time I sit down to write I think about the members and who should I feature on this particular one etc. It's a challenge and it's fun at the same time. I even sit there and try to hear in my mind like Bent Jaedig playing a solo on this tune — or it might be a tenor battle between Bent and Jesper Thilo or maybe I might feel that Per Goldschmidt should play a baritone solo or maybe I should play something myself. From one arrangement to the other it's altogether a different approach and it's all really unplanned. I think of these different things as I go along.

We have two albums out. The first one was for Storyville and our latest one is for Matrix Records which is co-owned by Kenny Drew and Sahib Shihab who are both in my band. The band is much better all around on the second album than it was on the first. The band was still very new when we recorded the first album in a studio. I really think the difference between the two albums is remarkable. Also, recording live in front of a very enthusiastic audience sure helps. And to be honest I think this is one of the best live recordings I've ever heard — especially by a big band.

My mother tried to get me to study piano when I was a kid but I wasn't too interested. Finally she bought me a violin for a Christmas gift and I liked the violin and was taking lessons. However, by the time I got to high school my friends — one was a saxophone player and one was a trumpet player — were into jazz and I wanted to play jazz and didn't want to play violin any more. And Roland, I'm sorry that I

stopped playing violin. I should have kept playing violin till today. I think I would have been a great jazz violinist, but that's one of my few regrets as far as music is concerned.

I was in the navy for three years during the war. Fortunately I was a musician and could play saxophone in the navy band and although we had to play marches and the concert band stuff we still had our jazz going. Then after the war I was discharged in Chicago and I stayed around Chicago for a little while. Chicago was really jumping then, it was really a fast city and everything was happening there.

Eventually I went back to St. Louis because one of the local bands wanted me to join them but at that time Earl Hines was trying to keep his band together — this is 1947 and big bands were almost dead as I guess you know — and Earl had me come from St. Louis to Chicago to write for this band and eventually I played with the band too. It only lasted a few months and he had to break up the band and that's when he went with the Louis Armstrong All Stars.

After that I went back to St. Louis again and played with local bands. One band was led by a guy named George Hudson — Clark Terry was an alumnus of that band, which was very good. In fact I think it was too good so we never did do much. Finally, after fooling around St. Louis, gigging around, waiting tables sometimes to help have some money in my pocket...in fact I was waiting tables during the week for my father who was a head waiter at a private club and gigging on weekends...I wasn't too happy and wanted to get out of St. Louis and kept thinking about New York City — that magnet — and then in 1951 Basie decided to reform his big band and he asked Clark Terry to help find some fresh faces, some younger musicians and Clark told Basie about me. So my brother — Jimmy Wilkins, who is a trombonist — and I went to New York and joined Basie's band in May, 1951. I only stayed with the band for four years and I say only four years because when you think about Freddie Green and some of those other guys four years is nothing. Things were pretty bad those days, even for Basie...I'm talking about the beginning of the period with him. He had had his sextet before he reformed the band and when we went out on the road there were a lot of places where we played where there were more of us on the bandstand than there were people in the audience. It was kind of rough going through 1951 and '52 but somehow Basie kept us working. The salaries weren't very high but then we started recording for Norman Granz and gradually things started picking up. We played at the Savoy Ballroom before it was torn down and then we found a home — Birdland — and that was the beginning of a success story, Basie's comeback. Especially after Joe Williams joined the band and we had a hit record — *Every Day I Have The Blues* — which was my arrangement, by the way. Several people were writing for the band; Neal Hefti was writing some great things and we got Frank Foster and Frank Wess who were writing too. Thad Jones came into the band and Thad's music was very modern, very...oh, it was Thad and how can I put it? The things he wrote for Count Basie were so good and so modern that Basie wouldn't play them. What I'm trying to say is that what Thad was doing in Basie's band was a sign of things to

come. And you know the story of Thad's and Mel Lewis's band...

As for myself, I think I was writing too much when I was with Basie, I was really spreading myself too thin back in those days. Frankly speaking, ninety per cent of the things I wrote then, not only for Basie but for whoever else, I really don't want to hear any more. Only a very few things that I did in the past I can sit still and listen to. Right now I just want to hear what I'm doing now — that's all that interests me and I've been waiting to say this for a long time. After I left Basie I did a lot of writing for different bands and one was Harry James's band. Harry wanted his band to sound like Basie's band but of course they couldn't. I did manage to write a few things for the band that came off all right but finally I remember writing Harry a letter one day and I told him that I would try to be myself and just write for him and that he should stop trying to be like Count Basie. And sure enough, the later things that I did for Harry were much better, there was much more creativity in them.

In 1956 I made a State Department tour with Dizzy Gillespie's band. Dizzy was forming a band to make a Middle East tour sponsored by the State Department and Quincy Jones was helping to form the band because Diz was out of town. I was busy freelancing around New York and very tired and Quincy knew it. So he called me and asked me did I want to go on a tour with Dizzy's band. He said, "Why don't you come on with us, you need a break anyway" — and that's how it happened. I wrote two or three arrangements for the band, Quincy did too and we also had a trombonist and composer, Melba Liston, who was writing for the band. Not only did we play the Middle East, we also played Greece and Yugoslavia and it was one of the most interesting tours I've ever made. One of the reasons why the tour was so great was that wherever we went — whether it was Beirut, Damascus or Karachi — we were able to be there for at least a week so it gave us a chance not just to play every night and relax with the music, but to see the country and meet the people and get to know them. Those are the things that made that tour memorable to me. I shall never forget it. One little incident I vividly remember was after we finished a week or so in Pakistan. We were boarding the plane and people were all around the fence that surrounded the airport and they were all crying — they hated to see us leave. You can't forget a thing like that. There was one little guy who was playing a home-made violin and who had played for us all the time we were there.

And playing with Dizzy of course...I can't describe it. All I can say is that he is the most electrifying bandleader I have ever worked with. When he gets up on the stage in front of a band there's electricity and you want to play like crazy — because of him. Dizzy is incredible and he was in top form on that whole tour, reaching heights that you didn't even think that he could reach. So when you're sitting there you have to be very careful that you don't forget to come in when you have to play some background or ensembles — and sometimes you get so mesmerized that you forget to come in. I've done a lot of big band things with Diz since then and through the seventies it seemed like at least once a year he would form a big band just for a



special concert and most of the time I was called to play with the band. And each time it was the same kind of experience...I really hope one day we can do an album together, Ernie Wilkins' Almost Big Band featuring Dizzy Gillespie. I can dream, can't I?

And let's not leave out Clark Terry because that was an experience too. Clark is another one of those musicians that you can listen to and forget about everything else. He is also the kind of bandleader that can light the fire. I started playing with Clark's band around New York in the latter part of 1968 and played on and off with the band until 1979 when I moved over here. Only a few times he was able to keep the band together for several weeks or a month, but when I first joined the band we were playing every Monday night at a place called Club Baron in Harlem. We were there for about a year every Monday and that was rather consistent for those days. The band also played for a long time — again on Monday nights — at the old Half Note and we made a European tour in 1973 including Copenhagen and that's when I met my wife, Jenny, who had booked the tour for the band. Can you believe it, it's ten years ago already...ten years ago.

During the seventies I was also doing a lot of college and high school clinics and jazz workshops. I was also appearing as a guest soloist at different universities, colleges and high schools and that's where I made most of the money. At the same time I was still writing for an occasional recording session, doing occasional commercials for the radio and teaching too. I also played jazz clubs with my own group. In fact, I was also working with Clark Terry's quintet besides his big band. A variety of things that kept me busy before I came over here. When I moved to Denmark in '79 I had planned to have my home here but I had also planned to commute back and forth to New York but it so happened that I've only been back to New York twice since I've been here. It turned out that way, but I had definitely planned to spend at least as much time in New York as I would spend here. The reason it turned out this way is mainly because of the Almost Big Band but of course I have to make a living and the band just doesn't work often enough...unfortunately. I would like to be able to make a living just working with my band.

I can tell you about a lot of things I've been

doing since I've been here. I've done writing for radio bands all over Europe. I've worked with the Danish Radio Big Band and Etta Cameron and with the radio band in Rome in 1979. And then, in the last couple of years a lot of my work has been with amateur bands here in Europe. I had some music that I brought with me and I have written a lot of music that I can use with these amateur bands because they can't quite come up to play pieces that are too difficult.

When it comes to other arrangers and composers I think Gil Evans is great. I've known Gil Evans and his music ever since the late forties and all I can say is...well, seeing all these polls in *Down Beat* and other magazines, they have two categories — one for arrangers and one for composers and they always seem to stick Gil Evans in just the arrangers column and I resent that because he is not just a mere arranger because you can call a guy who writes for circus acts an arranger. Gil Evans is not just an arranger and I'm not either and neither Thad Jones and Toshiko and Slide Hampton or any of us. We're composers too and I wish to emphasize that. I resent those two categories...

I have to name some other composers and arrangers that I like very much. Of course to me Duke Ellington and Billy Strayhorn were a category by themselves, but now they're gone so let's speak about those of us who are still here. I mentioned Gil Evans, Slide Hampton and Toshiko already. Others I like are Frank Foster, this guy in Canada Rob McConnell, Bob Brookmeyer and Gerald Wilson who has been very neglected I feel, but let me end this by saying that there's nobody greater than Thad Jones. He's an incredible writer.

Well, I want to put some shit in the game now. I love all those beautiful people I've mentioned but now — since I formed the band — finally! I'm my own favorite arranger and composer, but only since the last three years. The way I'm writing today — after forty years in the business — I'm almost pleased, *almost*.

The future for the band and myself? Well, to be realistic we can only work fairly consistently during the summer with the festivals, et cetera. We just can't do much during the rest of the year, that's the way it is...so I plan to spend more time in the States. I intend to go over this fall and I'm in the process now of

setting up things and I've written so many letters that I've got writer's cramp. I must spend more time in the States because there's not enough happening here. Things are bad over there too but I think I can do okay say for like three months and work consistently and make some good money. The reality is that I must go over there. This will still be home and I will still have my Almost Big Band. It's awfully difficult to make a living over here unless you're working for the TV or the radio as a director or whatever. A lot of the bands I've worked with in Sweden for instance, they have had to cut back on their budgets considerably and they are not getting the same amount of money they used to to hire people like Thad Jones and myself. The whole world is suffering from the recession. I don't know exactly when I'll be ready to go to the States. It'll probably be after September when things start to move in the schools. I recently heard from my good friend Clark Terry and he's got some things for me to do and if I get out to Detroit where my brother Jimmy lives, he's got some things lined up for me to do there. Jimmy has his own band and has had it for over twenty years. But, as I told you, Denmark is going to be my home from now on. Even if I go back to the States for a period of time this will still be home. Only if I was very young I might consider to go back to live. But now I can't pull up my roots any more.

And finally let me say this. The Almost Big Band is the only band that I will be writing for from now on — I won't be writing for any other bands. I would like, though, to do special projects such as the arrangements I did for Kenny Drew recently using strings, woodwinds and brass. I would also like to do some movie scoring because I did one film score back in 1962 and I didn't know what I was doing and the film wasn't good and neither was my music. I learned a lot since then, but even if I got an assignment to score for a film I would still study with somebody who's totally experienced in film scoring. I wouldn't let happen to me what happened to me in the past. It just didn't come off good at all. The title of the film was "Stand Up And Be Counted" and they never showed it in the major theatres, only in the drive-in theatres and on late night television, four o'clock in the morning! So no more writing for dance bands. I'm writing for myself. I'm my own writer and it's lasting. I'm doing it for me, not for anybody else. All my life I have helped others become great, but that's in the past, it's all over with. This is a new era, thank God, and it's time for me to help myself become great...

ERNIE WILKINS' ALMOST BIG BAND: Jens Winther, Benny Rosenfeld, Vagn Elsberg (trumpets); Richard Boone, Erling Kroner (trombones); Sahib Shihab, Jesper Thilo, Bent Jaedig, Per Goldschmidt, Ernie Wilkins (saxophones); Kenny Drew (piano); Mads Vinding (bass); Ed Thigpen (drums).

Recorded October/November 1980:
"Ernie Wilkins and the Almost Big Band"
Storyville SLP-4051

Recorded June 1981:
"Ernie Wilkins' Almost Big Band Live!"
Matrix MTX-29203

TESCH.

AN ESSAY AND DISCOGRAPHY

BY TREVOR TOLLEY

1981 saw the commemoration of the fiftieth anniversary of the death of one of the most legendary figures in jazz, Bix Beiderbecke. Already the subject of regular recollection at festivals in Davenport, he was the subject of a full length film and a four record reissue of all his studio recordings for Okeh, Perfect, Columbia and Brunswick.

1982 was fifty years from the death of another jazz legend, Frank Teschemacher. The year has passed with little recognition of this: the only notable mark was the issue of all his recordings in a Time/Life "Giants of Jazz" album. Yet, through his records and the early Chicagoan recordings associated with them, Teschemacher had a lasting influence — not so great as that of Beiderbecke, but decisive in its day. He cuts a small figure in the story of jazz as it is told today; yet he has remained an unsung hero with many listeners over the years: when Decca brought out "The Austin High Gang" album in the early sixties, it sold immediately in the tens of thousands.

There are only thirty-four sides on which it is certain that Teschemacher played, and three of these are alternate takes. In the years after his death in 1932, when the legend formed, only twenty of these recordings had been issued or were known to be by him. In the 1940s, two albums of four records each (by Columbia and by Brunswick) sufficed to contain nearly all his memorable recordings. Indeed, the legend was built on the records he made in five months in Chicago from December 1927 to May 1928, along with the one recording he was then known to have made in New York in the summer of 1928, Miff Mole's *Shim-Me-Sha-Wabble*. Of these, only seven sides had any circulation among collectors: the four by McKenzie and Condon's Chicagoans; the Chicago Rhythm Kings' *I've Found A New Baby* and *There'll Be Some Changes Made*; and the single Molers title. Yet they galvanised the jazz world, setting a standard and establishing a style. Five were recordings of popular tunes, and every one entered the jazz repertoire to become standards, largely because of the Chicagoan records: *China Boy*; *Sugar*; *Nobody's Sweetheart*; *I've Found A New Baby*; and *There'll Be Some Changes Made*.

The Time/Life album brings together for the first time all the issued recordings by Teschemacher, along with half a dozen pieces of dubious authenticity. For the first time we may hear uninterruptedly and in chronological sequence the product of those great months from December 1927 to May 1928. Hearing them in this way, we can recapture some of the impact they had on the jazz world.

The musical innovations of the early recordings have been extensively analysed in the past, and Marty Grosz, in his notes for the Time/Life album, gives as musically acute a discussion as

FRANK TESCHEMACHER AND THE EARLY CHICAGO MUSIC AN ANNOTATED DISCOGRAPHY

This discography lists all the recordings by Frank Teschemacher, all the classic early Chicagoan recordings, and certain related recordings. Its main interest is in showing the relationship between recordings (and recordings and events). It brings into the picture some obscure records (mainly referred to in the accompanying article) and supports the general historical picture presented. While Brian Rust's standard discography "Jazz Records 1897-1942" is drawn on heavily, there are variations of interest: Teschemacher's recordings with Ted Lewis were made when the band passed through Chicago after Don Murray's death, and not in New York; the Jungle Kings recordings were not made the day after the Chicago Rhythm Kings records; Teschemacher arrived in New York in early June 1928, and almost certainly played on some Sam Lanin records in September, though he is not audible. Indeed, I have sorted out for the first time his movements and those of the other Chicagoans in New York from the time Eddie Condon brought them there until Teschemacher went back to Chicago at the end of September 1928.

Almost everything listed has appeared on microgroove reissue. The following LP collections contain most of the recordings listed, and the discography is appropriately marked:

Arc	Arcadia 2012 "Chicago In The Twenties Volume 2"
B	Broadway 103 "Wabash Dance Orchestra 1928/Ben Pollack 1926/1927"
CJM	Classic Jazz Masters CJM31 "Chicago Jazz Volume 1"
Col	Columbia C3L32 "Jazz Odyssey Volume 2 — The Sound Of Chicago"
D	Decca DL9231 "The Chicagoans — The Austin High Gang"
F	Fountain FJ108 "Muggsy Spanier 1924-1928"
FA1	Family 649 "Jack Teagarden Classics"
FA2	Family 693 "Red Nichols"
FO	Fountain FJ114 "The Complete Wolverines 1924"
G	Gaps 180 "Jack Teagarden with Red Nichols 1929-1931"
H	Historical 28 "Hot Trumpets 1924-1937"
JA43	Jazz Archives 43 "The Legendary Earl Baker Cylinders"
MCA	MCA 2-4018 "A Jazz Holiday"
P	Parlophone PMC7072 "That Toddlin' Town — Chicago (1926-28)" ⁴
R	Rarities 66 "Wingy Manone Volume 1"
RCA1	RCA (F) 731.088 "Jack Teagarden"
RCA2	RCA (F) 741.101 "Jack Teagarden Volume 2"
RCA3	RCA (F) FXM1-7165 "Benny Goodman Volume 11"
RCA4	RCA (F) FXM1-7283 "Benny Goodman Volume 12"
T/L	Time Life Giants Of Jazz STL J23 "Frank Teschemacher"
TL05	Time Life Giants Of Jazz STL J05 "Benny Goodman"
TL08	Time Life Giants Of Jazz STL J08 "Jack Teagarden"

Other LP issue numbers are listed in the discography in **bold type**. 78-rpm issue numbers have been listed selectively (original or earliest issues only) to save space; complete lists can be found in Rust's "Jazz Records 1897-1942."

1. BEGINNINGS

ca. 1923 — AUSTIN HIGH SCHOOL GANG (THE BLUE FRIARS): Jimmy McPartland (cornet); Frank Teschemacher (alto sax, violin); Bud Freeman (C-melody sax); Jim Lannigan (piano); Dick McPartland (banjo, guitar) — *no recordings*

THE BUCKTOWN FIVE: Muggsy Spanier (cornet); Guy Carey (trombone); Volly de Faut (clarinet); Mel Stitzel (piano); Marvin Saxbe (banjo, guitar, cymbal).

1924: February 25 — Richmond, Indiana

11766,—B	<i>Steady Roll Blues</i>	Gennett 5419	F
11767	<i>Mobile Blues</i>	Gennett 5405	F
11768,—A	<i>Really A Pain</i>	Gennett 5419	F
11769—B	<i>Chicago Blues</i>	Gennett 5418	F
11770	<i>Hot Mittens</i>	Gennett 5518	F
11771	<i>Buddy's Habits</i>	Gennett 5418	F
11772	<i>Someday, Sweetheart</i>	Gennett 5405	F

WOLVERINE ORCHESTRA: Jimmy McPartland (cornet); Al Gande (trombone); Jimmy Hartwell (clarinet, alto sax); George Johnson (tenor sax); Dick Voynow (piano, leader); Bob Gillette (banjo); Min Leibbrook (tuba); Vic Moore (drums).

1924: December 5 — New York

9218—B	<i>When My Sugar Walks Down the Street</i>	Gennett 5620, Starr 9611	FO
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1924: December 12 — New York

9231—A	<i>Prince of Wails</i>	Gennett 5620, Starr 9611	FO
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STOMP SIX: as for February 25, 1924 except Joe Gish (tuba), Ben Pollack (drums) for Saxbe.

1925: circa July — Chicago

828	<i>Why Can't It Be Poor Little Me?</i>	Autograph 626	F
829	<i>Everybody Loves My Baby</i>	Autograph 626	F

ca. 1925 — HUSK O'HARE'S WOLVERINES: Jimmy McPartland (cornet); Frank Teschemacher (clarinet, alto sax); Bud Freeman (tenor sax); Floyd O'Brien (trombone); Dave North (piano); Dick McPartland (banjo, guitar); Jim Lannigan (tuba, bass); Dave Tough (drums) — *no recordings*

THE EARL BAKER CYLINDERS: Earl Baker, Harry Greenberg (cornet); Glenn Miller (trombone); Artie Seaberg (clarinet); Benny Goodman (clarinet, alto sax); Fud Livingston (tenor sax); Phil Bargier (guitar); John Kurzenknabe (banjo); "Bunnie" (vocal)

late 1926: Chicago

Cyl 1	<i>Sister Kate</i> (EB, AS)	JA43
Cyl 2	<i>After I Say I'm Sorry</i> (EB, BG, FL, JK)	JA43
Cyl 3	<i>After I Say I'm Sorry (intro only)</i> (EB, BG, FL, JK)	JA43
	<i>After I Say I'm Sorry (intro only)</i> (EB, BG, FL, JK)	JA43
	<i>I Love My Baby (intro and beginning only)</i> (EB, BG, FL, JK)	JA43
Cyl 4	<i>I Love My Baby</i> (EB, BG, FL, JK)	JA43
Cyl 5	<i>Sobbin' Blues</i> (EB, BG, FL, JK)	JA43
Cyl 6	<i>Five Foot Two, Eyes of Blue</i> (EB, GM, BG, FL, JK)	JA43
Cyl 7	<i>Sweet Georgia Brown</i> (EB, HG, GM, JK)	JA43
	<i>unknown title</i> (EB, HG)	JA43
Cyl 8	<i>Sleepy Time Gal</i> (Bunnie, vocal; EB, GM)	JA43
Cyl 9	<i>My Sweetie Turned Me Down (intro only)</i> (EB, GM)	JA43
	<i>My Sweetie Turned Me Down</i> (EB, GM)	JA43
Cyl 10	<i>Miserere</i> (EB, GM, PG)	JA43
Cyl 11	<i>Show Me the Way to Go Home</i> (EB, GM, PG)	JA43
Cyl 12	<i>Then I'll Be Happy</i> (EB, GM, BG, FL, PG)	JA43

BEN POLLACK AND HIS CALIFORNIANS: Harry Greenberg, Al Harris (cornet); Glenn Miller (trombone); Benny Goodman (clarinet); Gil Rodin (alto sax); Fud Livingston (tenor sax); Wayne Allen (piano); John Kurzenknabe (banjo); Harry Goodman (tuba); Ben Pollack (drums, leader, vocal); Frank Sylvano (vocal).

1926: September 14 – Chicago

36237-3	<i>I'd Love to Call You My Sweetheart</i> (vocal FS)	Victor rejected	
36238-3	<i>Sunday</i> (vocal BP)	Victor rejected	

Earl Baker (cornet); Victor Young, Al Beller (violin); Joey Ray (vocal) added as noted.

1926: December 9 – Chicago

37218-3	<i>When I First Met Mary</i> (JR, VY, AB)	Victor 20394	B
37219-4	<i>'Deed I Do</i> (BP vocal; EB, VY, AB)	Rejected	RCA3

Ilomay Bailey, Dorothy Williams, Hannah Williams (vocal) as noted.

1926: December 17 – Chicago

37219-6	<i>'Deed I Do</i> (BP vocal, EB, VY, AB)	Victor 20408	RCA4
37260-3	<i>You're the One For Me</i> (IB, EB, VY, AB)	Victor 20461	B
37261-2	<i>He's the Last Word</i> (DW, HW, EB)	Victor 20425	B, RCA3
37261-3	<i>He's the Last Word</i> (DW, HW, EB)	"X" LX-3003	RCA3

Vic Breidis (piano) for Allen; Lou Kessler (banjo) for Kurzenknabe; omit Baker.

1927: June 24 – Chicago

39058-5	<i>That's What I Think Of You</i> (BP vocal, VY, AB)	Victor rejected	
39059-5	<i>Who Is Your Who?</i> (BP vocal, VY, AB)	Victor rejected	

1927: July 7 – Chicago

39090-3	<i>Honey Do</i> (BP vocal, VY, AB)	Victor rejected	
39091-5	<i>I Ain't That Kind of a Baby</i> (BP vocal)	Victor rejected	

ORIGINAL WOLVERINES: Jimmy McPartland (cornet); Mike Durso (trombone); Maurie Bercov (clarinet, alto sax); Dick Voynow (piano); unknown guitar; Basil duPre (bass); Vic Moore (drums).

1927: October 12 – Chicago

C-1290	<i>Royal Garden Blues</i>	Brunswick 4000, Vocalion 15635	
C-1292	<i>Shim-Me-Sha-Wobble</i>	Brunswick 3707, Vocalion 15634	H

1927: around October 13 – Chicago

C-1303	<i>A Good Man is Hard to Find</i>	Brunswick 4000, Vocalion 15635	H
C-1306	<i>The New Twister</i>	Brunswick 3707, Vocalion 15634	H

BEN POLLACK AND HIS ORCHESTRA: Jimmy McPartland, Frankie Quartell, Al Harris (cornet); Glenn Miller (trombone); Benny Goodman (clarinet, alto sax [and tenor as noted]); Gil Rodin (alto sax); Larry Binyon (tenor sax, flute); Vic Breidis (piano); Dick Morgan (banjo); Harry Goodman (tuba); Ben Pollack (drums, vocal); vocal trio probably including Morgan and Pollack as noted.

1927: December 7 – Chicago

41342-2	<i>Waitin' For Katie</i> (BG tenor; vocal trio)	Victor 21184	B, RCA4
41342-3	<i>Waitin' For Katie</i> (BG tenor; vocal trio)	"X" LX-3003	RCA3, TL05
41343-1	<i>Memphis Blues</i>	"X" LX-3003	RCA3
41343-2	<i>Memphis Blues</i>	Victor 21184	RCA4
41344-1	<i>California Medley</i>	Rejected	

2. THE CLASSIC SESSIONS

McKENZIE AND CONDON'S CHICAGOANS: Jimmy McPartland (cornet); Frank Teschemacher (clarinet); Bud Freeman (tenor sax); Joe Sullivan (piano); Eddie Condon (banjo); Jim Lannigan (tuba, bass); Gene Krupa (drums).

1927: December 8 – Chicago

82030-A	<i>Sugar</i>	OKeh 41011	P, T/L
82031-D	<i>China Boy</i>	OKeh 41011	Col, P, T/L

1927: December 16 – Chicago (same, but Mezz Mezzrow reportedly plays cymbals on this date)

82082-B	<i>Nobody's Sweetheart</i>	OKeh 40971	Col, P, T/L
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one can find. On *Sugar*, the first of the recordings, he comments: "From the first measure, a subtle harmonic innovation is introduced, a seventh chord based on the third step of the key, enabling Teschemacher to move his harmony note on the second beat. Additions of this sort were not common in 1927...The pushy, ahead-of-the-beat feeling in the rhythm section, quite different from the more placid pulse of earlier bands, results largely from Condon's vigorous strumming on a curious four-stringed instrument...tuned like a plectrum banjo but shaped like a traditional lute...made by the Vega banjo company of Boston...The other horns join in for a free-for-all at the end of [Teschemacher's] solo, a lively device that would later be considered a trademark of the Chicagoans...There is another device: the bridge starts softly, gradually building to a climax, with the clarinet capering in the high register, driving hard. The last eight bars are rendered forte..." On *China Boy* he notes "another Chicagoan device, the "flare," in which two or three horns swell a dominant chord leading into the succeeding chorus...that exemplifies the hell-for-leather Chicago polyphony. Teschemacher and his friends were discarding the more balanced New Orleans style..." In the arranged opening ensemble "The cornet has the melody, the tenor sax the lower voice and the clarinet the upper. Older clarinetists often developed predetermined arpeggiated lines for use in ensembles...Not Teschemacher..." While Teschemacher's clarinet playing showed the influence of both Dodds and Noone (as well as some of the eerie quality of Leon Rappolo, the clarinetist with the Chicagoans' original inspiration, The Friar's Society Orchestra) he phrases in the ensembles like a cornet – just as he imitates Beiderbecke's rolling phrases on alto saxophone. In the Chicagoan ensemble, cornet, clarinet and tenor saxophone tend to develop parallel improvisations rather than the clearly differentiated parts they have in the New Orleans ensemble.

Much of what has been described here has been absorbed into the music, so that we need to have our attention drawn to it in order to realise how innovative it was. However, it is only when we hear the early Chicago music in relation to the jazz that had been recorded before that we appreciate fully its importance.

China Boy, from the first session, and the first of Teschemacher's recordings to be released, was perhaps the most startling of all. It is often forgotten that all the historic recordings by Bix Beiderbecke in 1927 with Frankie Trumbauer and with his Gang were made without a full drum kit: Chauncey Morehouse frequently

82083-A *Liza* OKeh 40971 Col, P, T/L

HUSK O'HARE'S WOLVERINES: Jim Awad, Turk Savage (cornet); Pete Havlicheck (trombone); Gus Lingo, Art Cox (clarinet, soprano and alto sax); Harold Send (clarinet, tenor sax); Tom Giblin (piano); Dick Kettering (banjo); Mal Woolin (tuba); Al Silverman (drums).

1928: January 10 - Chicago

C-1423; E-6870 *Milenberg Joys* (vocal TS) Swaggie JCS114 Arc, CJM, D

C-1425; E-6872 *My Daddy Rocks Me* (vocal TS) Swaggie JCS114 Arc, CJM, D

NOTE: Swaggie LP issued from test pressings. Both titles listed in Rust as on Vocalion 15645.

BENNY GOODMAN'S BOYS WITH JIM AND GLENN: Jimmy McPartland (cornet); Glenn Miller (trombone); Benny Goodman (clarinet); Vic Breidis (piano); Dick Morgan (guitar); Harry Goodman (tuba); Bob Conselman (drums, vibes).

1928: January 23 - Chicago

C-1652 *A Jazz Holiday* Vocalion 15656 MCA

C-1654 *Wolverine Blues* Vocalion 15656 MCA

1928: March 6 - The Ben Pollack Orchestra, with McPartland and Freeman, opens in New York.

CHARLES PIERCE AND HIS ORCHESTRA: Muggsy Spanier, Dick Fiege (cornet); Frank Teschemacher (clarinet, alto sax); Charles Pierce (alto sax); Ralph Rudder (tenor sax); Dan Lipscomb (piano); Stuart Branch (banjo); Johnny Mueller (tuba, bass); Paul Kettler (drums).

1928: February - Chicago

20399-1 *Bull Frog Blues* Paramount 12619 F, T/L

20400-3 *China Boy* Paramount 12619 F, T/L

Charlie Altier (cornet) for Spanier, Fiege; Maurie Bercov (clarinet) for Teschemacher.

1928: March - Chicago

20469-3 *Jazz Me Blues* Paramount 12640 F

20470-4 *Sister Kate* Paramount 12640 F

LENNIE HAYTON'S BLUE FOUR: Fud Livingston [?] (clarinet, alto sax); unknown violin; Lennie Hayton (piano); unknown guitar.

1928: March 20 - New York

E-7209 *Old-Fashioned Girl* Vocalion 15750 T/L

E-7210 *Anytime, Anyday, Anywhere* Vocalion 15750 T/L

NOTE: T/L gives this as a possible Teschemacher item, but he was clearly in Chicago at this time.

McKENZIE AND CONDON'S BOYS: Muggsy Spanier (cornet); Frank Teschemacher (clarinet); Mezz Mezzrow (tenor sax); Joe Sullivan (piano); Eddie Condon (banjo); Gene Krupa (drums).

1928: March 27 - Chicago

C-1808/9 *Jazz Me Blues* Vocalion rejected

C-1810/1 *Singin' The Blues* Vocalion rejected

THELMA TERRY AND HER PLAY-BOYS: Johnny Mendel, Carl Rinker (trumpet); Floyd O'Brien (trombone); Bud Jacobson (clarinet); Mike Platt (clarinet, alto sax); Phil Shukin (clarinet, tenor sax); Bill Otto (piano); Roy Campbell (banjo); Thelma Terry (bass); Gene Krupa (drums).

1928: March 29 - Chicago

145852-3 *Mama's Gone, Goodbye* Columbia 1706-D

145853-3 *Lady Of Havana* Columbia 1390-D

145854-3 *The Voice of the Southland* Columbia 1390-D

145855-4 *Starlight and Tulips* Columbia 1532-D

CHARLES PIERCE AND HIS ORCHESTRA: as for February 1928, except omit Fiege and add Jack Reid (trombone).

1928: April - Chicago

20469-5 *Jazz Me Blues* Paramount 12640 F, T/L

20470-7 *Sister Kate* Paramount 12640 F, T/L

20534-2 *Nobody's Sweetheart* Paramount 20616 F, T/L

CHICAGO RHYTHM KINGS: as for March 27, 1928, and add Jim Lannigan (tuba); Red McKenzie (vocal, on first tune only)

1928: April 6 - Chicago

C-1885-A *There'll Be Some Changes Made* Brunswick 4001 CJM, D, T/L

C-1886-A *I've Found a New Baby* Brunswick 4001 CJM, D, T/L

JUNGLE KINGS: same personnel as April 4, 1928.

1928: April - Chicago

20563-2 *Friars Point Shuffle* Paramount 12654 F, T/L

20564-2 *Darktown Strutters Ball* Paramount 12654 F, T/L

NOTE: This session is usually dated one day after the one for Brunswick on the basis of Condon's autobiography. Condon in fact said "The next day we went round to Paramount and sold Lyons a date for us." If *Nobody's Sweetheart* (20534) is from April, *Friar's Point Shuffle* (20563) is unlikely to have been until mid-April, as Paramount seem to have averaged two or three numbers a day in matrix assignments at that time.

BEN POLLACK AND HIS CALIFORNIANS: as for December 7, 1927, but Quartell omitted; Bud Freeman (tenor sax) replaces Binyon; add Al Beller, Ed Bergman (violin); Franklyn Baur (vocal).

1928: April 6 - New York

43540-2-3 *Singapore Sorrows* (BP vocal) (part only of each) "X" LX-3003

43540-4 *Singapore Sorrows* (BP vocal) "X" LX-3003 RCA3

43541-1 *Sweet Sue - Just You* (FB vocal) Rejected

1928: April 26 - New York

43540-6 *Singapore Sorrows* (BP vocal) Victor 21437 RCA3

43541-5 *Sweet Sue - Just You* (FB vocal) Victor 21437



did no more than tap a hanging cymbal. The Chicagoans managed to persuade the Okeh engineers that they could not play without Krupa behind them with all his gear. Just to be able to record with the bass drum carrying the beat gave the Chicagoans (almost the first ever to do so) a great access of power. Krupa was an innovative drummer of great lift and drive: not only did he play the bass drum on *China Boy* - he played every beat at a tempo that then seemed extremely fast. McKinney's Cotton Pickers, who never recorded anything at the tempo of *China Boy*, prided themselves on having a rhythm section that played every beat. Indeed, for those who grew up on Charlie Parker's *Ko-Ko* or the drumming of Elvin Jones, it requires an effort of historical imagination to understand how bowled over the jazz world was by a performance so relaxed as *China Boy* at that fast a tempo. Much of the spring of the rhythm section comes from the bass playing of Jim Lanigan: emulating Steve Brown of the Friar's Society Orchestra (perhaps the greatest of white bass players), he plays a slapped bass of extraordinary fluency for his day, especially in the breaks in the third chorus. While the bass drum had been banned from the studios because it shook the equipment, the string bass had been excluded, until the advent of electrical recording, because it could not be heard.

Joe Sullivan has a thirty-two bar solo on *China Boy*, and it quickly became one of the most celebrated solos on record. In 1930, Red Nichols recorded the tune as a showcase for Sullivan, who then had two choruses of solo. By 1934, Panassie classified Sullivan as a disciple of Hines and Waller, which is the way we see him today; but in 1927 there were almost no piano solos on record by Hines and Waller, and their great performances were yet to come. Nobody had heard piano improvisa-

JOE SULLIVAN - EDDIE CONDON and PEE WEE RUSSELL



tions on record as adventurous as Sullivan's, and at that tempo. Bud Freeman's tenor saxophone solos seemed similarly astounding. The instrument was scarcely out of its tongue slapping days: Coleman Hawkins — Freeman's inspiration — had recorded a few outstanding up tempo solos with Henderson — *Clarinet Marmalade, Sensation* — in 1927, but the great days of the instrument were still ahead.

Indeed, the very conception of the improvised solo, as opposed to the set solo routine, was new in 1927. It was said of Beiderbecke, one of the Chicagoan admirations, that he never played anything the same way twice; and this was undoubtedly because, like Louis Armstrong in the twenties, he was one of the first to improvise his solos. The Chicagoans offered performances clearly "jammed" from start to finish.

None of the soloists on these early records had so wide an impact as Teschemacher. Again, we need to see his influence in historical perspective to realise how dramatic it was. In October of 1927, Jimmy McPartland and Maurie Bercov recorded with the Original Wolverines: the band they are clearly taking as their model was the most popular group of the day, Red Nichols' Five Pennies, and Bercov's playing is imitative of that of Jimmy Dorsey, the clarinet and alto saxophone soloist with the Five Pennies. In March 1928, three months after the McKenzie and Condon recordings, Bercov imitates Teschemacher on Charles Pierce's *Jazz Me Blues* and *Sister Kate* so effectively that it was thought for many years that it was Teschemacher. Indeed, Teschemacher's influence is felt in the playing of so many younger white clarinet players in those early months of 1928: in February Red Nichols made a version of *Nobody's Sweetheart* (with Chicagoan shuffle rhythm) on which Fud Livingston for the first

FRANK TESCHEMACHER'S CHICAGOANS: Frank Teschemacher (clarinet, alto sax); Rod Cless (alto sax); Mezz Mezzrow (tenor sax); Joe Sullivan (piano); Eddie Condon (banjo); Jim Lannigan (tuba); Gene Krupa (drums).

1928: April 28 — Chicago
 C-1905—B *Singin' the Blues* Rejected
 C-1906—A *Jazz Me Blues* UHCA 61 (from test) **CJM, D, T/L**

LOUISIANA RHYTHM KINGS: as for April 4, 1928, except omit McKenzie.

1928: May 2 — Chicago
 C-1907—B *Baby, Won't You Please Come Home* (EC vocal) Vocalion 15692 **CJM, D, T/L**
 C-1908 *Baby, Won't You Please Come Home* (EC vocal) Rejected
 C-1909—B *Friars Point Shuffle* Vocalion 15692

NOTE: Vocalion 15692 was never issued. Rust gives Eleanor Charier as vocalist for C-1908; the name, with initials EC, is probably a joke for Eddie Condon.

ORIGINAL WOLVERINES: as for October 12, 1927 except an unknown cornet replaces McPartland; Frank Teschemacher possibly replaces Bercov; add unknown accordion, vocal as noted.

1928: May 24 — Chicago
 C-1971; E-7353 *Limehouse Blues* Vocalion 15708 **T/L**
 C-1972; E-7354 *Dear Old Southland* (unknown vocal) Vocalion 15708 **T/L**

3. NEW YORK DAYS

1928: May 16 — Condon and McKenzie attended Jimmy Noone's first session for Vocalion (which they had helped to set up). Condon presumably left for New York after that, returning later for Teschemacher, Sullivan and Krupa. He recorded with McKenzie in New York on May 28, presumably before his return to Chicago.

BENNY GOODMAN'S BOYS: as for January 23, 1928; add Tommy Dorsey (trombone); Fud Livingston (clarinet, tenor sax). Ben Pollack (drums) replaces Conselman; Goodman plays clarinet, alto sax, baritone sax, cornet as noted.

1928: June 4 — New York
 E-27638—A—B *Jungle Blues* (BG cornet, clarinet) Brunswick 4013 **MCA**
 E-27639—A—B *Room 1411 (Goin' to Town)* (BG clarinet, baritone) Brunswick 4013 **MCA**
 E-27640—B *Blue* (BG alto sax) Brunswick 3975 **MCA**
 E-27641—B *Shirt Tail Stomp* (BG clarinet) Brunswick 3975 **MCA**

BENNY GOODMAN: clarinet, with Mel Stitzel (piano), Bob Conselman (drums).

1928: June 13 — Chicago
 C-2005—A; E-7397 *Clarinetitis* Vocalion 15705 **MCA**
 C-2006—A; E-7398 *That's a Plenty* Vocalion 15705 **MCA**

MIFF MOLE'S (LITTLE) MOLERS: Red Nichols (cornet); Miff Mole (trombone); Frank Teschemacher (clarinet); Joe Sullivan (piano); Eddie Condon (banjo); Gene Krupa (drums).

1928: July 6 — New York
 400849—C *Windy City Stomp (One Step to Heaven *)* HRS 15, Columbia 35953* **P, T/L**
 400850—A *Shim-Me-Sha-Wobble* Okeh 41445 **P, T/L**

EDDIE CONDON QUARTET: as for July 6, 1928, but omit Nichols and Mole.

1928: July 28 — New York
 400899—A *Oh! Baby* Parlophone R-2932 **Col, P, T/L**
 401035—A *Indiana* (EC vocal) Parlophone R-2932 **Col, P, T/L**

THE MIDNIGHT SERENADERS: Andy Pedulla, Bill Mach (trumpet); Frank Lhotak (trombone); Eddie Obermiller (clarinet); Stanley Norris (alto sax); Art Cope (clarinet, tenor sax, violin); Benny Sans (piano, banjo); Harry Tropper (tuba, bass, leader); Tony Monico (drums).

1928: July — Chicago
 20765—2 *When Sweet Susie Goes Stepping By* Paramount 20657 **Arc**
1928: August — Chicago
 20789—1 *Tin Roof Blues* Paramount 20657 **Arc**

JOE "WINGY" MANNONE AND HIS CLUB ROYALE ORCHESTRA: Wingy Mannone (cornet, vocal); Wade Foster (clarinet); Bud Freeman (tenor sax); Jack Gardner (piano); Gene Krupa (drums)
1928: September 4 — Chicago

C-2292 *Downright Disgusted* Vocalion 15728 **CJM, D**
 C-2293 *Fare Thee Well* Vocalion 15728 **CJM, D**
1928: September — Teschemacher joins Lanin in Atlantic City.

SAM LANIN'S FAMOUS PLAYERS AND SINGERS: Leo McConville and unknown (trumpet); Tommy Dorsey (trombone); Jimmy Dorsey (?) and unknown [possibly Frank Teschemacher] (clarinet/alto sax, clarinet/tenor sax); Rube Bloom (piano, banjo); Hank Stern (?) (tuba, drums).

1928: September 26 — New York
 401148—C *Roses of Yesterday* (with unknown vocal) Okeh 41121
 401149—A *Jumping Jack* Okeh 41121

SAM LANIN AND HIS ORCHESTRA: probably same personnel; William Smith (vocal).

1928: around September 27 — New York
 3371 *Avalon Town* Cameo 8343
Avalon Town Pathe Actuelle 36879
 3372—A *Sonny Boy* Cameo 8333
I Still Belong to You Pathe Actuelle 36879

time affects the wailing intonation of Teschemacher; Benny Goodman, in Chicago in January, shows the influence in his spiky lines on *Wolverine Blues*; while in 1929, Pee Wee Russell (whose playing had been so flowing on the Five Pennies *Feelin' No Pain* in 1927), solos with a strident, broken line on the Louisiana Rhythm Kings *That Da Da Strain*. This does not exhaust the list of Teschemacher admirers; but it shows players with established, recognisable styles turning aside under the influence of the new music. Russell's playing was permanently marked by the influence of Teschemacher.

It is one of the ironies of jazz history that the musical success of the December recordings could not be followed up. They are the only sides on which we hear the Austin High/Blue Friars sound — though even there one suspects that the drummer of choice would have been Dave Tough (who played with them when they appeared as Husk O'Hare's Wolverines) if he had not been in Germany with George Carhart's New Yorkers Tanzorchester (see Rust, "Jazz Records" 4th edition page 1136). McPartland recorded with Goodman (*A Jazz Holiday*) in Chicago in January, and then he and Freeman left for New York with Ben Pollack. Freeman's addition to the Pollack Orchestra is probably attributable to the success of the December recordings — a further irony. From February to May, Teschemacher played on possibly seventeen recordings (not all issued or authenticated) — a succession of attempts to follow up the acclaim received by the original sessions. Where the same group was assembled (as the Chicago Rhythm Kings for Brunswick or the Jungle Kings for Paramount), Mezz Mezzrow replaced Freeman and Muggsy Spanier replaced McPartland. Spanier also played beside Teschemacher on the Charles Pierce recordings. Mezzrow's style is sufficiently close to that of Freeman to fit; but Spanier played a trumpet lead that belonged in the more open New Orleans ensemble with its clearly differentiated parts. These recordings of early 1928 are all deservedly classics, but they do not have the flavour of the initial four sides.

In May 1928, Eddie Condon went to New York to look into the possibility of the Chicagoans taking that city by storm, just as they had overwhelmed the jazz community. There he got together with McPartland and Freeman and they formed the idea of reassembling the McKenzie/Condon group. Condon returned to Chicago, probably early in June, and recruited Teschemacher, Sullivan and Krupa. They rehearsed first with Bee Palmer, but the job fell through. Then in July they played for a week at the Palace — to no success, except with musicians. By the last week of that month, they were all out of work. Earlier that month Teschemacher, Sullivan, Condon and Krupa had recorded with Miff Mole and Red Nichols; at the end of the month they made the Condon Quartet recordings to pay their back bills at the hotel. Only one side was issued at the time — *Shim-Me-Sha-Wabble*, by the Molers, containing one of Teschemacher's greatest performances. The balance on the quartet recordings, where Krupa is possibly trying to make up for not having a bass drum, was bad, and the two sides were not known until they appeared in England in the forties on Parlophone (though *Indiana* had appeared on Australian Parlophone. The Time/Life album notes get the story of the discovery and issue of this session wrong). Shortly afterwards, Krupa went back to Chicago because his mother was dying; and Teschemach-

THELMA TERRY AND HER PLAY-BOYS: Deb Fleming (cornet); Warren Smith (trombone); Charles Dornberger (clarinet, alto sax); Earl Grey (alto sax); Pat Davies (clarinet, tenor sax); Bob Zurke (piano); George Shirley (banjo); Thelma Terry (bass); Joe Davis (drums, vocal); unknown vcl.
1928: September 27 — Chicago

146961-3 *When Sweet Susie Goes Steppin By* (unknown vocal) Columbia 1588-D
146962-2 *Dusky Stevedore* (JD vocal) Columbia 1588-D

THE DORSEY BROTHERS AND THEIR ORCHESTRA: Fuzzy Farrar, Nat Natoli [?] (trumpet); Tommy Dorsey (trumpet, trombone); Jack Teagarden (trombone); Jimmy Dorsey (clarinet, alto sax); Arnold Brillhart (alto sax); Frank Teschemacher (clarinet, tenor sax); Herbert Spencer (tenor sax); Frank Signorelli (piano); Carl Kress (banjo, guitar); Hank Stern (tuba); Stan King (drums); Smith Ballaw (vocal).

1928: September 29 — New York

401169-B *'Round Evening* Okeh 41124 T/L
401170-B *Out of the Dawn* Okeh 41124 T/L

THE BIG ACES: Tommy Dorsey, Nat Natoli (trumpet); Jack Teagarden (trombone); Don Redman (clarinet, alto sax, arranger); Jimmy Dorsey (clarinet, alto sax); Frank Teschemacher (clarinet, tenor sax); George Thomas (tenor sax, vocal); Frank Signorelli (piano); Carl Kress (banjo); Hank Stern (tuba); Stan King (drums, vibes).

1928: September 29 — New York

401171-A *Cherry* Okeh 41136, Parlophone R-365 T/L
401171-C *Cherry* Parlophone R-365 T/L

NOTE: This session was for many years thought to be by McKinney's Cotton Pickers. It is surprising that so early a mixed session was not better remembered.
Also around this time, Teschemacher returns to Chicago.

DANNY ALTIER AND HIS ORCHESTRA: Muggsy Spanier (cornet); Johnny Carsella (trombone); Maurie Bercov (clarinet); Danny Altier (alto sax); Phil Robinson (tenor sax); Jess Stacy (piano); Ray Biondi (guitar); Pat Pattison (tuba, bass); George Wettling (drums); Frank Sylvano (vocal).

1928: October 22 — Chicago

C-2466 *I'm Sorry, Sally* (FS vocal) Vocalion 15740 CJM
C-2467 *My Gal Sal* Vocalion 15740 CJM

EDDIE CONDON AND HIS FOOTWARMERS: Jimmy McPartland (cornet); Jack Teagarden (vocal, trombone); Mezz Mezzrow (clarinet, speech); Joe Sullivan (piano); Eddie Condon (banjo, vocal); Art Miller (bass); Johnny Powell (drums).

1928: October 30 — New York

401277-A *I'm Sorry I Made You Cry* (EC vocal) Okeh 41142 Col, P
401278-A *Makin' Friends* (JT vocal, MM speech) Okeh 41142 Col, P

BUD FREEMAN AND HIS ORCHESTRA: Johnny Mendel (trumpet); Floyd O'Brien (trombone); Bud Jacobson (clarinet); Bud Freeman (tenor sax); Dave North (piano); Herman Foster (banjo); John Mueller (bass); Gene Krupa (drums); Red McKenzie (vocal).

1928: December 3 — Chicago

402151-C *Craze* Okeh 41168 Col, P
402152-B-C *Can't Help Lovin' Dat Man* (RM vocal) Okeh 41168 Col, P

JOE "WINGY" MANNONE AND HIS CLUB ROYALE ORCHESTRA: Wingy Mannone (cornet, vocal); Frank Teschemacher (clarinet); George Snurpus (tenor sax); Art Hodes (piano); Ray Biondi (guitar); Augie Schellange (drums).

1928: December 17 — Chicago

C-2682-B *Trying To Stop My Crying* Vocalion 15797 CJM, D, T/L
C-2683 *Isn't There a Little Love?* Vocalion 15797 CJM, D, T/L

EDDIE'S HOT SHOTS: Leonard Davis (trumpet); Jack Teagarden (trombone, vocal); Mezz Mezzrow (C-melody sax); Happy Caldwell (tenor sax); Joe Sullivan (piano); Eddie Condon (banjo); George Stafford (drums).

1929: February 8 — New York

48345-1 *I'm Gonna Stomp, Mr. Henry Lee* Victor V-38046 TL08
48345-2 *I'm Gonna Stomp, Mr. Henry Lee* Bluebird B-10168 RCA1
48346-1 *That's a Serious Thing* Bluebird B-10168 TL08
48346-2 *That's a Serious Thing* Victor V-38046 TL08

NOTE: Bluebird issue as by EDDIE CONDON'S HOT SHOTS.

LOUISIANA RHYTHM KINGS: Red Nichols (cornet); Jack Teagarden (trombone, vocal); Pee Wee Russell (clarinet); Bud Freeman (tenor sax); Joe Sullivan (piano); Dave Tough (drums).

1929: June 11 — New York

E-30029 *That Da Da Strain* Vocalion 15828 FA1
E-30030 *Basin Street Blues* (JT vocal) Vocalion 15815 TL06, G
E-30031 *Last Cent* Vocalion 15815 FA1

RED NICHOLS AND HIS FIVE PENNIES: Red Nichols, Max Kaminsky [?], Tommy Thunen (trumpet); Jack Teagarden, Glenn Miller, Herb Taylor [?] (trombone); Pee Wee Russell (clarinet); Bud Freeman (tenor sax); Joe Sullivan (piano); Tommy Felling (banjo); Art Miller (bass); Dave Tough (drums); Red McKenzie (vocal on first tune only).

1929: June 12 — New York

E-30056-A *Who Cares?* Brunswick 4778 F2
E-30057-A *Rose of Washington Square* Brunswick 4778, (Can.) 4730 G

1929: Summer — During this time the Red Nichols orchestra consisted of Nichols, Tom Thunen and Max Kaminsky (trumpet); Herb Taylor (trombone); Pee Wee Russell (clarinet); Mezz Mezzrow (alto sax); Bud Freeman (tenor sax); Joe Sullivan (piano); Eddie Condon (banjo); Sam Levitan (bass); Dave Tough (drums).

4. CLOSING TIME

BENNY GOODMAN'S BOYS: Wingy Mannone (trumpet); Benny Goodman (clarinet); Bud Freeman (tenor sax); Joe Sullivan (piano); Herman Foster (banjo); Harry Goodman (bass); Bob Conselman (drums).

1929: August 13 — Chicago

C-4035—A	<i>After a While</i>	Brunswick 4968	MCA
C-4036—A	<i>Muskrat Scramble</i> (sic)	Brunswick 4968	MCA

TED LEWIS AND HIS BAND: Muggsy Spanier, Dave Klein (trumpet); George Brunies, Harry Raderman (trombone); Ted Lewis (clarinet, C-melody sax); Frank Teschemacher (clarinet); Sam Shapiro (violin); Frank Ross (piano); Tony Gerhard (guitar); Harry Barth (tuba); John Lucas (drums).

1929: August 21 — Chicago

148930—3	<i>Farewell Blues</i>	Columbia 2029—D	T/L
148931—4	<i>Wabash Blues</i>	Columbia 1029—D	T/L

NOTE: The remaining three titles made by Lewis that week in Chicago (*Lady Luck, Through, and Lonely Troubadour*) are without Teschemacher.

ELMER SCHOEBEL AND HIS FRIARS SOCIETY ORCHESTRA: Dick Feige (cornet); Jack Reid (trombone); Frank Teschemacher (clarinet); Floyd Townes (tenor sax); Elmer Schoebel (piano); Carl Berger (guitar); John Kuhn (tuba); George Wettling (drums).

1929: September 20 — Chicago

C-4381—B	<i>Copenhagen</i>	Brunswick rejected	
C-4382—C	<i>Prince of Wails</i>	Brunswick rejected	

1929: October 18 — Chicago

C-4559—D	<i>Copenhagen</i>	Brunswick 4652	CJM, D, T/L
C-4560—C	<i>Prince of Wails</i>	Brunswick 4652	CJM, D, T/L

THE CELLAR BOYS: Wingy Mannone (cornet); Frank Teschemacher (clarinet); Bud Freeman (tenor sax); Frank Melrose (piano); Charles Melrose (accordion); George Wettling (drums).

1930: January 24 — Chicago

C-5308—A	<i>Wailing Blues</i>	Vocalion 1503	CJM, D, T/L
C-5308—B	<i>Wailing Blues</i>	Jazz Archives 21	CJM, T/L
C-5309—A	<i>Barrel House Stomp</i>	UHCA 62	CJM, T/L
C-5309—B	<i>Barrel House Stomp</i>	Vocalion 1503	CJM, D, T/L
C-5309—C	<i>Barrel House Stomp</i>	Jazz Archives 21	CJM, T/L

LOUIS PANICO AND HIS ORCHESTRA: Louis Panico (trumpet); Don Jones (trombone); Maurice Bercov (clarinet); Putty Nettles (alto sax, piano, guitar); Andy Panico (tuba); Bobby Christian (drums).

1930: February 10 — Chicago

C-5379—C	<i>Wabash Blues</i>	Brunswick 4736	
C-5380—C	<i>Oh Doctor</i> (BC vocal)	Brunswick 4736	

BARBECUE JOE AND HIS HOT DOGS: Wingy Mannone (cornet); George Walters (clarinet); Joe Dunn (tenor sax); Maynard Spencer (piano); Dash Burkis (drums).

1930: August 28 — Richmond, Indiana

16949—B	<i>Tin Roof Blues</i>	Rejected	
16950—C	<i>Shake That Thing</i> (WM vocal)	Champion 16192	R
16951	<i>Tar Paper Stomp (Wingy's Stomp)</i>	Champion 16153	R
16952	<i>Up the Country</i> (WM vocal)	Rejected	

same, but add Miff Frink (trombone), unknown banjo, Orville Haynes (tuba); also add Bob Price, Ed Camden (trumpet) on last title.

1930: September 19 — Richmond, Indiana

17058	<i>Up the Country Blues</i> (WM vocal)	Gennett 7320	R
17059—E	<i>Tin Roof Blues</i>	Champion 16153	R
17060	<i>Weary Blues</i> (WM vocal)	Gennett 7320	R
17061	<i>Big Butter and Egg Man</i> (WM vocal)	Champion 16192	R

NOTE: Champion 16153 as by WINGY MANNONE AND HIS ORCHESTRA.

HOWARD THOMAS AND HIS ORCHESTRA: Howard Thomas (director); Marvin Wetzel, Les Robinson (trumpet); Jerry King (trombone); Leonard Benedict, Al Manze (clarinet, alto sax); B. Zoff (tenor sax); Bob Lyons (piano, arranger); Royal Epperson (banjo, guitar, third trumpet); George Dunn (tuba, bass); Bert Christian (drums, vibes).

1931: December 11 — Richmond, Indiana

18251	<i>Business in F</i>	Champion 16380	T/L
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1932: January 12 — Richmond, Indiana

18320—A	<i>Rose of Washington Square</i>	Champion 16656	
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1932: January 13 — Richmond, Indiana

18321—A	<i>In the Shade of the Old Apple Tree</i>	Champion 16387	T/L
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circa 1932: UNKNOWN BAND

	<i>China Boy</i>		Arc
	<i>Nobody's Sweetheart</i>		Arc

SOURCES: Mark Beresford — "Ted Lewis: A Discography" in Storyville Magazine; John Chilton — Who's Who In Jazz; Eddie Condon — We Called It Music; John R. T. Davies — "Re Re-Minting The Pennies" in Storyville Magazine; Marty Grosz — "Notes" to the Time/Life Teschemacher box set; Max Kaminsky — My Life In Jazz; Brian Rust — The American Dance Band Discography: 1917-1942; Brian Rust — Jazz Records: 1897-1942, third and fourth editions.



er replaced Gil Rodin on tenor saxophone with the Ben Pollack Orchestra for the month of August. Freeman, after going with Tough to work on the liner *Ile de France*, was back in Chicago by September; while McPartland returned to Pollack. Sullivan, Condon and Mezzrow got a job with the drummer Johnny Powell — the nucleus of the band that made *Makin' Friends* for Okeh in October.

One of the most interesting things in the Time/Life box is a photograph of Sam Lanin's orchestra on the pier at Atlantic City in August 1928. Teschemacher is there, and must have gone from Pollack (who was playing there in August) to Lanin. The Dorsey brothers are also to be seen in the photograph. This is clearly the band from which the Dorseys drew for their recordings of *Out of the Dawn* and *Round Evening* on September 29th, when Teschemacher was present. This is the session at which they encountered Don Redman and George Thomas, and got together to record Redman's arrangement of *Cherry*, again with Teschemacher. Teschemacher is reputed to have recorded with Lanin in New York, and he must certainly have been present on some of the September recordings, though he cannot be heard. There is less to support the possibility that he was present for Lanin recordings in June or July, as Rust mentions: very brief passages that might be by him do not stand up to aural inspection. He returned to Chicago in October, apparently never to revisit New York (his recordings with Ted Lewis were, of course, not made at this time, as Chilton would have it).

When Teschemacher returned to Chicago, the days of the old music were over in more than one sense. Not only were there fewer opportunities to play jazz; the orientation of some of the leading Chicagoans had begun to change. Condon, Sullivan and Mezzrow had remained in New York; and, in February 1929, under Condon's name, they recorded *I'm Gonna Stomp Mr. Henry Lee* for Victor with some members of Charlie Johnson's band (Condon thought it was the first mixed group recording for a major company, though Eddie Lang had made several records with coloured instrument-

alists before then). It was a sign of a change for the Chicagoans. In the previous December, Bud Freeman had recorded *Crazeology* and *Can't Help Lovin' Dat Man* with Johnny Mendel's "jungle" style trumpet. After *I'm Gonna Stomp*, Condon did not appear on an all white session until 1935 (with the exception of the Mound City Blue Blowers' *Indiana* and *Firehouse Blues* in August 1929); while Mezzrow characteristically recorded only with mixed groups throughout the thirties.

For the remaining three and a half years of his life, Teschemacher remained in Chicago, except for a period on tour with Jan Garber's Orchestra in the fall of 1931. Most of his work was with dance orchestras like Garber's — Joe Kayser, Charlie Straight, Benny Meroff. He is said to have played mainly alto saxophone and violin in the last two years of his life. When he was killed in a car accident in March 1932, thirteen days before his twenty-sixth birthday, he was working with Wild Bill Davison.

Indeed, after May 1928, there were to be few recordings by anyone in the old style. About the time Teschemacher came back from New York, Danny Altier recorded with Maurie Bercov in place of Teschemacher. One side, *My Gal Sal*, with a beautiful chorus by Muggsy Spanier and Jess Stacy's first recorded solo, was a gem in the old manner. A year later, Elmer Schoebel brought together a group of second line Chicagoans, some of whom had been associated with the earlier recordings: Dick Feige and Jack Reid, who had played on the Charles Pierce records; Floyd Towne, with whom Teschemacher may have been playing at the time; and George Wettling. Teschemacher plays with more control of pitch and intonation than in the past, but on *Prince of Wails* his solo has the customary unusual harmonic effects and intervals, and he lives up to that title. The two Schoebel sides are the last records to get the tight, relaxed feeling of the 1927 sessions. The month before they were made, Ted Lewis was in Chicago, and Spanier persuaded him to try Teschemacher as a replacement for Don Murray, recently killed in a car accident. They made two sides, *Farewell Blues* and *Wabash Blues*, and Teschemacher again shines with solos that have a much more fluid line than his earlier playing (Lewis made three more sides later in the week in Chicago, but there is nothing to show that Teschemacher was there: on the first, *Lady Luck*, Lewis is clearly audible in the closing "hot" ensemble, indicating there was no jazz clarinetist present).

Most of the few Chicagoan recordings made after Teschemacher's return are associated with New Orleans trumpeter Wingy Manone. While Teschemacher was in New York, Manone had recorded with Bud Freeman and Gene Krupa, with Wade Foster substituting for Teschemacher: his close imitations show how influential Teschemacher's early records had been. Manone was present when Goodman was in Chicago in August 1929 and recorded *After a While* and *Muskrat Ramble* with his old buddies, Joe Sullivan, Bob Conselman and Bud Freeman. Manone made two sessions with Teschemacher. On the earlier, where Art Hodes records his first solo on *Trying To Stop My Crying*, Teschemacher takes a driving solo, contributing to the transformation of the rather trite popular tune achieved by the band on this and the other side. On *Isn't There a Little Love*, Teschemacher phrases with unusual agility to produce a spark-

ling, lifting solo where every note seems to be given its individual rhythmic emphasis. The second session, in January 1930, was to be Teschemacher's last. Again, he is well featured in characteristic solos, and we have our only opportunity to hear him build up his solos, as there are two takes of *Wailin' Blues* and three of *Barrel House Stomp*. With Freeman and Wettling present, these records are also the last of the early Chicagoan recordings.

Later that year, Manone took into the Champion studios a group of musicians all except one of whom seem never to have appeared on record again. The feel of the music is more New Orleans than Chicago, on the whole, but the clarinetist George Walters shows the influence of Teschemacher in his sometimes jagged lines. Despite their obvious lack of technical proficiency, these players produced six sides that are a joy to hear however often one hears them — warm and relaxed after the old manner.

1931 and 1932 saw few recordings anywhere, especially in Chicago. Time/Life include two tracks by Howard Thomas and his Orchestra from 1931. They are spirited performances — by technically not very accomplished musicians, and do not feature Teschemacher. *Business in F*, clearly inspired by the Fletcher Henderson recording made a few weeks earlier, is a minor revelation, and one is pleased to have it. Equally spirited are recordings of *China Boy* and *Nobody's Sweetheart* recently included in "Chicago in the Twenties Vol.2" (Arcadia 2012). Reputedly recorded "around 1932 on a 10" two-sided aluminum disc manufactured by the Speak-O-Phone Corporation of New York," they may have been recorded in Chicago, but they are not candidates for the swan song of the early Chicago music. Through the surface distortion, one seems to hear clarinet and trombone players who sound very like Jimmy and Tommy Dorsey.

The influence of the early Chicago music was carried forward in New York by the recordings of Red Nichols. In the summer of 1929, he had a band that included Max Kaminsky, Pee Wee Russell, Mezz Mezzrow, Bud Freeman, Joe Sullivan, Eddie Condon and Dave Tough. This is the group that made *Rose Of Washington Square*, and from which the smaller Louisiana Rhythm Kings was drawn for the session that produced *That Da Da Strain*, *Basin Street Blues* and *Last Cent*. This was a historic recording — the first one with Russell and Freeman together: if Nichols had stayed home and sent along Max Kaminsky, it would have been a Commodore session ten years before its time. Nichols used Krupa, Goodman, Freeman and Sullivan, and the adopted Chicagoan, Jack Teagarden, on many of his records from 1928 to 1931. A recording like *Shim-Me-Sha-Wobble* in 1930 looks forward to the manner of the Goodman band five years later. Already the trend is away from the tight, nervous, lifting manner of the classic Chicago style of the late twenties, and the transition is taking place to the smoother swing of the thirties.

The original Chicago style was indeed one of those classic "moments" of jazz, whose influence permeated later music. It could be said to exist in its essence only in the McKenzie and Condon recordings — the only ones with the Austin High front line; though the other classic recordings up to May 1928 come close. The later Chicago revival, that began in 1937,

started when New Englander Bobby Hackett took a band into Nick's, which Milt Gabler recorded, with additions, for his first Commodore session in January 1938. The cooperative Summa Cum Laude Orchestra showed the Dixieland orientation of another New Englander, Brad Gowans. After that — the deluge: the later Commodore sessions and the later Deccas, and the descent into Nicksieland. A few groups of performances stand out, such as the Summa Cum Laude "Wolverine Jazz" album; but only the McPartland recordings for the Decca "Chicago Jazz" album have the old flavour. The early records are part of the final flowering of the white jazz of the twenties that had its other monuments in the recordings of Beiderbecke and Trumbauer, Nichols and Mole, Venuti and Lang. By 1931, that kind of music had ended, and the old spirit reemerged only in a few recordings like the Venuti-Lang All Star Orchestra, or, belatedly, Adrian Rollini's *Davenport Blues* of 1933. In the years of the depression, the Chicagoans did not often appear on record: when they did, it was in mixed group recordings like the Billy Banks sessions, or Condon's *Home Cooking* — perhaps their true direction.

Time/Life have given us the opportunity to see the Teschemacher heritage in perspective. As there were only 34 sides on which Teschemacher was reputed to have played, they consulted some twenty or thirty experts (ranging in reputation from Bud Freeman to the present writer) to get suggestions for a further six tracks. Tapes of twenty-four "possible" unrecognised Teschemacher tracks were distributed, many of which were dance music of no jazz interest, and nearly all of which extended the meaning of the word "possible." The one redesignation that may be valid is the Original Wolverines' *Dear Old Southland and Limehouse Blues*. Made in Chicago in May 1928, these have long been familiar to collectors, and the clarinet playing has been attributed to Bercov. However, it has that peculiar wailing intonation that Teschemacher got, rather than the studied forming of notes that one hears in Bercov's imitations. Bud Freeman thought it was Teschemacher, who was certainly in Chicago at the time. The same cannot be said about the two sides by Lennie Hayton's Blue Four: they were made in New York in March 1928, eleven days before the Chicago Rhythm Kings did *I've Found a New Baby* in Chicago. The clarinetist is almost certainly Fud Livingston: Time/Life admit the dates are all against them. Their other two choices, the Howard Thomas sides, have been discussed already.

Teschemacher's influence was crucial to the development of the clarinet as a jazz instrument. He was one of the first white players to have a decidedly "hot" tone, often distorting the natural sound of the instrument with a slurred, wailing intonation. On Condon's *Indiana*, he adopts the staccato phrasing of Jimmy Noone, but he takes such effects further on very many of his recordings, abandoning almost entirely the legato manner traditionally associated with the clarinet, and phrasing like a cornet to give every note a specific rhythmic emphasis. Goodman and Russell owed a great deal to him; and, through them, so did many other clarinetists. He was one of the greatest; and, for countless listeners, so were those early Chicagoan records on which he played and to which he gave their seemingly inimitable character.

CODA WRITERS CHOICE



This is the fourth annual Coda Magazine Writers' Choice Poll. Writers have been invited to select ten 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.

BILL SMITH, editor and publisher

Cecil Taylor: Garden Hat Hut
 World Saxophone Quartet: Revue Black Saint
 Steve Lacy: Reflections Prestige/New Jazz
 Peter Kowald/Leo Smith/Gunter Sommer: Break the Shells Leo
 Cecil Taylor: Calling it the 8th Hat Hut
 Anthony Davis: Variations in Dream Time India Navigation
 Spontaneous Music Ensemble: Albert Ayler Affinity
 Dewey Redman: The Struggle Continues ECM
 Dollar Brand: Duke's Memories String 33.853
 Martial Solal: Bluesine Soul Note 1060

JOHN NORRIS, publisher

Albert Ammons/Meade Lux Lewis: Complete Blue Notes Mosaic MR3-103
 Richard Abrams: Blues Forever Black Saint 0061
 Duke Ellington: Afro Bossa Discovery 871
 Tommy Flanagan: Thelonica Enja 4052
 Jim Galloway: Thou Swell Sackville 4011
 Spike Hughes: All American Orchestra Jasmine 2011
 John Lewis: 2^o E, 3^o W. Pausa 9019
 John Lewis: Slavic Smile RCA(F) PL45729
 Stuff Smith: Swingin' Stuff Storyville 4087
 Lew Tabackin: My Old Flame Atlas LA27-1020

DAVID LEE (Toronto)

Steve Lacy/Roswell Rudd: Regeneration Black Saint
 Dewey Redman Quartet: The Struggle Continues ECM
 Cecil Taylor: Calling it the 8th Hat Hut
 Charlie Haden: The Ballad of the Fallen ECM
 Spencer Barefield / Anthony Holland / Tani Tabbal: Trans-Dimensional Space Win-

dow Trans-African Records
 Albert Ayler: Swing Low Sweet Spiritual Osmosis
 Leo Smith/Peter Kowald/Gunter Sommer: Break the Shells FMP
 Evan Parker/Barry Guy: Incisions FMP/SAJ

JOHN SUTHERLAND (Toronto)

Peck Kelley: Peck Kelley Jam Commodore XF2-17017
 Horace Tapscott: Tapscott Sessions 1 and 2 Nimbus 1581 and 1692
 John Lewis: Kansas City Breaks Finesse 38187
 Herman Chittison: Master of the Stride Piano Meritt 20
 Sphere: Four In One Elektra 96 01661
 Cecil McBee: Flying Out India Navigation 1053
 Anthony Davis: I've Known Rivers Gramavision 8201
 Lennie Tristano: Live In Toronto 1952 Jazz Records 5
 David Lopato: Giant Mbira Lumina 009
 Tommy Flanagan: Thelonica Enja 4052
 Herbie Hancock: Quartet Columbia 38275

CODA WRITERS' CHOICE *continued*

TREVOR TOLLEY (Williamsburg, Ont.)

Lars Gullin: The Great, Vol.1 Dragon 36
 Peck Kelley Commodore XF2-17017
 Thelonious Monk: The Complete Blue Note
 Recordings Mosaic MR4-101
 Charlie Parker: Yardbird—DC—53 VGM 09
 Bud Powell: Inner Fires Elektra 60030
 Lennie Tristano Quartet Atlantic SD2-7006
 The Rhythmakers: 1932 VJM VLP53
 Jack Teagarden: That Kid from Texas
 Teagarden Records 11221
 Warne Marsh: Starhighs Criss Cross Jz.1002
 Don Thompson/Ed Bickert: Dance to the
 Lady Sackville 4010

DOUG LANGILLE (Edmonton)

Otis Spann: The Blues is Where It's At
 MCA 204927
 Otis Spann: Goodmorning Mr. Blues
 Storyville SLP 4041
 Junior Wells: Hoodoo Man Blues
 Delmark DS 612
 Champion Jack Dupree Jazzman BLZ3501
 Howard Tate: Get It While You Can
 Verve Deluxe POLD5026
 Percy Mayfield: The Voice Within
 Route 66 KIX 22
 Johnny "Guitar" Watson: Hit the Highway
 Ace Records CH 70
 Various artists: California Jump Blues
 Ace Records CH 71
 T-Bone Walker: The Natural Blues
 Charly CRB 1057
 Lonnie Brooks: Hot Shots Alligator 4731
**1983 was a lean year for hot new blues
 issues. However, things were cooking on the
 reissue side, with a reintroduction of a few
 Chicago classics, and a particular focus on
 Texas/West Coast Jump. Actually the 1980s
 have seen a wealth of attention given to
 1940s/50s jump blues from reissue labels
 like Ace, Charly, Crazy Cat, and the Route
 66 family of labels. Definitely a good trend.
 However, I hope the lack of hot, fresh material
 is not a measure of what is to come in
 1984 and beyond.**

DAVID LEWIS (Ottawa)

Louis Armstrong: Rare and Unreleased Per-
 formances Book-of-the-Month 21-6547
 Miles Davis: Live at the Plugged Nickel
 Columbia C:2-38266
 Miles Davis: Star People " PC 38657
 Johnny Dodds: Giants of Jazz
 Time-Life STL-J26
 Charlie Haden: The Ballad of the Fallen
 ECM Digital 23794-1 E
 Herbie Hancock: Quartet Columbia 38275
 Wynton Marsalis: Think of One " 38641
 Thelonious Monk: The Complete Blue Note
 Recordings Mosaic MR4-101
 Art Pepper: Goin' Home Galaxy 5143
 Sonny Rollins: With the Modern Jazz Quar-
 tet Prestige OJC-011
 Sonny Rollins: The Sound of Sonny
 Riverside OJC-029
 Sonny Rollins: Freedom Suite
 Riverside OJC-067
 Art Tatum: Solo Masterpieces Volume 13
 Pablo 2310.875
 Sarah Vaughan: Crazy And Mixed Up
 Pablo 2312.137

PETER DANSON (Montreal)

Art Blakey: Keystone 3 Concord
 John Carter: Dauwhe Black Saint
 Anthony Davis/James Newton/Abdul Wa-
 dud: I've Known Rivers Gramavision
 Miles Davis: Live at the Plugged Nickel
 Columbia
 Steve Lacy: Prospectus Hat Art
 Wynton Marsalis: Think of One Columbia
 Cecil McBee: Flying Out India Navigation
 James Newton: Portraits India Navigation
 Dewey Redman: The Struggle Continues
 ECM
 Roswell Rudd: Regeneration Soul Note
 Cecil Taylor: Garden Hat Art
 Henry Threadgill: Just the Facts and Pass
 the Bucket About Time
 Vic Vogel: Big Band FIJM/Radio Canada
 World Saxophone Quartet: Revue
 Black Saint
 Albert Ammons/Meade Lux Lewis; Theloni-
 ous Monk; Original Gerry Mulligan Quar-
 tet: The Complete Blue Note Recordings
 (or Pacific Jazz/Capitol) Mosaic Records
**Sorry, folks — I couldn't limit myself to ten
 records!**

PETER STEVENS (Windsor, Ontario)

Mike Westbrook: The Cortège Original
 Red Rodney/Ira Sullivan Quintet: Sprint
 Elektra Musician
 Herbie Hancock Quartet Columbia
 Wes Montgomery: The Alternate Milestone
 Brew Moore Fantasy
 Rory Stuart: Nightwork Cadence
 Linc Chamberland: Yet To Come Muse
 Sue Raney: Sings the Songs of Johnny Man-
 del Discovery
 Gil Evans: The British Orchestra Mole
 Warren Vache: Mid-Town Jazz Concord
**A very varied list of jazz, perhaps representa-
 tive of the idea of consolidation that is signifi-
 cant in jazz these days, but nothing very
 adventurous, apart from Westbrook's stun-
 ning experiment in setting poems from vari-
 ous languages in jazz-like settings. It's diffi-
 cult to keep track of jazz recordings, because
 distribution is so bad in Canada and I always
 feel I am missing out on a lot of interesting
 and more spirited jazz than is in my list.**

JULIAN YARROW (Toronto)

Thelonious Monk: The Complete Blue Note
 Recordings Mosaic MR4-101
 Albert Ammons/Meade Lux Lewis: The
 Complete Blue Note Recordings
 Mosaic MR3-103
 Hoagy Carmichael: Hoagy RCA INTS5181
 Tete Montoliu: Boston Concert
 SteepleChase SCS 1152/3
 James Booker: Classified Rounder 2036
 Art Tatum Trio: Tatum Pausa PR9017
 Peck Kelley Commodore XF2-17017
 Jim Galloway Quartet: Thou Swell
 Sackville 4011
 Adam Makowicz/George Mraz: Classic Jazz
 Duets Stash ST-216
 Big Joe Turner and Roomful of Blues: Blues
 Train Muse MR5293
**Amidst the usual abundance of reissues,
 Mosaic, with its marvellously comprehensive
 boxed sets, has shone out like a beacon.**

*With regard to more recent recordings, I
 would like to express a wish that the music
 of James Booker should at last find the full
 measure of recognition it merits, posthum-
 ous though it must be.*

PETER FRIEDMAN (Henrietta, NY)

Art Blakey and the Jazz Messengers: Key-
 stone 3 Concord Jazz 196
 Richie Cole: Return to Alto Acres
 Palo Alto Jazz 8023
 Kenny Drew Trio: Your Soft Eyes
 Soul Note 1031
 Bill Evans Trio: California Here I Come
 Verve VE-2-2545
 Johnny Griffin: Call It Whachawana
 Galaxy 5146
 John Lewis and the New Jazz Quartet:
 Slavic Smiles RCA (F) PL45729
 Don Menza: Hip Pocket Palo Alto Jz. 8010
 Super Jazz Trio with Art Farmer: Some-
 thing Tasty RCA (F) PL45368
 Joe Turner: Life Ain't Easy Pablo 2310.883
 Ernie Wilkins Almost Big Band: Live
 Matrix 29203

*In determining my ten favorite jazz records
 of the year I began by constructing a longer
 list of all new jazz releases I particularly
 liked in 1983. This initial list is then slowly
 whittled down until I end up with the ten I
 consider to be most satisfying. For 1983 I
 discovered that my initial list was shorter
 than ever before. This clearly suggests that
 fewer jazz records of high quality came out
 in 1983 (according to my subjective judge-
 ment). It was, however, a banner year for
 re-issues. Special mention should be made
 of the Original Jazz Classic reissue series of
 Prestige and Riverside albums. I nonethe-
 less have decided (as usual) to limit my
 selections to those records which were re-
 leased for the first time last year.*

GERARD FUTRICK (Reading, Pa.)

Anthony Braxton/John Lindberg: Six Duets
 Cecma 1005
 Bert Wilson & Rebirth: Kaleidoscopic Visi-
 ons AuRoar Records AU-003
 James Newton: Gramavision GR8205
 Denny Zeitlin/Charlie Haden: Time Remem-
 bered One More Time ECM 1239
 Roswell Rudd/Steve Lacy: Regeneration
 Soul Note SN1054
 David Murray Octet: Murray's Steps
 Black Saint 0065
 Wynton Kelly: Blues On Purpose
 Xanadu 198
 Anthony Davis: Hemispheres
 Gramavision GR8303
 Cecil Taylor: Calling it the 8th
 Hat Musics 3508
 Wynton Marsalis: Think of One
 Columbia PC38641

KAZUNORI SUGIYAMA (New York)

Toshinori Kondo/Paul Lovens/Paul Lytton:
 Death is Our Eternal Friend DIW1109
 Tibetan Blue Air Band Trio 25035
 Toshi Tsuchitori: Ancient Echoes of Japan
 Japanese Victor SGS35
 Derek Bailey: Aida Incus 40

John Zorn: The Classic Guide to Strategy, Volume One Lumina 004
 Charles 'Bobo' Shaw/Lester Bowie: Bugle Boy Bop Muse 5268
 James Blood Ulmer: Odyssey Columbia BFC 38900
 Tim Berne Sextet: The Ancestors Soul Note 1061
 Jack DeJohnette's Special Edition: Inflation Blues
 Henry Threadgill Sextet: Just the Facts & Pass the Bucket
 Ronald Shannon Jackson: Street Priest Moers Music 1096
 Don Cherry/Latif Khan: Music/Sangam Europa JP2009
 World Saxophone Quartet: Revue Black Saint 0056
 ICP Orchestra: Japan Japon DIW1014
Certainly, there are a lot more good albums I did not listen to, simply because they were not easily found around me or perhaps I did not sometimes venture outside of my preconception. I did not put some great albums in the list either because their live performance is much more superb. Also, I feel obliged to many splendid sidemen (and musicians without their own albums as leader) for making this year's New York scene very exciting by their joining many projects.

DICK NEELD (Menemsha, Massachusetts)
 Ed Bickert Five: At Toronto's Bourbon St. Concord CJ-216
 Jim Galloway: Thou Swell Sackville 4011
 Bireli Lagrene: 15 Antilles AN1009
 Fraser MacPherson/Oliver Gannon: I Didn't Know About You Sackville 4009
 Shelly Manne: And His Friends Doctor Jazz FW38728
 Dave McKenna: A Celebration of Hoagy Carmichael Concord CJ-227
 Pee Wee Russell: Over The Rainbow Xanadu 192
 State Street Aces: Pass Out Lightly Stomp Off SOS 1041
 Ben Webster: The Horn Circle CLP-41
 Jimmy Witherspoon: Sings the Blues with the Savoy Sultans Muse MR5288
More so than in other years, there was an abundance of good ones to choose from. There are ten more that could take their place alongside the ones above, including Al Casey and Jay McShann (JSP 1051), Great Guitars at Charlie's Georgetown (Concord CJ-209), Teddy Wilson with Sarah Vaughan (Musicraft MVS-2001), Coleman Hawkins (Xanadu 111) and Peck Kelley (Commodore XF2 17017).
I'm impressed at the extent to which jazz has outgrown its U.S. origins and become thoroughly international, in terms both of musicians and record producers.

MARK WEBER (Los Angeles)
 Greg Goodman: The Construction of Ruins Metalanguage
 John Wood: Westwood Los Angeles Phonograph Records
 George Sams: Nomadic Winds India Navigation
 Horace Tapscott: The Tapscott Sessions, Volume 3 Nimbus
 Stevie Ray Vaughan: Texas Flood Epic

Smokey Wilson with Rod Piazza: 88th St. Blues Murray Brothers Records
 Krystall Klear and the Buells: Our Night Together K2B2 Records
 Albert Collins: Don't Lose Your Cool Alligator
 Allyn Ferguson and Kenneth Patchen with Chamber Jazz Sextet Discovery
 Tom Waits: Swordfishingtrombones Island

TEX WYNDHAM (Mendenhall, Pa.)
 Ralph Sutton: Off the Cuff Audiophile 163
 Waldo's Gutbucket Syncopators with Susan LaMarche: Vamp 'Til Ready Stomp Off SOS 1032
 Doc Cheatham/Sammy Price: Black Beauty Sackville 3029
 Emile Barnes: Dauphine Street Jam Session Folkways FJ2857
 Bob Crosby and his Orchestra: More 1938 Circle CLP-34
 Knocky Parker and his Cakewalking Jazz Band GHB-150
 Maxine Sullivan with Ted Easton's Jazzband: Maxine Audiophile 167
 Sidney Bechet's New Orleans Rhythm Kings with Bunk Johnson: Sobbin' Blues - Jazz Nocturne Volume 2 Fat Cat 002
 Jelly Roll Morton: Piano Classics 1923-24 Folkways RF47
 Halfway House Orchestra: 1925-1928 Neovox Sound Archive (cassette) 774
The jazz world owes a note of thanks to Fat Cat's Jazz for its twelve-LP presentation, completed in 1983, of the "Jazz Nocturne" broadcasts by Sidney Bechet, revealing (on the six discs that include cornetist Johnny Windhurst) one of the greatest horn teams ever to play older-style jazz.

KEVIN WHITEHEAD (Baltimore)
 John Carter: Dauwhe Black Saint
 Gil Evans: Priestess Antilles
 Dewey Redman: The Struggle Continues ECM
 Joe McPhee: Po Music: Oleo Hat Musics
 Anthony Davis: Variations in Dream-Time India Navigation
 Leroy Jenkins: Mixed Quintet Black Saint
 Tim Berne: The Ancestors Soul Note
 Steve Lacy: Reflections New Jazz/Fantasy
 Shelly Manne and his Friends Doctor Jazz
 Albert Ayler: Swing Low Sweet Spiritual Osmosis
As fine as these records are, I'll remember 1983 most vividly as the year I first heard/saw concerts by Globe Unity Orchestra, Ornette's Prime Time, The Dirty Dozen Brass Band, and the Dewey Redman Quartet.

ELAINE COHEN (San Francisco)
 Clifford Brown and Max Roach: Jordu Trip Jazz TLP-5540
 Louis Armstrong and Earl Hines Columbia CL853
 Horace Tapscott conducting the Pan-Afrikan People's Arkestra: The Call Nimbus
 Horace Tapscott: The Solo Session, Volume 1, 2 and 3 Nimbus
 Red Callender: Speaks Low Red Records
 Mal Waldron: Blues for Lady Day Black Lion

George Sams: Nomadic Winds HatHut 3506
 Eureka Brass Band of New Orleans: Jazz at Preservation Hall Atlantic 1408
 Sonny Criss Orchestra: Sonny's Dream (Birth of the Cool) Prestige 7576
 Egberto Gismonti: Sol Do Meio Dia ECM
This is a list of my favorite listening during 1983, reflecting my expanding interest in early jazz inspired by a trip to New Orleans. I was also fortunate enough this year to be introduced to the recorded works of Horace Tapscott on the Nimbus label, and to learn about Central Avenue's jazz scene of the thirties and forties from Tapscott, John Carter and Red Callender. I listened to Red Callender's "Speaks Low" on the last few days of the year, but it became an immediate favorite. Egberto Gismonti's "Sol Do Meio Dia" has been high on my list for the past five years. "Nomadic Winds," trumpeter George Sams's first album as a leader, is a promise fulfilled and will be the first of many delightful records.

ELLEN BRANDT (Berlin, West Germany)
 Joelle Leandre: Contrebassiste Liben
 Conrad Bauer: Solo Trombone Amiga
 Phil Minton: Solo Singing Rift
 Berlyn Austausch Dienst: Echo Urklang
 Marilyn Crispell: Rhythms Hung in Undrawn Sky (solo) Leo
 Michel Waisvisz: Crackle FMP
 Mike Westbrook Brass Band: The Paris Album Polydor
 Iskra 1903 (Bailey, Guy, Rutherford) Incus
 Maarten Altena Octet: TEL Claxon
 Workshop de Lyon: Musique Basalte ARFI

GEORGE COPPENS (Holland)
 Lennie Tristano: Live in Toronto 1952 Jazz Records
 Henry Threadgill: Just The Facts And Pass The Bucket About Time
 Tom Varner: Motion/Stillness Soul Note
 Improvisational Arts Quintet: No Compromise! Prescription
 Billy Bang/Dennis Charles: Bangeception Hat Musics
 George M'lely: TRIO Alternatives in American Music
 Bennie Wallace: Big Jim's Tango Enja
 Tim Berne: The Ancestors Soul Note
 Patrick Brennan: Introducing: Soup Deep Dish
 John Carter: Dauwhe Black Saint

JASON WEISS (Paris, France)
 Dollar Brand: Matsidiso Plane 88231
 Roswell Rudd/Steve Lacy: Regeneration Soul Note SN1054
 Graham Collier: The Day of the Dead Mosaic GCMD783/4
 Didier Levallet Octet: Scoop In and Out laO 1006
 Dino Saluzzi: Kutrum ECM 1251
 Horace Tapscott: The Tapscott Sessions, Volume 3 Nimbus NS-1703
 Andre Jaume: Patiences GRIM Musiques 3
 Franco D'Andrea: Es Red VPA 158
 Steve Lacy Seven: Prospectus Hat Art 2001
 Ali Akbar Khan: Halfmoon Metalanguage ML-122

**Complete Pacific Jazz and Capitol Recordings
Mosaic MR5-102**

**Meets Ben Webster
Verve (Japan) UMJ-3093**

**Round Midnight
Milestone 47067**

**A Concert In Jazz
Verve (Japan) UMV-2652**

The 1950s were difficult times. The euphoria of the postwar years had subsided to be replaced by the suspicions of the cold war (and McCarthyism) and the slumbering presidency of Eisenhower.

The big band scene had disintegrated and with it the employment opportunities for many musicians. Jazz clubs featuring small combos were still a novelty outside of New York's 52nd Street and the black urban centres of such major cities as Harlem, Philadelphia, Detroit and Los Angeles.

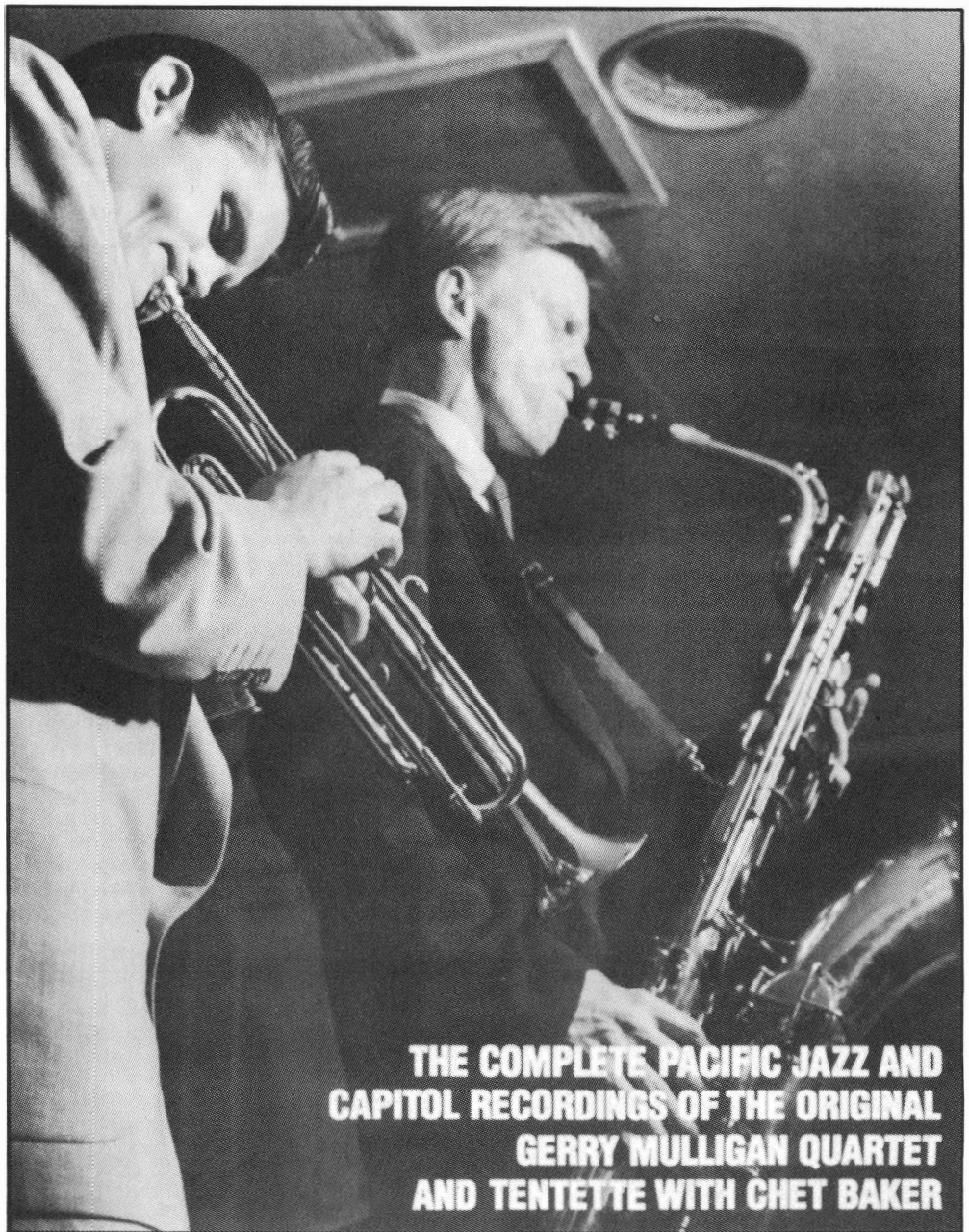
Major musicians were scuffling (Coleman Hawkins, Dizzy Gillespie) and some were on their way out (Charlie Parker, Lester Young, Billie Holiday). Either by design or by accident, it seemed, there had been a changing of the order and a different sound and different style was in keeping with the times.

It was personified by the neat arrangements of George Shearing's quintet and the elegant wistfulness of Nat Cole's singing. The music fitted into the environment of the new generation of young people who, more than ever before, were furthering their education at universities and colleges. Subconsciously, perhaps, they were looking for musical entertainment which matched the seriousness of their daily endeavours.

They found it in the music of Dave Brubeck, Gerry Mulligan, Stan Kenton and Chet Baker. None of these musicians arrived at their final styles without a struggle and all of them had different musical ideas. What linked them together, though, was the way in which they blended elements of jazz and European music to produce a synthesis. Its effects have left a permanent mark on the way jazz music is played and perceived. In a strange way these musicians made it possible for jazz music to expand and splinter itself into the kaleidoscopic sounds now being performed — all under the banner of jazz.

Before 1950 it was much simpler. Jazz music could be readily defined and readily identified. Its uniqueness was its independence from the influence of European concert music. It had grown out of a black folk tradition which had given the music the blues form, its distinctive tonality and its rhythmic swing. Only ragtime had borrowed from Europe and those structures were soon rejected by musicians who preferred the greater freedom of the 32-bar popular song and the blues as vehicles for their personal expression.

From its earliest days jazz had attracted the attention of "legit" musicians. These were musicians who had studied music in academies and were destined to perform in symphony, studio, stage or hotel bands. They played their instruments with the "correct" tonality and "read" their music. A few, by the standards of those days, became renegades and passed into the world of jazz and its increasingly allied form — dance music. Some of them (Joe Venuti, Eddie Lang, Bix Beiderbecke, Benny Goodman) be-



**THE COMPLETE PACIFIC JAZZ AND
CAPITOL RECORDINGS OF THE ORIGINAL
GERRY MULLIGAN QUARTET
AND TENTETTE WITH CHET BAKER**

came exceptional improvisers while others were unable to free themselves from their dependence upon the written note (both Jimmy and Tommy Dorsey, Glenn Miller). The music also inspired the first generation of copyists whose infatuation with the music they heard as kids became their way of life (Eddie Condon, Bud Freeman, Pee Wee Russell, Jimmy McPartland). They became musicians in order to play jazz and in time their impact was felt on many others.

Legitimate musicians brought to jazz an ever increasing awareness of harmonic possibilities, better instrumental techniques and tonalities. These tools gave the jazz musician wider possibilities of expression without destroying the sound and techniques which had made the music so original in the first place.

Gerry Mulligan, like many musicians of his generation, developed his instrumental (and arranging) skills in the dance band field. From that apprenticeship he gravitated to New York and involvement with other young musicians

(John Lewis, J. J. Johnson, Lee Konitz, Gil Evans, Miles Davis) who were interested in changing the voicings and textures of the music they played professionally. The musicians involved in that work were to develop their ideas independently in the 1950s but the impact of their association was to be felt on both their own future work and that of the jazz world in general. Capitol Records documented the band's work and issued the music under Miles Davis's name as "The Birth Of The Cool." Significantly, three of the selections had to wait several years before being released following the increasing popularity of the participants.

By 1952 Mulligan was in Los Angeles. His writingskills were being utilised by Stan Kenton but this period was to mark his emergence as a significant soloist in the jazz world. He had landed the Monday night spot at The Haig and began working with a variety of musicians on a rotating basis. With Chet Baker's arrival the direction of the music became established. It was

one of those rare circumstances where two individuals produce the kind of empathy and mutual understanding which leads to extraordinary results.

All of the music recorded by this band (minus the eight selections recorded for Fantasy and now reissued on Prestige 24016) has been included in this five-LP set on Mosaic. But there is much more in this comprehensive document of Mulligan's recording activity in the one year from June 1952 to June 1953. All eight of the Capitol Tentette sides are included as well as a wealth of previously unissued selections (both alternates and previously unissued performances). In addition there are complete unedited versions of *Freeway*, *Carson City Stage*, *Darn That Dream*, *Five Brothers* and *My Funny Valentine*. The set is completed with the three sessions at which Lee Konitz joined the quartet as featured guest.

What seemed extraordinary at the time is easy to comprehend at this distance in time. The Gerry Mulligan Quartet of the day had a clean, fresh sound very different from the frenetic convulsions of the bebop era. It played melodic music which was easy to understand and the contrapuntal arrangements were acceptable to many people with no previous exposure to jazz. It was ordered and orderly as well as being uncluttered and direct. The band's clarity came from the preciseness of its arrangements as much as from the absence of a piano in the group.

Dropping the piano was a musical decision by Mulligan but he couldn't have selected a better public relations move. It undoubtedly triggered additional media attention on the band. Within a few months it was an international sensation. It's not hard to understand when you relisten to these classic recordings. *Bernie's Tune*, *Freeway*, *Walkin' Shoes* and *Nights Of The Turntable* were among the first to appear and the interweaving lines of the trumpet and baritone were instantly appealing. Both Baker and Mulligan also played their instruments with a lightness of tone and quickness of execution which gave their music a different sound.

What is noticeable, though, in a collection such as this is the dominance of the popular songs such as *Cherry*, *My Old Flame*, *Makin' Whoopee*, *Darn That Dream* and *Tea For Two*. Unlike the boppers, Mulligan and Baker play this kind of material with an almost sentimental lyricism. They accentuate the qualities of the song rather than dismembering it. In this respect they have continued the ballad tradition of Lester Young rather than Coleman Hawkins. But then Pres touched everyone who heard his music.

Mulligan's music is also an extension and continuation of a tradition which arrived full-blown in the 1920s with Bix Beiderbecke. Bix's music was full of the contrapuntal lines, spaciousness and crystalline clarity which marked Mulligan and Baker's best work. Neither Bix nor Mulligan performed music which overwhelmed you with its rhythmic drive and yet they were both imbued with the rhythmic flexibility without which music ceases to be identifiable as a jazz origin.

Of special value in this Mosaic set is the release of six more selections from The Haig in May 1953 by the quartet. They reveal, for instance, that the group performed in a concise controlled manner. It was an organised unit which knew the parameters of its horizons. Most great jazz performances are short musical statements by musicians who are masters of in-

stant editing. These performances by Mulligan and Baker fall into this category.

The Konitz sessions contain some wonderful playing by the altoist — perhaps among his best recorded efforts. However, the essential purity of the Mulligan Quartet disappeared with the addition of Konitz, a musician whose improvisations were already moving into different areas.

Much the same kind of thing had happened in the 1920s when Louis Armstrong burst forth from the unity of the Hot Five and Seven sessions to become a major soloist. The music, in the process, was changed irrevocably. So, too, when Konitz played with Mulligan.

Shortly after the last of the sessions with Konitz the quartet was forced to disband and Mulligan and Baker went their separate ways. The year at The Haig was one of those magic times and this Mosaic set is a long-overdue reminder of how timeless this music has become.

This boxed set comes complete with a beautifully produced booklet which contains extensive details about the activities of Mulligan and Baker from this period. There is also a full discography of the band's music. The only correction which needs to be made to the discography is that *Flash* and *Ontet* by the Tentette were not issued on Capitol T-691. They do appear on a different Capitol LP (T-371) called "Cool and Quiet."

Mosaic Records are only available from the producers at 1341 Ocean Avenue, Suite 135, Santa Monica, CA 90401 and the Mulligan set costs \$42.50 plus \$2.50 (US) and \$5.00 shipping for overseas orders.

Mulligan remained a dominant voice in jazz for many years but only the 1958 quartet with Art Farmer came close to the uniqueness of this time.

Gerry Mulligan is a fluent soloist who created a fresh sound for the baritone saxophone. He gave musicians an alternative to the big sound of Harry Carney which was the model for such bop baritonists as Leo Parker, Cecil Payne, and Tate Houston. Only Serge Chaloff seemed to have the potentiality to become a major individual voice but he never lived long enough for that.

Two examples of Mulligan's experiences in the crucible of the spontaneous jazz experience have recently been reissued. They are among a number of occasions in the 1950s when he locked horns with other jazz instrumentalists. All of these collaborations are notable for the manner in which Mulligan blends with the other soloists. He tends to fit into the other player's territory rather than taking over the direction himself.

The November 1959 session with Ben Webster is a laid-back, leisurely exploration of some familiar harmonic progressions which musicians like to play. Both Webster and Mulligan are smooth, persuasive and delightful to listen to. The six selections give both saxophonists room to stretch out as well as providing space for Jimmy Rowles, bassist Leroy Vinnegar and drummer Mel Lewis. It is a superior example of the typical club date transferred to disc.

Mulligan's August 1957 encounter with Thelonious Monk was a little different. For one thing the baritonist was faced with the challenge of dealing with Monk's angular compositions (most of which, however, use familiar harmonic structures). Only a few horn players, in reality, have been able to exploit successfully the intricacies of Monk's tunes. The most notable of these are Charlie Rouse, Thad Jones, Sonny Rollins and John Coltrane. Mulligan fares reas-

onably well in remaining within Monk's thematic guidelines in a session which contained four of Monk's better known pieces (*Straight No Chaser*, *Round Midnight*, *Rhythm-A-Ning*, *I Mean You*) as well as *Sweet And Lovely* and Mulligan's *Decidedly* (based on *Undecided*). This Milestone reissue contains all the music from the original Riverside LP as well as previously unissued alternates of all selections except for *Sweet And Lovely* (and there are two additional versions of *I Mean You*). The final side of the set is for Monk specialists, historians and musicologists. It contains 21 minutes of bits and pieces of Monk playing *Round Midnight* from one of the sessions which produced his solo piano LP for Riverside. It seems astonishing that so much time had to be spent in the studio exploring ideas for Monk's most famous tune. The final result of the day's deliberations is also included for comparison.

The various takes of the tunes show little variance in quality and could stand on their own if they had been released separately. Mulligan sounds comfortable with Monk's tunes and solos well while the music has the kind of order which suits Mulligan's concepts. This session is also notable for the playing of bassist Wilbur Ware and drummer Shadow Wilson. Both were major contributors to jazz music and their skills complement Monk's ideas. It is one of the unfortunate truths of the music that Monk was not recorded more with these musicians.

In 1960 Mulligan returned to his major driving force — arranger and bandleader. He put together an orchestra in New York which included many of the major jazz-oriented big band musicians of the day. Like so many other endeavours of this nature since that time, this was essentially a volunteer contribution by the musicians. The band worked sporadically during its existence as well as recording three albums of its arrangements (the fourth is a concert showcase for the solo work of Zoot Sims).

Mulligan, the bandleader and soloist, is showcased in "A Concert In Jazz," the third and final LP. On this occasion the band recorded arrangements by George Russell (*All About Rosie*), Gary McFarland (*Weep, Chuggin'*), Bob Brookmeyer (*I Know, Don't Know How*) and John Carisi (*Israel*). It is the best and the most influential of the band's recordings. Mulligan, like Basie, knows exactly what he wants from an arranger and the music on this LP reflects the musical personality of its leader. The writing is full of the devices, lines and techniques which have always been part of Mulligan's own musical view. It works perfectly, as well as being an excellent showcase for the controlled skills of Mulligan's own solo voice.

This music was recorded more than twenty years ago but its conception is omnipresent in the writing by most big bands performing today. One wonders, for instance, how many supporters of Rob McConnell's Boss Brass are aware of the contribution these writers and this band made to McConnell in the development of his own skills as both arranger and bandleader.

The Concert Jazz Band was Mulligan's final concerted effort to shape the direction of music with his own inimitable ideas. He continues to perform in a variety of settings as well as occasionally leading large bands but the fire which drove him as a young man is not noticeable today in his music. His observations on music and society are as pungent as ever but he seems to have elected to avoid the pressures and pitfalls his contemporaries experience in the pursuit of the jazz life.

— John Norris

JAZZ FEST BERLIN / TOTAL MUSIC MEETING '83 Berlin, West Germany

There was agreement among the public interested in jazz that this year's program was one of the best the Jazz Fest ever had. Past masters of jazz and new stars were presented within a festival concept that made sense. George Gruntz, the organizer, chose four main subjects, which partly intersected: Actualities, Keyboards, Black Music: Soul, and India.

Individual stars gave their name to the most important groups of the Jazz Fest, and most of them were real pioneers of free jazz: Max Roach Double Quartet, Gunter Hampel All-Stars, David Murray Octet, Miles Davis, Sun Ra Allstars, Cecil Taylor Unit.

Some years ago David Murray was still one of the wild avant garde of young "inside-outside players" (inside meaning sticking to the tradition, outside meaning free-atonality) and as one of the founding members of the World Saxophone Quartet he was connected with the A.A. C.M. Its music — free and black — had political and social implications, it was a kind of cultural (and thus political) opposition. Before the Jazz Fest concert Murray explained why he changed his style considerably during the last few years: "Music must swing again, I think, this is just mirroring current sociological change. People are fed up with music that makes suffering, they already suffer enough with Ronald Reagan. They want music that swings." Apart from the fact that free atonal jazz never made me suffer, I want to make sure that I don't mind jazz swinging — of course not. But I do mind it to be lulling and I mind musicians responding to people's taste. And I mind music being degraded to a surrogate for an intact world, especially in times where resistance is a necessity for survival. "Freedom Swing" is what Murray's kind of music is called in the States.

Once upon a time ... there was a record released by Max Roach called "We Insist! Freedom Now Suite." It was a programmatic opus concerned with the resistance of the Black in the USA. Listening to Roach's Double Quartet it seems that he as well has made his freedom with the world as it is. Roach, the musical revolutionary, who integrated old African rhythms into Bebop, who perfected melodic and even lyrical drumming, who was the master of rhythmic counterpoint and who showed that music does not only swing in four-four time, the man who took risks in going new ways, now presented safely composed pieces which were so standardized and predictable and so similar in style that they hadn't anything new to say after half an hour.

The Swedenborg String Quartet seemed to be reduced to producing background for the soloists (Cecil Bridgewater, trombone; Twen Armstrong, sax; Phil Bowler, bass).

The Gunter Hampel All-Stars united Jeanne Lee (vocal), Marion Brown (alto sax), Perry Robinson (clarinet), Barre Phillips (bass) and Steve McCall (drums), with important musicians of the very beginning of European free jazz (Manfred Schoof, trumpet; Albert Mangelsdorff, trombone; Thomas Keyserling, tenor sax). It is unpardonable that this group reduced the virtuosos to a level far below their abilities. Not

even the solos gave an idea of their once epoch-making technique. Apart from a beautiful duo between Hampel on bass clarinet and Marion Brown, the All-Stars offered just money-music.

The Sun Ra Allstars concert was more satisfying. The suspected lining up of solos did not take place. Although besides Sun Ra himself, only three more members of the Sun Ra orchestra were present (Marshall Allen, alto sax; John Gilmore, tenor sax and flute; Clifford Jarvis, drums), the music was similar to it: rise and fall of tension, surprising frictions and evergreens embedded into collectively organized chaos. The other stars were Lester Bowie and Don Cherry, trumpet; Richard Davis, bass; Philly Joe Jones and Don Moye, drums; and Archie Shepp, sax. Besides the phenomenal Marshall Allen I took a lot of pleasure in Shepp's abrupt changing from Webster-like erotic intensity to unchained aggressiveness.

In a festival that features keyboard players, one of the most important avantgardists of free jazz of the sixties — Cecil Taylor — must not be missed. His name stands for extremely percussive and intense piano playing, for extreme cluster technique and the integration of European classicism into African music, a balance of black tradition and urban modernity, of emotion and intellect. At the Jazz Fest he was accompanied by his Unit, as well as by a singer and some dancers. With their pretentious primitivity the dancers and the singer passed my limits of bearableness (the percussionists were terribly bad); feeling annoyed, I could not concentrate on Taylor's playing and left. It was said that Taylor played better than ever for more than two hours.

As far as dancing is concerned I could not get enough of the "Magnificent Force," special-

ists of 'Break-Dance' and 'Electric Boogie,' who robot-moved elegantly to a 'Crash Crew' Rapper's music. I was fascinated by the simultaneity of the grace and the marionette-like angularity of their movements and by the relaxed way in which they received their energy as if it came from the outside and as if they stand beside their bodies. Some critics thought they should remain where they came from: the streets. Sure, having prepared a fixed show for the Philharmonic, they have lost some of their improvising charm and certainly they also cut off a lot of their sexual provocativeness. But the critics should not forget that jazz as well once started in the streets and that elements of robot dance and electric boogie have been worked up by, for example, Moses Pendleton, one of the best contemporary choreographers.

When keyboard players are presented, Richard Teitelbaum is a must. Besides Sun Ra, he is the one who appropriated the synthesizer to jazz, who used its new sounds and instrumental possibilities to make intelligent and demanding music, who used it as an independent instrument. Although classically trained he is mainly interested in improvised music. Embedded in the concerts in the Philharmonic, where mainly composed music was presented, this main aspect of his art was lost, particularly since Teitelbaum played three pianos all by himself at the same time by means of a computer, so that the European audience — still relatively unexperienced with computer music — might have associated this with programmed and prefixed music. But Teitelbaum is doing something completely new and different (and he was granted a one-year scholarship to further develop his 'digital piano'). The piano he plays has key switches that transport his musical material into a computer

IN PERFORMANCE



that he can ask to transport phrases or whole sequences delayed, transposed or inverted to the other two pianos which execute these commands by means of attached mechanical devices. Mainly because of the incredible speed and the complexity of the musical events, the result of the three pianos together cannot exactly be anticipated by the musician; but it is not at all a question of chance music. It is improvised music played on three pianos and can be compared to regular group improvisation, where the different musicians cannot exactly foresee what the others are going to play at a given moment and how this would sound together.

Denny Zeitlin and Makoto Ozone, representatives of the spirit of beauty, gave solo concerts. They are both unbearable in their talkativeness. An absolute contradiction to their sobstuff was the piano duo of Alex Schlippenbach and Martin Theurer. They are both committed to free jazz and extremely energetic playing; but as Schlippenbach's playing differs from Taylor's (Schlippenbach plays less 'dry,' more fluently like cascades; Taylor works more on small details and has more hidden interruptions), so does Theurer's from Schlippenbach's. Theurer prepares the piano strings in order to produce new sounds (which Schlippenbach does not like to do anymore), and silence plays a big role in his structuring. As an improvising piano player, Schlippenbach belonged from the very beginning to the group of FMP musicians and in 1979 Theurer was one of the discoveries in the Total Music Meeting. Four years later he has been finally presented to a wide public in the Jazz Fest.

Hans-Gunther Wauer and Gunter "Baby" Sommer from the GDR have already been invited several times by FMP to play in a West

Berlin church. This unusual duo (church organ as keyboards, drums) played in the Philharmonic, where eye contact between the two musicians was possible. After Fred van Hove had used the church organ for improvised music, the combination with drums is a further step to future sound-frictions.

"Duck and Cover" was presented as one of the Actualities in the Jazz Fest. Heiner Goebbels (keyboards), Alfred Harth (reeds), Chris Cutler (drums) and Dagmar Krause (vocal) — who are also members of "Cassiber" — played with Tom Cora (cello), Fred Frith (guitar) and George Lewis (trombone). They wanted to differentiate themselves with their music from the — according to their opinion — too-polished music of the Jazz Fest. In view of the acute danger of atomic war and considering the symbolism practised by the opponents of the stationing of nuclear weapons in Europe, they do not want to be deep but effective. I fear that their actual popularity is rather based on the spectacular effects of their music.

Two members of the group, Goebbels and Harth, started their musical rise not least with the promotion of FMP. I would not repeatedly mention the importance of FMP if it were not about to die. It is not sufficiently subsidized because its merits in promoting avant-garde musicians before they get to be famous — and the costs and risks incident thereto — are not seen clearly enough by the responsible State institution. It is very likely that Jost Gebers has presented free and improvised music parallel to the Jazz Fest for the last time.

The name of the Meeting is its program: "Total Music" — not in the sense of presenting music in its totality, but extreme music that surpasses the limits of the official cultural currents. As long as in subsidized concerts strange (=new) sounds are used as superficial effects to provoke laughter or are reduced to free associations from daily life, so then part of the free-music avantgardists are likely to enforce the other extreme and make music with mainly unusual sounds till they will finally be granted equal rights beside traditional sounds and be accepted as what they are: music. Music is the organization of sound; an authority that defines which sound material is apt and which not, and decides what is music, music worth subsidizing, seems to have understood nothing about the development of human creativity in art and the necessity of radical solutions to create something new.

It is a misunderstanding if some critics describe Erhard Hirt's guitar playing as "sound experiments." Hirt has committed himself very consciously to the production of sounds that are not expected from a guitar. He anticipates the sound-result, organizes the sounds (mostly produced with metal bars, violin bow and the side of his hand) and makes music, good music of unwieldy beauty. Hard to believe that he produces this sound-world as a soloist; he sometimes sounds like a whole gamelan orchestra, and while he was playing a certain piece the question arose, why rock groups like "Genesis" need several musicians and gigantic technical devices to make music, whose sound impact and sound spectrum Hirt does not at all stay behind.

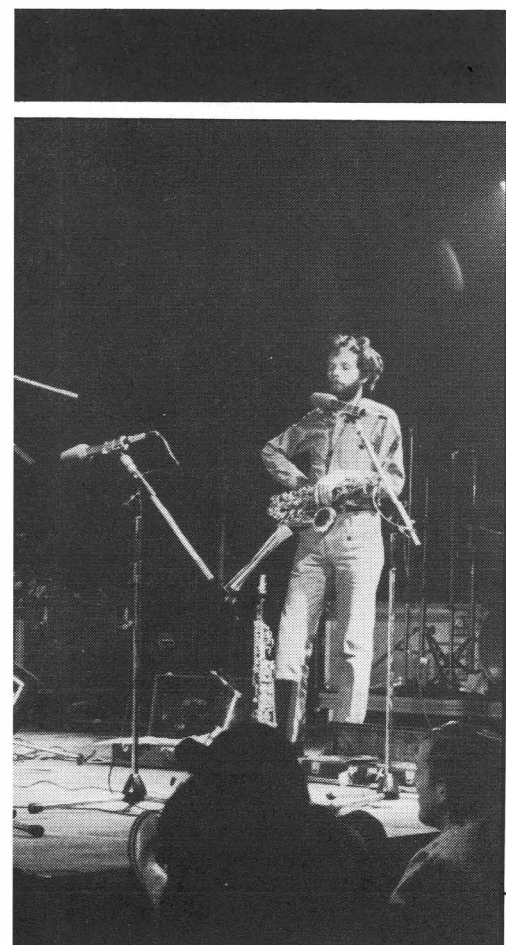
Equally radically proceeds the New York percussionist David Moss in the integration and working up of unusual sounds. Already his

drum set — decorated like a modern statue — signals what he is dealing with: everyday objects are on equal terms with his normal drum set and steel drum: rustling with aluminum foil in front of a microphone, squeaking on balloons, plucking and bowing a toy guitar — all this integrated into very precise drumming. Whereas in painting the use of cigarette-ends, tickets and other found objects for collages has been accepted a long long time and a bottle drier and bicycle wheel are exposed in museums, in music the production of new sounds and the use of non-traditional sound-producers are dismissed as being mere child's play. Moss, who melds a-semantic vocalisms with his percussion playing, sounding like a parody on meaningless phrases of blustering people, played in a duo with Hans Reichel, out of whose guitar-clusters children's songs disentangled unexpectedly. Both musicians could keep the listeners' willingness to observe details.

The Berliner Austausch Dienst (BAD) is really an alternative to those bands in which individuality disappears in the group sound and only becomes noticeable in solo parts (as in the Murray Octet, the Hampel All-Stars and the Sun Ra Allstars). The BAD is one of the rare ensembles of simultaneously playing soloists who accept the individual differences in musical style. Their discourse is full of details and nuances and although well-reflected it leads to surprising musical developments. As energetic and powerful their group improvisation might be, it never gets out of control. Franz de Byl's blues phrases on guitar contrast sharply with Wolfgang Fuch's precisely executed overtone pointillisms (on soprano sax, clarinet and bass clarinet) and Andreas Boje's plain and beautiful sound modulations on trombone. Hans Schneider on bass manages to carry out his ideas with strict independence and to support the group's coherence at the same time. Unique as a drummer is the original and extreme Knut Remond. He has his drum set reduced to three parts (if the stage floor is not counted) and concentrates his work on cut-off details. The self-will of his rhythmical patterns contradicts the listeners' expectations strongly. His playing was a striking contrast to David Moss's concert the day before. They are both convincing in their way, Moss by his ability to deal cleverly with the luxury (of means) without the danger of surfeit, and Remond by his ability to make differentiated music full of nuances with utmost economy of means. One looks forward to the foundation of an octet with musicians of the BAD together with Martin Theurer and Erhard Hirt.

In the TMM two piano players — both women — were presented. From New York: Marilyn Crispell, who plays with extremely hard, very pronounced, nearly mechanical depression. She is completely absorbed by her jazz-like playing full of innuendos of classical music from the Romantic to contemporary. The simultaneity of chromatic and diatonic runs are of great intellectual and emotional delight. Irene Schweizer's solo concert was as fascinating in her working up of jazz from Boogie to Coleman quotations. It seemed that one hand concentrated on repetitive patterns on which she built up her sweeping improvisations with the other hand.

There are two trios to be reviewed: first Peter Brotzmann-Peter Kowald-Andrew Cyrille. These three musicians' power is world famous. Bassist Peter Kowald manages to break open



the endless sound cascades by his comparably quiet and differentiated bowing and plucking. Admirable as well was Andrew Cyrille, one of the rare old star drummers who keeps developing since his courageous decision to leave Cecil Taylor. The other trio came from the GDR. Besides free expressiveness they unreservedly play melodies of urgent gentleness. This group's strength is the highly artistic alloy of the instrument's sounds (reeds: Ernst-Ludwig Petrovsky; guitar and flute: Helmut "Joe" Sachse; bass: Klaus Koch) which lead to sound-results that nobody would associate with the instruments used.

Of all the groups I would like to give prominence to the Workshop de Lyon, since in my opinion they show the most convincing solutions so far to how free jazz can get over its isolation and become popular in the best sense of the word. Popular without making certain reservations on musical quality, without eliminating irritating elements, without getting stupid music. The four outstanding virtuosos devote their individual creativity totally to the group production. Despite (or because of) their professionalism and perfection and total control of musical development, their improvisations and variations of their older pieces don't lose any spontaneity, nor any visible and audible playful joy and ease. They respond humorously and very charmingly to their audience which they observe and take seriously. Their music is intelligent and inventive in working up most of the differing musical styles from free jazz to folk. It is sensitive and full of controversial suspense, it is absorbing without using suggestive methods, for example their artistically integrated vocal passages used as retarding moments. All four musicians don't accept any musical taboos; alongside and mixed up with extremely free passages of chaotic wildness, they offer beautiful and catching melodies, real haunting tunes. None of them stops with the usual use of his instrument. Christian Rollet, the drummer, often starts with a far-reaching gesture as if preparing a big thing and then confines himself to place minimal but very effective accents; Jean Bolcato uses his bass as a percussion instrument when Rollet blows the trombone; in extremely wild passages Louis Sclavus treats his saxophone and clarinet pads like piano keys (in this respect comparable to and of equal rank with Marshall Allen); Maurice Merle draws the most individual and original sounds from his sax without disassembling it. Demanding and amusing/hedonistic music, this difficult union is realized by the Workshop de Lyon for new music, as Brecht wanted it for theatre. In this point I consider the Workshop as pioneering the way to open the door for jazz to a bigger audience. In this respect, the union of popular and intelligent music, the Workshop de Lyon can be compared with Miles Davis, who gave two wonderful concerts in the Jazz Fest, although Davis's music remains limited to the fusion of Blues, Rock and modal jazz improvisation, while the Workshop goes much further in the integration of different styles.

With his festival concept George Gruntz classified the concerts with certain focal points, two of which were Soul and India. These two themes were meant to go back to the black roots of jazz and to have a look into a possible future of jazz fusing with different ethnic musics to create world music. The Soul aspect was represented by Miles Davis as well as Etta

James (who did not know why she was invited since she considers her music as "bourgeois rock") and a soul concert in a church, with — amongst others — Bobby McFerrin, doing his sophisticated spirituals and artificial imitation of instruments, and the Barrett Sisters who presented a very cultivated kind of gospel. Most irritating, the mixture of religious and erotic discourse in Soul music.

Indian music was mainly presented as classical music since George Gruntz insists on learning at first what Indian music is, before jazz starts to fuse with it. But he makes exceptions. I am not competent to judge if John Handy really manages to fuse and I was much more impressed by Kadri Gopalnath who plays his alto as if the saxophone had been invented for nothing but Indian music. Charlie Mariano (sax, nagaswaram) is probably one of the most experienced jazz musicians dealing with Indian music. I must admit I would have preferred to listen to the Karnataka College of Percussion without being disturbed by Mariano's rock-rhythm group. Friedemann Graef (baritone and soprano saxes) had composed an *Indogermanica Suite* for the Jazz Fest. Kamalesh Maitra (sarod) was more like a decor on stage than an integral part of the music. The elements of Indian music were all put into the choir who did the rhythmical part of Indian music. While Teitelbaum showed one way to use modern technique to free a musician from the repetitive part of his work so that he can concentrate on the creative process of his production, Graef goes the opposite, retrograde way: his choir had to repeat the same Indian rhythm patterns for minutes.

— Ellen Brandt

GLOBE UNITY ORCHESTRA

Musee des Beaux-Arts (Montreal) Auditorium
December 15, 1983

Toshinori Kondo, Kenny Wheeler (trumpets); Albert Mangelsdorff, George Lewis, Gunter Christmann (trombones); Bob Stewart (tuba); Gerd Dudek, Evan Parker, Ernst-Ludwig Petrovsky (saxophones); Alexander von Schlippenbach (piano); Alan Silva (bass); Paul Lovens (percussion, drums).

There has always been a general impression, mostly enforced by visitors, whose observations are no more than casual, that Toronto is one of this planet's jazz meccas. For those of us who live here, however, and have need to find more in the music than simple-minded comic relief, this city sometimes becomes the barren wasteland. There have been a few visitors of note, but mostly, though, it has been the energy of the local creative musicians, and not the "jazz" clubs, that has produced events of interest this early winter.

As the general description of jazz sinks slowly into extended college-boy exercises, and the public is convinced by staid radio programming, and non-existent critical analysis in the daily print media, that this is the "real" thing, there becomes an emphatic necessity to develop and support *any* event that will help one escape from these conservative attitudes. Everyone needs to explore all possibilities, otherwise why choose a music like jazz (improvised music) for pleasure? Sometimes this will mean that one

has to travel to another environment.

Trains have always appealed to my sense of adventure, and the five hour journey from Toronto to Montreal, when travelled with a companion, is mostly pleasurable. Anyway, what awaits us at our destination has formed its own anticipation, so that the occasion has already begun to ferment.

For me, in this period, the romantic notion of the "jazz club" has dissolved into a totally undesirable environment, one that is no longer conducive to the quality of the art that I love so much. Bad sound systems, tuneless pianos, expensive drinks and their noisy drunks, seem to have become the currently-acceptable standard.

The theatre in the Musee des Beaux-Arts is a quite perfect situation for presenting music of this calibre. 350 seats filled with bubbling enthusiasm. Already we are invigorated with our future thoughts.

It has now been seventeen years (1966) since my first experience with Schlippenbach's Globe Unity — this in the form of an MPS recording that was the result of a commission for the Berlin Jazz Festival. In reviewing this event, German writer Joachim Berendt wrote the following paragraph:

"But the whole evening was overshadowed by the twenty minutes of music which Alexander von Schlippenbach had titled *Globe Unity*. For years now, the blending of jazz with contemporary music has been an undertaking quite as problematic for both sides as it is attractive — but here it has been perfected. The radically new nature of the musical forms, the strikingly uninhibited outbursts of spitting, gurgling rage never approach what might be termed chaos. In the midst of all the uproar, the convulsive, almost stuttering forms, one senses order. There is never any ultimate disintegration, and the attempt to evolve a discernible major music form based on jazz finally meets with success."

Considering how long ago this preceding opinion was written, it is in its own way prophetic. The problems of the orchestra still exist, and because several of its members are personally associated with me I am loath to criticise the results. There were, of course, many highlights in the form of individual performances: Paul Lovens - Alan Silva - Toshinori Kondo - Albert Mangelsdorff (Hey! Now that sounds like a band!). I leave it at this point, because the evening as a special event was superb. The energy, humour and quality of them all shone through any complaints I might have. Who really cares about the "critic," surely my memories of that weekend are much more in order. The audience cheered and cheered and cheered and cheered...

I leave you with a stanza from a poem by the English poet Dannie Abse, which describes, as the poetry is apt to do, the idea of collective improvised music in a most perfect way:

"Clouds have no constant resemblance to anything, blown by a hot wind, flying mirages; the blue background, light constructions of chance."
— Bill Smith

CREATIVE IMPROVISORS ORCHESTRA

Hartford, Connecticut
December 4, 1983

In its second Hartford Jazz Society outing the

Creative Improvisors Orchestra continued to explore improvisation as a composer's tool. Unlike last year's joint effort with the AACM, however, the performing arm of the CMIF (Creative Musicians Improvisors Forum) combined with guest composers Jeanne Lee, Carla Bley and Slide Hampton to perform a more conventionally structured — but no less innovative — music. Within the imposed structures the musicians and composers blurred the distinction between written and improvised music; employed in a textural setting, many of the evening's solos developed according to the composer's dynamic flow as much as the instrumentalists'.

George Alford's arrangement of *Sophisticated Lady* opened the concert, showing through the freedom of its orchestration Ellington's pervasive influence on the compositional aspects of the jazz/creative music spectrum.

Genghis Nor followed Alford's nod to the tradition with a musical update: *Dance, Drink, & Be Merry*. The composition's backbeat and melodic orchestrations synthesized with Laksmi Nor's ringing voice to create a New Age funk whose emotional and musical scope embraced the rudimentary, the abstract and all points in between. After the Nors traded brief, repetitive exchanges the orchestral textures began pinwheeling: an unaccompanied tenor solo became a duet with alto then a trio with bass before Ray Anderson's warbling, growling trombone surged to the foreground. Within his brassy showcase Nor could have made more use of

contrabass textures; Wes Brown carried the rhythmic load on electric bass while Mario Pavone and Joe Fonda laid out. Nor, however, proved most effective where most jazz musicians prove rhetorical: he used the voice as an instrument equal to the other instruments in the orchestra.

Jeanne Lee's *Journey To Edenares* further demonstrated the viability of the voice as a rhythmic and melodic instrument instead of a mere interpreter of lyrics. Over the opening bass-tuba-voice vamp Leo Smith played the moody clarinet that announced the journey down the road of changing textures: from Bill Lowe's rumbling tuba past Dwight Andrews' alto shakes to the horn section's handclapping behind Lee's sustained chant. Then the horns chanted after her Pied Piper lead, following her to the pastoral serenade of Eden airs that marked the journey's end.

The first set concluded with the Panlike theme of George Alford's *Waltz For Aisha*.

Carla Bley opened the second set with an apology to the audience; she'd never written for twenty-plus musicians and worried that some sections of her composition might not work. But her *Nu Derection* was good old Bley; mood and tempo shifted according to her relentlessly offbeat humor. The Space City opening of plucked piano strings and clanking vibes shifted to a hoedown theme with Marty Ehrlich spitting rivets through his alto then shaking his way to a frenzied climax over hammering brass. A balladic sweep like an out-of-kilter *Mood Indigo* led

to the ferocious orchestral riff that launched Ray Anderson into a gruff, garrulous solo. Jeanne Lee yodeled her way into a stunning duet with him. Then came a lull, broken by Pavone's shrieking bass strings and Leo Smith's breathing through his trumpet with just a whisper of brass. After a brief flirtation with triple meter the piece ended on a round symphonic note. Despite her prefatory apology Bley provided the evening's climactic piece. Even a composer as gifted as Slide Hampton couldn't match her.

Hampton certainly gave it his best effort. *Freedom Is A State Of Mind* began with a sunrise painted in brass. The slow orchestral opening led to an unaccompanied Hampton solo. As the piece shifted rhythms Hampton shifted his improvisation accordingly, from lyrical to funky to boppish, then let the ensemble build to a whirling climax before directing the piece to an elegiac ending.

The concert demonstrated the scope of the Creative Improvisors Orchestra's exploratory spirit and its refusal to restrict itself to playing clearly-defined categories of music. When he announced his piece Hampton told the audience he was impressed with the way the individualistic performers rehearsed together to make the best music they could as a unit; their display of democracy in action inspired him to title his work *Freedom Is A State Of Mind*. After listening to the Creative Improvisors Orchestra performing at its peak one might add that freedom is the state of the music. — Vernon Frazer



A letter from the Baroness



To the Editor of Coda Magazine:

Dear Sir,

I was interested to read Ted Joans's review of Max Gordon's "Live at the Village Vanguard" in your last issue (192), & see that he mentions my "enlightening rap in Chapter 16." As a longtime admirer of Mr. Joans, I would hate to have him (or anyone else, for that matter!) believe that this "rap" bears an accurate resemblance to any conversation I have ever had with Max Gordon!

I am therefore enclosing an article I wrote on this subject, which was published in "Jazz Spotlight News," when the book first came out. (The publisher of "Jazz Spotlight News," Mr. Jim Harrison, has no objection to its being republished).

Sincerely

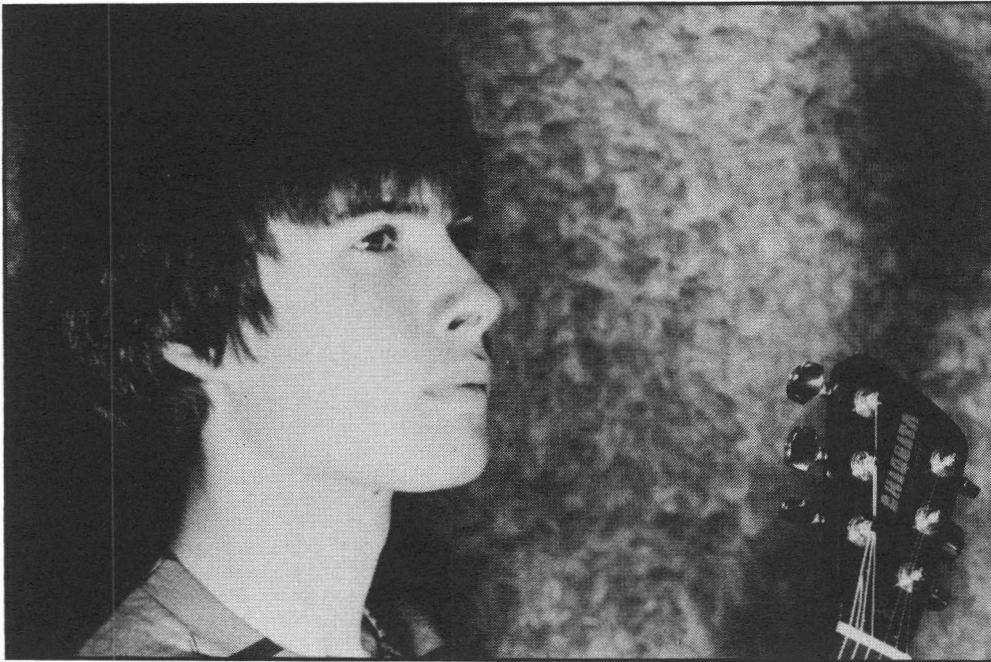
Max Gordon, the gnome-like owner of the Village Vanguard, usually to be seen sleeping in a chair not too far from the cash register, undisturbed by the music, whether earsplitting or beautiful, has apparently been awake long enough to write his memoirs, recently published under the title "Live at the Village Vanguard." Amongst these memoirs is a chapter entitled "Jazz Didn't Do My Marriage Any Good," which purports to be a conversation between the author and myself, but about which only one thing is actually true, and that is the title! Superbly indifferent as to what is true or what is not, Max has me "talking" the way he feels I *should* talk in order to conform with his own line of thought about musicians, and my relationship to them. The tasteless and inaccurate description of Charlie Parker's tragic death in my apartment is particularly inexcusable since my *tape recorded* account of it can easily be read in Bob Reisner's book "Bird: The Legend of Charlie Parker." The drama in Delaware involving Thelonious Monk, Charlie Rouse and myself has, likewise, been *accurately* recounted

a number of times elsewhere. Minor inaccuracies abound. My brother would be surprised to learn that he was a "gifted amateur pianist who played Bach and Beethoven" when he has never attempted to play anything but stride piano! (Nor did Teddy Wilson ever give him piano lessons in London, *or* allow me to "sit and listen" to the ones he *did* give him in New York.) Hearing Duke Ellington's record *Black, Brown And Beige* (not "Black, Beige and Brown," Max!) was indeed a turning point in my life, but it scarcely "*converted*" me to jazz...I was turned on to jazz from the time I was born. Max also has me driving my Bentley from club to club in the days when Thelonious was at Minton's, regardless of the fact that, at that time, I was in Africa, driving an ambulance for the Free French Forces. As for the Jazz Messengers' "blue tuxedos" (Art *Blakey's* idea, by the way!) which are supposed to have represented a "managerial" goof on my part — they certainly didn't do the Messengers any harm! Their first tour of the U.S. (when Art had Horace Silver, Hank Mobley, Kenny Dorham and Doug Watkins in the

group) was an overwhelming success (as it could scarcely have *failed* to be even if they had worn purple pyjamas!) and the Jazz Messengers have never looked back since. If it gives Max any pleasure to quote me as prefacing most of my remarks to him with "Darling" (a term I am not in the habit of using even to close friends) he is more than welcome! (maybe he has me confused with Tallulah Bankhead)? But when he claims that I told him the great Coleman Hawkins was "*epileptic*," *that* is going too far! Bean (whom I have never referred to as "the Hawk") was *positively not* epileptic! (Nor did he have any need of *me* to install telephone extensions in his apartment, as Max also states.) What is more, I not only loved Bean, I *revered* him, and could never have spoken about him the way Max has it down. The funny thing is that *Max* is the only person I am aware of who finds my digging jazz and jazz musicians so "*weird!*" And his closing line about my family "forgiving me my interest in jazz" is funnier still — because *they* are all as crazy about it as I am!

— Baroness Nica de Koenigswarter

AROUND THE WORLD



EDITORIAL

With the world politically galloping toward conservatism, as America, Germany, England, and Japan, among others, move to the political right, so the reflection of these attitudes appears in our everyday life. Although this may not seem to be much to do with jazz, or improvised music, the reality of this reactionary attitude toward a man-made recession is indeed manifesting itself in the style of music that is being presented under the guise of "popular." The media, considering that to be newspapers, radio and TV, have never represented "art" as an ongoing process, and seem determined to choose either the lowest common denominator or the "current" fashion. With regards to the lowest common denominator, one must realize that in most cases the media is corporate (capitalist) controlled, and its sole intention is to present content that will generate large amounts of paid advertising, rather than to determine its own content and find the revenue to support it.

In the case of fashion, at least in North America, this is dictated by the middle class, and quite unlike non-American cultures the people seem to aspire to this doubtful position, and in doing so, acquire all the feeble noncreative traits of that breed. Even the media that is not "controlled" by either of these elements, such as Public Radio, Public Television, independent listener-sponsored radio, and the radical press, when dealing with music seem to still be in the driver's seat of an Edsel.

There is, of course, not much wrong with the past, for without history there would be no reference points, but it seems quite useless to be constantly trying to re-create it. In jazz music the major strength of its continuum has been its adventure, and certainly not restraint. In recent times, being concerned with this

music on more than a casual level, I have investigated locally some of the more "popular" venues presenting this popular conservative music. The result of this investigation has been enlightening, for instead of masses of people, we find relatively small audiences, or audiences that are treating the music as a background for their social environment. Not exactly a situation conducive to creating art. It should also be said that very few of the owners of these venues seem to care much for the music, and the presence of jazz simply appears to be as a way to attract restaurant revenue.

On a recent PBS television program dealing with the great painter Matisse, a thought is left in my mind, and although this may not be an exact quote, it is in content, the message: "Is the artist a victim of the intelligent bourgeoisie, or is the armchair intellectual the saviour of modernism." It may appear elitist to suggest that Coda readers are above all these observations, but it seems that we are constantly trying to present to you the core of the music, the live ongoing system of improvisation that will guarantee a future music.

Art, as it was originally intended, was to change systems, make one aware, to think, and it seems that it is all our responsibility not to let it become a plaything of mere commerce, or to follow the backward trend of world attitudes. This conservative, current trend concept has already been accepted by the "major" record companies, but they are corporations that are intended merely for profit and do not represent the artists as themselves in any way whatsoever.

Editor and Publisher
1984 Future and Perfect

CANADA

1984 could be a year of major change for Toronto's club scene. The demise of the Town Tavern and the Colonial more than a decade ago was a turning point and the portents of similar occurrences are noticeable again. Lytes, the jazz room of the Royal York Hotel, terminated its policy at the end of the year following a three month period of showcasing promising Toronto talents with the Carol Britto Trio. Guitarist **Reg Schwager** was the final artist in the series; apart from a two-week stint by **Betty Carter** in early January there seem to be no further plans for the room.

Ownership changes at George's Spaghetti House and Bourbon Street have not resulted in much alteration of policy. George's did get a coat of paint and is a more comfortable and attractive club but Bourbon Street seems determined to continue its descent into a 1980s equivalent of a legion hall environment. Montreal pianist **Oliver Jones** was a fresh voice who enlivened the surroundings just before Christmas. He is one of the more fluent pianists working within the broad horizons set by Oscar Peterson and he responded imaginatively to the stimulating bass lines of Dave Young. **Jimmy Witherspoon's** second New Year residence was in the company of Pat LaBarbera and Brian Browne. Jeremy Steig and Ruby Braff were set to follow.

Tommy Flanagan, Dave McKenna and Roger Kellaway are all major pianists who were in residence at Cafe des Copains. Of these, only Dave McKenna performs consistently as a solo artist. Not that this seems to affect either Flanagan or Kellaway who were both in full command of the instrumental as they explored a wide range of material. **Red Richards** followed Kellaway in early January and his delightful mixture of stride and swing material gave a different dimension to the room. His lightly delivered songs were in keeping with his background as a Harlem pianist.

Bassist **Dave Young**, long dissatisfied with his supportive role as a bassist, has put together a quartet which more closely reflects his own musical tastes. Saxophonist Kirk MacDonald, pianist Mark Eisenman and drummer Barry Romberg share his enthusiasm for the music and musicians who began to dominate jazz in the late 1960s — Chick Corea, Herbie Hancock and Wayne Shorter. In early December after a few Toronto gigs, Dave hit the road with his band on a cross-Canada tour which reached from Montreal to a number of spots in the West including a concert for Jazz Calgary. It was a rewarding trip for the bassist who has always endeavoured to make worthwhile contributions to the Canadian scene.

A benefit was held January 15 for saxophonist **Keith Jollimore** who underwent surgery recently for removal of a tumour in his lungs. The event took place at Club Blue Note and a steady flow of musicians took part in the event.

Trumpeter **Wynton Marsalis's** Quintet returns to Toronto March 26 for a concert at Roy Thompson Hall.

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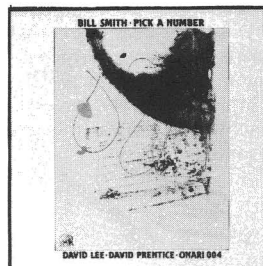
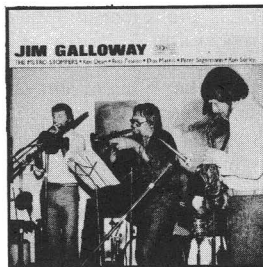
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VISA and MASTERCARD accepted



Albert's Hall remains home of the blues for Toronto listeners. **Larry Davis, Johnny Copeland** and **Albert King** were the headliners of a three day festival in early December. **Luther Johnson** and the **Son Seals Band** were due in January...The Song Studio, 559 Bloor Street West, Suite 4, Toronto, is offering what they call "Jazz Theory through 4 part singing." More information can be obtained by calling Charnie Guettel at 536-3865...The Canadian Songwriters Association is a newly formed organisation with offices at 1 Nicholas Street, Suite 1400, Ottawa...Trombonist **Ian McDougall**, recipient of a Canada Council composition grant, is hearing the results of his labours. His **Blue Serge Suite** is now part of the Boss Brass repertoire and his two concertos (for clarinet and trombone) are to be performed by the Vancouver and Toronto symphony orchestras respectively.

Toronto is hosting a mammoth International Festival this June under the auspices (financial) of many different government and industry organisations. There is a token presentation of jazz under what is titled "Jazz Break." The glossy program is a monument to the accepted criteria of "culture"...Closer to home is the weekend festival being organised by Bob Stride the last weekend in June in various clubs around the city showcasing the entertainment form known as "traditional Jazz." There will be some international headliners — such as **Doc Cheatham** and **Kenny Davern**.

CJRT-FM's "The Jazz Scene" in its annual survey of jazz recordings voted two Tommy Flanagan Enja records ("Giant Steps" and "The Ionica") and "Kid Ory Plays The Blues" (Storyville) as the top records of the year. Albums by Steve Lacy/Roswell Rudd, Stan Getz, Peck Kelley, Bill Evans, Dollar Brand, Mingus Dynasty, Count Basie and Sphere were other prominent new releases. In the reissue field special mention was made of Illinois Jacquet's Verve twofer, Ellington's "Afro Bossa," Stuff Smith (Storyville), the third Charly compilation of T-Bone Walker's Capitol sides, Curtis Counce's latest Contemporary repackaging and the Jasmine reissue of the Spike Hughes American Orchestra sides from 1933... "A Gift of Music" is the title of an article by Ron Anger in the summer/autumn 1983 issue of Monarchy Canada. Appropriately the article is about Duke Ellington and his connections with royalty.

Jim Galloway and **Art Hodes** played a duet concert at the Windsor Art Gallery on November 27 for Hugh Leal, the Windsor promoter/recording entrepreneur, who was in New York in November to record a second LP of music with **Doc Cheatham** and a rhythm section of Dick Wellstood, Bill Pemberton and Jackie Williams. In October Hugh brought Detroit saxophonist George Benson, Grand Rapids pianist Claude Black and drummer J.C. Heard to Toronto for two days at McClear Place, with Dave Yeung completing the quartet, enough music was recorded for another upcoming Parkwood LP...**Fraser MacPherson** was at Raffels, Vancouver from November 22-26 and guitarist **Herb Ellis**'s trio was at Whittaker's Big Apple on January 17. After hours jazz continues at Basin Street East every Friday and Saturday with a variety of Vancouver musicians.

- John Norris

MONTREAL — Once again Patrick Darby of Traquen'art is to be congratulated for having the courage to sponsor the best in improvised

music. On December 16th he brought in the **Globe Unity Orchestra** to perform at the Musee des Beaux Arts de Montreal. Due to a lack of funds there was virtually no publicity for the event, but an excellent crowd of 350 people, including a smattering of local jazz musicians, showed up just the same.

In early December Evelyn Dubois of Spec-dici presented **Wynton Marsalis** at the Theatre St Denis. Less than half of the hall's 2300 seats were sold, and while Wynton was only in mediocre form, pianist Kenny Kirkland proved to be thoroughly exciting.

The FIJM folks held a press conference in December to launch their recording of **Quartz**, winner of last year's Yamaha jazz competition. As with previous FIJM/Radio-Canada releases, CBS will handle distribution. Some interesting figures were presented by the FIJM including estimates that 29% of the 150,000 festival spectators were from out of town and 92% of all festival goers intend to return next year.

A limited number of festival memberships were put on sale at discount prices around Christmas time, and apparently the twenty-concert, honorary passes sold out very quickly. Memberships will be on sale again later in the year and prices will be set at \$95 (honorary), \$60 (supporting), and \$30 (associate). For further information you can call (514) 849-8321 or write to 416 est, rue Ontario, Montreal, Que. H2L 1N6.

Leading up to next summer's fifth anniversary the FIJM plans to organise a Festival en Tournee for the 15 best jazz musicians in Quebec, have trials for next year's Yamaha jazz competition, hold a special poster contest to illustrate the fifth anniversary, publish a book on the history of Montreal jazz, and sponsor a festival photo competition. CBC's Les Beaux Dimanches also plans to televise a retrospective on the FIJM.

Two of the FIJM's most important, silent partners are Alain de Grosbois of Radio-Canada and Daniel Harvey of Spectel Video. Both are responsible for recording and videotaping festival concerts, and many of last year's will be broadcasted this winter and spring. Radio-Quebec's Telestereo series will broadcast festival performances simultaneously on television and radio every Sunday at 8:30 p.m. Programs will include Jean-Luc Ponty (February 5), Buddy Rich (February 12), Pat Metheny (February 19), Willie Dixon (February 26), Jaco Pastorius (March 11), Sonny Terry & Brownie McGhee (March 18), Tito Puente (April 1), Carla Bley (April 8), UZEB & Michael Brecker (April 15), David Grisman (April 29), The Great Wide-spread Jazz Orchestra (May 6), Albert Collins (May 13), Didier Lockwood, Christian Escoude & members of UZEB (May 20), and the Lounge Lizards (May 27). On Saturdays at 8:30 pm CBC radio's Jazz Beat will air a number of festival concerts including the Lounge Lizards & Oscar Peterson (February 11), Derome-Simard & Miles Davis (February 18), Ella Fitzgerald (February 25), Beaugrand (March 24), Oliver Whitehead & Air (March 31), and Jerry Tachoir (April 7). Radio-Canada's Jazz Sur le Vif will present the following performances on Saturdays at 10:00 p.m.: Air (March 10), Beaugrand (March 17), Oliver Whitehead (March 24), UZEB (March 31), Paquito D'Rivera (April 7), Melosphere (April 14), Lorraine Desmarais (April 21), Oliver Jones & Charlie Biddle (April 28), Steps Ahead (May 5), Guy Nadon (May 12), WSQ (May 19), Mirage (May 26), and the Dixie Band & Jerry Tachoir (June 2).

Pepper Adams was in fine form at l'Air du Temps last November. Accompanied by guitarist Reggie Schwager, bassist Freddie McHugh and drummer Pierre Beluse, Pepper featured **Dobbin**, his tribute to Coda's good friend Len Dobbin. In late December Len was also honoured by **Nick Ayoub** whose provincial conservatory band performed a new work entitled **Dobbin's Nest**. Vocalist **Ed Curry** from the old Black Bottom days came to town for a New Year's eve date at Miles, a new club right next to Mingus on Bishop Street. For the past while Biddles has had a policy of featuring local units from 5:00-10:00 p.m. This December I caught the young classical-pianist-turned-jazz-musician, **Lorraine Desmarais**, whose style is assertive and repertoire is encyclopedic. I particularly enjoyed her original **Mysterioso Blue**.

— Peter Danson

**Toronto — Ottawa — Montreal —
Hong Kong — San Francisco —
Brussels — Paris — Liverpool**

Visitant notes placed in Canada, Ontario, Lanark County, Almonte (pop. 3,900) on a mid-November night, silent snow falling to join the weekend blanket. Rural quiet and stillness pervade the darkness; an apposite time to review my peregrinations of the recent past; cast backwards to wintry Toronto, two weekends consecutive. The first — still illumined by the Californian sunshine of Palo Alto — finds me chez camarade Bill Smith with visiting Joe McPhee soon joined by Maury Coles and David Lee. Eventually, these five — fedora-hatted Bill, the Rastacapped Maury, I under my Peruvian alpaca-wool trilby, Joe and David — a sardined quintet, drive down to the post meridian Saturday spontaneity of a Halloweened back hall of the superbly seedy beer will paradise — the Cameron Hotel. Here, free-flow for the connoisseurs, diverse saxophonists on diverse saxophones — John Oswald, Maury Coles, Paul Cram, Bill Smith — and Larry Potter, subdued vibes.

Handbills and posters announce "An Onari Production — Hat Hut & Sackville recording artist multi-instrumentalist Joe McPhee/in 'Traditions' — the jazz room at the Spadina Hotel corner of King & Spadina/with Bill Smith — David Prentice — David Lee — Richard Bannard/ two nights only Friday*November 4th Saturday *November 5th Admission only \$4*9pm start" and here we are, us few aficionados, ready to savour whatever delights the deroulement of the Traditions night may hold. Richard has at his disposal a fine range of drums and percussion, hardware to generate a ground of rhythmic variety...David Lee, big beautiful round-toned bass...David Prentice, violin, full of form, nostalgia, melancholy and fire...Bill Smith, saxophones, dancing, possessed, exciting speed, lucid lyricism...Joe McPhee, empathy, trumpeting creativity, tenor revisiting spirits past, present and future. A comfortable atmosphere fills this elegant venue — relax and luxuriate, living heads...headly improvisations: **Home At Last * Eleuthera** — free Bahamian warmth * **If I Don't Fall * Ghosts** — homage to Albert Ayler, most substantial evidence of the supernatural yet encountered * **A Configuration** for a quiet lion * **Trance Dance** — sad immigrants/refugee elegy * Joe/Dave Lee/Richard, a spontaneous trio completes this two-set session as the hour approaches one a.m. Out, still aglow, into the

cold night and away to suburban somnolence.

Next afternoon, Sunday city inactivity, past parents and kids headed for the Icecapades and Greek sellers of hot chestnuts, to the controlled silence of McClear Place Studio. Here these five musician/artists commit to the cold clarity of eight-track tape further performances of much of the preceding evening's material, overheard and reheard by a cornered herd of microphone giraffes and a few friends who come and go in the cloistered reverence of the adjacent rooms. Engineered into posterity by the confident hands of Phil Sheridan, hungry ears in the great out there have a meal to look forward to, music of the now and all the thens. Later, Indian-cuisined and fortified with Chilean pisco spirit, a captured debate completes this remembered Toronto weekend, the first of two consecutive.

The second, lengthened by Remembrance Friday — that day the kids *don't* get off school, such is their joy for living even in this unclear age of nuclear black comedy — finds me chez la famille Smith on a Thursday evening listening to CKLN-FM radio; Bill broadcasting Braxton and such — is there anyone out there? The Day After, the metro-transported pair successfully induce laughter amongst the forgetting/remem-bering passengers, visit Hal Hill at the new Jazz & Blues Centre, the new Coda offices over, coming to a conclusion, the old place on King in its final days, strange disturbed scene. Beery afternoon causerie with passing touch of thespian violence then Cycles Music Bar, wined and dined and wined to Maja Bannerman and group, highlighted by her duet with violinist David Prentice. Saturday, a Grossman's prelude — a happy crowd enjoys the New Orleans sound of Kid Bastien's Jazz Band, weekly p.m. euphoria — prelude to the MusicGallery presentation "Time Floes", Lorne Coumts's new art book party, rapid representations of a naked danseuse black on white, some almost calligraphic, complemented by "portions of Tom Evans' video documentary on the work of Lorne Coumts with a sound track by Maury Coles" — brief, beautiful. "Maury Coles and the New World Improvising Orchestra*9 p.m. Admission — afternoon free — evening \$4.00." I found this Orchestra at odds within itself with two apparent levels of spontaneous invention; one was provided by those habitually used to broad horizons (Maury Coles, alto saxophone; Bill Smith, soprano; John Oswald, alto saxophone; Nobby Kubota, alto saxophone; Stu Broomer, piano; Dave Lee, bass; Richard Bannard, percussion), who struggled against the restrictions of two excessively amplified basses, Al Mattes and James Young. In the frustration of a tied event, in the cold night air, several walked their way to the Spadina Hotel there to catch the close of "The Calling — an evening of music and words — an Onari Production — Marilyn Boyle, Paul Cram and David Prentice." Stark contrast, hear the voice as instrument, here the words detracting — clear enunciation is essential to successful accompanied transfer. Such was that second consecutive weekend.

Placed in Canada, Ontario, Ottawa (pop. 330,000) on a late November afternoon, sun out and a cold breeze blows dead leaves and newspapers in whirls outside my warm window. Cast back again...Pan Am 006 places me in San Francisco some five hours before I had departed Hong Kong, such is the cosmology of the flying-machine. De rigeur visits to Tower Records and City Lights bookshop. Next day, good Indian food at Pasand and post-prandial light-



ness of the Jerry Zabin trio, he on bass with alto sax and guitar: standard, pleasant, competent. Before parting this corner of the world a wander through the sunny Stanford campus results in my becoming the owner of a Peruvian alpaca-wool trilby.

Twelve days in Hong Kong I had at work between Cantonese cuisine, of course, and Indonesian, diverse fresh fish on Lamma Island, snake soup and steak in Western district; home comforts, family and friendly fellowship. Placed there, I rounded out the October month with a visit to the City Hall Theatre and The Eighth Festival of Asian Arts which — somehow — includes two evening performances by the grandiosely titled Don Burrows' Sydney Conservatorium Jazz Ensemble — Australians Burrows, flutes, clarinets, saxes; James Morrison, trumpets (including bass trumpet), trombone; Paul McNamara, piano; Craig Scott, double bass; Alan Turnbull, drums. The dark suits and bow ties ensemble introduces its programme item by item which ranges from standards to originals. Modern jazz in truly established form, well executed — the past preserved.

Placed briefly in Brussels, there met with Hugo de Craen for an evening of pleasant chat, quaffing Kriek (cherry beer) in an aged hostelry on the old Great Square. With Jos Hermans, Hugo is responsible for New Think, a "not-for-profit organisation supporting creative music" (contact him at Dalialaan 2, B-2500 Lier, Belgium). In association with Eddy Janssens, Hugo has produced a discography on Anthony Braxton (July 1982) and on the Art Ensemble of Chicago (August 1983). The former has been of great interest to me and the latter, which I was pleased to receive at this meeting, is in keeping with the high standards which New Think has set. Their list of "forthcoming" discographies

makes tempting reading — Mal Waldron; Jimmy Giuffre; Roland Hanna and Jaki Byard; Sam Rivers; Clifford Jordan and Booker Ervin; 20 years of A.A.C.M. recordings; the Art Ensemble of Chicago: the live recordings — in which connection the NEW THINKers are keen to have information from anyone out there!

Placed in Paris, en passant, saw me with friends au Moulin Rouge; full house for diverse spectacular, not least an abundance of bared breasts with some unseen big band background which gave an occasional lift! Next day, Sunday, the sun smiling on the righteous, by way of Ile St. Louis, Notre Dame and Hotel de Ville to pay a friendly visit to Steve Lacy chez-lui where met too Irene Aebi, Oliver Johnson, Jean-Jacques Avenel and Bobby Few. Oliver spoke, sometimes with bitter wit, sometimes sad, of his recent tour, with a group led by Michael Zwerin, through South Africa. Out with Steve, Franco-Mex lunched and strolled to the lake surrealist of fountains, their bare black mechanisms exposed, the motley crew turning and spraying, spraying and turning, now available vicinity Centre Pompidou — a little plum not to be missed! Then rehearsal, Irene, cello and voice; Jean-Jacques, bass; Bobby, piano and Steve, soprano saxophone...*Futures Fuchias* [?] by Few and *Morning Joy* — words by Bob Kaufman (1959), published by New Directions, music by Steve Lacy (December, 1982)...good-humoured intensity, then joy. On, at the instigation of Oliver, by 4.30 p.m. to the American Centre, 261 Bd. Raspail, 14th Arrondissement, for a "continuation d'une serie de Jazz on a Sunday Afternoon, direction Mike Zwerin," inaugurated in May, 1982. The Mike Zwerin Quartet — he, trombone and bass trumpet; Alain Jeanmarie, piano; Jack Gregg, bass; Oliver Johnson, drums. By the time I left to catch my flight to London I had heard versions of the Liverpool air, *Eleanor Rigby*, *Surabaya Johnny*, *High Fly*, *Bass Blues* and *Well, You Needn't* and, after an interval, *Mamelodie* [?] by Zwerin, souvenir of his recent South African tour, named for the African quarter of Pretoria — *Chelsea Bridge* and *Green Street*...

Placed a while in Liverpool, decaying birthplace of — inter alia — The Beatles, and was provided with variety: Ken Oxford (the officer of the law responsible for the response to the commotion in this Liverpool district which hit the world's headlines a couple of summers back) and the Toxteth Rioters Jazzmen, trad jazz at the Hunts Cross Hotel. Also at the Hunts Cross, the Freddie Smith Big Band, nineteen pieces which acquitted themselves well in two sets of Nestico, Herman, Hefti, Niehaus, Glenn Miller, etc. Tom Hall's Tavern on the Dock Road was the venue for the Stan Tracey Octet: Tracey, piano; Don Weller, Art Themen, Pete King, saxes; Harry Beckett, trumpet; Malcolm Griffiths, trombone; Roy Babbington, bass; Clark Tracey, drums. "Tracey, probably Britain's leading jazz pianist, celebrates 40 years in jazz with this national tour." Liverpool Jazz, with the financial support of Merseyside Arts and Jazzcentre North made this available to those able to crowd into the downstairs Princes Room — a case where demand, for listening-room, thoroughly exceeded supply. The sounds which I gleaned from my spot in the sardine-packed side bar I found satisfying, a logical extension of the main stream. Others to follow on the weekly rounds included Lol Coxhill; Tony Coe; Pete King; Macondo; Morrissey/Mullen; John Ethridge. Still in Liverpool, and by way of a change, a Saturday evening at

the Bluecoat Chambers, splendid Georgian survivor, with "The English Gamelan Orchestra. Traditional Javanese and New Western Music" under the auspices of the Arts Council of Great Britain (Contemporary Music Network) and with financial support from Merseyside Arts, the orchestra presented a concert in two parts, the former being traditional musically as well as in dress, the second, a variety of recent compositions principally by members of the orchestra: some seventeen musicians, including five Javanese; for this latter section dress was extremely casual and the reverent atmosphere of the first part was replaced by one of informal good humour. The traditional music I found delightful. Of the several recent compositions those which stood out for me were a setting of Ariel's song from Shakespeare's *Tempest* (Act I, scene ii), a palindromic verse sung to palindromic music and a composition by the leading Javanese musician. Future programmes scheduled for this venue included "free improvisation from East and West by Evidence (of East Germany — Dietmar Diesner, saxes; Steffen Hueber, percussion and Carlo Inderhees, piano) and Iskra 1903 (Paul Rutherford, trombone; Barry Guy, bass; Phil Wachsmann, violin) and (for January 27, 1984) works by Cardew, Eisler and Takahashi. My Liverpool placement was completed with Earle Warren (alto sax, flute, clarinet, vocal) and the Jimmy Thomson Quartet, Jimmy on tenor sax, with piano, bass and drums. This in the Grande Lounge of the most gorgeous hotel in the world, the Philharmonic on Hope Street. A full house enjoyed an Earle who improved with the passage of time and a Jimmy Thomson in very good form.

An October Sunday mid-day, placed in the Wakefield Arms Hotel, Wakefield. West Yorkshire — two hours with the resident group, piano, bass and drums assisted by trombone, trumpet, clarinet and vocalist Shirley. Trad jazz in the British Sunday lunchtime tradition, culminated in a well-rendered singing of *Good Morning, Blues* and a swinging *China Boy*, all the more enjoyable for a couple of good pints of bitter topped off with a pair of not too watery Pernods consumed in the company of an old and very dear friend, Denis Smithson.

Distant recollection of September placed in Toronto: Cafe des Copains "Jazz Piano Festival — legendary greats of jazz piano; 12th through 24th — Adam Makowicz — this phenomenal Polish jazz pianist has received raves since settling in New York — "most astonishing pianistic talent of the past 30 years." "A lightness that...gives it a buoyant swing" — New York Times." Mr. Makowicz's method owes much to Tatum, and there is evidence of Garner. A polished performer with great technical facility, there were fleeting moments of unexpected invention; for these, I was happy. Spadina Hotel, Saturday 17th, Walter Zuber Armstrong, bass clarinet and flutes with the Bill Smith Quartet who opened the proceedings pending Mr. Armstrong's appearance. Armstrong played with persuasive invention against steady rhythms whether alone or in various groupings: who can fail to be charmed by the sensuousness of the bass clarinet? And between pieces we were amused by his deliberate dissimulations! The "Traditions" room is a pleasant venue and during the course of the evening it became populated by an audience appropriate to its modest proportions and appreciative of the finely wrought improvisations of this quintet of fine performers. Seaway Hotel, a Sunday evening with "Art Blakey and

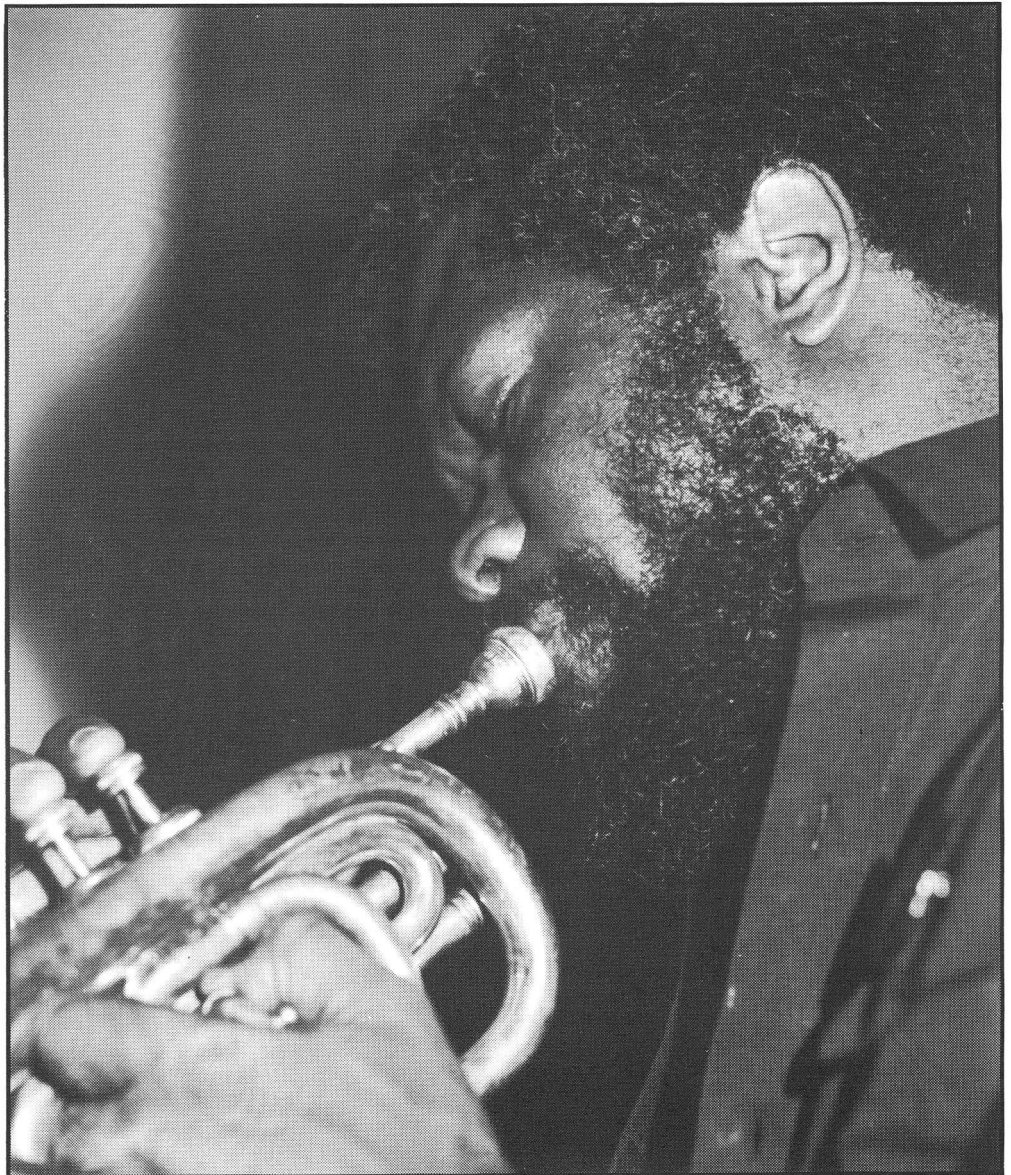
the Jazz Messengers...another Goo Goo (sic) Presentation." Having caught these Messengers in the spring at Keystone Korner, San Francisco, I was provided with what I could expect. Art is Art and good at it; local boy, Bernie Senensky, participated on piano and performed with distinction. Mr. Blakey harangued his audience good-humouredly and flatteringly, his observations nonetheless including a kernel of truth.

Placed airborne about halfway between Seattle and Hong Kong, between heaven and earth, between 18th and 19th December, a fine location to look back on certain events of the recent past...Yin and Yang/Toronto and Montreal/Boss Brass and Globe Unity Orchestra. Wednesday 14th December saw me in Toronto with good friends at the Bourbon Street club (180 Queen Street West) for the Boss Brass who, after a dinner of reasonable quality and price but service poor, gave us their first (of two separate nightly) performances which got under way at about 9.30 p.m. and took us through eight numbers and ninety minutes. Boss Brass is a band of some twenty players, playing highly arranged material competently and not without humour but dull, very dull. Brazil was well-represented and succeeded in keeping vitality and invention properly at bay. Thursday 15th December saw me entrained in select accommodation and company to Montreal for an evening performance by Globe Unity at the Museum of Fine Arts. They played instant compositions continuously through two separate periods. The permutations of sound invention ran from solo through a great variety of combinations possible with a group of this size and included periodic sections of intense activity on all parts coupled with maximum volume. A superabundance of fresh creativity from a variety of fine musicians: Toshinori Kondo (trumpet) and Evan Parker (tenor and soprano saxophone) stood out in this milieu, Kenny Wheeler (trumpet and flugelhorn) seemed least comfortable. Patrick Darby, who made the event possible, was no doubt very pleased that the auditorium was near to full, a reward for all his efforts. Certainly, for me, these two evenings epitomised the yin and yang of "jazz" — two completely different levels of creative energy. Yet, without both yin and yang the circle is not complete.

— Roger Parry

AMERICA

CHICAGO — Despite December windchill woes of nearly eighty below Chicago's ever-churning jazz scene continued to rumble along with characteristic "city of broad shoulders" intensity, diversity and widespread club warmth. Joe Segal's Jazz Showcase offered listeners plenty of horn fire with tenor saxophonist **Warne Marsh** (backed by pianist Jodie Christian, bassist Jim Atlas and drummer Wilbur Campbell) November 4-6, the baritone/tenor sax master duo of **Pepper Adams** and **Von Freeman** (November 11 to 13), Art Blakey and current young messenger crop (including hot-chopped trumpeter Terrance Blanchard) November 16-20, and "Tough Tenors" **Johnny Griffin** and **Eddie Lockjaw Davis** (November 22-27), as well as stratospheric brassman **Maynard Ferguson** and band in a December 7 upstairs Blackstone Hotel Crystal Ballroom benefit for the award-winning "Peace Museum" (a several-month-long major exhibit of peace and music works at 341 West Superior that included musical donations by luminaries such



as McCoy Tyner, Pete Seeger, Yoko Ono and Stevie Wonder).

Main acts aside, the Showcase also catered to local name musicians like Chicago State University jazz band director/saxophonist of note **Bunky Green** and his quartet (Jack Mouse, Bill Harrison, Rod Kubelik) on consecutive December weekends, the second such Friday (December 16) featuring a rare Chicago club appearance by tenor saxophonist/educator **Jamey Aebersold** (not to mention a late afternoon crowd tune up by the **William Russo**-directed Columbia College Big Band). In something of a jazz coup, New Year's Eve at the Showcase featured Texas tenor **Arnett Cobb**, altman **Lou Donaldson**, **Von Freeman**, the **John Young Trio**, house bassist Dan Shapera and drummer Phil Thomas (the entire proceedings broadcast live by local national public radio station WBEZ).

Rick's Cafe Americain, which caters to the extended (usually two week) artist stay, presented **Paquito D'Rivera** November 5-19 (he returns in late January after McCoy Tyner closes down) and guitar virtuoso **Joe Pass** November 28 to December 10. Joe puffed on his usual Partagas cigars between sets at Rick's and even managed to humorously demonstrate several Elvis guitar moves he's been working on to add punch to his

still-stellar solo act. Relaxed and lounging about his twenty-fourth floor Lakeshore Drive Holiday Inn suite the next day, Pass talked about his October jaunts to Japan with an all-star Norman Granz-assembled aggregate (Oscar Peterson, Ella, Zoot Sims, Clark Terry, Al Grey, Niels Pedersen, etc., etc.) and of his recent guitar/trombone Pablo recording with J. J. Johnson, as well as future longings to get into the studios in some fashion with strings. As for New Year's Eve, Rick swung out heartily with the **Ramsey Lewis Trio** (Ramsey's back with his original "In Crowd" rhythm mates).

George's (230 West Kinzie) made way on the last day of 1983 for trumpeter **Donald Byrd** — his first Chicago appearance in twenty-five years — and kept up the jazz proceedings in November and December with **Ahmad Jamal**, **Adam Makowicz**, the **Mitchell/Ruff Duo**, the **Eddie Higgins Trio** and songstress **Barbara Cook** (who once played the role of 'Marian the Librarian' in the film musical "The Music Man").

Other assorted Windy City ramblings...the AACM held a series of Sunday afternoon concerts at Columbia College's new 11th Street theater with the **AACM Orchestra** performing works by various area composers... Andy's (11 West Hubbard), ever-popular home of "Jazz at

Noon" (featuring guitarist **John DeFauw** "and Friends" such as saxophonist Franz Jackson) and "Jazz at Five" (with alternating groups **Ears**, **Swing Machine** with Eric Schneider and **Andy's Rhythm Makers** — the latter often including drummer Barrett Deems, tenor saxophonist Eddie Johnson, bassist Truck Parham and trumpeter Bobby Lewis) reopened the unfortunately-defunct Benchley's as "Andy's on Broadway..." WBEZ-FM's "Windy City Jazz" broadcasts from Rick's on Sunday evening continue with new host, roving Chicago Reader jazz critic **Neil Tesser**... Delmark Records founder and headman **Bob Koester** closed up his Lincoln Avenue Jazz Record Mart store but continued to prosper at his new 11 West Grand downtown location... Current Pat Metheny bassist **Steve Rodby** and New York/Chicago studio guitarist **Ross Traut** turned in a smoking, ethereal December set at Elvord's, a year-old suburban Evanston restaurant... Vibist **Carl LeKaufe** and saxophonist/pianist **Tommy Ponce** brought their quartet into Swingville Jazz Records and Tapes for a free in-store performance in late November... **Keith Jarrett** played a solo piano gig at Orchestra Hall amid occasional audience shouts and heckling for his haltings due to listener noise... The Earl of Old Town, an acoustic/folk club that spawned late-sixties talent like Steve Goodman, John Prine and Bonnie Koloc converted to a blues club in November. Now called B.L.U.E.S. at the Earl, it's run by **Bill Gilmore** and **Rob Hecko**, proprietors of "B.L.U.E.S." on Halsted Street... Florence's Lounge at 55th and Shields burned down November 7, thus depriving the city of one of Chicago's liveliest blues-jam locales... **Theresa Needham**, beleaguered owner of legendary South Side blues haunt Theresa's Tavern (which was being forced to close by the building's landlord in late 1983 and thereby received national media coverage) profited from several benefits and hopes to continue to keep doors open... Local boogie-jump group **Jump In The Saddle Band** has scored big locally and nationally with an offbeat, swinging and hilarious tribute to the Three Stooges entitled **The Curly Shuffle** and recently inked a pact with Atlantic Records... Lastly and perhaps most importantly, Chicago-based real estate magnate and author **Demsey J. Travis** published his riveting book, "An Autobiography of Black Jazz," full of rare photos, reminiscences and interviews with musicians still playing in Chicago as well as some who frequented the city and moved on (Dizzy Gillespie, Bud Freeman, Joe Williams, John Young, Eddie Johnson, Franz Jackson, Dorothy Donegan, Sy Oliver, Cab Calloway, Nancy Wilson). On an interesting political sidenote, the book also contains a photo of a much younger Chicago mayor Harold Washington and the author with Duke Ellington, and managed to make the best-seller list of the Chicago Tribune... Somewhat sadly, radio station WXFM will drop its longstanding jazz policy in March for adult-oriented pop, thus taking away one of the major platforms for **Holmes "Daddy-O" Daylie**, the dean of Chicago jazz DJs, now in his 36th year on the air.

— **Joe Carey**

Dixon is a no-holds-barred player. Bending notes, singing and barking through the horn — he'll use anything that serves his expressive ends. His sparse lines prodded his sidemen to ever-higher emotional peaks and left them ample space to fill with their constant groundswell of energy. Dixon leads by example, then thrives on the feedback.

His bandmembers thrive as well. Forced to create from deep within himself, Pavone met Dixon's challenge with one of the most lucid solos I've heard him play. Bassist John Voight, whom Dixon recently added to the group, complemented Pavone's aggressive playing with the strumming, slashing outbursts of his singular style while drummer Lawrence Cook's forcefully rhythmic work displayed a melodic dimension as well.

The **Creative Musicians Improvisors Forum** (CMIF) sponsored a November 14 concert in New Haven that featured the **Bobby Naughton** Unit and the **Mario Pavone** quartet. The CMIF's **Creative Improvisors Orchestra** returned to the Hartford Jazz Society December 4 to perform the compositions of guest artists **Jeanne Lee**, **Carla Bley** and **Slide Hampton** and CMIF member **George Alford**.

The **Artists Collective**, founded by Jackie and Dollie McLean, has revived its Masters Series. **Joe Lee Wilson** kicked it off at Wilson's, a new club committed to jazz-oriented music.

Jazz continues to thrive five nights a week at Hartford's 880 Club. Pianist **Kent Hewitt** directs the Wednesday night Vocalist Series which has featured a number of outstanding vocalists including Carmen Lundy, Ernie Byrd, Etiana Deane, Grace Testani, and Diane Mower.

Thursday nights **Don DePalma** brings name musicians to the club to play with his solid house rhythm section of bassist Nat Reeves and drummer Mike Duquette.

Tom Chapin appeared one Thursday in October with **Johnny Walker**, his sidekick from Lionel Hampton's band. Whenever they come to town the young alto saxophonist and trumpeter bring with them an enthusiasm for music making that brings out the best in the house trio. Chapin in particular is a player to be reckoned with; his knowledge of his instrument extends from Bird through Dolphy to his own innovations. He routinely starts the house screaming with the force and originality of his solos.

Tenor saxophonist **Carter Jefferson** appeared in October and December. Like **Bill Saxton**, who appeared in October, Jefferson received a positive response from the aficionados and will be returning to the 880. A special treat for the audience was vibist **Warren Chiasson** who plays with so much taste and technique I wonder why so few people have heard of him.

Every Thursday at the 880 the last set becomes a jam session in which local musicians sit in with the guest artist. Among the most impressive ones sitting in are trumpeter **Phillip Harper** and his brother **Wynard** on drums. Originally from Washington, D.C., the Harper brothers are attending college in the Hartford area. **Ralph Duncan** and **Johnny Grieco** deserve mention as aggressive, imaginative drummers. **Mark Templeton** and **Joe Diamond** more than hold their own when they sit in at the piano.

Fridays the 880 features local fusion bands; Saturdays vocalist **Connie DiNatale** holds forth backed by Saturday Night Special; Sundays the club features open jam sessions, usually coordinated by bassist **Joe Fonda** or vibist **Matt**

Emerzian. Other Sunday sessions can be found at the Main 'n' Tower Club in Hartford's North End, directed by **Bill Lowe**; and at Wilson's, directed by **Paul Brown**.

The Arch Street Tavern's Jazz Alive series continues on Sunday nights in downtown Hartford featuring local musicians **George Solvak**, **Joe Fonda**, **Mario Pavone** and **Rick Alfonso** as well as out-of-towners like **Gerry Bergonzi**, who appeared in October.

The Hartford Jazz Society's monthly concerts take place on Sundays at the Holiday Inn. **Phil Woods** appeared in October, **Benny Powell** with **Clifford Jordan** in November and the **Creative Improvisors Orchestra** in December. **Jon Hendricks** is scheduled for January.

Now under the ownership of the musical DePalma family the Rockinghorse Cafe in Hartford's South End has begun to book more jazz. Monday nights they feature **Chick Chicetti's** big band in rehearsal. **Pepper Adams** led off the club's Tuesday night Guest Artist Series in December with **Norman Gage's** big band and **Sonny Fortune** following him. — **Vernon Frazer**

NEW YORK — The **Henry Threadgill** Sextet started very successfully at Sweet Basil for the first week of November. Needless to say, each musician in the unit is excellent; however, the music was structured in such a way that no one could display technique/virtuosity simply by extending their own solos. In other words, each one had to relate more closely (than usual) with ongoing music all the time and make each solo more cohesive. It was really exciting to see/hear the way that the three-man front line — Threadgill, Olu Dara, and Craig Harris — interacted with each other; also the rhythm section wove an excellent layer of beat/sound, especially when Deidre Murray, cello, led the part. Pheeroan Aklafl and John Betsch, percussion, were exchanging their role and their sound effectively (for instance, the use of cymbals behind solos and the section) and created a powerful drive together with the fat, swinging bass of Fred Hopkins. Their use of wide dynamic range, which sometimes recalled a bit of jug and/or jump band, was also exceptional.

On the 11th, a nice double bill of **Jamaaladeen Tacuma** and **James Blood Ulmer** was heard at the Bottom Line. Jamaal started the evening with repertoire mostly from the "Show Stopper" album. Although the material was the same, the music was distinctively more powerful with the strong bass line of Jamaaladeen leading and running all over the space. In a sense, the music on "Show Stopper" was mixed while the music here was like the clash of very raw energies. The change of rhythm/riff in the tune was very effectively used to create a varying feel over which all the musicians could collectively solo and make their format of floating melody against complex/strong rhythm really work. Cornell Rochester was exploding and it was clear that few people could match the Tacuma-Rochester team once the music headed toward this direction. It is too bad that none of the albums Rochester is on actually capture the strength heard here.

James Blood Ulmer and Charles Burnham (violin) appeared in a white shirt and a blue vest with a derby hat on, and the trio played what was on their new "Odyssey" album. Their music had the strong flavour of country blues and, more importantly, some looseness which had been missing from Blood's recent music, and was really compelling. The way they

played the music, stepping back and forth in half-sitting posture, seemed to be telling a lot about the feel of this music.

The Gospel at Colonus was performed at the Brooklyn Academy of Music, November 8 through 20 and then extended all through 1983. It is an adaptation of Sophocles's *Oedipus at Colonus* but based on Black church experiences. To say nothing of the marvelous performance of the **Five Blind Boys of Alabama** and four other excellent gospel groups, it, along with *La Tragedie de Carmen* (Peter Brook's superb adaptation of Georges Bizet's opera, being presented at the Vivian Beaumont Theater of Lincoln Center) was really interesting in many ways from the standpoint of how the classics can be presented in meaningful perspective today.

The Saint had some vital bookings although now it's closed for winter. On December 18, the **John Zorn-Tim Berne** Quartet was heard playing Ornette Coleman material and on the 19th, **Derek Bailey** performed with Zorn, Masahiko Kono (trombone) and John Oswald (alto saxophone) there. Also on the 18th, **Sphere** and **Abdullah Ibrahim** with Carlos Ward played a program entitled "Two Is One," a tribute to Thelonious Monk at Town Hall.

Hamiet Bluiett brought in his quintet with Olu Dara, John Hicks, Fred Hopkins, and Marvin Smith to Sweet Basil November 29 through December 3. It was a bit surprising to hear them playing repertoire such as *Milestones* and *Autumn Leaves*, but the performance was very good. M. Smith, a young new drummer who also played nicely with the **David Murray** Big Band there the same week, has succeeded very well in the style of Ed Blackwell.

A rare duo of **Andrew Cyrille** and **Anthony Davis** was presented at the Loeb Student Center, New York University on December 9. The music was superb with each providing his own compositions and covering a lot of area. It was a pity that virtually no one except a few friends knew about the concert for there was no publicity. Cyrille was again heard as a duo with **Marilyn Crispell** on the 17th at Soundscape.

Tim Berne — with his quintet of Herb Robertson (trumpet), Bill Frisell (guitar), Ratzo Harris (bass) and Tom Rainey (drums) — played at Roulette on the 16th and 17th. They played a nice variety of compositions ranging from very quiet floating ensembles to fiery displays of solos, and the group sounded very tight. The next day at the Manhattan Healing Arts Center, **Julius Hemphill's** trio with Abdul Wadud and Michael Carvin played as part of the Jazz Track series which already presented **David Murray's** and **Chico Freeman's** quartets, **Jay Hoggard** solo and **Joseph Jarman's** trio in November and December. It is always good to see Hemphill playing, for he does not play that often and it has been years since he last played with Abdul Wadud in New York.

Herbie Hancock's Rockit Band started their tour at the Ritz on the 20th. The presence of Grand Mixer D. ST playing turntables was very impressive on the stage, surrounded by a group of electronic instruments. It was a little surprise to find Anton Fier (of Golden Palominos, etc.) in the percussionist chair although it actually was no wonder, knowing Bill Lasswell's influence over the music of Hancock at this stage.

There have been many occasions to hear big bands this fall/winter. The **George Russell** Big Band, **Gil Evans** Orchestra, **Liberation Music Orchestra**, **David Murray** Big Band, **Globe Unity Orchestra**, just to name a few, played at one time or another. "New Yor-Uba" was the title of the concert by **Michele Rosewoman's** orchestra at the Astor Place Theater on December 12. It featured the combination of Cuban bata group/singers and new jazz musicians such as Oliver Lake, Baikida Carroll, Bob Stewart, Kelvyn Bell, Pheeroan Aklaflf and many others with Butch Morris conducting. Materials drawn from traditional Yoruba chants were presented along with original Rosewoman compositions. The same week on the 16th, the Globe Unity Orchestra concluded their tour of the East Coast at the Astor Place Theater. The personnel was exactly the same as on the "Intergalactic Blow"

album. They played two sets, one hour each, of intense free improvisation with varying plateaus. Strictly speaking, it was in a sense very much controlled and structured by Alexander von Schlippenbach (and perhaps Paul Lovens to some degree). Lovens was playing very effectively all over in this context although some of the audience might have had difficulties in accepting his display of a succession of peaks. Most of the solos, Toshinori Kondo and George Lewis in particular, were excellent; however, the format of each one coming out to the front one by one to solo seemed a bit lengthy to work out (especially from the standpoint of New York today). I do not think it a bad idea to throw in a lot more combined groups of musicians to organize some section work, especially since Globe Unity boasts such an excellent group of musicians. Over all, it was a nice opportunity to introduce this band to the New York audience.

The **David Murray** Big Band/String Orchestra played at Sweet Basil on Mondays in November and December, each week to sellout crowds. Many musicians alternated the bandstand, adding slightly different shades to the band every week. For example, Ed Blackwell, Marvin Smith, Pheeroan Aklaflf, and Ronnie Burrage all played drums and on December 5, **Wynton Marsalis** and **James Newton** were featured. The combination of Bob Stewart (tuba), Craig Harris (trombone) and Vincent Chancey (French horn) seemed to be very important for building the foundation of this band (along with Ron Williams's piano and either Anthony Cox's or Lonnie Plexico's bass) and everyone was adding excellent solos. The atmosphere of the club was always warm and welcome with many musicians dropping by and everyone enjoying it. Butch Morris was conducting over this period and it was undoubtedly the hottest big band of this season. His String Orchestra was presented for the final two weeks. Each section featured a nice contrast — Leroy Jenkins, John Blake and Akbar Ali for violins, Abdul Wadud and Deidre Murray for cellos, and Fred Hopkins and Brian Smith for basses — with Warren Smith and Ed Blackwell providing a good foundation. Ali and Wadud, among others, played some excellent solos along with the leader's, whose solos were wonderful all week. Sweet Basil goes back to its "Music Is An Open Sky" series January through March and it is certainly hoped that this big band will come back again next season.

— Kazunori Sugiyama



ODDS AND SODS

New Music Distribution is celebrating its 12th year of activity with a brand new 58-page catalog of the records it currently distributes. Many of these records never reach record stores and individual orders are a key facet of the operation. Copies of the catalog can be obtained by writing New Music Distribution, 500 Broadway, New York, NY 10012.

Vocalist Mariette Bodler's new release from Madiva Productions was launched at a special party November 17 at the Martin/Molinary Gallery. Marion Brown and Steve McCall are among the supporting musicians on her record... The Angel Rangelov-Jimmy Madison Big Band with special guests Jon Hendricks, Grady Tate, Irene Reid and George Coleman were at Sweetwaters for four Sundays beginning November 20...Don Pullen's new quintet made its New

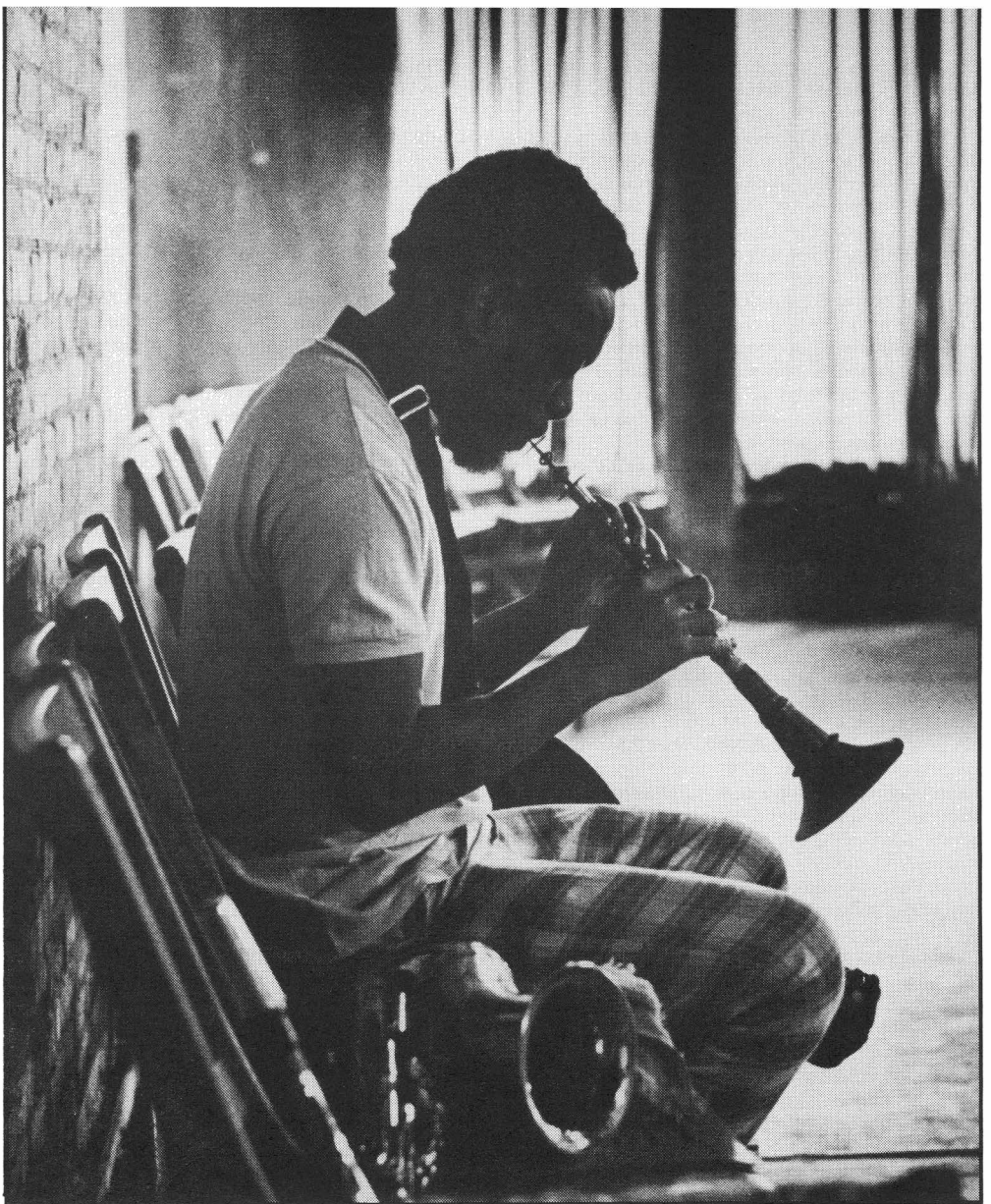
York debut the week of December 6 at Sweet Basil. Jack Walrath (trumpet), Grant Reed (tenor saxophone), Andy McCloud (bass) and Bobby Battle (drums) complete the lineup... "Talkin' To The Sun" is the title of Abbey Lincoln's one-woman theatre piece which debuted December 9/10 at the Jazz Center on Lafayette Street...Dizzy Gillespie, Jon Faddis and vocalist Carmen Lundy were featured December 16 in a special concert celebrating Mary Lou Williams at Symphony Space...George Shearing and Don Thompson began a two month engagement at Cafe Carlyle on January 3 while Barbara Carroll continues in residence at Bemelmans Bar in the same hotel...Amiri Baraka's new musical "Primitive World" was presented for eight nights (January 15-21) at Sweet Basil. David Murray wrote the music and led the band...Marian McPartland gave a concert January 19 at Alice Tully Hall with the Pro Arte Strings...Vocalist Grace Testoni was at Seventh Avenue South January 12 and at Erics on January 28...The Armen Donelian Quartet gave a concert January 28 at Carnegie Recital Hall... Mark Whitecage and Jeanne Lee were artists in residence at The Hudson School, Hoboken, NJ, November 14-17.

The sixth annual festival of New Music America takes place in Hartford, Connecticut next July 1-7 under the sponsorship of Real Art Ways..."Jazz Beat From Berklee" is the title of a new series of concert recordings being syndicated worldwide for radio broadcast...Barry Harris, Jimmy Knepper, Andrew White, Lester Bowie, Steve Kuhn and Gunther Schuller are among the guest lecturers at Tom Everett's jazz history course being presented this year at Harvard University under the title of "The Jazz Tradition"...Mark Harvey and Aardvark were at the Berklee Performance Center December 31... Performer/writer Lewis Porter of Tufts University has books on Lester Young (now in press), John Coltrane and a history of jazz (with Michael Ullman) in the works.

Toshiko Akiyoshi and J.C. Heard were joined by bassist Jeff Halsey for a trio concert presented by Eclipse Jazz in Ann Arbor January 27. Future Eclipse concerts include the Odean Pope Trio (February 11), Dewey Redman and David Grisman (April 7)...Pianist Larry Booty remains in residence at Chung's (West 210th and Lorain, Fairview Park, Ohio - a suburb of Cleveland) where such occasional visitors as Art Hodes, Dick Wellstood and Dave McKenna brighten the area's music scene. Maxine Sullivan will appear there March 13 as part of a brief mideastern tour which takes her to Indianapolis, Cincinnati, Meadville and Pittsburgh between March 11 and 15. Bob Reitmeier (reeds), Keith Ingham (piano), Lynn Seaton (bass) and John Van Ohlen are the supporting musicians.

The 6th annual Jazz Institute of Chicago Jazz Fair took place January 30 at the Blackstone Hotel...Barry Harris and Al Cohn made the trek to Des Moines for a Sunday afternoon concert February 5.

"Blues For Theresa" is a one hour TV entertainment special of a benefit concert for Chicago's oldest surviving blues bar which is threatened by the loss of the lease. Junior Wells, Lefty Dizz, Carey Bell, Sunnyland Slim, Detroit Junior and the Nightrockers took part in the show. Eye & Ear Productions are distributing the program from 612 N. Michigan Ave., Suite 712, Chicago, IL 60611...the fourth annual National Blues Music Awards night was held in Memphis on November 16 and Gatemouth Brown was voted entertainer of the year.



Trumpeter Lew Soloff appeared with North Texas State University's One O'Clock Lab Band in concert November 22...The University of Northern Colorado at Greeley is sponsoring two festivals this spring. The first (March 8-10) is the 7th Invitational High School Vocal Festival with special concerts by Anne Marie Moss and Bobby McFerrin. In April the university's major event takes place April 26-29 with The Four Freshmen, Sonny Rollins, The Falconaires, Jon Faddis, Ashley Alexander and Rich Matteson...Randy Weston, Andrew Hill and Horace Tapscott are the participants in the "World Piano Summit" - a concert to take place February 17 at Wilshire Ebell in Los Angeles... Bassists should be warned that there is a columnist in San Francisco (Gerald Nachman) who doesn't approve of their efforts to alter the concept of the instrument by playing solos... The New College of California presents a month of events at Newspace Gallery in San Francisco in celebration of Black History Month. Joe Henderson is being featured at the opening event (February 1) and there are four Sunday concerts.

The Twenty-Ninth Street Saxophone Quartet toured recently in Holland and recorded an album for Osmosis. Robert Watson, Ed Jack-

son (altos), Rich Rothenberg (tenor) and Jim Hartog (baritone) are the members of the band... The Tristano inspired Frank Canino Quartet was also performing recently in Holland with the leader on bass, Jimmy Halperin (tenor), Bob Arthurs (trumpet) and Tim Pleasant (drums)... Hot Mallets is a Swiss band who appeared in concert November 19 at Villingen. Tenor saxophonist Andy Scherrer, pianist Henri Chaix, Peter Schmidli (guitar) and Alain Du Bois (bass) join leader Isla Eckinger who forsakes his bass for trombone in this band.

Greenwood Press has published the first of a series of volumes documenting the Victor companies. The initial work covers 1900-1903... Jazz World Society (PO Box 777, Times Square Station, New York, NY 10108) has published the third edition of their Jazz Festivals International Directory 1984-85...Jazz Research No.15 has been published by Akademische Druck und Verlagsanstalt, PO Box 598, A-8011 Graz, Austria...New discographies of Charles Mingus, Lee Konitz and Steve Lacy have been published by Jazz Realities, c/o H.L. Lindenmaier, Wilhelmstrasse 32, 7800 Freiburg, West Germany...The most attractive jazz calendar we have seen this year comes from Sweden. It's available for 55 kroner from Jazz Collection, Norrbygatan 3 B,

S-723 43 Vasteras...Several readers have been unable to locate some of the books reviewed by Ted Joans in the last Coda. In particular, it seems, Jimmy's Blues by James Baldwin is hard to find. It might be worthwhile writing to the publisher — Michael Joseph Ltd., 44 Bedford Square, London WC1B 3DU, England.

New releases from CBS give the appearance of great activity from the industry giant. However, only the latest Alberta Hunter LP ("Look for the Silver Lining") is actually new. The recently issued 2-LP sets by Miles Davis (Berlin and Tokyo) and Thelonus Monk (Tokyo) are from Europe and/or Japan and well-circulated everywhere. Newly released, but *not* newly recorded, are albums by Kenny Burrell, Al Grey and two twofers of instrumental and vocal selections from various sessions in the 1950s/60s...Chick Corea and Gary Burton's latest ECM collaboration is called "Lyric Suite for Sextet"...Amigo has released an LP by saxophonist Robert Watson ("Jewel"), Sonet has issued an LP from the Stan Getz/Chet Baker Stockholm concert from early 1983 and Caprice has issued LPs by Sweden's Tommy Koverhult Quintet and a solo recording by Bobo Stenson... The latest releases from Enja are "Zimbabwe" by Abdullah Ibrahim, "Swinging Macedonia" by the Dusko Goykovich Sextet with Nathan Davis, Eddie Busnello, Mal Waldron, Peter Trunk and Cees See and "When I'm Singing" by Red Mitchell...New Concord releases include Dave McKenna's third solo album for the label ("A Celebration of Hoagy Carmichael"), pianist Tommy O'Neal's debut LP, a Jack Sheldon quartet date and a collaboration between Rosemary Clooney and Woody Herman titled "My Buddy"...Upcoming from Stash are albums by Red Norvo, Dardanelle, Panama Francis and a collaboration between guitarist Sal Salvador and vibraphonist Paul Johnson...Hank Crawford's newest Milestone LP is called "Indigo Blue"...George Duvivier and Louis Bellson gave their talent and names to a recording session with Iowa City musicians Jack Scott (alto) and Warren Parrish (piano). The album ("Loose Walk") is available from Chonto Records, 201 E. Dover Ct., Davenport, Iowa 52803...New blues LPs from JSP include a collection of "Downhome Blues" (JSP 1068) and an unissued Louis Jordan session (JSP 1069)...Newly announced FMP records (Behaimstrasse 4, 1000 Berlin 10, West Germany) include "Two Making A Triangle" (Peter Kowald, Maarten Altena); "Anticlockwise" by Alex Schlippenbach Quartet with Evan Parker; "Alarm" by the Peter Brotzmann Group; "Rondo Brillante" by Schlippenbach/Theurer; "Stringer" by the London Jazz Composers Orchestra; concert LPs from Berlin by Marilyn Crispell and United Front (George Sams, Lewis Jordan, Mark Izu, Anthony Brown); "Berliner Begegnung" by Van Hove/Fuchs/Hollinger; "Zwischen Den Pausen" by Erhard Hirt; "Echo" by B.A.D. and "Rieselfelder" by Puls 5. There remains some question whether these records are actually released yet as FMP is trying to acquire funding to carry it through 1984. Two of the founding members are no longer able to subsidize the organization and the economic difficulties facing FMP are grave...Twenty more reissues were available in December from Fantasy including a greater percentage of rarely-seen LPs. These include "Art Farmer Met Gigi Gryce," "Red Garland's Piano," Paul Quinichette's "On The Sunny Side," Curtis Fuller's "New Trombone," Gigi Gryce's "The Rat Race Blues," "Bill Harris And Friends," Abbey Lincoln's "That's Him,"

Ernie Henry's "Last Chorus" and Chet Baker's "Chet"...Polygram Classics has repackaged some of Dinah Washington's R&B-oriented material in a twofer ("A Slick Chick") and Sarah Vaughan's "The George Gershwin Songbook." Both these are on the newly-reactivated EmArcy label. There are also ten budget priced JATP LPs from the forties and fifties. There are a few unissued selections as well as many titles not available in many years featuring Lester Young, Coleman Hawkins, Illinois Jacquet, Dizzy Gillespie, Charlie Shavers, Roy Eldridge, etc.... Palo Alto is launching a subsidiary label called Tall Trees. It's a mid-price line of reissues from other labels as well as new projects. The first release includes a Don Menza LP and such Capitol albums as "In Person" with Nancy Wilson/Cannonball Adderley, the Shelly Manne version of *My Fair Lady* and an LP of sides by Dizzy Gillespie and Babs Gonzales...Marian McPartland has acquired from Audio Fidelity the Bobby Henderson and Earl Hines ("Quintessential") LPs which originally launched Halcyon. They are now available again from her at Box 256, Merrick, NY 11566...The Smithsonian Institution has released a six LP set of "Big Band Jazz." It is available from the Smithsonian's museum shops in Washington or by mail from Smithsonian Recordings, PO Box 10230, Des Moines, Iowa 50336...French RCA have sets by Benny Goodman and Bix Beiderbecke now available in the Jazz Tribune series and LPs by Shorty Rogers ("The Rarest"), Joe Williams ("Newport '63") and Eddie Lockjaw Davis ("Fox and Hounds") in the Jazz Line series... The Washboard Rhythm Kings and Walter Barnes' Royal Creolians are reissued on Harrison LP no.5...Look for new LPs on Sackville by Junior Mance, Art Hodes, Leo Smith, Humphrey Lyttelton (with Jim Galloway), Jay McShann and Buddy Tate in the first half of 1984... The Improvisational Arts Quintet of New Orleans has issued an LP called "No Compromise" which is available from 1015 Joseph Street, New Orleans, LA 70115.

Trombonist/arranger Marshall Brown died in New York on December 13. He was 62...Trombonist Preston Jackson died November 13 in Blytheville, Arkansas and Big Chief Russell Moore also died recently. The January issue of the Mississippi Rag contains tributes to both these fine musicians. British blues singer/guitarist Alexis Korner died January 1 in London of cancer...Pianist/singer James Booker died in New Orleans November 8. — *John Norris*

A LETTER

Dear Coda,
In issue 191 of Coda, page 11, in his review of my discographies of John Tchicai and Don Cherry, Bill Shoemaker wrote that they were apparently stapled before being completely assembled, leaving loose pages to be torn, left out of order, or lost. In case readers get a false impression, I wish to point out that both books were wire-stitched and will not fall apart. Since the publication I have added (up till now) four Tchicai pages and eight Cherry pages — all stapled. I believe Coda received all in good shape. The price of the Tchicai is £3.00 and the Cherry £3.25 including additions and postage/packing (by sea).

Thank you,

Mike Hames (c/o 16 Pinewood Road, Fern-down, Wimborne, Dorset BH22 9RW, England)

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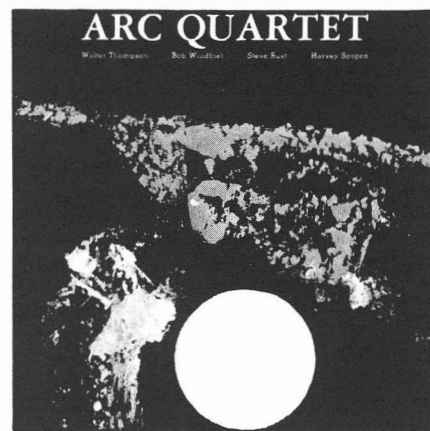
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RECORD REVIEWS

EUROPEAN VARIATIONS

BEBOP FROM EUROPE

JAZZ INCORPORATED

Walkin' On
Dragon DRLP 37

Kristen Andersson, alto and tenor saxophones; Egil Johansen, drums; Bertil Lovgren, trumpet, flugelhorn; Sture Nordin, bass; Nils Sandstrom, tenor saxophone; Lars Sjosten, piano (1981)

Walkin' On / Porciana / Milestones / Lazy Bird / Rebus / Pointer's Blues / The Day The Stranger Felt At Home / Nica's Tempo Rebus

KLAS WEISS QUINTETT

Salt Peanuts
Jeton 100.3325

Klaus Weiss, drums; Fritz Pauer, piano; Isla Eckinger, bass; Roman Schwaller, tenor saxophone; John Schroder, guitar (1982)

52nd Street Theme/One Bass Hit/Round About Midnight/Dewey Square/Woody'n You/Straight No Chaser/Salt Peanuts

A quick glance at the list of tune titles and personnel will give you the clue that we have two records by European musicians who are playing within the broad category known as Be-Bop. These musicians are not likely to be familiar to most North American jazz fans. Pianist Fritz Pauer has recorded with Art Farmer, tenorman Nils "Nisse" Sandstrom is a long-time musical colleague of Red Mitchell, and Lars Sjosten, Sture Nordin and Isla Eckinger have provided rhythmic support to numerous well-known American jazz players.

Both of these recordings are well worth hearing and lend support to the increasingly popular thesis that jazz has become an international language. It is highly doubtful that in a Blindfold Test listeners would be able to identify this as Be-Bop played by Europeans.

My personal preference is for the first, the album by the Swedish musicians. I detected elements in the playing of trumpeter Bertil Lovgren that brought to mind one of my all-time favorites — Kenny Dorham. Listen especially to the title tune *Walkin' On* and see if you don't agree. I am also partial to Nisse Sandstrom's full rich tenor playing. I was fortunate to hear him in person a few years ago at the Village Vanguard with Tommy Flanagan and Red Mitchell in a trio called Communication. Nisse more than held his own in such fast company. This is the second LP by Jazz Incorporated and I certainly hope not the last.

On the album from Germany, tenor saxophonist Roman Schwaller displays an allegiance to early John Coltrane. I enjoyed hearing them play *Dewey Square*, a delicious Charlie Parker tune that doesn't get played as often as other Be-Bop classics on these two albums.

Both of these recordings are likely to be difficult to locate so I will give an address where you should be able to get each of them: Dragon Records, Box 8003, S-10420 Stockholm, Sweden; Klaus Weiss, Sudring 4, D-8069 Schwertenkirchen, West Germany. — *Peter S. Friedman*



LARS GULLIN

The Great Lars Gullin
Dragon DRLP 34

WARNE MARSH

Starhighs
Criess Cross CRISS 1002

The early fifties were a great period for Swedish jazz. Esquire Records, in England, had four ten-inch LPs in its series "New Sounds From Sweden" — two of them by Sweden's greatest star, baritone saxophonist Lars Gullin, who won the Downbeat critics' poll in 1954 as New Star — one of the few Europeans ever to win such an award. Gullin's first admiration was Gerry Mulligan, but Miles Davis's "Birth Of The Cool" recordings were not far behind. And Lennie Tristano's influence was as widely felt in Europe as in America, particularly in Sweden. All the jazz musicians in Scandinavia at that time knew Tristano and Warne Marsh and Lee Konitz ("Lay Konneets"). We can hear Marsh's influence in Gullin's lyrical phrasing and his slightly choked-up tone.

"The Great Lars Gullin Vol.1 '55/'56" is a splendid issue. These are live recordings made available by the Swedish Radio Company, and the sound is hence up to studio quality. The cover shows Gullin on stage at the first concert on April 25, 1955, with flowers and a Golden Disc awarded by the Swedish jazz magazine Orkester Journalen for his 1954 quartet recording of *Danny's Dream* (made for Metronome and issued in America on EmArcy). On the version here, the quartet is augmented by tenor saxophonist Rolf Billberg for a performance

that seems more robust than the studio version, and is, if anything, preferable. The other two numbers from this concert are *Igloo* and *Lars Meets Jeff*, both of which appeared in studio versions on EmArcy.

In 1955 Gullin went on tour with the Chet Baker Quartet. The four titles by this group are from a Stuttgart concert on October 15, 1955. With Baker and Gullin is the legendary West Coast pianist Dick Twardzik. This concert took place six days before Twardzik's death from an overdose of drugs at the age of twenty-four in Paris. Between the concert and his death he made his last recordings, issued as "Chet Baker In Europe" (or "In Paris") on Pacific Jazz PJ1218 or Felsted PDL 85008. There is little enough remaining by Twardzik, and the compilers of this album recognize this by including one track, *Brash*, on which Gullin sits out. In the words of John S. Wilson, Twardzik's was "an original mind whose approach to the jazz piano was imaginative and witty," and he lives up to his legend, combining the flowing manner standard in the jazz piano of his day with an unusual capacity for harmonic surprise. The record would be worth buying just to hear him. However, Baker plays with a firmness, control and clarity of line not always present in his playing, and Gullin matches his quality, coming on with unusual richness and warmth on *Lover Man*. On *I'll Remember April*, the popular singer Catherine Valente has a long scat solo, showing what Leonard Feather meant when he said that "she is more a jazz singer than many artists so defined."

The final session from May 31, 1956 gives us versions of *Fedja*, *Mars* and *Perntz* (all recorded for Metronome as well). He is joined by saxophone stars Arne Domnerus and Bjarne Nerem in arrangements for a "Birth Of The Cool" instrumentation that show his gifts as a composer and arranger.

Warne Marsh over the years has kept close to the original Tristano style, though he has grown more and more to be his own man and one of the finest white tenor saxophonists playing today. "Starhighs" is an outstanding record, made in Holland when Marsh appeared at the NOS Jazz Festival in Amsterdam in August 1982, with a quartet that included Sal Mosca, a long-time Tristano disciple. For this recording, Marsh played with the Hank Jones Trio, which also performed at the Festival. It included George Mraz and Mel Lewis, and everyone excels himself — particularly Hank Jones, who gets an unusual rhythmic tautness in his playing.

With his warm, but slightly strangled tone, and his unusual intervals, Marsh reminds one of Stan Getz on "Sweet Rain" (Verve). Lean and lyrical, he plays excitingly on every track. They do Tristano's rapid and rolling *Victory Ball*, and an ultra-fast version of Parker's *Moose The Mooche*. The title tune gives us over seven minutes of always interesting and engaging improvisation, illustrating the remarks in the notes by J. Bernief: "Because [Marsh] makes a great deal of use of the chromatic and lightning fast changes of keys through extensive transposition of a musical phrase, the listener experiences a strange sensation." This is in fact true of every track. George Mraz again shows that he is one

of the great bass players of the day. This may be one of my records of the year — but so too may the Gullin. (Criss Cross Jazz, Box 1214, 7500BE Enschede, Holland) — **A. T. Tolley**

BEAD RECORDS

The fact is, improvisational music is flourishing in London (as is poetry) — to a greater degree than its public, it might be argued (so what else is new). Bead Records (1 Chesholm Road, London N16, England), along with Incus of course, has been instrumental in documenting and making available this music full of surprises, humor and energy. Founded in the mid-1970s, as a label cooperatively owned and run by musicians, Bead has presented an ever-growing pool of improvisers coming from all musical disciplines.

Some recent albums can give an idea of their carefully varied catalogue. Alan Tomlinson's solo trombone record, "Still Outside" (Bead 17), conveys a rich exploration of live, studio, and on-location improvisations on tenor, alto and bass trombones. What is particularly notable is that his trombone speaks despite whatever tricks he adds to the play, for the record is all about trombone voices and Tomlinson doesn't stop short. "Hello Brenda" (Bead 18), live and studio duets by Richard Beswick on guitar and oboe with Phil Wachsmann on violin, begins with a long piece for dancer. Each of the musicians allows the other plenty of room to develop his ideas, but their work together is of an immediate instinct, of the same blood. They are never lost, helling the socks off Brenda.

In "Bugger All Stars" (Bead 19) anything can happen and Dada holds open the door. The quartet includes Wachsmann on violin, Hugh Metcalfe (a thorough Dadaist) on guitar, Mike Hames on reeds, and Jim Le Baigue on drums. They don't crowd each other, even when it's thunder and lightning time, instead they stretch their faces like elastic balloons and bounce all over the musical landscapes. "Mama Lapato" (Bead 20) constitutes a re-evaluation of free jazz in European improvised music, with a quintet brought together by bassist Tony Wren, including Paul Burwell on percussion, Larry Stabbins on reeds, Martin Mayes on French horn, and Marc Charig on cornet and alto horn. If this record were an incantation, it would surely work; passionate and conscious, not self-conscious, it breaks open the sedate and lets in the marvelous.

Bead is a sure bet. Who knows what's next: more sightings, more stars, planets of the ears.

— **Jason Weiss**

DANIEL HUMAIR/JIM McNEELY/ MIKE RICHMOND

East Side—West Side
Owl Records 024

Africa/Song for Linda/Wayne/Ernie Banks/Vendome/Blues Ah Bill

This album was recorded for the French Owl label in New York City on December 28, 1980. The title of the album obviously represents the two sides of New York City and the different images associated with each of them. The first three tracks depict the East Side, while the last three tunes are for the West Side.

The tracks symbolizing the West Side are in a more straight ahead accessible style while the material representing the East Side flirts now and then on the margins of Free Jazz. All three musicians play well throughout. Pianist Jim McNeely is the dominant solo voice. He has not yet developed an identity of his own. I hear strains of Chick Corea, Herbie Hancock, and Keith Jarrett in various places.

My clear preference is for the second side (West Side) of the record where I find the music holds my interest much more firmly. Bassist Mike Richmond shows himself to be a most adept player. It seems as if the legions of skilled bassists keeps growing at geometric rates. Drummer Daniel Humair came to the fore as a member of the Phil Woods European Rhythm Machine. Since Woods returned to the United States I haven't heard much from Humair. He proves himself to be a sensitive and creative drummer on this recording. In fact, the three musicians work very well together and the sense the listener gets is that this is a 'trio' in the best definition of that word.

This well-recorded album should appeal to those who enjoy skillfully performed contemporary jazz piano trio music.

ANTTI SARPILA

Runnin' Wild
Mezzo-Savel Oy SENLP-2

Perhaps the best way to indicate the stylistic aspirations of the music on this LP of March 1982 live performances at Groovy Jazz Club in Helsinki, Finland is to state that co-leader and clarinetist Antti Sarpila has visited the U.S. to study with Bob Wilber. If that statement does not suffice, let's note in addition that, on five of the nine cuts, we have a two-clarinet front line, Sarpila and multi-instrumentalist Pentti Lasanen (Lasanen switches to excited tenor on the jumping *The World is Waiting for the Sunrise*, and to nice edgy-toned but unevenly-controlled trumpet for a relaxed Dixieland ride on Sunday, on which latter track the languid declamatory trombone of Pelle Naatanen makes its only appearance. Lasanen drops out for Wilber's *Wequasset Wail*, a serpentine variation on the *Limehouse Blues* pattern, and for the one slow number, the singing, melodic *Do You Know What it Means to Miss New Orleans?*).

Thus, you have the pic . . .xtet that (on clarinet) clearly draws its inspiration from Soprano Summit. As might be expected, both players are accomplished technicians, with Sarpila (my guess at the one who usually takes the lead on the second — improvised — chorus, after the tightly-scored opening portion) having a somewhat brighter tone and superior facility, Lasanen balancing with a guttier sound and more direct emotional communication. The rhythm section of pianist Christer Sandell, guitarist Pekka Mesimaki, bassist Pentti Mutikainen and drummer Christian Schwindt delivers all that could be asked for in terms of light, propulsive swing and effortless execution of the stop-times, arranged trios and tags, individual entrances and exits in mid-routine and other thoughtful notions inserted to break up the flavor of a casual jam. For example, the last half of *Undecided* abounds in interesting designs: a chorus of clarinets chasing eights, one of clarinets chasing fours, sixteen bars of ensemble chasing fours with guitar, eight bars of

bass, eight of ensemble into a pre-planned tag with repeated stingers — apt compression of ever-shorter, steadily building motives, smoothly brought off. *Nagasaki* also bristles with varied instrumental combinations — duets of clarinet/guitar, clarinet/bass, and clarinet/clarinet (no rhythm).

Offset against these decided pluses is the fact that the repertoire has been played virtually to death. Sarpila and Lasanen are attractive and fluent, but they are not Wilber and Davern, and do not here add anything new to the likes of *Runnin' Wild*, *I Found a New Baby*, *Bourbon Street Parade* and the other staples listed above. Moreover, after allowing for the beneficial effects of the special devices, much of the running time goes to two-chorus solos at bright tempo, a situation that undermines the listener's perception of variety in the overall program. Finally, though Sandell is excellent in ensemble and accompaniment, he is a stiff and rambling soloist on this album.

Admittedly one taps the feet while the disc is on the turntable, and notes many of its elements with approval, but ultimately one is left with a desire to take Soprano Summit off the shelf rather than drop the needle again on Sarpila and Lasanen. Swinging, yet a bit too derivative in the last analysis.

— **Tex Wyndham**

TRUMPET VARIATIONS

BILL DIXON

November 1981
Soul Note SN1037/8

Bill Dixon, trumpet; Mario Pavone and Alan Silva, basses; Lawrence Cook, drums.

November 1981/Penthesiles/The Second Son/Another Quiet Feeling/Webern/The Sirens/Wind-swept Winterset/Velvet/Llaattinnoo Suite

Bill Dixon responds to lyricism as if it's the whole of the music. He sees improvisatory practice as a ritual that sustains episode at the foot of thought.

In this two record set, for example, the music is representative of a highly developed textural personalism — first stemming from Dixon and then being echoed as a handsome 'feature' of each member of the group.

Aside from the rather rushed pointed linearity and tonal opacity of Dixon's 'swing' mentality and approach on the opening *November 1981* — the remaining music on this recording is exceptionally well executed.

From the glowing clear melancholy of *Penthesiles* on into the latent swing of *The Sirens*, and the collective frenzy of *Windswept Winterset* — this music tells many important stories. Yet this music's most important attribute might be its awareness of life's progress in lieu of political and cultural aggression. It is a music of love that sees love threatened by the very mentality that might mistake its substance as 'other.' *The Second Son* is a good case in point.

Pavone's pizzicato with Silva's arco create a carpet on which the lyricized Dixon walks with a dancer's grace. The music is itself a *listening* that begins before it actually starts. Thought then, is the expressive metaphor from which the sounds proceed, however channeled

or impaired. It seems that Dixon's fondest memories are of Miles Davis's lyricism and this particular tune captures that acknowledgement beautifully.

Dixon is like the elder statesman of African-American New Music — in this way he's like an updated version of Duke Ellington (and I don't mean that hyperbolically — for I honestly feel that Dixon's work is indeed of the magnitude of maestro Ellington ... the unfortunate thing, however, is that the bulk of his work — in its varying contextual settings and 'periods' — isn't available on wax for the general public to scrutinize). If only for this reason, his every available effort should be listened to by those serious about the nature and 'status' of the improviser's art.

— Roger Riggins

LESTER BOWIE

All The Magic
ECM 1246/47

Bowie, trumpet; Ari Brown, tenor and soprano saxophones; Art Matthews, piano; Fred Williams, bass; Phillip Wilson, drums; Fontella Bass, David Peaston, vocals.

For *Louie* / *Spacehead* / *Ghosts* / *Trans Traditional Suite (All The Magic / Everything Must Change / T. Jam Blues)* / *Let The Good Times Roll*

Bowie, trumpet (solo)

Organic Echo / *Dunce Dance* / *Charlie M. (Part II)* / *Thirsty?* / *Almost Christmas* / *Down Home* / *Okra Influence* / *Miles Davis Meets Donald Duck* / *Deb Deb's Face* / *Monkey Waltz* / *Fradulent* (sic) *Fanfare* / *Organic Echo (Part II)*.

The first recording does, indeed, possess magical moments. Bowie runs the gamut of jazz history in his playing, from Armstrong growls and torrid choruses to improvisationally free runs. The supporting cast in this musical pageant is admirably responsive.

From the opening cut, *Louie*, with the raw, earthy bursts from Bowie and Brown set against the measured march of the rhythm section, one senses a good-natured feeling in this tribute, much as Louis himself would have wanted it. The vocal choruses are powerfully and richly warm, and Bowie himself is the consummate craftsman, shaping his own responses rather than playing the role of imitator. Albert Ayler's *Ghosts*, a number he used almost as a personal theme, is given a similar treatment, capturing the joy and passion of the man in a carnival rhythm. *Let The Good Times Roll* taps the rock-and-roll fifties, drawing upon a popular rhythm and blues duet (Shirley and Lee) of the period; however, it is torn from its conventional moorings in the form of a raw-edged romp culminating in a delightful vocal debate between Bass and Peaston.

The group fashions a unity strangely conveyed through a diversity of musical expression, seeming almost perverse, at times, in a search for some accord. On *Spacehead*, Bowie drifts in and out of a piano-bass framework, tortuously trying his horn against the subtle overlay of strings and percussion. The three-fold *Suite* begins in the same manner, Bowie's deep-throated growls and twisted notes played off

against the tinkling of strings and percussive rumblings. But with Fontella Bass's prophetic phrasing of "Nothing stays the same," finally belted out in a near primordial scream, the music itself reflects this evocation in a frenetic exchange of horns with the rhythm section gone mad. It is an explosive 'jam' session, tapering off only briefly before a final convulsive coda.

If the first recording captivates you with its energy and innovation, the second disappoints in its gimmickry and brevity. It is a series of exercises in self-indulgence. Bowie explores the parameters of his instrument, playing with textures, slides and extensions, rude and deep-toned on *Down Home*, wet and gurgly on *Thirsty?*, 'cute' on *Miles*. He spits out notes on *Charlie M.*, shoves guttural gasps against an incessant drumbeat on *Dance*, plays amidst the pealing of church bells on *Christmas*. Only on *Organic Echo* is there any sustained interest, the resonant harmonies set in motion between trumpet and prepared piano producing strikingly beautiful sounds. Such tricks of the trade, however, belong in some more meaningful context, and serve little purpose, isolated as they are. As well, the buyer finds himself facing the price of a two-record set, when "All The Magic" is really to be found on one.

The first recording is a winner. The issue remains as to whether the buyer is willing to pay the inflated price for it. — John Sutherland

CHET BAKER TRIO

This Is Always
SteepleChase SCS-1168

Chet Baker (trumpet, vocal); Niels-Henning Ørsted Pedersen (bass); Doug Raney (guitar).

How Deep Is The Ocean/House Of Jade/Love For Sale/This Is Always

This is Chet Baker's fourth LP on SteepleChase. Three of the four are with the same two musicians. With no drummer you might expect the mood to be rather laid back and mellow, and that is in fact exactly how to describe this album.

Chet sings only on the title track. He has a few problems with intonation, but I have always enjoyed his singing in small doses. It is his trumpet playing, though, that is truly worthy of careful listening — he blows thoughtfully, creative trumpet throughout.

Doug Raney is to my ears the best of the young guitar players. His solo work is filled with long flowing lines in the tradition of his father, Jimmy Raney. Niels-Henning is, as usual, reliable and tasty. In fact, the rhythmic support provided by Pedersen and Raney is paradoxically both strong and yet understated.

These performances were recorded live at Montmartre in Copenhagen on October 4, 1979. I think the album would have been slightly better if each tune had been shorter with the addition of a third number on each side. Another minor criticism is the lack of liner notes. I don't know if this was an economy move, but I prefer my records to have liner notes on them.

In summary, we have three stellar jazz musicians integrating their artistic talents to produce some highly enjoyable music.

— Peter S. Friedman

STRING VARIATIONS

DON THOMPSON/ED BICKERT

Dance To The Lady
Sackville 4010

Bluesette/Ruby My Dear/Solar/Dance To The Lady/Take Five/Blue Monk

This is a beautiful record. The two musicians involved have very big ears — they listen carefully to each other and arrive at a conceptual unity. As I was playing this album, my wife asked me what she was listening to. She said she liked it and that it was very relaxing, just the thing to listen to if you are uptight. Her comments were right on target. Listening to this Thompson/Bickert LP reminds me somewhat of the two Bill Evans/Jim Hall duo albums.

Thompson — primarily known as a bass player, and a damn fine one — sticks to the piano on all tracks and shows himself to be highly talented on that instrument (he actually began as a piano player and likes to play vibes as well).

Ed Bickert is increasingly becoming recognized as one of the very best jazz guitarists now playing. If anyone has any doubts as to this man's ability, I strongly suggest they listen to this record once or twice. Bickert doesn't wow you with fingerbusting technical gymnastics — rather he knocks you out with sensitive musical creativity.

The six tunes that make up this album were all written by jazz musicians and have taken on the designation of jazz classics. I want to strongly recommend you purchase a copy of this excellent recording. If you do, you will be rewarded with many hours of wonderful music.

— Peter S. Friedman

CARL KRESS/GEORGE BARNES

Two Guitars
Stash 222

Mountain Greenery/S'Wonderful/I Don't Stand A Ghost Of A Chance/Thou Swell/A Foggy Day/Someone To Watch Over Me/Gone With The Wind/How High The Moon/Blue Moon/Three Little Words / Original/Liebesfreud/The Golden Retriever Puppy Dog Blues

Kress and Barnes played extensively together from 1962 until the former's death in 1965. With easily distinguishable styles and noticeably different techniques, they were ideally suited for guitar duets.

Barnes, influenced by Charlie Christian's amplified approach, is "the single note specialist" (liner notes) with a sharper, cleaner, more punctuated sound, almost in the fashion of country down-home picking. "He always said he tried to sound like a trumpet," comments Bucky Pizzarelli, a close friend and playing cohort; indeed, Barnes made perhaps his best records with trumpet players such as Bobby Hackett and Ruby Braff.

Though, in many ways, Barnes dominates this pairing, the listener would do well to listen attentively to the less flamboyant Kress with his three- and four-note chordal sounds filling in

the gaps or laying down a subtle rhythm. Kress was originally a banjoist who switched to guitar, but "retuned [it] to conform to the banjo's tuning;" the fact that he never used a pick may account for that softer sound which makes him an ideal foil for Barnes. As well, Kress's roots go well back to the late twenties and early thirties where he, Eddie Lang and Dick McDonough seemed almost interchangeable on many of the recordings cut by the likes of the Dorsey Brothers, The Boswell Sisters and Miff Mole's Molers; often, his role was that of accompanist rather than featured soloist.

This session was compiled some twenty years ago, seemingly from a variety of sources; certainly, extraneous voices drift in every now

and then, giving the effect, at least, of a club date or private session. The quality of sound is remarkably good.

Basically, the numbers are standards, with three notable exceptions — Kreisler's *Liebessfreud*, a musical joke played in good-natured close harmony; Barnes's *Original*, chiefly featuring its composer; Kress's *Puppy Dog Blues*, which finds both guitarists chording with resulting resonant effects, quite pleasingly inventive and different. The liner notes provide excellent detailed commentary.

Barnes and Kress are no longer with us. That we can still gain much pleasure from such a legacy as this recording makes it a worthwhile investment.
— *John Sutherland*

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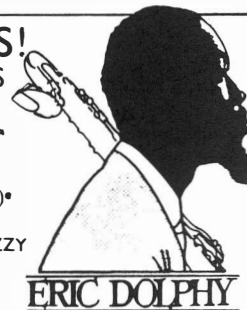
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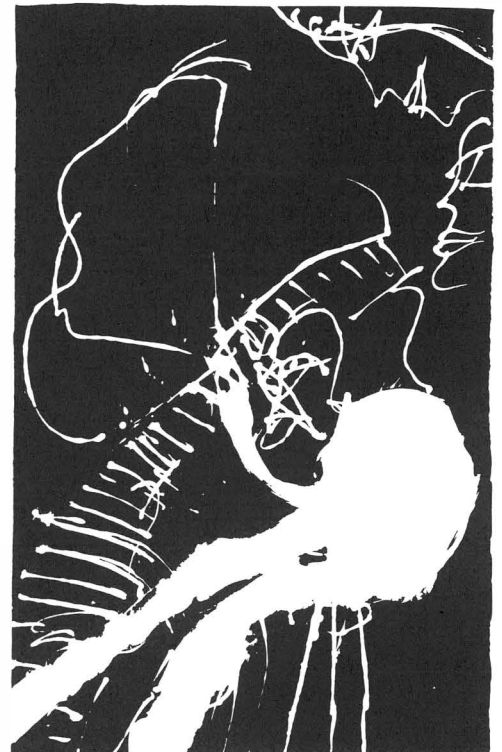
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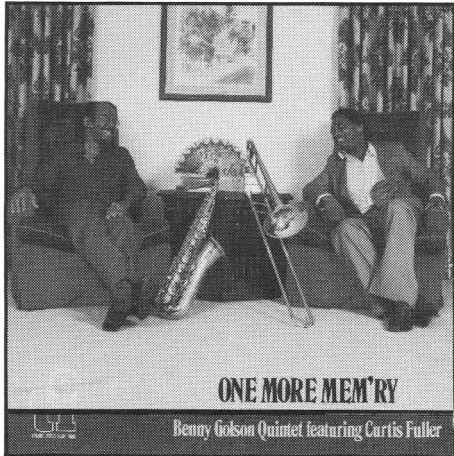
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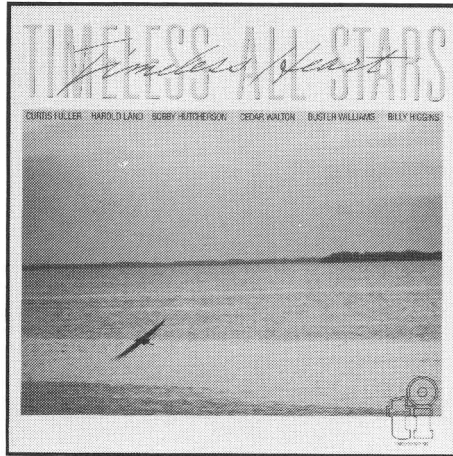
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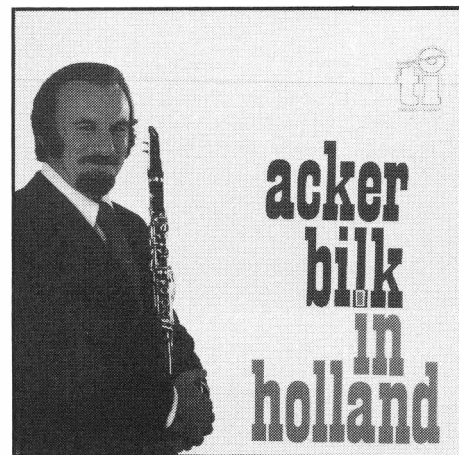
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