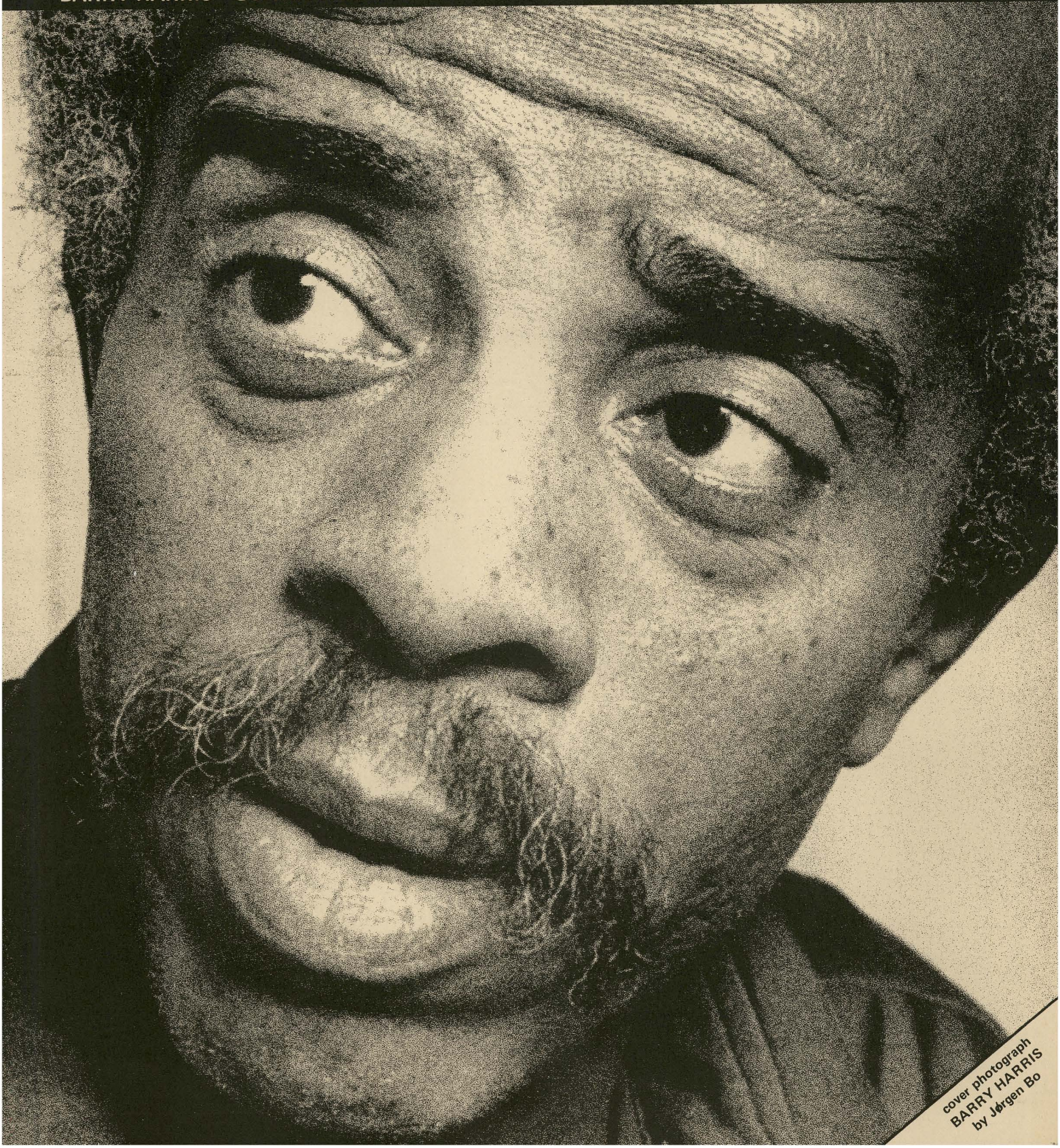
CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE 196 (1984) * THREE DOLLARS

JAZZ IN RUSSIA * RONALD SHANNON JACKSON * JAZZ AT THE PHILHARMONIC
BARRY HARRIS * GUITAR VARIATIONS * FRED HOPKINS * KHAN JAMAL * IN PERFORMANCE



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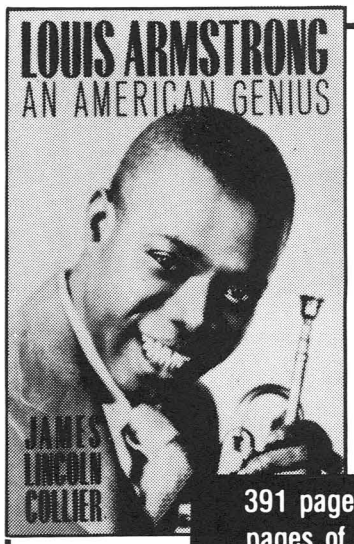

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In The Next Issue

IN THE NEXT ISSUE OF CODA WE WILL MAKE A SPECIAL PRESENTATION OF THE ART OF THE JAZZ SAXOPHONE. THE THREE SAXOPHONISTS FEATURED ARE LEW TABACKIN, STEVE LACY, AND FRED ANDERSON.
LEW TABACKIN IS KNOWN FOR HIS ASSOCIATION WITH TOSHIKO AKIYOSHI AND THEIR VERY SUCCESSFUL BIG BAND, BUT IS IN FACT A MAJOR SOLOIST IN HIS OWN RIGHT. HE IS INTERVIEWED BY TORONTO BROADCASTER HAL HILL.
IT HAS BEEN SAID THAT STEVE LACY INVENTED THE MODERN SOPRANO SAXOPHONE STYLE. HE TALKS WITH OUR MONTREAL CORRESPONDENT, PETER DANSON.
FRED ANDERSON, THE CHICAGO SAXOPHONIST, IS ONE OF THE LEGIONS OF PLAYERS THAT HAVE BEEN IGNORED. CALIFORNIA WRITER ELAINE COHEN PUTS THIS RIGHT.
SEVERAL CODA RECORD REVIEWERS INVESTIGATE THE ART OF BEBOP ON RECORDINGS.
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Photograph of Steve Lacy by Gerard Futrick

JAZZ RED HOT AND COOL

GANELIN TRIO

Vide
Leo LR 117

New Wine
Leo LR 112

VLADIMIR CHEKASIN

Exercises
Leo LR 115

ANATOLY VAPIROV / SERGEY KURYOKHIN

Sentenced To Silence
Leo LR 110

SIBERIAN 4

Homo Liber
Leo LR 114

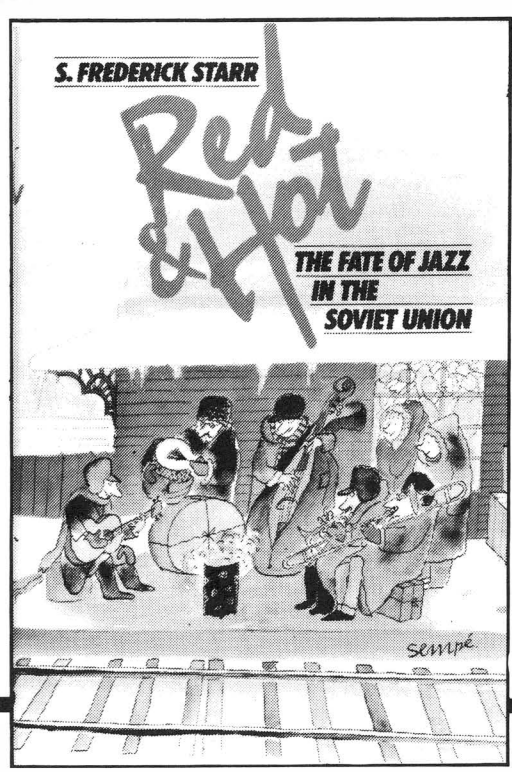
RED AND HOT

Red & Hot: The Fate of Jazz In The Soviet Union 1917-1980 by S. Frederick Starr (Oxford University Press)

For Westerners, particularly Americans, anything that is Russian, or Soviet, becomes the object of an almost perverse fascination. It is not surprising, then, that the emergence of improvised music in the USSR has become a cause celebre for the music press, reignited whenever a recording or an interview is smuggled out to the West. Yet, on the basis of Red & Hot, S. Frederick Starr's encyclopedic chronicle of jazz in the Soviet Union, and the present cache of releases from Leo Records, the primary Western clearing-house for Soviet improvised music, it appears that, severed from its socio-political sphere, the music possesses no special merit when compared with similar efforts made by Western musicians.

Starr forwards the orthodox Western belief that Soviet culture shifts and turns abruptly after long static periods. The question then arises – does the music documented on these albums represent one of the upheavals in the culture, or is the music part of an overall, officially unrecognised avant-garde art community that has operated in varying degrees of obscurity since the heyday of Tatlin's machine art? Starr provides inconclusive answers, as Vyacheslav Ganelin and his contemporaries are only briefly discussed within a 'rock explosion' context. Starr's placement of the music within an overview of Soviet history is more fulfilling when he deals with past generations: the stilyagi, the hipster youth of the early 50s who gave the Soviet jazz audience, which had been absorbed into the cultural mainstream, a new demographic wrinkle are rendered in fine detail. The best source for information on Ganelin and his contemporaries are the smuggled interviews Leo Records has distributed. These interviews reveal the musicians to be erudite, impassioned, and extremely opinionated, qualities clearly reflected through their music, qualities attenuated by their environment.

Their environment is inimical to them. It is inimical to the individualism inherent in improvised muisc. It is inimical to the political struggle that has been the subject matter of improvised music in many countries, including the US. That reedist Anatoly Vapirov is thrown into prison for two years for "speculation" and "free enterprise" only confirms the obvious. The irony that surrounds the improvising musicians in the USSR like a barbed-wire fence is that their circumstances are the wellspring of their art. Removed from the USSR, they very well might follow the example of Alexander Solzhenitsyn, who, since his 'exile' in the West, has ceased being a novelist and has become a full-time activist/moralist.



Certainly, the political environment informs the music of Vapirov and pianist Sergey Kuryokhin, but it is difficult to gauge how the indigenous culture, or even correct Soviet culture, informs the music of these artists. After touring the USSR and playing with many Soviet musicians, Larry Ochs of Rova Saxophone Quartet concluded that folk materials were a substantial part of their vocabularies, an impression not confirmed by these recordings. No strains of the proverbial Volga boatman are to be heard in Vladimir Chekasin's outrageous "Exercises" – Chekasin plays saxophones and cymbals simultaneously while Kuryokhin plays piano and snare drum at the same time – or the relatively urbane meanderings of the Ganelin Trio. On the contrary, Chekasin and Ganelin frequently quote jazz standards. There are moments on "New Wine" that nearly have the jaded slant on jazz that a 'joke band' like the Lounge Lizards might have. Is it socialist disdain or convert's zeal? Placed within the scope of Russian musical history, one can draw the parallel with the puckish surfaces and the sardonic underbelly of Prokofiev's music – a way of saying 'yes' and 'no' to the establishment without contradiction or, worse, penalty.

If there is a fundamental shortcoming with these recordings, it is that there is a disparity between musicianship and musical values. The Ganelin Trio is a case in point. Ganelin is a technically stunning pianist, and especially effective in a lyrical context, as on the opening of "Vide." Chekasin, particularly when he is playing two saxophones and drummer Vladimir Tarasov can astonish at will. Yet, too often their music is a commentary on Western music, aesthetic stances, and creative acuity, preoccupations that soften their music. Vapirov, Kuryokhin, and the Siberian 4 deal with such elemental issues as survival and freedom; subsequently, they produce a more engaging music. "Sentenced To Silence" is taut and sinewy from start to finish; unfortunately,

Vapirov appears on only half the program, which is rounded out by two spiky Kuryokhin solos. Only one side of "Homo Liber" features the entire Siberian 4: however, it is the side-long duo between reedist Vladimir Tolkachev and pianist Yuri Yukachev that stands out, a well-sustained study in intensity.

For better or worse, the similarities between improvised music in the USSR and the West outweigh the differences.

— Bill Shoemaker

The following interview with Larry Ochs, of the Rova Saxophone Quartet, was recorded on August 20, 1983 after Rova's June 1983 tour of the Soviet Union and other Eastern Bloc nations. An edited version of this interview was later broadcast on WBFO-FM88 Radio in Buffalo, New York.

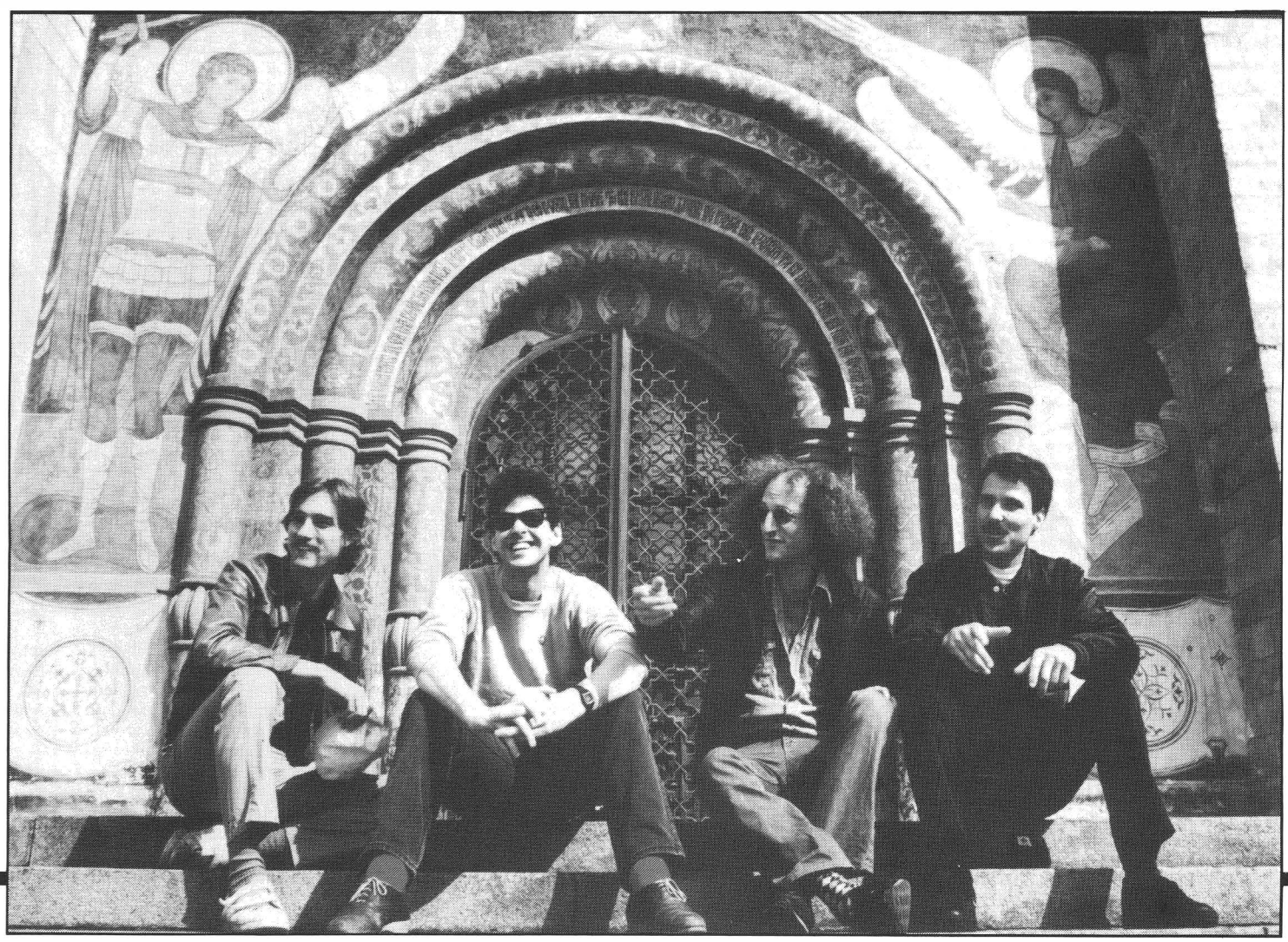
BILL BESECKER: *Larry, how did this trip come about? I know you were invited by a group called the Contemporary Music Club of Leningrad. Just who are they? Critics? Fans?*

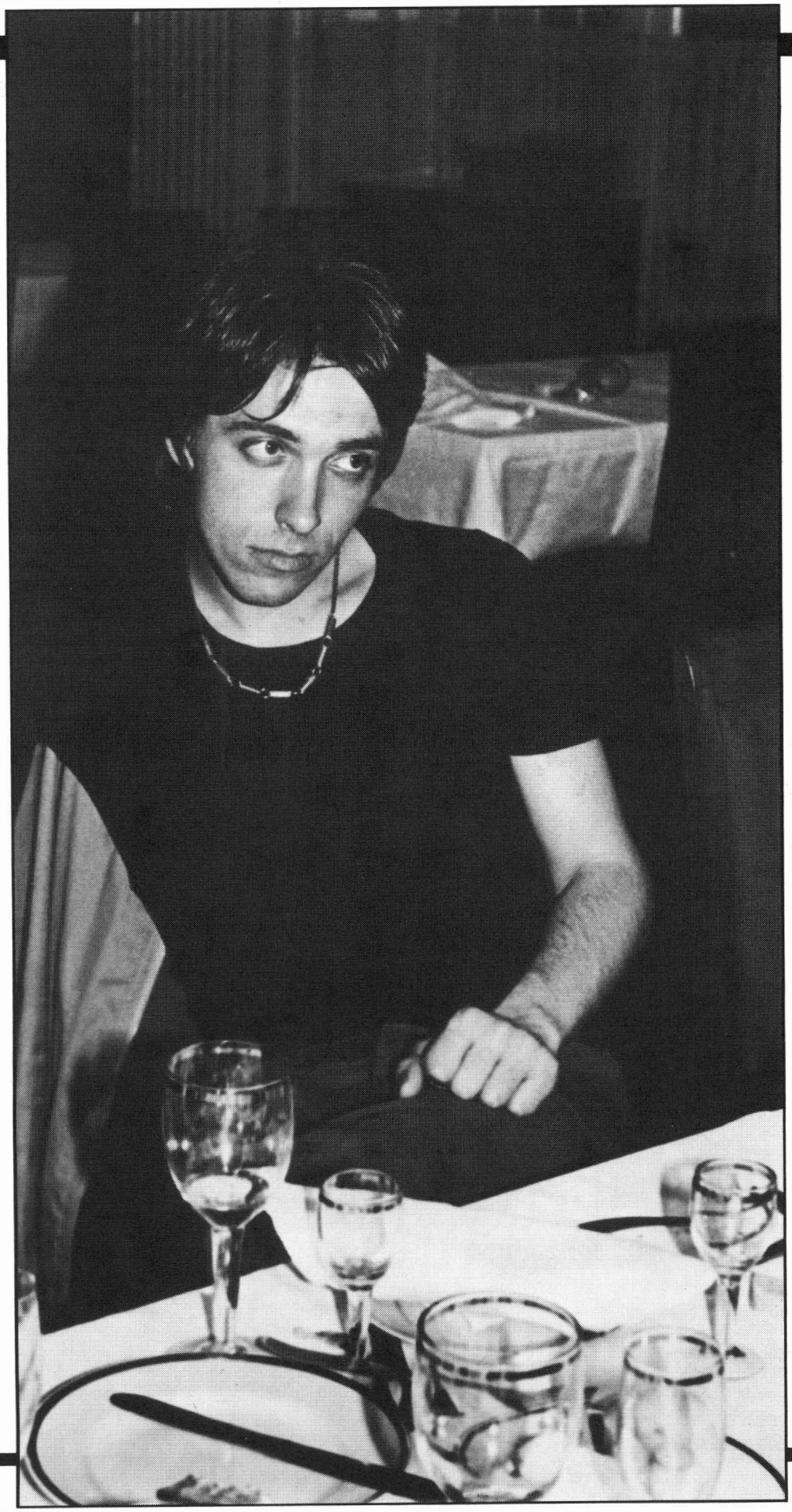
LARRY OCHS: Really they're a combination of both of those things. Before we left we didn't have a very clear picture of what was going on over there either, so I could give you what we imagined, but I might as well just tell you what we found out... In the Soviet Union, there is a relatively small group of people that are known collectively as the "intellectuals." Now that's not what they call themselves or that's not what the government has branded them, but that's the way we would look at it. They're very much known to each other and they exist in small groups of artists and critics in each city. They're writers, musicians, critics. In Moscow there are filmmakers involved, but there's no underground film in Russia, only overground film. All these people hang out together. In Leningrad the Contemporary Music Club consists of musicians and critics and fans. The club may have fifty hard-core members. Until April of 1983 they were putting on events, mostly music, but also performance art at a place called the Dostoyevsky Museum which actually houses the official writer's union in Leningrad. Then in April of '83, Alexander Kan, who is president of this club, put on an event that was ***too*** popular. It did ***too*** well. There were five hundred to six hundred people and really this museum could only hold about two hundred when really packing it. So people were flowing out into the street. It became a sort of public happening, which is exactly what the authorities do not want. They don't care if these clubs exist, as long as they know about it, but if they become too popular, then they're disbanded. So in April of 1983, the Contemporary Music Club was informed that they couldn't put on any events for a while. Now, apparently they'll start to operate again later this year.

What kind of event was this April '83 happening?

There's a musician and performer there in Leningrad named Sergey Kuryokhin, who happens to have several records out on Leo Records, a British label featuring tapes of Soviet free jazz snuck out of the Soviet Union. Sergey plays piano and is beginning to play saxophone. I'm sending him mouthpieces and reeds.

Rova Saxophone Quartet in the Kremlin - left to right Andrew Voigt, Bruce Ackley, Larry Ochs, Jon Raskin (*Photograph by - George Mattingly*)





In fact, in Leningrad when we finally got to play, which is a long story, his group opened for us. Bruce Ackley, Rova's soprano saxist, played with them as part of this performance. Sergey put on a performance piece in April '83 with ten musicians, along with actors and dancers. It was a big event and everybody came. There was just too many people.

Anyway, in 1981 I started getting letters from Alexander Kan, who heads this club. They were just handwritten letters, they don't have typewriters there. They're very hard to get a hold of. They don't have Xerox machines. It's a whole different world. It's an incredible place for any American to go, because it's... it's the 'enemy," right? The other big power. And, what's really been incredible since we came back is to realise that not only did we not really have a very good picture of what was going on over there, but so few Americans, relatively speaking, go there. It's not western Europe. Moscow and Leningrad are very heavily influenced by Eastern culture, especially Moscow. It's a very 'foreign' place. And of course the way the government has the country running itself makes it very different from any democratic country. At the same time, just to talk about Russia for a second, the cities are beautiful. They're enormous, on the kind of grand scale that it's hard to imagine. It's real different from New York City, which is a big city, with enormous buildings. Leningrad would be comparable to New York if you could imagine the Empire State Building, Grand Central Station and the World Trade Center as the only enormous structures, with all the other buildings wiped out and replaced by a giant broad avenue seven times larger than a truck, with canals down either side of it. You could just stand back and take in just how big these buildings are. That's the difference. I guess it's because Russia is so big, they build these cities on this incredible scale, at least in their centres. Once you get outside the centres of the city, and we would not have, had we not met people, and gone to talk with them at their houses, to see where people lived, it's like the Bronx, rows of faceless apartment buildings. Inside they're comfortable but it's a very drab kind of modern architecture.

Before you go on I wanted to bring up something we talked about earlier, the fact that people in the US know very little about their Soviet counterparts, while at the same time Soviet people seem to know relatively more about our culture and lifestyle. An example in point is how the Contemporary Music Club found the Rova Saxophone Quartet while so few Americans know of you. How did they know about your group?

Alexander Kan, their president, read about us in a magazine and read about our concerts at Moers. He thought our music sounded interesting. We were at the Pori Jazz Festival in Finland in 1980, which is very close to Leningrad, just an hour and a half boatride from Helsinki, really. He wrote me at that time saying he'd like to get some records from us, which is very common. I get letters from Eastern Europe all the time, especially since I run Metalanguage (Records). So I sent him the records. In his next letter Alex said he was the head of this club... well there's clubs all over in

Eastern Europe. Every town has a club. He knew we'd been to Pori and invited one of us to come to Leningrad to give a lecture the next time we were in Finland, which doesn't happen every day. So I wrote back and said, "Well, how about everybody in the group? What can we do?" Alexander thought that would be great, but there's absolutely no way for us to get any funds to pay you... so you'd have to come on your own.

Ever since I've been a kid, I've always been fascinated by Russian history as well as politics. I went to college as a political science major. So Russia's always been my dream to go to. So I wrote, "We'd love to come but we'll have to raise the money. So send us an official-looking letter that we can use to get grants!" At that point they wrote us that letter. They probably invented some stationery. The letter said we were "Number 1" in the jazz critics' poll of the Soviet Union! Really, the jazz 'critics' consist of about twenty-five people. They "were sure" that if we could come to the Soviet Union, that our concerts would be attended by thousands of our fans and we would have as much of an impact as the Duke Ellington concerts of the late sixties. So this letter was very impressive-looking and we attempted to raise some money using it. Well, actually, and somewhat to our surprise, we had a very difficult time, and in fact, no foundations came through until the last minute. Then we just got a little bit of money from a couple of foundations on the West Coast. And *no corporations*, in spite of all the press and talk about the importance of cultural exchange between these two countries. We've seen quotes over the last year and a half from Armand Hammer, from Occidental Petroleum and all kinds of pretty important people, but when it came down to it, our fundraising effort just did not fit any of these foundations' criteria. And nobody was willing to bend their rules a little bit. We ended up raising the money, mostly from private individuals who were enthusiastic about our music, and the idea of touring Russia. I borrowed a little bit at the end to make the trip. I was really committed to the idea, and when we got close there was just no way that I wasn't going to borrow the last couple of thousand dollars to do it. It was worth it completely. We've done seven tours of Europe, and this thing was the kind of great experience that you read about in people's travel books where they say, "This is the greatest experience of my life." It's going to be a long time before I can top this thing. The amazing thing is that we were only in the Soviet Union for eleven days, but it was so intense, it was so personal and everyone there was so warm and open. Really, this is like the first jazz concert by a group. Gary Burton had been there as an individual and performed at the American Embassy for forty privileged musicians and forty critics. But these were the first 'public' concerts by a real jazz group in the Soviet Union since 1978, when Thad Jones/Mel Lewis Band was there. You can imagine what that's like. Imagine having one jazz concert every six years. Also, this was the first concert by a contemporary music group since, well... I don't know when the last one was. I don't even know if there was one! So for most of these people, and as you said, they stay on top, they have access to records, they have friends sending them magazines. There's a guy there who is a rock critic. He lives in Moscow. At the end of our trip he gave us twenty letters addressed to Arto Lindsay, Lydia Lynch and others in the New York rock scene. My sister (who's a photographer and filmmaker and was on the trip to help document this thing) brought them back and gave them to Arto Lindsay to give out. He read his and he read a few of the others, and every letter was completely personal and the questions were really interesting for twenty different musicians. Which means this guy, in spite of having very little access to their art, was able to ask questions that these people would actually be interested in answering(!) as opposed to "I'm a fan, tell me how you do your music," which is the way most letters like that are. It made the trip very intense because every time we had a conversation with people, time was so short and it was so precious to them, it was like, instantly, you know, let's connect! Let's get to the central question right away about what you do. At the same time, most every conversation we had was about art in the West, or music. We did not talk about politics. We didn't have time and they weren't interested. We asked them a few questions about how they related to the way their government worked. For them, this was the way things were, and it wasn't a problem... it was just the way things were. They were fairly comfortable, nobody was starving. The food situation over there, for an American, was not particularly terrific, but no one's starving. There's not nearly the variety we enjoy. They just don't think about that kind of stuff. Well, this is the way things are and it's not going to change. The one question somebody asked us at one point while we were walking through a market was, "Tell me something. Do you really have access to all kinds of vegetables all year round?" When we said "Yes," he stood... like, that was amazing, now *that* was amazing! But other than that, we never really got involved in those kinds of conversations. It was all about art.

How much did that concentration on art, and the Soviet awareness of Western art and music carry down from the "intellectuals" to the general audiences that attended your concerts? Were your concerts for general audiences or for "select" audiences?

In Moscow we did two concerts. We played for 1300 people between two concerts. In Riga, which is the capital of Latvia, and a different story actually, it's a little more Westernized there, we played two concerts. The first was for over 800. The second concert was a relatively unpleasant experience in the jazz club there. It was an exclusive jazz club. If you didn't belong, you couldn't get in. We played for about a hundred people. There were people who had come from Arkhangelsk and Odessa, and they wouldn't let them in. It was ridiculous, but this was one of the scenes that our video crew filmed that was not particularly pleasant information for Russians to let out. The guys who ran the club really couldn't let them in.

In Leningrad, we played for about 200. Leningrad was another story because the official concert that we were supposed to do was cancelled because, we were told, the government there is very conservative. Probably they didn't like the fact that we were coming there at the request of this (defunct) Contemporary Music Club. The CMC was not sponsoring the concerts. As things worked out, we ended up working with an organisation from the United States called Friendship Ambassadors who organised these concerts.

The official concert was cancelled so we played an "unofficial" concert. That's significant, "official" and "unofficial," over there. We played at the Writers' Union in the Dostoyevsky Museum, and the place was packed! It was not a big space, it would hold only 200 people. And that was a sort of exclusive audience of writers and artists because it was really word of mouth. It happened at the last minute, but still there were 200 people. The concerts in Moscow and the big concert in Riga were general audiences. Most of the people there don't speak English, so it would be hard to say how much they knew Western culture. But in these larger concerts, I would say, certainly, the majority of people who were there were there because we were Americans and they had no idea of what we were going to do. This made things very interesting because our music wasn't jazz. It's billed as jazz, but when an average person thinks of jazz, they don't think of Rova Saxophone Quartet. I would be the first to say that I think that what we do is "derived" from jazz and is more jazz than anything else, but if you're just some guy thinking "jazz," then you don't think what we do. So we were real interested to see what would happen. Then we went to Romania and did seven concerts for up to 4000 people. Those were really general audiences. We were playing on the bill with three or four Romanian groups. One of them was avant-garde but the rest of them were backwater, man. There were like barbershop quartet with rhythm section and stuff. We were playing in giant gymnasiums for thousands of people and out walks Rova with just four saxophones playing all this high energy kind of music. We did play some of our so-called "intellectual" pieces, but we held that to a real minimum. Most of the time we played the real energy stuff, with melody and things like this. But still, not your average accessible jazz, and the response was really incredible. People really dug it. It was very incredible to us to see this happen, it was great. It made us feel like if the powers that be would give this kind of music more of a chance, it would definitely get across to a more general audience, which we always felt was true anyway. But this was a real test for it, because this was like coming in cold to an audience that really had no idea what they were getting. They were just coming because we were Americans, and it's very rare to see Americans at all.

So most of the conversations we had (in Romania, too) were with musicians, critics... not your average person, because your average person just doesn't speak English, there, and right there that's going to be a barrier. We can always work with translators, but that's the way it worked.

Gunther Schuller, who toured the Soviet Union with the New England Conservatory Ragtime Ensemble, mentioned that Soviet audi-

Photograph of Sergei Kuryokhin by Jacki Ochs

ences will walk out of a concert if the music is not what they expect. When the performers are American, they naturally expect "rock" or "jazz" music. When they discovered the Schuller tour was presenting "ragtime," a certain percentage got up and walked out. Did you find anything like that happening during your tour?

Oh sure! But we find that happening at every concert we do! [laughter] So, for us, that's nothing. When we play a concert anywhere, if there's 800 people there, after the first fifteen minutes, 75 of them are gone. So, that's nothing for us. What we were worried about was 80% of them walking out, but it was never like that, the response we got from the 90% who stuck around was overwhelmingly positive. People were really excited about it. Hell, I know we had a really significant impact on the direction that a lot of musicians are going to take, especially in Russia. We had every musician and composer, including classical and rock musicians, along with everybody who knew about these concerts. Remember, they weren't publicly known about. Although once the community of artists knew that we were coming, I'm sure that the word spread, but there's no billboards or radio publicity or newspaper announcements, nothing like that. These concerts are held in large auditoriums, and if you don't get wind of it, you don't know about it. That's the way things worked there. Because we were in communication with the Contemporary Music Club and because Friendship Ambassadors was helping us get these concerts together, there was a lot more underground publicity information about these concerts than might normally be the case.

On our second day in Moscow, we did an afternoon concert. At 1 PM, for a 4 PM concert, they moved it to the other side of town. They just moved it to a different hall. Well the hall was still packed, and there were still people that couldn't get in, outside. We had to make a big deal to get certain people we had met, in. Even though they moved the concert, and for what reason we don't know, maybe in an effort to keep the audience down, instantaneously the word went around.

Did you get to visit any record stores there?

Very little. What you got is state-operated stores. There's not very much. In Russia there's almost nothing. There's an official Russian label. They don't have Western music in the stores. There might be a huge pile of "disco." "Disco" is very big, for whatever reasons they like this disco stuff. Probably for the same reasons that they like it over here. It's good for the masses, keeps them from doing too much thinking, having this sort of groove. The official label will have some good classical music and actually the Ganelin Trio, which is an officially recognised free music trio that's very good. They have one record, that's available sometimes in the stores, but it's very hard to get things.

In Romania, you've got all the Eastern European countries' labels, they all have one official label, and the stores were pretty good. I bought a lot of records there. They were a dollar apiece. You can't go wrong for a buck! We sort of went crazy in Romania, and bought a lot of Romanian folk music. Some great stuff!

I was under the impression the Soviets had released a number of LPs by Oscar Peterson, Duke Ellington and others...

When they do release something like that, they just release it and it's gone. It's not like you've got a Tower Records, full of records and when a stock runs out, it's refilled. It's hard to get things. When something comes out, you've gotta know about it and snatch it up pretty fast.

I'm wondering, even though you were in the Soviet Union only eleven days, did you get a chance to formulate your own viewpoint as far as why the Soviets are so fascinated by American jazz and American performers?

I really want to recommend a relatively new book that came out last spring, called ***Red and Hot*** by an older musician who plays New Orleans music. I think he's actually President of Oberlin College. His name is Frederick Starr. It's about the history of jazz in the Soviet Union. But actually it's a much bigger book than that. It's a great book. It deals with jazz history and how it got from the United States to Western Europe and then to Eastern Europe and finally to Russia. Then it goes from there and talks about how jazz survived, or not survived through various political histories over the past sixty years. It's a very warm, personal book, and the guy who wrote it is really committed to the idea that for people in Eastern Europe, jazz, because it's a real pluralistic kind of democratic, free, at least with the implication of a free kind of music, there's a spirit in it that they don't get to experience. I did an interview one night, very late, with the "father" of Soviet critics. Over there if you're a generation older, the younger generation will say this is my father, even though there is no relationship. We did this interview. We were talking about a particular type of music that's very popular in the United States, right now. Even though it's an art music, it's doing very well. I won't mention any names. He was very down on this music and he said, "You know, Larry, these people are making a very big mistake with the kind of music they're making. I understand why they're making a mistake because for us, American music is the only way that we can experience the other world." What he meant was the 'free world.' For them, by listening to jazz and improvised music, that's how they experience the free world, and that's why it means so much to them. And it really knocked me out at the time especially since he was interviewing me in his car, in an empty square... in the middle of the night, because we weren't in his home town and he didn't want to interview me in a hotel because he thought someone might be listening. And it's very bad, often, for Russians to be heard talking "English" to Americans. It sometimes can go the wrong way for them.

It was a very enlightening moment.

I've read through most of **Red and Hot** *and I'm left with the impression that the government over there doesn't really know how to deal with jazz. Did you get that impression firsthand over there?*

We didn't have any firsthand experience with the government because as it worked out, our official status was 'tourist' and we were officially 'amateur' musicians. We'd raised the money. No one was paying us, and this is how

we were allowed to do these concerts at all, because there is no official cultural exchange between these two countries. So I can't really say. We certainly felt a "presence" the whole time we were there. I felt like I was back in 8th grade, being a rebellious kid, and for some reason, I had to throw a rock through a window and make a scene. I couldn't put my finger on it, but I could feel that all the time. But as far as anything direct, no!...except for the fact that our concert was cancelled in Leningrad. But again, we never talked to anybody. Of course, that never could have possibly happened. So it's hard for me to talk about that.

***One of your original intentions for going over there with your group, as quoted in* Jazz Forum** *magazine which is published in Warsaw, was to "demystify the peoples of the US and the Soviet Union." I think by coming back and doing these kind of interviews, that's exactly what you're doing.*

I'd really like to be able to do more. On our trip we brought a video crew and we got the video back out. We shot a lot of very questionable stuff. There were just some incredible experiences that we had which were not particularly positive. If we were being watched closely, some of the things that got shot were really of dubious value to the Russian government.

I hope this video show that eventually gets done, will. They're shooting for national television, so I hope that happens because the people we met were great. Sure, their government has intentions that may not be in our best interests, but, you know, I'm sure looking at it from the other side, they feel the same way about our government. What really has to happen in both countries is that the people have to take over. Our two governments are playing a very dangerous game that's not doing any of us any good. The only way that things are really going to change, especially between these two countries, is for them to come here and for us to go there, and for there to be more exchange so some kind of understanding can happen. Then there can be pressure put on our government. There'll be more people here who'll be able to say, "Hey! There's humans over there, just like us, and we don't need to blow them up." Basically, that's what it comes down to.

Readers wishing to contact Larry Ochs regarding contacting Soviet musicians, trading records, and setting up trips to the USSR are invited to write to him at Metalanguage Records, 2369 Russell St., Berkeley, CA 94705 USA.

ZBIGNIEW NAMYSLOWSKI & AIR CONDITION

Follow Your Kite
Muza SX 2303

It must be difficult for Polish artists to be joyous, but that is exactly how Zbigniew Namyslowski and Air Condition seem to be, both in person and on this album that was recorded in Warsaw in August 1980. They are an ebullient group, although the leader is personally but not musically reserved.

This is a good unit; the musicians are comfortable with each other. And while there is an easily identifiable group sound, the leader is certainly the major soloist. More often than not Namyslowski plays alto, but he also is at home with the flute and a sopranino. He has been influenced by Phil Woods; his alto tone is especially rich.

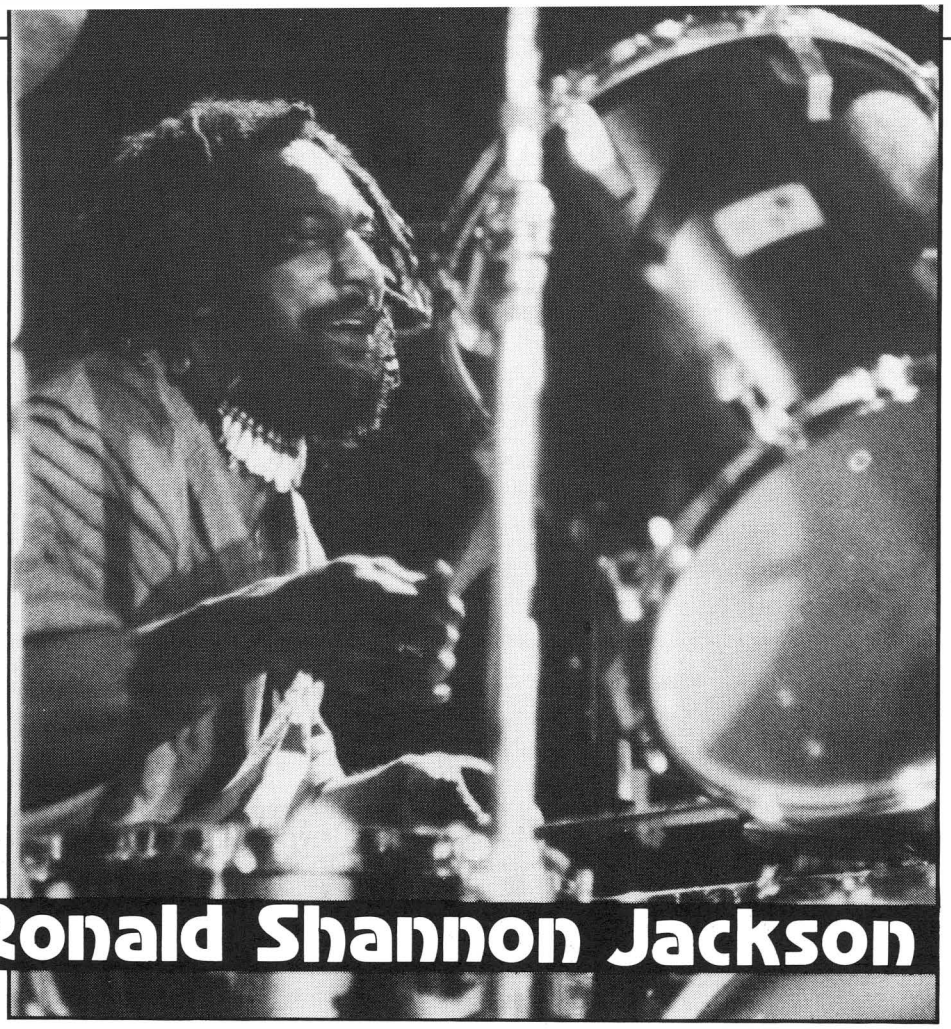
Only two other members of the sextet solo regularly: Wladyslaw Sendecki on keyboards (usually acoustic piano) and guitarist Dariusz Kozakiewicz. Bass guitarist Krzysztof Scieranski solos infrequently; percussionists Wojciech Kowalewski and Jerzy Tanski, not at all.

Namyslowski's compositions are as charming as his solos and as the group's sound. He prefers the middle groove with an occasional taste of funk (of the early Stanley Turrentine variety). The tunes on this album range from an impassioned ***Seven/Eleven*** to the catchy title piece to the impressionistic ***Waltz For Two***. Once heard by other musicians, some of Namyslowski's compositions might well become jazz standards.

Zbigniew Namyslowski and Air Condition break no new ground, but they perform good material at a high level of musicianship and with substantial soloing by the leader. This album serves as a fine introduction to their music.

— Benjamin Franklin V

Poster courtesy of Leo Records



Ronald Shannon Jackson

Everyone knows about the long line of tenor saxophone players that have hailed from Texas, from the honkers and shouters, all the way up to Dewey Redman and Ornette Coleman himself. The soulful South sure is doing something right, and that goes for drummers too. The Louisiana roots of Ed Blackwell, Sunny Murray's Oklahoma origins, and the Mississippi brightness of the much-overlooked Bobo Shaw all play a part in shaping the sound of modern percussion. There is also a sense of the downhome Texas tradition that can be found in the work of Ronald Shannon Jackson.

The thunder master grew up in Fort Worth (born 1940) and played piano as a child before switching to drums. His obvious love of rhythm and blues, jump, and dance music might have come from the records that his father used to stock in roadhouse jukeboxes (some of those Gatemouth Brown Peacock 45s from Houston?) and while still fairly young he made the drums his profession, playing with James Clay and the Red Tops in Dallas. He took a couple of shots at college: Lincoln University in Missouri, where he played in a marching band with Lester Bowie and Julius Hemphill (what an image that conjures up, those three parading down Main Street USA telling the truth, the whole truth) and the University of Bridgeport where he tried to give up music but couldn't.

He went to New York and joined Ornette's newly-formed Prime Time band, and added some tribal swing to landmark recordings "Dancing In Your Head" and "Body Meta" that employed the saxophonist's harmolodic theory. Coleman's prior percussionist had been Texas homeboy Charles Moffett. After a stay in Cecil Taylor's Unit, where the combined rhythmic vitality of Sirone on bass and Shannon Jackson on drums gave the pianist his strongest backing in years, he hibernated in his 13th Street apartment and rethought his ideas on the music. The result was his first record as leader/composer of the Decoding Society, called "Eye On You" (About Time label). He has told Val Wilmer, "Swing is the thing, but how do you swing without playing bebop? Instead of making time swing, I make rhythm swing."

The powerful vignettes that made up "Eye On You" gave way to "Nasty," a somewhat ragged jam session, and "Street Priest," a powerful blend of ideas and dynamics, both on the Moers label. Also on Moers is a record under the name of the Music Revelation Ensemble that brought Shannon Jackson together with Blood Ulmer, Amin Ali and David Murray for a session that defines the term "freebop." Finally there are the two latest LPs on the Antilles label – "Mandance," and "Barbeque Dog," where the focus is on making concise statements without losing the fire. They have succeeded.

This interview took place after a concert in Boston, before Christmas 1983. The band had just finished a set of largely unrecorded compositions including a piece called *Womandance*, a crowd-pleasing version of Ellington's *It Don't Mean A Thing*, and a recitation of poetry combined with an extended percussion solo on what he calls the "oldest physical instrument." *– Jim Macnie*

RONALD SHANNON JACKSON: We just got back from a tour of Asia and the East, we started off at the Singapore Jazz Fest, then went to Indonesia, then to Thailand; we spent about ten days in Bangkok, it was fantastic...

The first concert we played in Bangkok was on a Monday at the American Language University, and there were about eight or nine hundred people. We came back on a Friday and played at the same place and there were twice as many, there were people all out in the streets, people who had come to the first concert told all the other people, so by the time we came back you couldn't even get into the place.

The first audience was curiosity, "what is this?" The second audience was enthusiasm, "we like this." We got good press in all the countries we went to. The same thing happened when we played at the First International Malaysian Jazz Festival and there were about four thousand people there. Most of the audiences ranged from about 800 at the smallest, which was Bangkok the first night, and one other place in Taiwan. Most of them were between 2000 and 4000 – out of 21 concerts most of them averaged about 2000 people. What a feeling when you go that far away and there are so many people waiting for you.

JIM MACNIE: *Were people familiar with your past work, not just with the Decoding Society but with Cecil Taylor or Ornette Coleman?*

No, but because of the nature of rhythms in those countries already, it made it very easy, and they are also very interested in what is coming along in American music today, they had read a lot of press about the group. We could have sold a lot of records if we had had them.

You have been incorporating lots of global ethnic music in your own work. Did you pick up new ideas about rhythms over there?

Oh, for sure, I've listened and studied the Gamelan music. A couple of years ago I was involved in it, and on this tour it was interesting traveling around to the local scenes on days off. The musicians there are beginning to use what's called jazz and jazz-rock, but they use their own rhythm which makes a very interesting blend of music. It was very rewarding in terms of people expressing themselves to a different rhythm.

Did you hear any music over there that sounded as if it was organised around a harmolodic structure?

No, there are a lot of musicians there in Singapore who attended these different schools like Berklee in Boston and other schools, in California especially, so they were very structured in their musical concept, but their rhythmic foundation was different which gave it a different flavor.

How was the show you were on with blues player Johnny Copeland the other night?

It was different, you know; the music I play has an undertone of blues in it, and it will always have that because I come out of a blues environment. Johnny Copeland and myself both come from Texas. That night was different, it wasn't the type of audience response that I was used to being involved in... but there was a pretty good reaction. I think basically this type of music we are doing, whether they call it harmolodics or lockolodics or whatever, I just call it neither/either. Basically it's the joy

Photograph of Ronald Shannon Jackson by Gerard Futrick

that's derived from this muisc. We enjoy doing what we're doing and I think that carries over to the audience more than anything...

A lot of your melodies are real playful.

Sure, I mean music is something that is here to allow us to relieve our tensions and our problems and to take a nice voyage, however, the vision we see is our own, it's like everyone in the audience has a different screen, but the music is the same so that it's not like listening to the band and watching a video; it's like listening to the music and all the videos are different, all the videos are on different channels. I wish sometimes that I could see all the channels that are going on in the crowd.

How everyone personalizes it, that's part of the beauty of it. How about using so much electricity now — I was talking to Vernon Reid, the band's guitarist, about a lot of the high-tech stuff, guitar synthesizers etc. When you first put the band together and it was the "Eye On You" album it seemed more organic, is that something you are trying to get away from a little bit, or was what you were writing determining what instruments were going to be used?

Basically I just write the music, I receive a message doing one thing or another, and I'll just write it down, and the musicians that play the music are the musicians that happen to come into my orbit at that particular time. It's not that I go out looking for musicians. At the time our first album "Eye On You" was recorded, it was a situation where I had this basement loft on 13th Street and musicians used to come by and play my music. They had become aware that I was writing a lot of music and playing, we could play 24 hours there, I was starving to death, but I had my music. So I had a tape machine that I had on when people would come by, so all the stuff we recorded I put together and it came out as "Eye On You."

What really happened was the About Time label offered me a recording date, so I told them what I would like to use from the people who had come by that I had rehearsed with, and that's how I developed it. They gave me an advance and I got the musicians together and rehearsed for about a month and then we just did the recording. I wish that it was recorded now with the kind of equipment and things that are available, because the sound spectrum was very limited in terms of the density of the music, although David Baker who engineered it did a fantastic job. I know now with digital and everything they have on these computer boards that they could really capture the sound as it really should have been. Ornette's "Fashion Face (Of Human Feeling)" was done digitally, I heard that he was really happy that he had the opportunity to do so, that the democracy of harmolodics was shown better digitally. The technology has to be there, but it's also having the funds to do it that's important. The technology was there when I did "Eye On You," we just didn't have the money to do it.

Speaking of funds, and not to get into too much business talk, what's happening with the Antilles jazz line? The Decoding Society seemed to survive a couple of cuts that the line made and was able to put out "Barbeque Dog," are more artists going to be dropped?

I really don't know what they're going to do, I can't really answer that particular question at this time. But I'm interested in doing something that is going to allow my music to be much more available. There is more to this business than meets the eye, and the music has to be in the stores in order for people to listen to it, and I've definitely been having this problem. And like I said, we just came back from Asia and all over the world, and we really can't find the record, the record's not available.

But out of some of the labels that your music has been on, Antilles seems to be the one with the highest distribution.

It has the widest distribution, but when you think about the kind of distribution that Warner Brothers or Columbia, or even Island itself has, it's a whole other story.

We talked about names for music a minute ago, with the electricness of your band, the word fusion gets thrown around a lot. How do you feel about that?

Well, the problem is that the media haven't come up with a term to describe this music, it's not jazz, it's not fusion, it's not rock, it's not harmolodic, it's not classical or pop, it's all these things. So it's actually like a window to a universe. it's open.

That goes back to what you were saying about letting the person draw their own picture of what is happening within the music. When did you first meet Ornette, in New York? You didn't know him at all from Texas?

No, he had left Texas by the time I had grown up, I was about twelve years behind. But I met him a little before "Dancing In Your Head" because I did a 45 the first time I came to Boston, with the Ray Bryant Trio, which was when they had Paul's Mall and the Jazz Workshop going. And then we went to Chicago and recorded ***Ode To Billy Joe***, and on the flip side we did ***Ramblin'***, one of Ornette's compositions. I ran into him in the Village one day, and I told him that we recorded it and I introduced myself. How "Dancing In Your Head" came about was after I started chanting, after I started practicing Buddhism, I took this young lady to breakfast, and Ornette came in with Bern Nix and they sat down next to us, we started talking and I asked him what he was doing. He said he was looking for a drummer so I gave him my number and the next day he called me. We went to Europe and stayed about eight months and at the end of that time we recorded "Dancing In Your Head."

How did you meet your current producer David Breskin (Spotswood Irving)?

I met Spotswood in 1980... I was playing with Blood Ulmer at the time when we were playing at the Public Theatre and he came up to me and he told me he was with Musician magazine and that he wanted to do an article on me, and I told him yeah. He used to come by Soundscape where I was practicing and bring his tape recorder, and he did the interview. From then on we've just been friends, he has played a major part in helping me develop and get this music out to people. He's a person who just doesn't sit around and talk, he actually does something about it.

On the new record ("Barbeque Dog") the compositions seem to be more concise, more to the point — a little bit shorter timewise would be the bottom line, is that with a definite idea in mind?

Well, Spotswood was on the case and was interested in really producing this record on a much larger scale than we did "Mandance," and from his radio experience he was explaining to me what was necessary to get airplay. What we tried to do was to figure out a compromise in order to play the music we wanted to play and still be able to get it perfected enough so that a person could listen on the radio, listen at home and not feel cheated at all.

That is a ridiculously delicate balance, I guess many people are looking for it.

He coordinated the sessions and we went to London to do it, we had been touring and I figured that recording away from home the band would be more focused in, and since we had been on the road for about two or three weeks it would allow us to capture the spirit coming right off of the gigs. To get to the essence with a minimum of outside obstacles.

You've got Henry Scott doing a lot of Cat Anderson work there in that upper register. It went along well tonight with the Ellington piece.

He's a wonderful player, I really enjoy all the players in the group, it's an honor and a pleasure for me not only to play with them but to help them any way I can.

Just a couple of technical questions before we close, it seems to me that in contrast with your music around "Dancing In Your Head" time, when you relied on the drums, floor tom-toms, bass drum, snare, getting a real tribal sound, that you are using a lot more cymbals now. In that way it was very easy to see that the drum work was in the harmolodic groove because of the pointed beats, and the tones of the drums themselves.

All the compositions have a different rhythm. I try to play what's more complementary to the melody that we're playing, and if the melody calls for a lot of rhythms and a lot of toms like the composition ***Barbeque Dog*** itself or a composition like ***Gossip***, which employs equal amounts, the subtleties are done with the tom-toms, and the power drive is done with the tom-toms and the cymbals. In a composition like ***Yugo Boy*** it's both, using the sock cymbal to create the feeling of spacious joy, and using the ride and crash cymbals to carry that over because it's easier to hear, the tremor of the cymbals is easier to hear when the bass is soloing. If I was playing tom-toms, the frequencies of the tom-toms would overlap with the frequencies of the bass and that wouldn't be too good. So what I try to do is employ what's best for that particular situation at that time.

To close up, the graphics on both of the LPs are beautiful. If anything is going to get the records out of the rack and into someone's hand, those covers will.

They're by Eiko Ishioka, she's the top and first female designer in Japan, and she's got a new book out. She does a lot of work with Faye Dunaway and Marlon Brando. She was one of the first people to focus in on Grace Jones and bring her features out, and she works for a big firm in Japan called Paco which has major stores in each city, like book stores and clothing stores, theatres, a whole spectrum of things. She has a lot of different ideas and when she heard my music she said she would like to do some things with it.

She's doing a good job. So you're going to be doing a lot more touring?

Well, right now we're working on new compositions for the next album. There were a fair amount of new compositions presented tonight, some of them don't even have titles as of yet. We are always working on what we are doing next. I'm trying to fulfill as much responsibility as is given to me as I possibly can, and still remain a human being.

Jazz At The Philharmonic

JAZZ AT THE PHILHARMONIC

The Drum Battle
Verve 8151461

Cottontail / Perdido / Drum Battle (ex Verve Clef Series Vol.8) */Flyin' Home* (ex Verve Clef Series Vol.10) */ Drum Boogie* (ex Verve Clef Series Vol. 11)

The Ella Fitzgerald Set
Verve 8151471

A Foggy Day/My Bill/The Man That Got Away/ Hernando's Hideaway/Why Don't You Do Right/ Later/Robbin's Nest/Black Coffee/Just A Lucky So And So/Somebody Loves Me/Basin Street Blues/Flyin' Home (all previously unissued)

The Coleman Hawkins Set
Verve 815 148 1

Yesterdays / Hawk's Tune / Stuffy (ex "Norman Granz Jazz Concert/Midnight Jazz At Carnegie Hall," Verve V 8189-2) */ Body And Soul/ Rifftide/Sophisticated Lady* (previously unissued)*/Bean Stalkin'/I Can't Get Started/Time On My Hands/The Walker* ("Coleman Hawkins And Roy Eldridge At The Opera House," ex Verve V 8266)

The Rarest Concerts
Verve 815149 1

Concert Blues / I've Found A New Baby (previously unissued) */ I Can't Get Started* (previous bootleg issue)

Bird & Prez Carnegie Hall 1949
Verve 8151501

The Opener/Lester Leaps In/Embraceable You/ The Closer (ex Verve Clef Series Vol.7)

Norgran Blues 1950
Verve 8151511

Norgran Blues / Lady Be Good / Ghost Of A Chance / Indiana (ex Verve V 8189-2)

The Trumpet Battle 1952
Verve 8151521

Jam Session Blues / The Ballad Medley / The Trumpet Battle (ex Verve Clef Series Vol.8)

One O'Clock Jump 1953
Verve 8151531

Cobl Blues/The Challenges/One O'Clock Jump (ex Verve Clef Series Vol. 9)

The Challenges
Verve 8151541

Jazz Concert Blues / The Challenge / The Ballad Medley (ex Verve Clef Series Vol. 10)

Blues In Chicago 1955
Verve 8151551

The Blues/The Modern Set/The Ballad Medley/ The Swing Set (ex Verve Clef Series Vol. 11)

JAZZ AT THE PHILHARMONIC
Verve 8151461 - 8151551 (ten records)

Norman Granz has been busy about jazz for over four decades, lavishing on it enormous energy. He gave us Norgran Records, Clef Records, Verve Records and — still with us — Pablo Records. He took part in the renaissance of "mainstream" giants in the fifties. He recorded Charlie Parker with Dizzy Gillespie, with strings, with a big band, with an Afro-Cuban rhythm section and with Buddy Rich. He recorded Buddy Rich with almost everybody, and Art Tatum to such an extent that only the independently wealthy could afford either the records or the time to listen to them. He originated the hyperbolic presentation of such artists — "The Genius of Art Tatum," "Bud Powell: Jazz Giant," "The Genius of Coleman Hawkins." He helped pioneer the jazz concert and on-the-spot recording with his most characteristic product, Jazz At The Philharmonic.

Jazz At The Philharmonic came out of the fertile West Coast of the early post-war and late war years. The Los Angeles musicians of the day included Howard McGhee, Charlie Shavers, Willie Smith, Lucky Thompson, Charlie Ventura, Nat King Cole, Dodo Marmarosa and less well known but outstanding performers like Herbie Haymer and Corky Corcoran. Their music was captured in its enthusiastic perfection on Eddie Laguna's Sunset label, with legendary performances such as Charlie Ventura's ***Ghost Of A Chance*** or Herbie Haymer's ***Black Market Stuff***. McGhee, Willie Smith, Ventura and Cole performed — often less than breathtakingly — on the early Jazz At The Philharmonic (or JATP) concerts.

These early concerts were held at the Los Angeles Philharmonic Auditorium from which they got their name. They seem to have been informal events, with the musicians taking the money at the door as well as playing on the stage. The first concert was on July 2, 1944. It featured Nat King Cole, Illinois Jacquet, Jack McVea, J. J. Johnson, Shorty Sherock, and Les Paul, and was recorded by the Armed Forces Radio Service. It can be heard on "Jazz At The Philharmonic: The Historic Recordings" (Verve VE2-2504) as well as on a host of earlier issues. It has a freshness and an unstudied informality not to be encountered at later JATP concerts.

Succeeding early concerts had their moments: Howard McGhee at the beginning of ***I Surrender Dear*** from Carnegie Hall in 1947; Lester Young's two choruses on ***I Can't Get Started*** from a 1946 Los Angeles concert, where he weaves his way through quotations from ***Tea For Two***, ***Too Marvellous For Words*** and ***Sunday, Monday or Always*** to give one of the few JATP performances not excelled elsewhere; or, surprisingly enough, the beginning of one of the compulsory JATP up-tempo openers ***JATP Blues*** (April 23, 1946) where Charlie Parker leads off with a sprightly three choruses, even though he is backed by a rhythm section that leans to the swing era level four beats. ***Sweet Georgia Brown*** and ***Crazy Rhythm*** from January 27, 1946 come from the aborted visit of Parker and Gillespie to the West Coast and are among the small number of recordings on which they play together. They are also among the poorest, and Gillespie succumbs to the rabble rousing that was to become the order of the day with Jazz At The Philharmonic.

Some of the tunes used at these early concerts were evidently favourites with the Los Angeles musicians of the time — ***I Surrender Dear***, ***I've Found A New Baby***, ***Tea For Two***; but a comparison with versions recorded for Sunset shows how superb and effervescent these musicians could be in the right environment, in contrast with the often lumbering ostentation of JATP. ***I've Found A New Baby*** (April 23, 1946, Los Angeles) is one of the two pieces from an early concert included in this ten-record set. It was previously unissued, presumably because the same tune had been recorded at the first concert. With Buck Clayton, Lester Young and Coleman Hawkins, it is nonetheless not as good as the issued version with a less stellar lineup. Clayton screams uncharacteristically, though Young and Hawkins carry things off. ***I Can't Get Started***, the other piece from an early concert, has Clayton, Young and Hawkins again, this time all playing well, though Young does not reach the level he did on the 1946 version mentioned earlier. From May 27, 1946 at Carnegie Hall, this piece is also previously unissued, except as a "bootleg" recording.

Almost everything in the set under review was recorded after 1948. As the notes tell us, "By 1949, the format for the shows was set. The cast of characters changed from show to show, although several jazz greats were stalwarts including Ella Fitzgerald, Oscar Peterson and Gene Krupa. The presentations were broken down into two parts, the first half being an all-star jam session, and the second half featuring the individual sets of Fitzgerald, Peterson, Krupa and occasionally Lester Young or Coleman Hawkins. At the completion the whole troupe joined together for a rousing finale." The last six records give us the jam session portions of the concerts recorded in 1949, 1950, 1952, 1953, 1954 and 1955 (by a special dispensation of fortune there were no JATP records issued from the 1951 tour). Other portions of some of the later concerts were recorded and issued, but most of them are not included here. An analysis of what is offered on each record is given at the end of this article.

In fact the pattern was such as to lead to a repetitiveness under which most of the performances sank. The opening and closing pieces were almost always up-tempo blues, running over ten minutes. A further routine was added in 1952, "The ballad medley," an invention of Granz also taken up by the Modern Jazz Quartet, in which each contributor played one chorus of a particular song. This reduced ballad playing to a showy embellishment or reverential phrasing of the melody, an approach in keeping with Granz's conception of how these "lovely" tunes should be treated. The 1952 record gives us ***Jam Session Blues*** (16.10), ***The Ballad Medley*** (11.07), ***The Trumpet Battle*** (7.00); 1953 produced ***Cool Blues*** (25.10), ***The Challenges*** (further battling, 13.09), ***One O'Clock Jump*** (more up-tempo blues, 14.52); 1954 ***Jazz Concert Blues*** (16.35), ***The Challenge*** (13.37), ***The***

Photograph of Coleman Hawkins by Gjon Mili

Ballad Medley (12.55); and 1955 *The Blues* (20.00), *The Modern Set* (6.53), *The Ballad Medley* (13.06), and *The Swing Set* (5.33). Just reading the details on the covers is like discovering you are doomed to cross the Australian desert in a slow train.

What comes out of this regimented spontaneity that was worth preserving? One finds oneself picking solos here or there — Oscar Peterson and Charlie Shavers on the *Concert Blues* of 1953 (previously issued only on a bonus 10" Clef LP) or Ben Webster on *One O'Clock Jump* from Carnegie Hall the same year. The concert that was recorded in 1954 away from Carnegie Hall (where the audience seemed particularly drawn to shatter its legendary decorum) had almost everybody playing well, at least part of the time. Gillespie concludes the ballad medley with a brilliant if rhetorical *Stardust* and the threateningly horrendous *The Challenge* has a nice moment when a restrained and muted Eldridge is followed by an initially relaxed and flowing open Gillespie. The remaining piece from the concert, *Jazz Concert Blues*, propelled by the tight and lifting drumming of Louis Bellson, is almost civilised, and Herb Ellis is excellent. The ballad medley of 1955, within the limitations of that form, is consistently warm and satisfying, with Gillespie particularly spectacular on *My Old Flame* (a piece on which one can actually hear someone cough). Looking back for a completely rewarding performance, one would have to pick *A Ghost Of A Chance* from the 1950 Carnegie Hall Concert, where Harry Edison and Lester Young live up to their reputations and the audience sits in enthralled silence.

That, however, is the piece that gives the game away. There was a lot of equally good playing during the rest of that concert, but the up-tempo or medium tempo *Norgran Blues*, *Lady Be Good* and *Indiana* are all marred by honking and screaming — from audience as well as musicians. Each had come to recognise its role in the Granzian ambience, where routine in fact dominates what purports to be a free-for-all. So many solos begin well enough, with the poise and fluency that players like Flip Phillips or Lester Young were capable of; but, after a few choruses, the rest of the group begin to riff in the background, and this is the signal for honking, one-noting or screaming. To this the audience responds in what became a ritual with roars and screams of their own. Even the normally decorous Benny Carter honks. This is not the atmosphere of the authentic jam session, such as Jerry Newman recorded on his wire-tape recorder in the forties. It is more like the Ed Sullivan show with the same cast each week and everybody ostentatiously doing the number he was famous for in the ballad medley, while they all join in with their imitations of "getting off" in the Barnum and Bailey routine of the up-tempo blues.

If you want one example of vintage JATP, the 1949 concert (815 150 1) would be the one to buy. "Show biz" has not entirely taken over from the old Los Angeles atmosphere, and Charlie Parker plays as well as he can with Buddy Rich's mainstream drumming behind him. He resists any temptation to symbiotic screaming with the audience, though his performance on *Embraceable You* (an example of Granz's policy of making performers regurgitate their classics) does not measure up to his earlier and legendary recordings of it. If you want to experience JATP at its direst, get someone to play you *The Drum Battle* (815 146 1). There is a version of *Flying Home* with the Goodman Sextet instrumentation featuring Buddy De Franco on clarinet, Lionel Hampton on vibes and Buddy Rich on drums. As the notes describe it "Hamp is accustomed to playing drums in his own set and he always closed the show with *Flyin' Home*. So, before an audience ready to tear the place down, he jumps into his tune and after De Franco and Peterson play, Hamp trades some licks with Rich and then he creates a total JATP uproar by jumping on his own set of drums!" Everything that is suggested by this description is delivered, by both audience and players. *Cottontail* from the same record is frenetic; while *The Drum Battle* itself sets Buddy Rich and Gene Krupa against one another for a three-minute confrontation in which the audience is a raging third party.

As we get into the fifties, audience behaviour improves — a mark of changed attitudes to jazz perhaps — and from 1955 we have a more sedate concert in which *The Challenges* is dropped in favour of a quintet with Young and Gillespie (*The Modern Set*) and a sextet with Eldridge, Phillips and Jacquet (*The Swing Set*). Young and Gillespie lean back and stretch out, free from the need to incite the audience. By the 1957 tour they had quieted down to the level of an enthusiastic concert audience, applauding only at the end of each solo or the end of a number. That was the great tour that produced "Stan Getz and J. J. Johnson At The Opera House"(recorded almost uniquely first in mono [Verve V8265] and then at a later concert in stereo [Verve VS6027] giving comparative versions of these classic performances from different days). From that tour we get part of "Coleman Hawkins And Roy Eldridge At The Opera House" (Verve V-8266 [mono] — *Bean Stalkin'*, *I Can't Get Started*, *Time On My Hands*, *The Walker*) as the second side of "The Coleman Hawkins Set" (815 148 1). According to the album notes "During 1947, Granz was recording JATP in stereo for the first time. These stereo recordings would then usually be mixed down for the monaural release. Somehow, between the recording, the mix down and the release, something happened, because the music you hear on the album's B side was on the mono original but not on the stereo." In fact the mono version of the Getz/Johnson album was recorded on October 19, six days before the stereo version, but on the same day as the notes suggest for the mono version of the Hawkins/Eldridge record. *The Walker* is shorter and brighter in stereo, and one could believe it was a studio recording. For once the notes are right when they say that "This is one of the very best performances of Hawkins and Eldridge ever with JATP or anywhere else." The stereo version is particularly superb.

One cannot entirely blame Granz's early audiences for the atmosphere of his concerts. Gene Norman used the same or lesser musicians before similar audiences and produced intense, sustained performances like the "original" *Stardust* or its companion *The Man I Love* that were listened to with the reverence they deserved. The Just Jazz *Blue Lou* gives us a tenor saxophone solo by Wardell Gray of greater than JATP length: it comes out as an enthralling classic of relaxed invention. JATP was never that good; but what finished it was putting it on the road. The idea of a touring jam session was a contradiction in terms, and it soon became what it remained, a jazz circus.

One record that can be recommended is "The Coleman Hawkins Set" (815 148 1). Besides the Opera House material already mentioned, it gives us *Yesterdays*, *Hawk's Tune* and *Stuffy* with Hank Jones, Ray Brown and Buddy Rich from the September 16, 1950 Carnegie Hall concert and *Body And Soul*, *Rifftide* and *Sophisticated Lady* (all previously unissued) with the same quartet at Carnegie Hall on September 18, 1949. These are clean, often gorgeous performances, free from JATPing.

Also to be welcomed is "The Ella Fitzgerald Set" (815 147 1), which gives performances from three Carnegie Hall concerts (September 18, 1949, September 19, 1953 and September 17, 1954), none of which has been previously issued, as Ella Fitzgerald was under contract to Decca during those years. While none measure up to her best performances for Verve (the one body of recordings by Granz that could not be bettered) she seems unaffectedly happy with her material that includes *Robbin's Nest*, *A Foggy Day* and an early Ella and Louis imitation, *Basin Street Blues* — perhaps the inspiration for the later celebrated collaboration. In the liner notes there is an error that focuses an unease one feels concerning some of the information that differs from that in Jepsen. Ray Brown is given as accompanying Ella Fitzgerald at Carnegie Hall on September 17, 1954. On *The Challenges 1954* (815 154 1) he is given as playing at the Bushnell Auditorium at Hartford on the same day.

JATP buffs will need to buy the Hawkins and Fitzgerald records along with "The Rarest Concerts" (815 149 1) for the previously unissued or rare material (all other performances appeared on Verve in the Granz years). They will also be interested to find that the three new Hawkins numbers and one side of the Fitzgerald record go with "Bird And Prez — Carnegie Hall 1949" (815 150 1), to give what may be the near complete concert from September 19 that year.

This may seem a very dismissive review of music one suspects a lot of people like. It is not the first such dismissal. John S. Wilson, in *The Collector's Jazz: Modern* in 1959 wrote "Although Granz consistently uses good musicians... their playing is usually trivial, distorted by showboating and the fanning of false flames. Add to this the inordinate length of each performance... and, despite occasional good moments, this becomes an exceedingly tiresome and frustrating... series of disks." Whitney Balliett in *The Sound Of Surprise* opens with "Pandemonium Pays Off," where he speaks of "some weird musical achievements. One is a regularly featured trumpet battle... in which two trumpeters squeal at each other for chorus after chorus like stuck pigs. Another is a blinding, deafening drum battle that invariably jellies the stoutest audience."

It is easy enough to go on to fault Granz in almost every sphere of his activities. He recorded some of his artists to the near exhaustion of their talents or of their admirers' willingness to listen to them. He brought them together in the most unlikely groupings, some of which, like Ella and Louis, or Gillespie and Stuff Smith, might have seemed in isolation the selections of genius; but, in the company of ventures like "Charlie Parker Plays South Of The Border," these unexpected felicities take on the appear-

ance of lucky shots. The standard mixture of boppers and mainstreamers that was de rigeur for JATP showed a resolute devotion to mixing styles and accurately delineated the spectrum of Granz's tastes. The famous "battles" were a matter of fundamental artistic policy, as Granz showed in the notes to "Jam Session No. 2" (Verve V-8050) which contains the over-rated and rhetorical ***Funky Blues*** that has little to be said for it except the coup of having Carter, Hodges and Parker play side by side: "My whole philosophy of presenting jazz, both in concert and on records, has always been that I believe jazz to be a give and take proposition between artists and wherever possible I've always tried to combine great artists of the same instrument so that they "blew" against each other. I felt that in that way you often produced the best kind of jazz." Music is brought down to the psychological level of professional sport.

There was no hesitancy concerning these policies — or anything else to do with Granz. "Recorded under the personal supervision of Norman Granz" was the recommendatory accolade that accompanied his products through their appearance on Mercury, Clef, Norgran, Verve, and even on records outside the Granz empire, such as Howard McGhee's "Intersection" on Philo, a Los Angeles label of the forties.

It has often been said that Granz brought prosperity to players like Charlie Parker by recording them with strings and choirs and big bands; but the music did not need that kind of packaging to conquer the world. By organising tours that moved year by year further afield, he certainly accelerated the acceptance of jazz. His gift for presenting the music and making money at the same time did it (and him) no harm. However, it must be in his resolute championing of jazz as a music that knows no colour that Granz deserves greatest recognition. Long before there were laws against discrimination, he made clauses against it compulsory in his contracts, and took the music into areas of the United States where such a policy would not be welcomed. He belongs with the white American liberals who have championed Negro music — Carl Van Vechten and John Hammond come to mind. His very insensitivity to true success in the arts places him with Hammond. Hammond never did anything quite as gross as Jazz At The Philharmonic (though Spirituals To Swing and the Goodman Carnegie Hall concert are its ancestors). Hammond brought from obscurity many great players, but almost everyone he sponsored was an immediate winner; he had the impresario's instinct for not picking anyone who would not be. In this respect he contrasts with men like Alfred Lion, Ross Russell, Harry Lim, Dave Stuart and William Russell who recorded people like Thelonious Monk or Bunk Johnson who were going to take a long time to make their mark. Those are the men to whom jazz owes a real debt.

The more sophisticated social analysis of today might even question Granz's liberalism — a man who put jazz players on the stage to honk and scream when artists like Miles Davis and Monk already perceived that this stereotyped behaviour (epitomised unhappily in the Verve logo of the drape-suited coloured jazzman) was a denigration of the seriousness of their work. But that might be a criticism that asked him to be before his time — which he certainly was not.

Musically JATP was seldom rewarding, and listening to this ten-record set is a marathon of concentration. Back in 1946 they made ***Blues For Norman***; and by the time you get to 1955, you can't help wishing it had been.

— Trevor Tolley

SYNOPSIS OF RECORDINGS

Briefly, all the JATP recordings in Jepsen's ***Jazz Records 1942-62*** are included, except for some material from the concerts of September 16, 1950, September 23, 1953 and September 17, 1954. There is also some new material, as indicated below. (U = previously unissued)

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1946 — April 23, Embassy Auditorium, Los Angeles
Full group: ***I've Found A New Baby*** (U)
1946 — May 27, Carnegie Hall, New York City
Full Group: ***I Can't Get Started*** (u)
1949 — September 18, Carnegie Hall
Full group: ***The Opener/Lester Leaps In/Embraceable You/The Closer***
Coleman Hawkins: ***Body And Soul*** (U)
Rifftide (U)
Sophisticated Lady (U)
Ella Fitzgerald: ***Robbin's Nest*** (U)
Black Coffee (U)
Just A Lucky So And So (U)
Somebody Loves Me (U)
Basin Street Blues (U)
Flyin' Home (U)
1950 — September 16, Carnegie Hall
Full group: ***Norgran Blues/Lady Be Good/Ghost Of A Chance/Indiana***
Coleman Hawkins: ***Yesterdays/Hawk's Tune/Stuffy***
1952 — September 13, Carnegie Hall (Jepsen gives October 11 for this concert)
Full group: ***Jam Session Blues/The Ballad Medley/The Trumpet Battle***
1952 — October 11, Carnegie Hall
Full group: ***Perdido/Cottontail***
Gene Krupa Trio: ***Drum Boogie***
Gene Krupa/Buddy Rich: ***The Drum Battle***
1953 — September 19, Carnegie Hall (Jepsen gives September 23 for this concert)
Full group: ***Cool Blues/The Challenges/One O'Clock Jump***
Ella Fitzgerald: ***My Bill*** (U)
Why Don't You Do Right (U)
Unknown date and location
Full group (as September 19, 1953): ***Concert Blues*** (U)
1954 — September 17, Bushnell Memorial Auditorium, Hartford.
Full group: ***Jazz Concert Blues/The Challenge/The Ballad Medley***
Sextet: ***Flyin' Home*** (September 23, 1953 in Jepsen)
1954 — September 17, Carnegie Hall (Ray Brown said to be present both here & Hartford)
Ella Fitzgerald: ***A Foggy Day*** (U)
The Man That Got Away (U)
Hernando's Hideaway (U)
Later (U)
1955 — October 2, Opera House, Chicago
Full group: ***The Blues/The Ballad Medley***
Sextet: ***The Modern Set***
Septet: ***The Swing Set***
1957 — October 19, Opera House, Chicago
Coleman Hawkins/Roy Eldridge group: ***Bean Stalkin'/I Can't Get Started/Time On My Hands/The Walker***

Photograph of Harry Edison and Illinois Jacquet by Gjon Mili

The astonishing variety and intensity of Detroit's music scene in the forties produced an environment in which many aspiring musicians developed into major contributors to the ongoing heritage of the music. Among these were three pianists who, today, are among the more prominent elder statesmen of the art. Hank Jones, Tommy Flanagan and Barry Harris form a triumvirate of talent who, between them, illustrate the wide variety possible within the framework of a single basic musical direction.

Barry Harris, who was born in Detroit December 15, 1929, was the last of the three to leave. He was an active teacher of the music – a role he continues today in New York at the Jazz Cultural Theatre, which he founded and operates. He offers a viable alternative to the academic direction now being taken by most students of the music.

Barry Harris waited until 1960 before leaving Detroit. Like Art Tatum and Oscar Peterson before him, he only made the big move after considerable persuasion. He joined the Cannonball Adderley Quintet and quickly achieved international recognition. Following this he worked with Yusef Lateef and Coleman Hawkins before forming his own trio and quintet. Since then he has chosen to remain in New York except for occasional concert tours of Europe and Japan but his club appearances outside New York are a rarity.

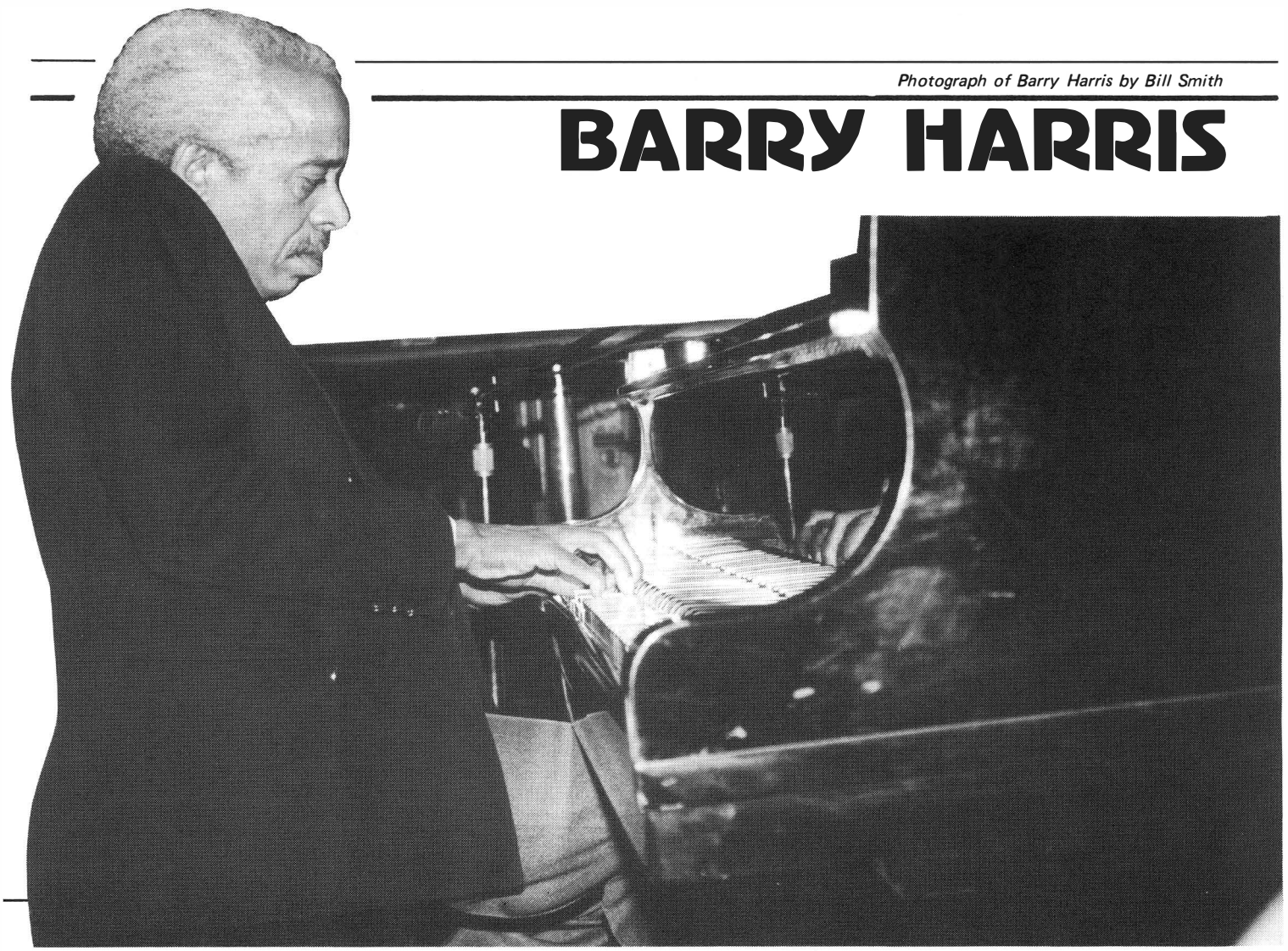
Barry Harris is the foremost interpreter of the Bud Powell legacy. Powell, like Charlie Parker and Dizzy Gillespie, changed the sound of jazz irrevocably in the forties through the sheer intensity of his conception. Echoes of this can still be heard in Barry Harris's playing and, like Tommy Flanagan, he is one of the major stylists from this period of the music.

Barry Harris is a firm believer in the traditions of the music. This is why he spends so much time working with young musicians in New York rather than travelling the globe like so many of his peers. As he explained in a Down Beat interview, "Used to be a time when musicians were influenced – for good or bad, for a long time or a few days – by older musicians. By that corny old word, heroes. It was good for them and their growth, and it was good for the guy who was doing the influencing because he was learning from it too, and because that's part of a leader's role. Young musicians don't get influenced any more."

– John Norris

Photograph of Barry Harris by Bill Smith

BARRY HARRIS



TED O'REILLY: ***Why don't you play any of your own compositions?***

BARRY HARRIS: They don't strike me as "the songs." Don't ask me why. I don't know, I think I'd rather play ***Dance Of The Infidels*** or one of Bud Powell's tunes or Charlie Parker's ***Dexterity*** or something like that. I don't know. Seems like those are the perfect vehicles – I've always preferred to play other peoples' music – that's about it. Well, maybe I haven't written a thing I would consider going along with the rest of those. When somebody asks me for one of my tunes I say "I don't know. How does it go?" So, it's pretty awkward.

It's very rare for you to leave New York any more.

Not really that rare. You know I had some French people tell me the same thing except they said, "Well, we heard that you were never going to come to France, that you had something against France." I said that that was the most ridiculous thing I'd ever heard in my life. I've never really been invited to France. It seems that some of them were trying to get me to France to play at one of the festivals but they were never able to get me. I never knew about it! On top of that, never knowing about it. Now that's pretty odd. I had to have a conversation with one of the festival producers to ask why I never knew – at least you tell somebody that they wanted you to be there even though they can't have you there this time. One wonders about that kind of stuff.

I know that you're also highly active in New York with your teaching which does make demands on your time on a regular basis.

Well, you know I've been travelling all the time and I've had a class all the time since I've been in New York. I've had one class that I've kept going over about five years. It used to be sponsored by a jazz organisation and I kept it going. That's why I have a class because I really don't want to be a teacher on an individual basis. It's not done privately because I wouldn't want to get into that. So I just have one class. The only reason why I have a couple more classes now is that we've got a little place of our own and just to try and hold its place I've come up with some more classes. But I still like to travel.

Years ago you seemed reluctant to even come out of Detroit.

Well, that was years back. I wasn't going out much at the beginning but then I went to New York and I've been in New York all the time. But I travelled a lot too, over the years. I've been to Europe twice, I've been to Japan twice and that's about it for these many years. I keep thinking of ***Downbeat*** saying I'm a star deserving a wider recognition. After forty years of doing it I'd say the next time they say it I'm going to write them a letter and say "Look here, with all this grey hair, it is impossible to be a star deserving a wider recognition."

But you don't play the music for the commercial reasons anyway. You play it for yourself and then you play it for the audience.

That's right. I play what I think is "the music" to play. It is not commercial – I think I would become scared if it did become commercial. If it did become commercial I'd have to take stock of myself and say "What am I doing wrong?" That's why I get onto people about doing different things: are they sure they're doing it for themselves or are they doing it because everybody else is doing it. I don't think I'd like to be too involved with something that everybody else is doing. That's very important. You know I get mad at the other medias and stuff because every commercial is rhythm and blues beat. I mean you used to watch a football game or something like that and you'd hear the march music – there's some beautiful march music – and now you don't. You hear the same thing. And I'm getting very leery of that. You know I think that the robots of the future aren't going to be the robots that are made. I think the robots are going to be the human beings. That's about where we're going, right now. I think this is the age of robotism, right now. The development of the robot, the human robot because we got people. You know when I imagined growing up in Detroit... people dance different in Detroit, they dance different in Windsor, which is right across from Detroit. They dance different in Toledo which is sixty miles away. They dance different in Pontiac which is twenty miles away. They dress different, they look different, they have a bit of an accent. But now, you could take one of these discos and transplant it in just about any place and the people are just about the same. They're doing the same things. What really gets me, what I really worry about is singing the lyrics to the same songs. Everybody knowing these lyrics: the little kids – they don't know their lessons in school but they all know the lyrics to the same songs. And what I don't understand about that too is I don't even half understand the lyrics myself but they do! And I found the only thing I see that has any real advantages is that there are a lot of kids who can sing. I found out because I got some teenagers and made them learn some jazz lyrics. Man, they learned that stuff so quick you wouldn't even have believed it. ***Joy Spring***, these songs are hard. They learned their jazz lyrics so quick that you really have to be careful of boring them. They become bored easily because it's too easy for them. Man, you have to have a whole line of stuff for them; they don't even get the chance to get this kind of exposure too often. I've been pretty lucky – I've had maybe thirty teenagers. I have teenagers call to be in the teenage chorus. Really weird. "I'm ten years old. Can I be in the chorus?" Odd kind of thing, which shows that, if given the chance...

You know, my only regret is that as far as jazz musicians go, we've never even been given a chance to be disliked. And generally when we have the chance to talk, to show that we might be interesting or something, we talk on a jazz station which isn't listened to by the majority. You know, it's really an odd kind of thing. We never get a chance to get out there and hit at what we really need to be hitting at. That really is true. We aren't even given the chance to lay a little of our spiel out. Just a little, so that people might find us a little interesting, that we know something. But we aren't given much chance. That is true. We have sort of been shunted aside. It's good to see, just walking along here you showed me a jazz record shop [The Jazz & Blues Centre, 66 Dundas St. East] It's very seldom you run across a jazz record shop. You might run across a record shop that will have a little jazz stuck in the corner. That's what I noticed with the little place we got. I started bringing in some of my jazz records. About a couple of months ago I got fifty records from my company and those fifty records went!

I don't know what we have to do as jazz musicians to right some of the wrongs that have been perpetrated on us. I've come to the conclusion that somebody is definitely against us. Why, I don't know.

I think probably that if there is somebody against you it's out of their own ignorance. I don't think it's mean-spirited; they just don't know so they don't bother to investigate.

Well, you know sometimes I wonder about that because I think that jazz might tend to be more "thought" music.

But it takes some intelligence. The more you know about the music the more you get out of it.

I'm convinced that they don't want people to think too much. I think that's why the drumbeat is so strong. You know if you live downstairs under one of those people who play that kind of music all you hear is that beat, the thump thump thump. Of course, nowadays, they got the machine to do the thump. Pretty soon there won't be any musicians anyways because everybody will be using these electric things until there's no such thing as a person just playing the piano. As jazz musicians we run into this difficulty. We play at concerts and the sound people know nothing about jazz. They're setting up the sound with rhythm and blues records and then you go out and do your jazz. We're sort of the underdogs. I get sort of mad because I think most people supposedly tend to go with the underdogs. That's the way it used to be anyways. Now everybody wants the winner, so they go along with the programs and so most of them are followers. Most of the teenagers are followers with this peer group thing. And it's really a drag because we're losing the chance... One gets tired of going to concerts and finding just grey-haired people there like oneself! It would be nice to see some youngsters.

The reason you are in town is for performances as a solo piano player, interestingly you've said that this is the first time you have ever done a solo piano gig.

And I'm happy to find out from my time here that there are other pianists that say this is the first time too! I guess two weeks too: that's the main thing.

How are you holding up so far?

Well – after I got over my initial fright I think it got a little better towards the end.

I'm surprised you would say fright after so much experience in so many directions you can still find a situation that can jangle you.

Well, I'll tell you something. I don't think any man is without fright. It's just that the more you do a thing and the more you try to become proficient at it the less the fright shows. I think that's the way for acting, for anything.

Well, you sure looked relaxed last night. I could have been in your living room at home!

Not quite that relaxed! The beauty of it was that a few people came in that I knew. You know there have been a few people in Toronto who've come down to New York and been in my class. Which is a funny kind of class. My class is half people from all over the world. I don't know where they found out about it. I've got people from Italy. I've really

got more Japanese than anybody. At the rate we're going the next jazz people are going to be the Japanese. It's just unbelievable what they have over there. They have bars that are like record places, where they have nothing but walls full of jazz records, and they play them over and over. I'll tell you, man, they really love the music. One place I went they were scatting the songs, you know, two cats who looked like 'beboppers' were scattin' some of my songs! And then, and this is weird, those two came to New York and one was a piano player and one was a bass player and they are two of the best I've heard. I heard some good musicians over there, I met some older musicians closer to my age, who've been playing jazz all the time. You know, solid, mature jazz musicians. It's really something.

I guess if you learn the vocabulary it's completely international.

Oh yes it is. But, they've got records that we haven't even got. They really do have the music and they really love it. And I'll tell you for percentage there really are more Japanese in my class than anything else.

How many do you have in your class?

It varies. I might have maybe ten or fifteen, I've had them from Italy and Switzerland, I've had them from everywhere. And from Toronto, quite a few. There were two fellows who came in last night and that makes me feel a lot more at ease. You know they save enough money and they come down and come to my class and then they go back and save some money and then come down again. You know, just a really beautiful kind of thing.

Obviously you are of the opinion that jazz music and its attitudes can be taught. There are some who say that it is untrue. That you can only learn it, but you can't be 'taught' it.

Oh no, you can be taught it, but it will take a certain thing about you. Like some of these younger musicians they have to learn how to listen. They have to go back a bit and listen. When it comes to the theory of music I take them right to the beginning. I'm a zero person. I have a theory about jazz and it really starts at the beginning, at the chromatic. Which is our tempered scale. The chromatic is really it. And from the chromatic one starts doing mathematical equations. When you divide the chromatic scale by two you end up with two whole tone scales. If you divide by three you end up with

Photograph of Barry Harris by Gerard Futrick

three diminished. You know, one really has to start out that way and then suddenly what we have learned is quite wrong. They show us these chords and we play them and it really doesn't quite work that way. The way I look at it, every chord comes from a scale of chords and so when they showed us one they should have showed us eight more, or seven more, which they have negelcted to tell us about. So the chords are all a kind of combination. I don't believe in anything over an octave up. You've heard of things like the thirteenth chord, or the eleventh, I don't believe in those things. I just believe in some purely basic stuff just so that I'm able to play a chord that I never played before in my life because of basic beliefs. So that music ends up not just being chords. I can tell the musicians who know a lot about chords and I can tell the ones who know a lot about music. They're not necessarily the same. That's the truth.

How did you learn it? Where did you get started at?

We were so young when we learned music. I feel sort of bad when I see these guys who are twenty and thirty years old trying to learn jazz. We learned to play jazz when we were below teenagers. We were eleven, twelve, or thirteen. We started learning about jazz way early, we could play at fourteen or fifteen. Not that we could play good but we knew some changes to some blues music. You know, we knew something about it, at such an early age! But these people now, they don't really know. But it's not because jazz was more popular in our time because there might be one station that had a half hour of jazz. Swing was popular, like big bands, that might have made a big difference, because one thing about big bands is that generally there were some good soloists. Nowadays, we have a lot of big bands and no soloists. They can read anything you put in front of them but they can't solo worth a darn. And then they'll take a Charlie Parker solo and make it into a song, but they won't take a Charlie Parker solo and learn how to improvise which is probably the main thing that they should try to do with a Charlie Parker solo, is to learn how to improvise. And I'm not necessarily talking about copying the solo, I'm not necessarily talking about playing the solo note for note. It would be constructive if they're thinking about rhythm and really trying to dig where the rhythm is, the rhythm of the solo. But also just to take a solo and learn how to run through the changes. It's true of all musicians. I think classical musicians should study that because Bach and them ran through changes too, Chopin ran through changes. I've learned more from Chopin and Bach than anybody else, you know, about how to run through changes. They really knew the secret and they believed in improvisation too. Most people try to separate classics and jazz, I think it's kind of weird. I've got one question to ask all those kind of people: "Now where do you think Chopin would be playing, or Bach, if they were alive today?" They certainly wouldn't be doing what Horowitz is doing playing somebody else's music because they were composers. There's only one place they could be playing and it's in one of these bars that I play in, because that's the only place where you can do it, where you can improvise. They used to do it, they had chord symbols and they'd say, "Let's have a little jam session" and they'd have their little classical jam session. These young people know nothing about improvisation. They might be able to play someone else's music but as far as being able to create something of their own they don't even know the first thing. I've had people from Juilliard come to my class and from different 'big schools'. One girl told me that although she had learned theory, it was the first time that it had been explained so that she knew what it was all about. And it's odd because she knew some of the stuff but she knew nothing about the application of it, or it was just something she'd memorized. It's really sort of pathetic because, if anything, these classical pianists should really be taught how to improvise because that's the only way we're going to come up with a new Bach or a new Chopin, we don't want to come up with people who just spend their life interpreting other peoples' music. I mean if we did that, and everybody ended up being interpreters, we'd never come up with new music. You know, that's really odd. It's time to come up with a new Chopin, it's time to come up with a new Bach, and I think that's part of learning about improvisation. Learning improvisation is the same about piano, it's learning about chords, that's improvisation too. Chords come from scales too and we learn how to improvise chords. So we have to learn all these kind of things.

I caught myself trying to create a young audience 'cause that's the only thing I can see that is possible, that can help us as a group, We have to go about getting some of the young people interested in our music, in spite of the media, in spite of never being on television, we really just have to go about going to the street and pick them up.

I've been collecting instruments. People have been donating instruments. I'm going to go out on the street and pick up some of the young people and bring them inside, and give them an instrument. That's really what I plan. We have to give them to the young people. I look out in an audience and I see some young people that I had in the teenage chorus three years ago, and that really is a gas. Or I might walk down the street and a teenager might come up and say, "You know, I was in your chorus. I bet you don't remember me."

What's really odd is that I've done this thing in spite of principals, in spite of teachers. We got some teenagers from high school in Brooklyn and the teacher happened to be one of the singers in one of my groups. He was catching the devil with these teenagers, he couldn't do anything with them. Just trying to get them to learn a part, they wouldn't even pay any attention to him. Until, one day I told him, "Why don't you show them the jazz lyrics to one of the songs?" And man, when he did that it was unbelievable. We couldn't get the principal to come to the concert, he had something else to do, we couldn't get any of the teachers to come. Not one parent came to the concert. And we caught the devil for that because I rented a van for the kids to come and they refused to leave. Can you imagine trying to make them leave and them all home on time? Here they are in this big concert, over one hundred people on stage, and this includes a string section, a big band, and one concert was 83 singers and that didn't even include the

thirty or forty teenagers. And so the teenagers came, but they refused to leave, man. And so one girl, her parents and her grandparents were waiting outside for her. Not one of the people were courteous enough to be a chaperon because then they would have seen that it was impossible to get the kids to leave. You couldn't even make them leave! Someone was finally able to get them out and get them into the van near the end of the concert. So we lost a few of them because parents refused to let them come back and I know that those parents caught the devil with those kids when they got home because that was one time when it really should have been a thing... I had one principal there who said he wished it had been his school because you know it's really some odd stuff! Like the whole setup is against you. And here you are trying to create a thing because also on the same token I don't want any of the teenagers in the chorus to be dummies either. I don't want them to be doing bad in school either. So it's a total kind of thing not only trying to get them interested in the music but also getting them interested in learning. Period. So you know when you can't get the cooperation of the principal and you can't get the cooperation of the teachers, it's really something. I had to go to the high school and although I never threatened anybody I told him, "Well, you know, Mr. Principal, you know I'm going on the radio and I'd hate to have to put in some bad words about you!" You know I had to do that so he would call the kids together so that we could rehearse them. You know that's the kind of thing, and it's really a drag. So jazz has an uphill battle and it's really beautiful to find a jazz program, just like this one, to be able to come and be able to say a few words. You know we don't have that too often. I just wish that we could reach somebody who might be accidentally listening who might not know that much about jazz. So that we could just touch one of them, some kind of way.

You know, I have a blast! I say something like, "I dare any of them to come to my place and try to learn something about jazz! I dare them to come out and be free, or show that you can dance to anything." Like when we grew up the only place we went to hear jazz was at dances, we didn't go to clubs. Maybe one club, but most of the time in Detroit you went to the Greystone Ballroom, the Mirror Ballroom, the Grand Ballroom. All these ballrooms we went to to hear jazz. Stan Getz, Stan Kenton, big bands, all these things came at dances and so you danced to it. You didn't go to a dance to just sit, so you danced to the music. We knew how to dance to the music. The people were so hip at dancing that I tell you what, if the drummer turned the beat around the people would stop dancing and say "Hey! What's wrong with that fool?" They were so hip, they were regular people, and this is such a gas you know. So when I go home to Detroit I know that part of what made me was not just the musicians and the music but the people who came to the dances. One of the best things for the musician is an intelligent audience. It's good for us because then we won't be blundering so much which we do quite often. Especially nowadays where you'll find a drummer will mess up the tempo or something. Back in those days you couldn't even do that stuff. You'd never get away with it.

Of course, Detroit did have a marvellous scene in the late forties and early fifties, an incredible wealth of talent.

It was a beautiful kind of thing. You know it was Detroit, it was Windsor, we had a kind of international thing. Because when I think of Toronto and Canada I think of London, I've played in London, Ontario. I've played in Windsor, I've played quite a lot of places because of course gigs were open in Canada too. We used to have quite a lot of picnics from Detroit in Canada, and things like that, dances in Canada. So, you know, I'm half Canadian myself!

I was bemoaning the fact that we don't have [at the station] any solo recordings of you; in fact, we have too few recordings of any kind.

Well, it's been a long time. I haven't recorded by myself in a couple of years but that's been for reasons like I've been in some transition period. Now I'm taking piano lessons. I take them from a lady called Sophia Roseoff. We are people who don't believe in playing the piano with your fingers. That kind of thing comes from her teacher, a lady called Abby Whiteseye. I've got a book out called ***The Indispensables of Piano Playing***. We feel sorry for the Gary Graffmans, the people, the classical pianists with all these finger problems. We don't have them. Because they've been taught to play the piano with their fingers and they've injured the ligaments and they've messed up their hands. Graffman playing the piano, left hand concertos and things. They come to my teacher to try to learn how to do the right things. So she's a very knowledgeable person. Going to her for a lesson is more like going to a doctor, you might have to hit the piano with your fists, or with your elbow, playing with your elbow shows you how normally your fingers are supposed to go down and touch the piano... With your elbow you can't aim your elbow to get it set to do something so that when you turn over you're supposed to do the same thing with your fingers. You are not supposed to get set to play. Because your fingers, they just take part in a little ice-skating adventure. The music happens (in your head) before it ever reaches your fingers. Just from looking at it we become sort of finger-oriented. Any time you put a big lever in back of a little lever, the little lever lasts longer. The big lever is doing the work but the little lever still has a thing to do. It makes a great deal of difference. If you just had the little lever you're bound to get into trouble. But it's the big lever in backup that we believe in: the upper arm which connects us to the body. Sometimes I say that I play the piano with my feet. When my foot hits it or any kind of thing like that.

I can't see you playing anything else but piano. It's an image, a conception I have of you: Barry Harris is piano.

Well, that's it. That's all I've had all my life.

Ever made a buck from anything else but music?

Oh yeah, I've had that. A long time ago, though. It's been years but, I've had that kind of thing. I worked in a grocery store. I worked little small jobs here and there. Well, I worked in a grocery store just to save money to go to university for a year. I went to the University in Detroit for a year. And I guess that's just about it.

Did you take a music course when you were there?

Yeah, I saved up enough money so I went.

Was that pleasing to your family or did they want you to become a doctor or a lawyer...?

Oh no, my mother used to be a pianist. She told me one day, she said, "Okay, now you have to choose between the church music and the jazz, what you gonna do?" I said thank you, I'll do the jazz. When I go to Detroit and she comes to a concert I'll play a church song for her. Some people in Detroit, they try to find out which concert my mother is coming to. It's really true. I had one guy get really mad at me the last time. He said, "Oh, man, your mother ain't going to come to the first one?" Ah, he'd be so mad because he really wanted to hear me play a church song. But I only do it when mama is on the scene. I'll play a couple of church songs, then the concert goes on. Everybody knows that she is on the scene too because when I start to play a church song, they know!

Yes, you may be a respected teacher and player but you're still mama's boy!

That's right! Well, my mother is 91 years old.

Well, that augurs well for you. You must have good genes.

Oh yeah, well we have longevity. Her mother died at 100 and something. My mother is 91 and she's well. Her sight is bad, she's mostly blind, but she can still play the piano and we have a lot of fun with it. When she gets sick I have to go, because we sort of relate to the music, and I can get her started playing the piano, and I get some of my friends who can sing some of the church songs and it helps to pull her out of the lethargy or whatever she's in. Music is in my family. My daughter is a beginner teacher. She's not doing it now because she couldn't get a gig. But she can teach beginning instruments and stuff. We have like a five generation family living. Well, I have a sister who's almost seventy. She has a daughter who's about my age, who's fifty something, and she has a daughter who has children.

Boy, I hope you get pictures of that. It's so rare to get everybody together. And music is all through the family?

Oh, I have a nephew who plays guitar. So there's a few of them. I have one who is a gospel cat out in California who plays the organ and stuff. He can play some gospel too you know. So there's all kind of music in my family.

I think that's what keeps you young. As long as you can stay interested. As long as I can know that there's always something to learn I'll feel pretty cool. I feel about as young as some of the cats who come to me!

The preceding interview was originally recorded for broadcast on January 24, 1984. It has been edited for clarity.

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RORY STUART QUARTET

Nightwork
Cadence CJR 1016

LAJOS DUDAS

Monte Carlo
Rayna 1005

ATTILA ZOLLER / JIMMY RANEY

Jim And I Live
L – R Records LR 40.013

STAN GETZ

Plays
Verve 2304.387

TAL FARLOW

Autumn In New York
Verve 2304.321

BARNEY KESSEL

Solo
Concord CJ221

The history of jazz is full of the dominance of personality — the emergence of innovators spawns followers, imitators and extenders: witness the prime influence exerted by Armstrong and Hawkins, operating so that almost no one played their instruments in any different way, and of course in later years no one escaped the influences of Bird and Trane. And yet with all these figures there surfaces a notion of new development, mainly by reaction. Hawkins finds a reaction in Pres and one can argue that Armstrong's clear emotionalism resulted in the tightly-held emotionalism of Miles Davis, although Jack Chambers has suggested recently (in his book ***Milestones I***, University of Toronto Press) that this may have come about as a reaction to the brilliant flamboyance of Dizzy Gillespie.

In the matter of the electric guitar in jazz, the dominant personality and influence has remained Charlie Christian, though perhaps there is something in this to do with the electrification effect that flattens many players into sounding the same. But in spite of James Lincoln Collier's assertion that Christian was a simplistic improviser, his lines are still part of every electric guitarist in jazz. Relatively few innovations have come out of the essential Christian style in jazz (I don't include in this those guitarists who have veered into fusion, where the electric idea comes out of rock and blues). Wes Montgomery brought double stringing, all guitarists brought faster, crisper fingering in but the hornlike structures have remained in place; only individual sound and personal phrasing have really been part of the development of the electric guitar. Of course people like Derek Bailey have taken free style to an extreme: fuller chording, extended electronics both play a part but even in the free context, Christian's influence still survives.

So, in a sense, while I enjoy the electric guitar in jazz, I often come to new guitar recordings with the idea this will be deja entendu, though of course there's usually the fascination of each guitarist's individual sound and style. But I do not remember any really radical changes taking place, so coming to this batch of albums by guitarists, I was struck yet again by the individualism occurring within a context of conservatism.

Let me start with the best from the batch. Rory Stuart is a new name to me but he has a full sound with a long, lean style of playing, most nearly approaching the Coltrane lines of the early sixties. His quartet, in fact, has that energetic flow of the Coltrane Quartet, though pianist Armen Donelian doesn't quite have the bite of McCoy Tyner. Still, he digs in well, particularly on the most Coltraneish piece here, a modal jaunt along the lines of ***Impressions*** and Miles Davis, a tune called ***Reflections***.

Stuart's quartet is not wildly adventurous, yet it does extend itself. The cuts, recorded live, are long so there's plenty of room given to the soloists. One piece, ***Play***, is a clever mix of straightahead bop with an almost ***Saint Thomas***-ish bounce with some keenly felt free sections. Keith Copeland's drumming, while not up to Elvin Jones's explosive drive (what other drummer has that?) gives a sharp edge, busy without being intrusive, and swinging, apart from a little clunkiness on ***Play***. Calvin Hill's bass is good at walking yet solidly inventive in the way he alters that straightahead feel. I suspect he's the anchor when the implied switching of tempo occurs.

I was sufficiently impressed with this album to include it in my list of the ten best for ***Coda*** (issue 194). Further listenings have not altered my opinion. Rory Stuart is a fine guitarist; his quartet brings a clearly committed base to its improvisations. For me, Stuart is one of the freshest new guitarists in jazz, along with Linc Chamberland and Ron Eschete.

A more established name is Attila Zoller, who has always appealed to me because he's one of the few who've extended the electric guitar, first with a stringier tone in single notes set against big bursts of chording, and secondly because he brought a more Spanish and gypsy style into electric guitar playing, along with Gabor Szabo, derived from Django. Zoller, however, has always been far more prepared to push out than someone like Szabo — he fitted into that interesting experiment some years back with Don Friedman ("Metamorphosis" on Prestige — will Fantasy make this a part of their Original Jazz Classics series and re-release it?) and he played very well with Lee Konitz and Albert Mangelsdorff on "ZoKoMa."

Some of Zoller's gypsy qualities surface on his playing with clarinetist Lajos Dudas who wrote most of the themes on this album. They are tricky without being particularly striking, though ***Sunday Afternoon*** is a nicely turned waltz with a softly fluid statement from clarinet and a good guitar solo. That's the best cut on the album. The others are loose and break out of the strictness of the written themes. Zoller takes off on occasions but the problem here is that the other musicians are not up to his standard. Dudas is technically proficient, gets some clever effects with occasional overdubbing but his solos never find a true focus.

The album's music is hampered by stodgy rhythmic backing. Too often Bert Thompson's bass relies on stolid, uninspired vamps or plodding beats while Kurt Billker's drumming splatters around heavily. In all, the music finds no solid centre to work from.

Photograph of Attila Zoller and Jimmy Raney by Dieter Brehm

I approached Zoller's live duetting with Jimmy Raney with trepidation, for this performance was completely spontaneous. Usually such spontaneity results in self-indulgence, rambling ideas with only occasional sparks. The best free playing comes either from musicians completely attuned to one another by having assimilated knowledge of each other's styles generally by previous playing or from some sketched framework left flexible.

Certain aspects of these duets are simply self-indulgent fun. Too often the guitarists fall back on mere repetitions or echoes of each other, without genuine counterpoint — that repetitive wandering playing occurs mostly on ***Changing Leaves*** and ***A Common Nightmare***. Of course there are occasional fragments that catch the ear, mainly from Zoller — a romantic lyricism here, a highly charged chording there but on the whole that spark of empathy does not exist. Only the opening ***Scherz*** is different. They both get a chance to stretch out with the other chording and giving rhythmic fill-ins behind. After that, their closing interchange seems more interesting. Yet the success here raises the question whether their playing would not have benefited from playing some theme giving them a framework, as this piece follows the usual form — perhaps even the inclusion of one standard would have helped. As it is, these duets contain no complete, extended guitar playing of interest. There's too much doodling, too much falling back on obvious technical dazzle. All this is broken only by occasional sections and only two pieces sustain ideas well, ***Scherz*** and ***The Day Before***, and this last-named tune seems to take off from the standard ***Yesterdays***, so maybe there's a lesson there. Even ***Changing Leaves*** has a hook in ***Autumn Leaves***, so perhaps the free-ranging quality takes over too much for these two, who may be better in more formal frames.

Raney turns up on the Getz album. For me, Raney's most interesting playing was done during his early days with the Getz group which also included Horace Silver. Unfortunately, this is just standard Getz of the early fifties, mainly short takes of standards, played impeccably in Getz's smooth romantic style with little room for improvisation. Sometimes Getz lets rip with more booting solos at up tempo but generally it's all a little too coolly circumspect with almost no solo space for Raney or pianist Duke Jordan. It's unclear why this album on French Verve has been chosen for re-release — surely the Getz/Silver collaborations should be made more readily available.

To some extent the same is true of the Tal Farlow album. He is playing with a good group here — Gerry Wiggins, Ray Brown and Chico Hamilton — so the music moves well. And as usual, Farlow's guitar is fleet and convincing though nothing out of the ordinary occurs. A Farlow takeoff on ***I Remember April*** at slower tempo and a deeply-felt blues (Farlow has never seemed to me to be a musician with any extended interest in the blues) are the best here. But again, I'm uncertain why this needed to be re-released.

Most solo guitar albums feature melodic playing, with romantic embellishments and brief improvisations. Barney Kessel's album is no exception. And of course the melodic invention is good though for me his choice of tunes is not so good — it's a strain to be interestingly melodic on such tunes as ***People***, ***Alfie*** and ***What Are You Doing The Rest Of Your Life***, three of the most overvalued but unmelodic contemporary ballads. But he has a couple of Latin pieces here that bounce along handily, he uses the full range of his instrument on all the tunes, so the album contains pleasant tunesful if unexceptional music.

It is still Rory Stuart who remains in my mind after hearing all these albums. And, to end where I began, even in his Trane concept, he still resorts every now and again to Charlie Christian licks, so he knows the tradition even while he is the guitarist here pushing most broadly out from that tradition.

— Peter Stevens

DUSAN BOGDANOVIC

Early To Rise
Palo Alto 8049

Furioso/Jazz Sonata (2nd Movement)/Jazz Sonata (4th Movement)/Early to Rise/Prelude/Runaway Fugue/Raguette/Compulsion/Lullaby For Angel Fire/New York Afternoon

Dusan Bogdanovic is a relatively new figure on the jazz scene. Tied to the "classical circuit" for several years, he has apparently decided to abandon all that in favour of "a different inspiration and focus." Working out of the West Coast now, he assumes here the nominal leadership of what is ostensibly a jazz chamber group, including flutist James Newton, bassist Charlie Haden, and percussionist Tony Jones. All compositions are Bogdanovic originals, and the overall results are pleasing and, perhaps, promising.

Four of the numbers feature Newton and Bogdanovic (***Furioso / Prelude / Fugue / Compulsion***); both performers are masters of clarity and precision and sheer articulation. ***Prelude***, in particular, captures a gentle call and response pattern uniting the two instruments, while ***Fugue*** extends the pairing in fugal form, quickly building and structuring a simple, tightly-woven moment of tense exchange. On ***Furioso*** and ***Compulsion***, it is Newton who provides the jazz impetus, picked up by Bogdanovic both in his up-tempo rhythms and occasional bursts of, what seem to be, extemporaneous "vocalise." With Haden (***Lullaby***), Bogdanovic shares the intricacies of fashioning a simply stated yet harmonically complex melodic line.

It is with the remaining compositions that one is able to appreciate most fully the virtuosity and background of the guitarist. The ***Sonata*** (one longs to hear the missing ***1st*** and ***3rd Movements***) is richly melodic, suggestively Spanish in feeling, challengingly intricate in technique. It is good to hear an acoustic guitar played so warmly and with such craftsmanship, uncluttered by artificially enhanced gizmos. The affinity with the likes of Narciso Yepes and Laurindo Almeida is apparent. The title number (***Early to Rise***) begins softly, the guitar tokening the stirring of morning breezes while Jones interpolates shimmering percussive vibrations until the tempo changes reflect a gradual awakening expressed through the addition of the firm notes of the bass and the joyous vocalisings of the guitarist. The effect is deliciously impressionistic. ***Raguette*** commences with harsh, broad, flat sounds on the guitar, but soon gives way to an impeccably stated theme. The strength of presentation sent me to my Django collection (his series of ***Improvisations*** for solo guitar — especially ***No.3*** — and ***Echoes Of Spain***, first recorded in 1939), and, although Bogdanovic does not display that insistent Django rhythm in his playing here, there is a strong similarity in his inventiveness and his short melodic runs. Perhaps I ***want*** to hear that.

Generally, Bogdanovic plays a creditable "fifth business" to his more jazz-inspired compatriots, Newton, Haden and Jones; alone, he remains a formidable artist, steeped in classical tradition. Whether he will — or should — make that transition to jazz remains a moot issue which only time and fortune will undoubtedly unravel. Personally, I would love to hear Bogdanovic in solo performance, but not as a jazz-oriented musician.

— John Sutherland

DEREK BAILEY / JAMIE MUIR

Dart Drug
Incus 41

Derek Bailey, guitar; Jamie Muir, percussion.

Satie spoke of "furniture music" — not in the sense that his music is ***objectifiably ornamental***, only that its tonal-structural resting place is clearly defined (i.e. 'limited') by the composer-musician who made it. Paradoxically (and I say "paradoxically" because Satie and company were in no way thought to be improvisors), this type of thinking can be applied to this album... with reservations.

For — to be sure — this music doesn't possess, in the terminology of critic Ekkehard Jost, the psycho-physical kinetic energy so characteristic of idiomatically conceived music. It does possess an energy, however... one that tends to manifest itself in terms of responses to the (a) given situation (especially in the case of Bailey) as opposed to ***generative*** methods of building tension. That is to say, in still another manner of speaking, that this music begins in abstraction and ends there.

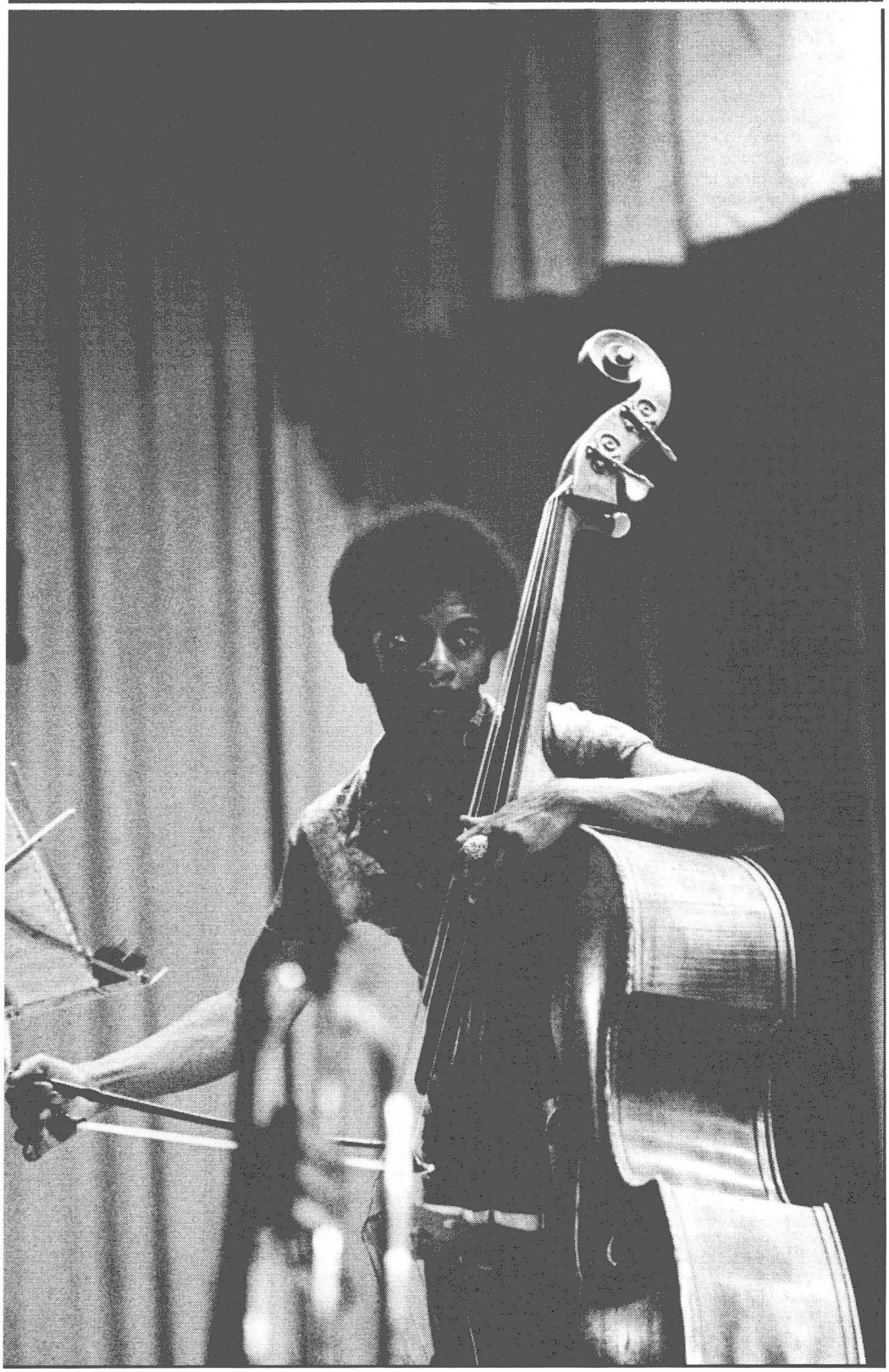
So what can a novitiate unaccustomed to non-idiomatic musical assertions expect of this recording? Well... because of the 'purity' of these two musicians' psychological perspectives, quite a bit. Those who are familiar with Bailey's work, for instance, will notice how brilliantly he uses his knowledge and love of Oriental music on this LP. Percussionist Muir, by the same token, is expertly able to graphically sustain as well as 'depict' a constantly oscillating tonal background that never disturbs the whole of the music.

Quite frankly this is one of the best records I've heard this entire year. If pressed to cite salient features of its hieratic amiability, I'd say the twenty-three minute title track ***Dart Drug*** has an aggressive fogginess about it capable of wiping out the sterility inherent in even the most casual listener, as does the amazingly emphatic ***Jaja*** — which kind of nobly sorts out the useless fatigue that's surely a part of all of our lives.

— Roger Riggins

Photograph of Fred Hopkins by Markus DiFrancesco

Fred Hopkins



FRED HOPKINS: I'd just like to start off by dispelling any rumours that Air has broken up. Steve McCall is no longer with the band, and because Henry Threadgill has his own sextet, and I do a lot of freelance work myself, and because Air has been performing mostly on the road, this rumour has started that Air has broken up.

In fact, Air has consolidated itself in a lot of new ways, in terms of business. We have a rehearsal studio that a lot of musicians have been using — like all businesses it takes time to build but it's been growing. Art Blakey's band rehearses there regularly, Hamiet Bluiett, Don Pullen — you name most of the musicians in New York and they've all used our studio one way or another. And without bragging, I must say that we have a very nice studio in terms of the ambience — we took great care in carpeting the place, we keep it clean, and at the same time we run a photograph exhibit — so far we've shown Anthony Barbosa, Alice Su, Ozir Mohammed, lots of different photographers, mostly showing photos of musicians. And I think maybe it's inspiring to have them in the studio — you look over your shoulder and there's Richard Davis, or Cecil Taylor. In fact, I think that cuts through some of the bullshit; because we're a for-profit organisation, you're there to take care of business, the leaders have paid money for the space and we try to create a very businesslike atmosphere there.

DAVID LEE: ***It seems to me very unusual that a "new music" band, such as Air, has actually survived this long. That in itself must have taken a lot of business acumen.***

That's a good point, and I think in fact a lot of artists — and by that I mean painters, sculptors, etc. as well as musicians — have been forced to become businessmen these days. We can no longer develop our talent and hope to be ***chosen***. I never planned on being a businessman — I really just want to play the bass, and to hell with all this other stuff, but we've been forced to deal with business, and fortunately in Air our business ideas have been pretty much the same, so we've been developing it step by step, contract by contract, record deal by record deal and tour by tour. Air has been together ten years now — so we've made ***all*** the mistakes, and we've finally been able to make that experience work to our advantage. Most of the really good musicians are managing themselves these days — unless you're talking about more mainstream music, or pop-rock-funk which generates these megabucks, then it's hard to get people who are of the same calibre in business as you are in music, to actually take care of what you need. Not to mention any names, the last few people we've worked with, we've ***taught*** them how to manage and produce us — so we decided that until someone comes by who can actually deal with it, we have to continue doing the business ourselves. Which frankly, now I'm starting to enjoy, as long as I can just relax about it a bit more. In fact, you can see that now Steve McCall, since leaving Air, is organising projects of his own as well as working with other people — so the information is really across the board, we all use the same information whether we play together or not.

When I first heard of Air, which I guess was about 1975, it was as a scuffling new music band, trying to play where it could, and now Air seems to play everywhere — at all the major American jazz festivals anyway.

I think it's the same for people like the

World Saxophone Quartet, for example — the bottom line is good music. Even if people don't even like you, it's about that. You can go back to people such as Ornette Coleman and John Coltrane who had similar struggles to be recognised for what they do. It's very easy to sell out, by the way — to go into another area — I don't think you especially get ahead by doing it but at least you're not as controversial and you get in on a lot of things — and our market is limited. For me to have to wait for those festivals to perform would be crazy — in the first place they don't pay enough money to do that. So we still have the same struggles, but fortunately now we're recognised more after so many years of performing. But still there are problems in letting people know what you do — if people ask me what do I say? I don't consider myself a jazz musician, or classical or blues — the best thing is to come and hear the band — our repertoire goes from Scott Joplin to some of Henry Threadgill's more orchestral pieces. It depends on the mood of the performers. Fortunately that has been getting better because of the amount of press, the increase in public interest and I think the biggest, most important thing is the people's need to hear new things, they really need to hear new things, and I'm not saying it's a life and death situation but I think on an artistic level they will live or die if they don't hear new things. In Iceland early this year, we had had a great performance — even through blizzards people came to hear the music — we had dinner, we hung out at the promoters' houses, and they said what do you want to hear? So we called out Earth Wind and Fire. "Hey wait a minute, I thought you all were jazz musicians." But of course it's about good music, and Earth Wind and Fire is a great group too. In fact, a lot of the people in that group are from Chicago, and we play together in other situations. You get into all these classifications, but in the earlier days we all worked together. It doesn't mean that we can't perform together, but I think the ***business*** of music needs these categories — the audiences do not need it.

Do you think that your generation of musicians has suffered from the fact that you don't fit readily into the categorisations that the market has available? For example in Coltrane's time, even as he extended his vocabulary musically and changed his musical style, he was still able to actually play in U.S. clubs and play in jazz festivals. It seems to me that especially during the seventies, the new music in the States really suffered from the lack of those venues.

First of all, I think that it's the same situation. And I think that Coltrane, and Ornette Coleman, still had the same problems, it's just seemed like they were working more. I remember vividly when I took "A Love Supreme" home and played it, people were saying what the hell is this? And certainly producers, promoters and club owners were no more open then than they are now. So I think what magazines such as ***Coda*** are doing is very important: you're making it more accessible. People hear about us so much that it seems we are really well known — I may have to take that back because lately on this trip I've been surprised at the number of people who know about me! — but that's directly related to the media too. People hear about us more, they see our pictures more, so they have a clearer picture of what we're doing. And when Coltrane and those cats were playing, and the late sixties into the early seventies, there weren't that many people writing about the music. It's hard to get around the masters, someone like Coltrane. Of course I've read bad reviews of him, which I couldn't believe, because I heard him just one time and I knew there was something in his sound that made him different, just like Miles Davis did when Coltrane and Cannonball Adderley were in his band. Miles was able to introduce Coltrane to a lot of people but when Coltrane split from that, he still suffered in terms of the media, because the media people at that time were more traditionalists. And when someone stepped out so far away from that, they were "renegades." And we're still renegades today. All you've got to do is go to a major record company and ask them about us and you'll find that out. You can even go to some of the record companies we've recorded with and you'll find that out.

So I think that Coltrane and all those cats had just as hard a time as we're having now. The good thing about now is that the media actually write about us ***more*** than they did then.

Think about the generation before us. My father's almost sixty years old now. On Sundays he used to put his speakers out on the porch and be blasting away Count Basie in the summer. The whole neighbourhood was about music. I could walk down a block in my neighbourhood and hear classical music, gospel, blues, pop music, all coming from peoples' windows. Now with these "ghetto blasters," there's only one kind of music you ever hear played on it. In fact I know one jazz musician who put some David Murray or something on a cassette and walked down the street with that, which blew people away because they're not used to hearing that music from that particular medium.

One example is the so-called "loft jazz" period. We did that same thing that Coltrane did, that Miles did, that I'm sure Beethoven did. We had no venues; there was no place for us to perform in New York when I moved there, in '74, '75. Outside of maybe Charles Mingus, no jazz was allowed in the clubs except for bebop. The AACM people had a few more opportunities, but I wasn't really in the AACM at that time. Plus I was a very shy guy, so no one knew I even played then.

So there were no venues, and the musicians decided that they were going to play anyway, and create their own situations. Find their own places to perform, take care of their own advertising, all these things. A lot of people put thumbs down on it — "come on, you guys are playing for the door, that sort of thing's beneath my dignity" and so on — ***we*** were making more money than they were! I was making more money in unknown lofts in Manhattan than people were making at the Vanguard! I was fortunate in being the bass player who was working with a lot of groups, so for the time I was making a lot of money. So of course, the media picked up on this. And to give credit where credit is due, the Japanese were the first to recognise the fact that we were doing this. Hamiet Bluiett organised a big band that was a who's who of the day — Arthur Blythe, Julius Hemphill, David Murray, all of the Air people, Butch Morris — we were playing so much music that the police came. We had six bass players, four drummers... the floor of the loft was rocking, ten saxophones, five trumpets — this was a loft in a commercial area, about a hundred people were there, which was too much for the space, but we were getting down so who cares? The first media who were aware of all this were the Japanese, and I'm sure the Americans were embarrassed by all those pictures in Swing Journal into paying some attention to what was going on. So Gary Giddins and Peter Occhiogrosso and Robert Palmer and Stanley Crouch — of course Stanley was playing drums with us at the time, as well as being a writer — they started writing about us. Of course they already knew about us, but perhaps their editors wouldn't let them write about it or whatever, they definitely weren't writing about us until then. Of course, the Tin Palace was also the source of a lot of this stuff. The Japanese shamed them into acknowledging this new development in the performance of music. Not that I really think of it as "new." If I thought that I was the only bass player in the world, over the centuries, anywhere, who played the way I play I'd be crazy.

So after the Japanese and the Europeans started writing about us being this big thing, then the Americans took hold. The next thing you know, everyone was talking about "loft jazz." The funniest thing is, the musicians themselves never considered it a ***movement***. We were just surviving and performing our music. And of course, "loft jazz" meant that you couldn't read music, knew nothing about theory, didn't know how to tune your instrument — all these bullshit ideas.

In fact, I can think of almost no one who was involved in that period, who hasn't become a leader today. When I was working with Hamiet Bluiett, one week the band would be with Sunny Murray and David Murray, and the next week it would be Olu Dara with Andrew Cyrille. There was maybe a total of forty-five guys who played in all these ensembles. And there were no ego problems, nothing, it was just about the music. And as for the audience, one of the comments I remember hearing was, "We're so glad to hear some music again." It wasn't that there weren't good musicians living there, it's just that they were always playing safe — they were trying to play the music that would get them a job. And I've always lived on the edge, I don't make too many concessions. I've lived too long without compromising to compromise now.

But the funniest part of the interviews we gave at that time were people asking us "What is loft jazz?" I didn't know what loft jazz was! Same as today. In fact, they don't even have a term for us any more, they've tried several. Of course, "avant garde" is an old term. "New music." This creates a problem in that the industry doesn't know what to do with us. We know what to do; we just want to go out and play and get paid, record good albums.

The most important aspect of the loft scene was that people came out to hear us, regardless of where we were playing. They wanted to hear the music, they didn't care if it was at the Village Vanguard or not. So the club owners started hiring us.

So now I've been working in New York with Air, Hamiet Bluiett, Henry Threadgill's Sextet, basically the people I've always worked with, lately I've been working with Jane Ira Bloom, Ed Blackwell, the World Bass Violin Ensemble, last spring I played with Jemeel Moondoc and Rashied Ali on drums — I haven't been really as busy as I might be because of the Air Studio, we're constantly busy with this. I toured Japan — with the Lounge Lizards! Also I broke a finger recently, and of course when you do that you constantly think, as soon as this cast comes off, it's going to be just me and

the bass. Because of course my formative years were spent with just me and the bass — not me thinking about how much money I was going to make, or who I was going to perform with — although of course I had my dreams of playing with Miles or Trane or Duke — it was a total selfish act. It's even more selfish now, it's just that I understand the component parts of performing and recording... but basically I plan to start playing more. I also plan to start doing some things under my own name, as a leader. All these leaders I've been working with — they're going to have to work with me now! I can't wait to do this — it's humour but it's realistic too. Not that I'm going to start competing with people like Henry Threadgill — because to me Henry is ***the*** composer today, for me, and that's including classical and everything, and I'm a Beethoven-Bach-Duke Ellington man all the way. I enjoy a lot of different kinds of music, and to me Henry is a great composer. And me, I'm a ***songwriter***, not a composer. I'm not putting myself down, I just know what the bottom line is.

Photograph of Fred Hopkins by Peter Danson

So I'd like to get a bit more centered in terms of writing music, but really I've never been interested in being a leader, it's never been a thing with me. I'm not really in this to be famous. I've got a big ego — but I know what I can do and I know what I can't do.

I think the music industry tends to force everyone to be a musical personality who will sell hundreds of thousands of records. And what that's done is — just name me one group that's been together over five years with the same personnel. Outside of Air and the World Saxophone Quartet, and the MJQ, it's very unusual to go to a concert where you see the name of a group and you know who's going to be there. That's very rare these days. Because everyone feels they need to be a leader in order to be "successful." Which is bullshit. I find all the time, people who are so-called "leaders," who understand nothing of the principles of leadership — I mean we even have a president who doesn't know how to lead his country! It's a dangerous thing.

I just read an old liner note on an Adelphi record where Stanley Crouch said you were the "avant-garde Paul Chambers."

Thank you Stanley! Well I do enjoy what I do, and I work very hard at it, and to be put in the same category as Paul, who is one of my favourite bassists, in terms of ***sound***. I'm into sound, not into how many notes you can play, or how fast, it's the sound. It's Ray Brown — in fact I didn't know Ray Brown was so out there. I heard an old album of his and I said, "Who's this bass player?" Because he was playing stuff that I would like to play and sometimes can play.

So I don't know if I had mentioned to Stanley how important Paul Chambers was to me, or if he just made that connection from his own listening, but I've always liked to play that way, those big old fat notes. Jimmy Garrison — the ***warmth*** of the instrument.

And all those musicians who have never gotten their name in print, these guys have influenced us too. Because you drive up into a small town and hear someone in a small club — there are so many great musicians out there. And if anything comes out of this interview, I would really like it to be that — that their playing is not in vain. Because they influence a lot of people. They influence me, and so people know about them through me, and so on. And this is true everywhere. Look, you've got Canadian musicians here, who no one knows about, who are incredible musicians. I think it's a very important thing, that publications such as ***Coda***, and ***Swing Journal*** and ***Down Beat***, take time to find out who these musicians are.

The great thing about my background, growing up in Chicago, is that the older musicians took the time to teach us. Sometimes by violent means! I've had the experience, fresh out of high school, I knew about three tunes and I knew the blues in three keys. But I wanted to jam so bad. Went up on the stage with these guys, and I didn't know the tune. It wasn't in a jazz club, we were playing in some function of some kind. I was messing up something terrible. So the whole band left

the stage, I was left up there by myself — taking a solo in a song I didn't know! So you better believe I was up there using my ear, trying to figure out which way this song should go. This was my first "free music" date! This was really free, I was just playing, trying to get to this song. Finally I started playing the melody, and once I got the melody straight, the whole band came back.. We continued as though nothing had happened. To me, those are the greatest lessons. I've seen guys get angry, I'm sure you've heard Mingus stories — you'd play one wrong note, and he'd want to kick your ass!

So that situation in Chicago was great. You have got people there like Von Freeman — and I don't know what producers and promoters are waiting for, that they don't realise how great this guy is. He taught me a lot of stuff, he was very patient with me. I heard him give a concert recently at the Public Theatre in New York which was like a master class on the saxophone. I looked around the hall, and there were so few saxophonists in the audience — they're crazy, they don't know what they're missing, this guy can do anything on the saxophone.

I really feel Chicago is one of the greatest places to learn music — or was. I don't know what's happening there now. Of course the AACM is still there and they have a music school there, so those things are still happening. But when I was coming up, you didn't need an organisation to do those things. It was all about the spirit of the environment. It was about, if you're going to play, man, you've got to play your ass off. And I've got to mention my teacher, Walter Dyett. He saved me, and he taught Johnny Griffin, Nat King Cole, Clifford Jordan, Von and George and Bruz Freeman, Oscar Brashear.

Actually I started late for a string player, I started when I got in high school, fourteen or fifteen years old. I come from a family of ten children, and all of my brothers and sisters played music. I'm the only one who's become a professional. My father was a stride piano player, he and his partners were into soft shoe and all this stuff. Actually my brothers got me into music — those guys were much more talented than I was. I never thought I had enough talent to go professional, because of course I was listening to Ron Carter and Richard Davis and Mingus, so what I was doing, what the hell! My first chance to play avant garde or free or new music was with Kalaparusha. I wasn't in the AACM at the time — in fact I've only really joined recently, the New York chapter of the AACM. Because I'd been playing with Richard Abrams and Joseph Jarman and Henry Threadgill, everyone thought I was in the AACM because I'd been playing with all those cats for so long. But of course, the music itself requires no such thing, it just requires that you perform, plus the professional side of it, that you be on time and so forth. In fact, this is what Walter Dyett demanded.

A good bass player, Milton Suggs, who played around, with Mary Lou Williams and other people, who unfortunately died recently, we grew up together and went to DuSable High School together. Prior to him getting into the band, I was the only bass player in the school. We had this yearly school show called The Hi Jinks, which was totally professional. In fact, I've rarely performed on such a professional level since I left high school! Lighting, stage crew, everything was on a very high level. Of course, I was very hip — we'd go out and drink wine during breaks, smoke a cigarette. When showtime came I was backstage fooling around. We were supposed to be in the orchestra pit at six o'clock — not walking in, not taking the cover off the instrument, but in your place at six o'clock — he really meant that. But it was the night of the show and I was the only bass player, I figured nothing could happen to me, I thought I could take my time... wouldn't you know I was three minutes, five minutes late — he kicked me out of the band, that night! They did the show without a bass, failed me for the semester, and wouldn't let me play the bass for the rest of that semester, I just had to sit and listen. And did I learn a lesson about professionalism, I'm telling you. For three minutes, it it wasn't worth it. That's the type of teacher he was. And the more talented you were, the harder he was on you. I'd say, man, I play better than this guy, why are you always on my case? He'd say, "He's not going to be a professional; you are. You need this." This is what he said in essence: I figured this out years later. At the time as a teenager, teenagers know everything. That was one of my greatest experences, in high school, then the next thing was Air, of course. Which brings us up to date.

HENRY THREADGILL SEXTET

d.c. space, Washington, D.C.

One reason for the trio Air's (of which Henry Threadgill is a member) acclaimed equivalence of parts — for why they didn't conform to the usual soloist-and-rhythm model — was the relative strength of the players. The traditional dominant voice — the saxophonist's — was really no match for the powerhouse Fred Hopkins/Steve McCall rhythm section. Threadgill has a surer, more rewarding voice as a composer and arranger than he has as a soloist, and he seems to have found his perfect instrument with his seven-piece Sextet; at full strength, they achieve a balance of elements that puts them in the front ranks of the new medium-sized jazz ensembles.

But at d.c. space on April 14, the Sextet (like Air) was clearly a rhythm section's band. Subbing for original brass players Olu Dara and Craig Harris were two greener, younger musicians, trumpeter Rahsaan Sadik and trombonist Henry Mitchell. They sounded unsure of the material and under-rehearsed, lagging behind the leader as he snaked his way through the opening ***Soft Suicide at the Baths***, a melancholy hymn on which the ramshackle motion of the clarinet/trumpet/trombone front line suggested a New Orleans funeral dirge. The brassmen's uncertainty seemed to distract the leader, who was preoccupied with cuing the new players; his concentration was off, and it showed in his own soloing.

But the rhythm section of Deidre Murray, Fred Hopkins, John Betsch and Pheeroan Ak Laff played with more ferocity than even the group's two records had led one to expect. On ***Soft Suicide***, dual drummers Betsch's and Ak Laff's flowing dynamics set up energy waves that lolled up and down much the way the piece's melody does. Here, Murray's cello reinforced and thickened the sound of the horn ensemble, but more often her plucking and bowing merged with the throb of Hopkins's bass, giving the aural illusion of expanding the bass's range. Together, bass and cello formed a single, super-flexible stringed instrument. At times, the combined power of the four member rhythm section approached the volcanic sound of Albert Ayler's mid-sixties groups, although nobody in this front line played with anything approaching Ayler's authority.

The only time in the opening set the brass players came alive was on a whimsical Caribbean song about a happy Jamaican immigrant living in the States, crooned folk-style by the leader. The structure was a two-chord vamp the subs could relate to and loosen up on, and the rhythm section treated it like reggae on the verge of turning into a Belafonte calypso. Hopkins yanked at his strings, peppering his reggae bass line with loud pops as rude as farts. On tenor, Threadgill's approach was closer to a Rollins calypso than to the Americanised reggae of Jump Up. At times here and elsewhere, the dread-locked, impassive trumpeter let an odd mariachi-band vibrato creep into his playing; his reggae licks sounded delightfully, incongruously Mexican (even if the blurry horn section recalled the mid-sixties, pre-reggae Jamaican unit, the Saktalites).

The most attractive vehicle Threadgill has composed for the Sextet is ***Gateway***, an intricate circus-in-miniature wherein the shape of the staccato melody is so strong you'd recognise it even played on the drums — which is exactly what happened here; the drums implied the tune as the horns took off over the top. The percussionists and string players passed the rhythm chores around, with players dropping in and out and spelling each other, or roaring away together at full blast. When it was Mitchell's turn to solo, the string players helpfully tried to lead his tentative trombone through this obstacle course for improvisers, but finally what he played became unimportant, because the rhythm section's inventiveness constantly distracted one's attention from the front line anyway.

"Let's try to play the music and not the background," Ornette said over twenty years ago. But in this version of Henry Threadgill's Sextet, the rhythm section's contributions were so melodic and freely swinging — so ***musical*** — that the background blew the foreground away.

Kevin Whitehead

Photograph of Henry Threadgill by Markus DiFrancesco

KHAN JAMAL

KHAN JAMAL: I'm originally from Jacksonville, Florida, but my musical education began in Philadelphia. My mother played, and my father sang a little bit. I grew up in a speakeasy and my mother played on Friday and Saturday nights; boogie woogie, blues, and on Sunday morning she played Gospel music. I have pretty much of a blues background because it was always played in my house, on the radio and record player. My mother was very good at playing anything that she heard. She could play it back. She sort of had perfect pitch. But she never took her music career to a professional level. That's my first influence as far as hearing music and becoming involved in music. I used to sit down at the piano myself and try to pick out things at an early age. I have a five year old son who does the same thing now. I have to put him out at rehearsal!

I toyed with the piano and I also toyed with flutes and I made drums for myself. I used to sing on the street corners with the cats and I also sang in chruch. Musicians who were in the neighborhood like John Ellis, he had a lot of sessions around his house, and a lot of people came to the sessions and I'd go around to these sessions and listen to the cats play. The sound of music always drew me. Nobody forced it on me or anything like that. I just sort of grasped it as it came along. I got more and more involved over the years. Like I stayed around it but I didn't take it seriously till I was a little older. At that time, it was just something to do, something that I liked to do, like playing baseball or football or basketball really. It was another part of me.

When I got older and after messing around a little bit in the business world, and going to school for accounting and things like that, I found it just wasn't my schtick. My schtick was music. So I got back with it and stayed with it ever since. I was about 18 or 19 years old when I began to realize what my vocation really was.

GERARD FUTRICK: You also play marimba. Do you find your approach on marimba any different than your approach on vibes?

K.J.: Yes, because it's two different instruments. Marimba's a wooden instrument, and the sound of wood and what you have to do to sustain a tone on wood is far different than[what you have to deal with on vibes which are metal; so there's a difference in the tonality. Consequently with marimba if you want to play a whole note, or play an extended note, you have to roll that note constantly using your wrist action, where with the vibes, you have a pedal to do all of that for you which works quite similarly to the piano. So you need more technique with the marimba. It's a harder instrument than the vibes.

My major influences were Lionel Hampton, Bags, Bobby Hutcherson, Walt Dickerson, Lem Winchester, those are the cats, Cal Tjader. Especially Hamp, Winchester, Bags. I always loved Bags for his beauty, the way he played, and I always loved the other cats for their percussive styles. Winchester had another way of expressing the beauty of a ballad. He was a great ballad player. Hutcherson and Walt Dickerson I sort of leaned towards when it came to the new thing because they were doing something different, and I reached into their thing and from putting all those cats together, I came into what I was about. I also began listening to piano players; cats like Monk, Bud Powell, McCoy, Cecil Taylor, and I started incorporating some of the things that I heard them doing on keyboards to a vibraharp type of style. In terms of playing, I draw a lot from other instruments. Because with vibes players we have so few people that we can look to, only four, five, six different cats who have been playing this instrument. It's not like with horn players where you can go from Dexter Gordon to Ben Webster, to Coltrane, to Ornette Coleman. You have so many different styles. Lester Young, Sonny Rollins, Joe Henderson, I can keep naming saxophone players, Hank Mobley, you dig? I can't name vibes players like that, subsequently we had to rely on other instruments to learn what was happening. I also started leaning towards Africa, Indonesia..South America, and Mexico because they use marimba and balafon in orchestral situations.

I met Bill Lewis when I went to the Granoff School of Music, and that's when I got my first set of vibes. In fact I went to Granoff's before I had the vibes. I knew I had the bread and had the vibes on order, so I went down and

Photograph of Khan Jamal by Gerrard Futrick

started my lessons and Bill was the teacher at the time. He helped me get into playing and the theory of the vibes, the scales and the chords and how to deal with the progressions. He gave me my beginnings. I studied with Bill for almost a year and then went on my own for a number of years. Later on, I became a percussion major at Comb's College of Music and I began to study classical music, getting my sight reading together. This is when I became aware of all the other things that the vibes were about, as far as being idiophones, and that there were alto, soprano, and bass marimba, and even bass vibraharp. I also became aware of people like Harry Partch who were inventors of idiophone-type instruments.

G.F.: I know that you did a record with Bill Lewis called "The River." How was the reaction to that record?

K.J.: Very good. Most people liked that record. It didn't get enough play, enough publicity, but it was definitely pointing towards the ethno-musical aspects of these instruments, marimbas and vibes. You could take three, four, or five different vibes players and create an orchestra out of that, pretty much like a sax section, for instance the World Saxophone Quartet. You also have the M'Boom Ensemble where you have a similarity but they're not all vibes players. They're drummers who are playing vibes. I've written music for this type of ensemble and I hope to get a chance to hook that up. I'm working on that presently, trying to find people to sponsor such a group. I have commitments from certain vibes players who are willing to do it as soon as I can get a sponsor or can get the money together to sponsor it myself.

I've been working quite a bit in New York this past year. There will be three recordings coming out in the spring. One with Jemeel Moondoc on Black Saint, another with Dwight James on Cadence, and I have something with Billy Bang and a bunch of people including David Murray, Sunny Murray, Charles Tyler, and Wilbur Morris on a new label, but I don't know what they're going to call it yet.

G.F.: In your opinion, has the European scene been more favorable to the creative musician than here in the States?

K.J.: Yes, definitely. Most of the people I know in the past decade have been working more in Europe than they have in the States. Take myself for instance, when I worked in Paris I had a packed house. 700 or 800 people came to my concert. That's something I don't get here in the States. When I worked London and pulled up to the club there was a line backed around the corner, and I said who y'all going to see? and they told me who it was. You dig? When I played different places it was always crowded. In Italy. In the States they don't do the promotion and they don't sponsor this music like they do in Europe. In Europe they make a big thing when somebody's coming to play. They put advertisements out everywhere. So it's the promotion they put into it. I would say the response is about the same, because the people who come to listen to the music in the States are very responsive and they're on the same level as the European listener. It's just that in the States you have more of the rock thing or pop music that dominates the culture here. Over there, it's not as dominant a factor. You can listen to a radio station there and they will play some pop music, and then they'll mix it up with some jazz and a classical piece and go into a folk piece and come back around to gypsy music and start all over again. Here in the States, the programming is all a one sided thing. Some stations just play Top 40, some just Soul. You have one jazz station I know of that plays jazz 18 hours a day, and that's WRTI in Philadelphia. You might get four here or one hour there per day, but that's it for the type of music we play. You don't have the mixture of cultures here that you do there.

G.F.: Do you think the larger record companies are sensitive to the music of the more forward looking players such as yourself for instance?

K.J.: They're sensitive to making money. I don't have any records on a U.S. label other than the duo record with Bill Lewis. And it's not because I haven't knocked on their doors. Their thing is making money. That's all I can say about the larger record companies.

G.F.: Having worked and recorded with Ronald Shannon Jackson, what are your impressions of the direction he and people like Blood Ulmer have taken?

K.J.: It's a good direction. It's a direction which is nothing new really, it's been around a long time. It's a mixture of rhythm and blues and highly improvised lines. I just saw Ornette a few weeks ago. We were hanging out and he was talking about this harmolodic thing. I just saw Blood too; we were all together. They were into the harmolodics of what they were doing. I think it's very interesting and I'm glad that they do have a term that they can speak on, other than just saying that it's something that we're doing. You know, what they're saying is we're dealing with harmony and melody and we're mixing them in another way. So as far as Ronald Shannon Jackson is concerned, A-Plus for him and all the other cats like that. I have nothing against it. Miles was doing it with "Bitches Brew" really. He was achieving that same type of thing. I can go back further than that with James Brown. He was also achieving some such things when he had a big band, even though they didn't put any label or name on it. This is all part of Black Music, forms of Black Music that you jell into one.

G.F.: Do you have any difficulty in changing from one style of playing to another?

K.J.: Not too much. No. It's a matter of concentration. Heavy concentration. To be able to go from playing swing, to pop, to be-bop, to avant garde, you have to just lump it all into one bag and call it music. Call it what you're about and be that, you know, and try not to differentiate. The best thing is not to read the critic's stuff, because then you're hung up into terms. That's a drag. Some cats might get hung up into believing they're the greatest avant garde player, but that doesn't mean that the cat can't play anything else; but he might feel because he got all his writeups in one bag that that's all he can do. Or a cat might feel that all he can do is play be-bop. Of course, you have to practice each form, now that's the thing. I know cats who play be-bop and try to play free and they can't do it. I always used to think, oh yeah, you just make some noise, but it's not about that. I had 10 years with Sunny Murray and I know for sure that it's not about that, because in all our years of association, I could see the validity of what it was about. The first few times I played with him I thought it was about an energy thing or about yeah, just play whatever you want to play. But then I found there was a pulse there and the pulse can shift, and the dynamics are up and down, and there's variations, and there was a theme. Being able to interpret each theme in a different way so that each song doesn't come out sounding alike, you had to learn to be a different type of player and be able to shift your rhythm because it wasn't like that straight [counts — snaps fingers]one-two-three-four, one-two-three-four – one-two-three, one-two-three. It was like one-two-three whatever, and that whatever is what you had to deal with. You say wow, where's that coming from? But I just started counting out my own meter against the meter that he had and from finding my own meter, I was able to make that work. That's where I found out that when I palyed be-bop, rhythm and blues and everything else. the thing is to find your own meter to be yourself in it, in that form of whatever it's about musically.

G.F.: Earlier this year you were working with your ensemble "Victory" which featured outstanding people like Byard Lancaster, Sunny Murray, and Grachan Moncur III. Is this unit still working as a group?

K.J.: Well I'd like to keep it working as a group, but it's hard for me to find work here in the U.S. To keep this type of ensemble working, and to write the kind of music I would like to write for it takes money, and I haven't received that type of support.

G.F.: Do you find yourself working more in New York than in Philadelphia?

K.J.: Yes. It's not because I can't find work in Philly, it's just because I don't want to work in Philly for a while. I worked there so long that I worked about every joint in town. Sometimes you have to move off the scene and go somewhere else. I enjoy New York because all the best cats are there, and if you want to find out where you're at, then you play with the cats in New York and see where you stand, and I feel a pretty good presence there.

G.F.: Since you have spent most of your formative years in Philadelphia, does it still hold a special place in your heart as it does for many of the other great musicians who have come from there?

K.J.: Hell yeah. I can't give it up. That's one of my problems, it's close to New York, but not close enough. Philly has one of the baddest reputations going. Not bad in a sense of something negative, but we have a lot of good people coming from here. The Philadelphia tradition is very rich in this music, especially in the Be-bop and Post Be-bop eras. The cats comin' up in Philadelphia today idolize those cats like McCoy and Spanky DeBrest, and Reggie Workman, Trane, Lee Morgan, Dizzy was there, the Heath Brothers, Philly Joe Jones. These are some of the people we heard about when we were coming up. If you wanted to play then, you had to deal with that kind of situation, and it's still like that. If you want to jump on the bandstand in Philly, and play with somebody, then you better be able to play.

G.F.: What does the future hold, as far as the music is concerned?

K.J.: I don't know. I just know that I'm going to continue to improve and continue to study, and try to reach for the betterment of myself and what I'm trying to put out there musically, spiritually, physically. What the future holds I can't predict, I'm not a prophet – I'm going to try to stick to the positive side of whatever it's about, and always be positive about what I'm doing, because I love music and I would never want to play badly.

IN PERFORMANCE

FREDDIE HUBBARD

Horseshoe Tavern, Toronto
May 9th and 10th, 1984

As a young man growing up in England almost all of the information pertaining to jazz music came in the form of local players, the occasional American visitor at major concert venues, or the phonograph record. In the case of the phonograph record, its obtainability took on two great obstacles, the first being our lack of funds, the second being the inaccessability of imported records. Even those that were available were far beyond the reach of the poverty-struck student. There were legendary labels, and the likes of Prestige and Savoy, two of the most desirable, were, in a limited way, released by English companies, but one label seemed to elude us. Blue Note.

The record store that was our centre, on the Charing Cross Road, was Dobell's, and there was a story that circulated that Doug Dobell, the proprietor, had an American connection in the form of a sailor, who smuggled these legendary Blue Note records into England in the bottom of his kit bag. Who knows?

On my 23rd birthday, my wife, knowing the desperation and mental anguish that this situation was causing, purchased, as a gift, my first Blue Note 12" LP. Freddie Hubbard — "Going Up." And so, with the assistance of Prestige and Savoy, my education into future musics was assured.

Freddie Hubbard was, in that period, what one must consider to be the young turk, and although we were very aware of traditions in the form of Miles Davis, Dizzy Gillespie, Art Blakey, and Thelonious Monk, Blue Note — throughout the sixties — introduced us to the next generation of players who were to identify with this tradition. Dealing specifically with the trumpet in the lineage of Clifford Brown, they introduced us not only Hubbard, but also Lee Morgan and Blue Mitchell. When one considers the impact this had upon us, and transferring that into modern times, it is with some reticence that I would pay $12.00 to attend a

Photograph of Freddie Hubbard by Gerard Futrick

performance of Freddie Hubbard. His reputation, in creative music circles, due to his association with the likes of CTI, etc., had somewhat deteriorated.

He looked like the same, oozing-confidence musician that I had experienced some years ago, when he was a member of Art Blakey's Jazz Messengers. After a short show biz rhetoric about the physical condition of his back (a common complaint for those of us over forty), he just leaped into Monk's ***Well You Needn't*** like a man possessed. At once, it became clear that the conversations that he had been having with the press, claiming that he had returned to "real" jazz, whatever that really means in 1984, were true. There is some doubt as to the wisdom of opening the evening's performance at such an accelerated tempo, and it created immediate problems with articulation, which did not, however, detract from the overall performance of the piece which contained much of the daring that attracted me to him 20 years ago.

I only took note of a few compositions' titles, as this seemed like a minor part of the evening's proceedings, the important factor being how he dealt with the serious business of improvisation with a nonchalant confidence of someone truly in control of his destiny. The original ***Sky Dive*** had him exhibiting a fat, brassy tone with outrageous outbursts of staccato. A Latin-rhythm version of ***Intrepid Fox***, and a beautiful airy ballad where he utilised notes in the extreme register to great effect. The medium tempo compositions showed his loose, loping rhythm sense.

As you can already observe, I have refrained from including the "rhythm section" in my description of this event, for although they function perfectly for Hubbard, in the sense of knowing the arrangement, they were as improvisers less than experienced. Internally in the band, there seemed to not be a feeling of clarity that elevated the one soloist into the idea of a complete band of players. Of the three, pianist Hilton Ruiz was by far the superior, often prodding and poking (his bad back) Hubbard, and thrusting ideas at him with ferocious intent. The drummer seemed to be the major culprit, as his sense of dynamics were very limited. After all, those Blue Note drummers were the likes of Tony Williams and Philly Joe Jones. Heavy history.

In conclusion, if you have abandoned Freddie Hubbard because of the information supplied to you by such recordings as those on CTI and Columbia, you should re-assess your thoughts, and check him out live. — ***Bill Smith***

KOKO TAYLOR

Albert's Hall, Toronto
February-March 1984

Queen of the Blues! That is how Koko Taylor is introduced, and during her first set of the night, she made that quite obvious. When she opened with the classic blues song ***Let The Good Times Roll***, she kept her promise. All night long.

She took us "down in the basement" with songs like ***I'd Rather Go Blind*** and ***Walking The Backstreets***, and had us on the edge of our seats whistling and clapping with the rockier

numbers such as *Hey Bartender* and *Sweet Home Chicago*.

Koko (her name comes from a childhood mispronumciation of her given name, Cora) started singing in a Memphis choir at the age of fifteen. At eighteen she moved to Chicago and fronted many big name bands. She has performed with renowned artists like Buddy Guy, Junior Wells, Elmore James and Howlin' Wolf, before forming her own band, the Blues Machine, in 1972.

The high point of the night came when she dedicated a song to the late, great Muddy Waters. As an answer to Muddy's famous *I'm A Man*, Koko sang *I'm A Woman*, a rendition so original and impressive that it was hard to believe that a man had written the music. She ended her first set with her million-dollar hit, *Wang, Dang Doodle*, but it was by no means the end of the night. Her next set included many of the gutsy, intense songs that have made her a favourite of blues aficionados everywhere.

With the aid of several hits including *What Kind Of Man Is This?* and *I Got What It Takes*, she has established her reputation as "Chicago's hardest-driving female singer." The Blues Machine proved themselves, again and again, as one of the tightest and most energetic backup bands to come from Chicago. Led by "Maestro" the lead guitarist, they powered their way through many numbers before Koko took the stage. Add to the Blues Machine's raw energy the gritty semi-scream of Koko Taylor and you have all the ingredients for a most impassioned and exciting blues band.

She has sung in festivals in Chicago, Montreal, New Orleans and Houston and has completed a tour of Europe, with much success. But, wherever Koko Taylor and her Blues Machine play, they always "Let the good times roll." — *Chris Sloan*

SON SEALS

Albert's Hall, Toronto
February 1984

Son Seals, one of the best blues entertainers since the great Muddy Waters, feels there has been a revival of the blues. His growing popularity has led to numerous television appearances and several European tours. In February the crowd at Albert's Hall proved the revival, as the house was packed each night with howling blues fans.

The 41-year-old Chicago singer/songwriter has jammed with such greats as Albert King, Howlin' Wolf, James Cotton and George Thorogood. With sweat dripping from his head, his fingers moved like lightning over the chords of his lead guitar. The crowd loved it and insisted on more. Seals and his four fellow virtuosos have a passion for the blues that crept into the nerves of all who listened.

Seals learned to captivate audiences from his father (Jim Seals) who had his own club in Osceola, Arkansas, which catered only to the great bluesmen of his time, including Sonny Boy Williamson and Robert Nighthawk. By the time he was eighteen Seals was the head of his own band in Little Rock. From then on his career soared. He joined up with Albert King who Seals feels was the father of Blues. "I played with him, under him, behind him, all that stuff, you know," said Seals.

Seals has recorded five albums including the Grammy-nominated live album, "Blues Deluxe." Presently he and Carl P. Sneider (keyboards), Lurrie Bell (guitar), Nick Charles (bass) and Clyde 'Youngblood' Tyler (drums) are working on a new album.

Seals enjoys touring more than recording in a studio. His wildest musical experience was a live show in New York. "Johnny Winter, who I didn't know was a fan of mine, which I should have, well, I knew he was in blues because he had recorded with Muddy (Waters), he came in and sat in with us."

Seals, who comes from a large family himself (he was the 13th born) has ten kids of his own. The oldest, Frank Jr., loves to play guitar also. "So if anybody'd play he'd probably be the one. Would I play with him? Maybe, if the take was right."

Rocking the blues! It's the only way to go and Son Seals did exactly that. — *Janice Turvill*

BARRE PHILLIPS

The Music Gallery, Toronto
February / March 1984

The Music Gallery has been running its program of residencies, where musicians come in for a month at a time, for several years now. They have had varying levels of success; for example Derek Bailey made a considerable impression in 1979 by operating a Toronto "Company" concept, but other musicians of stature have come and gone, almost in secrecy. Since the Gallery's demands on these visiting artists are not strict, the effectiveness of each of these residencies has depended on the personal expansiveness of the musician concerned. Barre Phillips's residency was a glowing success, and "expansiveness" is a key word here. His warmth, friendliness and intelligence were of the active sort that benefits everyone coming in contact with him.

In reviewing solo bass records for *Coda* over the years I have always used Barre Phillips's late sixties record on Opus One, "Journal Violone," as the standard. Phillips in person, 1984, met and surpassed that standard of fleetness of technique, "swing" rather than just "rhythm," luminosity of tone. In playing with at least a couple of dozen Toronto musicians during his stay here he demonstrated a musical openness and flexibility that made everyone feel welcome. In turn, without all of these people knowing "*who* he was" — as a virtuoso American bassist, living in France, whose experience in improvised music alone includes saxophonists from Coleman Hawkins to Evan Parker — he put everyone on their best behaviour. I heard several Toronto players who are usually predictable or excessive, or both, display an unprecedented musicality and sensitivity with Barre. I did not participate in any of the workshops he gave while he was here, but was able to play with him and David Prentice at the two "string sessions" he arranged at the Cameron House one afternoon with a large cast of local players, and was part of his concert at the Music Gallery on his last night in town. I also heard him play solo, with his workshop band, and with performers whom I had either not heard or seen before, or as I just mentioned had not heard to such good advantage before. Plus I was able to hang out with him a little bit; it's rare to meet one of those mature artists, who have so developed themselves along with their art that just to meet them socially and talk to them casually is an education. Meeting Barre Phillips is that sort of education, and having him in Toronto for this period of time was a rare privilege. — *David Lee*

McCOY TYNER

Athens, Greece

The McCoy Tyner Quintet gave two concerts at Athens's Orpheus Theater on March 12, 1984. The first, at 6:00, which I did not attend, was televised. It was also short — just over an hour — which caused not only consternation but also a near riot, reportedly, among the audience, which thought that the conclusion was an intermission. The concert scheduled for 9:00 began an hour late. Luckily, Tyner prepared the audience for the set's brevity. The live trees on stage suggested hokeyness to come. The music, however, was anything but hokey.

Tyner's group played three standards and three originals. It opened with Tyner's *The Seeker* and continued with *It's Easy To Remember*, which was notable for some fine Gary Bartz alto. Another Tyner original featured excellent work by violinist John Blake. The concert's high point came next when Blake and Tyner performed a beautiful, moving duet on *In A Sentimental Mood*. Blake's was the dominant voice, but the pianist accompanied him superbly. Tyner, who was strong all evening, was especially effective on *Rhythm-a-ning*, which was played at breakneck tempo. An original concluded the concert; Tyner played some solo piano as an encore.

Tyner has assembled an outstanding group. He and Blake are the major soloists. Bartz, while good, suffers from the leader's proclaiming him great, which he is not. John Lee, on electric bass, provides solid support (ah, for an acoustic bass), and pyrotechnic drummer Wilby Fletcher propels the other four. Each of them is afforded space to stretch out.

While the quintet's music at the Orpheus Theater was of fine quality, it was almost destroyed by a terrible sound system. Not only was the sound distorted, but the balance was bad. Further, the spotlight often shone on a musician other than the soloist, causing the crowd to titter. That the quintet was able to overcome such problems attests to its singleness of purpose and its professionalism. The Athens jazz audience, which is becoming increasingly sophisticated, deserves better production than it received this night. — *Benjamin Franklin V*

ARTIE SHAW ORCHESTRA / PANAMA FRANCIS and the SAVOY SULTANS

Boston, Massachusetts
March 16, 1984

The 1984 Boston Globe Jazz Festival took off at high speed, on the first of its ten nights, with the recently re-formed Artie Shaw orchestra,

Photographs of Son Seals and Koko Taylor by Janice Turvill

and Panama Francis's Savoy Sultans. They poured out four hours of continuous swing in the Park Plaza Hotel's ballroom for a large dancing and listening crowd, most of whom had undoubtedly come to hear the Shaw band ride again.

The music by the two bands was some of the best that jazz has to offer and the musicianship was excellent. They provided an enjoyable evening and, unexpectedly, what may have been the final answer to the age-old question: will the big bands come back? The two groups were so different that their contrast, and what lay behind that contrast, made it clear that the swing band era won't return.

Perhaps this is an odd point in time to make such an observation. There is more big band activity these days than we have seen in a long time, and nothing marks it more emphatically than the reemergence of Artie Shaw. The fact that he has taken an active role in the revival of his band makes it something apart from the customary ghost bands that have been haunting us, albeit amiably, for decades now. This is particularly made so by Shaw's presence, not playing his instrument but not looking at all ghostly. He led the band through many of his favourite arrangements from the past, rescoring where necessary to replace the violins that were part of his later band. He also included a couple of the Gramercy Five features and made a gesture toward change by turning some of his younger crew loose as the Trafalgar Seven, playing some music that seemed to have no imprint of Shaw on it.

The sets were very much like those of a normal hotel engagement of the past, with a somewhat higher concentration of the jazz specialties. Along with a generous serving of the familiar arrangements of ***Star Dust***, ***All The Things You Are***, ***Moon Ray*** and the band's other ballad hits, were some of the great Shaw creations, like ***Back Bay Shuffle*** and ***Traffic Jam*** and the jazz-fired arrangements of show tunes like ***What Is This Thing Called Love*** and ***Softly As In A Morning Sunrise***. One wishes there had been more of the jazz-oriented numbers. The band, constituted mainly of a new generation of musicians, played the arrangements with the appropriate beat and precision. Older than the others, Dick Johnson used his experience and ability to play the Shaw clarinet solos to perfection.

For all that, the signs were there that while this music has a vital and permanent place in the world of music, it will never again become a widely popular phenomenon. One indication, curiously, came from Shaw's presence. He introduced each number, giving its background, which was useful for those unaware of the original band and its music, but also gave out a signal that we were indeed being treated to a form of history. Also, as a byproduct, it broke up the momentum of the music, tapping off the cumulative impact that is a key element in the performance of this kind of music. Since he has given up the clarinet, this became the one way left for him to participate, which is perhaps good enough reason to offset these other effects.

More important, in respect to momentum, was the handling of some of his originals, and here is where it became clear that a new big band era probably could not reoccur. The original arrangements of the jazz masterpieces were careful constructions that built in strength and intensity from the first bar to the last, with every note in-between contributing to the impact of the whole. In this reincarnation of the band Shaw slices some of the numbers in the middle and implants a series of solo exchanges. This destroyed the organic structure of the pieces, stalling out the forward motion. It might have worked if the soloists had been up to it, but they were not. The evolution of jazz has been such that in the new jazz age we have the simultaneous benefit and curse of university-trained musicians who excel technically but have no real feeling for jazz expression, at least not the kind required to deliver this sort of music.

If there was any doubt as to this point, it was dispelled by Panama Francis's Savoy Sultans. Here was a band of musicians, most of whom had the jazz and swing idioms thoroughly ingrained in them through a long lifetime's experience. They headed into their book of swing classics and played one right after another without letup. They drew on all the best material from many bands, including, of course, the original Sultans, and infused pieces like ***Sentimental Journey*** with a hard swing treatment they'd never had before.

If the material had been put into other hands — such as Shaw's younger generation, for instance — the same thing wouldn't have happened. The Sultans had a couple of capable younger hands in the band, but the lifetime of experience and the particular abilities of such people as Howard Johnson playing alto sax, Irv Stokes on the trumpet, and a rhythm team of Sammy Benskin on piano, John Smith on guitar, Bill Pemberton on bass and the leader on drums, enabled them to play the music with the full drive and spirit of the original Savoy Sultans. This band, with somewhat varying lineups, always plays well, but never has it swung as hard or as well as on this occasion. It may have been because they were playing for dancers, in the old tradition. It may have been the challenge of playing opposite Shaw.

Thus a large and attentive crowd was treated to two contrasting approaches to the same subject. Each band accomplished what it set out to do. Each succeeded admirably. It was a grand night for swinging. And the evidence was there that this was an evening to be savoured and remembered, because within a generation only the academically trained musicians will remain. Some will have a real feel for swinging, but, judging by present evidence, and reason, only a few. There'll be great numbers of musicians who'll play fine music, jazz and otherwise, but it would seem that only the ponderous form of big band jazz, not the lithe and vibrant swing variant, will survive. The Shaw, Henderson, Sampson, etc. arrangements will be played, but not nearly to the same effect as nine Savoy Sultans sounding like twice that many. Catch the veterans while you can. — ***Dick Neeld***

PRAXIS FESTIVAL

Athens, Greece

The 1984 Praxis Festival, organised by Praxis Records, was held in Athens from February 18 to the 28th. Like its three predecessors, this one eschewed old music and emphasised the new, the experimental. The three big names — Ran Blake, Horace Parlan, and Sun Ra — did not disappoint; the last of them enraptured everyone.

Praxis began daringly with a two-night piano meeting. Two Greek and an American solo pianists performed each evening. The risk, of course, was that so much solo music from the same instrument would become boring because it lacked texture. This was a problem with the first two performances on the second night, but the third pianist saved the evening.

Bureaucracy caused another difficulty. The piano meeting was held in the prestigious National Gallery of Art. Unfortunately, it had seats for only half of the people wishing to hear the music. Further, the musicians had less time to perform than they had expected (the piano meeting was broadcast live, which caused the first musician each evening to begin late, and the museum would not move back its closing time). This was especially a problem on opening night. Despite these annoyances, on balance the piano meeting was successful.

The first evening began with Sakis Papadimitriou, Greece's best improviser. He dazzled the crowd with his pursuit of the piano's total sound. He drummed around the instrument's outside with his fingers; strummed, plucked, and beat on the strings; played on the key cover; and finally, after approximately ten minutes of preliminaries, played the keys themselves, idiosyncratically, of course. It is difficult to tell how good a pianist Papadimitriou is because he is interested in much more than orthodox pianistic expression. And this night he succeeded in demonstrating his ability fully. He established a high standard for the succeeding pianists.

Lito Voyatzoglou, then, was in a difficult position. Plus, she was making her first professional appearance in her homeland (she lives in Paris) and was understandably nervous. Her set of four tunes demonstrated her technical ability and some imagination, but if her musical expression is not yet fully developed, she is nonetheless a promising talent.

After approximately ninety minutes of music from Papadimitriou and Voyatzoglou, Ran Blake, the evening's headliner, came next. He was the major victim of the time squeeze, unfortunately, as he was permitted to play for only twenty minutes. After a brief introductory piece he improvised two moving elegies, one to the recently deceased Barbara Monk (Thelonious's daughter) and the other to the slaughtered Jews. He concluded with a selection from his "Film Noir" album and with a composition inspired by Edith Piaf. Despite the brevity of Blake's set, it was, expectedly, of fine quality. He is surely one of the most individual of pianists, and possibly no one plays improvised programmatic music as effectively as he.

While the first night was a musical success, the second was less so. Marcos Alexiou began the evening with a long, impassioned piece of shifting moods — some Debussy here, some funk there. The performance suffered primarily from lack of restraint. Also, Alexiou's playing seemed less improvised than memorised. Minas Alexiades followed Alexiou, and he too played with great vigour. He was somewhat more controlled than his predecessor, but the two of

them might be characterised as pianists of cold passion: great energy, little heat. Alexiades is a young musician who needs time and experience to hone his means of musical expression. The same may be said of Lito Voyatzoglou. They could someday be on the cutting edge in the fusion of jazz and contemporary classical music.

After five straight pianists who reveled in the experimental (although this description does not do justice to Blake), it was wonderful to hear Horace Parlan conclude the piano meeting. His roots are obviously in the blues and modern mainstream; he plays in a relaxed, nonfrantic manner. During his five pieces he proved once again the value of nuance and maturity and that superior experimentation can occur within a traditional melodic framework. In presenting a master class in musical expression Parlan salvaged an evening of mediocre music and concluded the piano meeting in grand style.

The next night Praxis moved to the Alambra Theater for the Thomas Sliomis-Daunik Lazro Duo. Like most of the performers at the piano meeting, Sliomis attempted to violate musical boundaries. Unlike them, however, he benefited from having a foil, alto saxophonist Lazro. The two complemented each other nicely on their two hour-long pieces. Both are technically adept and emotional performers who pleased the sizeable audience.

Two nights later the Vangelis Katsouli Septet performed before a standing-room-only crowd at the Goethe Institute. It played eight numbers, most of which were undistinguished and consisted of five, six, or seven note riffs behind the soloists, violinist Georgos Manglaras and alto saxophonist David Lynch. The group is strong rhythmically and has a pleasant sound, yet it is fairly predictable. It played for just over an hour to enthusiastic response.

The festival's great evening came next, when the Sun Ra Arkestra gave an electrifying three-hour concert at the Orpheus Theater, Athens's largest hall, which seats approximately 1,700 people. Well over 2,000 attended the event, which Praxis Records recorded. The music was superb, with soloists Marshall Allen and John Gilmore being especially strong, as was to be expected. These two, who have been with Sun Ra for a combined period of almost sixty years, played with the gusto typical of musicians thirty years their junior. Gilmore did practically everything; he played tenor, sang, drummed, and managed to look solemn even during some of the band's most outrageous moments. Allen's feature was the seemingly irredeemable ***Cocktails For Two***. He played it straight in a creamy Johnny Hodges manner before destroying that tranquility with a few measures of blistering honks and squeaks and lightning flashes of sound. He repeated that sequence several times. It was the best interpretation I have heard of that banal tune since Spike Jones and his classic recording of it decades ago.

The first set consisted entirely of originals; the second, mostly standards: ***Sophisticated Lady***, ***East Of The Sun*** (Gilmore vocal), ***Mack The Knife*** (vocal duet by Sun Ra and James Jackson), ***Over The Rainbow*** (Sun Ra piano solo), ***Satin Doll***, and ***The Days Of Wine And Roses***, plus an original based on the chords of ***I Got Rhythm***. But as Horace Parlan proved during the piano meeting, music need not be frameless in order to be adventuresome. Obviously, these standards assumed new life through the Arkestra's interpretations, and that is saying something, considering how frequently the third, fourth, and fifth compositions are performed.

While music is the Arkestra's raison d'etre and is what ultimately draws people — droves of them — to its concerts, it also presents visual delights and a strong dose of show biz that dazzle every audience. One male and one female dancer interpreted the band's music — as did some terpsichorean members of the band, inlcuding the leader — and although the Orpheus stage did not permit them complete freedom of movement, the male's whirling capes and the female's exotic garb played brilliantly against the band's costumes and the stage's celestial backdrop and lent movement and colour to the Arkestra's already rich visual texture.

The concert began at 9:00 on a weeknight, the last number concluded after midnight. Even at that hour, the omnivorous audience — not yet sated — demanded an encore that the Arkestra provided. That ended one of the fullest and best nights of music that Athens most likely has ever experienced.

As Lito Voyatzoglou had the unenviable task of following Sakis Papadimitriou, saxophonist Peter Brotzmann and drummer Tony Oxley had the difficult job of following Sun Ra the next night and concluding the festival. These two have performed together frequently, and they do so well. They played two one-hour sets of four tunes each at the Alambra Theater. The only one I recognised was Ornette Coleman's ***Lonely Woman***, which was the duo's most effective improvisation that night. After some warm applause, one could almost hear the audience sigh. It was pleased to be released from the musical tension that the festival generated and was sad that it was over.

In addition to live music, Praxis also featured two jazz films. The first, Shirley Clark's famous but seldom-seen ***The Connection***, includes the now well-known music by the Freddie Redd-Jackie McLean Quartet. The Goethe Institute presented this movie that was introduced by Christos Vakalopoulos, a leading Greek film critic. Two nights later the Hellenic-American Union offered Bert Stern's classic ***Jazz On A Summer's Day***, a chronicle of the 1958 Newport Jazz Festival. Vakalopoulos and this writer introduced it. A memorable moment occurred when the audience burst into applause upon seeing the young Eric Dolphy on the screen with the Chico Hamilton group. Of the two films, the latter is clearly the more rewarding musically, and possibly cinematically as well.

Once again the Praxis festival offered a fine series of largely avant garde concerts to the ever-growing Athens jazz audience. Musical ideology was not compromised (although Horace Parlan does not fit comfortably into the same category with the other musicians), and over ten thousand people liked what they heard. If they received most of the music with equal appreciation, despite the fact that it was of uneven quality, then they do not differ from the customers at any other jazz festival. Credit for Praxis's success must go, as always, to producer Kostas Yiannoulopoulos, without whom jazz would certainly not have begun to flourish in Greece.

— Benjamin Franklin V

AROUND THE WORLD

CANADA

CANADA — Whether we like it or not we are losing what little control we had over the choices open to us. Our lives, in more ways than we want to think about, are controlled by agencies who are insulated from the needs and desires of individuals. Individuality is an expensive license which few can afford. Few, in fact, even recognise the need or value of indiviudality as we create generations of people who are being raised to believe in the normality of the "state" providing everything.

One manifestation of this development, on a worldwide basis, is that our music's major performers are effectively controlled by these unseeing government forces. Entertainment costs have been artificially escalated to the point where state-run agencies and festivals enjoying corporate sponsorship are almost the only outlets for the music. Their inflated budgets, created at taxpayer's expense, disperse fees commensurate with the salaries given to government or multinational employees. The tax collected on those fees, of course, reduces the net income considerably.

But the public who attend many of these events accept the gifts of their government without much thought. They come to believe that all entertainment should be either free or, as in the case of Ontario Place, be available for the admission fee of $4.00. This situation is disasterous for a number of reasons. The programming is decided by people who know nothing about the music. The proof of this is in the travesty of a lineup which masquerades as a jazz festival this summer. The lineup reads like this: July 13 — Oliver Jones, Ella Fitzgerald; July 14 — Canadian Aces, Paul Horn with David Friesen, Salome Bey, Wynton Marsalis; July 15: Michael Danso, Gato Barbieri, Boss Brass, and Lee Ritenour. The taxpayers of Ontario, many of whom listen to jazz, are being given little choice in the music the government is offering them and, through these subsidies (taxes) are supporting the proliferation of mundane, unimaginative, mind-numbing entertainment.

This development has had a crippling effect on the efforts of individual concert promoters and club owners to maintain their activities. High fees are a reality for every musician who leaves town but the public is less inclined to spend their money when they have the option of enjoying subsidised entertainment elsewhere. This subsidisation reaches beyond simply hiring musicians. It is a pervasive mind-changing environment which involves government, the recording industry, newspapers and TV. All of them disseminate only the "official" line on any subject and that includes what constitutes jazz music.

Only a handful of people even know of the existence of other musicians. Most of these read magazines like *Coda* and support the efforts of individual entrepreneurs who present music in such clubs as Cafe des Copains, The Rivoli and Bourbon Street, or the one-nighters at various local clubs (like the recent appearances of McCoy Tyner, David Holland, Elvin Jones and Freddie Hubbard) which were not heard by nearly enough people. We live in dangerous times. The festival circuit is an artificial palliative provided by government as part of their overall program to keep the natives from becoming too restless.

Other bands in Toronto recently were **Pat Metheny**'s trio with Charlie Haden and Billy Higgins and the **Jan Garbarek/Eberhard Weber** group... Two of the most recent solo pianists appearing here have been **Albert Dailey** and **Harold Mabern** — both of whom demonstrated virtuosity and the evolving tradition of the music. They have worked professionally for more than twenty years and their repertoires reflected the wide range of the music's history.

Zoot Sims closed out Bourbon Street's 12-year stint of featuring on a regular basis American soloists with a Toronto rhythm section. He played exceptionally well and obviously enjoyed the opportunity of working with Ed Bickert, Steve Wallace and Jerry Fuller. The same band also took part in the "Toronto Alive" show from the Sheraton Centre where Fred Dulgal added his tenor saxophone to the proceedings and Ian Bargh directed the music from the piano. Both **Dave Young**'s and **Claude Ranger**'s bands are established organisations and their programs reflected this. Green Chimneys is a trio made up of guitarist **Reg Schwager**, saxophonist Perry White and bassist Jim Vivian. Their earnest interpretations of Monk's music were nice to hear but lacked the outrageous spirit and rhythmic joy of the original. It was all too studious.

Nick Gotham's band is called Gotham City. It is anything but studious. The spirit of Mingus was much in evidence the night they shared the bill at the Cabana Room with **Paul Cram**'s Kings of Sming. The alto/trombone front line pulsated in front of a rhythm section which alternated between a rock and jazz feeling. The heads, nearly all Gotham's own compositions, were neat lines with melodic twists which stayed in the mind and the improvisations were short and to the point. The band's cohesiveness, their stage presence and the wonderfully swinging drumming of Richard Bannard made this a most enjoyable experience.

A spontaneous collaboration between **Jon Hendricks** and **Barney Kessel** on the March 24 "Toronto Alive" show was one of those rare occasions when all the indefinable chemistry which makes music such an exciting, creative process came together.

It finally happened. **Rob McConnell**, after more than a decade of determination and struggle to elevate his band — The Boss Brass — to the higher levels of international recognition, received a Grammy as best big band for his most recent Innovation recording, "All In Good Time". It was poetic justice that Rob, after attending the affair two times previously when he got a nomination, stayed home when he was the winner! Visitors to Toronto (and Ontario) can enjoy our (the taxpayers') gift by hearing The Boss Brass at Ontario Place July 15.

Junior Wells and Buddy Guy were at Albert's Hall in April and **Cleanhead Vinson** followed May 7-12. **Oliver Lake**'s Jump Up followed and the month closed with **Johnny Copeland** and his band. **Matt Murphy** is scheduled for June 18-23... Jaribu Cason, **Maury Coles**, Hugh Extavour, Larry Nash, Chris X and Jimmy took part in an evening of improvised music at the Trojan Horse Cafe on March 22... **Paul Cram**'s Kings of Sming were active in April with out-of-town gigs at Trent University, the Niagara Artists' Centre in St. Catharines and the Brantford Art Gallery. Rob Frayne has replaced Bill Jamieson who, in turn, replaced German saxophonist Friedhelm Schonfeld. James Young (bass) and John Lennard (drums) complete the quartet... The **York Jazz Orchestra** gave a concert April 3 with instructor/pianists Mark Eisenman, Frank Falco, John Gittens and Casey Sokol alternating at the piano stool in a program of music by prominent jazz composers... Cellist/bassist **David Lee** wrote and performed the music for the York Graduate Theatre Company's production of *Darkness On The Edge Of Town*. It was presented April 18-22 at the Adelaide Court Theatre... Pianist/composer **Daryl Stogryn**'s 3-movement *Jazz Suite* was premiered at the New

Photograph of Paul Cram by David Lee

Orleans World Fair on May 12. The Berklee College graduate comes from Sarnia and has recently organised an 18-piece band for performances in Ontario.

We had an Easter wedding in the new music community. Painter and drummer **Gordon Rayner** married Carol Wood at the Cafe des Copains. The music was by pianist Dianne Roblin, and at the couple's request the wedding march was John Coltrane's ***A Love Supreme***... Singer **Joe Williams** was back in town recently (April 10) to record more commercials for Carlsberg. He relaxed at Cafe des Copains while enjoying the piano of Albert Dailey... Some of **Bill Smith**'s photographs will be on view May 2 to June 2 at the Charlotte Gallery in Brantford where he shares the spotlight with Hamilton's David Steinberg and Brantford's Rick Kowalczykowski. Smith also opens Monday, June 4 with an exhibition at Pages Bookstore (256 Queen St. West, Toronto) for a month, after which he will exhibit for the month of July in the Jazz & Blues Centre (66 Dundas St. East).... Picton, Ontario (a resort area south of Belleville and half way between Toronto and Kingston) is hosting the Quinte Summer Music Festival between July 25 and August 4. The lineup includes John Arpin (July 27), Peter Appleyard (August 3) and Jim Galloway in the small group setting and with his Wee Big Band (August 4).

Montreal's Rising Sun, after surviving various vicissitudes in its life, is back in action and celebrating ten years of operation. **Archie Shepp**'s Quartet was in residence March 27-31, and were followed by **Dizzy Gillespie, Elvin Jones** and the **Ray Brown/Milt Jackson** band. The club is located at 286 St-Catherine Street West...Pianist **Oliver Jones** is finally attracting media attention. His duo and trio LPs with bassist Charles Biddle have helped widen knowledge of his skills. He was away from Biddle's, his regular Montreal gig, for a down east tour recently and will be in Toronto in July for an appearance at Ontario Place. He has a solo LP due on Justin Time Records.

The Banff Festival of the Arts (Box 1020, Banff, Alberta T0L 0C0) will be having its usual jazz workshops in July and August with such artists as David Holland, David Liebman, Julian Priester, Kenny Wheeler and Don Thompson. Workshop concerts will be presented July 31 to August 10, and August 4th and 9th will see two concerts by the guest artists themselves... The Edmonton Jazz Society was host to **David Grisman** (March 30) and **Peter Leitch**'s Quartet (April 8-10). Alto saxophonist **P.J. Perry** has moved back to Edmonton after several years in Toronto... The Peter Leitch Quartet tour of western Canada ended April 16 with a late booking at Vancouver's Whittaker's Big Apple. Bernie Senensky, Neil Swainson and Terry Clarke made the trip with the guitarist... **Walter Zuber Armstrong** gave concerts April 21 at Vancouver's Waterfront Theatre and April 28 at Seattle's Langston Hughes Theatre.

Montreal researcher Jack Litchfield, whose book ***The Canadian Jazz Discography 1916-1980*** is a definitive work, is considering selling his complete collection of ***Coda*** magazines. Readers or organisations who are looking for such a collection should contact Jack at 20 Crestwood Avenue, Montreal, Que. H4X 1N2.

— John Norris

MONTREAL — Things certainly ain't what they used to be here in Montreal, but looking back over the past six months I am struck by the number of musical treats I was able to savour. The last and no doubt the tastiest was **Dave Holland**'s bass and cello performance.

Holland first rose to prominence in the late sixties during his stint with Miles Davis. But his work with other modern giants like Anthony Braxton and Sam Rivers was just as important in making him the master musician he is today. And this is no better realised than in the solo concert setting, an idea fellow bassist Barre Phillips first introduced to him years ago.

On May 5 Patrick Darby of Traquen'Art provided a perfect stage for just such a performance in St. John the Evangelist Church; and the music was absolutely divine. Holland covered all his bases from Mingus's ***Vassarlean*** to Davis's ***Solar*** and Coltrane's ***Mr. P.C.*** to a Braxton ditty, an assortment of Baroque-like improvisations, and flamenco and classical guitar techniques. It was delivered with such imagination, swing and touch that the audience of 180 was left totally enraptured.

L'Air de Temps was the scene of a number of noteworthy performances. At the end of April tenor saxophonist **J.R. Monterose** did a three-nighter with guitarist Reg Schwager, bassist Freddie McHugh and drummer Pierre Beluse. J.R. was in excellent form exhibiting full power and control in both burning hot and romantically cool tempos, and exuded melodic invention throughout. It's always a thrill to catch an "unknown" legend like J.R. Monterose.

In early winter guitarist **Sonny Greenwich** performed with his regular trio of Fred Henke (piano), Ron Seguin (bass) and Andre White (drums). Recently Greenwich has been introducing more "hard-bop" numbers into his repertoire! I caught a terrific version of Horace Silver's ***Nica's Dream***. I missed his early spring gig with the Oliver Jones Trio over at Biddles, but I am sure that date was a dandy.

Baritonist **Charles Papasoff** headed a mighty "free jazz" ensemble consisting of pianist Jean Beaudet, bassist Jean Cyr and drummer Claude Ranger. Unfortunately egos and long-winded solos ruined any potential the group might have had.

Pianist **Trudy Silver** (a former resident of Montreal) and bass trombonist/tuba player **Bill Lowe** (a member of Frank Foster's big band) brought in a quintet for a few nights.

Len Dobbin's "Jazz 96" regularly tapes live performances at Biddles on Wednesday nights. This winter I caught the taping of a quintet led by the very fine trombonist **Terry Lukiwski** who hails from Regina via Toronto. Along with local guitarist Mike Gauthier, he performed some invigorating "hard-bop" on tunes by Burrell, Drew, Massey and Shorter. I have never heard Gauthier play with such lyrical ease.

Other highlights at the club included an exquisite rendition of Jerome Kern's ***Yesterdays*** by altoist **Bob Mover**; tenor saxophonist **Michel Dubeau**'s very hot version of Coltrane's ***Impressions***; and clarinetist **Phil Nimmons**'s tidy set of mainstream jazz with Denny Christianson (flugelhorn) and the house rhythm section. Nimmons, by the way, was in town at the time to adjudicate at a stage band festival organised by Christianson at West Hill High.

The Jazzbar on Ontario Street has finally been refurbished, giving the house band of **Jean Beaudet**, bassist Skip Bey and drummer Charlie Duncan a proper stage and decent piano to work with. **Wray Downes** sat in from time to time. I had a chance to hear **Charles Papasoff** jam with the Downes, Bey and White combination, and they ripped through a host of standards including ***Red Cross*** and ***Well You Needn't***. I think Papasoff is at his best in such situations because it affords him an opportunity to really dig into some solid compositions. As for Downes, what he lacks in virtuosity is more than compensated by the musical quality of his ideas.

Regrettably, the Grand Cafe is unwilling to install a decent piano. But this decision hasn't kept **Tim Jackson** from making his voice heard. His motto is, "if you can't beat 'em, change 'em." I heard him in the company of the **Karen Young** Sextet with a digital delay on his electric keyboard and he sounded like a very hip organist.

A lousy upright didn't deter **Vic Vogel** either. He put together a quartet date featuring all sorts of numbers: ***The Song Is You***, ***Tin Tin Deo***, ***Donna Lee*** (the $50 version) and lots of Ellingtonia. It is in such a small group setting one really gets a chance to hear Vogel's unique piano style.

Vogel also put in some big band performances at the Grand Cafe and Club Soda with the exciting **Guy Nadon** the featured soloist on traps. Don't miss the band's festival concert this year for Nadon is sure to be in fine form. For those interested in securing gigs at the Grand Cafe contact Bernard-Y-Casa. He's the new man in charge of bookings.

As part of the Montreal International Jazz Festival's mandate to promote local talent, a spring festival involving **Oliver Jones and Charlie Biddle, Karen Young and Michel Donato, Quartz** and **Dixieband** toured across the province and into New Brunswick and Ontario. At the end of April, a public concert for the semi-finalists in this year's Yamaha Jazz Contest was held at the Grand Cafe.

On February 29, one hundred or so people braved one of the coldest days of the year to attend the launching of **Rene Lussier**'s "Fin Du Travail (Version 1)" album at Club Soda. Guitarist Lussier has been one of the most consistently original members of the L'EMIN crowd, and his first recorded effort features a spectrum of improvised and composed sounds, textures and idioms. The works of Nino Rota, Carla Bley, Frank Zappa and Laurie Anderson are but a few of the sources that inform Lussier's intriguing ensemble music.

Junior Walker also had a date at Club Soda, and while he certainly can't be considered a jazz musician, his upper-register singing on tenor convinced me of Albert Ayler's rightful place in the scheme of things.

A SRO crowd partied at Georg Durst's Le Bijou at the end of March to toast the release of vocalist **Renee Lee**'s "Live At Le Bijou." On her recording debut she is joined by Richard Ring (guitar), Luc Gilbert (keyboards), Peter Kisilenko (bass) and Lou Williamson (drums).

The Rising Sun recently added some jazz and blues bookings to its predominantly reggae program. Headliners included **Joe Pass**, **Dizzy Gillespie**, **Archie Shepp**, **Elvin Jones**, **Larry Coryell**, **Michal Urbaniak**, **Buddy Guy and Junior Wells**, and **Eddie Cleanhead Vinson**. The latter was joined by local pianist Steve Holt and drummer Pete Magadini (a new arrival from Toronto). Saxophonist **Sayyd Abdul Al-Khabbyr** and his son **Nasyr** (drums) were recently made regular members of the Dizzy Gillespie Quintet.

Frank Foster was in town to conduct a series of jazz workshops at Concordia University; the **Jan Garbarek/Eberhard Weber** Quartet put in a one-nighter at the Spectrum; Le Cargo (St-Denis Street) was the scene of some "free jazz" jam sessions on Tuesday nights; and Le Pourquoi Pas (Rachel Street) began to feature blues on a regular basis. At long last ***La Presse***, the major French daily, got its act together and assigned Alain Brunet of radio CIBL to cover the "new music" scene for its Sunday tabloid edition. And **Len Dobbin** had a wild party on the air to mark the ninth anniversary of "Jazz 96."

The Montreal International Jazz Festival held a press conference to announce some of the musicians who will be appearing at this year's summer jazz festival. The following names have been confirmed: Toshiko Akiyoshi-Lew Tabackin Big Band, Gato Barbieri, Stephane Grappelli, Lionel Hampton, Carmen McRae, Michel Petrucciani and Astor Piazzola. Rumour has it that Martial Solal and Kenny Barron will be part of a new piano series; David Murray, Joe Henderson, Dollar Brand, Sam Rivers, and Anthony Davis / Abdul Wadud / James Newton will be scheduled into the mid-night series; and the grand finale may include a performance by Oscar Peterson and the Montreal Symphony Orchestra led by Charles Dutoit.

On May 27 Radio-Canada's "Les Beaux Dimanches" will air a festival retrospective, and French CBC also plans to replace its Montreux Festival broadcasts with twenty Montreal festival concerts over the summer months.

The city has agreed to close off St-Denis St. from Sherbrooke to Ste-Catherine during the festival and permit three stages to be set up for well-known artists, foreign acts and local talent. Members of the local AFM successfully negotiated an improved scale for musicians working on the street and in the bars. — *Peter Danson*

OTTAWA — This year the Ottawa Jazz Festival is scheduled to run from July 2-8, once again overlapping entirely with Montreal's Festival. Many regional musicians will be playing at selected venues in the Ottawa area, the concerts scheduled daily between noon and midnight, at venues all over the city including courtyards in the Byward Market and the National Arts Centre and Sparks Street Malls. Headline acts will appear at the Astrolabe, a superb location for music out of doors, and so far included for the lineup are Don Cherry, Egberto Gismonti and Nana Vasconcelos, Oliver Jones, Rob McConnell, Manteca and to close the Festival on July 8th, Sonny Rollins.

At the Cock and Lion of the Chateau Laurier **Joanne Brackeen** played with Ottawa bassist, Scott Alexander March 5-10; the **Barney Kessel** trio was featured March 12-17; **Freda Payne** and Bernie Senensky performed March 19-24; the **Hugh O'Connor** quartet followed March 26-31 with in turn **Dave Frishberg** April 2-7; **Susannah McCorkle** April 9-14; **Billy Robinson** April 16-21; **Romano Mussolini** April 23-28 and **Ann Marie Moss** April 30-May 5. Scheduled for the rest of May are Dave Turner with Ron Dilauro May 7-12, Red Rodney and Ira Sullivan May 14-19, Wild Bill Davison and Jim Galloway May 21-26; from May 28-June 2 the Laurel Masse quartet will be featured. The rest of June will see Bud Freeman (4-9); Kenny Davern (11-16); Mark Murphy (18-23) and Peter Leitch (25-30). The week of the Ottawa Jazz Festival (July 2-9) will feature a local rhythm trio with different acts from each day of the festival. Scheduled so far are Rob McConnell (June 3), Manteca (June 5) and Fraser Macpherson (June 7).

The local jazz scene features the following regular venues for Ottawa musicians and their guests. Regulars at Holden's, 115 Clarence St., are **Hugh O'Connor** and **Dave Hildinger**, every Sunday from 2:30-5:30. At Tramps, 73 William St. every Sunday from 7-10 p.m. the **Vernon Isaacs** Quartet shares alternate weeks with **Silhouette**. Every Friday from 9 p.m. the **Capital City Jazz Band** is featured at the Beacon Arms Hotel, 88 Albert Street. The **Phoenix Jazz Band** plays at Brandy's, 126 York Street, every Sunday, 3-6 p.m. Every Monday Jazz Ottawa takes charge of the Downstairs Club, San Antonio Rose, 207 Rideau Street, and from 9 p.m. every Friday the **Vanguard Jazz Band** is featured at Johnny's Place, 85 O'Connor. On Saturdays **Roddy Elias** can be heard at Holden's.

On March 8, the S.A.W. Gallery, 55 Byward Market, presented the **Bill Smith** Ensemble with David Prentice (violin), David Lee (cello) and Arthur Bull (guitar), to a capacity audience. The Ensemble improvised during the showing of silent Dadaist films. — *David Lewis*

AMERICA

CHICAGO — As the spring stumbled along in the most erratic of weather ways, an impressive swath of jazz rumbled energetically through town. Vibe virtuoso **Gary Burton** put in a week long George's stint (his lengthiest Chicago stay in 20 years) March 6-10 with much-touted Japanese pianist Makoto Ozone in tow. Rounded out by drummer Mike Hyman and Boston-based bassist John Lockwood, the Burton aggregate tore up tunes by Chick Corea, John Scofield, Mingus, Steve Swallow and more on various nights, with Burton and Ozone leading the way. Since his Oscar Peterson-sounding east coast/Berklee days of a year or two ago, Ozone has, for the moment, refined and reduced his focus, achieving a Corea-like rhythmic direction and selectivity of sorts that is impressive yet lacks the puckish pianist's unpredictable keyboard panache. Still, at 22, Ozone's a whirlwind talent that can do little but thrive under Burton's skilled group tutelage. Other assorted George's offerings during spring included vocalist **Sheila Jordan** and bassist Harvie Swartz, **Barney Kessel**, trumpeter **John O'Neal** and, in late April, vocalist **Ernestine Anderson**.

Pianist **Ellis Larkins** took part in a digital recording session (complete with live audience and Imperial Bosendorfer) downtown at Universal Recording Studios; **Woody Herman**'s latest Herd and **Stan Getz**'s quartet held sway at Rick's in late April, as did **Wild Bill Davison** at Joe Segal's Jazz Showcase (which plans to feature a trio of Pat Metheny, Charlie Haden and Billy Higgins in early May, to be followed by Jimmy Witherspoon and groups led by Johnny Griffin, Zoot Sims and Clifford Jordan).

Other musical events of note coming up — the International Society of Bassists' International Double Bass Convention at Northwestern University (June 19-23) featuring Ron Carter, John Clayton, Milt Hinton, Miroslav Vitous and others; the Kool Jazz Festival, not programmed by George Wein but by nonprofit Jazz Institute of Chicago, five days (free) over the Labor Day weekend; and the City of Chicago's First Annual Chicago Blues Festival (June 8-10), which is tentatively set to feature an unbeatable lineup including James Cotton, Junior Wells, Sunnyland Slim, Koko Taylor with the Legendary Blues Band, Willie Dixon, Homesick James, Magic Slim, Syl & Jimmy Johnson, Z.Z. Hill, Billy Branch & The Sons of Blues Band, Erwin Helfer with Blind John Davis, Mama Yancey & Big Time Sarah, Clifton Chenier, Gatemouth Brown with Albert Collins and perhaps even Johnny Copeland — all for free in spacious lakeside Grant Park!

The Blues community has moved largely to the North Side where B.L.U.E.S. is the mellowest bar among several others (Wise Folks, Biddy Mulligan's, Kingston Mines, etc.) offering blues virtually every night and supplying a seemingly endless circuit of gigs for artists waiting for the next LP, college tour or European/Japanese work. But the South Side still boasts Theresa's and Checkerboard on 43rd Street and new clubs all the time, mostly in the 70s to 90s. West Side still has the Majestic (formerly L&A of Magic Sam fame) but Necktie Nate's Green Door, which had changed ownership and names closed when owner was assassinated recently, apparently due to drug scene of some sort. It was a small but exceptionally ambient home for the artists to ferment. — *Joe Carey and Bob Koester*

HARTFORD — All-Star Jazz continues Thursday nights at the 880. February 23 tenorist **Harold Vick** replaced the room's tobacco cloud with his own brand of smoke. He gave new life to ***Blue Bossa***, a Hartford warhorse, with a long solo that alternated between a bossa beat and a swinging four, thanks to the flexible rhythm section of Don DePalma, Nat Reeves, and Mike Duquette. Don DePalma continued Vick's groove on ***Blue Bossa*** with a tight, bluesy solo — one of the best I've heard him play. Saxophonists **Bobby Watson** appeared March 1, followed by **Bill Saxton** March 8. Saxton's drive and imagination have made him a favorite guest artist at the club; he's not afraid to take chances, and usually succeeds when he does. Vibist **Warren**

Chiasson returned to the 880 Club March 15. Pianist Mark Templeton filled in for DePalma during Chiasson's second set and demonstrated his clean touch and full tone during his solo on *Airegin*. Also sitting in were Joe Diamond, Ralph Duncan, and flutist Ali Ryerson. Vocalist **Paulette Chion** appeared the following Thursday. Saxophonist Frank Strozier was scheduled for March 29, but an ice storm closed the club for the evening. In his April 5 appearance, trombonist **Dick Griffin** made impressive use of multiphonics. April 12, saxophonist **Tom Chapin** once again delighted the club's aficionados with the energy and enthusiasm of his playing. Chapin also worked April 13 and 14 at the Hillside in Waterbury.

Matt Emirzian's quartet keeps the 880 swinging on Saturdays. Backed by DePalma, ex-Basie sideman Eddie Jones, and drummer Larry DiNatale, the quick-handed vibist offers the audience a bluesy repertoire of jazz and standard tunes, as well as the big voice of the diminuitive Connie DiNatale.

Tiny Joe continues to spearhead the 880's Sunday jam session, where Joe Diamond, John Grieco, Ralph Duncan, Joe Fonda, and Phillip and Winard Harper sit in regularly.

Although the 880 Club continues to have live jazz four nights a week, DePalma's Rockinghorse Cafe has suspended its Tuesday night jazz series until September. Since mid-February the Rockinghorse has featured **Charlie Rouse**, **Jimmy Owens**, **Tom Chapin and Johnny Walker**, **Bill Hardman**, and **Rene McLean**. **Chick Chicetti**'s big band closed the series April 17. His big band continues to rehearse at the South End Club on Monday nights, however.

Fortunately, when a local club suspends its jazz policy, other clubs fill the void. Sean Patrick's features the **Bruce Feiner** quartet on Sundays. Shenanigans, a downtown club that has a railroad dining car built into the premises, hosts a little-publicised jazz series. **Richie Cole** appeared there April 1, with Jack Wilson, piano; Leon "Boots" Maleson, bass; and Danny D'Imperio, drums. Other musicians who have performed in the club's Sunday night series are **Toshiko Akiyoshi**, **Dave McKenna**, **Charlie Gigliotti**, and **Anthony Dowd**. The Main Tower Cafe has switched the **Charles Best** quintet from Wednesday nights to Sunday evenings from 4:30 to 8:30 p.m. The quintet includes Bill Lowe, William Zarif, Earl Womack, and Ralph Duncan. Under the sponsorship of the Artists Collective, T-Boe's hosts the Master Jazz Session Series, which featured **Walt Bolden** on March 12, **Clifford Jordan** March 19, and **Jimmy Heath** March 26. Wilson Place hosted the Collective's Master Jazz Cocktail Sips, which featured vocalist **Earl Coleman** with pianist Mike Abene March 11 and the keyboard duo of **Walter Bishop** and **Walter Davis** April 8. Weeknights, **Otha Stokes & Co.** performs at T-Boe's.

The Hartford Jazz Society continues to anchor Sunday night jazz in the Hartford area. After **Bob Wilber** performed at its April 4 meeting, the Society scheduled a Tribute to Bud Powell. The March 25 concert featured pianists **Kent Hewitt**, **Lloyd Gilliam**, and **Trudy Silver**, **Kenny Burrell**'s trio with Rufus Reid and Frank Gant performed April 14 at the Jazz Society.

At Real Art Ways, Hartford's major concert space for avant-garde jazz, **Anthony Braxton** continued to exhaust the superlatives a reviewer might use to describe his work. In his April 6 and 7 concerts, his control of his instrument, his structural clarity, and his emotional intensity were nothing less than breathtaking. Each set began with a set of solo pieces for alto saxophone. In the pieces, Braxton repeated motifs like incantations, varying the texture dramatically with each repetition, then added countermelodies through his reed control and percussive effects through his fluttering the saxophone keys. The second set was a scored ensemble in which Braxton performed with local musicians. The musicians, primarily students from the Hartt School of Music, performed with skill and sensitivity. Alto saxophonist **Paul Flaherty** was particularly impressive.

Archie Shepp appeared in concert at Westfield State College in March. With him at the Massachusetts campus were Charles Greenlee, trombone; Emery Smith, piano; Avery Sharpe, bass; and Billy Arnold, drums. Although the Hartford-based Smith has been more active in the Amherst area the last few years, his recent work around Hartford includes a March performance at the University of Hartford's Gengras Center with dancer Winni Johnson and saxophonist Vernon Johnson, April 10 and 17 performances at Mattatuck Community College in Waterbury as part of the Jazz, Inc. Jazz History Narration Performance Series, and an April 18 duet performance with alto saxophonist Harold Holt on the WPBH radio station.

Holt, along with trombonist Melba Liston, received the Distinguished Achievement Award at the thirteenth annual Black Musicians Conference, held at the University of Massachusetts and Hampshire College in Amherst, featured panel discussions on Black Women in Music, visual art exhibits, workshops by Johnny Griffin and Chico Freeman, and concerts by the **Fred Clayton** Ensemble, the **UJC Big Apple Jazzwomen** Quartet and Full Ensemble, the **Terry Jenoure** String and Vocal Ensemble, **Johnny Griffin** and **Chico Freeman**, and **Valerie Capers**. This year's conference was dedicated to the late pianist Mary Lou Williams.

The **Newport Jazz Festival All-Stars** performed March 21 at Hartford's Bushnell Memorial. The **Paul Winter** Consort appeared at the Kingswood School April 5. The **Billy Taylor** trio gave a concert April 7 at Wesleyan University.

— Vernon Frazer

NEW YORK — The Alternative Museum has been presenting mostly ethnic music and, on March 3, **Brian Smith**'s Ensemble was featured. Smith played three types of basses (8-foot-long gigantic bass, standard bass, and piccolo bass) along with Leroy Jenkins, John Purcell, and Warren Smith. Their material varied from rather traditional swing to chamber-music-like pieces and sound pieces, and the combination of instruments — violin, woodwinds, bass and particularly Warren Smith's alternating on vibes, trap drums, and assorted percussion — was excellent. Brian Smith's gigantic bass was theatrically very impressive although it took some extra time for him to set up (and of course to dissassemble it too).

The series "Music Is An Open Sky" continued at Sweet Basil in March. **Sunny Murray** and the Untouchable Factor featuring Charles Gayle (tenor), Grachan Moncur III (trombone), Merv De Peyer (piano) and Nick DeGeronimo (bass) played on the 4th and 5th. There were some tense moments and fiery exchanges were made between drums and the front line, although it got a little bit too loose when they settled into a few standard numbers. Gayle superbly demonstrated his powerful style without compromise and De Peyer, an Englishman living in Philly, filled the spot nicely with DeGeronimo.

The **Charles Tyler** Sextet, this time with Roy Campbell (trumpet); Curtis Clark (piano); Richard Dunbar (French horn) and John Betsch (drums) played on the 11th and 12th. Nice ensemble work by the three horns was effectively highlighted by the sensibly dynamic piano, and the lyrics of two vocal numbers, ***Lucifer Got Uptight*** and ***Life Can Be So***, very much reflected some romantic qualities in his music. Some tunes by Duke Ellington and Thelonious Monk were performed with relaxed sleekness, while the richest and most vigorous moment came on ***Cicitayomotion***, an original dedicated to Cecil Taylor, where everyone exploded to the full extent. On the 18th and 19th, **Frank Lowe** brought in his current quintet of Grachan Moncur III, Geri Allen (piano), Charnette Moffett (bass) and Charles Moffett, and played basically what might be called "free jazz standards."

The final week of the series, the 25th and 26th, saw the New York premiere of **Craig Harris**'s Aqua Band featuring David Murray, Pat Patrick, Ricardo and Andre Strobert, Roy Campbell, Baikida Carroll, Donald Smith, Anthony Cox, and Kwe Yao. They played unusually — especially for these days — powerful music with great skill. It cooled off a bit when their percussion section led the part; however, their collectively improvised ensemble was roaring while the vague sense of leading the ensemble was being alternated by the front line. It surely was some of the strongest music heard this year. The last week of March at Sweet Basil saw the **David Holland** Quintet (with Kenny Wheeler, Julian Priester, Steve Coleman and Marvin Smith). And **David Murray**'s Octet, this time with Baikida Carroll and Roy Campbell on trumpets and Donald Smith on piano, played from April 17th through the 21st.

Lester Bowie had a solo concert at Cooper Union on the 19th. He wandered through an area very much similar to what was heard on the half of "All The Magic;" for instance, he held some Perrier in his mouth and gargled through his horn. Although he played a few tunes in a traditional sense, he approached and stayed very close to free improvisation, exploiting a whole variety of sounds possible

from his instrument. At the Manhattan Healing Arts Center, **Wilber/Force** with Craig Harris, Claude Lawrence (alto), Wilber Morris and Steve McCall played on the 23rd, and Leroy Jenkins's **Sting** on the 31st as part of the "Jazztrack" series. Both groups nicely exhibited their own characteristics.

Don Cherry was booked for five Mondays at Tramps, normally a blues club. He played with the Everyman Band on the 12th, in duo with Ed Blackwell on the 19th, and with Billy Bang, Wilber Morris and Dennis Charles on the 26th, a realisation of their "Untitled Gift" album on Anima. Tunes drawn from the album were mixed with some other originals and performed excellently. Frank Lowe also joined for the second set. The vibration was something else.

On April 1, **Shockabilly** featuring Eugene Chadbourne, Mark Kramer, and David Licht, played at the Dive. It has been a while since Chadbourne moved out from the free improvising scene of New York except for a few occasinal gigs like this. Their eccentric sound seemed to be getting tighter and more enjoyable these days; however, the very approach itself, based heavily on the rock standards of the late sixties and the early seventies, might have its own limitations over the stratum of the audience they could go into.

At the Life Cafe on Sunday afternoons, **William Parker** played with **Masahiko Kono** (on trombone) on April 1 and **Peter Kowald** followed with **Charles Gayle** on the 8th. This mini series continues to May 27 as a kind of prelude to the Sound Unity Festival (May 30-June 3), the first major festival in years listing a total of over 100 very much jazz-oriented new musicians (including Jerome Cooper, Butch Morris, Frank Wright, Peter Brotzmann, Leo Smith, Irene Schweizer/Rudiger Carl, Leroy Jenkins, David Ware, Bill Dixon, Jimmy Lyons, Charles Tyler , Jemeel Moondoc, Gunter Hampel, Frank Lowe, and Don Cherry), and organised solely by musicians under the leadership of Peter Kowald, to be held at the Cuando Community Center (9 2nd Avenue, New York City; phone (212) 673-7421). Also on the 8th at the Manhattan Healing Arts Center, Masahiko Kono had a duet with **Olivier Hequet**, a French saxophone player now living in New York, while **Takehisa Kosugi**, on electronics, joined as guest for the second set. All these concerts were nicely presented, showing the fresh eagerness of each musician. There was even a pleasantly surprising exchange of instruments when Gayle took over the bass while Kowald was playing a harmonica.

Kowald also set up five different trios, about one hour each and all involving himself, at Public School 1 on the 15th for the opening of "An Australian Accent" exhibition. It included Patsy and William Parker, Donald Dietrich and Jim Sauter, Charles Gayle and Dennis Charles, Shelley Hirsch (voice), Takehisa Kosugi (violin) and finally John Zorn and David Moss with Toshinori Kondo sitting in. It was a program of great variety to show the unique versatility of Kowald, and all the musicians involved responded excellently.

Toshinori Kondo was in New York for two weeks in April to record some tracks for Herbie Hancock and Material, having successfully organised the concerts titled "Tokyo Meeting" (March 20-24 in Japan) which had featured Yuji Takahashi, Kazumi Watanabe, Peter Brotzmann, Bill Laswell, Henry Kaiser and a few others along with himself. HE also joined **John Zorn**'s group (Elliot Sharpe, guitar and Rick Brown, drums) at 8BC on the 11th, when Zorn featured many very intense short pieces in a manner typical of the New York avant-garde rock scene.

Zorn also premiered ***Sebastopol*** to a full house at Roulette on the 27th. Nine musicians appeared, including Ursula Oppens, Christian Marclay, Wayne Horvitz, Arto Lindsay, and Mark E. Miller, reflecting an outstanding balance where written and improvised parts were counteracted in an uniquely Zornian fashion, although more emphasis was seemed to be put on the contrast itself this time. It was a musically marvelous presentation.

Phalanx — George Adams, Billy Bang, James "Blood" Ulmer, Sirone, and Rashied Ali — performed at the Public Theater on the 27th and the 28th. It was a rare appearance of Sirone and a group of extreme potential, featuring compositions from each musician. There also were excellent unaccompanied solos by Bang and Adams. Ulmer was heard soloing in a more conventional fashion — the style which could easily be associated with his Ali's Alley days — on one of Adams's compositions. On the 30th there, **John Lindberg** performed ***Holler, m to M,*** and ***Dresden Moods***, his ***Trilogy of Works for Eleven Instrumentalists***. It was his approach to a more notated music, and eleven musicians including Marty Ehrlich (who shared the co-directing role when Lindberg was playing), Ray Anderson, Eric Watson, and Thurman Barker, performed the charts nicely, adding necessary colours. It showed more the flavour of chamber music, rather than a Braxton-type composition, comprised very much of many pretty tone poems, so to speak, of different moods.

Lastly, in addition to the Sound Unity Festival, this year's Kool Jazz Festival in New York/Soundscape is scheduled for Irving Plaza which opens with the double bill of the Anthony Braxton Quartet and John Zorn's Pentathlon, and some interesting features are included such as a Percussion Trio by Milford Graves, Don Moye and Andrew Cyrille, and many others. *— Kazunori Sugiyama*

IN MEMORIAM

As this music we love reinforces its history with longevity, so its heroes and warriors must pass on, hopefully to be replaced with new visions. Some stay forever, especially if their place in your life was in a period when the magic they produced was enough influence upon your system to draw you into this wonderful music.

As the pianist with the Miles Davis Quintet, with John Coltrane, Paul Chambers and Philly Joe Jones (so many have gone), Red Garland introduced me to a style of music that would forever be a part of my life.

The kid from Red Bank became a Count, and brought to us such joy and vitality that he surely is irreplaceable. As the television newscaster said — "The last link with the 'great' big band era has gone..." *— Bill Smith*

DENMARK

DENMARK — ***Some Clark Bars*** is the title of a biography/discography of the late pianist Sonny Clark and his recorded work compiled by Danish jazz writers Ib Skovgaard and Ebbe Traberg. Information about the book — a beautiful work and tribute to one of the many underrated jazz greats — can be obtained from MM, Frederiksberg Alle 60 B, kld., DK1820 Copenhagen V, Denmark.

Two Danish jazz personalities, Allan Botschinsky (trumpet and flugelhorn) and Borge Roger Henrichsen (composer and pianist), were recently honoured by the Ben Webster Foundation, established in this country in 1976. Botschinsky received the annual Ben Webster Prize and Roger Henrichsen got a special Prize Of Honour — both for their contributions to Danish jazz.

Later this year — in December most likely — Miles Davis will receive another Danish prize, Sonnings Musikpris, in Copenhagen. Davis will be the first jazz artist to receive the prize (one hundred thousand Danish kroner which equals about ten thousand dollars) and it will bring him in the company of 'classical' artists like Leonard Bernstein, Birgit Nilsson, Artur Rubenstein, Janet Baker and Benjamin Britten who are all previous prize winners. The press here has it that Davis will do a concert in connection with the prizegiving, probably with the Danish Radio Big Band.

This year's Copenhagen Jazz Festival will take place from July 6 through July 15. More about that event next time...

— Roland Baggenaes

Dear Coda:

First of all, I want to thank Roland Baggenaes for helping me have my best interview ever, and I want to thank Coda magazine for printing it. I'm writing this letter because as I was talking about arrangers/composers that I like, I left out several others that I wanted to mention. Many times when you know you're going to have an interview you think about what you want to say, but when the time comes you just can't remember everything you wanted to talk about.

Without further ado, I will list other composers, living or dead, whom I admire or have admired: Neal Hefti, who wrote consistently best for Basie; the late Gigi Gryce; the incredible George Russell; the unpredictable Jaki Byard; J. J. Johnson; the late greats, Oliver Nelson and Charles Mingus; Gerry Mulligan; Francy Boland, and finally two Danish composers, Palle Mikkelborg and Erling Kroner. Of the younger composers, I really like David Murray.

I have said enough. Thank you,

Ernie Wilkins

May 1, 1984

Photograph of Count Basie and Lester Young by Paul Hoeffler

ODDS AND SODS

This year's New York Kool Festival takes place June 22 to July 1. There are also festivals at eleven other cities through the summer and fall. Program details on the New York event can be obtained by writing PO Box 1169, Ansonia Station, New York, NY 10023... United Entertainment Complex (527 Madison Avenue, New York, NY 10022 – 212-753-7000) includes in its artist roster Stan Getz, McCoy Tyner, Woody Shaw and Kevin Eubanks... Pianist **Bill Mays**, now resident in New York, has been named pianist of the new Gerry Mulligan Quartet.

Malachi Thompson's group was at Hazel's April 6-7 and Small's Paradise April 27-28... **Adam Makowicz** and bassist Tommy Cecil were at Carnegie Tavern for the month of April... **Rick Stone** was heard in concert April 13 at the American Institute of Guitar... **Mal Waldron** and **Jana Haimsohn** played solo and in duet April 28 at Roulette... **Sathima Bea Benjamin** was showcased May 27 at Sweet Basil with Onaje Allan Gumbs, Buster Williams and Ben Riley... Mel Litoff, Phyllis Weisbert and Horst Liepolt are now managing Lush Life as well as Sweet Basil. Their April lineup at Lush Life included **Richie Cole**, the **Gil Evans** Orchestra, **Sphere** and **Bob Mintzer**'s All Stars. Monday nights is home base for **Toshiko Akiyoshi**'s New York Orchestra. **McCoy Tyner** followed with a two-week residence in May and **Tom Artin**'s Hot Five performs for the Sunday brunch... Tom Briggs presented "Mood Ellington" April 13 at the Jazz Center of New York and the **Harlem Blues & Jazz Band** was in residence there the following night... **Dean Pratt**'s 16-piece big band gave a special tribute recently to Fletcher Henderson at the Glen Island Casino in New Rochelle.

The five-member **Art Ensemble of Chicago** will celebrate their twentieth anniversary by touring the US from mid-September to mid-October, their first extensive US tour since their "Full Force Tour" in 1980. Bookings for the tour, as well as for additional touring periods in December 1984 and March 1985, are being made by Helene Cann at Outward Visions (611 Broadway, Suite 214, New York, NY 10012 – 212-473-1175).

Philadelphia's Afro-American Museum began its 3rd year of concerts April 27 with **Abdullah Ibrahim**. May 18 is the turn of **David Murray**'s Octet and then **George Russell** (June 22), **Horace Silver** (July 20) and on August 24 a special tribute to Charlie Parker. Each night there are two shows and the museum is located at 7th and Arch Streets... The Jazz Society of Philadelphia will present the 4th Annual Jazz/Arts Festival June 17 from noon to 6 p.m. at the Theatre of the Living Arts (334 South Street). **Jamaaladeen Tacuma**, **Reverie!** and the **Burrage Ensemble** are featured... *Openarika* (200 David Drive, Suite H-2, Bryn Mawr, PA 19010) is a newsletter of improvisational art in Philadelphia. Its latest May issue reports on the Philadelphia Underground Festival which was held at the Painted Bride May 13, and a concert by **Trans** (LaDonna Smith/Davey Williams) May 20 at the Community Education Center, among other things...

Trumpeter **Bill Berry** returned east in April for a solo concert at Berklee College in Boston and then went to New York for a few nights at the West End Cafe... **Oscar Peterson** received an honorary degree of Doctor of Music at Berklee College May 19... Boston's Studio Red Top organised a spring series of Jazz Women in Concert at 295 Huntington Avenue on Friday evenings. The series ends June 22 with **Toni Ballard/Michele Feldheim** Quartet.

Buffalo's Tralfamadore Cafe had a strong double bill at the end of April when **Eddie Harris** and **Johnny Griffin** shared the bandstand on the 28th. **Gato Barbieri**, **B.B. King** and **David Grisman** were other April visitors... Detroit's Institute of Arts (5200 Woodward Avenue) is presenting a summer concert series on Friday nights. Two concerts (7 and 9:30 p.m.) will take place on each occasion. **Louis Hayes**, **Randy Weston**, **Lyman Woodard** and **Jim Hall/Ron Carter** have already performed. Upcoming are Jay McShann Trio (June 15), McCoy Tyner (June 29), Pepper Adams/Carol Sloane (July 13), Oliver Jackson/Billy Mitchell (August 3), Charles McPherson/Donald Waldron (August 10) and Vishnu Wood & Safari East (August 24)... Guitarist **Wayne Wright** made the trip to Detroit's Presidential Inn March 25 for a special benefit concert with Tom Saunders's Surf Side Six... **Maxine Sullivan**'s mini-tour of Ohio and Pennsylvania concluded March 15 in Pittsburgh where she received the keys to the city. Her Cleveland appearance was at Chung's Restaurant where an enthusiastic audience responded to her timeless singing. Notable was the support of pianist **Keith Ingham** and the very swinging, but extremely light drum touch of John Von Ohlen. The tour, organised by Joe Boughton, was a resounding musical success. Boughton also brought **Charlie Byrd**'s trio to Allegheny College in Meadville April 12... The Ellington Study Group conference was held this year in Chicago May 16-19. Participants included Gunther Schuller, Willis Conover, Dan Morgenstern, Jack Towers, Brooks Kerr and George Duvivier and Kenny Burrell... **James Dapogny**'s Chicago Jazz Band played at the Presidential Inn, Southgate, Michigan May 13... The National Down Home Blues Festival has been organised for the third weekend in October by the Georgia Folklore Society (1083 Austin Avenue NE, Atlanta, GA 30307)... The **Bob Florence** Band performed at Hop Singh's April 7 in Marina Del Rey... Trombonist **Rob McConnell** worked Carmelo's May 1-3 with Bill Berry and Lanny Morgan. From there the musicians headed north for the Ottercrest Jazz Weekend Party... The Olympic Jazz Festival has been organised by Tommy Vig and takes place at the John Anson Ford Theatre August 2-5. Much of the talent will be drawn from the pool of outstanding musicians in the Los Angeles area, and will include Shelly Manne, Benny Carter, Allyn Ferguson, James Newton, Gerald Wilson, John Carter and Vig himself, as well as international invitees Albert Mangelsdorff, Terumasa Hino, and Moe Koffman... **Julius Hemphill** and **Henry Threadgill** conducted Master Musician Workshops at the Wind College (2801 La Cienega Ave., Los Angeles) on May 5... San Francisco's New College of California presented **Michael Smolens**'s quintet known as Kriya on April 2... Saxophonist **Bert Wilson** performed with the Composers and Improvisors Orchestra May 5 at Carlsen Theatre on the campus of Bellevue Community College... **Byard Lancaster** was in Albuquerque and Santa Fe in February for concerts. The saxophonist returns to Jamaica for a second year as Jazz Studies instructor of the Jamaica School of Music... Naropa College in Boulder, Colorado offers a summer course entitled "New Approaches to Contemporary Improvisation." Director of the program is Bill Douglas with Gary Peacock, Paul McCandless and Jerry Granelli among the participants... January 10-13 are the dates of the 1985 National Association of Jazz Educators' convention to be held at the AmFac Resort Hotel in Dallas... There will be a Discover Jazz Festival in Burlington, Vermont June 22 with concerts by Sarah Vaughan, local bands, jazz parades and picnics.

The 5th annual Austrian avant-garde "Konfrontationen" festival will take place June 29 to July 1, and will feature Gunter Sommer, Spencer Barefield, Workshop de Lyon, Peter Brotzmann, the Johansson/Schlippenbach Quartet, the Roscoe Mitchell/Anthony Braxton Creative Orchestra, Roscoe Mitchell Space Ensemble, the Rova Saxophone Quartet, George Lewis, and Griot Galaxy. Further information from Jazzgalerie, Unt. Hauptstr. 13, A2425 Nickersdorf, Austria... This year's Pori (Finland) Festival takes place July 13-15. In the lineup are Miles Davis, J.J. Johnson, George Gruntz Orchestra, J.C. Heard, Pepper Adams, Jimmy Owens and Ted Curson.

– John Norris

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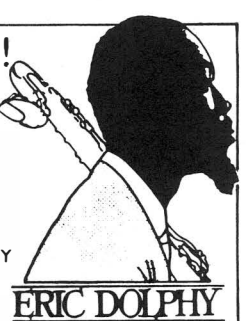

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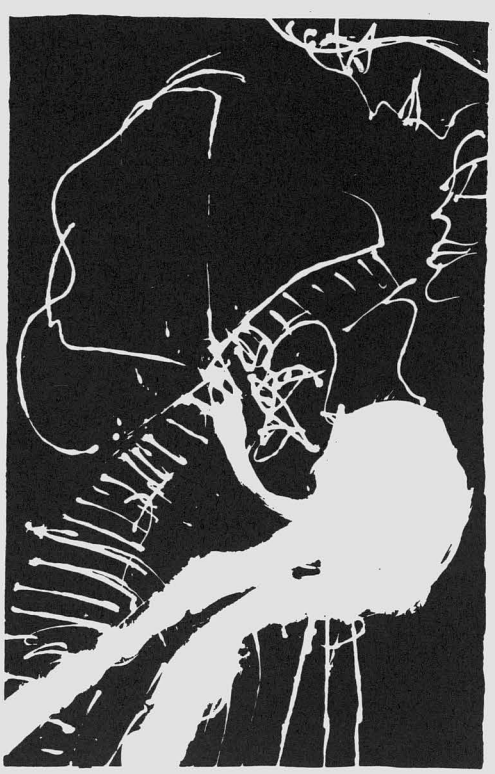
For the past year, an amazing array of the world's foremost pianistic talents has graced its grand piano – Ralph Sutton, Ray Bryant, Junior Mance, Sammy Price, Art Hodes, Jay McShann, Dick Wellstood, Horace Parlan, Tommy Flanagan and others.
The evening schedule is 8 PM to midnight, Monday to Thursday; and 9 PM to 1 AM Friday and Saturday.



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NORMAN SIMMONS – ***MAY 21 TO JUNE 2*** * Currently a regular performer in New York's jazz clubs. He has worked with such greats as Lester Young, Dexter Gordon, J. J. Johnson, and Charlie Parker. During the sixties he accompanied Carmen McRae on world tours. His style shows touches of early mentors: Duke Ellington, Hank Jones and Oscar Peterson.

ART HODES – ***JUNE 4 TO JUNE 16*** * The ***New Yorker***'s Whitney Balliett described him as the supreme blues piano player in the history of music! Come celebrate his new record release on Sackville.

JAY McSHANN – ***JUNE 18 TO JUNE 30*** * A familiar performer to Toronto audiences. His style is full of surprises, very urbane, and often full of the blues. See him in the most intimate surroundings in Toronto.

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This listing will appear regularly in Coda Magazine, and is just a fraction of what is available in the store. We also sell books and magazines. If there are records you are looking for, please ask about them. Send your wants list for both new and used records. Prices are listed in Canadian dollars.

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The prices on this list **do not** include postage, which must be added according to the number of records ordered: To Canada — $2.15 for one record, 15¢ for each additional record; To the USA — $2.30 for one record, $3.80 for 2-3 records, 55¢ for each additional 2 records; Elsewhere — 1 record $2.85 surface mail/$4.60 airmail (for more than one record per order, rates vary with country and are available upon request). Please note that in all cases, two-record sets count as two records for postage. **U.S. customers please note:** add $1.00 if paying by cheque to cover bank charges.

Please note these items are in limited supply, they may be no longer available by the time we receive your order, or simply no longer available at the prices listed. So please don't hesitate to cite substitutes whenever applicable.

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DIZZY REECE — Progress Report JASM2013
SANDY BROWN — Sandy's Sidemen 2014
BILLY TERNENT — That Unmistakable Sound JASM2020
TED HEATH — Kern for Moderns JASM2022
TED HEATH — Rodgers for Moderns 2025
TED HEATH — Spotlight on Sidemen 2026
TED HEATH — Old English JASM2200
TED HEATH — Hits I Missed JASM2201

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CONCORD Records **(*= also on cassette)**
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ART FARMER — Warm Valley *CJ212
ED BICKERT 5 At Bourbon Street *CJ216
GEORGE SHEARING/MEL TORME — Top Drawer *CJ219
WOODY HERMAN Presents A Great American Evening *CJ220
DAVE McKENNA — A Celebration of Hoagy Carmichael *CJ227
JOHNNY O'NEAL — Coming Out *CJ228
JACK SHELDON — Stand By For... *CJ229
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CARMEN McRAE — You're Lookin At Me *235
PETER SPRAGUE — Musica del Mar *CJ237
LAURINDO ALMEIDA — Artistry In Rhythm *CJ238
PANCHO SANCHEZ — Bien Sabroso *CJ239
WOODY HERMAN Band — World Class *CJ240
AL COHN — Standards of Excellence *CJ241
JILL McMANUS — Symbols of Hope, with David Liebman, Tom Harrell, Billy Hart *CJ242
MICHEL PETRUCCIANI — 100 Hearts *3001
TERRENCE BLANCHARD — New York, Second Line *3002

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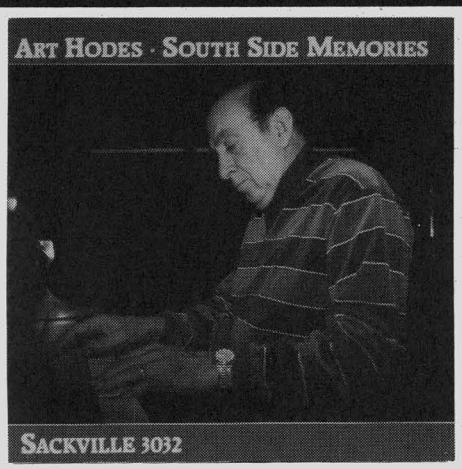
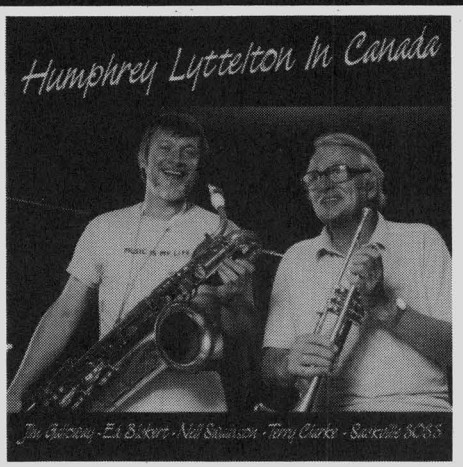
If You're In Toronto This Summer, Please Drop In And Say Hello! — *Hal Hill*

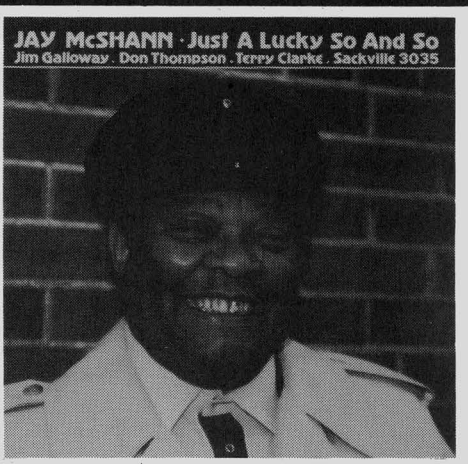
SACKVILLE RECORDINGS



3032 ART HODES: "SOUTH SIDE MEMORIES"
Art Hodes (piano).
Savoy Blues, Willie The Weeper, Mamie's Blues, Melancholy, I Know That You Know, The Pearls, Blues Keep Callin', It's A Happening, South Side Memories, Cakewalkin' Babies From Home, London Blues.



3033 HUMPHREY LYTTELTON: "IN CANADA"
Humphrey Lyttelton (trumpet), Jim Galloway (soprano and baritone saxophones), Ed Bickert (guitar), Neil Swainson (bass), Terry Clarke (drums).
Rain, Looking For Turner, Squiggles, Sprauncy, It's A Thing, Lady Jackel And Mistress Hyde, Leisure Palace, Caribana Queen.



3035 JAY McSHANN: "JUST A LUCKY SO AND SO"
Jay McShann (piano and vocals), Jim Galloway (soprano and baritone saxophones), Don Thompson (bass), Terry Clarke (drums).
Up A Lazy River, On A Clear Day, Red Sails In The Sunset, Georgia On My Mind, When I Grow Too Old To Dream, Basin Street Blues, Once Upon A Time, Just A Lucky So And So.

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CODA MAGAZINE

BOX 87 - STATION J - TORONTO - ONTARIO M4J 4X8 - CANADA - PHONE (416) 593 - 7230

Dear Subscriber:

As Coda enters its 26th year we need to look forward to the future rather than backwards at previous accomplishments.

Survival is a key word for any specialised magazine and this is especially true today. We believe that, over the years, we have offered our readers an interesting, stimulating and pioneering perspective of the jazz scene. The magazine has consistently reflected the totality of the music and its practitioners rather than focusing entirely on one area or endeavouring to follow the fluctuations of wider popularity musicians sometimes experience. Above all, the magazine is for informed listeners who care deeply about the art form.

Inevitably this has limited the readership. But we don't really believe that dedicated jazz listeners are as exclusive a club as our circulation would indicate. We have tried to widen this readership through various methods. The hardest problem is reaching the people who wish to read the magazine. Most new readers stumble across the magazine by accident. Sometimes they read about it in another publication or find a copy in a library or store. But it is a very imprecise method of reaching our potential readers.

Many of our subscribers, on the other hand, must know others who are just as enthusiastic about the music. Some may even share their magazine with friends. We even had the unnerving experience recently of a long time subscriber asking for a refund of the balance of his subscription because he could now read his friend's copy!

The economic stability of Coda over the past decade has to a large extent been the result of the assistance we have received from both the Canada Council and the Ontario Arts Council. There is no guarantee that this will continue. All the indications are that there will be a decline in public funding of the arts as governments struggle to meet their commitments in worsening times.

Coda's survival, therefore, will ultimately depend upon the support of its readers, for advertising makes up a minimal amount of the budget of small-circulation magazines.

We are now preparing for these eventualities and are asking you, our loyal readers, for your support. We do not have the funding for a major advertising campaign to reach new readers. Instead we would like to solicit your support as sales people. If every subscriber sold a new subscription to a friend we would be secure of the whims and vagaries of outside funding.

We are asking you to convince one or more of your friends to subscribe to Coda. For every NEW subscription which you send in to us we will send you, free of charge, a Sackville record of your choice from the listing on the reverse side of this letter. We also have a limited number of the following recordings which are now deleted from the Sackville catalogue. These are also available in this special offer.

2006 – Roscoe Mitchell Solo Concerts
2010 – Oliver Lake / Joseph Bowie
3010 – Karl Berger / Dave Holland
3012 – George Lewis Solo Trombone Record
3016 – Roscoe Mitchell / Anthony Braxton Duets
3023 – Barry Altschul – Brahma

We appreciate the continued support of our regular readers over the years. We know that we are offering a stimulating, provocative and unique English-language jazz magazine. And we intend to continue doing so for many more years.

Bill Smith John Norris

Insert for issue 196 of Coda Magazine (Registration No. 1134) - Published June 1 - 1984 - Canada Postal Guide 40.43

SACKVILLE RECORDINGS

	INV	ORD	ARTIST
2004			**2004 WILLIE THE LION SMITH & DON EWELL "GRAND PIANO"** Willie The Lion Smith (piano), Don Ewell (piano).
2005			**2005 TEDDY WILSON IN TOKYO** (issued in Japan as Philips RJ-5001) * Teddy Wilson (piano).
2007			**2007 JIM GALLOWAY "THREE IS COMPANY"** Jim Galloway (soprano saxophone, clarinet), Dick Wellstood (piano), Pete Magadini (drums).
2008			**2008 NIMMONS 'N' NINE PLUS SIX "THE ATLANTIC SUITE"** * Phil Nimmons (composer, arranger, clarinet) and his 15-piece Canadian band featuring Herbie Spanier, Art Ellefson and others.
2012			**2012 RALPH SUTTON "PIANO SOLOS"** (issued in Switzerland on 88 Up Right) * Ralph Sutton (piano).
2013			**2013 BILL HOLMAN "THE FABULOUS"** * The historic 1957 big band date (originally on Coral 57188)
2014			**2014 FRANK ROSOLINO "THINKING ABOUT YOU"** * Frank Rosolino (trombone), Ed Bickert (guitar), Don Thompson (bass), Terry Clarke (drums).
3005			**3005 JAY McSHANN "THE MAN FROM MUSKOGEE"** Jay McShann (piano), Claude Williams (violin), Don Thompson (bass), Paul Gunther (drums).
3006			**3006 DOLLAR BRAND "SANGOMA"** Dollar Brand (piano).
3007			**3007 ANTHONY BRAXTON "TRIO AND DUET"** Anthony Braxton (reeds), Leo Smith (brass), Richard Teitelbaum (synthesizer), David Holland (bass).
3008			**3008 DON PULLEN "SOLO PIANO ALBUM"** Don Pullen (piano).
3009			**3009 DOLLAR BRAND "AFRICAN PORTRAITS"** Dollar Brand (piano).
3011			**3011 JAY McSHANN / BUDDY TATE "CRAZY LEGS & FRIDAY STRUT"** Jay McShann (piano), Buddy Tate (tenor saxophone).
3013			**3013 DOC CHEATHAM / SAMMY PRICE "DOC & SAMMY"** Doc Cheatham (trumpet), Sammy Price (piano).
3017			**3017 BUDDY TATE & BOB WILBER "SHERMAN SHUFFLE"** * Buddy Tate (tenor and baritone saxophones, clarinet), Bob Wilber (soprano and alto saxophones, clarinet), Sam Jones (bass), Leroy Williams (drums).
3018			**3018 JULIUS HEMPHILL / OLIVER LAKE "BUSTER BEE"** * Julius Hemphill, Oliver Lake (alto and soprano saxophones, flutes).
3019			**3019 JAY McSHANN "A TRIBUTE TO FATS WALLER"** * Jay McShann (piano).
3020			**3020 ANTHONY DAVIS "OF BLUES AND DREAMS"** * Anthony Davis (piano), Leroy Jenkins (violin), Abdul Wadud (cello), Pheeroan Ak Laff (drums).
3021			**3021 JAY McSHANN "KANSAS CITY HUSTLE"** Jay McShann (piano).
3022			**3022 RUBY BRAFF WITH THE ED BICKERT TRIO** Ruby Braff (cornet), Ed Bickert (guitar), Don Thompson (bass), Terry Clarke (drums).
3024			**3024 SAMMY PRICE "SWEET SUBSTITUTE"** Sammy Price (piano).
3025			**3025 JAY McSHANN "TUXEDO JUNCTION"** Jay McShann (piano), Don Thompson (bass).
3026			**3026 ARCHIE SHEPP "I KNOW ABOUT THE LIFE"** Archie Shepp (tenor saxophone), Ken Werner (piano), Santi DeBriano (bass), John Betsch (drums).
3027			**3027 BUDDY TATE QUARTET** Buddy Tate (tenor saxophone, clarinet), Wray Downes (piano), Dave Young (bass), Pete Magadini (drums).

	INV	ORD	ARTIST
3028			**3028 SACKVILLE ALL STARS "SATURDAY NIGHT FUNCTION"** * Jay McShann (piano), Buddy Tate (tenor saxophone, clarinet), Jim Galloway (tenor, soprano, baritone saxophones), Don Thompson (bass), Terry Clarke (drums).
3029			**3029 DOC CHEATHAM / SAMMY PRICE "BLACK BEAUTY"** Doc Cheatham (trumpet), Sammy Price (piano).
3030			**3030 LEO SMITH "RASTAFARI"** * Leo Smith (trumpet, flugelhorn, percussion, harmonica), David Prentice (violin), Bill Smith (soprano and sopranino saxophones, alto clarinet), Larry Potter (vibes), David Lee (bass, cello).
3031			**3031 JUNIOR MANCE / MARTIN RIVERA "FOR DANCERS ONLY"** Junior Mance (piano), Martin Rivera (bass).
3032			**3032 ART HODES "SOUTH SIDE MEMORIES"** Art Hodes (piano).
3033			**3033 HUMPHREY LYTTELTON "IN CANADA"** Humphrey Lyttelton (trumpet, clarinet), Jim Galloway (saxophones, clarinet), Ed Bickert (guitar), Neil Swainson (bass), Terry Clarke (drums).
3035			**3035 JAY McSHANN "JUST A LUCKY SO AND SO"** Jay McShann (piano, vocal), Jim Galloway (soprano and baritone saxophone), Don Thompson (bass), Terry Clarke (drums).
4002			**4002 JIM GALLOWAY "THE METRO STOMPERS"** Jim Galloway (soprano and tenor saxophones), Ken Dean (cornet), Pete Sagermann (trombone), Ron Sorley (piano), Dan Mastri (bass), Russ Fearon (drums).
4003			**4003 WRAY DOWNES & DAVE YOUNG "AU PRIVAVE" featuring ED BICKERT** * Wray Downes (piano), Dave Young (bass), Ed Bickert (guitar).
4004			**4004 PETE MAGADINI "BONES BLUES"** * Don Menza (tenor saxophone), Wray Downes (piano), Dave Young (bass), Pete Magadini (drums).
4005			**4005 ED BICKERT / DON THOMPSON** Ed Bickert (guitar), Don Thompson (bass).
4007			**4007 JOE SEALY TRIO "CLEAR VISION"** Joe Sealy (piano), Dave Young (bass), Pete Magadini (drums).
4008			**4008 BILL SMITH ENSEMBLE "THE SUBTLE DECEIT OF THE QUICK GLOVED HAND"** * Bill Smith (soprano and sopranino saxophones, alto clarinet), David Lee (bass, cello), David Prentice (violin).
4009			**4009 FRASER MACPHERSON / OLIVER GANNON "I DIDN'T KNOW ABOUT YOU"** * Fraser MacPherson (tenor saxophone), Oliver Gannon (guitar).
4010			**4010 ED BICKERT / DON THOMPSON "DANCE TO THE LADY"** Don Thompson (piano), Ed Bickert (guitar).
4011			**4011 JIM GALLOWAY "THOU SWELL"** Jim Galloway (soprano saxophone), Jay McShann (piano), Don Thompson (bass), Terry Clarke (drums).
001			**001 LLOYD GARBER "ENERGY PATTERNS"** Lloyd Garber (guitar).
002			**002 BILL SMITH / STUART BROOMER "CONVERSATION PIECES"** * Bill Smith (soprano saxophone), Stuart Broomer (piano).
003			**003 MAURY COLES' SOLO SAXOPHONE RECORD** Maury Coles (alto saxophone).
004			**004 BILL SMITH "PICK A NUMBER"** * Bill Smith (soprano and sopranino saxophones, alto clarinet), David Lee (bass, cello), David Prentice (violin).
005			**005 RANDY HUTTON / PETER MOLLER "RINGSIDE MAISIE"** Randy Hutton (guitar), Peter Moller (percussion).
006			**006 PAUL CRAM "BLUE TALES IN TIME"** * Paul Cram (alto and tenor saxophones), Lyle Lansall-Ellis (bass), Paul Plimley (piano), Gregg Simpson (drums), Karen Oliver (violin), Ken Newby (bassoon, soprano saxophone).

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