

CODA MAGAZINE

THE JOURNAL OF JAZZ AND IMPROVISED MUSIC * ISSUE 202 * JUNE / JULY 1985 * THREE DOLLARS

ART PEPPER * JOHNNY HODGES * CARLOS WARD * ANTHONY BRAXTON * ZOOT SIMS * P.J.PERRY
CHARLIE PARKER * DAVE LIEBMAN * BEBOP VARIATIONS * IN PERFORMANCE * AROUND THE WORLD



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By Gerry Bahl

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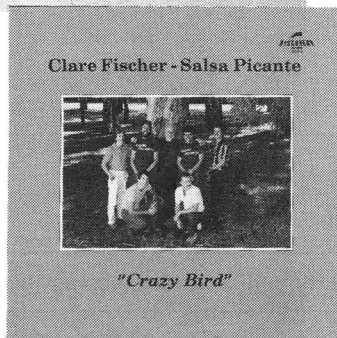
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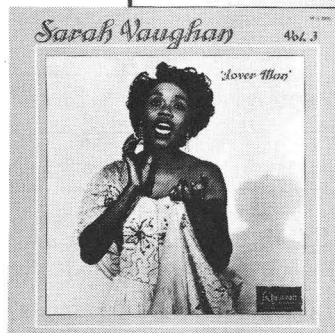
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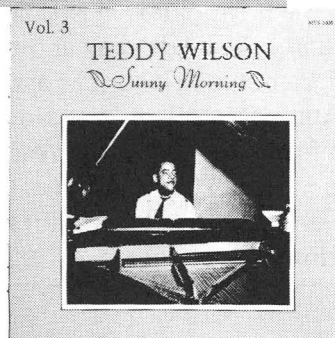
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CODA MAGAZINE

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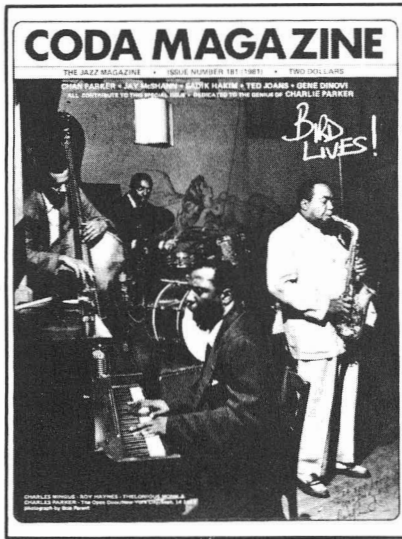
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THE NEXT ISSUE OF CODA MAGAZINE will feature the world of the singer. Features will include the legendary blues artists **BB King**, the great blues singers **Jimmy Rushing** and **Eddie Jefferson** and the English singer, of Lambert, Hendricks and Ross fame — **Annie Ross**. Plus John Norris will present a feature of singers on record. All this and more in issue 202. Subscribe now so as not to miss any of this wonderful world of jazz in print.



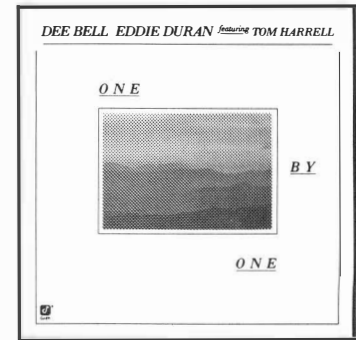
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ART PEPPER * THE LEGEND

Arthur Edward Pepper was born in Garden, California on September 1, 1925. During his musical lifetime he performed some of the most exciting music heard, both live and on record, and was regarded by many to be one of the foremost alto players in jazz. Starting at the age of nine on clarinet, and then switching to alto saxophone at thirteen, Art Pepper started gigging around Los Angeles at the age of eighteen with Gus Arnheim, Benny Carter and Lee Young (Lester Young's brother, a drummer). In 1943 he joined the Stan Kenton Orchestra where he became known by a larger audience. Two years were spent with the Armed Forces and after this stint he freelanced in the Los Angeles area before rejoining the Kenton Orchestra.

Apart from the recordings he did with Kenton he also recorded with another big band under the leadership of Earl Spencer. Problems, some of which were drug associated, kept him off the musical scene intermittently, much of this time spent in places like San Quentin. There were periods of working, often on tenor, with rock groups and the usual scuffling musicians he met up with, to make ends meet. During his Jazz Scene period, however, he worked and recorded with the who's who of the West Coast fraternity; Shorty Rogers, Andre Previn, Shelly Manne, Henry Mancini, Don Ellis, Buddy Rich, Sonny Stitt, Bill Watrous, Elvin Jones, Joe Farrell, Richie Cole and Freddie Hubbard, to name just a few. Two artists he wanted to record with, but never had the opportunity, were Zoot Sims and Miles Davis. His influences included Zoot Sims, Lester Young, John Coltrane, and later, Miles Davis.

When times were tough in the early and mid-70s Art worked as a bookkeeper, but in 1977, after serving as a clinician on jazz clarinet at the University of Denver, he went on the road – the first time in his all too short life as a leader. It was during this time that he completed his biography with his wife Laurie - a compelling and raw insight into his life - and a film called "Notes From A Jazz Survivor" was also made.

Tours of the United States, England and Japan followed and two visits to Toronto were made, the first one in 1977 just prior to the historic Village Vanguard recording session for Contemporary. A third visit was planned for Toronto in 1982 but Art died on June 15th of that year. He was an extremely emotional player at all times, especially during his last few years, and left behind a wealth of musical legacy for all to enjoy and study.

Art Pepper – If John Coltrane were alive today, I would probably still be listening to him, or if Prez (Lester Young), or Bird were alive today. Because those are the people.... and Miles, who is alive. So today I listen to everything. I like all kinds of music, unlike many other people I like singers, country music, rock music, all blues music, I like everything. Anything that's good; classical music. Anything that's done well, I like and appreciate. But usually I find my mood tends to direct what I listen to. I have an eight track tape in my automobile, and I have a Bill Withers tape¹ that is just marvelous, and when I am in a certain mood I put the Bill Withers tape on and listen to it over and over again. My wife (Laurie) has a tape that she had put together of some different singers. A record that I did with Melanie². But if I am in a jazz mood then I'll listen to.... sometimes I'll listen to the last album that I made. Which is "Living Legend"³. Or "Art Pepper - The Trip"⁴ with Elvin Jones. Just to learn, to try to learn what I did wrong and what I did right, as a learning experience. To see what I can cut out. The things that I liked and the things that I didn't. But it all depends on my mood. If we're talking strictly about jazz, then I will listen to Miles (Davis). He is music to me, he is jazz music. He is so great that it is just beyond comprehension. I have this tape "Live/Evil"⁵; the first time I played it, I didn't really like it that much, and then I played it again, and then all of a sudden I

liked it more. And everytime I played it I like it more and more. The guys in the band - Jack DeJohnette, Chick Corea and Dave Holland and John McLaughlin - the whole band was just fantastic, just beyond description! Then when Miles came in they were playing this simple little line, a kind of unison line that John McLaughlin started, just the most basic type of thing. Jack DeJohnette was just roaring behind this simple line and it was just like wild animals. It had beauty, it had swing, and then, all of a sudden Miles came in and he played one/two/three notes. He used to play the beauty of playing down low and in the middle register, when he was playing with Gil Evans, and on "Kind Of Blue." "Kind Of Blue" used to be my favorite album. I bought that album. Paid for it. Musicians don't usually pay for albums, but I bought that album, maybe three or four times, and "Sketches Of Spain"⁷ or "Miles Ahead"⁸. All the things with Gil Evans. I loved all those things. But now Miles just went way beyond that, and some people don't like him at all, I find. I've talked to people that *really do not* like him. The space was the thing that I really loved about him before, but now the space is even greater. He will play 2 or 3 notes, and instead of playing them in the middle register, he plays them real high. But every note is absolutely perfect, it's a gem. If you can reach the height, the epitome of anything, he has done that. He is the greatest living musician in the world. I have never

heard anything like him. The way Miles plays, with the sparsity of notes, and the range that he uses. To me it's so logical, it's so beautiful. I can't think of anything more rewarding, to end my life, than to play with that group. That would be the greatest thing that I could ever do in the world. Before that it was Coltrane. I loved the way he played, with the speed and the dexterity, the knowledge that he had of his horn. There's a melody in the "Live/Evil" album, this slow melody, and they play the melody just like Ornette (Coleman) and Don Cherry played melodies. The Lorraine record⁹ from a long time ago. One horn will play the note, and the next horn will come in just a tiny bit later, a fraction of a second later; or before, and then one horn will play a little bit sharp or a little flat, on purpose, to give it that sound. That's *all* Ornette's and Don Cherry's thing. That's another thing that I really love.

On one hand I like the sparseness and the openness that Miles has, just playing an occasional note that's just a gem, and then I also love "Trane" more than anyone else. He played that speed.

So I have those two things happening, at once, in my mind. It's like a Jekyll and Hyde thing, and those are the two things I like most. And the beauty. Miles has the beauty.... he's the most beautiful player I've ever heard, more beautiful than Prez was.

I just started the tour. It's the first time I've ever taken a tour in the east, or



anywhere, as a jazz musician. I find that a lot of the players, in playing the way people play nowadays, have fallen into a certain groove, tempo-wise, and when I started playing, I played with guys like Sonny Stitt and.... well, everybody that I played with, like Zoot (Sims) and Stan Getz and Dexter Gordon, and everybody played fast; Wardell Gray. There was a certain thing. You played a medium tune, then you played a slow tune, and then you played a real, real fast tune - just a roaring tune, just a flying tune. The guys these days just don't seem to play a fast tune, I mean really fast. That's the only complaint I have against the young rhythm sections nowadays, is that they don't play fast tempos. They play fast within the context of the medium tempo, but everything is in that *certain* tempo, that certain feel, like that certain type of thing that everyone fell into; like a jazz-rock feel, so the speed is in playing double or triple time, or playing certain patterns, but it's not in the tempo itself. I like to play just breakneck tempos, and I find that the rhythm sections nowadays just are not used to doing that, so they have a tendency to fall back.

Hal Hill — *Your album "Living Legend", with Shelly Manne and Charlie Haden, and the late Hampton Hawes, doesn't seem to lag anywhere at all. Is this because of long rehearsals?*

We didn't rehearse at all, not once, not for a second. We just went into the recording studio. I wrote five of the tunes, and one of the tunes was **Here's That Rainy Day**, and I just told Shelly what I wanted, and that was the end of it. Charlie Haden just followed Shelly, and Hamp followed Shelly and Charlie and that was it. Shelly is like a master. He's been around so long he can play brushes at any tempo, any speed, he can play **Cherokee** at the fastest tempo imaginable, and play it on brushes and never ever lose an instant's time, it's just a work of art. He's a great, great drummer. Anything you want to play, you just tell him what it is in a couple a words, and that's it.

But he has worked with you for many, many years — from the Kenton period right the way through to the Contemporary scene (record company).

No, I have not worked with Shelly, maybe three times in the last twenty years. Shelly was with the Kenton band

for a while in the forties, and the only time I ever played with him outside of that was at a couple of record dates. But he was one of those kind of musicians who were from those days. Charlie Haden is another one of those people that is a master on his instrument, and he can play anything at any tempo. There is nothing he can't do, he is probably the greatest bass player going. I can't think of anybody playing better.

You have a new album with Elvin Jones called "The Trip."

It's the same type of thing. We went into the studio and.... I think the first album took about six hours, and this album took about the same length of time. With Elvin I just told him what I wanted. He wanted a copy of the alto part, most of them are originals of mine, and he wanted the alto part so that he could see what was happening. So I gave him a copy of the alto part and I gave one to George Cables, a marvelous piano player who has played with Freddie Hubbard on and off for a long time. He has his own trio now, and he is another one of those musicians that can do anything that you want to do, and follows, listens, and has that sensitivity and a beauty that is just beyond description. As you notice, I really get carried away when I talk about musicians, but a good musician is like someone that has race horses — I think of them in that way. And George is one of those. That's the way the date went. I gave them the parts, they read the parts and that was it. We could have done the whole album in two and a half hours.

A lot of recording dates with musicians of your calibre don't seem to take too long. Yet you put a rock musician in a studio and they take days sometimes to just do one tune, whereas a jazz artist, people like yourself, or Sonny Stitt, or Frank Rosolino do a date in maybe 3 or 4 hours, wrap it up and that's it. It's finished. There's no overdubs, it's just a finished product.

Well I think the only thing you might take time in doing is maybe if you were using electrical instruments like synthesizers. Maybe in the "Live/Evil" album, they had to take some time in getting the sound right later on. In the mastering of the record maybe it would take some time getting the right volume out of the different instruments to make it right. In just piano, bass and drums, and horn, where the arrangement is written, and everything is written out; when I write an arrangement I write the bass part, and the piano part and the drum part. Usually with Elvin I didn't write a drum part because there is no need to write a drum part for Elvin because he knows exactly what's happening, and what you want him to do, and the same with Shelly. I

had drum parts for Shelly, but I didn't even bother to give them to him because I knew he would do a better job on his own than what I could possibly write for him. Because, I'm not a drummer. Though with the bass and piano I had certain sounds that I wanted to have happen at certain points in the tune. It's just the fact that they are such good musicians, that they read the charts and that's it. There's nothing more to it, it's like eating breakfast.

Would you like to work in the electronic concept as of today?

I would like to play with the rhythm section, that I named, that Miles had. It would be interesting, I've never worked with a rhythm section like that, it would be fun. I know that I would like to work with that rhythm section. To hear the sound, to experiment and do some different things, because I hear a lot of things that I want to do that are almost impossible to get out of the horn. I find myself searching, and making all kinds of different sounds with the horn and trying to spread notes, and change the notes to have a different sound to what they actually have - different timbre. So it might be interesting to see what might happen. But I would never want to get away from the basic thing of the blowing. Miles does it with just a trumpet, so I think a horn player can do it. The rhythm section is what I'm talking about. Even maybe with a saxophone there's ways of doing it - I've never tried it.

Where do you get the inspiration for most of your originals? The ballad things that you've written; one for your wife in particular, Laurie, and Samba Mo Mo, that you played at the club.

That's **Samba Mom-Mom**. Mom-Mom is sort of an endearing name that I have for my wife. As you notice from most of my songs, I just write a song and I can't think of anything else to name them after, some of them, so I just name them after my cats, or something like that. If it's something that I really feel, I'll name it after my wife. **My Laurie**¹¹ is something that I wanted to write that had everything in it, that was really beautiful and different, that would show my love for her, and so I just wrote that song. I thought it was one of my best songs.

There's a new record that I have not heard yet ("No Limit").¹²

This album that I've made is better than either one of the other albums, I couldn't believe that.... usually you make one album that is good, and one that's so-so, and another one that's fair and then the next one is good, but to make three in a row where each one is better than the other, is probably due to the

fact that I realize that this is my last go-around. I've got to do it now if I'm going to do it, and I really feel that I have everything together as much as I ever had, by far more than I have ever had before.

The "No Limit" album has Carl Burnett on drums, George Cables on piano again, and a bassist named Tony Dumas, who is 21 years old and he is just marvelous. He has a special kind of bass that someone made and then gave Tony the patent on the bass (Blitz bass). I've never seen any bass that looks like it at all. There's the one guy that I think maybe I would like better than Charlie Haden, eventually. He plays like a savage. The rhythm is just so fantastically wild and frantic. I really like that sound. I think it's the fact that I like this sort of a madness. The real open thing in life and in music. Before I used to live it, and now I can't live it anymore, so the only way I can get it is through music, and I just love that kind of a sound. That's why I love "Live/Evil" so much; because it had that madness in it. That real raw sound to it, and Tony Dumas has that. We recorded **My Laurie** and it came out just really beautiful, and we recorded another tune, **Rita-San**, for Laurie also. It's like one of those old time Central Avenue¹³ tunes, one of those old time swinging tunes that I used to play when I was a kid, playing with Dexter Gordon. I wrote all these tunes just recently and I have no piano, I've never had a piano at home, so I write them just out of my head without anything, without a horn, without a piano, without anything. Whereas I used to, a long time ago, write tunes using the chord structure of another tune, like Bird did, like they used to a long time ago. I stopped that because the tunes had no meaning that way, they weren't mine. So now I write the tunes and the chords, the tune dictates the chord, and they have all come out right. I'm trying to do something different, not doing something different for difference sake, it's because that's what I feel inside. I have always been a very lonesome and a very sad person, and very highly emotional. I think these things are the things... the beautiful things I have no trouble with at all, because that's how I feel. The other things are things that are inside of me that there's no other way to get them out, but through music. And I can't get the beauty out either, because there's not enough beauty in the world. If it wasn't for my wife.

What kind of advice do you have for the young musicians that are coming up today?

I would tell them to learn how to play fast, for one thing, because music isn't

always going to stay the same, everything changes and you have to be able to play for every type of person. Don't ever close yourself off. I've heard people that won't listen to acid rock at all, they won't listen to cowboy music, they won't listen to this, they won't listen to that, and they reach a certain point and they think that that's it. That's where they want to be. There is no such thing as that's where you want to be. As long as you're alive, you keep growing. I play so much differently now than I played when I made the "Living Legend" album. My playing is changing and improving, and if I would shut myself off to listening to different things I would never learn. So I think the main thing is to learn everything you can learn about everything possible there is to learn about music. You can't learn everything, but you can learn as much as possible about everything. Be open and free. Don't ever rank something because it isn't what you think is right. Play yourself - only yourself. I almost got hung up with Coltrane and bought a tenor one time, because I loved the way he played so much, and all of a sudden I realized what I was doing and I got rid of the tenor and got an alto and stopped that. He's the only person that influenced me like that. I suppose at one time I might have bought a trumpet but it would have been too much to have done that.

Footnotes

1. Bill Withers is an American soul singer.
2. The album is called "Photograph". Art solos on the tune **I'm So Blue**.
3. "Living Legend" - Contemporary 7633 (Hawes, Haden, Manne).
4. "The Trip" - Contemporary 7638 (Cables, Jones, Williams).
5. "Live/Evil" - CBS CG 30954.
6. "Kind Of Blue" - CBS PC 8163.
7. "Sketches Of Spain" - CBS CK 08271.
8. "Miles Ahead" - CBS CL 1041 (Japanese CBS / Sony 25 AP 752).
9. **Lorraine** from "Tomorrow Is The Question" - Contemporary 7569.
10. **Samba Mom-Mom** from "Living Legend" - Contemporary 7633; also on "Art Lives" - Galaxy 5145; and "Goin' Home" - Galaxy 5143.
11. **My Laurie** from "No Limit" - Contemporary 7639; also on "Memorial - Japanese Trio PAP 25037.
12. "No Limit" - Contemporary 7639.
13. A main street in Los Angeles which was the black entertainment section.

A more detailed look at the life and times of Art Pepper is contained in his autobiography, "Straight Life," published by Collier MacMillan and now available in paperback from Da Capo.

* * BEBOP VARIATIONS * *

CONSIDERATIONS IN REVIEWING RECORDS * DAVID LIEBMAN

Since I am a musician and am also affected by reviews, I bring certain opinions as to the guidelines by which I will write. Also, as this is the first review for Coda, now is the time to set things straight.

My main objective is not *criticism* (i.e., passing judgement), but *review* meaning transmitting information in order for the listener to understand what he is hearing on the intellectual as well as the emotional level (which is best left up to each individual). Being a jazz musician means that I possess knowledge of the inside workings of the music and its background. This information is the essence of my reviews.

Obviously, as a musician I have my own bias and code of aesthetics. When my code differs from or happily coincides with what I am hearing, I will make it known. I am entitled to my opinions, but the vantage point from which they are coming from should be announced. Some stylistic considerations:

- If you extol the virtues of one thing, this does not automatically negate something opposite.
- Tune by tune analysis does not interest me that much.
- Since this magazine purports to be a sophisticated jazz journal, these reviews may include technical descriptions and data which I will take for granted are understood.

I expect to get in "hot water" from time to time, but I think the positive aspects of a musician reporting on the music outweigh the negatives.

KENNY DORHAM

The Music Of Kenny Dorham
Uptown Records 27.17

Spring Cannon / Escapade / Windmill / Philly Twist / La Mesha / The Fox

All compositions by Kenny Dorham. Recorded, Englewood Cliffs, New Jersey, 11/12/83.

Don Sickler, trumpet; Jimmy Heath, saxophone; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums.

WOODY SHAW

In The Beginning
Muse Records 5298
Recorded 12/65; New York City

Cassandranite (Shaw) / Obsequious (Young) / Baloo, Baloo (H. Johnson) / Three Muses (Shaw) / Tetragon (Henderson)

Woody Shaw, trumpet; Joe Henderson, saxophone; Larry Young, piano; Ron Carter, bass; Joe Chambers, drums; Side B same except for Herbie Hancock, piano; Paul Chambers, bass.

For my first record review Bill Smith made me an offer I couldn't resist. Two albums by masters of the art; recorded 18 years apart with many of my generation's influences playing. It has been a delight and feels like home to review these records.

Although recorded so many years apart, the similarities are evident in quite a number of musical aspects, which are described presently. Probably the most important factors derive from the personnel and instrumentation first.

These are all masters playing in the tradition they know best, without any pretensions towards modernity. This is true of Woody Shaw's album recorded in 1965 as well as the present recording of the Kenny Dorham compositions. In 1965, being "modern" was either "A Love Supreme", "Miles Smiles" or the free avant-garde, whereas now... (I leave the choices up to the reader.) Both of these albums stay on course and reflect a unified concept which for the listener is quite nice. All the musicians are contemporaries; they are among the most re-

corded artists in the post-bop era. In the cases of Joe Henderson, Woody Shaw and Herbie Hancock, they all eventually became categorized in the modern, modal style. By post-bop, I'm referring to the entire conception of the music, harmonically, melodically, rhythmically and in form. These albums are very homogenous in these aspects.

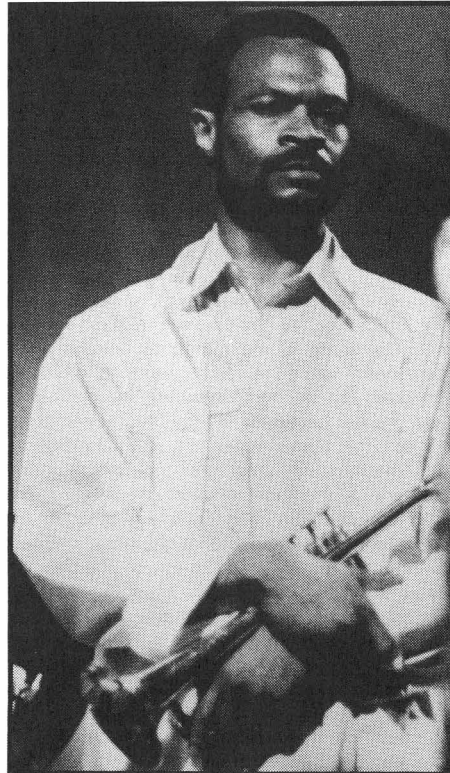
The basic format is the tight, two-horn front-line of tenor saxophone and trumpet, which really became popular after Charlie Parker and Dizzy Gillespie. The use of the tenor sax instead of alto lends a darkness and, if you like, funkiness to the overall sound. "The Music of Kenny Dorham" is a bit more arranged as far as harmonies are concerned; probably due to Don Sickler's expert arranging. But since the

album spotlights the compositions of Dorham, the sound of the heads deserves that kind of meticulous care in any case. Woody and Joe play more in unison, but there was, and of course still is, a great sympathy between them. The phrasing on *Baloo* is extremely tight especially in light of the many upbeats present in the melody.

In the historical sense the Woody Shaw album is immensely interesting because it was Woody's aim to sell the master to a company; which obviously didn't occur. This is still common in our field; so many musicians have shelves full of album-quality masters. But as is often the case for well-known artists-to-be, the record eventually comes out, even with an 18-year wait!! One can hear the beginnings of three styles in this developmental and very fertile period. Woody in particular sounds the most like the present in his patented use of pentatonics and chromaticism, most obvious on the blues *Tetragon*. In fact, Woody remains one of my favorites on trumpet when playing in the pure modal style. I think he did a rather difficult thing, which is to play lines employing the extremely difficult interval of the fourth (in the technical sense for the trumpet). This characteristic sound coupled with Woody's more even eighth note feel (as differing from dotted feel) is a big key to his playing.

It was during the years Shaw spent with McCoy Tyner that he really perfected his approach. On this date, you hear him searching for that sound and, as is sometimes the case when a musician is "going for it", inaccuracies may occur (Woody rushes a bit on *Obsequious*). However, this is not necessarily a negative comment, because improvisation is supposed to be about the search for that special note or phrase. As an aside, there are only two scenarios which may be viewed as negative in this area: a) when the musician is blatantly relying on clichés and tricks; b) when the musician oversteps the balance between searching and just plain screwing up. Of course, this is a subjective affair for every listener, but the line between can be very thin.

Joe Henderson is one of my own individual influences and in 1965, he was also in that "searching" mode, exhibiting his tendencies to-



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wards the thematic motif-based approach as evidenced in the beginning of his solos on *Obsequious* and *Baloo*. Also evident is something that on an inspired night Joe is the master of: over-the-bar-line rhythmic figures with repeated gruppetto-like turns and tremolos, alternating within the pulse eighth note lines. This is apparent on *Cassandranite* and *Baloo*.

Of course 1965 is near the beginning of Herbie Hancock's period with Miles Davis. When most of the elements of his jazz style were being formed and subsequently affected an entire generation of pianists. The second side of "In The Beginning" shows vintage Herbie with that great, incredibly swing right incorporating so much Wynton Kelly influence. In fact, Hancock's last chorus on *Tetragon* sounds like Wynton, which means swinging and funky in the blues tradition. (Of course, it doesn't hurt Herbie to have Wynton's partner, Paul Chambers, on bass.) Even more striking is the comping which is extremely aggressive especially on *Baloo*. This includes comping for the soloist in which little rhythmic vamp-like figures are used, as well as Herbie's left hand accompaniment to his right hand solo lines. How interesting that the "Nefertiti" period with Miles Davis soon to follow exhibits little comping and often no left hand background during his solos.

The bass-drum teams are almost interchangeable due primarily to Ron Carter's presence on three of the four sides. (Unfortunately, Paul Chambers is under-recorded or just was rather laid back on two of his three cuts; *Tetragon*, the blues being the exception.) Carter's rubbery, long sound is more obvious on the recent — and better recorded as far as bass sound — Dorham album, especially on the ballad *La Mesha*. Either way Carter's expertise, relaxed feel and sound are key to how these rhythm sections sound.

Joe Chambers and Billy Higgins represent the best of accompanists for this kind of music and both have worked with their piano counterparts on these albums as well as with Ron Carter on dozens of other dates. The rhythm section concept is alike on both records. These men are accompanists in the context of the bop tradition. The main idea is to provide a backdrop for the soloists ever-changing melodic lines and to keep the harmony and time pumping along. Occasionally Joe Chambers and Herbie start to kick together as they do on *Baloo* during Shaw's solo, but for the most part, the goal is to swing and, as we say, "take care of business." The relaxation element is most obvious with Higgins, Carter and Cedar Walton throughout the Dorham album, most obviously on *Escapade*.

Compositionally, Dorham's tunes are striking in their forms (well described in Michael Cuscuna's fine notes). For the 60s they are quite modern with their unusual bar structures. For example, *Spring Cannon* employs a 4-6-4-2 format. Also, Dorham uses short vamp-like sections as in *Cannon* and *Escapade*. The preponderance of vamp usage was yet to come, in the 70s, but for its time this was rather modern. I have played *Escapade* on several occasions as part of drummer Bob Moses' band, and the short duration of the vamp presents a unique

challenge. Dorham also used the well worn bebop tradition of writing an original melody on a standard tune. In this case, *Windmill* is an ingenious cop on *Sweet Georgia Brown*.

The tunes on "In The Beginning" are by various composers but similarities to Dorham's are evident, most probably due to their being written around the same time in the 60s. There is a bit of modalism, especially on the tricky Larry Young line *Obsequious*. I particularly like Woody Shaw's *Three Muses* with its ten-bar A section, as if there was an afterthought to the usual eight. (This tune reminds me a lot of McCoy Tyner's *Three Flowers*).

The compositions in general dictate the improvised lines, being based on mostly chord changes and 4 quarter time, but here is the one comment I have on differences between these albums. The Dorham album sounds like pros doing a standard record date. There are a good amount of cliched phrases in some of the solos, whereas Woody's album sounds fresher, though it is the older of the two. Of course, this kind of music was fresher in 1965 than in 1983.

The rest of my review will be concerned with descriptive comments about each of the musicians playing on these records:

Jimmy Heath plays like a composer in the sense of his very ordered improvisations, almost always set in eighth note rhythms. His tone is in the tradition of Coleman Hawkins and also very much like Dexter Gordon. It is a deep, dark, full-bodied sound that really maintains evenness throughout all of the registers, although Jimmy is a middle and low range player for the most part. Again, his articulations are very even and predictable throughout. Heath's lines are quite linear and uni-directional (meaning up, then down or vice versa), with frequent use of arpeggio figures. Jimmy Heath sounds inspired on the ballad *La Mesha*, a bit cliched on *Philly Twist*, but in general is the modal of low-keyed consistency.

Joe Henderson is the modern day Sonny Rollins. He often uses three standard bebop phrases but nicely mixed with thematic ideas consisting of trills, tremolos, arpeggio figures, etc. Joe's articulations and tone colors are constantly changing, even on this early date. As a saxophonist Joe's light, almost feathery tone in the high register has always amazed me. In fact, with all the intensity of Hen's ideas and rhythmic feel, he plays very relaxed in the technical sense. Some highlights besides those mentioned earlier are the mixture of short rhythmic figures on *Obsequious* in contrast to over the bar patterns, in-time phrases and trills. His solo on *Baloo* belies the Rollins influence and the lyrical, funky and swinging solo on *Tetragon* is the most relaxed of all. Also, the head to *Tetragon* is a great example of Joe Henderson's compositional concept where melody, harmony and rhythmic figures coalesce so nicely.

Before this record, I never heard Larry Young on piano, although I was familiar with the well-known "Unity" album (with Joe Henderson, Woody Shaw and Elvin Jones). It seems that as far as soloing is concerned, he did not seem comfortable on the piano. Both of his solos are quite tentative and in truth, very

uneven in the pulse department. But his comping is quite nice and very strong, as is his composition *Obsequious*. I suspect that the switch of tactile feeling from organ to piano could have been much of the problem, technical in nature.

Cedar Walton is a little like Jimmy Heath in his consistent eighth note approach, even articulation and low-keyed emotional state of mind. And of course, this is his strength as an accompanist. He never intrudes and can be counted on to always be holding up his role in the rhythm section. *La Mesha* exhibits a Thelonious Monk influence at times (other places on the album also); wonderful voicings behind the soloist and a lovely, lyrical touch in his solo.

As mentioned earlier, Herbie Hancock positively sparkles, adding zest and verve throughout side two of "In The Beginning." The piano sound is similar to all the Blue Note 60s recordings, although the notes do not indicate that it was done at the usual studio of Rudy Van Gelder. Regardless, Herbie gets an amazing amount of power and tone from the piano. I detect great enthusiasm from Hancock on this recording.

Joe Chambers is well known among musicians as a really musical, fiery drummer. On this album he is very much in control and even when the soloists are rushing (especially on *Obsequious*), he lays down the time and keeps it together. His solo contribution on *Three Muses* shows a fairly modern approach within the standard bebop context. And he can crack the whip, especially with Hancock.

"Smilin'" Billy Higgins is loved by everyone, I think in large part due to the buoyancy and lyricism of his approach to drumming. Consistent in tone color, cymbal sound (great use of the sizzler cymbal) and even when soloing, Higgins is perfect for this recording. Particular highlights are his brush work behind Walton's solo on *La Mesha*, the intricate snare drum patterns during his split choruses on *The Fox*, his loose left hand "patter" on Cedar's solo on *Escapade*. Check out how finely tuned Higgins' ear is to tone colors when he uses the bell of the cymbal so effectively in *Escapade*.

Carter's use of the extension on the bass is quite nice for those deep tones throughout Dorham's record. And throughout both recordings one hears the often used glissandos and rubbery sound coupled with middle of the beat precision (although he is slightly on top of the time on the fast *Windmill*). Ron is a bit looser in his approach when the piano drops out on *Obsequious*; the clarity of his walking harmonies is really evident on *Windmill*. Carter is a traditionalist who walks the time mostly and makes all drummers feel comfortable (ask Al Foster!). Soloing has never been a strong point for Carter.

You have to listen carefully to Paul Chambers on his side of the recording, but the blues solo on *Tetragon* is worth it all. It is patented P.C., clear as a bell. Of course, there are dozens of recordings with Paul Chambers shining forth.

Woody Shaw's "signature" is his deep sound and wide vibrato. This was very clear in 1965 and already set him apart from the other great

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trumpeter of that period, Freddie Hubbard. Also, Woody's time feel depends on what I call the "wide beat"; that is a long legato approach to pulse. Woody sounds like he is playing over the rhythm section, almost not paying any mind to them. He is into his "stuff" as we say; going for broke. I love the way Woody plays a chromatic line on his solo on *Tetragon* and Herbie picks it up right away. Woody is exciting to listen to, keeping you on the edge all the time.

Don Sickler is known as a great arranger,

historian, transcriber, etc., to those in the business. He is a meticulous musician and workman which is evident in his playing also. "The Music Of Kenny Dorham" was his project and he definitely had it together for this one day session. His playing, though sometimes mechanical, is alive, crisp and accurate. His love of K.D. comes forth even in his trumpet sound which is reminiscent of Dorham's.

The production of these records is almost identical, though nearly two decades separate them. Of course, the bass sound has improved

the most in these years. My only criticism and this applies to most present day jazz records is the exaggerated use of reverberation in the horn sound on the K.D. recording. The packaging and notes are good.

These records are for jazz aficionados... those that love the bebop legacy and are satisfied when a recording accomplishes its goal of capturing one day or night's performance in all its glory, done by real pros.

My favorite tracks are *La Mesha* and *Three Muses*.
— Dave Liebman

PEPPER ADAMS QUINTET / Pure Pepper / Savoy SJL 1142 / Pepper Adams, baritone saxophone; Bernard McKinney (Kiane Zawadi), euphonium; Hank Jones, piano; George Duvivier, bass; Elvin Jones, drums.

CHET BAKER QUARTET / Chet Baker The Improvisor / Cadence Jazz Records CJR 1019 / Side 1 recorded at Club 7, Oslo, August 30, 1983 / Chet Baker, trumpet; Per Husby, piano; Terje Venaas, bass; Ole Jacob Hansen, drums. / Side 2 recorded at Hot House, Oslo, August 15, 1983 / Chet Baker, trumpet; Per Husby, piano; Bjørn Kjellemyr, bass; Espen Rud, drums.

AL HAIG QUINTET / Bebop "Live" / Spotlite SPJLP 23 / Peter King, alto saxophone; Art Themen, soprano and tenor saxophone; Al Haig, piano; Kenny Baldock, bass; Allan Ganley, drums.

ART PEPPER / The Complete Pacific Jazz Small Group Recordings of Art Pepper / Mosaic MR3-105 / Sides 1 and 2, The Chet Baker - Art Pepper Sextet / Chet Baker, trumpet; Art Pepper, alto saxophone; Richie Kamuca, tenor saxophone; Pete Jolly, piano; Leroy Vinnegar, bass; Stan Levey, drums. / Side 2, The Chet Baker Big Band / Chet Baker, Conte Candoli, Norman Faye, trumpets; Frank Rosolino, trombone; Art Pepper, alto saxophone; Bill Perkins, Phil Urso, tenor saxophones; Bud Shank, baritone saxophone; Bobby Timmons, piano; Jimmy Bond, bass; Lawrence Marable, drums; Jimmy Heath, arranger. / Sides 3 and 4, The Chet Baker - Art Pepper Sextet / Chet Baker, trumpet; Art Pepper, alto saxophone; Phil Urso, tenor saxophone; Carl Perkins, piano; Curtis Counce, bass; Lawrence Marable, drums; Art Pepper & Jimmy Heath, arrangers. / Side 5, Bill Perkins - Art Pepper Quintet / Art Pepper, alto saxophone; Bill Perkins, tenor saxophone; Jimmy Rowles, piano; Ben Tucker, bass; Mel Lewis, drums. / Sides 5 and 6, The Art Pepper Nine / Don Fagerquist, trumpet; Stu Williamson, valve trombone; Red Callender, tuba; Art Pepper, alto saxophone; Bill Holman, tenor saxophone; Bud Shank, baritone saxophone; Russ Freeman, piano; Monte Budwig, bass; Shelly Manne, drums; Shorty Rogers, arranger.

"..... you are never going to hear on record what you may hear live. Our best performances have gone into the atmosphere, and we never have gotten on record that special peak that happens fairly often. You never know. And there's just something about the physical contact anyhow. There's nothing like it."
— Bill Evans, July 9, 1980, Coda #200, p. 20

The justice of Bill Evans' remarks can be heard by comparing the concert recordings to the studio sessions under review here. Certainly on the evidence of these records, the music benefits from the live atmosphere and contact with an audience. The studio session confronts the musician with an often insurmountable difficulty: the requirement to explore a living context and continuum under laboratory conditions. Yet of course it is precisely such studio performances that preserve and document the jazz traditions, for who can dispute that such sessions as Louis Armstrong's Hot Five and Hot Seven sides for Okeh, the Count Basie sessions for Decca, the Teddy Wilson - Billie Holiday collaborations for Brunswick, the Duke Ellington masters of 1940-41 for R.C.A., the Charlie Parker recordings for Savoy and Dial and the Thelonious Monk sides for Blue Note constitute the foundations of the music for many listeners. Of course the finest of these recordings demonstrate how potent music could be within the severe time restraints of the 78 r.p.m. era and Duke Ellington proved to be incomparable in his ability to transform such limitations into the conditions for collective genius.

During the last thirty years there has been a steady reversal of this situation. These days prohibitive studio costs make the proliferation

of concert recordings an inevitable economic condition of the contemporary jazz musician's life. When did Gil Evans last make a studio album for instance? Fortunately the concert recordings to be reviewed here are examples of music in full flight beyond the sterile confines of the studio.

One of Al Haig's final performances has been preserved by Spotlite Records on "Bebop 'Live'", recorded with the University College School All Stars in Hampstead, London, on May 27th, 1982, less than six months before Haig's death, and there couldn't be a better tribute, for this is contemporary bebop at its finest. Far from being a predictable rendition of bop standards, this is a vigorous tribute to an enduring and fertile music tradition, for this concert exemplifies neither complexity nor pyrotechnics but instead celebrates and renews the essential vitality of bebop, the music which revived the jazz tradition with its radical union of swing and the blues into living rituals of liberated sound.

This quintet gives the impression of having performed together many times and it is largely Al Haig who is responsible for the cohesion and growing momentum and spirit of this group from the tentative opening measures of Milt Jackson's *Bags Groove* to the final bars of *The Theme* which provides an accelerating coda to

Birks Works and the record. Haig is a relentless, probing accompanist who prompts the hornmen to discover fresh dimensions in standards that he has been familiar with since his apprenticeship with the Charlie Parker Quintet in the late 1940's.

Peter King's astounding prowess on alto saxophone remains a revelation to my ears. His solos on *Lover Man* are astonishing improvisations that demonstrate King's rhythmic mastery as he shifts between accelerating tempos and vibrant passages of intense and aching blues lines and phrases. King's tone and phrasing echo an affinity for the feelings which give authenticity and life to even the most audacious of Charlie Parker's performances.

If Peter King recalls Parker, then inevitably Art Themen brings to mind John Coltrane, especially when he switches from tenor to soprano saxophone on *Night In Tunisia* and *Birks Works*, the distinctive Dizzy Gillespie compositions which close the second side. In fact the second side is driven along by Haig and the resourceful rhythm section with relentless swing. The quintet peak on *Night In Tunisia*, that really burns with strong solos from King, Themen, Haig and Allan Ganley on drums, before a final ensemble statement of the classic theme. This is music to recommend.

"Pure Pepper" is a reissue on the Savoy

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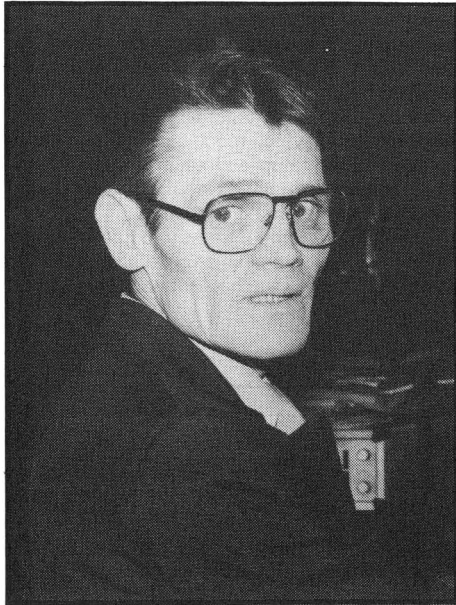
label of Pepper Adams' third recording session as a group leader. Recorded on November 19th, 1957, the session was first released on the Regent Label under the title "Cool Sound of Pepper Adams." The current reissue contains a previously unreleased alternate take of *Seein' Red* one of the two original compositions by Kiane Zawadi (known as Bernard McKinney at the time) who plays euphonium on this date. This unusual and promising brass combination is rounded out with a superb rhythm section of Hank Jones, George Duvivier and Hank's brother, Elvin, on drums.

Unfortunately the magic which this provocative line-up promises on paper never happens on vinyl. Generally I am in favour of comprehensive reissues, but I can only recommend "Pure Pepper" to the completist, for this is a dull session that not even Hank Jones' sparkling piano lines can save from being just another bland, competent, generic product of the fifties. To my ears this is flaccid music that lacks spark and variation and much of the reason for this lies in the sameness and tameness of the material and the musicians' interpretations. The opening number *Bloos, Blooze, Blues* establishes a mid-tempo blues groove that rarely lifts throughout the remainder of the session. The playing is as unimaginative as the programming and lacks the sort of tension and invention which is so abundant in the Al Haig concert.

I must add that I enjoyed this record more when I listened to the tracks individually rather than to the entire album, which no doubt indicates how familiarity can breed content. Rather than "Pure Pepper" I'd recommend "Ten To Four At The Five Spot", an exhilarating club appearance recorded five months later in April, 1958. This is a more worthwhile investment that was recently reissued as part of the excellent Original Jazz Classics series.

There is great irony in the fact that the most recent recording to be reviewed here features the most atrocious sound. I have location recordings that date back over thirty years which have superior sound. This is especially irritating when one considers all the technological progress of recent years. Yet Chet Baker's "The Improvisor" was recorded by pianist Per Husby and obviously was never intended for release. The clarity of the instruments is blurred and tends to monotone, while the muffled register of Baker's trumpet sounds as though he were playing from behind a stage curtain all night. Despite these evident and annoying limitations, "The Improvisor" provides a feast of great music and the vitality of the improvisations here, especially by Baker, are ample justification for this release on Cadence Records.

"The Improvisor" features selections from two nights work in Oslo clubs and opens and closes with recent compositions by Hal Galper. In fact, the programming for this record is most attractive. Side 2 was recorded in Oslo's Hot House and features the most interesting rhythm section. Bjørn Kjellemyr plays a lyrical, laid-back bass that is the ideal complement for the emphatic combination of Baker and Per Husby who play together on both dates. Espen Rud is on drums and gives capable, restrained support,



lifting the drive of the rhythm with appropriate accents whenever the soloists accelerate the tempo. This album lives up to its title, being primarily a showcase for Baker's solos with buoyant interludes featuring Husby on piano. The first side of the record features three tunes recorded at Oslo's Club 7 and begins with an uptempo version of Hal Galper's *Margarine* that displays Baker's aggressive lyricism at length. The hectic tempo is sustained by Terje Venaas on bass and Ole Jacob Hansen on drums.

The tempo relaxes for a sultry version of *Polka Dots And Moonbeams* that Baker examines with the moody introspection which is his trademark. Then Baker interprets Sam River's *Beatrice* with irresistible swing and displays confidence and composure in the leisurely build-up of tension and release which he brings to this mid-tempo ballad.

Baker saves the full range of his virtuosity until Hal Galper's *Night Bird* which provides a magnificent conclusion to a first rate programme. Here the ballad tempo prompts Baker to explore and improvise through a greater dynamic range as he varies tempo and accentuates his dramatic use of space with the tense pauses he isolates between dense flurries of notes.

Probably the most memorable composition included here is an obscure melody by Tadd Dameron entitled *Gnid*. This tune features lyrical solos by Baker, Husby and Kjellemyr and reveals the musician's playful disdain for, and defiance of, labels and limiting definitions (that critic's game), as Baker explains in deadpan fashion: "That was, of course, written by Tadd Dameron. It's called *Gnid* which he said means DING backwards." Baker has indicated the limitations of labels and social codes in his description of the stigma which is still attached to the West Coast "cool school":

"The California school was like the atmosphere out there, which is very laid back. You never let too much emotion show in your playing, it wasn't the hip thing to do." (Kitty

Grime, *Jazz Voices*, Quartet Books, London, 1983, page 47).

Of course, Baker is talking about music on the most superficial level, on the commercial level of the current trend or fashion. The West Coast "cool school" is just another of those ad-man labels which so often manipulate our prejudices. And how inappropriate it is that Art Pepper's music should have been tagged for so long with this unfortunate label. For his passionate playing is anything but emotionless.

This problem with labels is apparent in the title of the recent box-set, "The Complete Pacific Jazz Small Group Recording of Art Pepper" released by Mosaic Records, for this collection is neither complete (as a producer's note acknowledges), nor is it simply "small group" recordings, as a number from a Chet Baker Big Band session is included as well as a session by the Art Pepper Nine under the direction of Shorty Rogers.

What this inadequacy of labels reveals is how music defies category, for like any other art form of substance, music will absorb every definition without being limited to or confined by them.

Yet of course the majority of studio recording sessions are business propositions and while every record is a commercial product, comparatively few result in works of art. And this is where labels and trends do intrude into the music in a very destructive sense. Musicians make records as a means of economic survival and self-promotion. One has only to bring to mind the damage which commercial considerations brought to the music of Louis Armstrong, Billie Holliday and Charlie Parker. I don't fault the musicians but those major companies who exploit their talents for the quick return. A current example is a record by Arthur Blythe where he performs pop melodies over synthesizer washes, and I think that just such a clash between artistic and commercial considerations is evident in the playing and programming of "The Complete Pacific Jazz Small Group Recordings of Art Pepper."

The first session included here highlights this clash between musical and commercial considerations. The most fascinating numbers feature Pepper in a quartet and trio setting, and yet of these three performances only *I Can't Give You Anything But Love* was previously available in complete form, while *Ol' Croix* was released in edited form and *The Great Lie* was not available at all. Now that they are available in their original context, it becomes apparent that the sextet settings were a constraint on Pepper's creativity to a considerable extent. This is not to suggest that he doesn't function well in the sextet setting, only (on the trio and quartet sides) he has the opportunity to really stretch out and he makes the most of it.

He begins *Ol' Croix* alone at first before the quartet joins in on his original bubbling blues line. Pepper's sustained and sinuous improvisation points ahead to the innovation and invention of his future work. Pepper reveals his sharp ear, because for all his busy phrasing, there is rarely any sense of rush or clutter; on the contrary, the discerning and expressive use of space which he displays here points

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ahead toward the great works of the future. After a piano interlude by Pete Jolly, Pepper trades 4's with drummer Stan Levey before he resolves the tune by drawing together all his melodic ideas in the resolution of his final improvisation.

The next two numbers feature Pepper in a trio setting with just bass and drums. On *I Can't Give You Anything But Love* he dissolves the melody into shimmering variations as he engages in a creative dialogue with the original melodic line. This is a vigorous demonstration of how to make it new. The blues foundation and feeling which differentiate Pepper from such contemporaries on the alto saxophone as Paul Desmond and Lee Konitz are evident here. This is a performance to treasure as Pepper ends by literally singing on his horn.

The Great Lie was previously unissued and perhaps this is because the sound level falters slightly for a moment about a minute into the tune. Otherwise this is a faultless, mid-tempo blues improvisation. Pepper's facility is such that on a superficial listening he can sound merely flashy (a view that I was guilty of until I actually opened my ears), but there is always substance beneath this facility, for Pepper is rarely facile, and nowhere is this clearer than on these three extended performances that point ahead to the mature work of the future.

The sextet numbers which open this session tend to conform with what one would expect from the West Coast "cool school", and Pepper's attractive contrapuntal melodies and arrangements of such originals as *Tynan Time* and *Minor Yours*.

After the contrapuntal ensemble statement of *Tynan Time* Richie Kamuca solos on tenor saxophone, then Baker makes his statement with some bluesy slurs before Pepper delivers his aspersions in a series of fluent blues cries that appear to revel in the scorn which he flaunts in such an anachronistic context.

Pepper's *The Route* evolves with a quiet symmetry as Leroy Vinnegar's distinctive striding bass defines the perimeters of this tune. After a brief intrusion by Pete Jolly, Pepper solos with languid intensity as he modulates his tempo by gliding behind and then accelerating ahead of the beat.

Minor Yours is one of the most memorable and attractive of Pepper's melodies and it is an example of the sextet at their collective best. Pepper is the first soloist and he brings intensity to his supple lines with the crying edge of his phrasing and the dramatic gaps which he can create when he chooses to pause. Chet Baker and Richie Kamuca sustain the blues mood with good solos, but they cannot match Pepper's feeling and intensity, they lack his impassioned, bitter edge.

Three months later, on October 28th, 1956, Art Pepper was the feature soloist on *Tenderly* at a session by the Chet Baker Big Band and for that reason the track is included in this set of small group recordings. Apart from Pepper's memorable solo, this number is notable for a brief break by Frank Rosolino on trombone and Jimmy Heath's intelligent and vibrant arrangement.

Three days later the Chet Baker-Art Pepper sextet recorded a superb session of music that features the compulsive compositions and crisp arrangements of Jimmy Heath as well as fresh versions of Pepper's *Minor Yours* and *Tynan Time*. This second sextet features a different line-up with Phil Urso replacing Richie Kamuca on tenor saxophone. Carl Perkins is featured on piano, Curtis Counce on bass and Lawrence Marable on drums. This is a much more relaxed date than the initial sextet session and the consequent looseness results in more extended solos from the three horns.

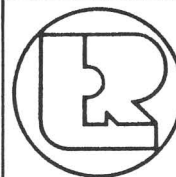
After an energetic ensemble statement, *Picture Of Heath* begins with a splendid up-tempo solo from Chet Baker and the brilliant elasticity and swing of his improvisation here anticipate his sustained playing on *Margarine* from "The Improvisor", recorded almost 27 years later. After this commanding display Art Pepper feels the need to make an insistent quotation from *I've Got Rhythm*. He is followed by Phil Urso who reveals a more stringent sound on tenor saxophone than Richie Kamuca.

For Miles And Miles is an appropriately elegant and strutting blues line that suggests a peacock on display. Urso solos first and at this slower tempo he shows himself to be an ideal tenor complement for Pepper with his intelligent use of space and the expressive manner in which he elongates his phrases. Pepper carries over Urso's relaxed blues line before he shifts gear into over-ride to produce those characteristic bursts of accelerating notes and lines of sinuous energy. Baker follows and is at his most economical and lyrical with a relaxed solo that is the more engaging after Pepper's high acrobatics.

Jimmy Heath's next composition is *C.T.A.* that was recorded in two versions by the Miles Davis Sextet for Blue Note three and a half years earlier, a group that also included the composer on tenor saxophone. His memorable bop arrangement receives suitably swinging treatment. The excitement in this piece is generated by the continuity which is sustained between the three lead horns, each soloist carrying on where the previous player leaves off. Phil Urso engages the listener immediately with his energetic, understated lines that Baker develops with brash swagger and panache. Pepper takes over and really digs in with some pungent blues phrases, inspired by the urgency and momentum of Heath's neglected skills as a composer and arranger.

For Minors Only is another brisk, authoritative Heath delight. This uptempo blues should stand as a refutation of all the cliches which abound about West Coast musicians. After the driving ensemble there are memorable solos by all and the rhythm section really establish a solid and hard driving groove throughout to sustain a fluid and living pulse.

The second version of *Minor Yours* would appear to have gathered steam since the excellent recording of 3 months earlier. No doubt the fresh context would explain this, especially the inspiring contributions of Jimmy Heath in the preceding numbers. Pepper arranged and wrote this one and the solos are magnificent.



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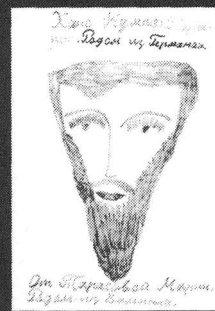
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There's an anguished daring in Pepper's opening solo that reflects the intensity of his future style. Throughout this version the solos are punctuated by aggressive ensemble breaks that serve to contradict the philosophy of cool restraint which one associates with the West Coast sound. Chet Baker follows Pepper with a fine solo that Carl Perkins encourages with some funky fills. Urso holds his own with an articulate, coherent statement and then Perkins makes his blues statement before the final ensemble counterpoint.

Jimmy Heath's *Resonant Emotions* is an unusual melody and sounds to me like an inverted line, and this results in subdued, attractive playing by Baker and Urso before Pepper enters with his disruptive energy, exuberance and a sly hint of a fang at the corner.

Tynan Time begins with solo counterpoint statements between all three horns before the rhythm section joins them. Urso begins, followed by Pepper and then Baker. After Urso's solo, Baker really swings while the saxophones riff beneath him to increase the momentum of his confident, soaring horn. Then Pepper leaps in and his solo moves gradually from the high to the lowest register of his alto in one succinct and convincing departure from the norm.

Six weeks later Pepper recorded with the Bill Perkins Quintet and this is a markedly more subdued session after the challenges and fresh departures occasioned by the collaboration with Jimmy Heath. After Perkins' solo Pepper plays with a crying edge in his interpretation of his original composition *Diane-a-Flow*, and he reveals an expressiveness that makes me wonder how he might have evolved in the more challenging context of a Mingus group. Jimmy Rowles displays spare elegance and intelligence on his piano feature while Ben Tucker and Mel Lewis maintain subdued rhythmic support.

After the contrapuntal ensemble statement of *Zenobia* Pepper shines in a solo that argues with audible impatience as he berates the constraints of a predictable form.

What Is This Thing Called Love is another example of how rarely Pepper coasts, even when this is what the material and the arrangement would appear to demand, for right away he accelerates into a caustic evaluation of the melody before he modulates into a desperate, beseeching entreaty that leaves the original melody behind in an altogether glibber world. Bill Perkins follows Pepper's extraordinary revelations with a poignant grace that reveals the pronounced influence which Lester Young's example has exerted over his playing, as with so many other tenor saxophone players of his generation.

On the final session the Art Pepper Nine perform compositions and arrangements by Shorty Rogers. The first version of *Popo* included here is an extended take that was previously unissued. Pepper plays a rather dull routine on this one and the number is mainly interesting for the opportunity it gives to hear some of the other players who otherwise don't get much solo space. Pepper is followed by Stu Williamson who develops a leisurely preamble on valve trombone. Bill Holman is featured next on his warm and witty, always nimble,

tenor saxophone. Then Russ Freeman continues on piano to be followed by Don Fagerquist on trumpet and finally Bud Shank on baritone saxophone. Monte Budwig maintains the lukewarm temperature with some loping bass lines before a reprise of the soloists who trade 4's with Shelly Manne in a chase sequence that repeats the original order.

Pepper displays greater rhythmic verve and invention on the second take of *Popo*, a tune he first recorded in October 1951, and Bill Holman follows with some fluid blues. After Freeman's piano solo, Shelly Manne trades 4's with Pepper, Williamson, Holman, Fagerquist, Shank and Freeman in turn.

Didi is just bright ensemble fluff and Pepper sounds constrained to coast on this one. Bill Holman gets his last solo feature here when he trades 4's with the ensemble. It's a pity that Holman never recorded with Pepper in a small group context, for apart from Pepper he is certainly the most original and engaging soloist here. Intriguing as the prospect of a small group collaboration between Holman and Pepper might be, to the best of my knowledge they only recorded together on three occasions and always in a big band context. Apart from this date, Holman and Pepper played together with big bands led by Shorty Rogers on two sessions for R.C.A. Victor, recorded on July 5th, 1956, and again on May 17th, 1960.

Powder Puff is an attractive and memorable arrangement where tuba and trombone provide a rich counterpoint to the other horns in the ensemble passages. Pepper is at his most impish and sprightly here as he weaves mischievous improvisations around the ensemble lines.

Bunny is a complete change of mood. This ballad is one of Shorty Rogers' most subdued and subtle scores. This bluesy ballad features Pepper at his mournful best in an understated context of rich features.

Diablo's Dance is an uptempo, vigorous arrangement that displays Pepper at his brash best, for while the ensemble punctuates his solo with their repetitive and insistent figures Pepper revels in the space he discovers here and really flies in this extended improvisation before the tune finally fades away.

Apart from minor quibbles about labels, I can only augment the justified praise which Mosaic Records deserve for the consistent quality and intelligence of their comprehensive collections. I can only recommend one addition to the booklet of accompanying notes and this would be a discographical listing of the significant dates in Art Pepper's recording career, as I found this an attractive and useful bonus feature of "The Complete Blue Note Thelonious Monk" (but perhaps there just wasn't space for this).

If nothing else such a discography would serve to emphasize the tragic gaps created in Pepper's life and recording career by his narcotics addiction and related crimes. The loss is reflected by the fact that between January 1961 and July 1973, Art Pepper was to record on only one occasion with the Buddy Rich Big Band in July 1968.

— David Lewis

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PHIL WOODS, CECIL PAYNE, DUKE JORDAN et al
Bird's Night
Savoy SJL 2257 (2 records)
(recorded 1957)

Scrapple From The Apple (Take 1)/ Parker's Mood/ Confirmation/ Scrapple From The Apple/ Yardbird Suite/ Steeplechase/ Buzzy

THELONIOUS MONK
Blues Five Spot
Milestone 9124
(4 sessions: 1958-1961)

Unidentified title: solo piano/ Blues Five Spot/ In Walked Bud/ Epistrophy (theme)/ Round Midnight/ Coming On The Hudson/ Played Twice (take 1)/ Crepuscule With Nellie/ Body And Soul (solo piano)

SONNY STITT
The Last Stitt Sessions: Volume 2
Muse 5280
(recorded 1982)

At Last/ Bouncin' With Bud/ As Time Goes By/ Swifty/ Sugar/ The Jumpin' Blues/ Bye Bye Blackbird

With the withdrawal of the two-year recording ban in late 1944, a plethora of small record labels began to spawn in public what had already evolved in the cellars and clubs of New York — a self-conscious search for a new language for jazz — improvisatory, free, untainted by audience anticipation, as awkward at times in its attempts to articulate its new-found voice as a young child who has just discovered the power of a vocabulary. It was a rebellion of sorts, and like all sudden changes, it retained, for a while at least, a certain naivety; shock and surprise were its chief propelling forces. New names appeared with stunning regularity on the jazz scene; many never made it to the recording studio; others became fixtures in the proliferation of groups that shuffled personnel about in the quest for fresh modes of expression; a few were vaulted to meteoric stardom in the process. Those were exciting, unpredictable times for jazz, and, if you wish to capture some of that feeling and some of those sounds, these recordings provide the ingredients, despite the dates of performance.

Sonny Stitt was one of those omnipresent saxophonists who moved from the big band scene (Eckstine/Gillespie) into the bop world of the mid-forties. Overshadowed by Bird, he nevertheless fashioned his own unique sound, most memorably recorded in some early sessions with Bud Powell, and in tandem with

Gene Ammons as the two battled it out for sax supremacy (Prestige, c1950-51). A prolific recording artist over the years, he never really made a dull disk; these "last" sessions made just before his death at age 58 are a testament to that unrelenting drive and beauty of tone which so characterized his music.

He worked best with his contemporaries, suggest the liner notes, and this seems apparent here with the likes of George Duvivier and Jimmy Cobb setting the tempo. As well, Bill Hardman's work on *Bud, Sugar and Blackbird* reveals an affinity with Clifford Brown/Red Rodney — hard-driving when needed, supportive and delicate at times, generating fire to fuel a performance. Walter Davis, too, shows his flexibility in *Swifty* and *Blackbird*, and virtually steals the show from Stitt (a rare occasion) on the ballad, *At Last*. But it is a Stitt recording, and he fully displays the scope of his musical experience throughout, shifting easily from tenor to alto or from quartet to quintet. On *As Time* and *At Last*, Parker-like, he flirts intricately with the melodies, "voicing" his horn; with *Swifty* (a Stitt original, loosely built around the chord changes of *I Got Rhythm*), he is at his most boppish; he and Hardman establish a playful call-response pairing, filled with flattened tones and running trills, on the Parker-McShann tune, *Jumpin' Blues*; he is at his most relaxed and raspy best, perhaps, in *Blackbird*, a rendition affording everyone a role front and centre, and, tragically, his final opportunity to indulge in one of those heated "blowing sessions" he loved so much.

Ironically, Monk was one of the active pioneers of bebop, hammering out the new music in the early forties at places such as Minton's with other jazz experimentalists — Charlie Christian, Kenny Clark and Joe Guy; yet he was to remain a comparative unknown for well over a decade. From the early fifties until his death in 1982, he gained stature both as composer and musician, evolving as a seminal force in modern jazz development.

This recording fills in the few remaining sessions previously unissued from Monk's lengthy stint with Riverside records (c1955-1961). It begins and ends with a piano solo; the first, untitled, haltingly beautiful in its strange

angularity, the performer unabashed by the active cafe sounds which threaten to drown him out; the second, from a Paris concert some 3 years later, playfully creative, full of Tatum and Powell-like excursions into and around the melody. The two studio takes on side 2 (*Hudson* - 1958, and *Played Twice* - 1959) are interesting addenda to any Monk collection. The former, comprised of a makeshift sextet including Johnny Griffin, Pepper Adams and Donald Byrd, held enormous possibilities for extended solos; yet, only Monk and Griffin actually perform apart from the group. The latter was the first of three takes, quite varied from the others previously released on the Milestone twofer, *Brilliance*; Thad Jones on cornet captures a magnificent bell-like tone here in his runs, while Rouse is very laid back on tenor. However, it is with the Five Spot Cafe numbers from July of 1958 that the real appeal of the recording is made. These tapes were set aside in favour of a second session of the numbers which were then issued according to Monk's own wishes; hence they make for fascinating comparisons. *Bud/Epistrophy* is the highlight with Monk's uncanny "spacing" of notes generating the flow, Griffin meaty and meandering, always edging his way dextrously back to the melodic centre of things, and Haynes "rhythm-a-ning" above it all. The final cut, *Midnight*, was Griffin's only recording of that number with its composer; it is, without doubt, one of the most relaxed, cohesive renditions of *Midnight* I have yet encountered.

The 2-LP "Bird's Night" is the most musically representative of the bop period; it is limited by time and fidelity to Parker himself. "Bird's spirit illuminated the club"; yet, the potential performing capabilities of Phil Woods were also heralded here. In fact, it is a most rewarding amalgam of saxes; Payne (out of Gillespie), Socolow (from the Webster-Young tradition), Woods (Parker through Monk and Gillespie). Although the playing is identifiably the fifties, one senses, even here, the shape of jazz to come. It reflects, for all its dedication to the known, a metamorphic period as well — uncertain, exploratory, groping — not fully aware of the possibilities that lay within the music being propagated. Drummer Taylor, no longer the traditional timekeeper, drops poly-rhythmic bombs on numbers like *Scrapple* or *Confirmation*; Jordan is Monkishly spare on *Scrapple*, high-spirited over a walking bass on *Buzzy*; Payne, a most underrated musician, proves himself a formidably creative player on *Steeplechase*. It is true that patterns here retained a certain predictability — queuing up for individual forays into a melody (*Confirmation*), building complex chord sequences on existing tunes (*Scrapple*), pairing up for long musical sorties of togetherness (*Buzzy*); nevertheless, the phenomenon called jazz was already in the process of reshaping its own boundaries, setting the stage for the likes of Ornette Coleman or John Coltrane to take it beyond the shackles of those parameters. Charlie Parker, a rebel himself, would have understood and approved of that necessity. Bird's night must inevitably give way to the dawn of a new day.

— John Sutherland



P.J. Perry · A Canadian Legend

This is an edited version of a conversation between Brian Turner and Canadian alto saxophonist P.J. Perry recorded in May 1984, during Perry's brief return visit to Toronto and an engagement at George's Spaghetti House. The entire interview was previously aired on "The Feeling of Jazz" on CFMX-FM, 103.1.

BRIAN TURNER: *You were in Toronto for about two years and then you went back to Edmonton.*

P.J. PERRY: I wasn't working. I was playing the jazz clubs in town. I played Bourbon Street; actually I had a run at Bourbon Street of five weeks in a row which was, I'm sure, a record for a saxophone player in this town. Rhythm sections played there steadily quite often, but I played for five weeks in a row, which was far and away the longest steady work that I did while I was here.

You were leading your own group?

I did two weeks with Woody Shaw, a week with Slide Hampton and a week with Tom Harrell, for instance. I was in Toronto for three years and the majority of the time I would do a week at George's and I would have two months between jobs — maybe a casual or two in between and the studio work virtually dropped off to nothing. So I spent an awful lot of time not playing my horn. As a result, I wasn't making enough money to live. I find I get very depressed when I am not working. There was a certain amount of playing that I could do for free. For example, at the sessions happening at the Community Arts Centre. So I would go down, but you can only do that for so long. You can only practice in your room for so long before you start going crazy.

The reason that I moved back to Edmonton was that I just wasn't making enough money or playing enough. My head space got kind of negative. I got kind of down on myself, so I decided that since I didn't have any roots put down here, I didn't have anything to lose. Edmonton is my home town and where all my friends are. So it was a great place for me to go back to. As it turned out it was one of the best moves I have ever made. Since I moved back to Edmonton I have been involved in all kinds of different projects.

You mentioned a new group, involving a guitar. You sounded somewhat excited.

Yes, it has been exciting because of the fact that we are not using a drummer. I am just using a trio — guitar, bass and myself. I found that playing without drums requires a different approach. I found myself exploring all kinds of things that ordinarily get lost and dropped along the wayside. We are using dynamics a lot in the music. I find it is working beautifully for playing the saxophone, because saxophonists often make the mistake of overblowing when things get frantic behind them in the rhythm section. A lot of times, for instance, if the volume is too loud, the saxophone player will instinctively play harder and louder than he normally would if he was playing alone. As a result, the efficiency factor drops off. The harder you push a musical instrument the more sluggish it becomes. If you play the instrument at a comfortable level you have the advantage of first of all sounding better, having a better tone and considerably more flexibility on the instrument and you can take advantage of

dynamics and play softer in places so that when you want to blow out you have something to go for — this is a wide range. The trio is in our eighth weekend now in Edmonton in this after-hours club, and there is more communication between myself and the rhythm section and most importantly, I am editing my playing more. If for instance, I had a tendency to go and try playing something technically daring, or throw something in because there is all this energy going on — if I tried to do this with this type of group, it wouldn't work.

A new sense of control. Are you finding that without a drummer you are forced to look inside yourself and are finding parts about yourself in this new context that were not a part of your previous type of playing?

Exactly, and you are right in using the word "control." Right now in this type of situation, this format, you have to play with control because it is so exposed. If I go to play something now, I make sure it is going to work. I play something that is going to fit properly in the tune that we're playing. As a result, it is cleaner and more musical and better-edited. It is controlled and edited so that it works in a trio situation. I can't get away with playing over the time nearly as much, for instance. Or rather, I can do all of the time things I want to but they have to be done properly and controlled. As a result, I am playing much more maturely with the trio.

You are forty-one years old and have been quoted as saying that it takes thirty years to learn how to play "bebop," to play the saxophone.

To become a master on the instrument, that's correct — I would think on any instrument.

You have been described as "legendary," however many people don't know about you. You have appeared in various festivals, and you have certainly traveled widely, but how many records have you made?

The majority of the recordings that I've done have been CBC (Canadian Broadcasting Corporation) transcriptions. I did four, I think, with the Vancouver group Pacific Salt, and quite a few recordings with Tommy Banks; different formats with Tommy's big band. We recorded live at the Montreux Jazz Festival. Another year at Montreux I recorded with Salome Bey and with the Canadian All Star Band: Terry Clarke, Don Thompson, Al Penfold and some other guys. The only recording that I have done under my own name was the one that I did in Edmonton around six years ago: "Sessions" with Claude Ranger, Bob Tildesley, Torben Oxbol and George McFetridge.

I've also done CBC recordings with strings, but I found out the other day that a friend of mine sent away for some of these recordings and was informed that they have discontinued manufacturing them.

You regularly ask musicians to sit in with you.

I consider it a responsibility and a pleasure because, first of all, there are not that many places for young kids to go and play these days. When I grew up there were jazz clubs in all of the cities that I lived in and always an after-hours scene where I could go, maybe after finishing a dance job, and play until dawn with different groups and practice my craft. These days, the situation doesn't present itself nearly as often. Often the bands playing at clubs aren't very cooperative as far as sitting-in is concerned, for a number of reasons. One of them would be that a lot of times they are quite rehearsed, whereas I have a tendency to play the jazz standards and ballads and tunes that someone coming in is likely to know. It is just a good feeling — it is something I like to consider a responsibility, but on the other hand I don't like people coming and sitting in if they are not capable of doing a good job. That has a tendency to ruin an evening. So I pick and choose who I think is going to do a good job — someone who obviously has worked hard and who deserves a chance to do some playing with a good band.

Who were your inspirations?

My great inspirations were the great masters of jazz saxophone — Sonny Rollins, Hank Mobley, Coleman Hawkins, Charlie Parker, Johnny Griffin, Clifford Jordan — the list goes on.

Some say Sonny Rollins is a great club player who has trouble getting it on record.

Well, that is not true. Sonny Rollins has recorded an awful lot of incredibly good music. I have come to the conclusion that... I have only met Sonny a couple of times... but he strikes me as the type of man who would always be striving to do something different, to open up new horizons. I think that would be why he has recorded all types of music with different styles of bands and different musicians, where some of these experimental things might not perhaps be considered classical jazz types of recordings. They are more of an experimental nature and maybe some of them didn't get off as much as others and maybe they aren't the type of jazz we expected to hear. Maybe that type of music isn't quite as valid as Sonny Rollins playing with a good jazz band. I heard Sonny playing a concert in Edmonton four years ago, with Al Foster on drums. I forget who was in the rhythm section, but it was a jazz bebop band and he played as brilliantly as a human being could ever hope to play in a lifetime of playing saxophone. It was like the Sonny Rollins of old — just magnificent straight ahead jazz playing. Then I heard him when he played the Forum here in Toronto and he had more of a Latin feel. Although Sonny played extremely well, and the crowd was appreciative, it wasn't the type of music I prefer to hear him play. Sonny obviously likes to mix up the bag so that he keeps things fresh and interesting for himself.

You are described as a "legitimate jazz player." Have you ever been questioned by



someone who has been disappointed in what they heard you play?

No, the problem simply does not exist, because when I've been in a studio doing different types of music, the only people who would be aware that I was there would be the other guys in the band. I would merely be a sideman on the recording. I wouldn't necessarily be given a by-line. No one would necessarily know who was playing that rock and roll saxophone solo behind that rock and roll band, and when I do play in front of the public in a jazz situation, I play what I want to play so that situation doesn't arise for me. As far as a dance job is concerned, I don't have to worry about that because I enjoy playing whatever type of job I happen to be doing at the time.

The jazz audience is a small one, but jazz music hasn't dropped off. It has always been a small segment of the population and will continue to be. The audience is very supportive and sophisticated. You can't expect to play mediocre music for jazz crowds. I don't know if you could at any time, but you definitely can't now. They — everybody in the world — can get first class music on their stereos. They go to concerts and they hear good bands and the demands are very high. They expect an exciting jazz performance every night.

As for recordings, one of the nice things about doing a jazz album is that it is not going to lose its viability as soon as the hit parade changes. The music will remain.

Speaking of jazz crowds: I have found that if a good musician — of the calibre of Oscar Peterson or someone who is as great a musician as that — were playing in a club and a person who had never heard jazz music before walked in through the door and sat down — I would be very much surprised if they didn't realize they were in the presence of a giant and sit and pay attention and really enjoy what they heard. I think that a master musician is capable — the criterion is to be able to communicate his or her music to the average person off the street. I don't think you have to be a jazz fan to appreciate a great musician. As a result, if you play the right tunes and you don't play weird music, people can hear you. For instance, I am of the opinion that Phil Woods does that. He plays tunes that people might recognize — pretty tunes, the tunes with the nice chords in them and the interesting tunes, in his own style. He plays them beautifully and as a result, Phil Woods' band is very well received anywhere they play.

How much does presentation have to do with it?

Well, jazz is definitely a "live" situation. There are certain things going on in the jazz business right now that are very healthy for the music business in general. I am referring to Wynton Marsalis' recent endeavours; they are extremely healthy and positive. He plays such beautiful classical trumpet — he will play a classical trumpet concerto and he will play incredibly good jazz music the next minute. As a result, he is bringing that music into people's living rooms, through the Carson show and I guess he was on the Oscar or the Emmy presentations. I think the man on the street is seeing Marsalis and saying to himself that this man is obviously a very gifted and incredibly good musician, and perhaps worthy of further listening. He came on the scene good and strong and is wonderful to watch. He plays very naturally and is a phenomenon. I would imagine that he has been immersed in quality, good music, right from day one.

How about relaxation — getting away from the music?

In order to be able to live in nightclub surroundings you have to try to keep your mind and your body as healthy as you possibly can. There is no better way to do it than swimming or getting out into nature or hiking or doing some fishing or bicycling perhaps — just getting out. I was in the country all of my younger years. I was brought up in the bush — so nothing pleases me more than getting out and being with good friends such as yourself, and having an opportunity to relax and clean out the mind a bit. You just store up a little more energy for coming back to the city.

I was thinking of Bill Evans, who has been gone now for a couple of years. He was always in the vanguard and so creative all of the time. What an incredible pressure to be under — I believe Bill was fifty-one when he died.

That's right. The mortality rate in the jazz world is fairly high, I believe. It requires a tremendous amount of energy and dedication to be "on" and playing brilliantly, and to make sure that everyone gets their money's worth when they come to hear you — to do that five nights in a row. To start at nine o'clock and say okay, now we are going to start playing and we are going to be brilliant and creative. It requires an incredible amount of energy and dedication and desire. It is an extremely hard life, physically, to live.

Not just proficiency and technical skill, but personality is also involved.

It certainly is. That opens up a whole discussion of why specific people are able to live that type of lifestyle. The fact that Duke Ellington and Count Basie's bands were on the road doing one-nighters for thirty years in a row, hardly ever going home. It must give a person some food for thought, as to what would ever motivate a person to want to do that. It definitely separates the truly dedicated from the people who perhaps would prefer to lead a more normal, little more solid life.

P.J. Perry is one of the Canadian musicians profiled in Mark Miller's book "Jazz In Canada: Fourteen Lives" (University of Toronto Press, 1982). His quintet record "Sessions" is available from Suite Records, 6844 - 76 Avenue, Edmonton, Alberta, Canada.



ZOOT SIMS

The following appreciation of Zoot Sims was written by a regular reader of Coda Magazine, F. Joseph Lang. We have printed this piece because we feel that Zoot Sims was a universal musician, liked by all members of the jazz community – musicians and fans alike.

Last Saturday (March 23rd, 1985) tenor saxophonist supreme John Haley Sims, known to all as Zoot, succumbed to the cancer which had been a part of his life for the past several years. He was 59 years old. During that life he was a walking, playing definition of the word swing. No other jazz musician I have experienced in person, and I have seen and heard a lot of them, swung as consistently and as tastefully as did Zoot.

He grew up in the big bands of Benny Goodman, Woody Herman and Stan Kenton. However, it was as a player in small groups that his particular genius came to the fore. Zoot was from the Lester Young school of light-toned players, but with an added degree of gutsiness. While breaking few new paths, Zoot expanded upon this style of playing in a way which effectively bridged the gap from swing to be-bop to cool and placed him at the very top of the mainstream jazz musicians.

Images of Zoot come easily and the recalling revives the pleasures associated with them.

– A dimly-lit Half Note Club, smoky, glasses rattling. Up on the stage behind the bar, a sandy-haired man in a rumpled nondescript suit blowing into a well-used looking horn, stopping to sip at a glass of something stronger than soda while the rhythm section takes over, occasionally taking a deep drag on a cigarette. Most of all the wonderful sounds he produces which won't allow you to sit still, forcing you to tap your feet and move your body in response to the rhythm and feeling of the notes which he strings together as only he can.

– Midnight at Carnegie Hall during the Newport/New York Jazz Festival. A jam session full of stars who are not quite getting it together. Maybe a case of too many egos and styles clashing. Perhaps boredom. All changes whenever that man from the Half Note comes forward to solo and lifts the evening to sudden bursts of excitement and pure musical pleasure. When he recedes, so does our feeling of euphoria.

– A weekday evening in a student lounge at Fairleigh Dickinson University in Madison, New Jersey. Mid-1970's. Rock is in, jazz not much, at the universities of the day. In the center of the room the man from the Half Note with frequent collaborator, guitarist Bucky Pizzarelli, grabbing the complete attention of all present, especially the students. Comments heard. "I loved it. I didn't think I would." "I didn't know that jazz was like this. I want to hear some more." "These guys really did it for me." Reactions of new fans. It did mean a thing 'cause it did have that swing.

– Sunday afternoon, again in New Jersey, at the Summit Art Center. A jam packed room of middle aged plus enthusiasts there to see the man from the Half Note. His clothing looks fresh, has ever since the marriage in 1970. The horn looks more used than ever. The man looks like a man looks when he is fighting cancer. Tired, a bit gaunt, hair now gray. Yet somehow at apparent ease and happiness which comes across more than in the past. The playing is undiminished in its constant swing and taste.

Zoot lived a very full 59 years. The drugs, the booze, the butts and the lousy hours all contributed to the ultimate ending. Still, the legacy lives on. The scores of records which he made will serve as a constant reminder to those who were fans and as an inspiration for many future generations of musicians. It is hard to accept, however, that there is no someday soon when we can go to one of his gigs and be transported again by that sound and style that was Zoot.

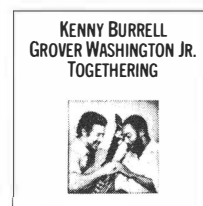
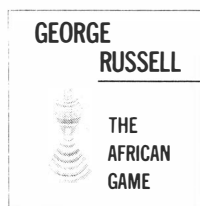
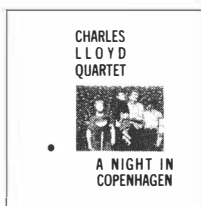
– F. Joseph Lang



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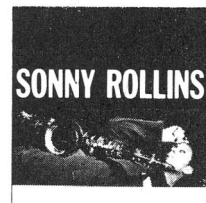
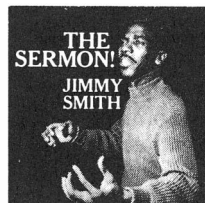
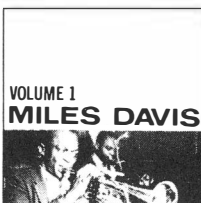
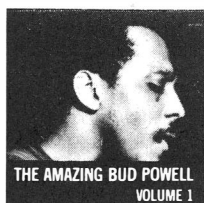


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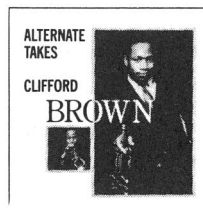
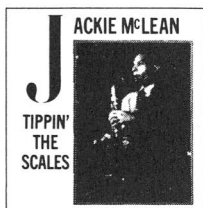
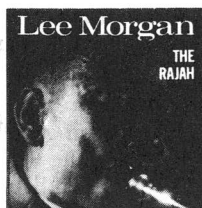
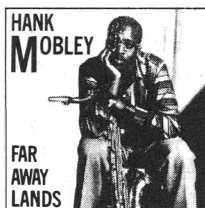
FATS NAVARRO, "Volume I"
 JIMMY SMITH, "The Sermon"
 CANNONBALL ADDERLEY, "Something Else"
 ART BLAKEY, "A Night at Birdland"
 and "Big Beat"
 FREDDIE HUBBARD, "Hub Cap"
 DEXTER GORDON, "Go"

WAYNE SHORTER, "JuJu"
 STANLEY TURRENTINE, "Joy Ride"
 HERBIE HANCOCK, "Maiden Voyage"
 JOE HENDERSON, "Mode For Joe"
 LEE MORGAN, "Delightfulee"
 McCOY TYNER, "Expansions"
 CHICK COREA, "Song of Singing"

DONALD BYRD, "A New Perspective"
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ORNITHOLOGY

PUBLISHER JOHN NORRIS INVESTIGATES THE CONTINUING WORLD OF CHARLIE PARKER

Deluxe boxed sets of records are like coffee table books — something to be sampled rather than perused in detail. But they are becoming increasingly visible as recording companies find different and more expensive ways to package their product.

The recently released ten lp set of Charlie Parker's Verve recordings (Mercury, Clef Norgran) falls into this category and the handsomely packaged box complements earlier ones devoted to Parker's Dial and Savoy recordings. "Charlie Parker On Verve 1946-1954" (Verve OOMJ 3268/77) was produced in Japan and comes complete with a 26 page discographical booklet detailing all of Parker's studio recordings for Verve (omitted are *Tanga*, *Rhumba Abierta* and *Cancion* — where he doesn't solo) as well as his Jam Session and concert recordings with Jazz at the Philharmonic.

Charlie Parker's importance, as one of the music's major innovators, continues to grow. His art is timeless and speaks to us across the years in the same way that Victor Hugo and Van Gogh communicate anew to each generation. This is why Parker's music continues to be repackaged for consumption by the public.

The irony is that, in his lifetime, Parker never recorded for a major label as a leader. His contract with Norman Granz followed four years of recording for Dial and Savoy — small labels whose minimal budgets were able to capture the brilliant essence of Parker's music.

His recordings for Norman Granz were, in one sense, more ambitious and, in another, more mundane. Granz recorded Parker with strings, with a big band, with Machito's orchestra, added latin percussion to his regular group and rarely recorded the music Parker was performing on a nightly basis in clubs and at concerts.

It is unclear at this date whether this was Parker's choice or whether Granz was seeking ways to expand the saxophonist's audience. Combining these ideas with a greater preponderance of popular songs certainly helped attract wider attention to Parker and many of the phrases which are now part of the basic vernacular of musicians date back to these sessions. Parker, like Louis Armstrong and Lester Young, created distinctive ways of playing which were borrowed by thousands of musicians with lesser imaginations.

The inconsistency of Parker's Verve recordings is only made more apparent when presented in a package such as this. Parker's playing is astonishingly adroit in the sessions with strings and lyrical on the big band dates. He overcomes the incon-

gruousness of these situations remarkably well but the Hollywood glitz of the arrangements is far removed from Parker's world and shows just how misunderstood the jazz language was at that time. Even worse is the Glee Club atmosphere with the Dave Lambert Singers.

The session with Machito and the other dates where Parker played latin-based music are a little better. Latin music has been part of the rhythmic feel of jazz since its earliest days but there is little of the rhythmic excitement Dizzy Gillespie, for one, generates in this idiom.

Caution, in fact, surrounds all of Parker's Verve sessions. Between 1949 and 1954 he was in the studio ten times to record with a quartet or quintet. Dizzy Gillespie, Miles Davis, Red Rodney, Benny Harris and Kenny Dorham were the trumpeters on the quintet dates and each, in their own way, made worthy contributions to the sessions but none of this music has the magic of "Jazz At Massey Hall" (1953), or the Royal Roost and Birdland airshots from this same period. The quartet sessions with Hank Jones from April 1950 and December 1952 come closest to capturing the magical qualities of Parker's playing. There are sparkling moments in both *Star Eyes* and the *Fast Blues* from the earlier date while the rhythmic coherence of the 1952 session is enhanced through Buddy Rich's replacement with one of Parker's most sympathetic drummers — Max Roach. *Laird Baird*, *Kim*, *Cosmic Rays* and *The Song Is You* are superior examples of Parker's music. Almost as good is the August 1953 session with Al Haig, Percy Heath and Max Roach. *Chi Chi* and *I Remember You* were the titles issued originally but since then the bop standards *Now's The Time* and *Confirmation* have been available on all the various lp issues.

The inconsistency and lack of focus of these recordings by Charlie Parker are as much a reflection of the general uncertainty of jazz during this period as it is a documentation of any lessening of Parker's artistic skills. All the major jazz artists were scuffling in those years and few recordings of any worth were being made. The big band era had collapsed and everyone was trying to find some way of surviving — either by tapping into the rhythm and blues market or by modify-

ing their approach enough to reach the mass audience who was busy listening to singers who spanned the horizons from Johnny Ray to Nat Cole.

Under the circumstances it is remarkable that Parker survived as well as he did but the legacy of these recordings has been to dilute some of the essential ingredients of the jazz dialect on future generations of players who emulate him.

Musicians have always been fascinated by the harmonic and rhythmic devices of Charlie Parker. Many of these derived from Art Tatum but what made Charlie Parker such a remarkable musician was his ability to integrate all these elements with the fundamental language of the music. He was more than merely a supreme player of the blues — all of his music was touched by the blues and the unique dialect of his Kansas City background. This was particularly apparent in his concert performances with Jazz at the Philharmonic where he merged with the other players in creating music that was an extension of the jam session tradition. There was a competitive edge to the soloists but harmony could be found within the musical boundaries. One of the finest examples of this kind of expression can be found in the 1952 studio "Jam Session" which produced *Funky Blues*. Here Parker, Johnny Hodges and Benny Carter delineate the language of the music through their distinctive alto saxophone voices. It's a rare moment in the performance of jazz music.

All of the music on this boxed set has been released many times. One version of each of the studio performances (except those with Machito) was included in "The Verve Years" — three 2 record sets issued in the U.S. and Europe a few years ago. The same is true of the Jam Session sides and the 1946 JATP concerts. The 1949 concert from Carnegie Hall is part of the recently released budget priced JATP series in the U.S. (Verve 815.150). All the alternate performances were part of a similar reissue series (of single lps) a decade ago in Europe on Polydor's Metro label.

Charlie Parker has had a profound impact on the world of jazz since he was first heard with Jay McShann's band. The distinctiveness of his attack, his harmonic choices, his imagination and his rhythmic freedom were all startlingly new. And

musicians were quick to respond. Hampton Hawes' descriptions of Parker's impact in *Raise Up Off Me* summarizes what occurred all over the U.S. and, eventually, on a worldwide basis. Sonny Stitt, Lou Donaldson, Clarence Sharpe and Sonny Criss were a few of those who shaped their careers on Bird's image.

"The Sonny Criss Memorial Album" (Xanadu 200) is a perfect example of what took place. The first side comes from privately recorded acetates of live performances in Los Angeles. Five selections were recorded in 1947 with Al Killian, Wardell Gray and Charles Fox (piano) sharing the spotlight with Criss. The young alto saxophonist is completely into the Charlie Parker way of playing. The music is fast, full of rhythmically urgent bop lines based on the chord changes of standards and is surprisingly well recorded. Al Killian, one of the best of the high note "screech" trumpeters, executes solos which sustain their rhythmic momentum while Wardell Gray is the most mature and individual of the soloists.

By 1955, when Sonny Criss recorded his first lp for Imperial ("Jazz - U.S.A.") with pianist Kenny Drew, there had been changes. The alto saxophonist had transformed himself into a distinctive musician of note. He had merged together his understanding of Parker's dialect with the lyrical elegance of Benny Carter. The result was a singing tone and a remarkable gift for improvising solos which were rich in ideas. All this is more than hinted at in the Imperial lp but it was to be another decade before he was more widely heard when he began recording for Prestige under the direction of Don Schlitten. This association culminated in the saxophonist's 1975 Xanadu lp "Saturday Morning" (Xanadu 105). The genesis of that association can be found in the music on side two of Criss' memorial lp. It's a demonstration disc cut by the saxophonist in 1965 with Hampton Hawes, Clarence Johnson (bass) and Frank Butler (drums). Criss never had to use the demo as Schlitten signed him the following year to his Prestige contract. Now it is being issued for the first time and will delight anyone who has previously discovered the saxophonist's talents. Criss and Hawes worked together enough to develop a sympathetic and satisfying cohesion and these versions of *Saturday Morning*, *When Sunny Gets Blue*, *The Masquerade Is Over*, *What's New* and *Ursula* are relaxed examples of their craft. They will also serve as a timely reminder of the riches in store for anyone with the persistence to find the Prestige lps and the still available sessions on Muse and Xanadu.



Red Holloway is better known as a tenor saxophonist who performs within the "funk" parameters of jazz but he is an alto saxophonist of distinction. In a *Jazz Journal* interview he stated that "I'll play any kind of music to make a living! I have played rock 'n roll and I have played jazz, it doesn't really matter, I play any kind.... but what I do is to make the music sound good. You want to keep your style but it is a challenge to be able to change your style."

Perhaps because of this realistic view of life he brings to his playing the conviction and built-in experience of the fundamentals of the music learned over the years in a variety of settings. On "Nica's Dream" (Steeple Chase 1192) his alto playing shows the Parker touch - especially on a classic Bird vehicle like *Lover Man*. But Holloway has his own way of doing things. Like Sonny Criss he has a distinctive touch but his lyricism is marred to a biting rhythmic attack. He punches out the notes in aggressive fashion on uptempo romps like Denzil Best's *Wee* and even manages to sing with a sense of urgency in *Georgia On My Mind*.

Red Holloway's alto dominates his SteepleChase session but he even prefers to play his tenor with a light, almost upper register tone which complements rather than contrasts with the alto tracks. There is unity to this highly pleasing album which is further enhanced by the outstanding piano of Horace Parlan and the firm, unflattering work of bassist Jesper Lundgaard and drummer Aage Tanggaard.

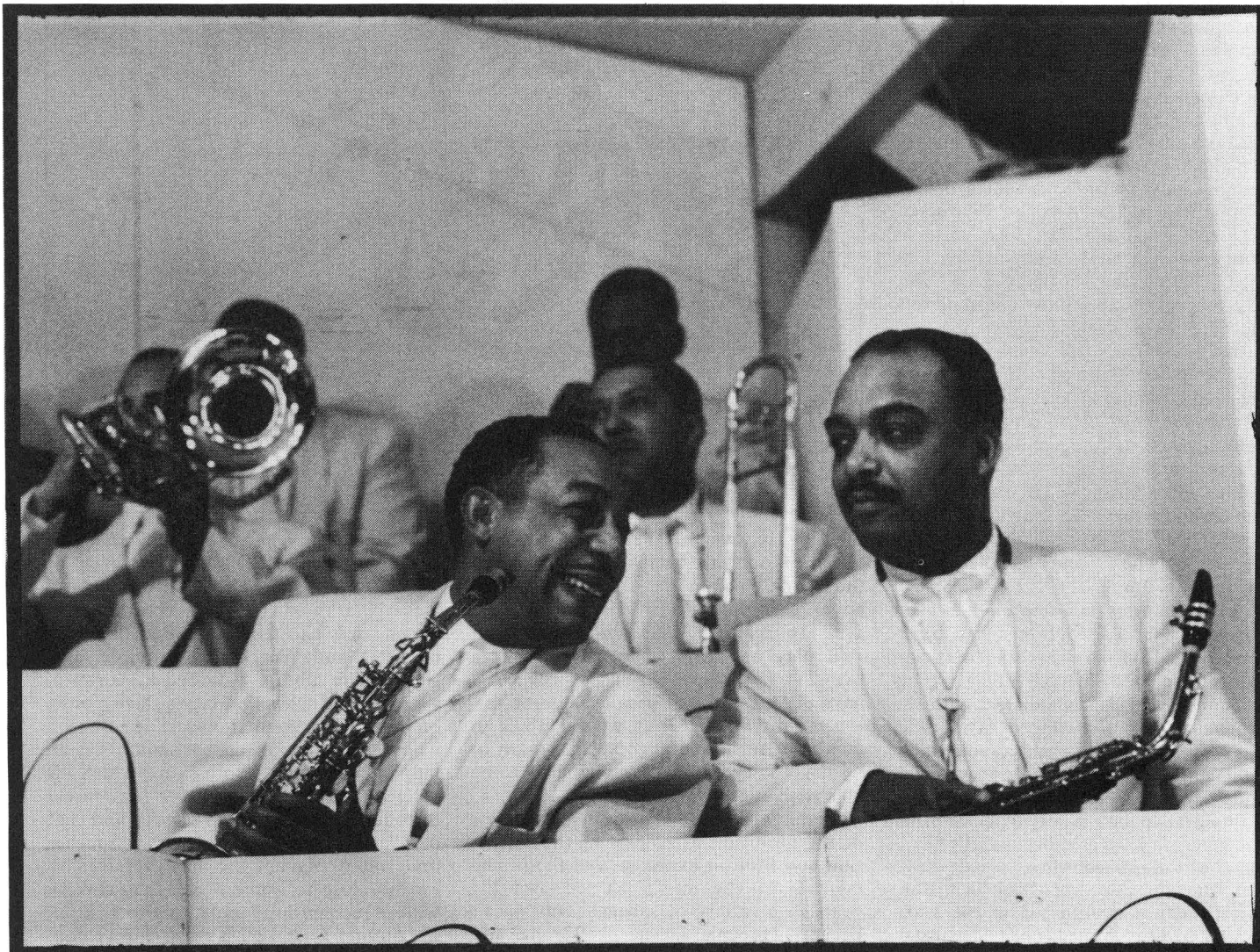
The contrast between alto and tenor is more marked in George Benson's case.

The Motor City musician (and not to be confused with the guitarist) is part of "The Detroit Jazz Tradition: Alive And Well" (Parkwood 102), a recently produced session featuring Benson with pianist Claude Black and drummer J.C. Heard. The album, recorded in Toronto, is completed with that city's Dave Young on bass. It's a good showcase for Benson whose alto playing, in particular, has an individuality of expression which is delightful. His duet of *Never Let Me Go* introduces us to both his playing and that of Claude Black. The pianist is another underrated player who has preferred to remain close to home rather than seeking wider recognition and potential grief. *If I Should Lose You*, an up-tempo romp, and the idiomatically sound *J.C.'s Blues* (complete with a vocal compendium of blues lyrics from Heard) are other outstanding examples of the altoist's skills. Closing out the lp is a piano-bass duet of Tadd Dameron's *If You Could See Me Now* which serves as a final reminder of Claude Black's qualities as a pianist.

What makes all these saxophonists so interesting, of course, is that they have taken something from a genius (Parker) and turned it into a basis for their own ideas. Their intrinsic involvement in the spiritual continuation of the music's tradition means that they have a fundamental commitment to its expression. They draw from within their own environment in the performance of their music. And that is the basic difference between their interpretation of Parker's music and those who merely parrot his performances.

- John Norris

In Search Of Johnny Hodges



The premier alto saxophonist of the Swing Era was a short, quiet and self-contained figure called "Rabbit." More than most musicians, Johnny Hodges made his horn do his talking for him. And speak it did – in the brilliant solos and ensemble pieces that Hodges contributed to the Duke Ellington Orchestra for over four decades. A lifelong devotee of Dixieland virtuoso Sidney Bechet, Hodges shared many musical qualities with his mentor. Both had a rambunctious feeling for the blues which buttressed their ethereal excursions into balladeering. Bechet loved to play extended melodic lines; Hodges was noted for his legato. Bechet and Hodges are reknowned for their gorgeous tones which enhanced every solo that either played. Yet Hodges was his own man. By the 1930's, his contemporaries felt that he had surpassed Bechet, that his cool manner was more

appropriate for putting across the ballads and blues that were each man's cornerstone. And when he departed from Ellington briefly during the 1950's, the Orchestra suffered a severe decline that was only repaired by his return in 1955. Apart from the colorful presences of Bechet and Ellington, there exists the central figure of Hodges, like a rabbit hiding, waiting to dart through our plane of vision and reveal himself to us.

Details of Johnny Hodges' personal history are not abundant. He was called "Rab" or "Rabbit" either because he was short or because of his propensity to chew on lettuce and tomato sandwiches. His favourite brand of liquor was Seagrams V.O. He once told jazz critic Stanley Dance that if he had not become a musician, he would have become a doctor. Hodges came from a middle-class Boston family. As a youth, his friends in-

cluded alto saxophonists Charlie Holmes, Hilton Jefferson and Howard Johnson, future Ellingtonian Harry Carney and swing musicians Buster Toliver and George Matthews. Holmes and Johnson recalled in later years that Hodges was a natural musician who picked up the sax and played it with great facility quite quickly. Hodges' sister was a jazz buff – she later married the pianist / arranger Don Kirkpatrick – and through her the young Johnny met Bechet. Before he was twenty, Hodges was playing alto and soprano saxophones at the Club Bechet in Harlem.

During the mid-twenties, Hodges contrived to live in Boston while commuting for weekend gigs in New York. He participated in many of the great "cutting-sessions" which took place at the rent-parties and after-hours clubs that abounded during the Prohibition Era.

Saxophonist Cecil Scott recollected: "Fellows like Johnny Hodges, members of Fletcher Henderson's gang, Fats Waller, Earl Hines... and many others... would pile out of the [late night] club(s) about dawn, shouting and too excited to go to bed. There was an iron fence which divided Lenox Avenue at 135th Street and we would line up against it... until maybe noon." It was during these wild times that Hodges carved a reputation and set up a situation where his Bostonian crowd could follow him to New York.

In 1928, Hodges joined the Ellington Orchestra and there he remained except for a four year hiatus until his death in May 1970 following a gig at the Royal York Hotel in Toronto. It is generally felt that Hodges brought a full-blown style to Duke's band that did not change much over the years. Gunther Schuller has suggested that, at first, "Hodges was used mainly in flashy, bubbling solos not yet having discovered the subtly wailing style that was to make him famous in later years." This is definitely a minority opinion and even Schuller concedes that "His playing already had an inevitability about it... that seemed to always guarantee the right note in the right place." Hodges' lyricism was to stand Ellington in good stead from the Roaring Twenties to the Psychedelic Sixties.

Although Ellington never dedicated a famous concerto to Hodges as he did with Cootie Williams, Barney Bigard and Rex Stewart, the Duke did compose with his most brilliant musician in mind. *Prelude To A Kiss*, *Mood To Be Wooed*, *Blue Goose* and *Warm Valley* were written for Hodges while *Jeep's Blues* was a collaboration of the Duke and the Rabbit (how revelatory are their nicknames!). Ellington's compositions tend to exploit the romantic side of Hodges' playing. That beautiful tone and rich tonality was fully harnessed in Ellington's ballads, allowing Hodges to play slowly with the musical themes — consider them and then create his own melodies to add to the pieces' sensual possibilities. My own favourite is *Prelude To A Kiss*, a programmatic number in which an aroused young man "pitches some woo" to a lady that he desires. The composition, as played by Hodges, is an articulation of that desire presented in such a sultry manner that the listener becomes an auditory voyeur entrapped in the delightful conversation that takes place before that first passionate kiss. Here Hodges is surely speaking for himself and although his amatory exploits are not heralded as are those of his "Maestro", one can surely sense a part of his nature being expressed in this composition.

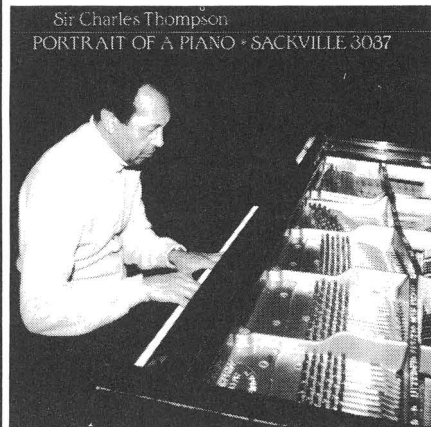
Between 1951 and 1955, Hodges led his own band. It included Ellingtonians

Lawrence Brown, Al Sears, Jimmy Hamilton and, on record, Harry Carney, Louis Bellson and "Shorty" Baker. Intriguingly, this band also featured on tenor saxophone the young John Coltrane. Coltrane had played with Dizzy Gillespie's big band, Eddie "Cleanhead" Vinson and Earl Bostic before joining up with Hodges. His biographer, J.C. Thomas, wrote that "Coltrane learned intonation from Hodges, listening to his employer linger over each note, caressing each one as if he loved them all like women and could not choose among them." In the late '50s, Coltrane began to utilize the lyricism inherent in the soprano saxophone. He updated the possibilities of the instrument and titled one composition, *Blues To Bechet* after Hodges' mentor. Hodges had been a great soprano saxophonist until 1940, when he laid down the instrument after playing the classic Cootie Williams/Duke Ellington tune, *That's The Blues, Old Man*. When Coltrane made his album with Ellington in 1962, Stanley Dance observed that *My Little Brown Book*, "in fact recalls Johnny." Coltrane stated of Hodges in the '60s, "He still kills me!"

Coltrane was merely the most modern player to state his admiration for Hodges. Saxophonists from Coleman Hawkins ("He's got a lot of jive on his horn!") onwards have expressed their appreciation of Hodges' apparently effortless lyrical style. In his own quiet way, "Rabbit" was a big winner. A fan of the New York Yankees when they used to win World Championships regularly, Hodges expected to be associated with the best things in life. Charlie Holmes remarked that "The world took to Johnny, accepted him. He was arrogant in a way, but he was still a quiet person... He always believed he was the best in the world." And Mercer Ellington has written that "Rab was the luckiest guy in the band. He would always win at tonk and poker and in Vegas he often won \$1000 a week at Reno." Hodges and Ellington were the perfect match for each other, the virtuoso sideman and the charismatic band-leader. Though neither needed the other, they both benefitted from their association. That is probably the best basis for any partnership. After 1955, Hodges was always featured for three or four numbers at the beginning of the second half of each Ellington concert, right after the intermission. "Rabbit" could be heard to best effect then, bursting forth with a flurry of notes, venting his full-hearted emotional expressiveness, playing *On The Sunny Side Of The Street*, *Star Crossed Lovers* and, say, *Squatty Roo*, singing his bluesy romantic tunes through his horn as only Johnny Hodges could do.

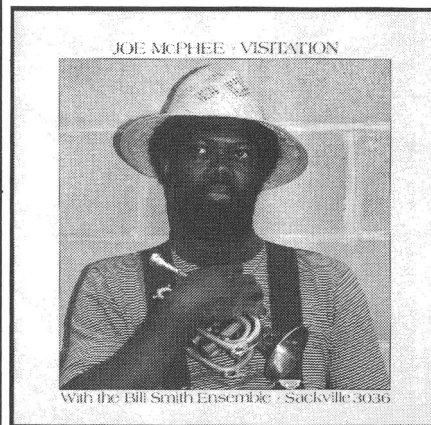
— Marc Glassman

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Anthony Braxton



ANTHONY BRAXTON/
DEREK BAILEY

Royal, Vol. 1
Incus 43
Recorded 1974

Bailey, electric guitar; Braxton, soprano saxophone, alto saxophone, B-flat clarinet, contrabass clarinet.

Side 1 – Opening (opening) – 26:41
Side 2 – Opening (closing) – 16:13

There were, I believe, two other duets released on the Emanem label some years back by Bailey and Braxton that were considerably better than these. Bailey's electric guitar agit-prop meanderings sound more like "meaningless" background noise than soundings that authentically meet the music occasion. And, surprisingly enough, it indeed is Bailey who is the main instigator of "bad playing" on this date. Although, in all truth, these improvisations – on the total level – are clearly not inspired ones.

Braxton fares a bit better than Bailey. But again, the entire date is far below both men's standards (which might account for why these were "previously unreleased tapes" in the first place).

As I say, Braxton is a bit more in command than Bailey. His alto flurries midway through the first long improvisation that consumes Side 1 of the recording has memorable, exciting moments. And yet, because this is basically a momentary music, a minimal music in terms of *consistency* (in other words, accountability in terms of recognizable "worth") one's "technique" (and I'm speaking here of the *intentionality* involved in the "idea" as opposed to the "concept" employed, which ultimately *guides* the improvisation – though, to be sure, "idea" and "concept" are comparative parts of the same revolving coin) has to be truly "up" if the music is to succeed in any kind of real sense. Unfortunately this is not the case. What is essentially presented here is a means to no apparent end.

– Roger Riggins

ANTHONY BRAXTON: COMPOSITION 113

Composition 113 is a mind set context for the creative instrumentalist and listener that serves as a basis for sound exploration decisions (and focuses).

The six characters that make up the primary vibrational nature of **Composition 113** are conceived as "points of influence" that determine the creative alignment of the music (as it unfolds in

the moment) – with respect to its mixture of improvisation and fixed notated materials. Character emphasis in this context is approached as a relative concept that allows the instrumentalist to form his or her own character and character devices within the broader context of given preset vibrational traits and tendencies. What this means is that each interpreter can establish images and emphasis based on his/her own relationship and perception of given universal traits as opposed to having an alien definition or variable assigned to a nonflexible structure or vibrational operative that goes against the perceptions and grain of the instrumentalist – (who is expected to create the music). This is a character study context that first starts from each individual's own relationship to him- or herself.

The six principal character tendencies of **Composition 113** are:

1. the character of humour (with agility and speed)
2. the character of acceptance
3. the character of strength
4. the character of dependability
5. the character of courage
6. the character of belief.

A given interpretation of the work asks the instrumentalist to come to terms with six principle interpretation personalities (and strategies) as a basis for invention dynamics and diversity. I conceived the work as a forum that requires learning six different roles (or character perspectives) that can be actualized into the space of the music as needed. The experience of this forum has helped me to think more and more about the musician as actor and painter and weaver of stories.

Composition 113 is a theatre piece for one single instrumentalist, one large photograph and one stage prop. This is a situation improvisation that attempts to provide a unique forum for creative invention and participation. A given interpretation of the work is a visual and musical experience that gives fresh insight into the experience of solo performance. The soloist is cast as a master of many

disguises who shifts from one character to the next – in the moment to moment unfolding of the music. The work can be performed in either six different sections that contain brief separations between each major character emphasis or in one extended section that contains no breaks in the perceived continuity of the total music. All of these matters are given to the instrumentalist to decide – depending on the needs of the moment.

Composition 113 is an opportunity to enter into the states of the music and become acquainted with the motive and vibrational nature of sound materials. This is a discipline context that challenges the creative improviser to react in fresh ways to the moment. The instrumentalist in **Composition 113** is asked to assume the task of interpreting six different material sections through six different mythological characters and phrase construction attitudes as a basis for participation and creative exploration. The challenge of this objective has come to interest me on many different levels – because the future promises to extend the total concept of the performing artist and creative involvement. Here is music of six components and six characters that all play in every section (in different orders and tempos) and with different character emphasis. To experience this phenomenon is to enter a music of kaleidoscopic tendencies that change from one state to the next.

The work was conceived as a flexible material structure that can be integrated into extended improvisation and used as needed (with unlimited repeats and/or material extractions). I composed this structure on 12-83 on the 2:16 train from Karlsruhe to Stuttgart, West Germany, as a German idea that could be quickly realized and executed; in fact the material that comprises this version was constructed in about twenty minutes. The completed score will be finished before the end of 1984 and will contain added material extensions for each of the six primary sections of the music.

PERFORMANCE NOTES

The piece must be performed with one large photograph of a dark train station at midnight – positioned to the left of the instrumentalist (and raised to around eight feet from the stage) and the photograph must be of a rainy and somewhat gloomy image that gives one the impression of secrecy and desperation, (the exact dimensions and specifications are in the score). To the right of the instrumentalist a long pole-like stand should be positioned that contains a lighted railroad lantern. A given performance of **Composition 113** should include the use of four to six microphones that give the instrumentalist sound direction and focus possibilities. To achieve this effect on the recording I requested the use of four directional-like microphones.

The fantasy of Ojuwain represents an opportunity to move into the world of portrayal and intentions – as an effort to connect to the greater challenge of extended involvement. All of these matters are directly related to the route of my own creative growth (and attractions).

Composition 113 is dedicated to Pedro, Margit and Caetano de Freitas – in celebration of the forming of their own record company. There is certainly a need for alternative companies that are interested in creative music.

*Anthony Braxton
New Haven, CT., Feb. 1984*

* The characters Ojuwain and David (the visionary) are part of a series of characters that I am developing for future use in my ritual and ceremonial musics and stories. This will be in conjunction with the forward spread of tri-axium information dynamics and assumptions – as an individual effort to establish motives for world change. It is my hope to move into the world of drama and imaginary.

Scores of the music on this album and any previous albums by Anthony Braxton may be ordered from Synthesis Music Inc., P.O. Box 3310, Westville Station, New Haven, CT. 06515.

JUNE

WHERE HAVE ALL THE JUNEBUGS GONE? JAZZ & IMPROVISED MUSIC ON TORONTO'S QUEEN STREET WEST, PRESENTED BY BAUHAUS CABARET ENTERPRISES.

JUNE 9th - The Rivoli - "THE LAST OF THE RED HOT DADAS" present the latest in their series of performances integrating LIVE MUSIC and SILENT FILM. Tonight: "THE CABINET OF DR. CALIGARI" with music by the Dadas. Admission only \$3.00. Doors open at 8 PM.

JUNE 16th - The Rivoli - A rare performance by THE FREDDY STONE BIG BAND. Latest works by this legendary trumpeter/arranger/composer. \$5.00. Doors open at 8 PM.

JUNE 23rd - The Rivoli - One of the world's great saxophonists - ROSCOE MITCHELL with The Bill Smith Ensemble. \$6.00. Doors open at 8 PM.

JUNE 27th - The Bamboo Club - A Space presents LEROY JENKINS and "STING". Doors open 8 PM.

Carlos Ward - A Love Supreme

Bill Smith – *In this period, the music of Abdullah Ibrahim has become quite popular, and many Coda readers would have experienced his band Ekaya, either on record or in performance. On one of these occasions, last winter, Ekaya came to Toronto to play at the Bamboo club. In the band was the Panamanian saxophonist Carlos Ward. Carlos has been associated with Abdullah since 1964, when he met him at a performance in the Montmartre club in Copenhagen.*

Carlos Ward – I was in the army band, playing clarinet. We had all these Selmer saxophones lying around, when I was in Heidelberg, and I played alto before I joined the army, and they needed some alto players. I stayed over there after I got out of the army to try to woodshed, and gain some experience. I met Abdullah while I was in Copenhagen. (He had just recently arrived from South Africa). He had been playing in Montmartre and in Zurich, and I was lucky enough to go to Montmartre where this trio was playing there with Don Cherry, and I got a chance to sit in. Then I met him again when I came to New York. I was walking down 7th Avenue South and we just ran into each other. There was a lot of opening and just beginning then, as far as jazz clubs. They were just like beer halls or whatever. It's just fantastic to see it grow to such sizeable proportions. I mean, every town now has its own festival.

These two meetings have developed into a lasting friendship, that has produced some wonderful music, which includes Abdullah's big band – The African Space Program – which took Carlos back to Europe for a tour, and the more recent Ekaya, which has performed regularly at Sweet Basils in New York, and produced two very fine records on the Ekapa label.

When Carlos was twelve years old he left Panama to join his father who was a merchant seaman living in Seattle, Washington.

In the last three or four years in Panama I went to church a lot. Part of it was compulsory, because my grandmother was a Seventh Day Adventist. It was compulsory to go on Saturday, and Sundays I would go to the regular church down the street. There was a lot of that. I listened to a lot of music, mostly on the radio of course, and the live music.... well, you hear a lot of live music on the radio in Panama. They also had live shows at the theatre, of Calypso bands, a contest. Latin music. Then there is the music of the interior of Panama, the Indians, and the combinations of Spanish and Indian music. You heard music from the States;

Armed Forces Radio Network. In the mornings, before I went to school, there would be this show by Bob Crosby's Bob Cats. You heard this kind of thing.... Dixieland was my first introduction to the clarinet, but I didn't get my instrument until I got to the States.

I first heard Carlos Ward in 1966 at a concert that was titled "The Titans of the Tenor", that took place at the Lincoln Center in New York City. The concert was with Sonny Rollins, Zoot Sims, Coleman Hawkins, Yusef Lateef and John Coltrane with Pharoah Sanders, Albert and Don Ayler and members of his regular band of that period. I had heard a strange, strange story pertaining to that event concerning the promoters. It seems that they did not want any of the current representation of what New York music sounded like in that period, and that John Coltrane had hired the Ayler brothers and Carlos Ward himself, to perform that evening.

I also heard that story. I don't know the validity of it, I was just happy to play. I had also heard that it was supposed to be John (Coltrane) and Sonny (Rollins), that they wanted to present these two tenors together. It's funny, because Sonny Rollins has always been my earliest favorite. I used to listen to him a lot, to his recordings, his concepts, and John Coltrane was of course my friend and a gentleman, a master teacher the same as Rollins. I remember this particular evening; I had been in New York over a year, and had been working in a messenger job. I was very tired and disgusted with having to do a day gig, getting used to New York, learning about New York in this way. The haves and the have-nots. I will never forget this day. I asked John if I could play with the band. I was so disgusted with myself in the contribution that I may have made that evening. I remember when I was speaking with John afterwards – it was always strange whenever I tried to have a few moments with him alone, which was nearly impossible to do because someone would always come to take him away to some other business – and I was just trying to speak to him about how disgusted I was. He tried to offer me something for the evening, to pay me something, and I didn't want to accept it. I was totally disgusted by my performance, but also because of having to do this work in the day, which took up so much of the time that should have been devoted to the music. Just woodshedding, being able to devote your time and energies to that. Of course the gig wasn't paying anything,

delivering messages. What they used to pay at that time was the minimum wage. I was paying my dues. Now they have these cats on bikes. They say forget it: WALK. But that evening, I remember Albert and Pharoah and Don. I was very much impressed and decided to listen to this music. Every time I would get a chance to play it would be too short. It would seem that you had no time to say anything.

"Whenever Coltrane played, it was almost always open house. Archie Shepp, Marion Brown, John Tchicai, Frank Wright and Carlos Ward were just some of the other saxophonists who availed themselves of this privilege, some them staying on for a while as members of the group." (Excerpt from "As Serious As Your Life: The Story of the New Jazz", by Valerie Wilmer, Lawrence Hill & Company, publishers).

You see, when I first met Mr. Coltrane in 1965 in Seattle, Washington, it was at the Penthouse jazz club. I went to this club because I had been there before, just trying to sneak into jam sessions. Then I went back and I had the chance to play in the Saturday jam sessions. Joe Brazil, who played flute on the John Coltrane album "Om" (Impulse 9140) would invite me in. I didn't have the bread to come and hear the various artists that came every week. There was Horace Silver, Art Blakey, and I met Gary Bartz through this; I invited him to my house, him and his wife. Joe Henderson I remember, and then John Coltrane came through with Donald Garrett (a San Francisco bassist) and Pharoah Sanders, who had just joined the band at that time. I had waited for Trane to come in, thinking I would get enough nerve up to ask him if I could sit in with him. I was waiting at the bar, and instead of me seeing him coming from the outside in, it seemed like he simply just appeared on the scene. I turned around and he was just there. It was the first time I had seen him live, that close. I had seen him in concert, at a distance in Frankfurt. When I asked about playing with him he just accepted. The reason I mention this is to get to the fact of Trane's understanding of an individual. What he is doing, or what his contribution is, what place he's in. After I had finished playing he motioned to me, this motion that he was hearing in the music, what I was doing, but in the form of a motion. Whatever motion he saw. I am trying to say this because of his perception. Now if there was any kind of individual that he may have chosen, maybe it was because of his

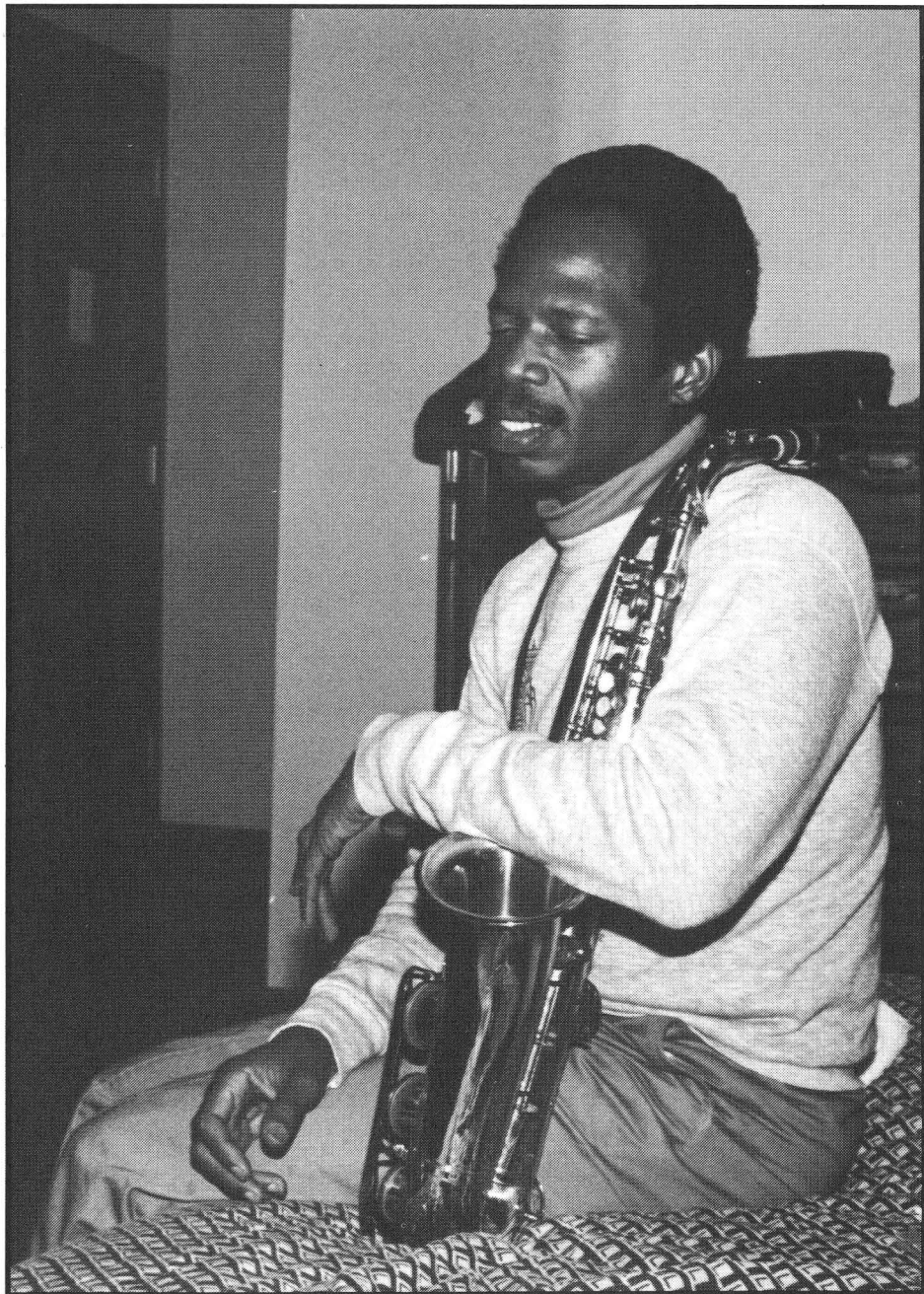
perception. What forms these individuals may be contributing to the music.

I would be afraid to call him because I never wanted to interrupt him, his schedule, even though I loved to speak to him for long hours. But I was always really happy, overjoyed, that this gentleman understood me. I don't think I was able to find this in other situations in New York, and he understood from the very beginning without any kind of explanation. The only other person I had gone to when I was in Seattle was Peraza Armando, who was the percussionist with George Shearing. He played congas and bongos, and I was playing bongos in high school. I hope to get to that again, because it's really fantastic, it's fantastic experience, believe me. Your whole system to be pounded, rhythmically pounded, not bullshit, but to be rhythmically pounded. It's also good for your musical sense of rhythm. I have not done it for years, but I remember when I used to exercise like this. I went to speak to him, we shook hands, my little hands; his hands were like giants, and of course the callouses.

When I first heard Eric Dolphy, and I heard him because I was over there in Frankfurt, he was with Charles Mingus. I heard this group, and it was like an awakening. I was so glad to hear this, this freedom, this music. At the time the players, Danny Richmond, Jaki Byard, Clifford Jordan, Eric, was just so fantastic — so expressive. They were giving a concert the next night in Stuttgart, so I just found my way down there to that concert. That was the first time I had really been so affected by the music. I usually don't go up to speak to musicians after a concert. From an early age I always went to jazz concerts, but I never knew what I could say to them. What could I say to this guy? So I would just leave.

Once at the Newport Festival, when it was in Rhode Island, I was like a virgin press-man, I had no experience of going to festivals, I was learning to get in there and do it. Of course, everywhere all around you were all these incredible musicians walking about, and you are there..... This photographer introduced me to John Coltrane, and nothing would come out of my mouth — no words — I just stood there touching him. I used to tell people afterwards that I had touched John Coltrane. One of the big things in my life. A real spiritual experience. A lot of the people that you have been involved with, like John Coltrane and Abdullah Ibrahim, are spiritual people, they are not just people who played gigs.

This may not be a very practical concept, but anyone who decides to take up



a musical instrument, maybe in certain parts of the world this practice exists, they should first, or in their hearts, try to find God. I don't want to say put one first and one second, but they should always be on their path to God, regardless of what kind of detours, or how difficult it may be. The end result and the path must always lead toward this. I mean God as an inner way, as a personal responsibility.

Based on this system, this would mean that you are dedicated to presenting yourself through an instrument, or using an instrument simply as an extension of yourself in sound. In this period it would seem that many of the young players do not have the kind of spiritual energy that

happened in the 60s, like with you and Shepp and Albert Ayler, and there has been a lot of thought that jazz has become an academic college process. You can go to school and learn to play jazz. Historically, that was not how you learned, you learned from perseverance and playing with other people. The 60s seem not to have extended into the 80s very easily.

The thing is, within the jazz community, within the community, there is so much richness, music serves so many functions, but I think also some forget and the music has been interpreted to mean something else. Originally, it had a totally different meaning. The richness of

jazz is always there, a lot of the time it gets obscured by distractions because the root always comes back, the vitality of what it once was, or what it always is, it's always there. It's always there and people remember, but they forget also. They forget because they are being constantly offered what someone who has money, but has no knowledge, is disseminating as music. Like record companies and magazines whose aim is the making of money, not solely for the purpose of the underlying truth that should exist. Their main aim is to make money, and then more money. This is what causes this kind of action to persist. It's like everything is built up. They have projected sales, net profit for this year, and then how much is projected for the next year, and then the next year after that, how much they are going to profit. So it's all built on greed, which is one of the cancers that exists. Greed. See, you can put out music that is going to make pure money, and you can also put out music that has other values that would give more life-sustaining values to the individual. You can also make money by this. But it is not put out simply for a profit margin, it's put out to give a means of spiritual charity.

A lot of music that's being put out as jazz music has nothing to do with the community of people anymore. Improvised music seemed to be something to do with communities, like kraal music. It seemed if you lived in Philadelphia or Detroit or New York there was a community of players that were part of the energy of the city, and people came to hear it because they were part of the same city.

That's why I'm saying that in the community itself there are some that forget. This has also to do with musicians, because musicians can also forget, since they are disseminating the music too, what that voice is, or to just put their basic upbringing into some lowly status. ("I'm this many years old - I don't play this kind of music." or "No, I don't dance."). I can't believe that those drummers in Africa never put down their sticks, or put down their drums and dance. That they do not know, or even desire to know, how to dance. But there is some now who take pride in saying they don't know how to dance. They are too cool or too hip, or what they are playing is too far out. Like dancing is for the inferior class. So, in these ways they forget what their own true heritage is. They have some other kind of idea that someone has presented to them that's hipper. The blues - there are musicians that don't want to hear the blues. Certain kinds of musicians don't want to identify with that. They want to forget their own selves. Or there is so

much pressure from the information that leads one NOT to think too much about what the community is about. The music that you hear when you are growing up is still valid. There are people who on weekends still go to socials and dances, and still have social clubs that meet on certain nights to plan their activity. There are still people who live that kind of life. Until forever, until they go. You still function as part of the entertainment or the music of these people. This is definitely a positive thing, to be able to play at one of these - a rich heritage. You know your aunts and uncles who you may never see still belong to this. You may be out gigging all over the world, but the community is still functioning. You come back and they are still having their dances. If you go to that club, that's still what's happening there. The music is still there, it still serves the same purpose, but the music can get obscured by what you hear every day, because you hear these other things.

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 Dollar Brand, "Zimbabwe", ENJA (G) 4056, CD 311 225-2.
 Dollar Brand Septet, "Ekaya", Ekapa 005.

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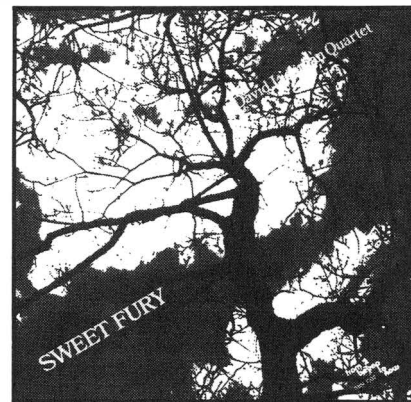
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ARCHIE ALLEYNE * FRANK WRIGHT QUARTET * "UP THERE"

Archie Alleyne (drums); Frank Wright (vibes); Wray Downes (piano); Steve Wallace (bass).

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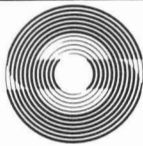
David Liebman, soprano sax, flute; Don Thompson, bass, piano and vibes; Steve La Spina, bass; Claude Ranger, drums.

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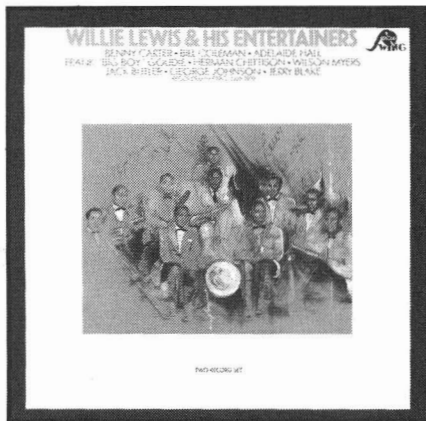
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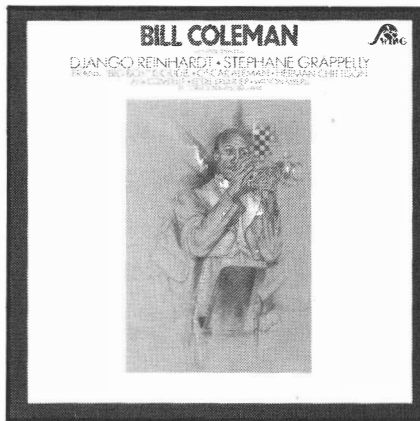


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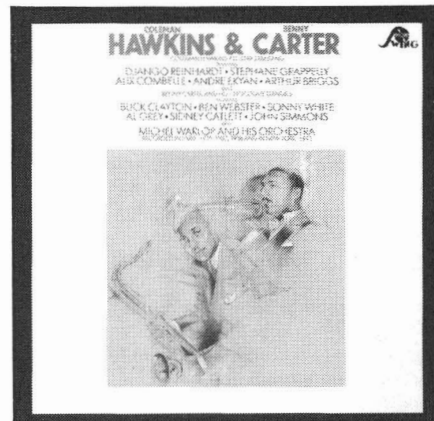
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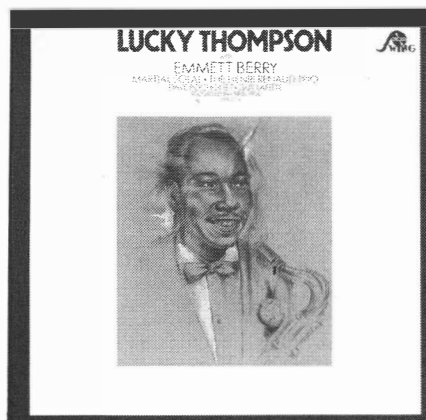
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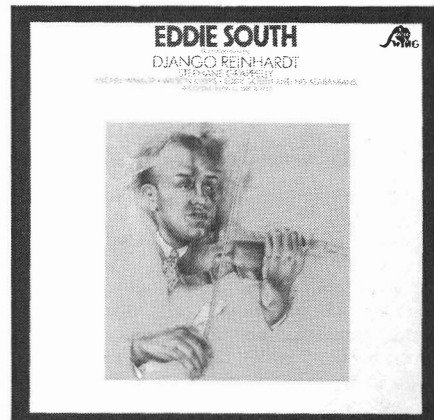
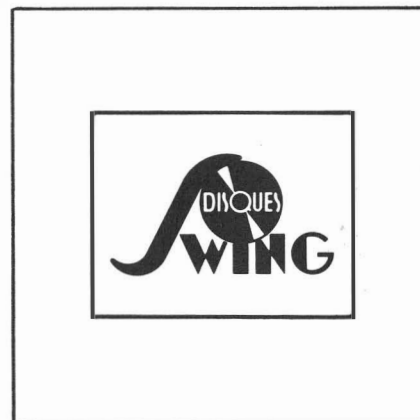
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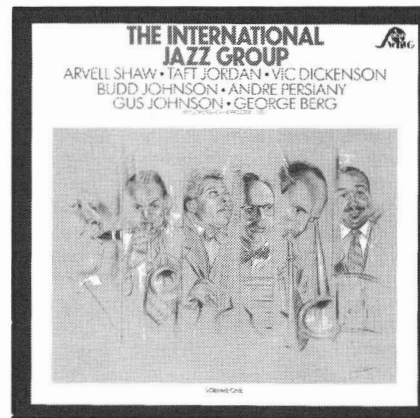
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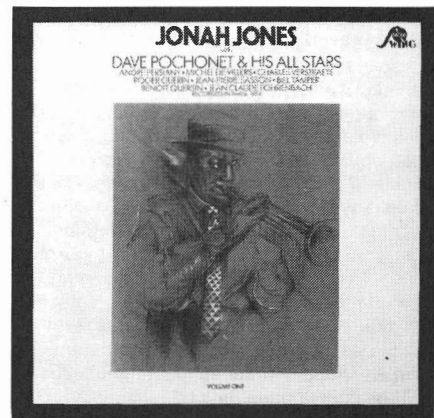
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MAYNARD FERGUSON
 Lyric Theatre, Baltimore
 Saturday, April 20, 1985

We went to see Maynard Ferguson, my acerbic friend and I, more out of curiosity than anything else; some of us spend more time than we should wondering who listens to all the pop-jazz critics pan. (I mean, do you actually know anyone who owns a Bob James record?). Towson State University, a few inches from Baltimore, is a hotbed of jazz education, so we correctly anticipated seeing a herd of college students. But a measurable fraction of the audience were kids too young for college, some of them with their parents. Say what you will about Ferguson — how many jazz musicians bring out two generations of the same family?

Maynard was introduced — none of that three-number leaderless warm-up stuff for this band — and he conducted his ten cohorts (two trumpets, trombone, two saxes, piano, electric guitar and bass, drums and percussion) through a typically blaring chart, barely touching his own horn, which of course he swung mightily into the false tea-kettle register when he did pick it up. Ferguson didn't play much at all during the opening set we caught, but what he did play was impressive. Sure, all the high-note smearing is a gimmick, but he executed those falsetto passages brilliantly, even on flugelhorn. Dipping into the middle register on a ballad, he displayed a richly warm, vibrato-laden sound worthy of Bobby Hackett.

But Maynard was more conductor (make that cheerleader) and emcee than lead trumpeter tonight. He spent more time introducing his band members — identifying them by alma mater, as if he ran a college all-star team — heartily endorsing each, and shaking hands with each player who successfully completed a solo. (Do any of them, my acerbic friend wondered, ever play a solo so lame it doesn't merit a hand-shake?)

Every player featured in the set bore the unmistakable stamp of academic jazz training: their technique was above reproach, yet nearly everything they played sounded studied, familiar, and devoid of soul. The absence of depth was most obvious on the circus of borrowed riffs *Bebop Buffet*. (Not surprising; in bop, more than any other jazz idiom save fusion, lesser luminaries mistake facility for feeling). The most conspicuous exception to the norm came when **Tim Reese** played alto and soprano saxes simultaneously, with a deftness, agility and attention to dynamics that compares favorably with most anyone's two-sax statements. (My acerbic friend wondered if Rahsaan 201 was a college course these days).

The band's rather bombastic music, like that of postgraduate fusion bands, prizes technique for its own sake since for all practical purposes that's the ideal jazz education forwards. (Inspiration, after all, can't be taught, but scales can). Small wonder that Ferguson is a heroic figure in jazz-ed circles — his pyrotechnic displays are always blatantly virtuosic; even the term "high-note specialist" suggests that chops are the key to success. The bombast is logical, given the aesthetic. If screaming high notes are your specialty, you better use 'em, else why are



you here?

The collegians in the audience — and the younger kids, some of whom sported bandcamp and clinic tee-shirts — cheered on their peers who've made it. The elected few justify the hope that one won't necessarily become a clinician or jingle-player at best upon graduation; there are at least a few opportunities to bask in a moment or two of glory, and to be applauded by the next generation of students. It all seems rather hermetic.

Later, my acerbic friend had to give Ferguson credit: at least he doesn't treat his players with the indifference some bandleaders prefer. But I wonder if Maynard might be doing his players a disservice by tacitly endorsing the view that good players get breaks. There are, of course, many more lab-band graduates than there are openings for them in the prominent bands who care to recruit them.

Still, maybe there's a place for them after all. In his new collection "Rhythm-a-Ning" (Oxford University Press), Gary Giddens predicts that repertory bands will become more important and respectable in the jazz world, and asserts that the repertory movement calls for a new breed of musician. Could it be the new breed has arrived? Jazz-ed graduates are skilled readers and craftspeople, if nothing else, and Ferguson's minions, whatever virtues they might lack, know how to swing convincingly. The repertory movement can snowball, as Giddens predicts, precisely because musicians capable of playing in such bands (given the

right attitude and guidance, admittedly two big givens) are in abundant supply. It'd be a happy irony if the bloodless technocrats of jazz wound up keeping the solos and orchestrations of the masters alive in the concert hall.

— *Kevin Whitehead*

ART ENSEMBLE OF CHICAGO
 Central Baptist Church, Hartford,
 Friday, March 29, 1985

CECIL TAYLOR UNIT
 Charter Oak Temple, Hartford
 Saturday, April 13, 1985

Real Art Ways celebrated its tenth anniversary with a concert series that included the Art Ensemble of Chicago and the Cecil Taylor Unit. Their compelling performances provided a unique historical focus on the seminal "schools" of the New Music that developed concurrently in Chicago and New York in the 1960s.

The Art Ensemble's March 29 concert at Central Baptist Church was a surrealistic carnival of textures and idioms that shifted with a kaleidoscope's unpredictability and precision. With the five-man Ensemble facing stage left, **Joseph Jarman** began the music with a ritualistic strike of a gong. The flutes of Jarman and **Roscoe Mitchell** blended with the trumpet of **Lester Bowie** to establish a somber mood while **Malachi Favors Maghostus** chimed the strings

below the bridge of his bass. The ringing strings brightened the mood, which retained brooding undertones as Mitchell bit and blurted soprano saxophone phrases against the flutters and wails of Jarman's conch. Behind them, Maghostus put down his bass and ticked his arms like the hands of a clock. When he picked it up again, the horns heated an ensemble improvisation to the verge of frenzy, then relaxed into a farcical Dixieland chorus. Bowie's bent-note high jinks over Maghostus' throbbing walk tightened into a boppish head. Mitchell took a long, throaty solo rich with thirties musical lore and a wittily wobbling vibrato. Jarman updated the idiom with a solo straight from the hip tenor-man's stance, then gave way to **Famoudou Don Moye**, who ranged and rumbled over his traps until Maghostus whispered the piece to its conclusion through a bull horn.

The audience of 250 demanded an encore with its insistent applause. The Ensemble responded with *Funky Aeco*, a less intricate effort that nevertheless displayed the careful listening and sensitive interaction which has made their Great Black Music such a profound influence on succeeding generations of experimentalists.

If the Art Ensemble of Chicago's performance demonstrated the seminal textural approach to the New Music that developed in Chicago, then the Cecil Taylor Unit's April 13 concert at Charter Oak Temple demonstrated the equally seminal high-energy approach that developed in New York. Whereas the Art Ensemble explores the breadth of ideational flow, Taylor's Unit explores the depth of a more restricted conceptual sequence.

The Cecil Taylor Unit opened its concert with a long percussion dialogue followed by a colloquy of ritualistic tribal chants that led to a typical Taylor composition: a slow theme whose conversational melodic voices of alto, tenor and bassoon suggested a multitude of thematic directions while its rhythmic undercurrent implied a multitude of tempos. On Taylor's jump-fingered cue **Jimmy Lyons** launched a long solo. By turns reflective and impassioned, the elder statesman of Taylor's musical family pirouetted with gorgeous symmetry and near-telepathic empathy above his leader's balletic leaps of sound. Tenor saxophonist **Frank Wright**, a.k.a. The Reverend, preached a sermon of hellfire and brimstone. His shrieking and growling exhortations trailed into sanctified glossolalia over the groundswell of the group's two drummers. Following Wright, bassoonist **Karen Borca** built a mighty solo from a one-note staccato motif while Taylor's forearms and elbows hammered out tone clusters that deepened her range of expression. Unfortunately, the volume of the churning drums drowned out many of the bassoon's more subtle tone colors. Taylor's solo was a musical maelstrom that whirled straight to his emotional core. His fleet, furious phrases probed the links between speech and melody, and melody and percussion, and blurred any distinction you'd make between them. After he thundered to an abrupt conclusion, the horns stated a more developed version of the original theme. A sandblasting duet between Lyons and Wright led to another Taylor solo, in which

snatches of boppish phrases bobbed like driftwood on his vortical emotional current. Borca soloed again, then Taylor returned with a dissonant but rhapsodic interlude that led to the closing thematic statement.

The Cecil Taylor Unit burns with life-and-death intensity, flaring the affirmation of life from the core of each musician's being. The Art Ensemble of Chicago celebrates life by reveling in the diversity that originates in the emotional depths Taylor probes. Although their differing approaches to the New Music have seeded a variety of styles, their goal has always been a shared one: the celebration of human hope, suffering and joy. Performing in houses of worship, they were shamans whose musical magic celebrated the first decade of Real Art Way's hopeful struggle to bring the joy of innovative artists to Hartford.

May all of them have many more decades to celebrate.
— *Vernon Frazer*

**JOE MCPHEE'S RECORD RELEASE PARTY
The Rivoli, Toronto, Ontario
Sunday, April 14, 1985**

Joe McPhee, flugelhorn, pocket trumpet, tenor and soprano saxophones; Bill Smith, soprano and alto saxophones; David Lee, bass; David Prentice, violin; Richard Bannard, drums.

Here to promote his new Sackville record, "Visitation", Joe McPhee was in fine form for his second of two weekend record release parties. McPhee responded well to the atmosphere at the Rivoli Cafe, an intimate Queen Street club. The room gradually filled to capacity as the first set developed and the players responded to the growing sense of excitement in the air. Joe used the same musicians that had performed on his record and their familiarity with him was evident throughout the evening. The rapport between Smith and McPhee was visible. These musicians are like-minded individuals, as readers of the interview that appeared in the last issue of this magazine will no doubt be aware. A feeling of *amité* was clear, as was a certain looseness and willingness to push each other into new directions. The attitude of the musicians matched that of the crowd — everyone fully expected a strong performance to take place.

The music began with Smith, Lee, Prentice and Bannard on stage playing *The Subtle Deceit Of The Quick Gloved Hand*, a slow, quite beautiful and nearly classical Smith composition. McPhee entered after that meditative piece, injecting excitement by playing Sonny Rollins' *Oleo* in a late sixties avant-bop manner. Through the rest of the first set, the group felt each other out while playing two McPhee pieces, *Eleuthera* and *Pablo*. As on the record, Prentice was heard to good effect on the former while the latter was a fine Spanish-influenced number which allowed everyone to stretch out a bit. Lee and Bannard continued to add pulse and coloration to the ensemble while Smith and McPhee, like boxers, feinted and jabbed at each other through their solos.

The music began to hit a higher level of excitement with *Ghosts*. Albert Ayler's classic

was dedicated to film projectionist/archivist Martin Heath, whose birthday it was that evening. Earlier, Martin had warmed up the crowd with rare screenings of Marion Brown and Miles Davis films. Now, thanks to Bill Smith's remarks, the night became a dual-celebration, for Martin and for Joe.

After a brief intermission, the band returned. The "subtle" gloves were off and the band commenced to cook. A Toronto critic has written that Joe McPhee creates a "jazz" environment for the Bill Smith ensemble. If by that he means hard-blowing unison playing, he is certainly correct. The rest of the evening featured full-throated, high powered playing. Numbers were dedicated to Lol Coxhill and Leo Smith — and those two gentlemen would surely have enjoyed the high energy performance that the band produced. In the end, when the final number was finished, long after Toronto's liquor board had decreed "Last Call", the audience was on its feet, calling for encores. But it was not to be. As Brooklyn Dodger fans used to say, "Maybe Next Year."

— *Marc Glassman*

DUOS

Rene Lussier, alto sax, clarinet and Robert Lepage, guitar.

**Joe McPhee, soprano sax, electronics and Raymond Boni, guitar, harmonica, electronics.
Le Bruit Court, Montreal
April 22 and 26, 1985**

Historically, jazz has always evolved via small group performance and an overview of the last 40 years shows us that the acknowledged masters have made their most enduring statements in that setting. As for today, this tendency is still true, but what seems even more significant than that is the prevalence of even smaller interactive units where musicians seek to develop new vocabularies out of spontaneous exchanges. Whereas the duo was an occasional event in the past, it has now been accepted as a commonly used format for those involved in musical research.

To that effect, the Lussier-Lepage duo is working in its own direction, in some ways akin to the performance art trend that is creating quite a bit of attention as of late. Robert Lepage plays guitar with a lot of energy, at times reminiscent of the new wave stylings of James Blood Ulmer, et al. The reedist, on the other hand, uses both of his horns to either converge or diverge with his partner's explorations. Aside from their instruments, they constructed their show as a suite of pieces interspersed with pre-recorded comments which the music satirized by poking fun at some of the intellectualistic gratuities we writers tend to indulge in when we discuss the merits of this or that new thing we have come across recently.

The music was indeed effective in deflating some of the pretenses we have, not to mention the all too serious attitude we perpetuate. What the heck, it was just some good tongue-and-cheek fun. For instance, one of their segments depicted the cycle of a washing machine (with a gentle rinse cycle included).

Yet, for all the tomfoolery, the music had some engaging and provocative edges to it. The show ended with an animation film based on still pictures of our own subway which interacted with a previously recorded soundtrack by the duo. Interestingly enough, Lussier told me that it was the film that was done after the music and not the other way around, as it is always the case. The jumbled lines and colourful images of the film were aggressive and provoking and they suited the music very well in illustrating the chaotic and frenetic pace of the cars rushing down the tracks and the passengers hurrying in and out.

All through the evening, composition and improvisation intertwined as both instruments met and blended very well with one another in the written parts while roaming in their separate directions in the freer improvised moments. The first set consisted of a number of vignettes, introduced each time by the ever-present invisible narrator, but the second one was like a continuously woven fabric of "sound sketches", somewhat freer thematically and more extended improvisationally.

In a sense, the music belongs to a neither-this/nor-that category. Maybe it's best not to try pigeon-holing everything we hear and let's just be content to listen (and laugh when required). Humour, by the way, is a rare commodity nowadays; the Lussier-Lepage duo reminds us in a way of the old problem of the musician as entertainer or as artist, but it is worth noting that some musicians do take their music seriously but not themselves.

For all the popularity the duo has earned amongst improvisers, it remains a challenge for the performers and their audience. For the musicians, it demands an acute sense of empathy and a high standard of musical inventiveness. Any shortcomings or lack of inspiration show up very quickly and the audience becomes rapidly aware of this. In short, musicians cannot cheat or hide in a duet; they must strive to sustain (if not heighten) their capacities to communicate creatively.

Such standards are met by the Joe McPhee/Raymond Boni duo. To talk about their music in terms of content seems beside the point; a more likely venue would be to give some indications of the means of expression they use. The best way I can describe the music is "sound-scaping" or "sound painting" as it has already been referred to in the past. Such an approach is greatly enhanced by various electronic attachments to the saxophone and to the guitar.

It does not happen very often that one can say such a thing because previous experience shows us that the use of electronics in jazz has always remained a contentious issue. Given the rock-fusion debacle of the early 70s, which even persists nowadays, it is no surprise that modern technology creates a certain uneasiness amongst the knowledgeable jazz fans who have learned to discard gimmickry from musical discourse. And therein lies the danger of electronics: to reduce the vast possibilities of sound and texture to recurring tricks that become an end in themselves rather than an accessory to the performance.

However, let's not get too hasty and dismiss the potential input because there is a whole

universe of sounds still to be explored. One surely gets that feeling after listening to this duo. Both of the musicians have been working together for a few years now and their common research in electro-acoustic music is bearing some interesting fruits after two years of work in this area.

The sound produced by them is a very personal and sophisticated synthesis that keeps evolving within the performance as well as involving the audience and resolving the tensions that grow from their common efforts. Each of the three sets was a musical journey that drew the audience in, right from the first airy whispers of McPhee's amplified saxophone. There is a very strong and engaging musical conception in what they do together and both of them are intent on probing into some unforeseen corners of the musical spectrum.

The first set had some good melodic and rhythmical ideas, particularly when McPhee started beating on his reed with his fingers and clicking the keys while his pick-up echoed the sounds through his amplifier. The second set gravitated around a very dirge-like minor melody on saxophone and built up to a frantic exchange of ideas before segueing back to the original melodic statement. The third set, finally, was surely the most original one. McPhee began by reciting the famous Eric Dolphy phrase on *The Last Date* to the strains of some echoing harmonica sounds, letting the word *music* reverberate on the amplifier to which he added some soprano sounds, thus forming a complex drone over which both musicians exchanged ideas in a hectic display of textures and shapes. Towards the end, McPhee started synchronising his playing with some elements of the drone, as if he was trying to replicate some of the sides of an intricately carved stone.

What is fascinating here is the originality in which the electronics are used in the performance. McPhee's reverbs are always discreet and they add a thin layer over the acoustic playing instead of imposing themselves as a mere effect. Boni, for his part, indulges moreso in the volume of his amplifier, though he can sound very clear and pure in some instances.

Raymond Boni's concerns with electronics are very well justified and he explains that as a duo they are searching for new instruments to play music with rather than looking for mere devices. This means that they try out a lot of things and discard a lot of them too.

Moreover, the degree of empathy achieved is so good that the music creates itself with little or no pre-conceived material. As is the case for all good improvised music, every night is different and more new discoveries are made each time.

Very few duos can claim to have a very specific conception which is musically cogent and challenging at the same time. Since the open-endedness of improvisation can never exhaust its possibilities, the task of creating spontaneously demands much from those who eschew the temptation of emulating, which all too often holds us back from looking forward. Those who dare be original are still few and far between and that is a good enough reason not to miss this duo, because they have something to say which is all their own. — Marc Chenard

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ERROL PARKER

Doodles
Sahara 1010

Doodles / Stuntman's Boogie / Fantabulous / Lament

Graffiti
Sahara 1011

Graffiti / Jet Set / The Suq / Sunrise

Tribute To Thelonious Monk
Sahara 1012

I Can't Get Started/A Foggy Day/Blue Moon/Lush Life/Three Blind Mice/Autumn In New York/Time On My Hands/I'm In The Mood For Love/Autumn Leaves

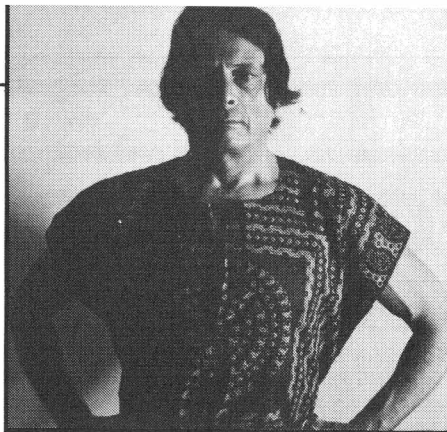
Tentet
Sahara 1013

Oran / Sun Dance / Lush Life / African Samba / 6/8 Samba / Jupiter

Over the last dozen years or so Algerian born pianist, drummer, arranger, composer Errol Parker has been developing and refining his innovatively original polytonal, polyrhythmic concepts. Combining these with a mixed bag of African, Latin, R&B and Jazz elements, he has come up with an impressively provocative formula. Sahara Records (Parker's own label) has been the major chronicler of his ongoing experiments and these four recordings present a general cross-section of this multi faceted, multi directional music.

"Doodles" and "Graffiti" are small-group efforts featuring the Errol Parker Experience and while the personnel, instrumentation, and choice of tunes differ, there is a marked similarity in the basic overall format. On both sessions the drums are overdubbed allowing Parker to control not only the harmonic but also the rhythmic flow of his compositions. His quirky approach (modifying the standard trap set by replacing the snare drum with the conga) adds an earthy African flavour while also setting the pace and providing the momentum. The horns (on "Doodles" it's Chris Albert on trumpet and Bill Cody on reeds) solo simultaneously over Parker's constantly shifting keyboard patterns. There are some spirited individual excursions as well (Bill Cody gets off a shouting tenor solo on *Stuntman's Boogie*). Parker's piano outings are a boiling, bubbling cauldron of sound. At various times they can be uncomfortably harsh or intriguingly hypnotic. "Graffiti" finds Jimmy Owens and Monty Waters replacing Albert and Cody respectively. The bassists are omitted (Bruce Johnson's electric bass and Bob Cunningham's acoustic bass on *Lament* only furnished auxiliary support on "Doodles") and Byard Lancaster is added on flute. The modus operandi is basically the same with Parker acting as a buffer between the chase sequences of Owens and Waters and the frenzied, blues-inflected flute of Lancaster. Both of these sessions contain their share of rewarding moments, with "Graffiti" holding a slight edge.

"Tribute To Thelonious Monk" moves in a



different direction, providing a showcase for Parker's strikingly imaginative piano inventions. Made up entirely of well-known standard tunes, it affords the listener a familiar reference point enabling one to gain a keen insight into the pianist's complex world of bitonality. Sticking to his roving, percussive, two-handed style, Parker attacks, shatters, and ultimately reshapes these usually overworked themes into refreshingly original statements. Especially significant is an upbeat version of Billy Strayhorn's *Lush Life* and an infectiously swinging *Three Blind Mice*. There are no Monk tunes to be found, however; this tribute pays homage to Monk's genius at transforming the standard song form into a compellingly personal language, a talent also shared by Mr. Parker.

"Tentet" is the latest addition to the Errol Parker discography. An enlargement of the Experience, it further expands and embellishes the primary musical philosophy of its creator. The extra horns supply the powerful, full-bodied sound of a big band while the relaxed, intimate spontaneity of the smaller unit is faithfully retained. One noticeable difference is the absence of the piano with the leader preferring to remain behind the drums. His rumbling pianistic fireworks are sorely missed, but guitarist Rory Stuart does a commendable job at filling in the gaps. A first rate team player, Stuart is a hearty, resilient improviser to boot. Speaking of improvisers, this band is teeming with fresh, young, vibrant soloists (saxophonists Steve Coleman, Doug Harris, Zane Massey and trumpeters Stanton Davis and Malachi Thompson are splendid examples). The compositions (all are originals save for another brisk rendition of *Lush Life*) cover a variety of exotic moods and tempos with each bearing the distinct trademark of its composer. At the core of this raw, emotionally stimulating activity is the oddly syncopated trap work of Errol Parker. I find myself being drawn again and again to the solo and Tentet sides, but whatever your preference, don't you think it's about time you bought a ticket on this thrilling roller coaster of sound and rhythm that is the Errol Parker Experience?

(Sahara Records, 1143 First Avenue, New York, NY 10021; phone 212-688-2568).

— Gerard Futrick

JOE MORRIS TRIO

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Guitarist Joe Morris, bassist Sebastian Steinberg, and drummer Laurence Cook were together less than a year, labouring in relative obscurity in

the Boston area when they recorded their first album in 1983. It's a mature and assured performance, rare qualities in a debut release.

The album offers music untouched by commercial considerations, unconcerned with self-conscious historical allusions, unusual guitar treatments, or political or spiritual messages. Instead the emphasis is on elegant compositions, intelligent, assertive, energetic soloing, and group interaction. Of course, by focusing on these most essential musical elements. Morris and cohorts place themselves, by implication, within the historical and political continuum of jazz.

The compositions work with a clearly defined set of ideas any or all of which can be used as the setting for the improvisations. This modular approach allows a great deal of individual freedom while still providing a framework for the group. For instance, *Solid Flip Topic* centers around a malleable bass vamp. The performance works off of three rhythmic variations of this line — walking, swinging, and rocking. The simplicity is rich in implications and yields multi-leveled, complex results.

But it is the ability of the musicians to get inside the written material and play it that makes the album so successful. Bassist Steinberg is frequently given the pivotal vamp of the tune and continues to explore the possibilities offered him, remaining the rhythmic anchor. He has a percussive attack and is a pithy soloist. Laurence Cook, a veteran of free music, sounds more extroverted in this setting than in any I've heard him in before. A good foil for Steinberg, he can maintain the beat while working out embellishments and responding to the other players. He is a consummate group musician who listens carefully and always reacts supportively. His light touch on the cymbals and muffled snare give him a unique sound palette with which to create his thoughtful solos. *Solid Flip Topic* and the title cut show how the band can maintain a sense of form at high energy levels and still give one another breathing room. *Sweep Out*, a medium tempo piece, has great three-way interplay among Steinberg's swelling, bowed bass, Morris's pointillistic darting, and Cook's alternately subdued and explosive swinging.

Morris is a linear, melodic soloist. His lines are filled with wide interval leaps, flawlessly executed. Often times there is an internal dialogue between riffs, one phrase building on or contrasting with another. Individual phrases stand out as a result of their coherent development or surprise you when they twist in an unexpected direction. Chords evoking human cries punctuate the solos at emotional high points. While each individual part is complete and satisfying, the overall shape is also pleasing, directed as it is by the composition.

At barely over a minute, *Riti*, an unaccompanied Morris solo, is a too-brief look at the sound explorations Joe makes with multi-instrumentalist Lowell Davidson. For all its use of unusual colours and sounds, it still retains a sense of direction through recurrent motifs. On the basis of this cut, a solo album or duet with Lowell might be in order.

All in all, an impressive debut, whose celebratory display of intellect and emotion make the Joe Morris trio a group to watch in the future.

— Ed Hazell

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AROUND THE WORLD

CANADA — As this is being written Canada's major jazz festivals are still shrouded in secrecy while the major U.S. events have already announced their schedules. At this writing there is still no firm schedule for Toronto's June event. Unofficially, there seems to be a double bill of **Cecil Taylor** and the **Art Ensemble**, a ballroom event with the **Lionel Hampton** band and **Jim Galloway's** Wee Big Band as well as a series of clubs which will feature pianists and vocalists. The dates of the festival are still June 18 to 22.

The Ontario Place and Harbourfront festivals have been in place for a few years. Both are basically free events even though they have always offered widely divergent styles of music. This year the events are being combined and there are strong hints that the Harbourfront event, essentially a showcase for the city's traditional jazz bands, will expand its horizons and incorporate other styles within its activities. Details of the performers were to be revealed on May 6. The big news is that both festivals will now be run together as an entity over the weekend of July 5 to 7.

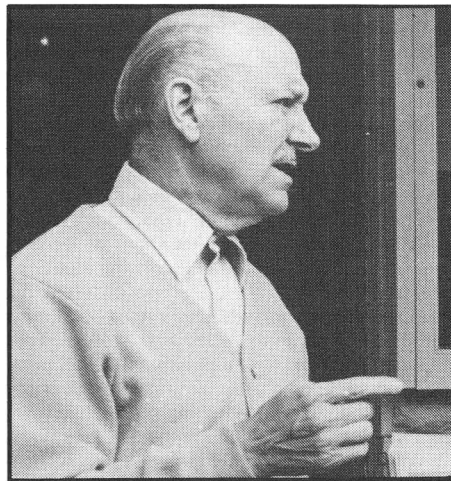
The Montreal Festival will be held between June 28 and July 7. Only a few of the headliners have been announced: **Wynton Marsalis**, **Pat Metheny**, **Chick Corea**, **Cecil Taylor**, **Makoto Ozone**, **Don Pullen/George Adams**, **Bireli Legrene** and **Tito Puente**. Once again the CBC, as one of the major sponsors, will be broadcasting 7½ hours of the event live on July 5 as well as programming further concerts through the year on Jazz Beat. Much of last year's event has already been broadcast either on Jazz Beat or, locally, in Montreal on the CBC's French network.

Jazz of a highly predictable nature will be part of the Stratford Festival this summer: **Dave Brubeck**, **Sarah Vaughan**, **Moe Koffman** and **Dizzy Gillespie**.

Just across the border at Art Park a more ambitious summer jazz program is being offered with **Maynard Ferguson** (July 2), **Pat Metheny** (July 3), **Sun Ra** and the **Toshiko Akiyoshi Band** (August 6), **Wynton Marsalis** (August 7), **Joe Williams**, **Jimmy Witherspoon**, **Jay McShann** and **Claude Williams** (August 8), **Preservation Hall Jazz Band** (August 9) and **Oscar Peterson/Joe Pass** (August 13).

Rob McConnell, leader of Canada's Grammy Award winning Boss Brass, suffered a heart attack April 11 during intermission of a concert the band was giving in Kitchener. He is now home and recuperating. We wish him a speedy and complete recovery. The band, meanwhile, is continuing to fulfill its engagements. Shortly before all this the band had completed recording music for a new album with **Phil Woods** as featured guest soloist. No release date or label appears to be set for this project.

The Toronto Blues Society is looking for members as its organizational quirks are ironed out and it begins to mobilize its forces. You can contact the society at its mailing address of Box 1263, Station F, Toronto, Ont. M4Y 2V8.... At the other end of the spectrum is a new organization working to bring together musicians and supporters of more contemporary



sounds. Contemporary Music Projects is the brainchild of **Tim Brady** and an inaugural meeting was held in January. They hope to draw together individuals involved in contemporary music and unify various activities to help attract wide notice to their endeavours.

East 85th is settling into a permanent part of the local scene with its mix of guest headliners and the better known Toronto talents. **Fraser McPherson** stopped off for a week at the club while he was in Eastern Canada recording for Justin' Time Records with the **Oliver Jones Trio**. He appeared on Toronto Alive with Jim Galloway while in town, gave a concert in Kingston and worked a week in Halifax with guitarist **Reg Schwager** who will also be heard on the Jones lp.... Veteran tenor saxophonist **Bud Freeman** returned to Toronto April 30 for a week at East 85th and sounded as good as ever. He was full of enthusiasm for his newly recorded album in Chicago which was made for Principally Jazz Productions. An lp has been issued from the sessions as well as a compact disc which contains additional selections.

George's Spaghetti House featured **The Hot Club Quartet** for the week of May 6. This was a new venue for the band which features violinist **John McGarvie**, guitarists **Roy Patterson** and **Dean Nixon** and bassist **Gary Binsted**.... **Joanne Brackeen** returned to Toronto for a two week engagement at Cafe des Copains where she revealed her newly found love for the popular song. By the time she had finished working on these tunes they were redefined in her image and well removed from their original shape.... **Phil Nimmons** has sought a variety of outlets for his restless musical energies since the demise of his band on a regular basis. He has been generating enthusiasm for his musical ideas at a variety of schools and universities as a prime motivator of the Canadian stage band movement. This year he has been in residence at the University of Toronto. Their Jazz Ensemble demonstrated the benefits of his guidance with a concert March 31 at the Edward Johnson Building's MacMillan Theatre.... **Carmen McRae** and **Ahmad Jamal** shared the billing at the Royal York's Imperial Room in March and Carmen found time to hang out at Cafe des

Copains where she shared some informal musical moments with **Barry Harris** — both of them doubling up their vocal and pianistic talents....

Ella Fitzgerald returned to the Imperial Room April 15 for a two week engagement and the **Preservation Hall Jazz Band** was at Massey Hall March 28... **Fenton Robinson** was at Albert's Hall April 15-20 and observed, in the course of a CJRT interview, that he was inspired by the jazz-influenced guitar work of T-Bone Walker which accounts for his more laid-back approach to his idiom. **Cleanhead Vinson** returns June 17 to be followed immediately (June 24) by **Koko Taylor**. **Slim Gaillard** is promised for September 8-14!

Harbourfront sponsored three Sunday afternoon concerts in April (14, 21, 28) entitled "Jazz in a Classical Key." Freshly written music was provided for a unique grouping of classical and jazz performers which included **Phil Nimmons** and **Don Thompson**.... The Music Gallery presented a preview on April 19 of their 10 year retrospective program which is to be presented at the Holland Festival '85 in Amsterdam in June.... Other April presentations at the Gallery included **Joe McPhee** with the **Bill Smith Ensemble**, solo guitar from **Tim Brady** and a concert by **Time Warp**. **Claude Ranger** was one of the featured performers on May 10. **Stu Broomer** and **John Mars** toured several cities in Southern Ontario in April. Their six city tour took them from Windsor to Kingston.. P.R.O. Canada has added a jazz category to its Young Composers' Competition.... Visual art and performance are featured at "L'attaca", a new artist-run space in Montreal at 4297 Boul. St-Laurent (Telephone 514-289-9725).

Brian Turner's "The Feeling of Jazz" program on CRMX is saluting the Toronto Jazz Festival with special programs in June on Charlie Parker (1), Miles Davis (8), Charles Mingus (15), John Coltrane (22) and Bill Evans (29).... The CBC's Bob Oxley has prepared a five part series on Louis Armstrong for Arts National's Friday Night. The first program will be heard June 28.

The Edmonton Jazz Society's programs at The Yardbird Suite are picking up momentum with appearances by **Michel Petrucciani**, **Makoto Ozone**, the **Peter Leitch Quartet**, **Bob Dorough**, **Michael Smith**, **Red Holloway** and the **Dave Young Trio**. May 1-4 was a gala occasion for the club as they celebrated its reincarnation with appearances from some of the club's original founders with special guest **Pepper Adams** among the performers. The music from this four-night event was taped for broadcast by CBC.... Pianist/performer **Al Neil's** annual concert at the Western Front in Vancouver March 22 featured percussionist **Howard Broomfield**, guitarist **Alex Varty**, **Martin Bartlett** on synthesizer and Toronto bassist **David Lee** performing to a sellout crowd.... Summer concerts by the jazz faculty of The Banff Centre will take place July 26, August 3 and 7 while workshop participants can be heard in a club atmosphere at Donald Cameron Hall between July 25 and August 9.

— compiled by John Norris

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"THE NEW VOICE IN JAZZ"

BOSTON — Throughout March and April Charlie's Tap in Cambridge consistently offered the most exciting and uncompromising jazz in town, starting with **Marty Ehrlich** and his trio with **Anthony Cox** on bass and **Thurman Barker** on drums on March 1 and 2. Ehrlich is a skillful composer who has picked co-workers who understand what his tunes demand. On the night I saw him, Cox was a responsive ensemble player and a virtuosic soloist. Barker's sharp, punchy sound contrasted with, but complemented, Ehrlich's mainly legato approach. Ehrlich used Eric Dophy's palette (alto sax, bass clarinet and flute), but avoided imitating Dolphy's style and sound.

Hilton Ruiz and **Dr. Art Davis** delivered a weekend of accomplished, swinging duets on March 9 and 10. They are two different but compatible personalities; Davis steady and even-tempered, Ruiz extroverted and stormy. They favored extended (over twenty minute) workouts on tunes, but Ruiz's strong left hand and imagination maintained a high level of creativity. My only gripe is they tended to take everything at the same medium tempo. A little variety would have been appreciated.

Wilberforce, lead by bassist **Wilber Morris**, with **Kalaparusha Maurice McIntyre** on tenor and **Eli Fountaine** on drums arrived the next weekend. Kalaparusha produces a beautiful, piercing, bitter tone that speaks of hard experience examined in the light of higher knowledge. Morris walks the same path as Oscar Pettiford and Paul Chambers did before him, with a big, sure tone. Eli Fountaine was enthusiastic, throwing everything he had into the music. The only drawback was a seeming lack of rehearsal on the original material and some on-stage confusion between tunes as to what to play next.

No confusion was evident during **Joe Morris'** gig with his regular trio of bassist **Sebastian Steinberg** and drummer **Laurence Cook**. The band continues to grow into the guitarist's tune. Steinberg is confident enough to maintain his pivotal role in the band and also be more flexible with his ideas. Cook is swinging in a different way on the tunes. With Steinberg's funky center and Cook's colorful cymbal work beside him, Morris is free to travel all over his guitar.

Bobby Naughton made a welcome and long overdue visit to Boston on April 5 and 6 with a trio of **Randy Kaye** on drums and **Joe Fonda** on bass. He drew from an imaginative selection of his original compositions and standards such as *Goodbye, Berkshire Blues, Straight Up And Down* and *Both*. It's good to hear someone exploring the recent history of the music in addition to the 40 and 50 year old material. Bobby combines a pianist's sense of melody with a drummer's sensitivity to rhythm and touch (he uses a wide variety of mallets to get the right tone for each piece). He is also a consummate group player who knows how to listen and leaves lots of space during his solos.

The ad hoc nature of **Frank Lowe's** quartet on the 12th and 13th of April led to results similar to the Wilberforce performances — good individual contributions, but faulty overall group sound. It was a highly compatible combination: **Benbow** pays close attention to the tone of each of his drums and gets a bright sound from his cymbals, Lowe has a flinty edge to his playing which worked well with **Grachan Moncur's** mellow brass. **Donald Garrett**, who

doesn't play a lot of notes, but makes each one count, provided a substantial, meaty bottom for the group.

Dewey Redman provided one of the high points of the past two months with his quartet of **John Betsch** on drums, **Fred Hopkins** on bass and **Joe Morris** on guitar. Redman is instantly commanding. His equal facility on chord changes and free material points to the historical logic of Ornette's innovations and an underlying unity among all musics. His playing combines feeling and intelligence and pride in ability and discipline. Consequently, chords are not a restriction and their absence is not a licence for sloppiness and chaos. His partners sounded as if they were in agreement. John Betsch's artistry should have made him famous by now. He plays everything correctly, finds the right groove, knows when to lay back and when to be right on top of the beat. He and Morris established an immediate rapport, especially on the up-tempo tunes, when they matched each other in exuberance, energy and technique. Hopkins supplied the right melodic rhythmic pulse and could take the compositions in his own direction during his solos without damaging the overall shape of the tune.

On April 26 and 27, **Andrew Cyrille** brought Hopkins back along with **Henry Threadgill**. Superlatives are certainly in order for this group. Threadgill shouted the blues and vocalized on alto with impressive dynamic control and a tone with an acerbic, witty edge. Cyrille played the tunes, mainly drawn from the Air repertoire, as if he had done so his whole life. A duet exchange between Cyrille and Threadgill in the first set lifted the music to a high level from which it didn't descend all night. Cyrille opened the second set with a solo dedicated to Kenny Clarke which travelled all the way from Sid Catlett through Clarke to Cecil Taylor. With Threadgill, his most sympathetic alter-ego, Hopkins was in top form all night, as well.

Other events at Charlie's included a **Ran Blake/Ricky Ford** duet on March 15 and 16 and a visit from the **ROVA Saxophone Quartet** on March 14.

Blake was also at the Maliotis Cultural Center in Brookline on April 19 with singer **Eleni Odoni**. Mobius Theater presented a solo recital by **Ned Rothenberg** on April 25. **Horace Tapscott** came East to play two nights at the Willow Cafe in Somerville on April 1 and 2. **Mel Lewis** led a quartet at the 1369 on April 12 and 13. **Gerry Mulligan** was featured with the **Harvard Jazz Band** at Sander's Theater on April 13.

Joe Morris put together an evening of completely improvised music with cornetist **Butch Morris**, violinist **Malcolm Goldstein** and **Lowell Davidson** on percussion and aluminum bass. The emphasis was on sound and rhythm, with Butch sometimes inside the dense rhythmic tangle, sometimes outside, using the other instruments as a background for his quiet melodic ideas. Davidson, using chop sticks and drum sticks on an eccentric drum set-up of rusty cymbals and battered drums, produced multi-directional, scattering rhythms. Morris, on banjo ukelele, was a perpetual motion machine, turning out a constant stream of off-center vamps. Malcolm Goldstein, who comes to improvisation by way of classical training and conceptual music experiments in the 70s,

contributed a riveting blend of bowed and plucked lines, depending on what the situation called for. A successful meeting of different generations and disciplines, which was recorded digitally, so watch for an album in the future.

And finally, Brandeis University presented **Ornette Coleman** with a special creative arts award on April 25. Ornette was present to conduct a workshop and for a performance of one of his string quartets. — *Ed Hazell*

DETROIT — The Eclipse Jazz organization closed out their ninth year with a trio of concerts by unlike performers — **Abdullah Ibrahim** (Dollar Brand) on March 22, **George Winston** on March 26 and **Jack DeJohnette and Special Edition** on April 15. We chose to hear Abdullah Ibrahim, in no small part because of his group **Ekaya**. In addition to the leader on piano, the group included **Carlos Ward** on alto, **Ricky Ford** on tenor, **Charles Davis** on baritone sax, **Dick Griffin** on trombone, **Buster Williams** on bass and **Ben Riley** on drums. The roster says something for the personal/musical magnetism of Ibrahim, since the collective credentials include most of the major voices of the last quarter century (Coltrane, Miles, Mingus, Monk).

The group opened with *Taba*, a lightly Latin work which seemed to function as a theme (it also closed the concert). Ward's flute took the melody over a rich sonic pad. *Cape-town*, a livelier piece, gave everyone room to solo — an approach that was repeated (a little monotonously) throughout the evening. Ford cooked while Ward showed chops and interesting note choices.

Abdullah then began a series of dedications to "royalty" with an Ellington medley, followed by dedications to Monk and (in the second set) Coltrane; the latter were original compositions. Ibrahim's arranger's pen was evident throughout, and the use of his own compositions gave the group a strong identity. The second set's penultimate performance, *Blues For A Hip King* (dedicated to Nelson Mandela), a long meter 12/8 blues with unusual changes, developed an irresistibly rocking pulse. Economics often doom groups this large; one can only hope that Abdullah can keep the band together long enough for others to hear his vital music. Incidentally, the fashionable among you should note Mr. Ford's white suit, with what appeared to be treble clef signs embroidered on its extra-wide lapels.

The Detroit Institute of Art "Jazz at the Institute" series, which would usually be underway by now, has been pushed off to the fall. Reportedly there were too many good festival/concert series chasing finite dollars. The concert series (and the PBS Radio series by the same name) should be back in September. **Joe Pass** played Jamie's on 7 in Livonia in mid-April. At about the same time, the **New England Conservatory Jazz Ensemble** did a Sunday at the Apartment in Ann Arbor.

Betty Carter was accompanied by her trio and strings (conducted by **David Amram**) in a May 10 Orchestra Hall concert. **Larry Nozero's Quartet** was featured in a concert at Macomb Community College, joined by **Randy Brecker** on trumpet and **Elaine Elias-Brecker** on piano. Squash them grapes: **Larry Manderville and Friends** played at the Ann Arbor Art Associa-

tion's WineFest in April. **Ursula Walker** and the **Buddy Buddson Trio** could be heard Monday's at Nicky's in Troy.

The bad news was that bassist **Ron Brooks** was scheduled to end six years at the Earle in April; Brooks has led a trio there on weekends. The good news is that the probable cause was the expected May opening of Brooks' club, Bird of Paradise, at which the music was to be the focus. Both clubs are in Ann Arbor, which has lacked a regular jazz club since the Cafe Creole closed three or four years ago. — *David Wild*

HARTFORD — **JoAnne Brackeen** and **Clint Houston** continued the Hartford Jazz Society's exceptional season with their splendid March 10 duet performance. A distinctive pianist in the modern mainstream, Brackeen improvised with a fertile imagination, a sensitive touch and a sinewy sense of phrasing. A solid bassist, Houston soloed with the speed and accuracy of the Old West's fastest gun.

The **New York Jazz Quartet's** March 31 outing at the Society drew a large audience, no doubt because its charter members, **Sir Roland Hanna** and **Frank Wess**, have developed a loyal following through their frequent Hartford appearances. Soloing on standards like *Autumn Leaves* and *You'd Be So Nice To Come Home To*, Hanna displayed an eclectic range that rivals **Jaki Byard's** and a vitality second to none. With faultless logic and a ten-fingered attack, he built his superb solo on *In A Sentimental Mood* to an ecstatic climax of rapid octave runs. On a gutbucket blues, Hanna swung the band into line with a long solo introduction that culminated with several powerful choruses of stride piano. Tenor saxophonist Wess blew his honking best on the blues Hanna laid down. His *Oleo* solo flamed over the rhythm section's white-hot tempo. He also turned in some bouncy tenor work on *Autumn Leaves* and a pretty flute interlude on *Sentimental Mood*. It's easy to see why Hanna and Wess are Jazz Society favorites.

Their rhythm section went a long way toward developing their own local following, too. **Rufus Reid** plays bass with a tone broad enough to carry a big band and an uncanny knack for thinking along with the soloist. Moreover, he's a stirring soloist, himself. Opening his *All Blues* improvisation with the spacey, scratching sounds of a bass bowed near the bridge, Reid unraveled a seemingly endless skein of ideas with the warm tone his solid arco technique draws out of fine old wood. **Terri Lynn Carrington**, who appeared in Hartford with **Ricky Ford** last spring, once again displayed the strong melodic sensibility and driving sense of time she brings to her drums. I'm sure Reid and Carrington will enhance their reputations as strong, sensitive players the next time they perform in the area.

The **Modern Jazz Quartet** did nothing to diminish its reputation for performing polite, impeccable jazz in its March 1 concert at the Shubert Theater in New Haven. Whether you prefer their fastidious music or something more fiery is a matter of taste.

My own taste runs toward the raucous, but **Archie Shepp** disappointed me in his February 23 appearance at Wesleyan University. He sounded more ragged than rampaging. Although an improperly balanced sound system appeared

to hamper his efforts in the first set, his solos still sounded erratic with the bass and drums lowered to a tolerable level. Shepp seemed distracted, running off the stage and on again throughout the show. He did manage some powerful, if uneven, soprano work on *Mama Rose*, a poem he wrote and recited, and some near-vintage tenor work on *Giant Steps*.

Shepp's rhythm section provided most of the steam. **Danny Mixon** and **Santi DeBriano** gave an incredible unison reading of *Sophisticated Lady*, a statement usually reserved for himself. Throughout the concert, pianist Mixon soloed with a forceful touch and a driving edge. Bassist DeBriano combined a rich, classical tone with a hornman's speed. Drummer **Marvin Smith** drove the quartet with his forceful, intricate backing.

Two weeks later, March 8, at the Iron Horse Coffeehouse in Northampton, Massachusetts, Shepp played with more of the skill and passion I expect from him — although he still wasn't at his peak. Backed by the rhythm section of **Emery Smith**, piano, **Wade Mikkola**, bass and **Claire Arneius**, drums, he romped and raged through the material he'd approached so tentatively at Wesleyan. *Mama Rose* received a treatment that heightened its explosive, surrealist imagery. Smith opened the 6/8 piece with a vamp of eerie, percussive dissonances that led to the haunting trills of Shepp's soprano and spellbinding reading, half-spoken, half-sung. Smith's percussive solo moved massive blocks of sound into a mystical yet cogent collage.

Shepp brought the show to its peak with an untitled blues which he played with the fire and drive I expect from him. He balanced the tender, contained lines that hark back to his predecessors with the blast furnace of viscera that set the pace for his successors. When Shepp is on, he's a musical titan. I hope he returns to the consistent form that earned him his success.

As one of the featured artists in the 880 Club's "All-Star Jazz" series, **Dewey Redman** offered Hartford listeners a unique array of original material. An untitled piece for musette developed in a sequence less linear than most improvisations: over **Mario Pavone's** arco drone and **Mike Duquette's** rumbling mallets, Redman alternated stanzas of bent notes and wild flurries with passages of incantatory vocalizing. Playing tenor on a slow, down-home original, he accompanied himself with a blues singer's soulful mumble through his mouthpiece, paused to start the audience clapping to the beat, then orchestrated the handclaps to a fadeout after finishing his statement. Redman's sense of structure and use of vocal devices are iconoclastic but effective. His material breathed vitality and variety into the Thursday night repertoire, from which he chose several jazz standards to interpret with passion and originality. The day after his March 28 appearance at the 880 Club, Redman played at Waterbury's Hillside Restaurant.

The 880 Club also featured **Dave "Fathead" Newman**, **Dick Griffin**, **Melvin Sparks**, **Charles I. Williams**, **Sonny Fortune**, **Bobby Watson**, **Bill Barron** and **Warren Chiasson**. Alto saxophonist Watson's performance was a treat, especially his solo on *Candy*, a singing sortie whose climactic passages communicated as clearly as lyrics — and more intensely. **Kent Hewitt**, filling in for **Don DePalma**, soloed with a delicate touch and springy rhythmic sense. **Bill Barron** played with

warmth and enthusiasm. When he introduced his original compositions, his stage manner was intelligent, witty and informative. **Melvin Sparks** was versatile and virtuosic, as usual. Like Redman, he followed his visit with a stay at the Hillside.

In addition to Redman and Sparks, the Hillside included **Jim Pepper** (with **Kenny Werner**), **Adam Nussbaum**, **Gerry Bergonzi**, **Steve Slagle**, **Tom Chapin** and **Mike Mussalam** in the March and April segments of its weekend jazz series.

The Artists Collective sponsored a five-week series of lectures, film and poetry entitled "The Connections Between Politics and Culture As Exemplified by the Lives and Works of Malcolm X, Marcus Garvey and Charlie Parker." **John Henrick Clarke** opened the series March 6 at the Wadsworth Athenaeum with his lecture, "The Creative Humanitarian in Marcus Garvey, Charlie Parker and Malcolm X and the Use of History, Literature and Art as an Instrument of Liberation." The following Wednesday **Robert A. Hill** lectured on "Garvey, Rastafarians and the Legend of Reggae." March 20, ethnomusicologist **Playthell Benjamin** and Collective founder **Jackie McLean** spoke on "Charlie Parker: Victim/Artist." The following week, the series moved to the Community Renewal Team's Craftery Gallery, where **Stanley Crouch** read excerpts from his forthcoming biography of Charlie Parker. April 10 at the Athenaeum, **Gil Noble** presented a talk and film on Malcolm X. April 17 at the University of Hartford's Gengras Center, **Jayne Cortez** read from her book, "Coagulation: New and Selected Poems", accompanied by **Denardo Coleman**, drums, **Bern Nix**, guitar and **Al McDowell**, bass. Professor James Miller hosted the series.

The Jazz History Narration Performance Series, sponsored by Jazz Inc., continued to bring the music to public schools in the Greater Hartford area. The **Emery Smith Quintet** performed for the students. Appearing with the pianist were saxophonists **Harold Holt** and **Judson Watts**, bassist **Earl Wormack** and drummer **Ralph Duncan**.

The **Judson Watts Quintet** performed March 9 at Chez Joseph in Agawam, Massachusetts.... The **Charles Greenlee Quintet** appeared March 27 at the Third World Arts Festival in Westfield, Mass.... On April 26 Hartford's Caribbean-American Society hosted a benefit concert for the Percy Nelson Scholarship Fund. The **Henry Smith Quintet** and **The Oscar Huntley Quintet** with **Eddie Davis** donated their time and talent.

April 19, the **Yale Jazz Ensemble** with trombonist **George Masso** staged a benefit concert for the Ethiopia Famine Relief Fund.

Odetta and the **Mitchell-Ruff Duo** performed April 26 at St. Joseph's Cathedral in a benefit concert co-sponsored by the Camerata School of Music and the Hartford Jazz Society. Proceeds went to Project SEAL (Strategies for the Encouragement of Arts Literacy).

Pianist **Mary Watkins** performed March 2 at the University of Connecticut's Von der Mehden Recital Hall. The following day, she appeared at the Iron Horse Coffeehouse.... The **Hartt Concert Jazz Band** played March 10 at the University of Hartford's Millard Auditorium. March 13, a program of Afro-American music was presented at the auditorium.

The Russell Library in Middletown, Connecticut presented a series of Friday night



concerts. March 8 **Sweet Rainbow**, with bassist **Wes Brown** and tenorman **David Bindman**, played in the series. **Mario Pavone's** trio of **Tom Chapin** and **John Betsch** appeared March 22. April 26, **Bobby Naughton** performed on marimba with Pavone and **Randy Kaye** backing him. — *Vernon Frazer*

PHILADELPHIA — So far 1985 is on its way to becoming a banner year for fine creative music in Philadelphia and its immediate surroundings. As previously mentioned, the **David Murray Quartet** kicked off the Painted Bride Art Center's jazz series in early January followed by the highly stimulating duo of **Dewey Redman** and **Charlie Haden**, and a group led by **Charles Fambrough**. On February 2, saxophonist **Jane Ira Bloom** was on hand with trumpeter **John Dearth** and a rhythm section comprised of pianist **Fred Hersch**, bassist **Fred Hopkins** and drummer **Billy Hart**. An infrequent visit by percussionist **Joe Chambers** and his quartet (**Rene McLean**, **Hilton Ruiz** and **Rufus Reid**) was cause for celebration on March 2. The nine piece **Widespread Depression Orchestra** brought their swing era stylings to the Bride on March 16, and closing out the month was reedman **Sonny Fortune** who was featured with **Lighthouse**, a local group made up of **Sumi Tonooka** on piano, **Tyrone Brown** on bass, **Pete Vincent** on drums and vocalist **Rochelle Barnes**. In April it was **Gary Bartz** and friends on the 13th and **The Philly Joe Jones Quartet** on the 27th.... **McCoy Tyner** debuted his exciting star-studded band at the Chestnut Cabaret on January 14. Guitarist **Stanley Jordan** split the bill with the **Wynton Marsalis Quintet** at the Academy of Music on February 15. The following evening pianist **Makoto Ozone** gave a solo performance at Robert's Hall on the campus of Haverford College.... **Sun Ra** and his **Sound of Joy Arkestra** did a series of Monday concerts during February at Grendel's Lair on South Street.... Blues Greats **B.B. King** and **Bobby "Blue" Bland** shared the stage of the New Tech Theatre on March 2. Also in town that night at Jewel's

was the winning combination of **Etta Jones** and **Houston Person** "Jazz Live 85" opened at the Afro American Museum on April 26 with their fourth annual tribute to **Duke Ellington**. Featured was the **Randy Weston Quartet** with **Harold Vick** on reeds and **Candido** on congas.... On May 17th the dynamic **Henry Threadgill Sextet** made their first ever Philadelphia appearance. ... **Pieces of Time**, a drum ensemble featuring **Andrew Cyrille**, **Milford Graves**, **Philly Joe Jones** and **Famodou Don Moye**, presented a salute to **Kenny Clarke** on June 21st. The **Amina Claudine Myers Trio** is slated for August 21st.... Moving their base of operations to the Allentown Arts Center, 10½ S. 8th St., Allentown, Pa., Improvco played host to trumpeter **Leo Smith** and bassist **Peter Kowald** on January 25. **Ye Ren**, (**Donald Lehr**, piano; **Gary Hassay**, sax; **Toshi Makihara**, drums), with special guest **Keshavan Maslak** and the poetry of **Jeff Loo** held forth on February 23. **The Rova Saxophone Quartet** introduced their brand of saxophone virtuosity on March 17th. Following their performance was a reception and a showing of "Saxophone Diplomacy", a video of their 1983 tour of the Soviet Union.... The Central Pennsylvania Friends of Jazz are certainly doing their part in keeping the flame burning brightly in the Harrisburg area. Their monthly concerts at the Penn- Harris Convention Center are always well worth checking out. Starting off this year's program was the **Lyn Welchman Tentet**, a swing ten piece aggregation boasting such New York heavies as **Tom Harrell**, **Pete Yellin**, **Jerry Niewood**, **Chris White** and **Keith Copeland**. Vocalist **Carol Fredette** backed by saxophonist **Al Cohn** and the **Steve Kuhn Trio** was on tap February 24. Other note-worthy attractions were saxophonist **Clifford Jordan** with **Jim McNeely**, **Rufus Reid** and **Teri Lynn Carrington** on March 24, and the **Johnny Griffin Quartet** on April 21. A tentative lineup for their annual June 28-30 festival includes the **Ahmad Jamal Trio**, **The Cedar Walton/David "Fathead" Newman Quartet**, **Clark Terry** and the **Jolly Giants**, **Jimmy**

Witherspoon, and David Liebman and the Airmen of Note.

The Jazz at Gretna Series will present violinist **Stephane Grappelli** in June followed by **Lionel Hampton** and his orchestra, **The Black Eagle Jazz Band** and guitarist **Cal Collins**.... **Buddy Rich** and his band gave a concert at the Reading High School Auditorium on February 3. A new outlet for music in the Reading area, **Mean Mister Mustard's** brought bluesman **Johnny Copeland** in for a one night stand on March 27..... **The Dayton Contemporary Dance Company** performed at the Rajah Theater on February 15. One of the highlights was a moving tribute to **Duke Ellington**..... Peter Adams Tavern in Reading, Pa. showcased the **Larry Gelb Quartet** with saxophonist **Dick Oates** on January 9. Reedman **Tim Price** and his trio have also been working on a regular basis at Peter Adams. Other recent attractions there included the **Steve Giordano Quintet** and German violinist **Jorg Widmoser**..... A Touch of Class featured the **Al Grey Quintet** with guitarist **Peter Leitch**, pianist **Eddie Green**, bassist **Jerome Hunter** and drummer **Bobby Durham**.
— *Gerard Futrick*

SAN FRANCISCO — 2267 Telegraph Avenue, in the wastes of downtown Oakland, seems an unlikely place to hear great jazz, but for almost a year **Koncepts Cultural Gallery** located on the third floor of **Jenny Lind Hall**, has been presenting a wild potpourri of talent. **Koncepts** is intimate, seats about 60 comfortably. The sound system is superb, the grand piano is **Young Chan** and the walls are hung with a variety of art, basketry and sculpture. No booze is served there; the audience listens. Originally conceived as a venue for local artists, the bookings have expanded to include some of the best Los Angeles musicians such as **Buddy Collette**, the **Horace Tapscott Trio** with **Roberto Miranda**, **Harold Land**, and visiting New Yorker's like **Dewey Redman**, **Steve Turre** and **Joseph Jarman**. Neither are blues or rhythm and blues artists neglected: **J.C. Burris**, **Brownie McGhee**, **Katie Webster**, **Charles Brown** and **Sonny Terry** have all performed there during the last 6 months. This enlightened policy has also featured several artists who are making comebacks — singer/pianist **Leomine Gray** and **Gladys Palmer**, Argentine jazz singer **Lois Blue**, saxophonists **Kermit Scott** and **Bennie Miller**, as well as both established and up-and-coming Bay Area musicians such as **Bobby Hutcherson** and **George Cables**, **Sonny Simmons**, **John Handy's Bebop and Beyond**, **Autumn** with clarinetist **Ray Collins** and pianist **Rudy Mwangosi**, singers **Denise Perrier** and **Faye Carole**, violinist **India Cooke** and pianist **Les Walker**. Last fall, 10 of **Sun Ra's Arkestra** members crowded onto the bandstand, and last night (April 27) another large group was in full force — the **Nova Ghost Sect-tet**. Tenor saxophonist **Ghasem Batamunte** led a prolifically rhythmic contingent of Bay Area and L.A. musicians including **Diane Witherspoon** (vocals), **Eddie Henderson** (trumpet), **Nate Morgan** (piano and organ), guitarist **Calvin Keyes**, **Wayne Wallace** on trombone and three percussionists. The previous evening (April 26), **Eddie Moore's** fresh and exciting **Space Shuttle Omnibus** appeared at **Koncepts**. With **Michael White** (of **Impulse Record** fame) on violin, **Russell Baba** on soprano and alto saxophones, **Mel**

Graves, bass and **Joe Bonner** on piano, the **Omnibus** has superb bebop chops but their real vitality lies in the simple melodic lines of **White's** violin over complex rhythms like 9/4. Both **Graves** and **Bonner** played passionately and somehow **Russell Baba** has managed to endow his alto saxophone with the timbre and flexibility of a violin. His new sound is extraordinarily beautiful. **Eddie Moore**, a San Francisco native who has toured with **Sonny Rollins**, sometimes steps from behind his drum kit to play the saw, yes the common household saw. What first appears gimmicky is transformed by **Moore** into a pungent whine which melds perfectly with **Baba's** post-Ornette mode. Altogether, a world class group.

Koncepts Cultural Gallery is providing an alternative to more traditional nightclubs and drinking establishments such as **Bajone's** in S.F.'s Mission District. **Bajone** features jazz a few nights a week, back to back with funk, salsa and blues. In February, a tribute to the late **Kenny Clarke** was held there with drummers **Omar Clay**, **Eddie Moore**, **Richie Goldberg** and **Donald Bailey** doing the honors. Periodically, **Mal Waldron** appears there as well as **Tony Williams** and the brilliant pianist **Jessica Williams** with her new, unified quartet.

Kimball's, a more uptown setting near **Davies Symphony Hall**, has taken over the big name list, formerly property of **Keystone Korner**. While not the optimal setting for listening, with the clink-clank of dining, loud talkers and dreadful sight lines, jazz lovers flock there regardless to hear the likes of **Benny Carter**, **Philly Joe Jones**, **Gerry Mulligan**, **Chet Baker**, **Art Blakey**, **Freddie Hubbard**, **Jaki Byard**, and in May, **Archie Shepp** and **James Newton**. Locally based rhythm sections are given priority at **Kimball's**. Most often heard are **Herbie Lewis** and **Wyatt "Bull" Ruther** on bass, **Eddie Marshall**, **Eddie Moore** or **Richie Goldberg** on drums, and **Tee Carson**, **Buddy Montgomery**, **Ed Kelly** or **George Cables** on piano.

Still the best room in the city for musical acts, the **Great American Music Hall** varies their bill with pop, folk and rock, while importing musicians that other clubs are too timid to touch: the **World Saxophone Quartet**, **Special Edition**, **Odetta**, **Michel Petruccianni**, **Steve Kuhn** with **Ron Carter**, **Ran Blake**, **Jorge Dalto**, **Betty Carter**, **Sarah Vaughan**, **Carmen McCrae**, the **Vienna Art Orchestra**, the **Dirty Dozen Brass Band**, et al. On March 26, a successful benefit was held there for the **Bay Area Jazz Society**; the roccoco, mirrored interior was packed to the balconies with supporters listening to an impressive roster of indigenous talent. **Pete Escovedo's Latin Jazz Ensemble** and **Jessica Williams** with **John Walatha** and **Bud Spangler** stole the show.

Pearl's, in the cellar of the **Great Eastern Restaurant** in Chinatown, has for the past year offered jazz entertainment, and was briefly the home of the **Jazz Society's Monday Night Jam Session**, which in December sponsored a memorable **Billy Strayhorn** tribute with former **Ellington** and **Fletcher Henderson** tenor saxophonist **Benny Miller** and pianist **Larry Vukovich**. **Pearl's** often focuses on vocal jazz and several fine singers have appeared there — **Mary Stallings**, **Denise Perrier**, the dynamic **Miss Faye Carole**, **Cookie Wong** and **Kitty Margolis** with guitarist **Joyce Cooling**. **Pearl's** has also booked

the **Bruce Forman/George Cables** duo and former **Ray Charles** guitarist **Calvin Keys**, whose new record, "Full Court Press", was just released on **Olive Branch Records**. Three new records up from **Los Angeles** are also highly worthy of mention: **Red Callender** and **Gerald Wiggins' "Night Mist Blues"** on **Hemisphere Records**; "Milcho Levis Plays the Music of **Irving Berlin**" on **Discovery** and **Jeannie** and **Jimmy Cheatham's "Sweet Baby Blues"** on **Concord**, featuring **Red Callender**, **Snooky Young**, **Charles McPherson** and **Jimmy Noone**.

Pianist **Ed Kelly** with pianist/composer **Ellen Hoffman** have been sponsoring a series of cross-cultural exchange concerts at the **First Unitarian Church** in **Oakland**. May 19, **Bobby McFerrin** will appear with the **Chinese Orchestra** and in June, **Kelly** and **Hoffman** with the **Allen Temple Evening Choir**. The spring season is moving into full swing. Jazz can be heard occasionally or regularly at the **Venetian Room** of the **Fairmont Hotel**, **Pasand Lounge**, **Peter Yorke Restaurant**, **New Orleans Bar and Grill**, **Casablanca**, **Cafe Royale**, **Shirley's**, **New Jack's**, **Noe Valley Ministry**, **Baybrick Inn**, **Julia Morgan Center**, **16th Note**, **Washington Square Bar and Grill**, **Roland's**, and for blues, **Eli's Mile High Club** in **Oakland**. And if you're in the mood to take a leisurely drive down the **California coast** for a picnic, there's the **Bach Dancing and Dynamite Society** in **Miramar**, near **Half Moon Bay**. For over 20 years, **Pete Douglas** has been presenting jazz on **Sunday afternoons** at his elegant beachhouse with open and closed decks overlooking the **Pacific**. Contemplating the ocean, listening to everyone from **Teddy Wilson** to **Leroy Jenkins**, you realize you might be in one of the best settings for **American Classical Music** the world has to offer.
— *Elaine Cohen*

ODDS & SODS

Cecil Taylor, **Oliver Lake** and **Lester Bowie** have formed a new artistic cooperative. It will be known as the **Musicians of Brooklyn Initiative Inc.** (M.O.B.I.) and its goals are to increase cultural awareness in America of indigenous American musical art forms; to raise the level of cooperation between the artist and the general public and to increase the appreciation of the regional musician. The cooperative can be contacted at P.O. Box 355, **Pratt Station, Brooklyn, N.Y. 11205**.

The **Kool Festival** takes place between **June 21** and **June 28** in **New York City**, **Waterloo Village** and **Saratoga**. The solo piano series at **Carnegie Recital Hall** will showcase the talents of **Marian McPartland**, **George Wallington**, **Teddy Wilson**, **Valerie Capers**, **Patti Bown**, **Sasha Dalton**, **Ronnell Bright**, **Sir Roland Hanna** and **John Lewis**. One of the more interesting evening programs is a tribute to **Bud Powell** with **Tommy Flanagan**, **Barry Harris** and the **Art Taylor Quartet**. One of the few programs of contemporary music is scheduled for **June 22** at **Town Hall** with the **David Murray Big Band**.

Pianists will be happy to know that the **Knickerbocker** has returned to a jazz policy. It was appropriate that the **Junior Mance/Martin Rivera Duo** should be the first to perform under the new policy (March 12-23).... **Cedar Walton**, **Paul Bley**, **Mingus Dynasty**, **Illinois**

Jacquet's Big Band and **Joe Farrell** were among those appearing at Lush Life in March... **Horace Tapscott** came east to perform at Seventh Avenue South on April 7. **Jesse Sharps** (reeds), **Fred Hopkins** (bass) and **Ben Riley** (drums) completed the personnel. Two days later the **Rory Stuart Quartet** were at the same club. **Armen Donelian**, **Anthony Cox** and **Keith Kirkland** performed with the guitarist.... **The Errol Parker Tentet** was heard in concert April 12 at Wollman Auditorium on the campus of Columbia University.... WBGO Radio's fifth annual Jazzathon was held at The Ritz on April 21.... **The Carol Sudhalter Quartet** were at the Angry Squire April 22... The **Michael Weiss Quartet** were at the same club on April 3 and featured **Junior Cook** on tenor sax... The Universal Jazz Coalition's May program at The Jazz Center included ensembles led by **Harold Mabern** on May 3/4, a concert/party for **Maxine Sullivan** (11) and celebrations of the music of **Tadd Dameron** (18) by **Philly Joe Jones' Quintet** and **Billy Strayhorn** (25) by **Norris Turney & The Duke's Men**. The club produced a musical bouquet for **Melba Liston** who is seriously ill in a New York hospital.

Gary Burton has become Dean of Curriculum at Berklee College of Music. **Chick Corea** gave a week of master classes and concerts at the college recently.... "Jazz Women in Concert" is a spring series which took place at the Cambridge Multicultural Arts Center under the direction of Studio Red Top. The three events featured the **Mili Bermejo Trio** (April 18), **RESQ** (May 2) and **Khamzin** (May 12)..... Teaching Jazz: An Institute for Secondary and Middle School Teachers will be held July 8-12 at Tufts University under the direction of Dr. Lewis Porter. Guest artists include **Herb Pomeroy** and **Alan Dawson**. More information is available from Eddie Wieder, Office of Continuing Education, 11 Miner Hall, Tufts University, Medford, Ma 02155.... The small big band **Orange Then Blue** appeared Wednesday nights in April at Ryles, Inman Square, Cambridge.

Buffalo's Tralfamadore featured the **Eastman Jazz Ensemble** (2), **Phil Woods Quintet** (10), **Herbie Mann** (11) and **Pieces of a Dream** (24/25) during May.... Philadelphia's Afro-American Museum has lined up its next concert series. It began April 26 with a salute to **Duke Ellington**. **Henry Threadgill's** sextet appeared May 17. In June **Pieces of Time/Drum Ensemble** will be featured. The July 19 concert is T.B.A. while **Amina Claudine Myers** closes the series August 23. The museum is located at 7th and Arch Streets.... The Central Ohio Dixieland Jazz Festival will be held June 7-9 at the Columbus Marriott Inn-North with the **Cake-walkin' Jazz Band** and the **New Eagle Jazz Band**.... **Dave Brubeck** was in concert March 21 at Chicago's Auditorium Theatre.

In conjunction with the New Orleans Jazz and Heritage Festival the Southern Arts Federation held a Jazz Forum April 25-26 in New Orleans. **Betty Carter** was the keynote speaker. Detroit's **Creative Arts Collective** presented two concerts (March 9 and April 6) at the Detroit Institute of Arts. The March event featured the **Myth-World Rhythm Troupe** and in April the focus was on New Music for a String Sextet.... **Jack DeJohnette's Special Edition** appeared April 15 for Eclipse Jazz in Ann Arbor.... **Roscoe Mitchell** was guest artist with the

Creative Opportunity Orchestra in concert at Austin, Texas' Opera House on April 25.

Horace Tapscott performed at Carmelo's March 14 in Sherman Oaks, California.... This year's Monterey Festival takes place September 20-22. **Sarah Vaughan**, **Joe Williams**, **the MJQ**, **Dave Brubeck**, **Woody Herman** and the **Toshiko Akiyoshi Jazz Orchestra** are among the featured artists.... At the other end of the country — Portland, Maine — jazz is part of that city's Performing Arts Center's summer program. The concert series begins June 28/29 with **Betty Carter**. July 6 is the date for the **Clifford Jordan Quartet** with **Barry Harris**, **Walter Booker** and **Vernell Fournier**. They are followed by **Archie Shepp** (July 13), **Andrew Cyrille Trio** (July 20) with **Henry Threadgill** and **Abdullah Ibrahim** (July 27). The series continues in August with **Don Pullen/George Adams** (5), **Sheila Jordan/Harvie Swartz** (9/10) and **Art Blakey** (17).

Tex Wyndham will be playing cornet with the **Rent Party Revelers** at this year's St Louis and Central City Jazz festivals and will also be a featured ragtime piano performer at the latter event.... The Anaheim Marriott Hotel is the location for the 13th annual conference of the National Association of Jazz Educators next January 9-12.

According to reports from England there will be no Bracknell Festival this year although attempts to pick up the slack are already in motion with an event planned for July 4-7 at Pendley Manor in Tring, Hertfordshire.... It also seems as though the Camden Jazz Week may be in jeopardy and the National Jazz Centre opening has been delayed as the organizers continue to try and find additional funds.... Ogun Revisited was a celebration concert featuring **Keith Tippett's Septet** and **Louis Moholo's Viva La Black** at the 100 Club on May 13. **Hazel Miller** wishes to remind the international music community that Ogun records are still very much available through the distribution arm of Cadillac Music. Their office is located at 180 Shaftesbury Avenue in London, beneath Ray's Jazz Shop.... Ellington '85 was the title of this year's Ellington conference held in Oldham, England. **Bob Wilber**, **Willie Cook** and **Jimmy Hamilton** were prime musical movers in a multi-dimensional look at Duke's musical legacy.... **Ian Carr** and **Nucleus** will be in residence for this year's Jazz Summer School (July 22-26) in Hull.

Last December **Miles Davis** received the Leonie Sonning Music Foundation Prize 1984 (\$9,000. US) in Copenhagen. This was the first time the Sonning Music Prize was given to an artist outside of the classical field.

Danish composer, arranger and trumpet player **Palle Mikkelborg** had been commissioned to write a piece to honour Miles — to be performed by 27 musicians including the famous **Danish Radio Big Band** (celebrating 20 years anniversary), and conducted by the composer. Miles Davis came to the concert and played a long solo concluding Mikkelborg's long piece titled **Aura**, which also featured guitarist **John Scofield**.

After the first part of the concert, which actually took off with **Ray Pitts' Beyond Logic**, (also dedicated to Miles and performed by the Radio Big Band), Miles wanted to play more, and continued with **Time After Time** and **Jean Pierre**, backed by the six piece Danish rhythm

section plus John Scofield.

Miles Davis went back home the day after the concert, but a few weeks later he called composer Palle Mikkelborg and asked him to arrange for a recording of the piece in a Copenhagen studio. He liked Mikkelborg's music, "the structures over the harmonies, the sound", as he expressed it, so much that he wanted to play all the music, not just one solo.

In the beginning of February Miles came back to Copenhagen and worked for a week in Easy Sound Studio with the Danish musicians and his nephew **Vince Wilburn**, who also played some Symmons drums. Guitarist **John McLaughlin** also visited the studio and laid down a few tracks with Miles and the Danish band. "We've got an album", said Miles after the last session.

Clarke Terry, **Jimmy Woode**, **Sam Woodyard**, the **Ernie Wilkins Almost Big Band** featuring **Kenny Drew**, **Sahib Shihab** and **Richard Boone** and the solo artistry of **Duke Jordan** were all participants in the commemorative birthday celebration March 27 organized by the Ben Webster Foundation.

Firenze's Salt Peanuts Jazz Club is a stopping off point for many musicians who visit Italy. Its focus is the more contemporary directions in the music and among those appearing recently have been **Kenny Wheeler**, **Albert Mangelsdorff**, **Evan Parker** and **Paul Lytton**, **Kenny Drew** and a broad cross-section of Italian talent. The club is located at Piazza Santa Maria Novella 26r and is open every night except Monday.... Terrassa, Spain's fourth festival, took place during March and among the featured performers were **Steve Lacy**, **Mal Waldron**, **Lou Blackburn**, **George Adams/Don Pullen**, the **Woody Shaw** — **Joe Farrell Quintet**, the **Clark Terry Quintet** with **Frank Foster** and **Stephane Grappelli**.... FMP's Free Music event took place April 24-28 in Berlin and featured **Peter Brotzmann**, **William Parker**, **The Alarm Orchestra**, **David Ware**, the **Anthony Braxton Trio** and **Toshinori Kondo**... The 1985 Moers New Jazz Festival took place May 24-27 with the **Vienna Art Orchestra**, **Rova Saxophone Quartet**, **Paquito D'Rivera** and **Betty Carter** among the featured artists. New record releases from Moers Music include **Roscoe Mitchell's Creative Orchestra** album titled "Sketches from Bamboo".... **The Vienna Art Orchestra**, **Bob James**, **MJQ**, **Newport All Stars**, the **Paris Reunion Band** (with **Donald Byrd**, **Nathan Davis**, **Kenny Drew**, **Johnny Griffin**, **Slide Hampton**, **Woody Shaw**, **Art Taylor**, **Jimmy Woode**) and **Shorty Rogers' West Coast Giants** are among the jazz attractions at Montreux July 16-20.... **Cedar Walton**, **Brian Lemon** with **Jim Galloway**, **Eddie Thompson**, **Freddie Hubbard** and **Benny Waters** were the featured May attractions at Zurich's Widder Bar.

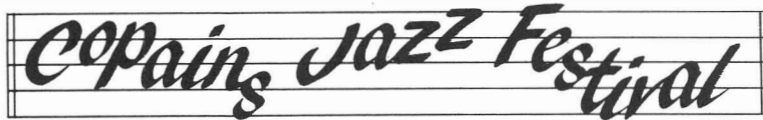
Pianist **Graeme Bell** is working on a book of reminiscences while trumpeter **Bruce Johnson** is doing research for the Oxford Encyclopedia of Australian jazz... Jazz photographers wishing to have their work considered for Jazz Forum's 1985 award should submit samples of their work to Jazz Photo '85, c/o Jazz Forum, Nowogrodzka 49, 00-695 Warsaw, Poland.

The March 19 issue of The Village Voice carried **Gary Giddins'** lengthy article about the revival of Blue Note records and what it really means. It is the only article published so far in the U.S. which does not read like a paid adver-

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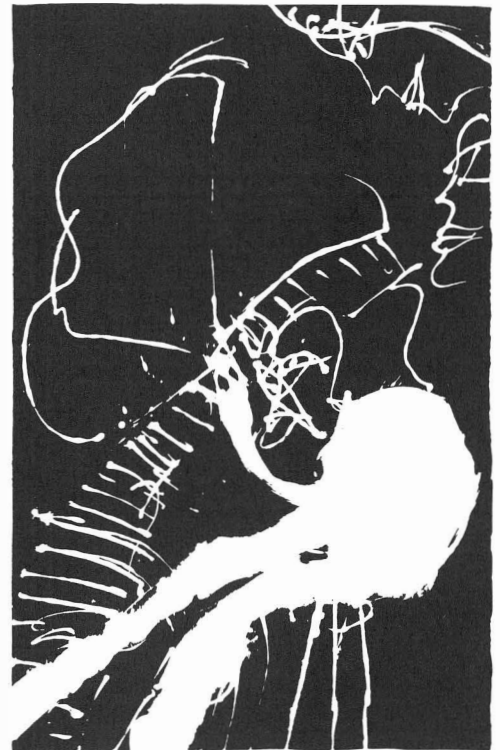
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tisement for Blue Note.... New discographies now available include "Chet: The Discography of Chesney Henry Baker" (single copies of this 144 page book are available from Tiderne Skifter Publishers, Sct Pederstraede 28B, DK 1453 Copenhagen K, Denmark at a cost of US \$15.50 postpaid) and "The Lee Morgan Discography" by Roger Wernboe. It is available from the author for 60 Swedish Crowns at Vantvagen 1, 133 00 Saltsjobaden, Sweden. Specialist jazz stores may well be stocking these books as well.... The 1985 Arhoolie catalog is now available from the company at 10341 San Pablo Avenue, El Cerrito, Ca. 94530. Among the upcoming jazz issues is a **Bunk Johnson** set drawn from RCA and Decca masters which looks similar to the Dawn Club issue of several years ago.

Acetates of **Charlie Parker** playing tenor with **Dizzy Gillespie** and **Oscar Pettiford** in 1943 have recently surfaced. They were part of Bob Redcross' private collection and were recorded in his hotel room at the Ritz February 15, 1943. Quality is acceptable but not all tunes are complete. Norman Saks, 2841 Wilson Avenue, Bellmore, N.Y. 11710 sent us the information and anticipates further details being revealed in due course.... Concord's latest releases include albums by **Dave McKenna, Tal Farlow, Ernestine Anderson** and **Emily Remler**. Principally Jazz Productions has issued lps by **Bud Freeman** and **Hal Russell** and his NRG Ensemble. Distribution and promotion of the lps is through Swingville Records, 3344 N. Clark Street, Chicago, Ill. 60657.... Palo Alto has a new lp by **McCoy Tyner's** trio ready for

release. Coming soon are lps by **Generation Band** and a **Kenny Barron** date with bassists **Michael Moore** and **Ron Carter**... Already available from Palo Alto are live dates with the **Phil Woods Quartet** and the **Maynard Ferguson** band.... Polygram continue to repackage Verve material with a second set of "Songbook" titles. **Charlie Parker** plays Cole Porter, **Oscar Peterson** plays Gershwin (1952-53 sessions) and a **Billie Holiday** collection are the featured artists this time. Coming in the fall will be lps by **Ella Fitzgerald, Sarah Vaughan, Fred Astaire** and **Dinah Washington**.... Xanadu has three lps in the works — all older material of one kind or another. There's a collection of **Earl Hines** 78s, a **Lucky Thompson/Martial Solal** session from 1956 and a 1963 **Thelonious Monk** session recorded live at the Village Gate.... Another 30 albums are in the pipelines from Fantasy in their OJC series. Included will be "At Ease" with **Coleman Hawkins**, "Subconscious Lee" by **Lee Konitz, Barry Harris** at the Jazz Workshop and "All Kinds of Weather" by the **Red Garland Trio**.... Galaxy has gone back into the vaults for additional material from the **Tommy Flanagan/Hank Jones** duo sessions of 1978 and the 1978 sessions of **Philly Joe Jones** with **Blue Mitchell, Harold Land, Slide Hampton** and **Cedar Walton**.... Tenor saxophonist **John Richmond's** debut album on Consolidate Artists is a 1983 date with **Mike Longo, Buster Williams** and **Al Harewood**.... Priority Records, the outlet for composer/pianist **John Case**, has published a booklet detailing their recordings. It is available free of charge from the company at 2100 Fifth Avenue, Fort Worth, Texas

76110.... Stomp Off has added another ten titles to its catalog. Featured are the **Jazz O'Maniacs**, pianist **David Thomas Roberts**, **Banu Gibson** and the **New Orleans Hot Jazz Orchestra**, **Osaka's New Orleans Rascals**, **Butch Thompson/Hal Smith, Charquet & Co.**, a 1957 session of **Don Ewell, Hal Smith's Creole Sunshine Orchestra**, **Chrysanthemum Ragtime Orchestra** and **Golden Eagle Jazz Band**. They can be found in selected stores or direct from Stomp Off at P.O. Box 342, York, Pa. 17405.... Timeless has released new lps by **Bobby Hutcherson's Quartet** and an all star **Benny Golson** date with trumpeters **Freddie Hubbard** and **Woody Shaw**. Coming this summer are lps by **Herman Foster, Lou Donaldson, Art Blakey** and **The George Adams/Don Pullen** band.... Trumpeter **Digby Fairweather** and pianist **Stan Barker** have issued lps by **Buddy Guy, Eddie C. Campbell, Jimmy Rogers** and **Left Hand Frank**, and 1933-34 recordings by **The Spirits of Rhythm**.... Pipe Records has issued a new lp by the **Franz Koglmann Pipetett** with Schlaf Schlemmer and Schlaf Magritte.... **Leo Records** has prepared three new lps of music from Eastern European countries. Hidden Voices are a trio of Czechoslovak musicians while Harry Tavitian's Creativ come from Romania. The third lp is a 1981 live session by the Ganelin Trio in Leningrad.

Recent deaths include **Irving Mills**, music publisher and one time manager of Duke Ellington, bandleader/singer **Ray Ellington** at the age of 69, trombonist **John Costello** and **Frank Traynor**.

— compiled by John Norris

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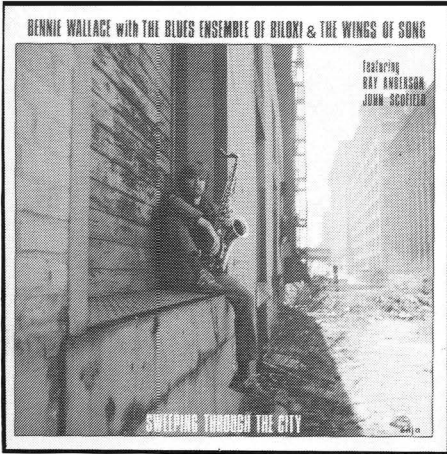
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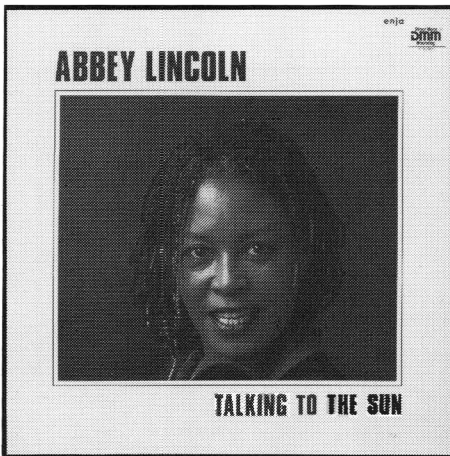
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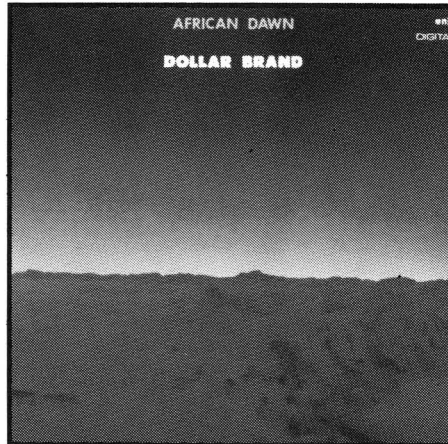


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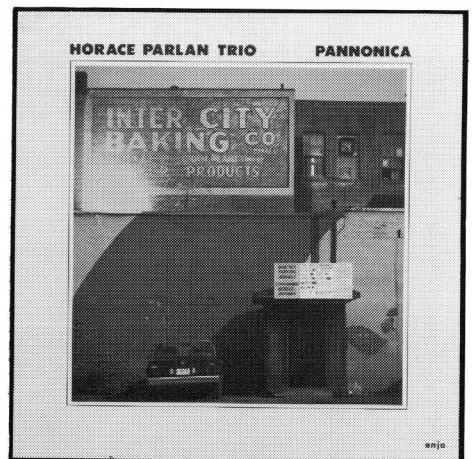


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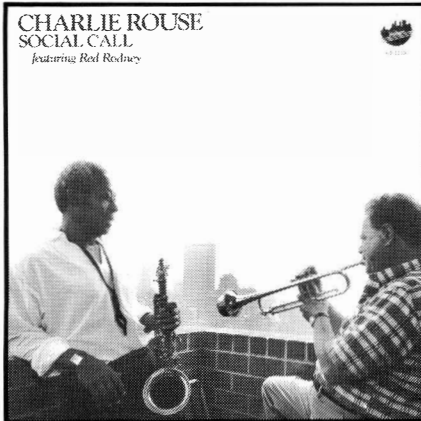
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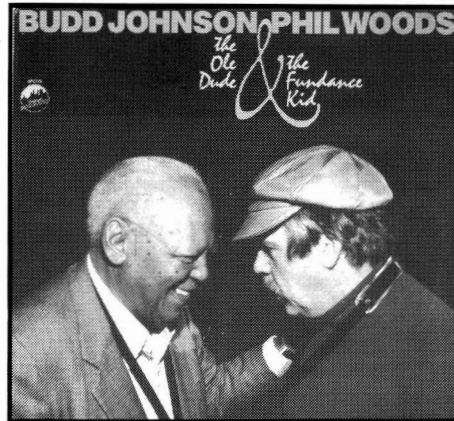
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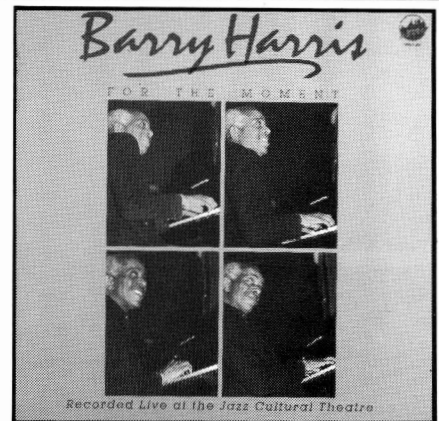
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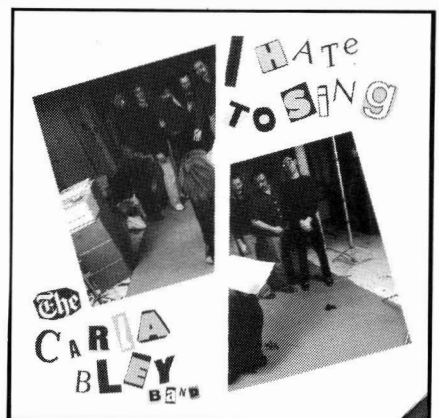
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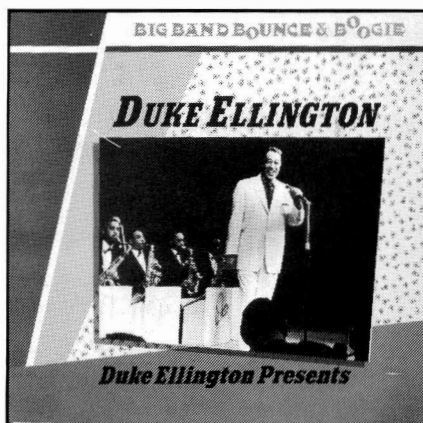
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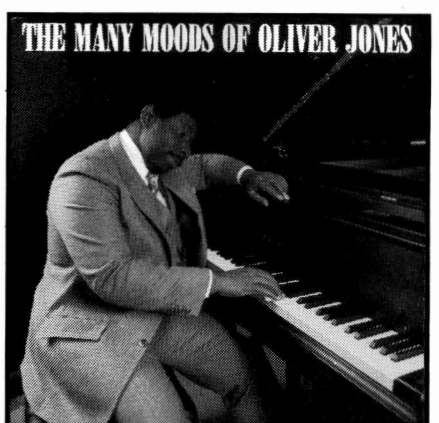
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