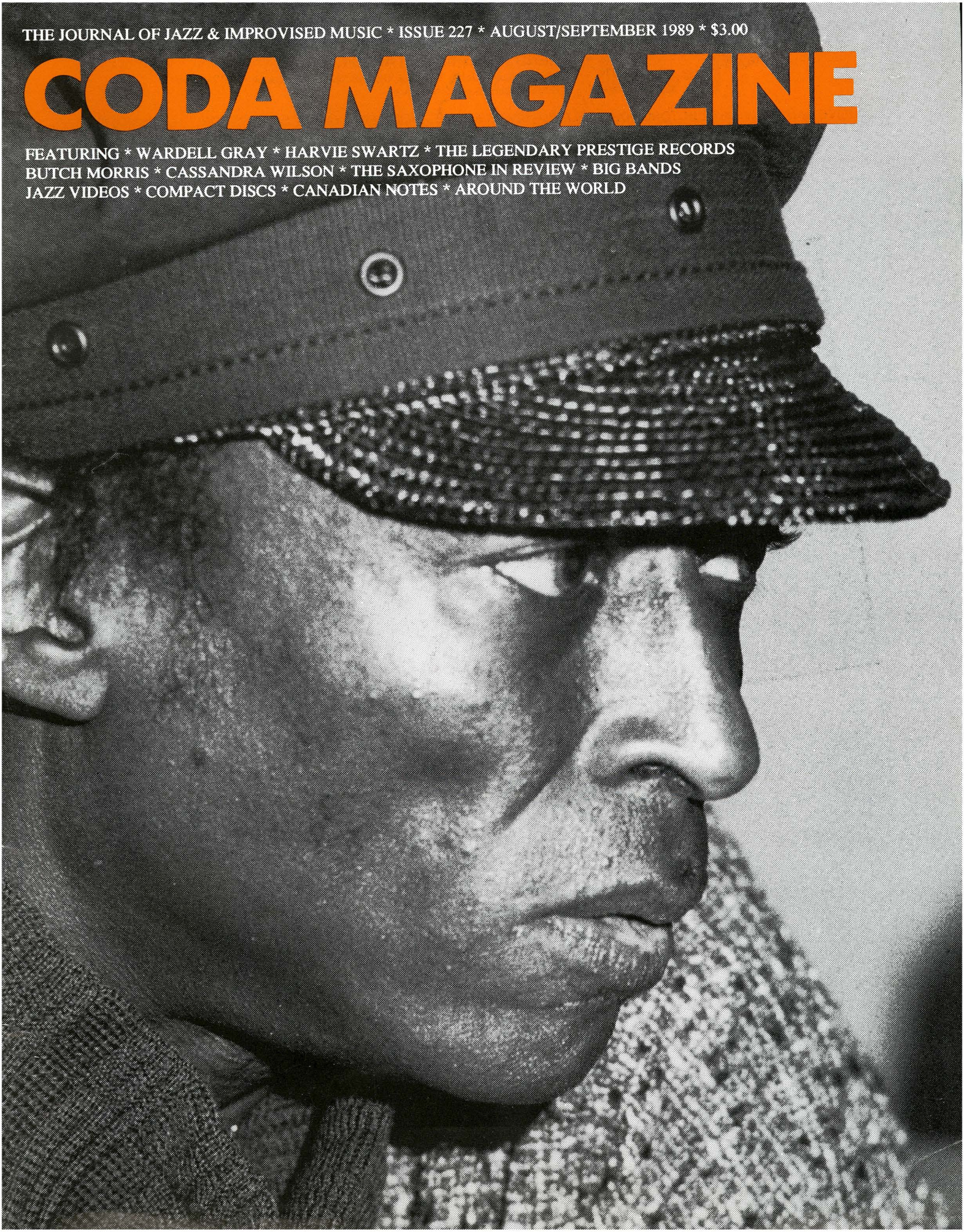
THE JOURNAL OF JAZZ & IMPROVISED MUSIC * ISSUE 227 * AUGUST/SEPTEMBER 1989 * $3.00

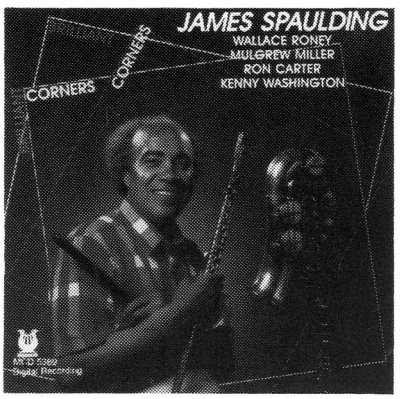
CODA MAGAZINE

FEATURING * WARDELL GRAY * HARVIE SWARTZ * THE LEGENDARY PRESTIGE RECORDS
BUTCH MORRIS * CASSANDRA WILSON * THE SAXOPHONE IN REVIEW * BIG BANDS
JAZZ VIDEOS * COMPACT DISCS * CANADIAN NOTES * AROUND THE WORLD



TREND RECORDS & TAPES LTD.
47 Racine Road, Unit 6, Rexdale, Ontario M9W 2Z4 * phone (416) 749-6601
Exclusive Canadian Distributors

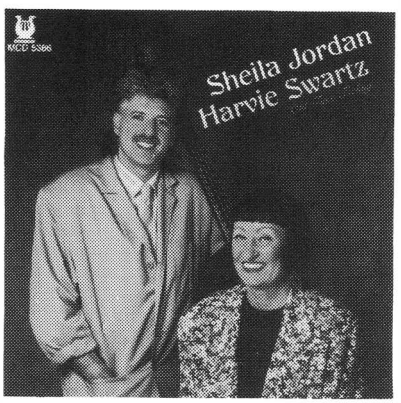
EXCLUSIVE CANADIAN DISTRIBUTORS FOR *ADELPHI – BLACK & BLUE – BLIND PIG – CBS SPECIAL PRODUCT – COMMODORE – CREATIVE WORLD – DELMARK – DELTA – DELOS – DISCOVERY – DUNHILL COMPACT DISCS – FLYING FISH – GNP/CRESCENDO – I.T.I. – JACKAL LANDMARK – MUSE – MUSICRAFT – MUSICMASTERS – OCTAVE – ONARI – PROJECT 3 – ROUNDER – SACKVILLE – STINSON SAVOY – STASH TBA – TIMELEASE – TREND – UMBRELLA – VANGUARD – VEE JAY –* ***PLUS WE NOW HAVE FAX (416) 749-3918***



NEW COMPACT DISCS FROM MUSE

CINDY BLACKMAN - *ARCANE* - MUSE MCD 5341
Featuring Wallace Roney * Kenny Garrett * Joe Henderson
Buster Williams * Larry Willis

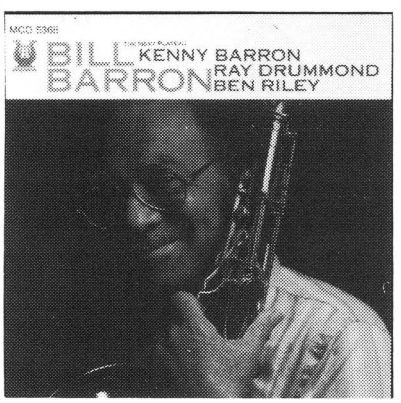
WALLACE RONEY * *INTUITION* * MUSE MCD 5346
Featuring Ron Carter * Kenny Garrett * Mulgrew Miller



ETTA JONES * *I'LL BE SEEING YOU* * MUSE MCD 5351
Featuring Houston Person * George Devens * Milt Hinton

GROOVE HOLMES * *BLUES ALL DAY LONG*
MUSE MCD 5358
Featuring Houston Person * Cecil Bridgewater * Jimmy Ponder

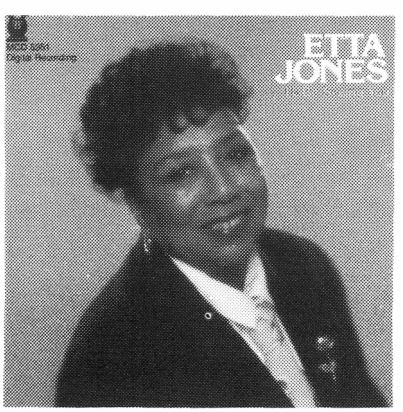
JACK McDUFF * *THE RE-ENTRY* * MUSE MCD 5361
Featuring Houston Person * Ron & Cecil Bridgewater * Grady Tate



SHEILA JORDAN & HARVIE SWARTZ
OLD TIME FEELING * MUSE MCD 5366

BILL BARRON * *THE NEXT PLATEAU*
MUSE MCD 5368
Featuring Kenny Barron * Ray Drummond * Ben Riley

JAMES SPAULDING * *BRILLIANT CORNERS*
MUSE MCD 5369
Featuring Wallace Roney * Mulgrew Miller * Ron Carter
Kenny Washington



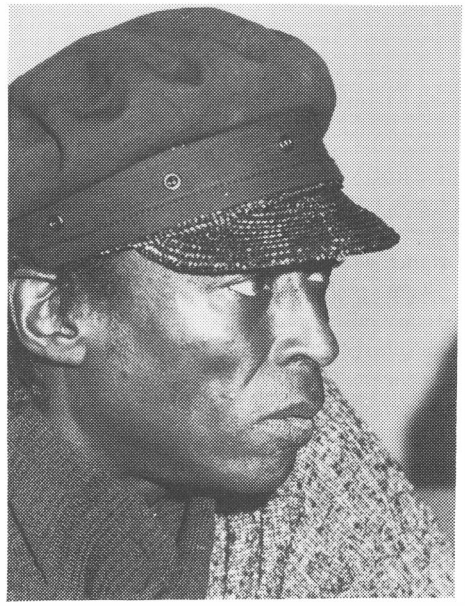
THE MUDDY WATERS BLUES BAND
MUD IN YOUR EAR * MUSE 6004
Featuring Luther Johnson & Otis Spann

CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958
ISSUE 227 / Published August 1st / 1989

BILL SMITH (Editor/Art Director/Publisher)
JOHN NORRIS (Publisher/Administration)

CODA PUBLICATIONS * BOX 87
STATION J * TORONTO * ONTARIO
M4J 4X8 * CANADA



COVER
PHOTOGRAPH
MILES DAVIS
BY HYOU VLELZ

CONTENTS

FUTURE ISSUES

Pharoah Sanders - Roscoe Mitchell - Willem Breuker - Jane Cortez - Maarten Altana - Paul Smoker - Errol Parker - Book, Records & Compact Disc Reviews - Films - News from Canada and Around the World and much much MORE...
SUBSCRIBE NOW!—so as not to miss a single issue.

SUBSCRIPTION RATES: Coda publishes six issues per year. Rates for a one-year subscription are as follows:
CANADA $20.00 (First class mail $25.00)
U.S.A. $20.00 (First class mail $26.00) in U.S. funds
ELSEWHERE (except U.K.) $23.00 Cdn. (Air mail rate $33.00 Cdn.)
UNITED KINGDOM: Subscriptions are payable to our U.K. agent, Miss Rae Wittrick, 33 Winton Lodge, Imperial Avenue, Westcliff-on-Sea, Essex, England. The yearly subscription rate is L12.00 surface, L19.00 air mail. PLEASE ENCLOSE PAYMENT WITH YOUR ORDER. Payment from outside Canada can be made via International Money Order or bank draft. We accept U.S. cheques, but require 50c additional to cover bank charges. We also accept VISA and MASTERCARD BY MAIL (send your card number, expiry date and signature) or BY TELEPHONE (please give your card number, expiry date and address) 24 hours a day – (416)593-7230

CODA MAGAZINE is published six times per year in February, April, June, August, October and December, in CANADA. It is supported by its subscribers and by its advertisers. We also gratefully acknowledge the assistance of the **Canada Council** and the **Ontario Arts Council**. Second class mail registration number R-1134. For availability of current and back issues of CODA on microfilm, contact University Microfilms, 200 N. Zeeb Rd., Ann Arbor, MI 48106 USA, or Micromedia Ltd., 158 Pearl Street, Toronto, Ontario M5H 1L3 Canada. Indexed in The Canadian Periodical Index and The Music Index. Printed in Canada. Typeset by Hot-House. CONTRIBUTORS: If you produce your work on computer, please write or phone for our specifications. ISSN 0820-926X

CANADIAN NOTES

This column is being written while final preparations for Canada's annual orgy of jazz music festivals are being made. Unfortunately, at the same time, it seems that the number of traditional venues (clubs) is contracting. The summer festivals have not created enough of a regular paying audience for jazz music.

Without corporate and government sponsorship, much of the music to be heard at the **Calgary, Ottawa**, and **Toronto** festivals would not be possible. All these festivals are offering a high percentage of music without an admission fee. Both **Montreal** and **Vancouver** have managed to find a programming mix (and sponsorships) which gives them the prestige of high profile artists as well as community-oriented free performances in parks and the streets. **Edmonton's Jazz City**, one of the country's longest established events, sits somewhere between the extremes of the others.

Toronto's East 85 closed its doors once again at the end of April. It's economic viability was undermined by a reported embezzlement of more than $140,000 through credit card fraud in December/January. A change of management at Toronto's Sheraton Hotel eliminated the Saturday afternoon sessions by the **Jim Galloway** Quartet. It's hard to imagine the logic behind such a move for these sessions have been bringing people into the hotel on a consistent basis for more than five years.

The Jazz Bar has picked up some of the slack and the **Upper Deck** of Deep Blue is showcasing many of the city's musicians on the weekends. **Clinton's** continues with its Sunday sessions and the **Cafe des Copains** remains the leading showcase for international artists with its ongoing festival of solo pianists.

In the absence of commissioned works from the various festivals it is primarily the smaller arts centres and galleries who showcase new and innovative works. Such is the case for composers **Paul Cram, Victor Bateman** and **Wende Bartley**. Original works by these composers were premiered at Toronto's **Music Gallery** on May 27 during **Hemispheres Music Project's** spring concert. The fifteen piece ensemble was under the direction of **John Jowett**. Future concerts at the **Music Gallery** by this ensemble are scheduled for November 4 and December 9.

Hagood Hardy, Kathy Moses, Trudy Desmond and **Ed Bickert** have all performed at the Jazz Bar...**Jill Hopple, Rick Wilkins, Brian Dickinson, Moe Koffman** and **Graeme Kirkland** offered a balanced mix of styles at **George's Spaghetti House** in May and June before **Don (D.T.) Thompson**, saxophonist **George Benson** and **Francois Bourassa** were showcased by the club during **duMaurier's Downtown Jazz** week. Upcoming in August at the club are **Jon Ballantyne, Gary Dial** and **Dick Oatts, Walter White** and **Moe Koffman.**

David Hight has taken over the Sunday night jazz spot on **CFNY Radio**. Regular jazz programming is heard in the Toronto area on a daily basis on **CKLN** (mornings), **CIUT** (afternoons) and **CJRT** (evenings).

The Yardbird Suite is not only an important contribution to the cultural life of **Edmonton**, it is also an important role model for other such enterprises which could open up in other Canadian cities. For eight months of the year the club showcases a broad cross section of international and Canadian performers. Leading up to the **Jazz City Festival** at the end of June were appearances by **Ralph Moore, Barre Phillips, George Cables**, the **Bob Stroup Big Band, Bill Smith, Arthur Bull**, and **Tuck** and **Patti**.

The finalists of the **Alcan Jazz Competition** headed into **Montreal** for their final performances during the jazz festival. From Atlantic Canada came XFX - a quartet consisting of **Kevin Vienneau** (guitar), **Stephen Gaetz** (drums), **Kent Sangster** (saxophone), **Dan Parker** (bass). The eastern region was represented by the **Sylvain Gagnon Quartet** with the leader on bass, **James Gelfand** (piano), **Jean-Pierre Zanelia** (saxophone) and **Michel Bernard** (drums). From the central region the duo of trombonist **Tom Walsh** and saxophonist **Richard Underhill** were the representatives. Guitarist **Jim Head's** trio (with bassist **Mike Lent** and drummer **Owen Howard**) represented the Western region while from the Pacific coast came **Fifth Avenue**--a quintet with **Paul Townsen** (drums), **Brad Turner** (trumpet and piano), **Bill Abbott** (saxophone), **Shane Fawkes** (bass) and **Alan Matheson** (trumpet and piano).

RICHARD UNDERHILL & TOM WALSH (Photograph by Rick McGinnis)

Edmonton's **Seymour Axler** was winner of PRO Canada's Jazz Composers Competition. His winning work *(Once)* was written for the University of Alberta Stage Band...**Tim Brady**, who moves comfortably between the different worlds of improvised and composed music, has a new recording with **John Abercrombie** in the works for Justin Time Records. Inventions is a new 90 minute jazz/new music contemporary dance work composed by Brady with choreography by Julie West which will be presented in Ottawa September 28 and in Montreal September 30. Brady will perform in a duo setting with Nichols Collins at the Victoriaville festival and share the stage with **Emily Remler** October 23 in Pittsburgh for the premiere of Playing Guitar, a piece commissioned by the Pittsburgh New Music Ensemble.

Oliver Jones made summer festival appearances at several Canadian locations as well as the Ramatuell Festival in France and the Victoria Festival in Spain...**Jon Ballantyne** is scheduled to make a trip to Japan next December with Joe Henderson.

A flurry of new releases by Canadian jazz performers are now available. Unisson CDs just out feature vocalist **Trudy Desmond** and pianist **Charlie Mountford**...The **Bernard Primeau Jazz Sextet**, one of Montreal's most impressive groups, is showcased on a new Jazz Image release...Justin Time Records now has available a CD only issue of solo piano by **Paul Bley** and an LP/CD issue by Jon Ballantyne (with guest soloist **Joe Henderson**), **Oliver Jones** Trio (with guest soloist **Clark Terry**) and alto saxophonist **Dave Turner**'s quartet with

Ronnie Mathews on piano...Unity Records, the Toronto-based musicians' cooperative, has a new release by the **Barry Romberg** Group. 2nd Floor Please features the saxophone of **Phil Dwyer** and the guitars of **Geoff Young** and **Mark McCarron**...Sackville Recordings has restored to its catalog more than 10 of its earlier recordings which have been unavailable for some time. These repressed records include such artists as **Anthony Braxton, Ruby Braff, Jay McShann, Frank Rosolino, Sammy Price** and **Ralph Sutton.**

WINNIPEG

Wynton Marsalis came to Winnipeg to play a jazz concert and the 1,300 who attended behaved like real jazz fans. Three nights later, a concert presenting new original work by some of this city's brightest jazz players drew exactly 35. Clearly, it's a little premature to wave the banner for a jazz revolution in this part of the nation.

That's not for want of trying, or talent. The last year has seen modest but significant gains for the art, with several venues commiting themselves to gigs on a regular basis, and a healthy number of Winnipeg musicians to play them. Things are happening here, and the dearth of visiting name acts may actually be a blessing if it makes us aware of our own.

A measure of solidarity is at work. In recent months, members of the **Manitoba Composers Association** have staged two editions of **The Jazz Ground**, featuring various player/composers presenting new work in the company of a floating cast of superb players. So far, the series has featured keyboardists **Marilyn Lerner, Knut Haugsoen** and **Ron Paley**, guitarists **Greg Lowe, Tim Cummings** and **Larry Roy**, drummer **Adrian Peek** and non-performing member **Blakeman Welch**, with backing by bass guitarists **John Ervin** and **Ron Halldorson**, reedmen **Walle Larssen** and **Steve Hilliam**, drummer **Rob Siwik** and percussionist **Glen Matthews**.

Interestingly, at a time when many better-known contemporaries are either researching post-bop styles or diving head-first into electronics, most of the local players are revisiting '70s-style jazz fusion, and finding there's life and ideas yet in that old dog; think of fusion's electric potential and not rock's cliches and you'll get the idea.

The best steady series happens every Sunday night at **Johnny G's** restaurant, where the versatile Larssen and his band (Roy, Paley, Ervin and Siwik) dish up courses ranging from bop to funk. For variety, there's **Mardi Jazz**, at the **Centre Culturel Franco-Manitobain**, with a different act every Tuesday night. A recent treat was a quartet with guitarist **Ian Hanchet**, pianist **John Sadoway**, bassist **Steve Hamilton**, drummer **Peter Riccardo** and his formidable alto-playing brother, **Joe**. Admission is free at both venues.

There are also encouraging bookings at **TimesChange** cafe (a Thursday night slot with smooth singer **Jimmy Mills**), **Drake's Salad Bar and Deli** and **Jonathan's** restaurant. **Spectrum Cabaret**, usually a rock forum, has twice hosted evenings with **Greg Lowe's** band, a steaming and crafty lot--true to Lowe's beguiling writing and guitar playing--with Lerner, Hilliam, Ervin, Peek and Matthews.

This year the city saw two decidedly different approaches to big-band jazz. A charity event at **Pantage's Playhouse Theatre** found the ubiquitous Paley leading the **Ron Paley Big Band** through a faithful and fun program of classics from Duke to Dorsey. Representing the modern books, **Dr. Kerry Kluner**--back and blowing trumpet again after the baseball mishap that cost him his original embouchure; his rehabilitation is a story in itself--and his **Jazz Lab Band** played an exciting concert at the Spectrum.

The Klunershow was designed to raise awareness of, and financial support for the **Progressive Big Band Association**, dedicated to promote big band playing, composing and enjoyment.

At the time of writing, producer **Neil Kimelman** was preparing this year's run of Jazz on the Rooftop, a summer series held on the **Winnipeg Art Gallery's** rooftop plaza. First up is a new homegrown salsa band, **El Sonido**. Meanwhile, he's already started a new series, **The Jazz Beat**. That project began with two sold-out shows at the **Fort Garry Hotel** by the astounding Montreal duo of singer **Karen Young** and bassist/singer **Michel Donato**. They were rapturously received, and earned every hoot of it. Their respective skills are well known, but their two records don't begin to approximate the joy and wit of their live work.

The second Jazz Beat offering was three bright nights with Detroit pianist/singer **Johnny O'Neal** with the estimable bassist (and native Winnipegger) **Dave Young** and ace local drummer **Reg Kelln**, again at the Fort Garry. With chops and charm in equal, warming proportions, O'Neal is one to watch.

Unfortunately, very little of Winnipeg's jazz has made it to vinyl (or tape or disc) recently, which makes the arrival of **Knut Haugsoen's** first album, **Hands On (Unity Records)** so much the sweeter.

Haugsoen is an innovator in the mainstream, his blues and Latin grooves detailed with arresting and subtle twists. The sessions were cut in Winnipeg last summer, with **Dave Young** or **Mike Downes** (bass), **Guillermo 'Memo' Acevedo** (percussion), **Larry Roy** (guitar), **Mike Allen** (tenor), **Ted Warren** (drums) and Unity artist **John MacLeod** (cornet, flugelhorn). The session was engineered and produced by long-serving ECM engineer Jan-Erik Kongshaug, who did the mixing in Oslo.

The aforementioned turn by Wynton Marsalis was easily the popular highlight so far as visiting acts were concerned. Despite poor live sound, which obscured most of the music's bottom end, Marsalis and his band (**Todd Williams** on tenor and soprano, **Russell Anderson** on alto, pianist **Marcus Roberts**, bassist **Reginald Veal** and drummer **Herlan Riley**) wowed the crowd, which demanded an encore.

From here, the enthusiasm was a little misplaced. The first set was formal to the point of chilliness (would that Marsalis translated even a measure of his self-effacing but congenial humour through his playing!). The second set was better, but though the chops were unassailable, the emotional engagement was largely absent, and the fundamental artist-or-technician debate was unresolved.

Less well attended but much more provocative were separate gigs by two bands from the outside, both at the **Winnipeg Art Gallery**. From Montreal, pianist **Jean Beaudet's** quartet (with tenorist **Yannick Rieu**, bassist **Normand Guilbeault** and drummer **Michel Ratte**) stretched and studied Beaudet's pensive, episodic compositions; great gig, but bad sound again. The Japanese trio of **Yoshishaburo Toyozumi** (drums), **Tetsu Saitoh** (bass) and **Shoji Ukaji** (bass saxophone, tenor saxophone) played two startling nights of the free thing. Although the trio was fairly new--the players were brought together for a North American tour, organized by the Consulate-General of Japan, with the Japan Foundation--the empathy belied that. Second-set gigs with the addition of Winnipeggers **Ron Paley** (piano) and **Brian Klowak** (tenor and soprano saxophones) proved that the idea of music as an international language doesn't have to be a hopeful cliche.

- *Randy McIlroy*

REMEMBERING WARDELL GRAY

I'll never forget the revelation I experienced thirty-two years ago, at age fourteen, on hearing my first **Charlie Parker** record, *Relaxin' at Camarillo*. I was especially fortunate to be ushered into the world of modern jazz through that particular record since it's one of four sides recorded at the only studio session Bird ever participated in with the great tenor saxophonist Wardell Gray. So my introduction to Bird was also an introduction to Wardell.

One doesn't have to look far to find testimonials to this great player. In his recent monumental bio-discography of **Count Basie**, **Chris Sheridan** writes: "The addition of Wardell Gray [to the Basie band in September 1948] brought in one of the two or three most articulate tenor players in the band's history." Wardell came to Basie from the **Benny Goodman** septet, which featured a second clarinetist, the young Swede, **Stan Hasselgard**. In a letter home Hasselgard wrote: "When B.G. gets inspired he can really play...**Teddy Wilson's** playing is as beautiful as ever, but the prize-winner in the group is Wardell Gray--the very best tenor player in the United States today." Volume 6 of the Capitol Jazz Classics reissue series that came out of Holland in the 70s has a wonderful drawing of Wardell on the cover (even through he was not the leader on any of the sides on that record). Near the end of his liner notes to the album **Bert Vuijsje**, then editor of *Jazzwereld*, states that "Wardell Gray was one of the truly great tenor players in jazz."

Yet I've found that Wardell's music, sound and style are far too little known even to rather knowledgeable jazz fans. His basic approach was derived from that of **Lester Young**, equally relaxed and lacking in vibrato. At a November 1946 session, he recorded, under the title "Easy Swing," the same variant of *I Got Rhythm* that almost two years later Charlie Parker and **Miles Davis** would do as *Steeplechase* for Savoy. The title *Easy Swing* is most appropriate, for it captures perfectly Wardell's rhythmic approach. This aspect of his playing becomes very obvious when one contrasts it with that of **Dexter Gordon** in their famous tenor battle on the Dial record *The Chase*, the all-time Dial best seller, outselling even all the Charlie Parker classics.

But Wardell's sound was somewhat bigger and more powerful, and his phrasing more modern than that of Pres (Lester Young). He was equally at home playing, on the one hand, in the big bands and small groups of Benny Goodman and Count Basie, and on the other with Charlie Parker and his own 50s-modern jazz small groups. Chris Sheridan, in the paragraph quoted above, goes on to note that Wardell "Was also an important part of the contemporary 'new music' scene and two days after [his first appearance with Basie], took part in a classic Blue Note bop session with **Theodore 'Fats' Navarro**."

WARDELL GRAY & DEXTER GORDON (Photograph Courtesy of Spotlite Records)

Wardell joined the **Earl Hines** band in 1943. In the words of **Dan Morgenstern** his musical experiences prior to that time "are not exactly abundantly documented." Album liners, drawing from *The New Encyclopedia of Jazz* and from **Leonard Feather's** earlier *Inside Bebop*, generally state that although born in Oklahoma City in 1921, his family moved to Detroit when he was quite young; that, along with many others, he was a gift to the jazz world from that city's Cass Tech.

Feather does not mention that around 1940 Wardell played in a band led by drummer **Kelly Martin**, which also included **Teddy Edwards**, **Howard McGhee**, **Matthew Gee**, and **Al McKibbon**. Too bad no records were made!

Feather does state that Wardell's early jobs were with the bands of **Jimmy Rachel** and **Benny Carew**. These bands had long summer gigs at dance halls in central Michigan. Living in that area myself, I've recently had a chance to talk to Wardell's daughter, and to several musicians who remember Wardell. They have some fascinating recollections.

From his daughter, **Anita Gray McLelland**, we learn that "Wardell" was actually his middle name: Carl Wardell Gray. A more important bit of information she provided is his exact birth date, February 13, 1921. (The two works by Leonard Feather, the source material for most other writers, provide only the year of his birth.)

Earl Van Riper is a marvellous Detroit pianist. (He has an excellent new record out with the great Detroit trumpeter **Marcus Belgrave** on the Parkwood label.) Born a year after Wardell in 1922, Earl had almost completed his music degree from West Virginia State, when he replaced **Milt Buckner** in the band led by the musician Feather calls Jimmy Rachel but whose correct name, according to Earl, was **Jimmy Raschel**. When Earl joined this band not only was Wardell in it but also **Howard McGhee**, Wardell's Cass Tech classmate, and tenorist **George 'Big Nick' Nicholas**. (Fans of **John Coltrane's** Atlantic period will know Trane's piece "Big Nick" written in tribute to Nicholas. Trane and Big Nick were section mates in Dizzy Gillespie's great band of the late 40s. And in the early 80s, Big Nick was rediscovered, and made two records on the India Navigation label.)

Earl remembers Wardell telling him, "there's a kid in Saginaw you've got to hear," and dragging him to a high school football game to hear the marching band. Earl asked, "how can I hear what that kid's doing on clarinet, when he doesn't get to solo?" But before long Wardell left Raschel to go with **Benny Carew's** band and "that kid", **Sonny Stitt**, replaced him.

A FOND REMINISCENCE

The Carew band, at that time, had a summer gig at the long-since-demolished Mayfair dance hall on Lake Lansing. Earl and Sonny would come to Lansing to hang out with Wardell on their day off. Earl remembers that Wardell and Sonny would duel on their axes in front of a mirror. Earl said, "you guys sure are self-centred!" Replied Wardell, "Self-centred, hell. This is studying. We're analyzing our hand movements." Some years later, after Wardell had made *Relaxin' at Camarillo* with Bird, Earl saw him. Wardell said, "Remember how you laughed at me when we practised in front of the mirror. It paid off on that date with Bird."

I couldn't pass up the opportunity to get some possible evidence on the old dispute concerning whether Sonny had his mature sound on alto before he had heard Bird. It's not decisive evidence, of course, because Earl was probably not around Sonny in the period immediately before he heard Bird. But I think it is of some interest to know that at the beginning of Sonny's career, when he and Earl were bandmates with Raschel, he did not, according to Earl, sound like Bird: "played like Benny Carter."

Patti Richards, whose marvellous singing is currently one of the few bright spots in the mostly barren jazz scene in the Lansing area, was then a teen-ager. She and Jackson's **Benny Poole**, an excellent alto and tenor saxophonist who led gigs involving some of the great modern players who came out of Michigan when they were still "local," both recall that the Carew band would also play at the Casa Loma Ballroom in Jackson. Benny was in his pre-teens or early teens and he would sneak out of the house to catch the band. He recalls that Wardell "was willing to talk to him, came by his house, showed him a few things on the instrument, and give him good advice."

The musicians worked brutal hours in those days, and when they weren't working they were jamming. Nobody ever slept--much. According to Benny, Wardell would look for a session, join in without asking, "and it would be all over!" Benny's wife, Christy, says that after hearing him talk about this for eighteen years, she can say unequivocally that Wardell was his biggest influence.

Although, according to Patti, Wardell "didn't have the anger that a lot of musicians had about the racial situation," he didn't have any self doubts. At the age of twenty-one or twenty-two, he felt he was too good for Carew's band. "He would sit on the bandstand saying 'I don't know what the hell I'm doing here.'" He also rode the other tenor player in Crew's band, **Paul Bryant**, mercilessly. (And by Benny's lights, Paul, the older brother of **Rusty Bryant** who made several records for Prestige in the late 60s and first half of the 70s, was no slouch.) "Paul would take a solo and Wardell would turn around and say, 'You didn't do shit!'"

Wardell hit the jazz big-time in 1943 when he joined earl Hines' band. Patti remembers going to the Paradise Theatre in Detroit with her parents and Benny Carew and his wife when Hines played there. "We wanted to catch Wardell and we hoped to see **Billy Eckstine**. But instead of Billy we saw a skinny little girl who blew us away with her singing." That "skinny little girl" was, of course, **Sarah Vaughan**.

The 1942-1944 edition of the Hines band included Bird on tenor and **Dizzy Gillespie** on trumpet, as well as many other great young players who would forge the basic language of modern jazz. It was the period of Bird and Diz' closest association.

It was also a period in which no instrumental records were made due to a labour dispute between the record companies and the American Federation of Musicians. One of the greatest tragedies of this recording ban is that the Hines band went unrecorded. Because of the lack of records and accompanying information on dates and personnel I have not yet been able to determine exactly when, in 1943, Wardell came into the band, and whom he played with. It's fascinating to contemplate the possibility that at one point he and Bird might have been the two tenors in the band.

Several bits of evidence suggest that this tantalizing possibility is unlikely, however. In *Inside Bebop*, Leonard Feather states that Wardell took an alto chair when he joined Hines. Bird had joined the band as a tenorist only because the two alto chairs were taken. So if a spot on alto opened up, it's almost certain that it was after Bird left the band. Also, on April 13, 1944, Billy Eckstine, who had left Hines but not yet formed his own band, recorded three numbers with a big band composed mostly of Hines' players. The two tenors on that date are Wardell and **Thomas Crump**, who held the other tenor chair when Bird played tenor with Hines. If anything, this suggests that Wardell might have replaced Bird on tenor in Hines' band. Although this would contradict Feather's statement that Wardell played alto with Hines, it would be consistent with Dan Morgenstern's assertion in the liner notes to the 1964 Prestige reissue of the Wardell Gray Memorial Album, that Wardell "joined Earl Hines on tenor, doubling clarinet." (**Al McKibbon** recalls that Wardell played also in the **Kelly Martin** band [*Cadence*, March 1987, p. 25] but Patti, Benny, and Earl are all emphatic that he played tenor in Carew's band.)

Wardell moved to Los Angeles in 1945 where he stayed until 1948. He worked briefly with Eckstine, and **Benny Carter**, but mostly gigged at the clubs along Central Avenue. Dexter Gordon recalls "a lot of activity, a lot of sessions going on at that time. There would be Wardell and myself, **Sonny Criss**, **Benny Bailey**, **Art Farmer**, **Hampton Hawes**, and **Leroy Vinnegar**--but it always used to wind up with just Wardell and me playing with a rhythm section."

In his recently published autobiography, ***Unfinished Dream***, the great bassist **Red Callender**, writing of that period, remembers that Wardell "couldn't drive a car; I would pick him up and take him to record dates. His mind was always moving, thinking music; he was very involved in the intricacies of harmony. On the way to some record date he'd be humming something or I'd be humming something like the theme from one of the Paramount newsreels. Then at the date you'd hear the phrase quoted in what he played; he'd interpolate it right into the tune. He was always thinking of new things to do."

Benny Goodman participated in a Gene Norman session with Wardell in January 1948. BG was so impressed that the brought Wardell to the east coast to join him and Hasselgard in his two-clarinet septet. In May the group played at Carnegie Hall and Goodman kept it together through July.

One of Wardell's proteges from Los Angeles, pianist Hampton Hawes, followed him to New York. He recalls: "Wardell was like a big brother to me. When I had gone to New York at eighteen and sat in at the Royal Roost, played a couple of choruses of 'How High the Moon' that brought the pianist back in a hurry, it was Wardell who took me aside and said 'I'm proud of you.' He carried books by **Sartre** with him and talked about **Henry Wallace** and the **NAACP**. When white fans in the clubs came up to speak to us, Wardell would do the talking while the rest of us clammed up and looked funny. He ate like a horse and was skinny as a nail. Aside from Bird he was the player we looked up to the most."

Wardell's first brief association with the Basie band was in September 1948. But in October Goodman organized a new big band and Wardell returned to him. Many of BG's fans were not exactly enamoured of the radical

BY MARK LADENSON

(seeming) new jazz being played by Bird and Diz and their followers. But BG told an interviewer: "If Wardell Gray plays bop, it is great. Because he's wonderful."

Goodman hired **Chico O'Farrell** to put together a new bop book for the band. Chico recalls: "Wardell was a wonderful guy. I can remember one time, being young and ambitious, I wanted to write for **Stan Kenton** and I told Wardell, 'I can't stand this band anymore and I want to write some more advanced things and Benny doesn't let me write.' He'd say, 'Look Chico, be smart. This is making a name for you. Build your career, build your name, take the money and run and then do what you want. Don't quit all of a sudden just like that.' Which was something I will always be grateful to Wardell for."

Wardell's advice to Chico was ironic. He was the band's unofficial concertmaster, leading it when Goodman went offstage. According to Earl Van Riper, Wardell discovered that trumpeter **Doug Mettome** was being paid more than he was, quit in a huff, and rejoined Basie in the middle of a tour.

Owing both to his total commitment to music and to the demands of the road, Wardell had no family life, except for short visits. His daughter, Anita, never lived with him for any extended period. When she wasn't with her mother she was raised by relatives in Michigan and Ohio. Her earliest memories of Wardell must have occurred during this period. They consist of short visits with him when Goodman's or Basie's band passed through a town near where she was living. He was so wrapped up in his music that he used these occasions to teach her about rhythm, trying to get her to beat time on a table.

On these visits she would be brought backstage where the band was playing. She recalls one occasion where the band must have been playing in a bar. Her family was told she was too small to be there and would have to leave. Wardell said, "If she can't be here, I don't play." She stayed.

Another of her memories from this period is the time she took herself to the movies. The short, accompanying the feature film, had not been advertised. Sudden, there was the Goodman band with Wardell. She felt like proudly announcing to the audience, "That's my dad!"

Wardell was no longer married to Anita's mother and it must have also been around this time that an incident recalled by Benny Poole occurred. Visiting Jackson Michigan, Wardell was jamming with some local musicians from his early days, when he was arrested and charged with failing to pay child support. Upon learning that he was a musician, the judge asked what band he played with. It blew the judge's mind to learn that the defendant was in Benny Goodman's band.

The Basie band's fortunes, like those of most big bands, were at a low ebb. Wardell had been in the band for less than three months when the Count broke it up at the beginning of 1950. Wardell joined his old teen-buddy Sonny Stitt on 52nd Street, then returned to Detroit where he led his own quartet. He joined a septet led by Basie in july and stayed for about fifteen months until Basie reorganized his big band in the fall of 1951.

For most of the remaining four years of his life he was based in Los Angeles. In 1952 he led a quintet which included Hampton Hawes, **Shelly Manne** and Art Farmer. It was the trumpeter's first major gig. Speaking of Hawes, Art says "he set my standards high, along with Wardell."

Wardell did return to his Michigan roots periodically, however, and spent one summer in Detroit where he stayed with his parents. It was during this summer that Anita, then in her early teens, got to know him. She remembers Wardell as a man of multiple talents, a gifted cartoonist and a good cook who taught her how to make tacos. When she told me that he used to carry around red pepper to add to his food, I couldn't help being reminded of **Babs Gonzales'** autobiography, ***I Paid My Dues***, which I had just read. Babs relates that he was never without red pepper, not for seasoning, but for self-defense to throw in an assailant's eyes.

Anita did not, however, appreciate his music at that time. He asked her whose music she like, and when she named the rhythm and blues artist **Earl Bostic**, he contemptuously said, "He's a clown; I'm a musician." She recalls asking him to play "Tenderly," and not being able to hear that that's what he was playing. When she told him that she wanted to hear more of the melody (shades of **Martin Williams'** essay, "Where's the Melody?"), he responded, "I don't play that way." Of course, it would be impossible for anyone whose ear for jazz is at all developed to disagree with **Max Harrison** that Wardell had "inexhaustible powers of melodic invention."

Perhaps it was also during this visit to Detroit that **Pepper Adams** got to know Wardell. He recalled that they "worked many many gigs together. Spent a lot of time together when we weren't working because we traded authors. I guess people don't consider there are jazz musicians who are well-read and read for pleasure. And I was going to university at the same time pursuing an English major. Wardell was very interested in what I was doing at college. He compared notes on novelists, movies, staged performances.

"When it was just the two of us and the rhythm section, we would sometimes exchange instruments. Wardell was one of the finest baritone saxophone players I have ever heard in my life. If I had to think of any influence [on me] by a baritone saxophone [player], I would have to say Wardell Gray."

According to Earl Van Riper, Wardell was back in Michigan in May 1955. His old boss, Benny Carew, now based in Grand Rapids was trying to convince him to stay in Michigan and play in his band. Wardell said, "I've got a good job with Benny Carter in Las Vegas, but if I can't get a ride out there, I'll stay here and work for you."

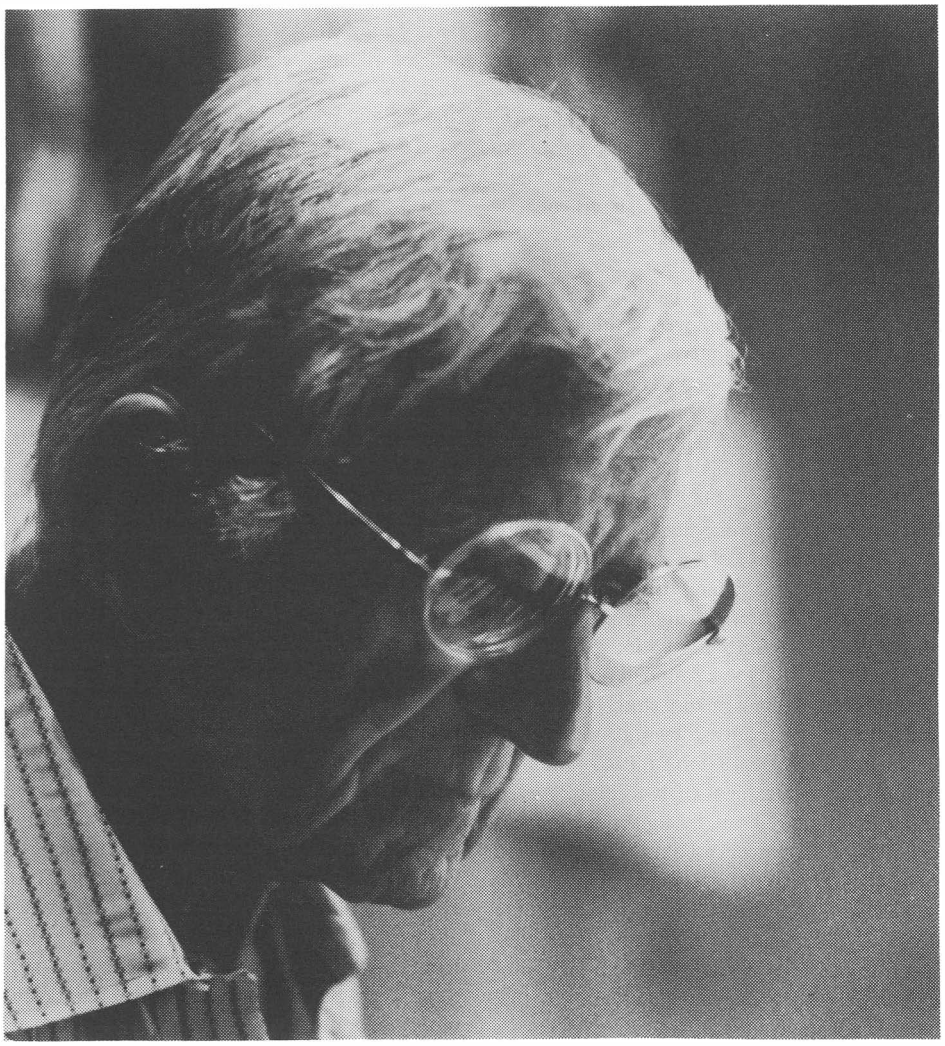
As fate would have it, he did get to Las Vegas. Carter's band was to play at the opening of the Moulin Rouge, and Wardell was there for their press previews on Tuesday and Wednesday nights. However, his chair was occupied by someone else at the formal Thursday opening.

On the afternoon of May 26, 1955, his body was found in the desert. His death certificate lists the cause of death as a blow to the head. The papers reported that drug abuse had been involved, but according to Dan Morgenstern many "claimed that he had not been a narcotics user at the time of his death. Carter described him as 'one of the most dependable musicians I have ever known.' His long stints with Hines, Basie, and Goodman--all quite demanding leaders--would seem to bear this out."

Wardell Gray's body was brought back to Detroit for his funeral. Pepper Adams was one of the pall bearers.

Earl Van Riper was based in Indianapolis at the time and was driving back to that city from a job in Memphis. He remembers that he was dozing in the car, half awake-half asleep, and that Wardell's death was being discussed on the radio. **Chet Baker** was talking about it. Earl heard it but thought he was dreaming.

But it was no dream. Two months after the death of Charlie Parker, another great American artist was gone. Hampton Hawes wrote that when Bird died a black wreath had been placed around his last record album in the window of the Flash Record Shop on Western Avenue in Los Angeles. "A few days after the news [of Wardell's death] broke, another black wreath was hung in the store window on Western Avenue." ■



GIL EVANS (Photograph by Mitchell Seidel)

Patterns of big band writing were set early--**Don Redman** and **Fletcher Henderson** led us into split sections with call and response, short riffs, punctuations behind soloists and shout chorus going out. The problem was to prevent the size of the band making the music ponderous--then the **Basie** band of the thirties solved that with that implacable rolling-on of the rhythm section, despite the waywardness and strange intonations of the front-line sections. Different bands tried different ways of scoring, **Ellington,** of course, and that led into **Charlie Barnet,** and there was the emergence of the spotlight on the leader-instrumentalist. All of this happened in about twenty years through the big band era, a healthy varying tradition that still persists in spite of rumours to the contrary, and this batch of big band albums illustrates that tradition with some expansions and originality and some deadwood.

When **Woody Herman** took over the leadership of the **Isham Jones** Band, it was christened, The Band That Plays The Blues, and that's the band on ***The Best of the Decca Years*** **(MCA 25195).** In the hazy past, I remember the band as being quiet and low-key in its mood pieces like its theme, *Blue Flame*, included here. Herman's vocals, with their southern flavour on novelty pieces like *Amen* and *Milkman Keep Those Bottles Quiet* also kept the band smooth and quiet--standard big band fare of the 1940s with some of its own sound in the band.

But as Joe Goldberg's liner notes point out, Herman was an Ellington admirer and he suggests that Ellington sidemen were on some of these cuts. There is a Dukish flavour occasionally in the use of growl effects, Websterish tenor and even a trumpet solo that smacks a little of Rex Stewart.

The other interesting thing about the album is that very occasionally the band is looking ahead. It's a punchier band than I remember on some cuts and the trumpet section really blows, perhaps prefiguring Herman's push into his early Herd days--not so far ahead: the latest recording date is March 1943 and the first Herd was under way by 1944.

So this album establishes Herman's identity at this time and hints at what's to come, but most of the cuts are mainly vocals with snippets of solos, apart from two instrumentals, *Blue Flame* and *Woodchoppers Ball*.

Eventually, that Four Brothers sound with hard-hitting trumpets became the trademarks of Herman bands though he tried different transformations, even a slide towards rock in the late 60s till the last stages of his career saw him leading bands of enthusiastic youngsters with some veterans saying: **Bill Byrne** on trumpet and **Frank Tiberi** on tenor. And Herman used an expanding library of charts by young arrangers as on one of his last albums, ***Woody's Gold Star*** (Concord CJ-330).

One of the problems with shifting arrangers was that the band did not always retain its identity, or if the sound was established, the arrangers perhaps didn't stay long enough to meld it with the Herman individuality. **John Fedchock**, who contributed most of the work on this album, is talented, has a fine sense of balancing the sections, inserts small group sounds inside the big band--probably influenced here by Thad Jones--and makes use of the three tenor/one baritone saxophone section.

But this could be almost any group of youngsters blowing up a storm--the musicians are having fun, the soloists are good, tunes and riffs are catchy, the program varied. Maybe it's just quibbling to suggest that in spite of all that, this doesn't really seem to belong with the Herds, even though those bands changed over the years. The first Herd was different from Herman's romping band of the 60s, but somehow they were all recognizably Herman bands. On this album, Woody plays very little so it doesn't cohere around the leader. It's a good album of big band music, bright, crisp, generating a fine drive and swing but finally it does not convince inside the Herman context.

The Basie influence looms large on some of these albums. **The Juggernaut Band** of **Frankie Capp** and **Nat Pierce** on ***Live at the Alley Cat*** **(Concord CJ-336)** comes out of the Basie of the 60s with echoes of earlier Basie--Capp's hi-hatting evokes Jo Jones, the muted trumpets of **Bill Berry** and **Conte Condoli** recall Clayton and Edison and the pairing of **Red Holloway** and **Bob Cooper's** rough and smooth tenors at times is reminiscent of Evans and Young. And there's even a rhythm guitar

and Pierce's Basie-tinged piano. For me, though, this band has more get-up-and-go than the last few Basie bands because it has a driving urgency and can strut in relaxed tempos.

The band adheres to the established patterns of big bands, the soloists slot in well, the brass is good at shouting, flipping little riffs into the texture, Capp unleashes drum explosions for emphatic moments, and the saxes meld--it's a good, solid band.

Side 2 features **Ernestine Anderson**, who's been recorded these past few years in small group contexts showing a remarkable range of material. Early in her career she was with Hampton's big band and nowadays she seems to have a yearning to go back to roots as shown on that marvellous album of hers singing blues, *When The Sun Goes Down*. That side of her character is here, especially on a long bluesy/funk romp, *Never Make Your Move Too Soon*, which contains something I usually detest--a spoken rap-extension of the song. Joe Williams can bring it off sometimes and here Anderson proves she can do it. The rap is articulated well with a great sense of the new blues sensibility from women singers, a strong sense of self, sliding towards the raunchy, tough but level-headed, comic, sometimes brazen and all of it spoken in bluesy phrasing. It's an absolute knock-out, especially as the band rides with stunning swing from Capp's drums and superb comping from Pierce and a rough/tough rumble of a solo from Holloway.

The ambience is obviously Basie on ***The Gene Harris All Star Big Band: Tribute to Count Basie*** **(Concord CJ-337),** but it is not mere imitation. There's certainly the brassy punch of the Count's 60s band but perhaps with more sense of the blues than that band, so it links back to the 30s band. There are some old Basie favourites, *Swinging the Blues* and *Blue and Sentimental*. Harris' piano is still his own style, funky-bluesy with some single note lines like Basie's.

The soloists sound in keeping--obviously tenor players on the West Coast tend to come out of Pres so their sound fits though it's mainly **Plas Johnson** who has the more burly, blustery tone of Herschel Evans, who solos most--so that's more in keeping with the 60s sound with Foster and Wess, the latter contributing most of the arrangements here.

Mickey Tucker's arrangement of *Swinging the Blues* adheres to the riffs and breaks of the original Basie though he expands it a little and the soloing is all by Harris. And Harris' *Blues For Pepper*, dedicated to Freddie Greene, is done by an octet, perhaps an equivalent of Basie's Kansas City Seven.

Dizzy Gillespie was a great innovator in the big band field. Bop was considered a small group phenomenon because of its fast tempos, its multi-noted tumult, both supposedly beyond ensemble playing, and its nervy and anxious tones were presumed to be too obsessive especially if repeated at loud levels by sections. Then what about the rhythm section? Drums are central to big bands but the bop bomb-dropping and reliance on ride cymbals might have seemed unusual in a big band setting. Yet Dizzy adapted it all and the reissue, ***The Dizziest*** **(Bluebird 5785-1-RB)** is a fine double album of big band sounds from the late 40s.

The whole set is put in context because the first four cuts are bop classics by a small group, all swinging ferociously with Dizzy in peak form. Then we are treated to classic big band sounds: *Two Bass Hit*, *Cubana Be and Bop, Manteca, Good Bait,* marvellous stuff this though the band always sounded better to my ears in person than in the studio--there's a fantastic radio broadcast by this same band from the Down Beat Club in 1947 which in spite of some fuzziness of recording is even better than this reissue, though it does give a real idea of the power of Dizzy's band as well as that goofy side to bop--sentimental ballads and those bop nonsense songs which appear here on the last side so the quality dwindles. Yet this reissue remains a clear exposition of that enthusiastic, heady and energetic fire that bop always unleashed in its early days.

Shorty Rogers adopted and adapted some of that bop feel in his big bands of the early 50s, mixing it with a Basie push though he never quite managed to reproduce the effortless lope of Basie. Still, his double album, ***Short Steps*** **(Bluebird 5917-1-RB)** is a good example of Rogers' work at that time and gives the lie to the idea that West Coast jazz was always laid back to the point of lackadaisical drift. Rogers uses a brassy punch which he rode along the sizzle and hard punctuations of Shelly Manne's drums. Side 2, featuring a small group inside big band sounds rounded out by tuba and French horn, is exhilarating, with *Boar Jibu*, with its deeper Four Brothers sound of two tenors and two baritones, a stand-out. The last one and a half sides have Rogers' interesting interpretations of Basie with a clever use of **Jimmy Giuffre**'s clarinet out of Lester Young.

Rogers is not a mere copyist--his Basie feel is accurate but it remains his own sound, softer in texture but still punchy in the brass. Side 1 has the small group sound out of the Davis Birth of the Cool idea and there are also four cuts of rather pretentious soundtrack music from ***The Wild One***. But much of this album is fine 50s big band music.

Gil Evans brought new ideas to the big band concept--new colorations, spaciousness, a kind of floating suspension of the beat that implied rather than stated it while allowing the soloist to ride along, melodies that had an improvisatory feel though latterly that degenerated into mere fragments with a few ensemble explosions.

In fact, for many years of his late career, Evans' work has been only very intermittently interesting, submerged in a simplistic approach to beat while trying to tap into blues roots through rock-influenced rhythms. Generally the music has bogged down in characterless and monotonous passages and unfortunately that's the feeling that comes through on the live performances caught on two double albums, ***Live At Sweet Basil Vols 1 and 2*** **(Gramavision 18-8610-1 and 18-2708-2)**.

Much of this music descends into repetitive vamps, spurious climaxes, mechanical developments with generally uninspired soloing with only bits and pieces of themes that slip away into very short melodic fragments. Occasionally a soloist plays something interesting--**George Adams**' tenor, **Chris Hunter**'s alto, **Howard Johnson**'s baritone. Rarely does the ensemble let loose the dynamics we expect from Evans' scoring; the band plays somewhat mediocre punctuations without firing into fierce or moody atmospheres--the opening of ***Snowball Bop*** is perhaps the best from the ensemble here.

The sense is of tentative explorations--maybe that comes out of the fact that the band played only occasional gigs: it's known as the Monday Night Orchestra. Perhaps Evans was working his way through to something but these pieces are filtered down to dribble away or end abruptly. There is very little sense of completion or of total control, just haphazard doodling and misconceived attempts. What a sad comment on a career that certainly brought something original and satisfying to big band scoring.

The spirit of Evans looms over **Dino Betti van der Noot**'s ***They Cannot Know*** **(Soul Note SN 1199),** with its moodiness, its odd instrumentation, including cello and wordless vocal lines, but again the music doesn't add up to much. It floats along on simple chord systems, the soloing is less than inventive, there is little drive to the playing, the themes are basically unchallenging and not particularly melodic. One senses a lot of effort behind this album but

in fact, in spite of the bull of the linernotes with their pretentious quotes from the leader himself and Ira Gitler's impassioned notations, what this large ensemble produces is aimless, with no relation to big band tradition and nothing to replace it--no worthwhile or venturesome extrapolations into original territory that make any sense.

The orchestra **Orange** (***The Blue*** **GM 3006D)** obviously owes something to Evans in its orchestrations but it approaches big band tradition by way of some other avenues as well. One cut is a splendid version of Mingus' *Nostalgia In Times Square*, with superb clarinet from guest **John La Porta**. It brings up to date the idea of the clarinet trio from old Ellington and Henderson recordings while retaining a contemporary sound much in the Mingus ambience of developing new ideas out of traditional concepts.

The orchestra also pushes into Monk territory with a version of *Think of One* that is exhilaratingly refreshing, Monk-ish but approaching the tune with a different feel than the Overton orchestrations.

The Evans atmosphere shows particularly in the ballad rendition of *End of a Love Affair*, featuring mellow flugelhorn from **Kerry McKillop** though it's much more straightforward than those Evans' collaborations with Davis. The arrangements and compositions generated out of the band leave plenty of room for soloists who acquit themselves well.

This album illustrates what can be done to extend the tradition, moving out with versions of Ornette Coleman and Monk, yet never getting lost in vapid experimentation--an exhilarating set with plenty of music, over an hour here. GM Recordings are available from New Music Distributing Service, Jazz Composers' Orchestra Association, 500 Broadway, New York, NY 10012 USA.

Mark Masters' Jazz Composers Orchestra is a fancy name for a band that plays very ordinary music on ***Silver Threads Among the Blues*** **(Seabreeze SB 2033)**. It's difficult to put a finger exactly on what's wrong here. It may be that the drummer is not a sufficient driver and the electric bass has no flair. The sections play together and the sound comes out of Kenton--no wonder, when nearly all the music is by ex-Kentonites. The band raises no heat and no rhythmic urgency. The brass plays the notes but it doesn't come out with any roar of conviction. The solos do not take off, the themes are not particularly interesting--Ornette Coleman's *Blues Connotation* is an exception.

This music does not shine with silver threads; it sounds tarnished.

In a way the **University of Calgary Red Band** on ***Night Suite*** **(World UC8701)** comes across similarly though it does stoke up some heat in the shout and blast of the ensemble passages. Some youthful energy works here and they tackle some difficult charts well. Unfortunately, the soloists cannot sustain the effective power the band creates and the painfully slow version of *My Romance* is tedious. Only the very best big bands could bring off a ballad at this tempo.

The lesson from these two bands seems to be that while all the competent musicians here read and play the notes, some indefinable spirit is missing, perhaps a communal nuance that only comes when the bands can relax inside the music, know it in their bones, as it were; perhaps it's a feeling that derives from long woodshedding with mentors and idols, not just teachers. It doesn't seem to be enough, even in a big band context with its seeming reliance on written music, to play the charts. Some spirit-feel, some interfusion or effort, some unwritten notations are important.

That spirit can be heard in **Vinny Golia's Large Ensemble** on ***Facts Of Their Own Lives*** **(9 Winds 0120)**, which features the most radical departures in big band music. There is some Evans influence in ensemble passages, though perhaps it's closer to the sound of Mike Gibbs in those albums he made in the 70s, sometimes with Gary Burton. There are also hints of Mingus. Some pieces are close to traditional format but the solos set the music loosely free, the solos sometimes developing into swirling dervishes of energy, with great swells of sound and occasional free bursts from the band. And there's a different sound on *Don's Ugly Plumbing* coming from the bass end--Golia's misterioso bass flute is offset with tinkles and plucked piano strings and bass notes from the keyboard, with bowed bass and suspenseful dirge-like chords from the brass out of which a solo tuba ruminates. Then **Wayne Peet**'s piano lifts out into fast tempo till Golia returns on a very woody contrabass clarinet with an interesting segue into *Blaine's View* via **John Fumo**'s trumpet.

Sometimes the solos fall back on mere noise and energy, but they are generally good. There are call and response patterns, brief riffy figures scattered out into almost fugal phrasing. In all, this band manages to get up a real head of steam, a fine example of loosening the tradition but treating it with respect, perhaps the way big bands might go these days. ■

OLD GUYS IN SUITS AND TIES BLOWING SAXOPHONES

"I think of myself as a composer first, a leader second, and a bassist third," maintains Harvie Swartz--a ranking that might surprise those familiar with his reputation as one of the finest bassists around. For Harvie Swartz, music is a many-faceted undertaking that includes his celebrated duet with **Sheila Jordan**, his own band, **Urban Earth**, recordings and performances with such musicians as **Toots Thielemans**, **Kenny Barron**, **Janis Siegel**, and **Bill Mays**, as well as teaching at the Manhattan School of Music.

"I was born in Chelsea, Mass. I grew up part of the time in Winthrop, Mass., and then in Marblehead from the fifth grade until I graduated from high school. Marblehead is a beautiful town physically, but it was culturally dead when I was there. It was a difficult place for me to grow up and I was incredibly unhappy there, very unsettled.

"My mother didn't work that much; she was a housewife. My father worked for a while, but he's disabled. He's a paraplegic. When he was in the army, he had a tumour on his spine, and he became a paraplegic when he was about thirty. I have a sister who's an actress. We basically grew up on government cheques.

"I didn't get turned on to music by my parents or my family; I come from a totally nonmusical background. Everyone in my family could really care less about music, but I always had a desire to play. I used to hear things on the radio and then I would go over to the piano and play them. I wanted to take piano lessons, but my parents didn't want me to. They felt, 'For what reason should a boy play the piano?' Eventually I talked them into it.

"I put together a little bit of a dance band in the eighth grade called The Beat Six, and we did combo/orch. arrangements of standards like *Don't Blame Me* and *Jumpin' at the Woodside*. Eventually as I got into ninth or tenth grade, I met someone from a neighbouring town, a guy named Barry Velleman, who today is quite an accomplished piano player. He turned me on to a lot of great music. Also at that time I started to take lessons at the Berklee School of Music, privately. This was when I was around fifteen or sixteen; they knew I was getting serious, and I just went ahead and did it."

Swartz spent his formative years in Marblehead pretty much ignoring the British Invasion rock that swept America in the early '60s, listening instead to blues and jazz. His taste didn't exactly mesh with that of his fellow students or teachers.

"I was totally out of sync with everybody in the entire school. In fact, I was so out of sync that I put together a little jazz piano trio. We auditioned for the talent show, and they refused us because the school hated jazz so much. The band director said to me, 'I hate jazz. I only like music written for marching band or concert band.' That was the kind of encouragement I grew up with.

"Eventually it was my junior or senior year and I was a terrible student. I had no interest in it. I really loved jazz and creative music and got no encouragement from anywhere, but I had to go to college or I would have gone in the army--this was Vietnam time. I graduated in 1966. I couldn't have gotten into any colleges except Berklee School of Music; they knew me there and I knew I could get in." Ignoring a counsellor whose guidance was, "I have some nice trade schools for you," Swartz enroled at Berklee.

"I went to Berklee as a piano player and started to fool around with the bass. I always sort of had a thing about the bass. When I was younger, I could never really hear the bass on the stereo I had, so I didn't even know what it did. Eventually, I started to play the bass, and I just basically taught myself. I took some classical lessons at the school. For a couple semesters I was a bass major, and then I decided to teach myself. Now Berklee has an excellent bass department; they didn't then."

One benefit of growing up in Marblehead was its proximity to Boston's Jazz Workshop, where the young Swartz caught the best jazz musicians of the day, including "young upstarts such as the **John Coltrane** Quartet, the **Miles Davis** Quintet, **Roland Kirk**, **Sonny Rollins**, **McCoy Tyner**, **Keith Jarrett**, **Jimmy Giuffre**; I saw **Mingus** there a couple of times, **Monk**. The list goes on and on. I was the little kid they used to see on Sunday afternoons who couldn't get anyone to go with him; I would just go alone because no one I knew was even interested. I would buy one Coca-Cola and that would have to last me for the afternoon. I barely had enough money for the bus fare, to get in and go see a set; I would stay for everything, from the beginning to the end. They usually did two shorter sets, although Coltrane played forever.

"After hearing **Scott LaFaro** with **Bill Evans**, I was very moved by his bass playing. He opened my ears to what the bass could do. I used to think of it as just sort of a boom boom boom sound--like who needs it or who cares? Then I heard him playing gorgeous melodies on the instrument and really expressing himself on it, and that stuck in my mind. Years before I became a bass player, I heard that and I was very moved by it. Then I got very interested in **Jimmy Garrison's** playing and **Charlie Mingus's**--his playing concept and the idea of fronting a band as a bass player. I'm not that influenced by Mingus's composing, but I'm influenced in other ways by his conception. He composes the way he hears it, and that's what I try to do. I hear it very differently than he hears it.

"I gigged a lot on piano all through Berklee. I gigged probably as much on piano as I did on bass, maybe more. I had a steady job one or two nights a week at a place called Rick's Lounge in Lynn. I played with a bass player who played an Ampeg baby bass and a drummer who played drums and then would play trumpet with his left hand. It wasn't the greatest trio in the world, and I didn't quite fit in because they were very straight looking. This was the '60s and I had hair down my back and a full beard. I looked like a complete hippie-type. I used to play in this corner Irish bar. They used to look at me a little strange."

After leaving Berklee, Swartz, armed with his bass and little else, headed for Europe, where he soon found himself onstage with--at one concert--**Dexter Gordon, Johnny Griffin, Art Taylor, Kenny Drew, and Brew Moore.** Of the experience he says, "I was freaked out!"

"I did a couple of gigs with Dexter. He was living in Denmark, and he was just a local horn player there--a prestigious local horn player. He was gigging around; things weren't that great for him. He wasn't starving, but it wasn't like now. I was living in this town and there weren't that many bass players around. They had a little jazz festival and they needed a bass player. They heard about me: I was 21 and had only been playing the bass for two and a half years. I remember doing one tune with just bass, drums, and Dexter: we did *Round Midnight*; I'll never forget that. Fortunately I knew the changes well. We played it great, and I played the night. Dexter really liked me; he asked me to do some more things. Then I went out and did a few gigs with **Jimmy Heath**. I was sort of working as the local bass player around Denmark. Then I decided I'd better get back because I was out of money. The place I was living in was uncertain and I didn't have a winter coat, so it was time to make an exit."

Swartz returned from Europe to a nearly nonexistent American jazz scene and a subsequent low in his life. Desperate for work, he landed a spot in a cover band on electric bass.

"I gave up acoustic bass for a year. I didn't touch it. I had no work on it. There was just no interest at all; there were no gigs then. At that

THE HARVIE SWARTZ INTERVIEW

time there were only two jazz clubs in New York: the Village Vanguard and I think Slugs, and that was it. Things have changed. Things were very tough for everybody in the late sixties/early seventies. Jazz was a dirty word. I'll tell you a classic line. Years ago I met some girl and was talking with her. She says, 'What do you do?' I said, 'I play jazz.' She said, 'Yuck, jazz? Jazz is just a bunch of old guys in suits and ties blowing saxophones.' And that was the image of jazz to most people. It's true in a way; a lot of jazz at that time was getting stale. It's been getting revived.

"After a year doing that rock band thing, playing electric bass, it got really tiring, so I just started playing acoustic bass again. I started to get a few things here and there, but I was really struggling." Eventually, more jazz work came his way.

"I was to do a week with **Mose Allison**, a week with **Chris Connor**, a week with **Zoot Sims** and **Al Cohn**. I had three of the biggest weeks of my life coming up, and I picked up a candle that was in a glass jar. The wick was on the side, and with my left hand I picked it up and burned all the skin on my fingers. I did the gigs, bleeding on the stand. I can't even begin to describe how hard it was. I made it through those gigs--and we're talking three sets a night.

"As a result of that, **Michael Abene** really liked my playing. I worked with him and Chris Connor, and he said, 'Would you like to do some work in New York?' I said, 'Sure.' I never even dreamed I would go to New York. I packed up what belongings I had, borrowed my mother's car, and split with my bass and my suitcase--that's all I had in my life--and I never looked back."

There followed a series of gigs and studio dates, most often on electric bass, with musicians as diverse as **James Brown**, **Liza Minelli**, and **Loretta Lynn**. He played in ***Oh Calcutta***, the Broadway show, on the hit ***A Fifth of Beethoven***, on the soundtrack to ***All That Jazz***, and on Goodyear blimp and Perrier commercials. He recorded two albums with **Barry Miles** and worked with **Stan Getz**, **Steve Kuhn**, and **Lee Konitz**, among others. When the Steve Kuhn/Sheila Jordan Quartet disbanded for lack of work after two fine recordings for ECM, Swartz and singer Sheila Jordan struck out on their own, forming a duo that continues to this day.

Swartz had been a fan of Jordan's since high school. He met her, memorably, while playing a gig with Lee Konitz at the old Half-Note.

"Lee Konitz said to me, 'Sheila Jordan's here tonight.' I said, 'Oh my God, that's great. She's one of the people on my list that I want to meet.' He said, 'I'll do better than that. I'll have her come up here and sing.' So Sheila came up and sang with us, and it was great. Afterwards I didn't even want to say anything to her. I was just in awe of her, as I still am, actually. She said, 'I really like your bass playing. Would you ever want to do any gigs with me?' I said, 'Geez--wow--sure.' We didn't do the duo right away, but we started to work together then."

On the road with the Kuhn band, Jordan and Swartz spent afternoons rehearsing. Swartz "didn't think about it as anything more than having some fun with the music," until Sheila proposed a concert in Philadelphia, just the two of them. Swartz's response was "Help! Okay, I'll do it, but I want to do some heavy rehearsing, and I don't want to be up there reading music. I don't want it to look like a singer with a bass player sitting in who has his face buried in the music. I really want to be part of that music." Jordan's response: "I wouldn't want it any other way."

"So we started to rehearse like crazy," remembers Swartz. "We worked up a whole program and gave a concert. I'd say we played at least two and a half hours of music, and it was magical. I walked in thinking, 'We'll do this gig; if half the people don't leave I'll be thrilled.' There were at least four standing ovations.

"People just go crazy when they hear the bass and voice duo. I come home and see my wife, and she'll say, 'How was the concert?' I'll say, 'The usual.' And she'll say, 'Oh, you mean you had standing ovations?' It's unbelievable. It's almost like I expect it, and that's terrible, but that's what happens. For some reason when we getthis bass and voice together it works. I'm not saying that Sheila on her own and me on my own can't do great things, but something happens when the two of us get up there. Something clicks.

"I really feel that I have to get up there and be my best every time. Sheila is totally tuned in to everything I do. I can't play a wrong note without her knowing it. I can say, 'I'll play a little game with you, Sheila. What if I did this?' And I'll do something and see how she'll respond. Then she'll do something to me. She'll say, 'Well, all right, what about this?' Boom. She'll hit me withsomething. So that's going on all the time onstage; we're playing little games with each other. There is a lot of spontaneity. I know how to go out there and get the maximum out of the performance, but I can do it in a thousand different ways. I feel as long as I can clear my mind and just feel relaxed that I can play music and not play tunes--I'm really playing music. I think it's one of the most pure music things I've ever done."

Jordan and Swartz share a unique chemistry. Their commitment to improvisation and its attendant risks is as unflagging as their good humour and delight in music-making. Unfortunately, some club owners still view the idea

HARVIE SWARTZ (Photograph by Gerard Futrick)

CONDUCTED BY ROBERT GASPAR

of a bass/voice duo as unprofitable. (''They say, 'Well what are you going to do with a bass and voice up there for two hours?' These people don't know where we're at.'')

''We've been all over the U.S. and Canada. We've been to Scotland, England, and France. We're doing a duo record in Japan. Finally, we're making a live album! It's funny, sometimes we go to a town, we play and then come back a year later and there's a bass and voice duet--which we love to see. I'd love to see more of that. It would just make things better for us, to make more of a standard kind of thing.

''When I play with Sheila, it's actually more rewarding playing than playing with my own group, because when I play with my own group I hardly feature myself; I'm too busy taking care of other things. I really feature the band and my writing and my conception. With the duo, I feature my playing.''

After the Kuhn/Jordan Quartet dissolved and a brief stint with the group **Double Image**, which he co-founded, along with the duo Swartz began to record as a leader, beginning with ***Underneath It All***, a pleasing set of acoustic chamber jazz with evocative cello and flugelhorn textures, which he funded on his own. (''I emptied my entire bank account on an unknown band that never had made a record and didn't even have hopes of selling it, but I felt great about this music and I had to document it properly.'') The album was the first of three releases for Gramavision. ***Urban Earth***, with different personnel and the addition of electric guitar, marked a change in direction.

''There's three or four years between albums. During that three or four years, I started playing at the 55 Bar with **Mike Stern**, **Victor Lewis**, and various others. **David Sanborn** used to come in and **Hiram Bullock**. It was a different band all the time. I started to enjoy electric music even though I wasn't playing electric bass. Actually, on *Urban Earth*, the only thing that's electric is the guitar. I did that album with no overdubs; it was all done live. I really got into electric music without having to go totally electric. *Urban Earth* and *Smart Moves* [the succeeding release] were in that direction of using electric guitar but yet acoustic bass. That's how I heard the music.''

Swartz has little patience for musical conservatism--and especially for critics who dismiss electronic instruments. 'It's the idea that it is the '80s now, and to me **Bird** said it better than anyone about jazz: 'Now's the Time.' To me, jazz is the music of now, and I want to use what's available now to express myself. That's how I hear it--I'm getting very electric. If you look at my albums and the stuff I've done, I think you'll see the gradual movement toward where I've gone, a logical kind of movement.''

Smart Moves did well on jazz charts, but artistic differences led to a split with his record company. ''I left Gramavision because they weren't happy with the direction I was going in. They wanted a certain thing. I can't be told how to do my music by anybody. I have to do it the way I hear it. I financed the new record again, did it on my own.''

"Pretty much a pop/jazz album,'' ***It's About Time*** was released on the Gaia label. On it, Swartz debuts on vocals, piano, and synthesizer, and anchors everything with his vertical bass, an electronic instrument that approximates an amplified acoustic bass but can deliver more volume. The album features Swartz's working band, Urban Earth, with Yves Gerard on drums, Jay Azzolina on guitar, and Billy Drewes on saxophones and synthesizer.

''It's all original music,'' observed Swartz. ''It's not a jazz album in the traditional sense, although there is a lot of improvising.'' He clicks a tape of It's About Time into his stereo, and the lyrical piano ballad, *Poem for a Flower* transforms the gray afternoon. ''I'm not at this point in my life having to show the critics or anyone else that I know how to play jazz, because if they don't know by now, forget it. I might as well put my bass in the fireplace and burn it.''

The foreseeable future holds more of the same: more work with Sheila Jordan, more exposure for Urban Earth, more teaching, more work as one of New York's more in-demand sidemen.

''All these little things make up my life. The rewards are those moments on the bandstand when you're drawing on creative energy and coming up with things that surprise your own self, communicating them to an audience and creating sort of a magical moment. That to me is the real beauty of it. You don't necessarily get that from other musics. The main thing I love about jazz is the creativity: the idea of being able to be creative at all times, where if you do another kind of music, you don't have to be creative, and you shouldn't be creative. You play the same thing every night: it's all planned, which is fine. I guess if somebody offered me a fortune, I'd consider it.''

For Harvie Swartz jazz is about, as Ezra Pound put it, making it new--or in Swartz's words, ''making it fresh.'' ''You can never make anything new, but at least you can freshen things up and make them feel good. It's like making your bed; you may have the same sheets on there, but if you put them nice and neat, put them really nice....'' ■

THE LEGENDARY PRESTIGE RECORDS

Prestige Records is one of the most important labels in jazz history. The roster of jazz giants who recorded their first sessions as leaders for Prestige includes John Coltrane, Sonny Rollins, Lee Konitz, Eric Dolphy, Mal Waldron, The Modern Jazz Quartet, and many more. The sheer volume of musicians and recordings recognizes founder and producer Bob Weinstock as a man

In a recent issue of *Jazztimes*, Neshui Ertegun, who for years produced outstanding jazz for Atlantic records, gives the criteria with which to judge a successful record producer: "The role of the producer is to create the best possible environment (whether it's a studio recording or a live date); to get the best musicians together; then to judge the value of the performance to see if it's good enough for release."

This may sound like several job descriptions rolled into one, but flash back to the late 1940s and add to these tasks one unimaginable responsibility: popularize jazz to the point where it is rid of the stigma of race music. When he produced his first jazz session for his **New Jazz** label on January 11, 1949, Bob Weinstock was very much aware of the prejudice which pervaded jazz. The first musicians he recorded happened to be white. Weinstock explains:

"My first choice, naturally, would have been Parker and Gillespie," says Weinstock, "but they were under contract to various companies. In fact, Bird would record for both Savoy and Dial and they were always having contract disputes. I just went one jump forward into music more modern than that, and the appropriate place to beginwas with the musicians from the Tristano school. A short while later, I was able to record the top black musicians, many of whom were being unjustly overlooked."

Weinstock's life prior to this initial **New Jazz** session revolved around his love for ***jazz. Ira Gitler, author of Jazz Masters of the Forties, Swing to Bop*** (and innumerable other works), recalls Weinstock as a teenager: "Bob was already very into jazz when I met him because he was a [record] collector. He was trading, and I think he was selling mail order out of his house. Leonard Feather had a show at that time called 'Jazz at its Best' and I think Bob was supplying records from time to time. You know, rare things--whatever--to play."

In the tradition of Milt Gabler (Commodore) and Ross Russell (Dial), who had their beginnings in retail, Weinstock graduated to The Jazz Record Corner, his store on the corner of 47th and 6th Avenues in his hometown, New York City. This is where he had his first exposure to bebop. "One day," remembers Weinstock, "Alfred Lion [of Blue Note Records] came in and said, 'I have something new--Thelonious Monk.' I said, 'What the hell's that?' He said, 'It's bebop.' I listened to it, and the more I listened to it, I realized it had a charm to it. I was really a mouldy fig at that time. My store then became like a library. I had everything from New Orleans right up to Bird and Dizzy. So, the musicians who passed by to go to the [Royal] Roost would stop in. They'd say, 'Let me hear Dexter's new record,' and I'd have it. I had everything in the store because I wanted it myself." In 1948, Weinstock released some previously recorded material by Graeme Bell and His Australian Jazz Band on the **Jazz Record Corner** label.

When he supervised his first recording session at the ripe age of twenty, Weinstock was not prepared for what occurred.

"I got a very rude awakening about the recording industry when I did my first session. Tristano was the leader of this 'cult,' the Tristano school. It was supposed to be Lee Konitz's session, but the 'cult' decided that Lennie should be the leader because he had a bigger name. Anyway, there they were and they played it right down--Subconscious Lee. I said, 'That's good, boy, that's good.' Tristano said, 'No, we didn't get it right." So they went over and over it."

"For a 78 [rpm record] session, you had three hours to prepare four sides. At the end of three hours, Tristano says, 'The guys say they'll waive the overtime if we can keep going for another hour or so.' I said it was alright--I was rattled--I didn't know what to say. So, over and over--the same shit--and it all sounded good, man! Konitz blew his ass off. I went over to the drummer, Shelly Manne, whom I knew from the street. I said 'What's going on here, what's happening?'

THELONIOUS MONK, HOWARD McGHEE, ROY ELDRIDGE & TEDDY HILL

AN INTERVIEW WITH BOB WEINSTOCK

He said, 'That's the way these people are, they want perfection. Just let it go a little longer. It will be done and that's that."

"Well, we finished and I put the first two sides out. I went to put the second two out and I called Tristano on the phone. He said, 'Don't put those two sides out, they're not quite good enough. We'll go and do them again for you.' I said, 'They're good, they're good! There's nothing wrong with them!' 'No, if you put them out, you'll have a curse on you and that will be the end of your record company.' I had a Jewish mother, so he couldn't tell me about curses. I said the hell with it, put them out, and the critics gave them five stars. Tristano was a great musician. He had great ideas, but he searched for perfection." (Note: these sides are available on ***Lee Konitz, Original Jazz Classics*** **OJDC-186**.)

Bebop had become an obsession for Weinstock; night after night he could be found at the Royal Roost. It was there that bop drummer Kenny Clarke introduced Weinstock to the musicians, and mentioned to those not under contract that they should record for this young "Boy Wonder" producer. As a result, many contacts were made, but the business relationship which became most fruitful for Weinstock was that with Roost owner Morris Levy.

After the Roost's lease expired, Levy opened Birdland. Again, Weinstock was there every night to listen. As Weinstock's reputation flourished, jazz promoter Monte Kay approached him on behalf of Levy and the two men became partners in the **Birdland** label. With this business transaction, Weinstock now had access to the real heavyweights of the tenor sax; Gene Ammons, Stan Getz, Sonny Stitt, and "Lockjaw" Davis. Levy later turned over all rights to Weinstock, and Weinstock quickly reissued some of this material, along with recording some new sides for his first **Prestige 700 series**, which was dedicated to the increasingly popular tenor sax.

It is obvious from Weinstock's early roster that big profit was not part of the game plan. The records were becoming well known; the reviews were favorable. But when Stan Getz was recorded playing standard tunes in June of 1949 (***Stan Getz Quartets*** **OJC-121**), the sudden popularity was unforeseen.

"I was confused, actually. When I recorded Getz, I did not do it with commercialism in mind, but I had a tiger by the tail, as they say. He kept doing all these simple tunes--playing the melody--like a formula. I didn't understand it, but you don't argue with success. [Disc jockey] Symphony Sid made Stan Getz. He played the shit out of Stan Getz."

Weinstock stayed with his 'tenor sax playing standards' formula for the next several sessions. ***Sonny Stitt/Bud Powell/J.J. Johnson*** **(OJC-009)** is an exceptional record from December of 1949 which finds these players in top form. Epitomized is the bebop musician's virtuosic treatment of the standard tune.

The most satisfying association between Prestige and any artist came with trumpeter Miles Davis. "Miles had vanished after he did those Capitol sides with the ['Birth of the Cool'] nonet," Weinstock explains. "Somebody had said that he may be at home in East St. Louis, so while I was in Chicago on business, I tracked him down. His father was a dentist, so I knew his number would be in the phone book. I called information, got the number, dialled, and Miles answered. He said, if I'd send him money to get to New York, he'd be happy to record. I said that I was interested in doing a series of recordings, and that I wanted to sign him to a contract. He said all right, just get him to New York and we'd talk about it then."

"So, our basic idea was to make records with different people, to record with the best people around. That's what we did up to the end when he had the quintet with Coltrane. Everything up to that point developed from where we would sit down and talk about it. Miles would mention who was in town, or coming to town--who he would like to record with. I'd say who I would like to hear him record with; we'd kick ideas around."

At times it was not so easy, primarily because of Davis' expensive tastes. "We'd get into these starting sessions," recalls Weinstock. "He's ask for more money, and I wouldn't answer. Then I'd look at him and he'd look at me; we'd just stand there. We went through this a lot. I'd give him the money, but I'd always say, 'Okay, that means we have to do another album.' He'd say, 'I don't want to do another album.' I'd say, 'And I want better people than the last!' So, that's how these sessions with Milt Jackson and Monk [***Bag's Groove*** **OJC-245**] came about. Those were some of our best sessions,

BY JAMES ROZZI

because before he'd get the money--this was part of the game--I'd make him think real hard about who he was going to get. Everybody wanted to play with Miles."

During his early Prestige years, Miles was able to hone his style and adapt those expressive qualities to his instrument that transposed it into a masterpiece of subtlety and nuance. Through thoughtful deliberation and his own sense of emotion, Miles achieved the trumpet sound which most closely emulates the human voice.

When asked for his personal preference, Weinstock responds, ***Walkin*** **(OJC-213)** is my favourite. I consider this to be the best Miles Davis record ever. I recommend this one record to everyone as a combination of modern jazz and the mainstream feeling."

As to whether he has a favourite of the four Miles Davis Quintet records (***Cookin'*** **OJC-128;** ***Steamin'*** **P7580,** ***Relaxin'*** **OJC-190,** ***Workin'*** **OJC-296**) with Coltrane, Garland, Chambers, and Philly Joe Jones, Weinstock responds, "You've got to listen to all four of these in total; it's a mood they created. It's great laid back jazz, and everybody has time to say it. It's just a total mood, and there was no rush to do these four albums--they were done at two sessions with no second takes except for one, and that was the trio only. We knew that Miles needed to record a certain quantity of material prior to leaving for Columbia, but these were not 'marathon sessions' as the critics have called them. That's bullshit! At the first session, things were going so smoothly that Miles said he had enough material for a second LP and suggested we do it then. At the second session, we knew that we would do two LPs worth because we had seen it was easy. There was no pressure."

The Miles Davis Quintet (referred to at that time as The Quintet) was the first time Miles recorded with a working band since the ill-fated "Birth of the Cool" nonet in 1949-50. There was no speculation involved when Columbia offered Miles a contract; it was based on precise knowledge of Miles' growing record sales. Columbia was pressing all of Prestige's records in their custom record department--a business arrangement that Weinstock immediately curtailed upon losing Miles.

A most important business relationship which began at a Miles Davis session in 1954 was the employment of Dr. Rudy Van Gelder as recording engineer. Aside from eliminating time-consuming sound tests which had plagued Weinstock from the beginning, Van Gelder brought a sound quality to the Prestige recordings never before heard. Van Gelder's studio, in his parents' living room, was located in Hackensack, New Jersey. The musicians were usually gathered up on a Friday night, taken to Van Gelder's, dropped off, and recorded for a while. They would take a break, walk to a deli several blocks away for refreshments, then walk back and record some more. The suburban setting added to the relaxed, casual atmosphere of a Prestige session.

What little has been written concerning the history of jazz record labels often mistakenly mentions Prestige as a label founded on the principles of Blue Note Records, and incorrectly characterizes Weinstock as a man who followed every lead of Blue Note's founder, Alfred Lion. Weinstock openly admits his admiration for Lion, but the differences between the two producers and their production techniques were drastic. Prior to every Blue Note session, the musicians had two days of paid rehearsal. The fact that Weinstock shunned rehearsals had little to do with a lack of patience and nothing to do with largesse. His feeling had always been that rehearsals were more of a hindrance than a help--that they detracted from the spontaneity and swing of jazz. Preparation consisted of a short discussion of each tune's format for soloing. Although some important Prestige sessions had charts, for Bob Weinstock, the epitome of jazz was a blowing session.

"I found that charts and rehearsals were the kiss of death. I believe jazz should be free and loose, and should swing. That's the atmosphere I wanted to create, not the stress and strain of trying to work out some chart. Why are charts needed when the musicians are so creative?"

"He picked the best artists and recorded them doing their thing, so to speak," says Ira Gitler of Weinstock. "A lot of musicians were playing from the repertoire that they played in clubs. It kept the spontaneity, and the urgency, and the hotness of jazz. He kept one thing as a common denominator; it really had to have that feeling, the swing, the heart."

During the early 1950s, many more truly classic records were made. The Modern Jazz

Quartet's ***Diango*** **(OJC-057)** is arguably one of their finest, due to Kenny Clarke's presence in the original group. Another was the ***Thelonious Monk Trio*** **(OJC-010)**, which is often mentioned as being one of the pianist/composer's best records ever. Of the relatively few recordings which feature Monk in a trio setting, this gives greatest insight into composition and performance.

The popular record was an essential ingredient to the survival of the independent label, and Weinstock spent quite a bit of time developing what he called "soul jazz." "Gene Ammons was the father of soul jazz and funk," states Weinstock. "He started that music in 1950. I heard a lot of bands play and I knew there had to be room for an update--a modernization of Rhythm and Blues with a jazz flavour. The black people needed something to relate to besides all the singers and vocal groups. They wanted to hear something relaxed and loose. Everything we did had a good rhythm section and swung; nothing was ever phoney, to make sales. Where Alfred Lion would use arranged funk tunes, we would use standards done in a funk groove." Gene Ammons' ***Jug*** **(P-7192)** is exemplary, utilizing such tunes as *Ol' Man River* and *Exactly Like You*.

Despite the success of soul jazz, Weinstock and his wife left for their honeymoon in 1953 with the company near the brink of disaster. To be paid in the record business, a company must have a big seller; there had been none. Then came Prestige's first smash hit record in the form of a vocalese written by Eddie Jefferson and performed by King Pleasure; ***Moody's Mood for Love*** **(*Original Moody's Mood* P-7586)**. "...that tune took off and everyone started paying up money they had owed for a year," recalls Weinstock.

By 1953, Weinstock felt that the **New Jazz, Prestige 700 series, Birdland,** and **Par** (an early R&B label) material should all be consolidated under the **Prestige** label. With the sales potential for reissues, and the impending change from 78s to the LPs, the time seemed right for some restructuring. All music was distributed as **Prestige** until the late 1950s, when Weinstock completely reversed this policy, went on a major diversification plan, and restructured the company using these labels: **Bluesville, Swingville, Moodsville, Tru Sound, Tru Sound Latin American, Prestige International, Prestige Folklore, Irish, Near East,** and **Lively Arts**. He then reactivated **New Jazz**, which later became **Status**.

The one project Weinstock enjoyed most was **Swingville**. By the late 1950s, Weinstock was able to invest some of the soul jazz earnings into the recording of some very important older swing musicians (Coleman Hawkins, Tiny Grimes, Budd Johnson, etc.) whom he knew would never again sell as they had in decades past. These sessions led to Swingville, a label dedicated solely to this type of material. To Weinstock's disappointment, they did not sell well at all, but his experiments of combining modern rhythm sections with older swing musicians did produce some memorable recordings. A good example is Coleman Hawkins' ***Soul*** **(OJC-096)**, one of the first of these swing sessions. It places Hawk with the likes of modernist Kenny Burrell on guitar, and the end result finds the players cooperatively meeting on extremely musical common ground.

The mid to late 1950s gave way to the flowering of talent in several reed players who would have an enormous effect on the state of jazz. One such individual was Sonny Rollins, and two records in particular, ***Saxophone Colossus*** **(OJC-291)** and ***Sonny Rollins Plus 4*** **(OJC-243)**, find him exhibiting his physical brand of playing in a quartet and quintet setting, respectively. The band on the latter recording also featured Clifford Brown and Max Roach, and although they were recording prolifically for Emarcy Records, the Emarcys do not compare to these performances. John Coltrane came into his own with two monstrous LPs: ***Lush Life*** **(OJC-131)** and ***Soultrane*** **(OJC-121)**. Eric Dolphy burst onto the scene with a wonderful transitional album featuring Freddie Hubbard, entitled ***Outward Bound*** **(OJC-022)**.

As the 1960s rolled around, Weinstock was seen less and less around the studio. He began delegating his session supervision duties in favour of planning his expansion program. Ira Gitler, who worked for Prestige from 1950-55, had quite often been Weinstock's substitute in the studio (along with writing liner notes, washing dishes, sweeping the floor, and disc jockey promotion), but at this time there was a real need for the hiring of an A&R (Artists and Repertoire) man. In a nutshell, these are the people (after Weinstock) responsible for Prestige A&R: Esmond Edwards, Ozzie Cadena, Cal Lampley, Don Schlitten, and Bob Porter.

What **nobody** realized was that during these very lucrative years of 1960-70, when the company was making more money than ever, Weinstock was in the process of negotiating the sale of Prestige. Weinstock explains:

"It was obvious at that point that good records didn't mean anything. All that was selling was the soul jazz; people lost interest in Miles and Monk and people like that. One of the reasons I sold Prestige was in disgust at three quarters of the records I was making at that time. I was pissed, man! It had become more of a merchandising business than anything. Also, a lot of the independents were being consolidated into the bigger labels which had their own distribution. As a result, our distributors were going bankrupt left and right, and these people were the backbone of the industry for us."

"Another thing that bugged me--really bugged me--was, if Prestige or Blue Note discovered a musician and recorded him, bigger companies like Atlantic and CBS were waiting in the wings and would grab him away by offering him more money than we ever could. I became totally disillusioned."

After negotiating with United Artists for over a year ("All they ever talked about was Patty Duke!"), Weinstock sold Prestige to Fantasy on May 28, 1971.

"Fantasy has done a very nice job of keeping my product on the market," Weinstock quietly adds. "It makes me feel good to know that anybody who wants a Prestige record that has half a merit can find it available through Fantasy."

How does the sixty-year old retired record producer feel about the current trends in digital audio recording and enhancement? "Man, I don't care whether it's on sand paper or toilet paper! The important question is, is the music really there at all? If it's there, dig it, listen to it, and be thankful that it's been preserved."

James Rozzi is a freelance musician and writer in the Orlando, Florida area. This material has previously been published in his Jazz Reissues column of the ***No Name Jazzletter.*** ■

TENOR MADNESS

SONNY ROLLINS with special guest soloist Branford Marsalis
Carnegie Hall May 19, 1989

Tenor battles are a legendary part of jazz history. Among the better known have been the contests between **Coleman Hawkins** and **Lester Young**, **Dexter Gordon** and **Wardell Gray**, Al Cohn and **Zoot Sims**, **John Coltrane** and **Sonny Rollins**. The spirit of these competitions has been one of rivalry as well as friendship. The meeting of Sonny Rollins and Branford Marsalis on the Carnegie Hall stage was anticipated as another chapter in the book of classic tenor duels. ***The New York Times*** (5/19/89) billed the concert as such and the participants were clearly looking forward to a mutually beneficial musical exchange. Marsalis, in the same ***Times*** article, spoke of "getting slaughtered by Sonny Rollins" and of the "incredible amount of knowledge" he would gain from "that whipping." He likened himself to a "lamb on the altar", willing to be sacrificed in exchange for increased musical enlightenment. Rollins, more inclined to soften the aspect of rivalry and artistic demolition, spoke simply of the wish to hear new sounds and thereby push his music forward. In the end the touted carving contest proved nothing of the kind. Marsalis was outclassed. In this respect it is instructive to regard cutting contests as most fruitful when between peers. If the element of awe, respect, and deference is too strong, the younger musician may feel stifled and the spirit of risk, adventure, and display of personality so essential to these encounters is lost.

There is no doubt that Rollins is a daunting figure. His sheer virtuosity on the tenor is sufficient reason for intimidation. Add to this his imposing head and physique, the prophetic, Abraham-like air and any musician might quake at the prospect of a musical confrontation with this jazz giant. The problem was not that Marsalis fluffed notes--he did--it was more a matter of attitude. His approach to being onstage with the venerable Rollins fluctuated between exaggerated self-consciousness and near flippancy, as evidenced by his twice interrupting the proceedings to announce the score of the Knicks-Bulls basketball game, a gesture appropriate perhaps for a rock concert setting but an absolute killer of mood in this situation. Misplaced notes can be forgiven. What is harder to excuse is the long face, the morose expression, following a disappointing solo. Marsalis dwelt on his failures rather than forging ahead with intrepidity. He abdicated gusto, courage, risk-taking, for a dejected self-absorption visible to all. His playing was a means to an end; his goal being perfection rather than the irrepressible joy of playing for playing's sake. However, he was very effective on *Embraceable You* and there were some felicitous moments between Rollins and Marsalis on the beautiful standard, *East of the Sun*. On *Embraceable You*, Rollins watched Marsalis from the wings, an expansive gesture that freed the young tenorist and gave him greater confidence in his musical statements.

Rollins, backed by his usual group of **Clifton Anderson** on trombone, **Jerome Harris** on guitar, **Mark Soskin** on piano, **Bob Cranshaw** on bass, and the estimable **Al Foster** on drums (the latter, although new to this configuration, has played with Rollins in the past), was as inspired and exuberant as one could reasonably expect. Rollins is an indefatigable musician. His playing an unbroken wave of sound characterized by vigour and inventiveness. His music is a rare amalgam of hard bop and Caribbean rhythms. His repertoire on this night ranged from the calypso-like *The Duke of Iron* to *Strode Rode*, from his album, *Saxophone Colossus*. He shows his originality and humour by choosing unlikely songs and dressing them in the wardrobe of jazz. This time it was the tune, *Tennessee Waltz*, that underwent a transfiguration. Still, Rollins and his group, while giving the song interesting jazz inflections, never entirely abandoned its country swing origins. Of special note on this number was the guitar work of Jerome Harris.

Al Foster is the perfect percussionist for Rollins's bravado style. He booms, bangs and builds and is as unflagging as his leader. He wore a permanent grin and appeared delighted to be back in the company of his confrere.

The only flat playing occurred on *Otyog*, a composition from Rollins's latest album, and one that he regularly plays in live performances. Rollins is known for his dislike of cliche playing and he avoids repeating himself at all cost. Nonetheless, there was an air of familiarity about this number. It did, however, permit Anderson some solo work on the trombone, demonstrating the extent to which he has been influenced by Rollins. Anderson is appealingly self-effacing, content to play a retiring role and to solo intermittently.

The show closed with *Tenor Madness*, a perfunctory choice, given the evening's generally lacklustre tenor exchanges. A Rollins-Coltrane pairing this was not. Rollins dipped into his deep reservoir of sounds for the encore number, *Strode Rode*, and the concert ended with a standing ovation and jubilant applause

from the audience.

Marsalis has been singled out by the press and public alike as the new great hope on the tenor. He does not lack for publicity and this may have been part of the problem at Carnegie Hall. A certain anonymity might have liberated Marsalis and allowed him to play boldly, recklessly and with abandon. The celebrity status of both musicians, and the concert hall rather than nightclub setting, tends to work against the sort of informal, intimate confrontations that epitomized tenor battles of old. The foreknowledge that one might be making jazz history inhibits rather than relaxes the musical sensibility. There will be other opportunities for Marsalis to match horns with Rollins. No doubt the lessons learned from this first encounter will stand him in good stead in future meetings. - *Marcela Breton*

DAVID MURRAY BIG BAND
Roxy Theater
Atlanta, Georgia
May 6, 1986

David Murray, who headlined the final concert in this season's Quantum Productions series, is Quantum's "most featured" artist, having previously appeared as leader of a quartet and octet, as a solo performer and as one fourth of the World Saxophone Quartet. This time he fronted a 13 piece group: **David Murray** (tenor sax and bass clarinet), **Lawrence "Butch" Morris** (conductor), **Dave Burrell** (piano), **Fred Hopkins** (bass), **Ralph Peterson, Jr.** (drums), **Hugh Ragin** and **Rasul Siddik** (trumpets), **Al Patterson** (trombone), **Vincent Chancey** (French horn), **Bob Stewart** (tuba), **James Spaulding** (alto and flute), **Will Connell** (alto) and **Don Byron** (clarinet and baritone). The performance was prefaced by an announcement by Quantum founder Rob Gibson that he will function as artistic director for this year's Atlanta Jazz Series, which presages enhanced quality for summer music in the parks.

Once again, the venue was appropriate. The revamped Roxy Theatre in the Buckhead neighbourhood evoked images of the big bands' heyday. Any tendency to wallow in nostalgia was obliterated, however, by the opening number, a shatteringly dissonant up-tempo piece, pierced by a violent solo by Siddik, composed almost entirely of "noise" elements. It turned out to be the most "far out" music of the evening. My companion's comment, "I would have hated it on a record, but in person it was great," goes deeper than it might appear. The harmonic materials employed by the Murray ensemble are not without precedent in "serious" music. But, at least for me, the analogous "classical" performance invariably provokes intense boredom, on record or in person. In the present case, the visible joyous enthusiasm of the participants precluded such a reaction. One did not need to understand all the nuances to sense the creative joy emanating form the Roxy stage. Another honest answer to the eternal art-entertainment dilemma generated by the Black Music continuum.

On succeeding numbers that joy was often manifest as a plain old-fashioned groove, anchored by Hopkins and Peterson. Peterson is clearly in his element here. His affinity for both big band swing and more modern styles and his acute melodic ear have been evident in other ensembles, but sometimes he has handled everything from the demonic energy of the opening number to his humorous feature number, *You Can't Play That*, with perfect taste.

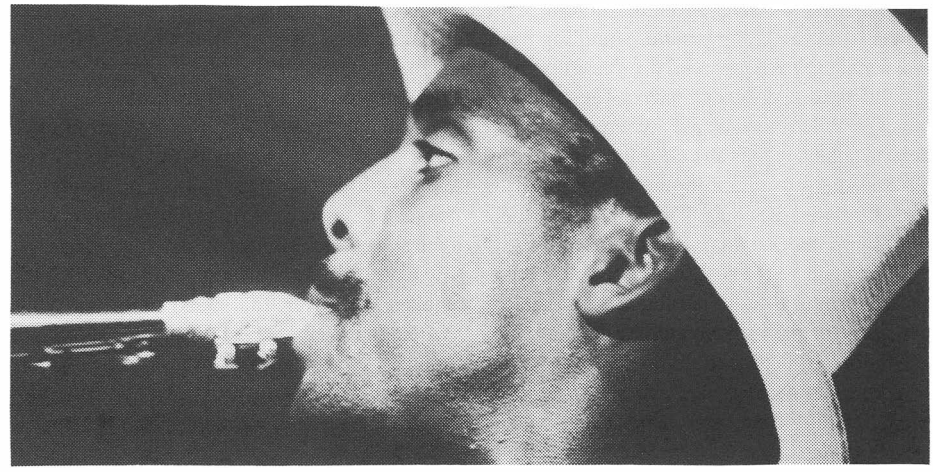
All the band members except Connell had solo space. Some of the leaders' efforts seemed to function more as pegs on which to hang his familiar upper-register forays than as the structured statements of which he is capable. What promised to be his best effort, and his only bass clarinet solo, on *You Can't Play That*, was aborted by microphone problems. Of the other soloists, Spaulding was a swinging presence as always, Siddik delivered a thoughtful, lyrical muted solo, in marked contrast to his work on the opening number, on Morris's *The Dice*, and Chancey shone in a singularly self-possessed manner at every opportunity.

The solo which sticks most in my mind, however, was Burrell's unaccompanied intro to Lester. The pianist began with a series of forearm smashes and other clusters, paralleled by some particularly offensive Keith Jarrett gestures. Everyone knows about the tragedy of Lester Young's life, but such blatancy seemed a poor choice in a number dedicated to a master of understatement. Calmer, tonal interludes followed. Reflective passages which, like Lester's solos, stopped just short of serenity, alternated with grating dissonances. It was the story of Lester's life, from inside and outside. Burrell won me over in the course of one of the concert's most affecting segments.

Too much should not be made of soloists, however, for this is an ensemble dedicated to collective improvisation. Sometimes this took the form of a quasi-Dixieland in which Byron, on clarinet, usually played a major role. At one point all nine horn players were apparently improvising simultaneously.

Final words must be reserved for Morris. If his left hand, flashing finger signals, suggested something so mundane as a baseball coach, his baton-wielding right was that of a sorcerer. At times it seemed as though squiggles of sound emanated from the tip of the baton. Often the orchestra was a drum and Morris the master drummer. On this night, at least, improvisatory conducting was working well, as the broad smile on Morris' face showed.

It may be that if I heard the whole concert on tape, I would enjoy it less, but that does not diminish my feeling that this is one of the ways music has to go. Along its way, jazz has encountered a number of seeming dilemmas which have led some to extreme conclusions. Art or entertainment? Improvisation or rehearsal? Solo statement or group improvisation? The music and players assembled by Murray, combined with Morris' revolutionary conducting method, propose answers to all of these by extending the Ellington-Mingus tradition. - *Bill McLarney*



DAVID MURRAY (Photograph by William Ellenberg)

REEDING ALONE

Who needs accompanists? 'Tis the age of self-sufficiency for jazz reed players. If they're not performing alone, it seems, reedists are collaborating on everything from saxophone and clarinet quartets to ambitious larger projects like Sam Rivers' Winds of Manhattan and the 60-strong Urban Sax.

Unaccompanied reed playing fits the times, somehow. Despite occasional lone-sax practitioners in the past, the idea of unaccompaniment still has freshness and excitement. With no rhythm section for rescues, playing alone is a musical high-wire act where every gaffe threatens forward momentum. Yet unaccompanied playing also accommodates any and all past traditions. The sax quartet can howl and honk one moment, say, and the next refer back to the voicings of the big band. At a pinch, it can even stretch into the territory of the contemporary string quartet.

Among these recordings, none represents the fusion of past and present as readily as The ***World Saxophone Quartet Plays Duke Ellington***. This may be the album that's done the most to bring both the **WSQ**, and perhaps the sax quartet itself, in from the outside, from the fringe to the respectable centre.

The WSQ began as a child of the '60s avant-garde, fathered by **Anthony Braxton**, who brought all but tenor player **David Murray** together on his groundbreaking album, ***New York, Fall, 1974***. On the liner notes to that album, ***CODA*** editor Bill Smith noted that, in presenting **Oliver Lake, Hamiett Bluett** and **Julius Hemphill,** Braxton "introduces us to three almost unknown reed players, whose musical ability makes us aware of the future directions this music must take." As for the saxophone quartet, and its debut as a jazz configuration, Smith wrote that it seems to offer "an unlimited landscape of textures and rhythmic permutations...the very thought of (a sax quartet) is stimulating."

The earliest **WSQ** albums, though, were howls from the underground, sounding more like four soloists desperately seeking common ground than a coherent unit. The quartet's concept gelled with *Revue*, where a more accessible balance was struck between individuals and the group, and between composition and unfettered blowing. The Ellington project represents another major milestone in **WSQ** development. Here, Murray, Oliver Lake, Julius Hemphill and Hamiett Bluett face the challenge of paying tribute to a jazz legend--and not even the more obvious choice, perhaps of a modern or post-modern figure--without compromising their own fierce ideals.

The balancing act succeeds. The reed voicings of *Come Sunday,* for instance, are played with all the grace and richness any Ellingtonian would hope for. Yet the **WSQ** succeed in playing the Duke's songbook without diluting their own trademarks: precision, the razor-sharp use of overlapping riffs to create dynamic tension, and smooth transitions from free blowing to tightly scripted passages.

But, put another way, this isn't an album to change many minds about the **WSQ**. Those who've found the group aloof and their precision more jarring than dazzling probably won't warm to their Ellingtonia any more easily.

Compared to the high-rolling WSQ, the stakes are lower, the sound more accessible when the **29th Street Saxophone Quartet** records. On ***The Real Deal,*** **Bobby Watson** (alto), **Ed Jackson** (alto), **Rich Rothenberg** (tenor), and **Jim Hartog** (baritone) play it relatively straight. There is little collective improvisation; as much as possible, given the instrumentation, the four maintain the traditional relationship between soloist and accompaniment. When they take on bop standards--as they do on two of the eight tracks here--the results are closer to the tradition than anything **WSQ** do with the more venerable Ellingtonia.

Not that ***The Real Deal*** lacks excitement or its own kind of adventurousness. The session is as close to a live recording as is possible in a studio: complete and unedited takes recorded on a single stereo mike with no subsequent compression during mixdown.

Americans may be flagleaders in the new gaggle of sax quartets. Yet several of these records reveal Europeans to be, if anything, more adept at expanding the musical range of the unaccompanied reed ensemble. ***Elephants Can Dance*** by **The Six Winds**, for example, is about as varied as an all-sax recording can be. The group's internationalism obviously helps here; four members are Dutch, tenorist **John Tchicai** is Danish and Canadian **Bill Smith** is on sopranino. All are strong composers; each contributes a piece and *Monk's Mood* rounds out the session, recorded during a 1988 Canadian tour.

The Six Winds' moods here run the gamut from the madcap (John Tchicai's *Pachanga No. 7*, which brings to mind Amsterdam's Willem Breuker Kollektief), to the merely playful (the title track, penned by bass saxist **Klaas Hekman**). A surprising chunk of this satisfying album favours a subdued, even sombre, palette.

One suspects that in live performance, **The Six Winds** might inject an additional, more humorous aspect to their music. Something akin, perhaps, to the lightheartedness that makes **Position Alpha's *The Great Sound of Sound*** so appealing. Throughout this double album, recorded live at a Swedish jazz club, the five reedmen whoop, whistle and indulge in presumed visual shenanigans that have the audience audibly tittering and guffawing.

As with Willem Breuker's antics, though, **Position Alpha**'s extra-musical elements are not diversions to mask a lack of musical integrity or intent. Like **The Six Winds'** effort, ***The Great Sound of Sound*** is a pan-jazz effort of impressive range. **Monk** is again a point of reference, with *Epistrophy* and *Well You Needn't* included, but more telling is the inclusion of two Mingus pieces. Arranged by tenor player **Sture Ericson**, *Jelly Roll* and *Ecclusiastics* are as rollicking, yet as highly disciplined, as the Mingus Jazz Workshop efforts. Position Alpha's turn-on-a-dime transitions between composed passages and free improvisation are

THE SAXOPHONE

The World Saxophone Quartet
Plays Duke Ellington
Nonesuch Digital
79137-1

29th Street Saxophone Quartet
The Real Deal
New Note NN 1006

CL-4
Alte Und Neue Wege
Konnex ST 5007

The Six Winds
Elephants Can Dance
Sackville 3041

Position Alpha
The Great Sound of Sound
Dragon DRLP 101/102

Paul Termos
Solos 84-85
Claxon 86.17

David Liebman
The Loneliness of the Long-Distance Runner
CMP 24 ST

Steve Lacy and Evan Parker
Chirps
FMP saj-53

Steve Lacy
Only Monk
Soul Note SN 1160

Evan Parker
The Snake Decides
Incus 49

Ned Rothenberg
Trespass
Lumina L011

dazzlingly precise.

On both the **Position Alpha** and the **Six Winds** sessions, individual strength doesn't compromise group cohesion. The same is true of ***Alte und neue Wege***, by **CL-4**. This German clarinet quintet is so varied in background that only a strong commitment to collective identity makes the project work.

Dieter Kuhr, a classical player specializing in the romantics, had never played improvised music before chancing upon **Lajos Dudas** and **Theo Jorgensmann**, both players grounded in improvisation, at the 1984 meeting of the World Clarinet Society in London. The result--with the addition of two more clarinetists--is what Jorgensmann terms **European Improvisation Music**. **CL-4**'s music is not unemotive; some of the playing (presumably that of Kuhr) shows a deep and sweet romanticism. But the charts, while permitting improvisation, tend to be strict, and the playing is marked by classical discipline and restraint. The sole standard here, a well chosen *Mood Indigo*, has a regularity and coolness that sets it apart from versions by "jazzmen."

The fierce free-improvisational approach of **Evan Parker** is nothing if not a project of the European avant garde. Yet Parker too straddles conventional categories. With its dense, looping textures and its reliance on sly departures from pulsing rhythms, his work often resembles the work of contemporary minimalist composers. As with Philip Glass, for one, rhythm is a primary material in Parker's musical constructions. His often-stunning technical innovations are aimed most often at expanding rhythmic range and complexity.

The Snake Decides, the title track to Parker's 23rd album on his own Incus Records, is an archetypal example of his solo work. Through the use of circular breathing and lightning-fast double-tonguing, where he attacks the reed with his tongue from two directions (above and below the reed), Parker creates a 19-minute staccato web of sound that evolves constantly yet subtly. Elsewhere on the album, Parker utilizes other trademark techniques: multiphonics, for example, where he holds two different rhythmic patterns between left and right hands, creating the illusion of chords through overtones. There is also Parker's penchant for holding a long and low note while simultaneously playing twittering sounds on the upper register. It's a technique Parker has said he learned from **Steve Lacy**. The two demonstrate it together on the aptly named duo album, ***Chirps***.

Lacy, of course, is a major influence on all soprano players of the past three decades. And Parker, if not quite a Lacy disciple, has been closer than most to this soprano giant, who's ten years his senior. For one, their rhythmic conceptions are similar. Lacy said in a 1977 **Coda** interview that "rhythm is the most important element in a solo concert."

Chirps is a hypnotic, even soothing live session recorded during Berlin's 1985 Summer Music festival. It is neither Lacy plus an accompanist nor a titanic Battle of the Sopranos. In fact, the two almost suppress their individual styles for the sake of close musical empathy and democracy. As they burble back and forth, in unison and in chirping counterpoint, it's often difficult to tell Lacy from Parker--something that's a snap when comparing their individual efforts.

Indeed Lacy's ***Only Monk*** is about as different from ***The Snake Decides*** as two solo soprano recordings can be. Light and playful in tone, it continues Lacy's long and rewarding association with the works of Thelonious Monk. The selections here derive mostly from Monk's earlier years, and mix the familiar (*Misterioso*, *Little Rootie Tootie*) with the lesser-played curios (*Pannonica*, *Humph*).

Lacy has said that learning Monk tunes involves listening to the original recordings hundreds of times to fully mine their beauty and structure. The measure of Lacy's success is that the resulting Monk interpretations also demand multiple listenings for full appreciation. ***Only Monk*** is an album of unusual depth, one that never seems to sound the same on any two listenings. Lacy's extraordinary use of space and timing attract you on one occasion; on another you're struck by how his improvisations within each piece are so meticulously thought out as to seem written rather than created on the fly.

If Parker and Lacy are muted watercolourists when playing together, altoists **Ned Rothenberg** and **John Zorn** employ broader, bolder strokes in *Kakeai*, their collaboration on Rothenberg's album, ***Trespass***. Here the two reeds often pursue contrasting tacks; Rothenberg twittering along, say, as Zorn chomps into an explosion of staccato honks. But like all great duo players they are listening with exceptional care, and not a note or noise seems ill-placed.

The other selections on ***Trespass*** are all Rothenberg solos, half of them played on alto and half on clarinet. They are no less rewarding than the duet with Zorn. On *Caeneus*, the album's well-chosen closing piece, Rothenberg's playing is a lovely gossamer veil that draws heavily on repeating, near minimalist, figures. Elsewhere, Rothenberg's playing is more angular, particularly when playing bass clarinet. His sensitivity, though, never falters.

Like ***Trespass***, ***Solos 84-85*** by **Paul Termos** is a session full of space and spontaneity. Termos a Dutch alto player who's played with **The Six Winds**, often pauses for effect, inspiration or merely breath before plunging into another burst of improvisation.

Solos 84-85 isn't all unfettered, unstructured blowing, mind you. Termos's solo playing shows considerable variety. On *Bokkenrijder*, for instance, Termos repeatedly returns to a minimalist "head" to punctuate his wide-ranging improvisations. *Swing and Rococo*, on the other hand, has Termos spinning out bop and swing lines like some mad big band fugitive.

Termos's work, in its spaciousness, often evokes the loneliness of the solo saxophonist. On ***The Loneliness of the Long-Distance Runner***, ironically, **Dave Liebman** never sounds lonely, though he is the sole player. This is layered Liebman, with his soprano overdubbed in unison voicings that form a seamless backdrop to solo improvisations. ***Long Distance Runner*** is a far more *produced* session than the rest of these unaccompanied recordings, many of which tout their "liveness" even if recorded in a studio. In addition to the multi-tracking, producers Kurt Renker and Walter Quintus aren't averse to subtle electronic enhancement of Liebman's sound.

All is tastefully done, however, and feeling and emotionality shine through as they usually do when Liebman plays. The album's pieces are structured around the stages of a long-distance running race, which Liebman sees as "symbolic of man's eternal quest for perfection." The music permits Liebman full rein for his rich and emotive playing, and his gorgeous tone--a little like Lacy with vibrato--is alone worth savouring.

Is unaccompanied playing destined to be just another jazz fad? The collective scope of these records suggests not. Reeds,. and reeds alone, are thriving in too many configurations and styles to disappear rapidly. And there's probably more to come. Could saxophone quartets, for instance, begin to straddle the fence separating "serious" music and jazz the way the Kronos Quartet has in the stringed world?

Even if they do, piano players need hardly worry about dwindling work as accompanists. Plenty of young turks are still paying tribute, in neo-traditional fashion, to Ellington and Coltrane. And even if the brothers Marsalis and their ilk fall from favour, the traditions will endure. Today's age of unaccompaniment merely confirms the ability of jazz to absorb the new without ousting the old. ■

Café des Copains

48 Wellington St. E., Toronto M5E 1C7
869-0148

Jazz Festival

with World Class Jazz Piano Artists

Performances

JOHN HICKS **August 14 to August 26**

John Hicks, like Herbie Hancock and McCoy Tyner, made his initial impact on the jazz world in the 1960s. He is a superb artist who transports the listener into new and exciting horizons.

GEORGE CABLES **August 28 to September 9**

A marvellous collaboration with Frank Morgan and outstanding solo piano interpretations of Gershwin tunes has reinforced the uniqueness of George Cables' music. His style, based in Monk and Hancock, has broadened through his associations with Art Pepper and Dexter Gordon.

ART HODES **September 11 to September 23**

Each year brings fresh laurels to the triumphant renaissance of Art Hodes - a man who was there when the music first came together in the 1920s in Chicago. His bedrock blues style is a unique experience and the depth of his interpretations continues to grow.

JAY McSHANN **September 25 to October 7**

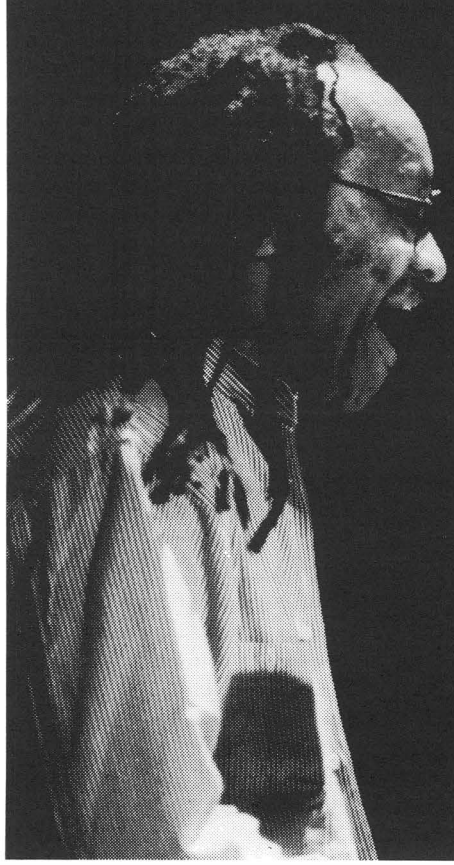
Kansas City Swing is defined by the veteran bandleader/pianist Jay McShann, whose legendary status grows with each succeeding year. His adroit mixture of down home blues and sophisticated harmonic imagination make him one of the remaining definers of the essence of jazz.

Coming soon: --

Junior Mance, Mulgrew Miller, Oliver Jones, Lou Stein.....

8:30 to 12:30 Monday to Saturday
Cover charge after 8:00 pm
Light American – French Menu
Served Noon till Midnight

NEWS FROM VICTORIAVILLE



INTERNATIONAL
FESTIVAL MUSIQUE ACTUELLE
VICTORIAVILLE

5th to 9th october 89

"This festival is like nothing else on the face of the earth."

Art Lange

INFORMATIONS

Production Plateforme inc., C.P. 460, Victoriaville, Qc, Canada, G6P 6T3
Téléphone: 819-752-7912

AROUND THE WORLD

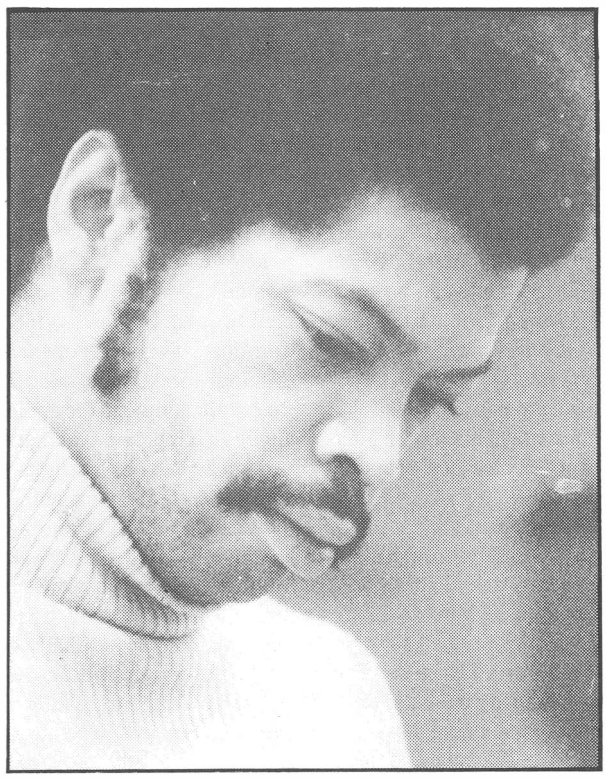
USA

Jeanne Lee, Borah Bergman, Steve Torre, David Sidman, the **Mobi Big Band** and the **Al Patterson** Quintet were the headliners for a concert series in May at Brooklyn's Cadman Memorial Church.

The Knitting Factory is one of the best showcases for contemporary music in New York. They have published an impressive looking booklet outlining their jazz oriented festival which was held between June 18 and July 8....**Art Farmer**'s Quintet and the **Tommy Flanagan** Trio were in residence at Sweet Basil in July following back to back appearances by pianists **Cedar Walton** and **Roland Hanna**. The latter was a member of an all star group under **Richard Davis**' leadership...There was a memorial service for Eddie Heywood at St Peter's Church on June 14...Rick Stone was at the Blue Willow on June 29.

The International Art of Jazz continues to bring jazz to New York's suburban areas. This summer they have showcased the talents of the **Bobby Forrester** Quartet, **Vince Giordano**'s Mini Hawks, **Jane Jarvis/Bob Haggart, Ken Peplowski**'s Quartet and the **Chico Hamilton** Quartet. The grand finale is the Islip Jazz Festival August 26 and 27 with **Illinois Jacquet**'s Big Band and **Ruth Brown**...The Hudson River Museum in Yonkers opened its summer concert series July 6 with the Art Farmer Quintet. The Walter Davis Trio followed July 20 and the series ends August 17 with the Kenny Burrell group...The 1989 Great Connecticut Traditional Jazz Festival takes place August 11, 12 and 13. Headliners include the Fenix Jazz Band from Argentina, the **Circus Square Jazz Band** from Holland and Dejan's **Olympia Brass Band** from New Orleans. Another 11 traditional bands from across the U.S. will also participate.

Typographical gremlins dropped aline from Mark Weber's review of **Benny Golson** in issue 224. In the next to last paragraph it should have read that bassist **Jeff Halsey** was a "member of **Ernie Krivda**'s Quartet in Cleveland and the **J.C. Heard** Band in Detroit. Recently backed Kenny Burrell in Cleveland and Tommy Flanagan in Detroit."



DON PULLEN (Photograph by Bill Smith)

Mark Weber's update on the **Cleveland** scene:

I asked **Don Pullen** and **George Adams** if Mingus was as mean and as much a taskmaker as we were led to believe. They laughed and said he was a pussycat, that probably he had mellowed by the time they were working with him. I said what about all that shouting on stage. They said that they in the band referred to that as "jazz theatre." This was during one of the many musician's clinics held during the tenth annual Tri-C Jazz Fest April 6-15.

As is custom at these large events many well-known internationally acclaimed artists perform--too many to report here--so am going to stick with the local talent, of which **Joe Lovano**'s Cleveland-New York Jazz Summit at the old Ohio Theatre downtown on April 9th was a high point. Lovano grew up in a Cleveland musical family, son of the late tenor saxophonist **Tony "Big T" Lovano,** moved to NYC in 1974 after a few years at Berklee. This concert brought together his New York compatriots with many of his father's playing companions in a revolving 8-part program. Starting off with **Jacktown** (drums), Lovano (tenor sax), and organist **Eddie Baccus** proved to be a time capsule dug up from 30 years ago when Hammond organ trios reigned. A recent CD, Hometown Sessions, presents this group also with Big T. Tune by tune additions of **Hang Geer** (alto), and uncle **Carl Lovano** (trumpet), with explanations by Joe on the influences they've all had on him.

Tenor saxophonist Ernie Krivda's statement in duet with bassist Jeff Halsey on *All The Things You Are* launched into the realm where art and craft leaveoff: heart and soul. For *Well You Needn't*, his quartet was augmented by alumnus **Alan Farnham** on piano and **Kenny Davis**, trumpet. Farnham is yet another Clevelander that ex-nayed it for NYC, this night sounding like a funky McCoy. The thing that is always happening with Krivda's performances is the driving pushing forward outward and up, jagged staccato sax lines stoked by an unsparing relentless rhythm section that follows, pushes and never lets Ernie turn back. A ritual in pure music. Catch his latest live album on Cadence, ***Well You Needn't***, and his appearance on local pianist **Cliff Habian**'s new ***Tonal Paintings*** **(Milestone 9161)** album.

Next up was Joe in duet with his drummer brother **Anthony,** running down a suite of compositions by local 50s/60s composer Emil Boyd. This family has the musical genes, Anthony did it, and these Boyd tunes were like bluesy memory paintings of how the 50s in America were like. The word that floated to the top of mind about this music was: existential.

"**A Tribute To Tadd Dameron** followed with the **Willie Smith** Little Big Band with arrangements by alto sax Smith, *On A Misty Night*, *Loverman*, *Along Came Betty*, and Smith original, *Take Three*. The solos that got me off from this eleven piece band were Willie's bebop sax and young tenor sax **Mike Lee**'s restrained strength and control over split -tones within the melodic concept, though there wasn't a bad solo among the group: **Skeets Ross** (piano), **Chink Stevenson** (bass), "Joey" Lovano (alto), Kenny Davis (trumpet), **Reggie Pittman** (trumpet), **Gary Aprile, Telecaster** (guitar), **Don Jones** (trombone), **Tony Haynes** (drums), and **Ron Kozak** (baritone).

During intermission an elder fellow looking like William B. Burroughs with a Gibson SG electric guitar strapped on plugged into an old beat-up amp was diddling with tunings; pianist **Kenny Werner** sat down along with **Ron Browning** on drums and **Bill DeArango** floated into a fifteen minute free improvisation. Hopefully this is what will happen to all of us as we get older: become freer and freer, shedding as many shackles as possible. Mr. deArango drifted sparse extemporaneous melodies shying away from metrical strains and harmonic fascism, floated ethereally adjusting dials, sailing notes, scratching strings, short allusion to the blues, a few bars of *Perdido* and just to let the audience know that he knew what he was doing, knocked off a chorus of *Round Midnight* but resolving each line in a false cadence, just so they wouldn't get their hopes up. I overheard a comment behind me after, "Well, Bill deArango was sure a disappointment," and I thought to turn around and say, "Jeez, if that was a disappointment I can't wait to hear what he really does!"

The mid-west has never been receptive to that sort of musical attitude. So they definitely weren't ready for Joe Lovano's New York Octet that followed a short set with bassist Scott Lee and ex-Clevelanders Ron Kozak (tenor) and **Val Kent** (drums). To this excellent trio were added: Kenny Werner (piano, **Jamey Haddad** (percussion), **Tim Hagans** (trumpet), Joe's wife **Judy Silverman** (vocals), John Abercrombie (guitar), and the magnificent **Paul Motion** on drums. Not a weak member in this octet, I was home free as they gut-busted through a no-nonsense set of powerhouse originals of Lovano's. Wish they coulda played all night but union rules had us closing down at midnite. The whole 4 hours was recorded for broadcast on American Jazz Radio Festival.

My favourite Klezmer band happens to be a local group, the **Kleveland Klezmorim**, with a record and a cassette and a CD upcoming available from P.O. Box 18112, Cleveland Heights, Ohio 44118. Marimba artist **Greg Selker** formed the band in 1983 which now comprises clarinetist **Richard Uhler, Martin Block** (bass), **Bill Roth** (drums) and violinist supreme **Bud Pickard** who began playing in 1928 and can be heard around town with ragtime swing pianist **George Foley** and his own Jazz Express.

Klezmer music goes back several centuries and is a Jewish junkshop of musical styles, grabbing onto anything of worth, which in 20th century America, the music of black jazz and blues. An afternoon under a tree floating with bluesy happiness is food for the soul."

The **Red River Dance and Performing Company** presented original dances choreographed to the music of Duke Ellington and Count Basie at North Dakota State University's Festival Concert Hall from March 30 to April 4. Continuity between the dance segments was narrated by **James Condell**...**Buell Neidlinger**'s quartet Thelonious was at Los Angeles' Wadsworth Theater on May 7...The Pacific Coast Jazz Fair & Swap takes place September 24 at the Irvine Holiday Inn. Live music will be heard by the **Rob McConnell-Mike Fahn** Quintet, the **Walter Bishop** Trio, **Mike Wofford** Trio, the **Ted Curson-Dizzy Reece** Quintet, **Chiz Harris** Quartet and the **Alan Broadbent** Trio...The fifth annual Jazz on the Lake was held June 24 in Garberville, California with Jon Jang, Equinox and (from Ghana) **Obo Addy** and his seven piece group **Kukrudu**.

Benjamin Franklin V reports on the 1989 version of Jazz on Main in Columbia, **South Carolina.**

"During its first two years, Jazz on Main, the jam session held in Columbia, South Carolina, featured major-league boppers (Red Rodney, Jimmy Heath, Lew Tabackin, et al.) in a five-hour session. Because of the success of the 1987 and 1988 festivals, the format was expanded for the third, which was held over three days, 26-28 May 1989.

The proceedings began with the first Jazz on Main event not to be held on Main Street. The venue was the Koger Center, the new arts facility at the University of South Carolina. Two duos opened the evening: first, **Bucky and John Pizzarelli** delighted the audience, although it must be said that their non-improvised performances, such as the Benny Goodman medley, diminish in appeal after repeated hearings; second, pianists **Derek Smith and Ross Tompkins** played to good effect, even though Smith's busy comping occasionally overwhelmed Tompkins's delicate lines.

Sarah Vaughan headlined the evening. She was in a bad mood. She had apparently asked to have water and tissues on stage, but she complained about too much water (she was provided a pitcher and glass rather than only a glass). She had asked for a stool, but she complained about the one that was provided. The microphone (or the people in the sound booth) disserved her to the degree that her first few numbers were almost inaudible. She handled this gracelessly. She also had trouble with the lights. She asked several times that the spotlight be shone on bassist **Andy Simpkins** during one number. When it was not, by gesture she showed up the people in the control booth. Fortunately, as the evening progressed she loosened up and engaged in some friendly bantering with the audience. Throughout it all, however, neither her pique nor her playfulness affected her singing negatively. When she sang she was totally professional. She performed the expected blend of ballads and scat numbers, standards and unfamiliar tunes. The audience was most appreciative of the songs they most wanted to hear Vaughan sing: *Send in the Clowns* and *Misty*. Following the music, most of the audience offered the singer the obligatory standing ovation, which this evening she did not deserve.

But Jazz on Main was not finished this night. Beginning at 10:30, and resuming at 8:00 p.m. the next evening, many of the musicians in town for the Sunday session jammed at three different locations in the Town House hotel. This was a bargain: for $15, patrons gained admission to all three rooms, where they could listen to many hours of music. And also on the 27th, a number of local jazz groups played most of the day along Main Street.

No matter how good Sarah Vaughan might have been, the main event of the weekend would have been the Sunday jam session, which includes gourmet food and drink, all for $100, which might seem expensive but really is not. Each year the musicians are divided into groups, known this year as the Charlie Parker Memorial All Stars, the Zoot Sims Memorial All Stars, and Bucky Pizarelli, His Son and His Friends. Luckily, not much time had passed before the planned sequence of performances was broken and musicians started playing with groups other than those to which they had been assigned. As a result, true jam sessions occurred.

Red Rodney was without question the dominant presence. He was at once energizer, announcer, and major soloist. No doubt about it, he can still play. All of the musicians played well, but especially noteworthy were **Jimmy Heath, Derek Smith,** and **Bill Watrous,** the last playing trombone, whistling, and singing (*Teach Me Tonight*). Among the others present were **Urbie Green, Columbia's Johnny Helms, Tommy Newsom, Bill Crow, Andy Simpkins, Harold Jones, Ed Soph, Johnny Frigo,** and **Ross Tompkins**.

Audience and musicians alike would probably agree that some of

RICKY FORD (Photograph by Gerard Futrick)

the most engaging music was performed by a tenor saxophonist not even mentioned in the program: eighteen-year-old **Chris Potter**, of Columbia, who became part of what amounted to the Red Rodney sextet with Watrous, Smith, Crow and Soph. And in exactly the same manner as in jam sessions of legend, the veterans tested the tyro. The first number the group played with Potter was Donna Lee, way up tempo. After stating the melody, Rodney nodded to Potter to solo first, which he did beautifully. After a rousing performance by the entire group, Rodney launched into his own *The Red Tornado*, which is really *Cherokee*, again at a blistering tempo. And again Potter took the first solo, wonderfully. Soph was not even tempted to toss a cymbal at Potter's feet. By then Potter had established himself and became for the remainder of the evening a full member of Rodney's group. He is already a mature musician.

Almost six hours after the first note, the evening concluded with a long jam, with solos by almost everybody who had performed this night, on *One O'Clock Jump*.

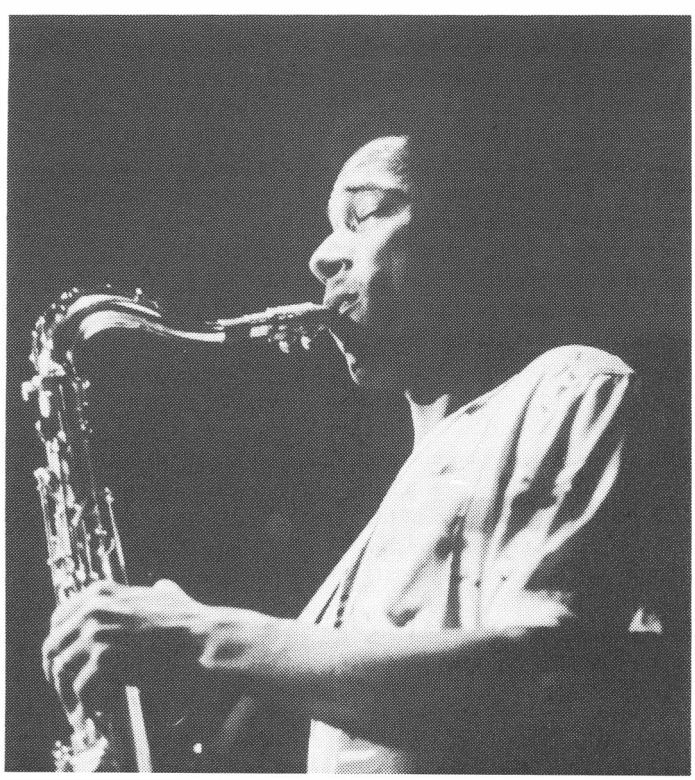
Mouldy figs and lovers of the avant garde would not particularly enjoy Jazz on Main, but it is every bopper's delight. The fact is, Bird lives in Columbia, South Carolina, in late May."

EUROPE

The Europe Jazz Network is a collaborative association between concert promoters in Holland, Italy, Switzerland and Scotland who create events and series with financial backing from public (municipal/state etc.) funds. **Filippo Bianchi** is the creative director of a recently completed series in Reggio Emilia which supported his statement that it was important for festival coordinators, especially when they are using public funds to provide a setting for different ideas and commissioned works. Filippo, in particular, is interested in bringing together artists from different disciplines which stress the breadth of ideas which can be compatible in contemporary performance. At Reggio Emilia, there were concerts combining jazz performers and dancers as well as straight jazz concerts which juxtaposed the disparate talents of various musicians. The May 2nd concert featured pianists **Michel Petrucciani** and **Enrico Pieranunzi.** While Petrucciani is internationally recognized, Pieranunzi has a lower profile, but on the basis of this performance, it is apparent that both musicians have drawn upon extensive classical training in the conception and articulation of their music. It is also self-evident that the music they perform is imbued with qualities only evident in jazz performance. They are both exceptional craftsmen whose pianistic abilities evidence virtuosity rather than uniqueness of style.

Enrico Pieranunzi's trio (with bassist **Marc Johnson** and drummer **Steve Houghton**) was far more cohesive and much of the music they performed at Reggio Emilia will be heard later on a Soulnote recording made in Milan immediately following this concert.

The qualities which made jazz an unique music have always dominated the concerts presented at the Bern Jazz Festival. This is what has set Bern apart from Montreux and other festivals who increasingly present music which comes from the rock/fusion derivatives of the music. While it is undeniable that that music attracts larger numbers the Bern festival has never failed to attract near capacity audiences with its presentation of authentic jazz music. It was disconcerting, therefore, to have to sit through performances by Bobbi Humphrey, The Steve Gadd Gang, Michel Camillo and Barbara Morrison. Its gala night concert also fell short of the mark. **Ahmad Jamal,** despite his many years on the circuit, only offers tantalizing glimpses of music which has a relationship with jazz. Much of his music is inspired by such composers as Ravel and Debussy. The all star band under **Louis Bellson**'s leadership failed to deliver a performance which had the spark to lift it beyond the copious charts on stage. It was an earnest and well rehearsed presentation but **Conte Candoli, Buddy De-Franco, Don Menza** and **Hank Jones** are capable of much more in a more spontaneous situation.



Two nights of outstanding music more than compensated for these shortcomings. Freddie Hubbard and Benny Golson set the stage for the latest version of the Art Blakey Jazz Messengers with a set which was highlighted by a gorgeous version of *I Remember Clifford* by Golson and the impeccable rhythm section consisting of **James Williams, Bob Hurst** and **Tony Reedus**. The augmented Blakey Messengers is now under the direction of trombonist **Frank Lacy**. His conception incorporates the multiphonics of Albert Mangelsdorf with the slurs and growls of the pre bebop masters. The band's principal soloist, though, is trumpeter **Brian Lynch**. His playing, which was an impressive feature of Horace Silver's Quintet a few years back, has deepened and broadened to the point where has become a major interpreter of the trumpet tradition established by **Kenny Dorham, Lee Morgan** and **Blue Mitchell**. His every solo was a deeply felt exploration of the material and it was quite a contrast from the often glib and exhibitionist play of Freddie Hubbard. In fact, he stretched Hubbard to the limit when Blakey brought back the trumpeter and Benny Golson for the evening's finale.

Equally satisfying, and in the same tradition, was the set performed by the **George Robert/ Tom Harrell** Quintet. Harrell is a superb soloist who judicially blends angular skidding lines with more melodic statements. Robert's alto complemented and supported Harrell's ideas as well as offering imaginative statements of his own.

Equally captivating was the Saturday "Jazz Band Ball" devoted to the music's earlier traditions. **Clark Terry** had come into the festival's all star pick up band as a last minute substitution for Snooky Young who was unable to make the trip from California due to illness. **Johnny Letman** had

been flown in from New York but it was soon apparent that some leadership was needed. **Kenny Davern, Danny Moss, George Masso**, guitarist **Howard Alden** and the cohesive rhythm team of **Ralph Sutton, Milt Hinton** and **Gus Johnson** are all outstanding performers but it was Terry's leadership which transformed the music into a cohesive whole. Rounding out this night was a performance by **George Wein's Newport All Stars**. The 1989 edition of the band featured the contrasting tenor saxophone styles of **Scott Hamilton** and **Ricky Ford.** What made the evening magical, though, was the all too brief set by **Ruby Braff**. He used George Wein's rhythm section with the addition of Howard Alden as a second guitarist (with **Gray Sargent** the other). This was the music of a highly creative individual who touches people with his melodic gifts and sheer beauty.

Hopefully this year's lack of focus is but a temporary abberation. Showcases such as this are needed by those who practice the art of jazz--as performers and listeners.

The kind of focused coherence missing at Bern was reinforced by the extraordinary lineup presented at the Jazz Inn Jazz Party a week after the Swiss Festival. A few of the same performers were heard at each event but that is where the comparisons end. For three days, more than twenty-five musicians who work within the general area of swing and bebop created at least 30 sets of extraordinary music. Anchoring the music were five rhythm sections under the direction of pianists **Kenny Barron, Kenny Drew, Hank Jones, Mulgrew Miller and James Williams**. The bassists were **Ray Drummond, Bob Hurst, Dave Holland** and **Red Mitchell** while the drummers were **Alvin Queen, Tony Reedus, Ben Riley and Ed Thigpen**. The bassists and drummers overlapped in their combinations due to the non-arrival of Andy Simpkins and Kenny Washington. Trumpeters **Harry Edison, Philip Harper, Lew Soloff** and **Clark Terry,** saxophonists **Jimmy Heath, Harold Land, Charles McPherson** and **Lew Tabackin**, trombonists **Bob Brookmeyer, Slide Hampton** and **Jimmy Knepper** were the hornmen who were shuffled together in various combinations by the party's musical director **Cees Slinger. Barney Kessel** was the lone guitarist and **Dee Dee Bridgewater** was the featured vocalist (whom everyone loved with her show-biz razzle dazzle). Added briefly were the **Nicholas Brothers** and the event's special "secret" guest, **Benny Carter**. Everyone had come to play and there was a lot of friendly competition as well as camaraderie. Some of the sets seemed at least one tune too short but the time restrictions necessitated some measure of control. Already set is the date for next year's event (May 25-27). Attendance is limited to 400 people and if the lineup comes close to this year's it will be highly recommended.

Canada's **Hugh Fraser** Quintet was in Europe for concert and club appearances in May and June. One of the highlights was a week long stint at London's Ronnie Scott Club...The Europa Jazz Festival was held in Noci, a small town near Bari, Italy from June 29 to July 2. It featured European artists who have fewer possibilities to perform at festivals now dominated by high profile touring artists from the U.S. The organisers hope that this event will become established alongside those in Moers and Willisau...**Art Blakey, Misha Mengelberg** and **John Surman** were the three winners of the BIRD Awards at the North Sea Jazz Festival...A guitar summit was organised by FMP in Berlin. It took place May 25 to 28 at the Akademie der Kunste...**Bohuslav Budina**, K.H. Borovskeho 131 B1-518, CS 434 01 Most, Czechoslovakia is an organiser of blues events who would like to establish contact with people interested in the blues and jazz in other countries.

ELSEWHERE

Recent jazz events in **Hong Kong** are covered in this report from **Roger Parry**:

" The exciting trombone of **Ray Anderson** has just finished a five consecutive nights exposure to the jazz fans of Hong Kong (April 17-22), which really got them shouting for more at The Jazz Club, the first ever venue in this city/state devoted exclusively to this music. Along with Anderson came the devastating bass playing of Mark Dresser; these two great improvisers, blessed with tremendous technique and daring imaginations, have provided by far the most satisfying sessions to date in the short life of this new club. The Jazz Club, backed by several wealthy aficionados currently resident here, is open every night (except Sundays) from 5 pm until late--even later than late on Fridays and Saturdays--with resident musicians providing live music from about 9 pm onwards, or providing support for, or between sets to, the visiting international artists. The club got off to a soft opening on March 13th, then a week later had its first "star": **Miss Anita O'Day** who, notwithstanding her years, still beguiled her audiences. Saxophonist **Ernie Watts** came next to make appearances on two nights, playing a first set with the house band and a second with members of the Singapore fusion group **"Jeramzee,"** led by pianist **Jeremy Monteiro**. The first, more straight ahead, set was greatly appreciated. Watts and Jeramzee also did a one-night concert before a large audience at City Hall, under the auspices of the Urban Council, which was a great success. April 10-15 saw the **Ronnie Scott** quintet at the Jazz Club going through their bop numbers with ease and panache, the deadpan humour of Scott linking the pieces...Amongst others, the Jazz Club, which is located in the trendy part of Central generally known as Lan Kwai Fong (address: 2/f, 34-36 D'Aquilar Street) has in store for May/June--**Chris Hunger** Quartet, trombonist **Art Baron** and Saxophonist **James Moody**. After years of such a paucity of jazz in this rich city, all this--and the increasing efforts of the Urban Council--seems almost too good to be true! The real future lies in the hands of the audiences and their willingness to support these courageous initiatives...Let's hope they are up to it!"

The Red Sea Jazz Festival takes place at Eilat, Israel from August 26 to 29 with **Joanne Brackeen, the Olympia Brass Band, Sheila Jordan, Ronnie Cuber, Clarke Terry, Michel Petrucciani** and **Courtney Pine** among the participants.

BOOKS AND RECORDINGS

Chet Baker in Concert is a photographic book, along with commentary and a listing of live recordings by the late trumpeter. It is attractively produced and is available from Nieswand Verlag, Werftbahnstrasse 8, 2300 Kiel 14, West Germany...**Living Blues** magazine has published a Blues Directory 1989 which lists clubs, artists, festivals, radio programs, record labels and societies devoted to the blues. It is available directly from Living Blues Magazine and costs $5.00...The Dictionary of Contemporary and Traditional Scales by Steve Barta is titled **The Source** and is designed for use by most instruments. It is available from the author at P.O. Box 1543, Colorado Springs, CO 80901...Revista de Occidente is a Spanish magazine which has been in existence since 1923. The February 1989 issue is devoted to jazz with essays on many different aspects of the music. The text, of course, is in Spanish...**Jazz Mat-**

ters is a recently published collection of essays by Doug Ramsey published by the University of Arkansas Press...The New Grove Dictionary of Jazz cost more than $5 million to produce according to Kevin Moran. This might explain why the expensive two-volume reference work is now costing $350.00. Despite various shortcomings it is a masterful reference

work. An amusing aside comes from a review of the dictionary by **George Melly** in the Manchester Guardian where he was quick to find fault with various biographies--including his own, which was written by Clarrie Hanley. Melly somehow managed to think that the veteran journalist was a woman!...BMI, New York University and Rolling Stone are to sponsor the Ralph J. Gleason Music Book Awards.

Thelonious Monk - Straight No Chaser is a unique film documentary on the life and career of Thelonious Monk. It incorporates film footage shot by filmmaker Christian Blackwood in 1968 over a six month period. This formed the basis of a one hour television program for German TV, which was shown only once. Now this footage forms the raw material for a documentary put together by Bruce Ricker and Charlotte Zwerin. Crucial to the completion of the project was the involvement of Clint Eastwood, fresh from his success with **Bird**. As executive producer, he arranged funding and distribution through Warner Brothers. The completed film has already been shown in Europe and will be released shortly in North America.

Kenny Neal's new album on **Alligator** is called **Devil Child**...**Art Deco** is a newly recorded collaboration between **Don Cherry** and **James Clay** on A&M Records. That company is also busy reissuing material from its jazz vaults. Just out are CDs by Chet Baker, Gil Evans and the Thad Jones/Mel Lewis Quartet. New **Blue Note** recordingsfeature **Don Pullen** in a trio setting with Gary Peacock and Tony Williams and Elian Elias' So Far So Close...BMG has CD/cassette reissues by Sonny Boy Williamson/Big Joe Williams and Leadbelly ready for release...Trio recordings by Jim Hall and Ray Brown are among the many new Concord issues...David Murray has finally recorded under his own name for a major label. **Ming's Samba** is a new release on Columbia's Portrait label...FMP is now back distributing its own recordings and can now be reached at Lubecker Str 19, 1000 Berlin 21. Their latest releases include Cordial Train, by **Joelle Leandre** and **Irene Schweizer**; **Open Secrets** by **Peter Kowald** and **Global Village Suite - Improvised** by **Danny Davis, Takehisa Kosugi** and **Peter Kowald.**

GM Recordings latest release featured the Gunther Schuller Orchestra's "Jumpin in the Future"...Among Davie Liebman's many recent projects is a recording of seven contemporary compositions with Dave Love and Friends on The Energy of the Chance from Heads Up Records International...Vocalist Barbara Moore has released a new lp called Infinity from Spiral Music Productions...The George Buck family of labels is celebrating its founder's 30th anniversary as a record producer. Close to thirty titles have been added to the Audiophile, GHB, Progressive, Circle Jazzology and Southland catalogs. A wide variety of music is to be found here. There are reissues by Stuff Smith, Bud Freeman, Art Hodes and Graeme Bell along with new recordings by Yank Lawson, Marty Grosz, Capt. John Handy, Wild Bill Davison and Nick Fatool...Pianist Louis Scherr and bassist Tommy Cecil have a new CD available on Limetree Records...

Mad Kat Records, a San Francisco-based outfit, has issued a recording by vocalist Kitty Margolis...Jack DeJohnette's latest recording for MCA is a soundtrack recording called Zebra that also features trumpeter Lester Bowie...**Mosaic Records**, the people who bring us those wonderfully annotated and researched reissue box sets, is now making some of them available on CD. They also have a new address: 35 Melrose Place, Stamford CT 60902. Their phone number is still (203) 327-7111...Musicmasters has issued a third volume of Benny Goodman recordings. These are live performances from the Brussels World Fair in 1958 but are different to the Columbia recordings. Also from Musicmasters are big band dates from Louis Bellson and the American Jazz Orchestra and a Lionel Hampton small group session...Orleans Records (828 Royal Street, New Orleans LA 70116) has issued a recording of Danny Barker playing guitar and singing under the title ***Save The Bones***.

Vocalists feature prominently in Polygram's recent activity. There are new recordings from Joe Williams and Shirley Horn as well as reissues of long deleted albums by Ella Fitzgerald, **Helen Merrill**, Arthur Prysock, Bill Henderson, Billie Holiday, Jackie & Roy, Blossom Dearie and Mel Torme. There's also a second volume of unissued Erroll Garner recordings available. Many of Polydor's earlier CD issues are now being repackaged at a lower price.

Rounder has documented the contemporary New Orleans jazz scene with three recordings which feature Jump Jazz with Edward Frank and Ramsey McLean, New Music Jazz with New Orleans Saxophone Ensemble.Improvising Arts Quintet and Vocal Jazz with Germaine Bazzle and Lady BJ...Seabreeze Records latest release is Dave Eshelman's Jazz Garden Big Band with Joe Henderson and Bruce Forman among the featured soloists...New from Stash are CDs by Memphis Slim, Toots Thielemans and the New York Saxophone Quartet. Also ready is the first recording of Buck Clayton's Swing Band. It is on LP and CD.

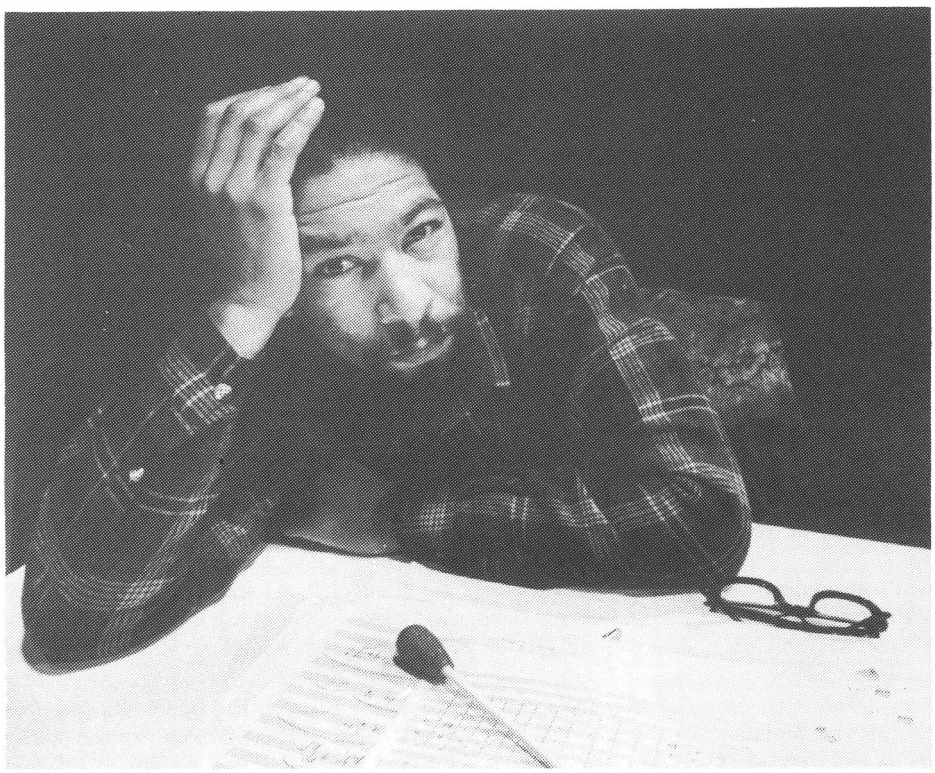
Blues reissues continue to come from Vanguard (but where are their classic jazz sides from the 1950s?). Otis Spann's **Crying Time** and **This is Buddy Guy** are joined by the three volume **Chicago Blues Today**.

OBITUARIES

Trumpeter **Woody Shaw** succumbed to the health problems plaguing him for some time on May 10...**Max Gordon**, the veteran owner of the Village Vanguard died the next day...Bassist **Eddie Brown** (who played in Erroll Garner's first trio) died May 16 in Bridgeport CT...Pianist **Phineas Newborn** died May 26 in Memphis. As we go to press we have received the sad news that drummer **Steve McCall** has died of a heart attack. ■

HAROLD LAND (Photograph by Gerard Futrick)

BUTCH MORRIS '...SO LOCKED INTO THE TRADITION'



When last profiled in these pages some 12 years ago (#157 pp 12-13), cornettist, composer and "conductionist" Lawrence "Butch" Morris had taken up residence in Amsterdam, albeit temporarily. Over the next 5 years, he shuttled back and forth between both continents, finally opting for New York City as his home base in 1982. Curiously though, the "Apple" has offered him few playing opportunities and at the time of our conversation (Feb. 89), he had not performed there since June of 1988. But this unusual situation is none of his own choosing and the reason for him staying there is actually quite simple: "I live in New Yorkbecause that's the place [...]where the community of musicians, improvisers and artists whom I am most interested to work with are. Other than that, I have no interest in New York."

As far back as his formative years in California [Oakland being his birthplace], he expressed little interest in heading East, quite unlike many of his early acquaintances such as David Murray and Frank Lowe, two men who left the West Coast at the first opportunity. Yet Morris eventually made the move too, though he was just passing through on his way to Europe after receiving an invitation to tour from Lowe himself.

Since the late 70s, travelling has been a lifeline for him. As much as the creative forces are still in New York City, as he contends, the most receptive audiences seem to be overseas. In his view, he finds Europeans have a greater sense of curiosity, in that they have an open mind to anything new. This, in turn, makes them more willing to bring the music to them. Moreover, he makes a valid point when comparing the public's attitude on each continent. "When I say that audience [in Europe] is curious, I mean that they do not know, yet they come to see. That is the main difference with America, where people just do not check out anything if they have not seen it on T.V."

As part of his travels, Butch Morris came to Montreal for a ten day visit, his first in town. On the first evening, he performed a solo set, sharing the bill with **Tim Brady's** ethereal sound explorations on guitar in the second half, then joined forces for a couple of very abstractly improvised sound pieces at the end. However, the main focus of his stay was a workshop ensemble project where he introduced his system of conduction to a group of 12 local musicians whose common interest was their willingness to improvise.

All totalled, there were two lengthy rehearsals and three public concerts. Those fortunate enough to have caught more than one of the performances have noticed marked differences between them. Most enlightening though were the rehearsals which not only gave some insight on the process of music making, but more important only on the interactions between the leader and his group. In such circumstances, personalities will collide at some point, these sessions being no exception to that rule.

But these underlying problems are not at all new to Butch Morris and he even offers an explanation for these tensions and resistances.

You see, people's minds are fixed - especially the older you get. I can understand that too. Actually, if someone has never seen that method before, one will tend to fight it generally. But there is no reason why that should be, except for one's upbringing and the way they are taught. A lot of people are insecure and they don't like to be embarrassed in any situation. So, when you bring up an entirely new concept to someone, especially to an amateur or a student--the very people who should be most open--sometimes they break under the pressure or they just give up.

As for his "conduction" system, Morris claims that he learnt the basics of it from drummer-educator **Charles Moffett** and pianist **Horace Tapscott**, two of his mentors on the West Coast. Moreover, he credits bassist **Alan Silva** for having showed him a similar approach of spontaneously directing larger ensembles. However, the pioneer in that domain is the German-born composer **Lukas Foss**, who, according to Morris, had introduced a certain number of hand signals as far back as the early fifties.

Asked about his Montreal experience, the guest leader stated that the concerts were **"enlightening and revealing in terms of what the people could do if they put their mind to it**[...]" For the public, it was also a captivating experience because it was more than a series of randomly organized events. Whereas the first rehearsal and performance were done without any written music, the next rehearsal was open in the first half, then focused on an orchestral sketch submitted to each musician by Morris himself.

On the following evening, the band followed this new game plan which resulted in two vastly contrasted sets, the second one being a little too confined to the basic lines set down in the written parts. But that impression may have lingered with those who only attended that particular show; for the final

BUTCH MORRIS (Photograph by Andrea Morrison)

BY MARC CHENARD

performance, the composition was introduced in both halves of the programme, though they were interpreted in very different ways. In the first part, the theme was enunciated clearly at the top, then broken down, shifted, and dissolved into an improvised collective before being restated at the very end. In contrast, the second part began free form, segueing half way through to the various sections of the chart, repeated and reordered according to the leader's instructions.

Interestingly, this concert was held in a hall where the seating was both in the front and the back of the orchestra, and from the latter vantage point it was easy to see Morris' facial expressions, which ranged from intense concentration, when the music was happening, to sudden glares thrown at one or another of the participants, when they were not following his instructions. Overall, this ten-day experiment was a fruitful one for most of the musicians, and judging from the audience reaction, it was an unqualified success too.

Ever since he first made use of that system in the mid-seventies, Butch Morris has refined it in many contexts with professionals and students alike. Two examples of this approach can be found in the **David Murray Big Band** recordings on **Black Saint** as well as his own work, ***Current Trends in Racism in Modern America–A Work in Progress*** on **Sound Aspects**. At this time, he has developed a special relationship with that German-based label's producer, Pedro de Freitas. In fact, he states that **"for years I did not record my own music but in Pedro I found someone I could trust because he was ready to let me record the whole spectrum of my music."**

And a wide spectrum it is indeed. This year alone, one of his orchestra projects will be released for that company. In the works also are solo albums of his compositions for piano and harpsichord, to be performed by Dave Burrell and Curtis Clark respectively.

While in Montreal, he was completing a commission from the Schonberg septet, a work which received its premiere in New York last March. At this time, though, his main project is writing original music for the **Spring Quartet**, a group composed of **Marion Brandis** (flute, alto flute), **Janet Gryce** (violin), **Jason Wong** (bassoon) and **Vincent Chancey** (french horn). As he says quite emphatically: **"It is my main musical outlet now.[...]I intend to spend a lot of time with it too. I also want to nurture it, so as to have it work a lot."** In describing the group's repertoire, he adds quite cryptically that **"I'm trying to work out something that is so locked into the tradition that it has an air of the avant-garde."** When asked to explain that statement, he hedges, stating only that is hard to put it in words, so much so that one has to listen to it on an album (which is yet to be recorded, incidentally).

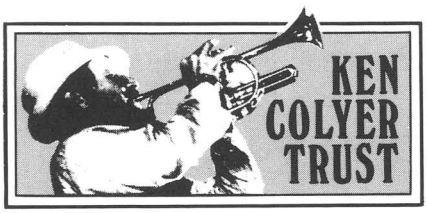
Clearly his activities as a composer are first and foremost. At the time of his European sojourn in 1977, he told interviewer Roger Riggins that **"I look at myself primarily as a writer of music than as a soloist,"** a fact which rings truer than ever nowadays. Yet, he is also on the record as saying that he is an improviser, and he maintains that through his very particular instrument, the cornet. Once a standard horn in early jazz, it became neglected not long after Louis Armstrong switched to the trumpet. Were it not for a Rex Stewart, Ray Nance or Nat Adderley, it most likely would have been wiped off the jazz map. Asked about his choice, he offers several reasons:

It is a very personal instrument, because it is very close to you, about six inches closer than the trumpet. It also allowed me to think in a completely different way. In fact, when I started playing it, that is when I stopped playing like Clifford Brown, or anybody else for that matter [...] But in recent years, people like Bobby Bradford and Olu Dara have also made the switch.

This closeness to the cornet eventually led him to collect them. After having exchanged a flugelhorn for an old model Olds he saw in a store window, he started searching around for antique models, but the dozen horns he managed to purchase were stolen from his house one day. At present, he uses a Courtois, which he chose at the factory in Paris, and received a brand new Yamaha as a gift from German painter A.R. Penck during a recent stay in Berlin.

Whether his strongest suit be composition or improvisation is not so important in the final analysis; what is more significant though is the way in which he has bridged the gap between those mutually exclusive tendencies. And it is here that the concept of conduction is most relevant. Conducting an ensemble **spontaneously** and with little or no written music is within the realm of improvisation. Yet, as a leader of a group, he is working at designing an overall structure, activities which are readily identifiable with the intentions of the composer.

Whichever way one looks at it, this system offers a useful means of breaking down the all too rigid distinction assigned to the composer/improviser roles. And for that alone, it is worth appreciating the relevance of his work in today's pluralistic musical universe. ■



The first aim of the Ken Colyer Trust is to publish Ken's autobiography, to fulfil his dearest wish. The Trust wishes to protect the copyright of all Ken's writings and recordings, published and unpublished.

The Trust will positively encourage the performing of New Orleans Jazz nationally.

The Trust also hopes to compile a register of recordings on which Ken played and eventually make copies of these recordings available to students of New Orleans Jazz.

If you would like to become a member of the Ken Colyer Trust or are interested in learning of the objectives and activities of the Trust, please complete the form below and send it to:

The Secretary
Ken Colyer Trust
63 Rydal Gardens
Hounslow, Middlesex
England TW3 2JJ

I wish to become a member ❑ tick box
(Please enclose £5 membership fee)

Name _____

Address _____

_____

Post Code _____

Please send me note of objectives and current activities. ❑Tick box

Please send me a list of Ken Colyer recordings available through the Trust. ❑Tick box

(Please send stamped addressed envelope.)

RHAPSODY IN VIDEO

TERENCE BLANCHARD (Photograph by Gerard Futrick)

Until the 1970s, relatively little jazz was filmed. There were occasional cameos by popular bandleaders in Hollywood films, some TV appearances (many of which are long lost) and a few important documentaries, but in general it is appalling how much history was missed and is now lost forever. Due to negligence and general disinterest, today's and tomorrow's jazz audiences will never be able to see many of the early greats (including King Oliver, Jelly Roll Morton, James P.Johnson, Fletcher Henderson's orchestra and even Albert Ayler) and will just barely be able to view many other innovators whose time on film totals less than 15 minutes (such as Bunny Berigan, Art Tatum, Django Reinhardt, Charlie Parker, Lester Young and Eric Dolphy).

Happily this situation has changed in recent times; certainly there is no lack of footage of Wynton Marsalis or Oscar Peterson. The popularity of the video cassette recorder has made it possible to watch Coleman Hawkins in the comfort of your own home and several companies have been formed to fill the needs of the jazz consumer. Among these, Rhapsody Films has the most valuable catalog, 40 jazz and blues films to date, six of which are covered in this survey: three black-and-white documentaries from the mid-60s, a pair of recent portraits and the classic *After Hours*.

Of the older films, ***Mingus 1968*** (58 minutes) is the best-known. The great bassist is mostly shown in his remarkably disorganized studio the day before he is due to be evicted. Mingus rambles on about quite a range of topics including J. Edgar Hoover, a chaotic European tour, the Nazi mentality, pianist Jutta Hipp ("She's better than Toshiko"), his interpretation of America's Pledge of Allegiance, racism, the Kennedy assassination conspiracy and his sexual prowess. Throughout this discourse I couldn't help thinking, "Why isn't he moving his stuff to another place before it's too late?" Instead, Mingus is seen talking to his five-year-old daughter, noodling on his out-of-tune piano and literally blowing a hole in the roof with his rifle!

There are a few clips from an earlier gig including a John Gilmore improvisation on *All the Things You Are* (with very poor lighting), three choruses of *Secret Love*, a Mingus bass solo on *Take the 'A' Train* and no less than four excerpts from *Peggy's Blue Skylight*, but the editing is amateurish and each of these incomplete performances cuts off abruptly.

The latter part of this film is tragicomedy with Mingus' evicted possessions scattered all over the street, the usually articulate bassist giving incoherent answers to reporters' questions (blowing his chance to get worthwhile publicity) and Mingus eventually being arrested for unspecified reasons. Overall this odd documentary captures some of the more chaotic aspects of his life, but much more would have been learned by simply filming one of Mingus'; band's sets and conducting an organized interview instead of just winging it. Considering how little of him there is on film, ***Mingus 1968*** is a lost opportunity.

In contrast, ***David, Moffett & Ornette*** (26 minutes) is a gem. It offers a valuable look at the **Ornette Coleman** trio of 1966 during the two days that they spent recording the soundtrack to the Belgium film, ***Who's Crazy?*** Coleman, bassist **David Izenson** and drummer **Charles Moffett** all have opportunities to make concise statements about the difficulties and joys of playing advanced music. Izenson states that although they would love to communicate with a larger audience, their main concern is to

JAZZ VIDEOS REVIEWED BY SCOTT YANOW

inspire each other. An unexpected bit of drama occurs when, after the trio performs Ornette's emotional ballad, *Sadness*, they are told that because of a technical foulup it will have to be played again: Coleman has to calm an anguished Moffett.

The highpoint of this documentary is when the ensemble (with Ornette switching between alto, trumpet and violin) improvises on a medley of Coleman pieces (*Fuzz, Feast, Breakout, European Echoes, Alone* and *The Arrest*) to some scenes from what really appears to be crazy movie. Although Coleman worked on several other soundtracks, I believe that this modest little half-hour film contains the only pre-Prime Time footage that exists of Ornette Coleman. Highly recommended.

Sound (27 minutes), filmed in England in 1967, switches back and forth between **Rahsaan Roland Kirk** and **John Cage** and is often quite strange. Cage spends half of the film asking often-absurd questions such as "Is music music? Will it ever stop? Is a truck passing by music? Would it be better to just drop music? Then what would we have, jazz?" Cage is seen walking around London, going down a sliding pond and riding a hobby horse while he asks these philosophical and occasionally nonsensical questions.

Intercut with Cage are tantalizingly brief moments of Rahsaan Roland Kirk playing at Ronnie Scott's club with excerpts from Three for the Festival (showing him blowing into three saxophones at once), *Here Comes the Whistleman* (to the accompaniment of the audience tooting on toy whistles) and part of *Rip, Rig and Panic*. Best is a 3-minute segment that has Kirk engaging in humorous duets with some of the animals at the London Zoo, riding in a taxi to his gig and playing the closing part of *A Nightingale Sang in Berkeley Square* on stritch and tenor. Some of the clips compare Cage's approach to making music (his assistant records a prepared piano and then distorts the tape) with Kirk (who uses a tape of birds singing backwards) but mostly Cage walks and talks while Rahsaan creates. ***Sound*** is important for its brief glimpses of Kirk (a marvel who was very rarely filmed) but it could have been so much more if it had concentrated solely on Rahsaan.

Moving to the 1980s, through expert editing producer-director Lois Shelton manages to tell two stories simultaneously during ***Ernie Andrews - Blues for Central Avenue*** (50 minutes): The rise and fall of the Central Avenue jazz scene in Los Angeles and the up-and-down career of singer Andrews. This feat is a bit more remarkable when one realizes that Shelton had no vintage film to rely on, just contemporary (1986) interviews. Andrews reminisces about his early success when after a few hit records he thought "it would continue forever...but it's been a scuffle ever since."

Recordings from the 1940s and numerous early stills showing Central Avenue at its height alternate with the singer driving in today's L.A. and pointing to vacant lots and condemned buildings where nightclubs used to prosper; the effect is eerie and a bit depressing. Other eyewitnesses to the era (among them **Herb Jeffries, Buddy Collette, Harry "Sweets" Edison** and several former clubowners) add their own memories of what Andrews' wife Delores calls "the land of dreams." After Collette talks a bit about how the L.A. musicians' unions were finally integrated, Andrews lays a large part of the blame for the decline of Central Avenue on a police crackdown caused by intolerance shown towards the intermixing of races in the clubs. Around the same time, Ernie Andrews' hassles with a record company led to him being blackballed and reduced to playing an occasional club for $6 a night.

Blues for Central Avenue ends on a more hopeful note with Andrews shown singing in fine form, obviously happy about his family and expressing enthusiasm for the future. Unlike Central Avenue, Ernie Andrews is a survivor.

The Jazz Messenger (78 minutes) follows Art Blakey from New York to England and back, gathering a plot as the film develops. Many musicians talk about Blakey's music throughout this documentary but none are identified (although many are easily recognizable) until the closing credits, an unfortunate omission. The **Terence Blancard-Donald Harrison** version of the Messengers performs in England with **Courtney Pine's Jazz Warriors**, a pair of dance groups and singer **Oscar Brown Jr.** but the music mostly illustrates people's comments rather than standing alone. There are many interesting stories told and **Dizzy Gillespie**, while chatting with **Walter Davis Jr**, accurately states that "**Kenny Clarke** was actually the godfather (of modern drums), **Max (Roach)** was the painter who whipped the colours together but Art was the volcano." **Wayne Shorter** talks with Blakey and **Roy Haynes** about **Lester Young** (just prior to Oscar Brown Jr. singing Wayne's *Lester Left Town*), **Benny Golson** remembers how **Bobby Timmons** came up with *Moanin'*, Courtney Pine relates how Blakey's example has inspired the younger black players in Britain and Art is seen giving his usual set-closing rap about the need to support jazz.

Near the end of this continually interesting film, Blanchard and Harrison decided to leave the Jazz Messengers and go out on their own. A large group audition takes place at Sweet Basil's with eight horn players jamming on Blues March. **Wallace Roney** and **Kenny Garrett** get the gig but Art is also happy about the other young players (which include trombonist **Delfeayo Marsalis**), some of whom may join him in the future. As the new band is seen at their first club appearance together (Blakey gives them a pep talk before their first song), **Wynton Marsalis** expresses gratitude for Blakey's patience in putting up with him until his playing was stronger.

There are several Art Blakey films currently available but ***The Jazz Messenger*** ranks near the top for its depiction of Art Blakey's main purpose in life. If only someone had been filming Blakey's career continuously like this for the past 30 years!

After Hours (27 minutes) was a pilot for a TV show that never aired. The idea was to depict a late-night jam session with different musicians each week and this 1959 show really has an all-star cast: **Coleman Hawkins, Roy Eldridge, Johnny Guarnieri, Barry Galbraith, Milt Hinton and Cozy Cole!** The narrator, William B. Williams, tries so hard to be hip that the effect is the complete opposite, and humorously dated. He invites the viewer to "a real jam session," explaining of the musicians, "this is where and how they get their kicks." As the rhythm section plays a blues (with only the doorman, the bartender and a token bleached blond cigarette girl in the audience), Hawkins just happens to drop by and he is in superb form on his feature, *Lover Man*. As the band jams *Sunday*, Roy Eldridge takes a trumpet break while standing in the doorway, joins the band and cooks on stage. *Taking a Chance on Love* features **Carol Stevens**, who the host explains is a vocalist with a society band who'd rather sing jazz for her satisfaction than music with a "tired businessman's bounce." The final number, *Just You, Just Me*, has a Basie-ish chorus by Guarnieri, Stevens trading scats with Eldridge (Roy cuts her) and then, as Hawkins roars, the "headwaiter" and the "doorman" do some silly acrobatic dancing. As the band gets hot, William B. Williams regretfully announces the show's end, suggesting, "Let's say we make the scene again next week."

All the faddish trappings and jive aside, ***After Hours*** offers some rare music from Hawkins and Eldridge in their prime and, along with ***David, Moffett & Ornette,*** is essential for any jazz film library. We may not be able to see Hawk and Roy live anymore but, almost by accident, some of their music lives on in film.

IN THE TRADITION...

The giants of yesteryear are still with us. In the torrent of current releases there are numerous recordings by some of those giants from the past who raised jazz from its infancy. Surprisingly, most of these discs are newly issued material rather than reissues and, fittingly, they are produced in the LP format that was home for these musicians and their music for the past four decades. The bounty is beyond recounting fully, but several are worth particular attention, involving **Count Basie, Coleman Hawkins, Roy Eldridge, Erroll Garner, Earl Hines, Duke Ellington** and, of course, a number of their accomplished courtiers.

Dominating this group are the pianists, playing that most orchestral of instruments. ***Basie and Friends*** **(Pablo 2310-925)** gathers together the overflow from four different sessions between 1974 and 1981 that resulted in as many previously released albums. Three of the eight tracks, *Easy Does It*, *She's Funny That Way* and *Royal Garden Blues*, come from the first of the **Oscar Peterson** duet sessions, assisted by **Ray Brown, Freddie Green** and **Louis Bellson**. The remainder are trio dates, with Bellson drumming throughout and the bass chores split among Brown, **John Heard** and **Niels-Henning Orsted Pedersen**. *Love Me Or Leave Me* is the only standard, with four home-grown numbers filling out the bill. Every cut is equal in all respects to the previously released material from these sessions and together they make a choice collection of latter-day Basie solo performances. Norman Granz, in his brief liner notes, indicates that this cache of treasures has now been exhausted, but that he has more combo recordings in store taken from various concert tours in the 60s and 70s.

We'll hope he chooses carefully, because **Count Basie and Roy Eldridge,** ***Loose Walk*** **(Pablo 2310-928)**, recorded in Frankfurt, Germany, in 1972 is cast in the lumpy mode used for the JATP tours, where the results were invariably variable. The customary ballad features are present and satisfactory, as always, with **Al Grey** applying his trombone to *Makin' Whoopee,* **Lockjaw Davis** playing a rich *If I Had You* and **Roy Eldridge** choosing *I Surrender Dear*. The other three tracks, running eight to eleven minutes apiece, show more fever than finesse. They are typical blowing routines with little to distinguish them. Adding to that a disbalance in the recording of the instruments and the pianist getting little solo room (beyond a ripping stride solo on Eldridge's *5400 North*) the result is an album that adds little to the extensive recordings already available by all the principals. Completists should be satisfied but others may want bigger rewards for their money and time.

One of the most dependable products on the jazz piano shelf is **Erroll Garner**. The buoyancy and joy that permeated his playing were ever-present, producing an infectious idiosyncratic style that beguiled nearly everyone. The world's been without his physical presence for a dozen years but, thanks to living in the tape age, we are occasionally rewarded with previously unheard material, as well as a number of reissues and some classic albums that have never left the catalogue. **The Erroll Garner Collection,** ***Easy to Love*** **(EmArcy 832-944-1)** gives us a set of all-new performances drawn from various sessions in 1961, 1964 and 1965. **Eddie Calhoun** is with him on bass and **Kelly Martin** on drums, forming the regular trio throughout that period. While all the songs are characteristic of the Garner book, nearly half of the nine standards make their first appearance as Garner trio vehicles. As always, he begins each number with his eccentric probings as a prelude to the sweeping rush of rhythm that propels the melody the rest of the way--the embodiment of swing, whatever the tempo.

COUNT BASIE * ***Basie and Friends*** *** Pablo 2310-925**
COUNT BASIE & ROY ELDRIDGE * ***Loose Walk*** *** Pablo 2310-928**
ERROLL GARNER * ***Easy to Love*** *** Emarcy 832-994-1**
EARL HINES ***Plays Duke Ellington*** *** New World NW 361/362**
DICK WELLSTOOD * ***After You've Gone*** *** Unisson DDA 1008**
OSCAR PETERSON & HARRY EDISON & EDDIE 'CLEANHEAD' VINSON *** Pablo 2310-927**
DUKE ELLINGTON * ***The Far East Suite*** *** Bluebird 7640-1-RB**
GROVER MITCHELL * ***Truckin'*** *** Stash ST-277**
ILLINOIS JACQUET * ***Jacquet's Got It!*** *** Atlantic Jazz 81816-1**
AL COHN * ***The Final Performance*** *** RAZmTAZZ JAZZ RAZ 44003**
COLEMAN HAWKINS & FRIENDS * ***Bean Stalkin'*** *** Pablo 2310-933**
THE NEWPORT JAZZ FESTIVAL ALL-STARS * ***European Tour*** *** Concord CJ-343**
PETER COMPO * ***Nostalgia in Times Square*** *** Cadence Jazz CJR 1038**
JOHNNY O'NEAL AND DAVE YOUNG * ***Soulful Swinging*** *** Parkwood 110**

A more complicated case is another piano giant, **Earl Hines**. No new material has currently emerged from the shadows in his case, but a welcome reissue is **Earl Hines** ***Plays Duke Ellington*** **(New World 361/362)**, bringing back on a two-LP set 20 of the 30 titles originally appearing on four discs in Bill Weibacher's exceptional **Master Jazz** label series of two decades ago. This is the fruit of four sessions in as many years, beginning in 1971. Hines had an eclectic approach to the keyboard, holding the listener's attention with frequent shifting of gears while testing out the song's innards and his own. The Earl gives the Duke complete concentration and applies all his powers in savouring a wide range of Ellington compositions, from *Black and Tan Fantasy* to *Warm Valley*, from *Everything But You* to *Come Sunday*. The Ellington music is put in a fresh light, flowing through the mine and fingers of Hines. In a perfect world, Weilbacher would have prevailed on the Duke to record a set of solo interpretations of some of the Earl's compositions, a project that would have revealed as much again as this set does about both of them.

Another master pianist, not destined to reach the fame of those mentioned so far, is **Dick Wellstood**, whose depth and breadth of interests and abilities in all kinds of music was virtually boundless. ***After You've Gone*** **(Unisson DDA 1008)** gives us a parting visit by Wellstood in a selection of numbers recorded during his appearance at Toronto's Cafe des Copains in March of 1987, just four months before his untimely death. The tunes selected for the album range from swing era staples (*Just You, Just Me*, *After You've Gone*) to ballads early and late (*Nina Never Knew, Here's That Rainy* Day) to fellow-pianists' creations (Fats Waller's *The Jointis Jumpin'*, the Duke's *Pitter Panther Patter*, Monk's *Bye-Ya*) to the improbable *(The Sidewalks Of New York, Boots And Saddles, Take Me Out To The Ball Game)* and several more. He investigates each like a child overturning rocks to examine the minute creatures beneath. Under all is his formidable stride technique, giving him a two-handed facility that enabled him to carry out the unique, sometimes beautiful, sometimes mischievous ideas that inhabited his brain. At age 59, at the time of this recording, he was expanding his approach and abilities at possibly a faster pace than ever, thus making this record a significant farewell statement.

Still with us and recorded abundantly is **Oscar Peterson**, whose brilliance is sometimes pure gold and sometimes pure gloss.

Frequently he serves the listener best when working in the company of others. The Basie duets are one example, and on ***Oscar Peterson + Harry Edison + Eddie 'Cleanhead' Vinson*** **(Pablo 2310-927)** he proves the point again. Everyone, indeed, is in good form. In addition to Sweets Edison playing his tastiest and Eddie Vinson playing the right combination of assertiveness and restraint, it's **Joe Pass** and his guitar, also benefitting from the stimulation of a combo date, that gives a lift to the proceedings. **Dave Young** on bass and **Martin Drew** on drums complete the sextet. They draw on a lot of common ground to put their music together--*Stuffy, Everything Happens To Me, Broadway, What's New, Satin Doll*--but can be excused, if redundancy's a sin, by making everything sound fresh. In addition, we're given a rousing uptempo blues and an extended *Sloooow Drag* that gives all hands the opportunity to make it especially rewarding.

In the piano league, **Duke Ellington** was outstanding, and might have been even better had he not had other musical pursuits to occupy him. Much of his work was graced by solo piano passages, and ***The Far East Suite*** **(Bluebird 7640-1-RB)** is no exception. Primarily, though, this is the composer and orchestra leader at work, in collaboration with **Billy Strayhorn**. This series of sketches, inspired in the main by a 1963 State Department tour of the Near East and Middle East, was recorded in December of 1966. This suite became the home of the justly famous ***Isfahan***, designed for the sensuous alto of **Johnny Hodges**, even prior to the 1963 tour. The other eight sections can't quite match the crowning jewel of the suite, but all are worthy expressions of the Ellington art. **Paul Gonsalves, Jimmy Hamilton, Johnny Hodges, Harry Carney, Cat Anderson** and **Lawrence Brown** all make their unique solo contributions to the Ellington sound, with **Rufus Jones** providing the varied drum patterns necessary to these exotic mood pieces. One reason for this recent reissue might be the opportunity to apply digital remastering for the benefit of those influenced by such witchery--whether electronic or commercial--but the certain advantage lies in restoring the suite to the catalogue, where it deserves to remain forever.

Efforts to perpetuate the Ellington sound have been relatively limited, but the spate of bands carrying on the Basie tradition, a style more readily copied successfully, are extensive. One effort worth noting is the band launched by trombonist **Grover Mitchell**, who belonged to the Count's court for a dozen years, including the last four of its existence. The emphasis of the band, as measured by the ten cuts on **Grover Mitchell and His Orchestra,** ***Truckin'*** **(Stash ST-277)** is directed at continuing the Basie approach to the music, but using different material to form a new book. There are three originals composed by **Eric Dixon** and two by **Ernie Wilkins**, who also contributes a scoring of **Monk's** *Well You Needn't.* **Wild Bill Davis** is represented by his own *Azure Te* and his collaboration with Billy Strayhorn, *Stolen Sweets*. Monk shows up again in **Cecil Bridgewater's** arrangement of *Blue Monk* and **Frank Foster** contributes Stanley Turrentine's *Sugar*. Davis and Bridgewater also appear in the lineup, as do other stalwarts, notably **Norris Turney**. When it's all put together, the result is a few outstanding tracks but more that take on a pedestrian air, despite the talent employed. What comes through best is the general impact of the band--vital and musical with the potential for hitting a real groove.

Another big band, one that has been sharpening its axe for several years, gives a good accounting of itself on **Illinois Jacquet and His Big Band,** ***Jacquet's Got It*** **(Atlantic Jazz 81816-1)**, its first recording. For the occasion, Jacquet brought in a few heavyweight ringers--**Jon Faddis, Milt Hinton, Marshall Royal**--who, when added to the likes of **Irv Stokes, Art Baron, Eddie Barefield, Rudy Rutherford, Richard Wyands** and **Duffy Jackson**, compose a strong band. The arranging chores are shared by the ubiquitous **Wild Bill Davis, Phil Wilson, Eddie Barefield** and **Jacquet** himself. The scores are not written to fit a recognizable band style, as was the case with the classic big bands, but, in the old tradition, it's the leader's prominent and frequent solos that put a distinctive mark on the band's identity. Jacquet plays with as much authority and more experience than ever, assuming a significant central role that lifts the band from its otherwise anonymous destiny. He has been gathering his experience since the late 1930s and, in the course of a half century, has evolved from an exciting but frequently tasteless soloist into a wise and disciplined player who makes expert use of the better sounds and emotions that the tenor sax can express. Three of the eight cuts are by Jacquet himself and one by Barefield. The remainder are familiar faces with fresh make-up: *Tickletoe, Stompin' At The Savoy*, **Arnett Cobb's** *Smooth Sailing* and *More Than You Know.* Whether it's a ballad, blues or blow-out, Jacquet is in masterful form and the band and arrangements are a good fit.

Another recent release featuring a veteran tenor sax artist in front of a full orchestra is a custom-made matching job. **Al Cohn,** ***The Final Performance, with the Al Porcino Big Band*** **(RAZmTAZ Jazz RAZ 44003)** brings those two forces together in a session recorded in March of 1987, a year before Cohn's demise. Porcino, after playing with a who's who of big bands for decades, has more recently settled in West Germany and formed his own big band with local musicians in Munich. He invited Cohn to tour with him in both small combo and big band contexts in 1987, and this recording is a product of that visit. The liner information generously and considerately gives the pedigree of all the arrangements. Thus we can identify the four by Cohn himself, tracing back to the *Goof and I* for **Woody Herman,** a pair for **Jerry Wald** (*Lover Come Back to Me* and *Autumn in New York)* and his own piece, *The Fuzz*, for **Mel Flory**. There's also Flory's scoring of *Back Bay Shuffle* and **Bill Holman's** version of *Dancing in the Dark*, both used by **Terry Gibbs** in his now famous 1959 band. There are four more tracks by the band of equal quality and a quartet version of *Body and Soul* that's a showpiece for Cohn's tenor. The arrangements are vibrant and the orchestra plays with commendable drive. We should be thankful that Al Cohn had one more chance to play in a big band setting.

Another master of the tenor sax, that original pioneer and giant of the instrument, **Coleman Hawkins**, has also reappeared in a new recording. Three decades after his death comes ***Bean Stalkin'*** by **Coleman Hawkins and His Friends (Pablo 2310-933)**, recorded in Paris in 1960--by Norman Granz, of course. The friends, in this instance, involve two different groups. Only **Roy Eldridge** is part of both, showing up on *Crazy Rhythm* in a Zurich concert, while **Lou Levy** on piano, **Herb Ellis** on guitar, **Max Bennett** on bass and **Gus *Johnson*** on drums are on that track as well as *Stompin at the Savoy* , and the title piece. Hawkins plays with a spirit and drive that were not always present in his later years and Ellis makes a good match. The other date comes from Paris later the same year with our two heroes joined by two more saxes--**Benny Carter** on alto and **Don Byas** on tenor--and a rhythm team composed of **Lalo Schifrin** on the piano, **Art Davis** on bass and **Jo Jones** on drums. They occupy themselves for upwards of eight minutes on *Take the "A" Train* and over fourteen minutes with the great granddaddy of jam tunes, *Indiana*. The old warhorses that fill the program hadn't been around the track as many times in 1960 as they have now, but they were already battle-weary then. The point of all these Granz extravaganzas, of

course, had nothing to do with providing fresh material but simply providing familiar vehicles for his jammers to enlarge on. It all adds up to good, though familiar, Hawkins et al.

Another road show that's been roaming the world for most of everyone's lifetime is **George Wein's** repertory company. On **The Newport Jazz Festival All-Stars, *European Tour* (Concord CJ-343)** we're given a sampling of the proceedings that went on at the Berne Festival in May, 1987. Wein and his troupers have perfected the concert mix of spontaneity and prepared musical effects to produce an attractive program that's both creative and cohesive. This time around, there's the knowing cornet of **Warren Vache** with four saxes to keep him company. The regular tenors, **Scott Hamilton** and **Harold Ashby**, are joined by **Al Cohn**, who, as noted earlier, was working in Europe that spring. The fourth sax, frequently with this group in recent years, is altoist **Norris Turney**, also playing his clarinet. Wein's at the piano as always, with a solid rhythm section composed of veterans **Slam Stewart** on bass, only a few months away from the end of his career, and **Oliver Jackson** on drums. The two Ellingtonians account for an effective *Mood Indigo* while Cohn and Hamilton warm up *Tickletoe* and *These Foolish Things*. The four other titles provide both a mix of materials and musicians. Playing the epitome of mainstream jazz, this crew provides an ideal watering hole for aficionados of this kind of music.

No one should get the idea that all the trophies for worthy mainstream jazz go to the famous. There are innumerable new recordings by the less wellknown, of varying ages, that merit attention. An outstanding example is provided by **The Peter Compo Quintet's *Nostalgia in Times Square* (Cadence Jazz CJR** 1038). Compo is a veteran bass player who decided a few short years ago that he wanted to be able to express himself up front and left the support position of the bass in favour of his childhood instrument, the violin. He embraces the strong, energetic, driving style of Stuff Smith, whom he worked with at one point, and demonstrates once again that no instrument can surpass the fiddle for swinging. He benefits from the sturdy rhythmic support of **Wayne Wright** on guitar, **Bucky Calabrese** on bass and **Giampaulo Biagi** on drums. Shifting between solo and supporting roles is **Bobby Pratt**, contributing a stream of inventive ideas, whether playing piano or trombone, but especially the latter.

Compo swings from the toes, but doesn't confine himself to swing era songs. His raw materials here are pieces written by Horace Silver, Benny Golson, Tadd Dameron, Charles Mingus, Dizzy Gillespie and others, including staples by Ellington, Strayhorn and Monk. This is a double-barrelled benefit for the listener: it freshens the swing style with new material for the idiom and it freshens the bop and post-bop compositions with a different kind of interpretation.

Another strong force to contemplate appears on **Johnny O'Neal and Dave Young, *Soulful Swinging* (Parkwood 110)**. Pianist O'Neal, joined by bassist Young throughout and drummer *Terry Clarke* on four of the seven tracks, plays with brightness and enthusiasm, sweeping everything before him. He applies his gospel, blues and assortment of two-handed influences to a variety of material here: *You're Looking at Me, Too Late Now, Close Your Eyes, The Masquerade Is Over,* Ahmad Jamal's *Night Mist Blues*, Wayne Shorter's *One by One* and an obscure tune called *Ain't Misbehavin'*. Definitely worth a listen, O'Neal, now in his early forties, is another valuable keeper of the keys.

This array of recordings gives assurance that the jazz styles of the past are also a central part of the music's present and a key to its future. Vital stuff. ■

CLASSIFIED SMALL ADVERTISEMENTS

This section is for individuals and organisations to advertise non-display items. Cost is 50 cents per word ($10.00 minimum); payment is to be made when copy is submitted. There is a 10% discount on ads run for 10 consecutive issues.

MAGAZINES

W I R E

Send for a sample copy & subscription details (overseas subscribers, including Europe: surface mail £11 for 6 issues, £21 for 12 issues; airmail £18 for 6 issues, £35 for 12 issues) to
THE WIRE,
115 Cleveland Street, Units H & H,
London W1P 5PN
ENGLAND
"THE NEW VOICE IN JAZZ"

THE MISSISSIPPI RAG. "The Voice of Traditional Jazz and Ragtime." Great photos, stories of past and present performers and bands, complete festival coverage, reviews, gigs. Monthly tabloid. **$15.00** per year U.S. and **$16.00** per year Canada & foreign. **The Mississippi Rag, P.O. Box 19068, Minneapolis, MN 55419 USA**

CADENCE MAGAZINE
The American Review of Jazz & Blues
The most complete coverage of the scene
$2.50 Cover Price
1 Year Sub. World Wide $25.00
$37 First Class - $45/$50 Airmail
Cadence Building
Redwood NY 13679-9612
315-287-2852

THE JAZZ REPORT
Canada's New Jazz Magazine
Interviews * Features * Profiles * Record Reviews * Top 30 * Radio Listings !
SUBSCRIBE NOW
Only $12.00/yr (6 issues/yr)
Please send cheque or money order (do not send cash)
The Jazz Report 22 Helena Ave., Toronto, Ontario, Canada M6G 2H2

CODA MAGAZINE
IS AVAILABLE IN MICROFORM
For further information write to
UNIVERSITY MICROFILMS INTERNATIONAL
300 North Zeeb Road, Dept. P.R.
Ann Arbor, MI 48106 USA
30-32 Mortimer Street, Dept. P.R.
London W1N 7RA England

LIVING BLUES - Journal of the Black American Blues Tradition - Published bi-monthly - $18.00 US per year - Center of the Study of Southern Culture, University of Mississippi, University, MS 38677

RECORDINGS

FREE AUCTION LISTS: My quality jazz auction lists are issued several times yearly and cover 78 rpm, LPs, books & magazines. Drop me a card if you're not already on my mailing list. **WARREN W. HICKS, RECORDS FOR COLLECTORS, Box 178, Georgetown, CT 06829, USA**

RARE JAZZ/VOCAL LPs Sold by Auction. Free lists. Top $ paid for Jazz/Vocal LPs and Jazz Literature. Leon Leavitt, P.O. Box 38395, Los Angeles, CA 90038, USA (213)651-1599

FREE LISTS of rare jazz lp's at auction. Older jazz literature at auction. Gary Alderman, P.O. Box 9164, Madison, WI 53715 USA

NEW AUCTION - FREE LISTS. Rare original jazz auction - jazz and vocal LPs on Blue Note, Prestige, Riverside, etc. Lists include bargain set-price supplement.
THE THORNBURY HALL COLLECTIONS, P.O. Box 84476, Los Angeles, CA 90073 USA

AUCTION AND SET PRICED LISTS OF JAZZ LPS. EUROPEAN ISSUES A SPECIALTY.
MOLE JAZZ,
291 PENTONVILLE ROAD,
LONDON W1 9NP, ENGLAND

FREE JAZZ CATALOGUE
LPs, CDs, CASSETTES AND VIDEOS.
Write to: Daybreak Express Records,
P.O. Box 150250 - Dept. C,
Van Brunt Station, Brooklyn NY
11215-0005
THE JAZZ MAIL ORDER SPECIALIST
SINCE 1975

NORMAN HOWARD
Signals - Homeboy Music
An underground legend surfaces
Cassette Only - $12.00 Post Paid
From Roy Morris, 24 Riverside Gardens
Newport-on-Tay, Fife DD6 8NQ
Scotland, UK

AUCTION LISTS OF RARE RECORDS AND SET PRICE SALE LISTS OF CURRENT RECORDS
JAZZ BY MAIL, CODA, DEPT J, BOX 87 STATION J, TORONTO, ONTARIO M4J 4X8

JAZZ RECORDS FOR SALE
Broad selection. Primarily discontinued albums.
FREE LISTS: Jim MacDonald, TH79 - 4635 Regents Terrace, Mississauga, Ontario L5R 1X3

JAZZ AUCTION of rare British, European and American LPs, 10" and EPs. Free lists from Colin Schmidt, 210 Harwoods Road, Watford, Herts. WD1 7RT ENGLAND

BOOKS

JAZZ DISCOGRAPHIES
from around the world. We always have the latest titles. Send SASE for list.
MR. STU
Suite 9-L, 1716 Ocean Ave.
San Francisco, CA 94112 USA

VINTAGE JAZZ MART
This twice-a-year record trading magazine is for you if you want to buy or sell those hard-to-find 78s, LPs or literature. Subscriptions US$3.00 surface/6.00 air for 2 issues--send for sample copy
FOUNTAIN AND VJM RECORDS
High quality reissues of vintage jazz and blues meticulously remastered and manufactured in England, with lovingly documented jackets--artists include Oliver, Ellington, Rainey, Dodds, Morton, Bix...send for catalogue.
Walter C. Allen of Canada
Box 929, Adelaide Stn, Toronto, Ont., M5C 2K3

Books by the Legendary Great Babs Gonzales

Title: ***Moving on Down De Line***	$21.95
Shipping and Handling Charges	2.50
Album: ***The Bebop Story***	16.95

For distributions or dealers call (201) 242-1510 or 623-6246.
Also available for Concert and Tour - Little Jimmy Scott, one of the original singers in Jazz.

TORONTO SERVICES

LLOYD GARBER Improvising Guitarist
Teaches privately in Toronto. LP - "Energy Patterns" Cassettes - "Demons", "Streets", "Right-Now". 1989 Cassette - "Resounds" with Lloyd Garber (gtr), Bill Smith (sop), David Lee (cello) & Herb Bayley (trmb) ($12 each pp). Books available. Lloyd Garber, Box 7020, Station A, Toronto, Canada M5W 1X7

VORTEX RECORDS
NOW TWO LOCATIONS
139 Dundas Street East 399-2046
2309 Yonge Street, 2nd Floor 483-7437
Used jazz records, CD's and cassettes bought and traded.
Other listening audiences catered to also.

HotHouse
Publishing-Editing-Typesetting
(416)963-8333

CASSANDRA WILSON

Taking control of the stage with her voice and exalted manner, **Cassandra Wilson** braces herself as she places notes with exact emotional poise to leave the audience in warm delight.

Born in Jackson, Mississippi on December 4, 1955, Cassandra was influenced by Billie Holiday, Betty Carter, Richie Havens and Joni Mitchell. She studied piano at age eight for six years, and while in college, ''just took some classes in music theory.''

She has been featured on Steve Coleman's and Henry Threadgill's albums, in addition to her own musical projects with band members Kevin Harris (bass), Rod Williams (piano), and Mark Johnson (drums).

In spring of 1988, Polydor released an LP of standards featuring Cassandra Wilson with Terri Lyne Carrington (drums), Mulgrew Miller (piano), and Lonnie Plaxico (drums).

MIYOSHI SMITH: Will you discuss the difference in musical preparation and promotion of your second album - ''Days Aweigh'' - versus your first - ''Point of View''.

CASSANDRA WILSON: For one thing there was a lot more preparation for the second album; it was a larger project. So I had to take more time to make the selection of the material, musicians, everything. It's much more of an elaborate affair, but still it has that edge to it (laughter), that suddenness that the first album of mine had.

M.S.: And what about your management in general: personal, record company: any changes?

C.W.: Things are changing now in terms of my management. There's a lot more happening with ''Days Aweigh'' than there was for ''Point of View''. There are a lot more avenues that are opening up for me now in terms of performing and recording.

I just did a record date for Polydor which was produced by Stefan Winter, who is the producer for JMT Records; and an album with Steve Coleman and the Five Elements (for a new record label started by Sting, et al); I'm getting more performing dates.

M.S.: Would you give me more information about the project that you did with Polydor, featuring Terri Lyne Carrington, Mulgrew Miller, and Lonnie Plaxico?

C.W.: It was great, wonderful. It's standards. Not the usual ones. But it came about as a result of a discussion I had had with Stefan. He had wanted to do a standards album, and I was kind of leery about it. Because to do something like that, so early, is kind of scary. When people hear standards, they tend to want to put you in that pocket forever and evermore. And that's not where I want to be.

I enjoy doing standards, and I did the album as a special project. However, that is not my direction in fact. I think it's important for us to just develop new standards and to recreate the music of today inside of a new context. This is a different time and somebody's going to do that. Sarah (Vaughan) is still very much alive. And there are people who are doing that repertoire.

M.S.: What kinds of tunes did you do for that album?

C.W.: *Autumn Nocturne, I'm Old Fashioned, Sweet Lorraine*. And I had a nice arrangement for *Polka Dots And Moonbeams* - a modern treatment. *Gee Baby Ain't I Good To You*; that was fun.

M.S.: When you go in for a recording date, how do you prepare your music? Do you notate everything?

C.W.: It's a twofold process: first I start out with a concept, an idea of what I want the theme of the album to be — that's what I did for ''Days Aweigh''; then the music comes sporadically. There are pieces that I had that I started work on over a year ago, even before I thought about doing ''Days Aweigh'', that I pulled for this particular project. And as I start to think about the concept — what I want the idea of the album to be — then the music comes: this comes, then that comes, then lyrics come, then I go to sleep, then I wake up (laughter), so a few more lyrics come here and there.

All of the music isn't written out, just the framework. Improvisation is always left up to the musicians. And I choose the musicians that I choose because I like the way that they improvise, or I like the way that they do my material. So it's pretty much left up to them how they interpret it. I don't notate specifically what one is to do here or there. It's just a basic framework to go by, and everybody gives what they have to the project.

M.S.: Your voice sounds more developed on the second album. Will you talk about what you're trying to concentrate on specifically?

C.W.: For this second album I thought more in terms of a story. The tunes were selected to tell a story lyrically and instrumentally because I combine that in what I do. I like the music to be able to stand alone vocally in terms of sound and to stand alone in terms of what the lyrics are saying. So I tried to strengthen that aspect of it: to have more complete story lines and also to have more complete musical concepts.

Electromagnolia (a cut from "Days Aweigh") came up right before I did my first concert at Greenwich House (in New York) in May of '87. All of my songs have to do with relationships that I have with men — Black men, specifically. And I always like to look at that because I think that we as a people are always going through changes; it's very important for us to look at the reasons that we may be having difficulties in dealing with one another. So a lot of that comes out in the music that I do.

M.S.: In an overall general sense are you just concentrating on voice versus style?

C.W.: I do both at the same time. The voice is very flexible in that it can convey messages on all sorts of levels: you can do it verbally and nonverbally. I'm working on developing both aspects of my voice, through practice, practice, practice. I try to stay as much as I can on top of the music. But sometimes I get completely absorbed by studying music and approaching it through technique that sometimes I forget about what I am saying (as a lyricist). And then there are times when I'm so far into developing lyrics and stories that I don't pay enough attention to the music. But I think it's a natural process that I'm going through. So I'm trying to be patient with myself, because I'm still very young, and everything comes in time.

My approach to singing is conversational. When you sing, you are having a conversation with the audience; it's not always da da da da da. Sometimes it's like da, be, da, be, day; ah, da, be, di, da, be, day; it's like a continual flow of things. I use that conversational approach when I write lyrics, too. I don't think about poetry and how everything is supposed to be. I think about the sounds of the lyrics, and how the words mesh; not so much about what they mean.

So people sometimes have problems with my lyrics because they don't often understand what I'm trying to say. But I feel if you sing the lyrics and get the sound across correctly, then you should get the meaning from the overall sound of it. So I like to choose words that mean what I want them to mean, but also that have a certain sound.

M.S.: Do you feel that as a vocalist, you have a different musical insight than, say, an instrumentalist? Because sometimes it seems as though instrumentalists who have never played with vocalists tend to play against the singer as opposed to with them.

C.W.: That's one thing that in my group I'm trying to get a handle on. I don't like the idea of musicians playing behind me or being so aware of the fact that they're playing with a vocalist that they somehow have to change what they do. However, when you are working

with a vocalist there is a difference because you're dealing with words, lyrics. And so it calls for a different kind of sensitivity. But as I say, I'm trying to develop — and I don't know what it is or what to call it — but I want to try some new things in terms of that relationship inside of a group: between a vocalist and instrumentalists. I like the idea of it being a unit and there not being a separation between the voice and the instruments. I'm going to try and develop the band in terms of performance and focus on fine tuning the repertoire and group.

M.S.: When did you realize that you had an unusual voice?

C.W.: Unusual? I just always thought it was me.

M.S.: In terms of if I had to compare you to the other newer and younger singers performing and recording. You sound much more interesting, more diverse. It's not the sameness.

C.W.: After a while I had stopped listening. There was a point in my life where I had studied everybody that I could get my hands on and I listened religiously to singers and instrumentalists: Bud Powell, Monk. But there just came a point in my life where I stopped listening to music, stopped studying it so much and tried to develop my own personal sound. I'm listening now, but it's not imitative anymore; I don't try to consciously do the same things that Betty Carter or Sarah Vaughan does, or Billie Holiday did.

I sing every day. You play every day of your life. I spend at least a few hours every day either thinking about what I'm going to do or actually doing it. Just sitting down at the piano and working out. As a result of that, something comes out that is totally individual — especially if you're not trying to imitate someone. I also think it's dangerous to try and imitate yourself. You can get to a point where you become so stylized that you begin to imitate yourself and what you've done in the past. And I don't want to fall into that either.

M.S.: How do you make each performance — since it's the same music — seem fresh for yourself?

C.W.: It's something that I don't have to try to do — it always is new and fresh. Because for me — my philosophy — each moment is new and fresh. It's rare that I become bored onstage, because I live my life like that. I'm constantly living on the edge: a) because I'm Black, b) because I'm a musician and living on the outer edges of society. So I have to be able to do that. I have to improvise every day, so it just naturally happens. I don't get bored with it because the music is always kicking me.

Music is the same thing to me now that it was when I was a child: it's joy, like magic. I always had a fascination with music, ever since I was very small. But when you start doing things professionally, getting paid, it does become a job. I try to avoid getting into that kind of mindset by just pushing myself and constantly looking for what's beyond here, what can I try the next time to keep it vital.

There are some times when I think that I don't want to sing another note. I get frustrated, disillusioned. The music business is very strange and dealing with the politics of it is sometimes stressful. I have a hard time with that; it's something that I have to work on with myself. The business is strange, it makes odd bedfellows, you have to stay abreast of that in order to keep up with it, and that's what's frustrating. Because I just want to be able to make music, do what I do, give that to people, and live my life. And it's not always that easy.

M.S.: Abbey Lincoln (Aminata Moseka) influenced you musically. What were some of the specific things that you learned from her?

C.W.: Abbey is a woman's woman. She's very strong, and her music is very strong. It's about her life and it's not just about pretty things. Steve Coleman told me that one day he was talking to her and she said that there aren't enough people writing about everyday situations in our lives. People aren't really focusing on that. And sometimes that's how I think the music gets categorized.

But we don't pay attention to day-to-day experiences nor try to recreate that inside of our music. And I think that's the job of the artist: to be a reflection of what we are living in today. That's all a part of being a musician and a jazz artist. Being with Aminata is very, very intense. You get communication from her on all levels. On all levels she's directing information to you. It's indescribably, but she has had a great impact on my life and on the direction I decided to take.

M.S.: Having worked in New York City for some time, do you feel that the clubs are now more receptive to less established musicians?

C.W.: In terms of New York City, it's still very difficult to get into the more established clubs. But a few other places have opened up. There's a place called The Knitting Factory that a lot of us have been working in and that gives us an opportunity to get the chops together. But you have to have a place to play. And if you don't have a place to play, it's just a lot harder to develop if you're not dealing with an audience one-to-one.

Selected Discography

As a leader

Blue Skies	**Polygram**
Days Aweigh	**JMT/Minor**
Point of View	**JMT/Minor**

With Steve Coleman and the 5 elements

Sine Die	**Pangaea**
On the Edge of Tomorrow	**JMT**
Motherland Pulse	**JMT**

With Henry Threadgill

Air Show No. 1	**Black Saint/Soul Note**

CASSANDRA WILSON (Photograph by Gerard Futrick)

REISSUES ON COMPACT DISC

Fantasy continues to recycle the extensive library of recordings made originally for Prestige and Riverside. Important recordings by such prominent artists as **Miles Davis, Sonny Rollins, Cannonball Adderley, John Coltrane, Thelonious Monk, Bill Evans** and **Wes Montgomery** have been given fresh life through budget-priced twofers and, more recently, the facsimile reissues of the original lps. Now many of them are becoming available as OJC compact discs with a lower list price than the earlier Japanese CD reissues manufactured by Victor Recording Industries and newly recorded material.

All OJC CDs are also available as lps but some effort is being made to make them more attractive to consumers through the addition of material not found on the original issues.

Art Blakey's "Caravan" (OJCCD-038-2) includes alternate takes of "Sweet 'N' Sour" (newly issued) and "Thermo" (only on Milestone 47008) by the classic band of 1964 with **Freddie Hubbard, Wayne Shorter** and **Curtis Fuller.**

Two **Chet Baker** Riverside lps are less well known due to Baker's eclipse by the late 1950s. **It Could Happen To You (OJCCD-303-2)** is a collection of standard swing tunes sung with nonchalant ease but with a curious detachment which is somehow attractive. Baker's emotional depth, both as a singer and trumpeter, was to grow enormously. **Kenny Drew** contributes tasteful introductions and backup fills for the singer. Added for this CD issue are newly discovered performances of "While My Lady Sleeps" and "You Make Me Feel So Young". A better showcase for Baker's talents is to be found on **Chet (OJCD-087-2)**. "Early Morning Mood", recorded at the second of the two dates, was originally only included in a collection called **"New Blue Horns".**

Milt Jackson's "Live at the Village Gate" (OJCCD-309-2), recorded in 1963, was one of the final Riverside lps. This CD reissue not only has better sound but includes performances of "Willow Weep For Me" and "All Members" not included on the original lp. **Jimmy Heath, Hank Jones, Bob Cranshaw** and **Al Heath** work well with the leader.

Eddie Jefferson was a unique voice. Several selections from his only Riverside lp were reissued in a Milestone twofer. Now **"Letter From Home" (OJCCD-307-2)** has returned to circulation all of the material from the original lp as well as alternate takes of "Billie's Bounce" and "Keep Walkin' ". An important contribution to the success of this date was the sympathetic settings arranged by **Ernie Wilkins.**

Cannonball Adderley was among the more popular of Riverside's recording artists. His quintet recordings epitomised the spirit of the times but there were several sessions which gave us a different view. **Quintet Plus (OJCCD-306-2)** is a collaboration between the quintet and pianist **Wynton Kelly** with **Victor Feldman's** vibraphone altering the group sound. Newly issued is a cello feature for **Sam Jones** titled "O.P." and an alternate take of "Liza".

Monk and Mulligan (OJCCD-301-2), Thelonious Monk Quartet Plus Two at the Blackhawk (OJCCD-305-2) and **Clark Terry with Thelonious Monk: In Orbit (OJCCD-302-2)** are part of the complete Monk set now available on both lp and CD. These CDs have more material than the corresponding OJC lps. The Mulligan collaboration includes take 5 of "Decidedly", take one of "Straight No Chaser" and take 2 of "I Mean You". The Clark Terry CD includes "Flugeling The Blues" which was originally part of "New Blue Horns". Both "Evidence" and a complete performance of "Epistrophy" from the Blackhawk date were first issued a couple of years ago on Milestone 9115. The Complete Monk set includes even more material from the Blackhawk sessions.

Now on CD are a number of less fashionable OJC reissues which were never part of the earlier twofer program: both **Blue Gene (OJCCD-192-2)** and **Boss Tenor (OJCCD-297-2)** are valuable examples of tenor saxophonist **Gene Ammons'** virile, full toned approach. **"Blue Gene"** is one of several "blowing" dates for Prestige and **Idrees Sulieman** and **Pepper Adams** are the other horn players. A fuller appreciation of Ammons' skills are evident in the aptly titled **"Boss Tenor"** where he and pianist **Tommy Flanagan** share the spotlight. **Doug Watkins, Art Taylor** and **Ray Barretto** are on both sessions.

Both **Paul Gonsalves** on **"Gettin' Together" (OJCCD-203-2)** and **Lucky Thompson** on **Lucky Strikes (OJCCD-194-2)** showcase tenor saxophonists who

are as distinctive, in their own way, as Gene Ammons. These reissues affirm the enduring strengths of their playing in sessions which display well their unique talents.

Clifford Brown Memorial (OJCCD-017-2) includes the **Tadd Dameron** date of June 11, 1953 which produced "Philly J.J.", "Dial B For Beauty", "Theme Of No Repeat" and "Choose Now" (two takes). They were previously reissued on Milestone 47049. What makes this CD (and its lp equivalent) so valuable is the restoration of the four Stockholm titles from September 1953. Dameron's remaining Prestige performances are also on CD **("Dameronia" - OJCCD-055-2).**

Red Garland's Piano (OJCCD-073-2) was the second Prestige release by this highly stylised performer. His patented interpretation of the Buckner/Shearing locked hands concept is beautifully captured in this trio performance with **Paul Chambers and Art Taylor.**

San Francisco's **Vince Guaraldi Trio (OJCCD-149-2)** is a reminder of the

CANNONBALL ADDERLY (Photograph Courtesy of Landmark Records)

abilities of a pianist whose flame flickered too briefly in the 1950s. Guitarist **Eddie Duran** and bassist **Dean Reilly** complete this integrated group.

Abbey Lincoln's early career was typically confusing. She was pulled towards a glamourous night club career while, at the same time, her artistic ideas were taking her in a different direction. **"Abbey Is Blue" (OJCCD-069-2)** is the third of her Riverside sessions. It was recorded in 1959 with support from a small group which included **Julian Priester, Stanley and Tommy Turrentine** and **Kenny Dorham**. The Oscar Brown compositions ("Afro Blue", "Brother Where Are You") are a preview of the later Candid and Impulse sessions which revealed the full depth of her interpretative talents.

Fantasy also own Contemporary Records and several of Les Koenig's sessions have been released on OJC CDs.

"Jazz Giant" (OJCCD-167-2), under the direction of **Benny Carter**, also features **Ben Webster, Frank Rosolino, Jimmy Rowles** and **Andre Previn.** Four separate dates were necessary to complete the recordings but it remains one of Carter's landmark statements.

Contemporary has also been instrumental in the resurrection of alto saxophonist **Frank Morgan's** career. **"Double Image" (Contemporary CCD-14035-2)** is his fourth recording for the label and these duets with pianist **George Cables** are particularly satisfying examples of his work. His links with Benny Carter, Sonny Criss and Charlie Parker are self evident but his music is personal and full of passion and lyrical warmth. Morgan and Cables make beautiful music together and the CD includes an interpretation of "Blue and Green" which is not on the lp.

Frank Morgan's singing tone echoes some aspects of **Johnny Hodges** as well and it is Hodges who dominates **"Blues In Orbit" (Columbia CK 44051)**. This 1959 **Duke Ellington** session is a showcase for the reeds, the trombones and cornetist **Ray Nance**. It includes the intriguing "Blues In Blueprint" – one of the most unusual but effective blues variations put together by Ellington. This CD, apart from restoring to circulation a long out of print lp, includes three extra performances. "Track 360" is a full band performance from February 5, 1958 which was available originally on a Columbia sampler. "Brown Penny" and "Sentimental Lady" are the remaining tunes from the December 1959 sessions and both feature Hodges. Despite CBS claiming they are previously unissued they can be found on French CBS 88654. That set also includes alternate takes of "Pie Eye Blues", "Sweet and Pungent" and "The Swingers Jump". **"Blues In Orbit"**, along with **"The Unknown Session"**, are definitive examples of the essence of Ellington's music.

Polygram's ongoing reissue program is restoring to circulation many gems from the Verve catalog.

The Individualism of Gil Evans (Verve 833.804-2) defines the horizons of one of the music's master impressionists. Only **"Sketches of Spain"** and **"Out of the Cool"** match the brilliance of this music - collectively comprising an apex in Evans' orchestral imagination. The very choice of instruments ensures voicings outside the scope of most arrangers and the settings create just the right mood for such soloists as **Wayne Shorter, Kenny Burrell, Jimmy Cleveland** and **Johnny Coles.** This CD issue expands the original LP issue with the inclusion of "Time of the Barracudas" from the same session as the hauntingly beautiful "The Barbara Song". Also added are selections from other 1964 sessions - two of which ("Proclamation", "Nothing Like You") are new discoveries. "Spoonful" is presented here in an unedited version and like "Concorde" first appeared on Verve 8838. There's more than 68 minutes of music in this superb reissue.

"Intermodulation" (Verve 833.771-2) was the second collaboration between **Bill Evans and Jim Hall**. While it doesn't have the audacious sweep of the earlier United Artists date (now newly reissued on Blue Note CD 90583-2 with two new tunes and alternates of "My Funny Valentine" and "Romain" added to the original material) there is much to enjoy in this collaboration. The stark outlines of Evans' piano sound is framed by the mellow tonality of Jim Hall's guitar in a series of thoughtful improvisations which explore the harmonic and rhythmic juxtapositions of the tunes. The evolvement of Bill Evans' unique style was complete by the time of this recording but echoes of his earlier affinity for the bebop piano of Bud Powell are detectable – especially in the energy level he sustains at the keyboard. The clarity of the sound on this CD reissue is some compensation for its short playing time (33 minutes).

"The Genius of Bud Powell" and **"Jazz Giant" (Verve 827.901-2** and **829.937-2)** are definitive recordings by one of the great innovators. The playing is marvelous with the effortless flow of ideas driven by the headlong surging power of Powell's pianist skills in performance of many of his most famous compositions as well as his unique arrangements of well known standards. These recordings are justly famous and the CDs give us the music with a clarity not possible before. **"Jazz Giant"** contains the May 1949 and early 1950 trio dates which produced such classics as "Tempus Fugit", "Celia", I'll Keep Loving You", "Strictly Confidential" and "So Sorry Please". **"The Genius"** contains all eight solo performances from 1951 which include more Powell originals ("Parisian Thoroughfare", "Oblivion", "Dusk In Sandi", "Hallucinations", "The Fruit"). It also contains three different takes of "Tea For Two" from July 1950 with **Ray Brown and Buddy Rich**. This popular song had already been marvelously reworked by Art Tatum but no one has matched Powell's ferocious audacity in these performances. Best known of the three is take 6. It has been on all recent lps but the other versions (take 5 and 10) are rescued from obscurity to give further insights into Powell's prodigious gifts.

Bud Powell can also be heard on **Art Blakey's "Paris Jam Session" (Fontana 832.692-2)** - a 1959 concert recording from Paris' Theatre des Champs Elysees - and it is his presence which gives "Dance of the Infidels" and "Bouncing with Bud" their special quality. **Lee Morgan, Wayne Shorter** and guest tenor saxophonist **Barney Wilen** play inspired solos and the music flows effortlessly through the sparkling drive of the rhythm section. Lee Morgan's "The Midget" and "Night in Tunisia" are less interesting performances which are dominated by Blakey's overpowering drum work. A better overall view of **The Jazz Messengers** in action is heard in 1958 – **Paris Olympia (Fontana 832.659-2)**. This concert captures one of Blakey's best bands **(Morgan, Golson, Timmons, Merritt)** working through the repertoire already recorded

for Blue Note ("Moanin", "Blues March", "Art You Real") as well as Thelonious Monk's "Justice" and further compositions from Benny Golson never recorded in the studio by that band ("Just By Myself", "I Remember Clifford", "Whisper Not"). All the selections in this well recorded CD (59 minutes) were previously issued in the U.S. on Epic 16009.

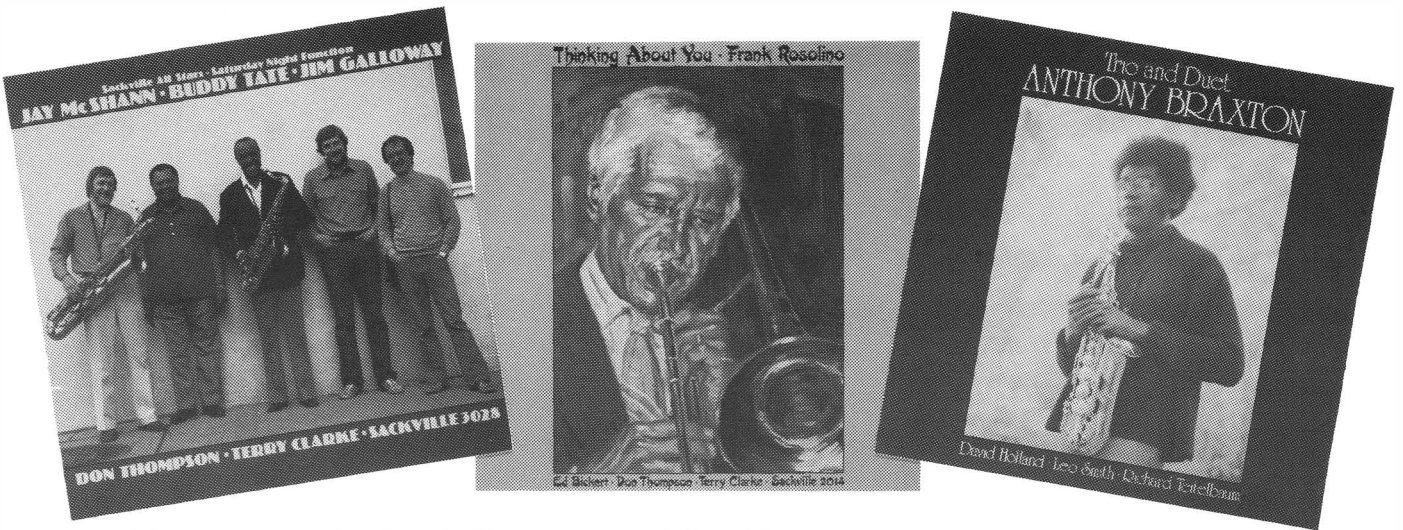
Count Basie in London (Verve 833. 805-2) is another European recording. It actually comes from a 1956 Swedish concert and captures the 1950s Basie band at the height of its powers. There's a special elan to these live performances which lift them beyond the studio versions. All the selections are from the "new" repertoire except for "Jumpin' At The Woodside" and a brief version of "One O'Clock Jump". "Shiny Stockings", "Nails", "Flute Juice", "Blues Backstage", "Corner Pocket" and "Blee Bop Blues" are classics of their time and **Joe Williams** sings his big numbers ("All Right Okay You Win", "Roll Em Pete", "The Comeback"). Added for this CD reissue are four previously unissued titles, the sound quality is exceptional and the running time is 62 minutes.

Billie Holiday's Last Recording (Verve 835.370-2) was the singer's second collaboration with arranger **Ray Ellis**. Once again Billie's anguished, world-weary voice is set within a mellow cushion of strings, reeds and brass. Both this recording and **"Lady in Satin"** are notable for the freshness of the repertoire and the unique interpretations. **Al Cohn, Harry Edison, Jimmy Cleveland** and **Gene Quill** are among the instrumental soloists who enhance the sessions. At only 37 minutes this CD is short on playing time but it holds together as a musical entity. Missing, however, is the spontaneous flow of the Verve sessions with **Ben Webster, Harry Edison** and **Jimmy Rowles** – *the* classics of her later career.

Just five months earlier Billie Holiday was a headliner at the first Monterey Jazz Festival. The brief 32 minute set has now surfaced after 30 years. **At Monterey/ 1958 (Blackhawk BKH 50701-2)** is a representative performance document which is enhanced by the fine accompaniment of her trio **(Mal Waldron, Eddie Khan, Dick Berk)** and the added horns of **Gerry Mulligan, Benny Carter and Buddy DeFranco**. The sound quality is professional and Billie is in good shape.

SACKVILLE RECORDINGS

ELEVEN OUT OF PRINT
RECORDINGS ARE NOW BACK IN STOCK



2004 - WILLIE THE LION SMITH/DON EWELL * Grand Piano
2012 - RALPH SUTTON * Piano Solos
2013 - BILL HOLMAN * The Fabulous Big Band
2014 - FRANK ROSOLINO * Thinking Of You, with the Ed Bickert Trio
3007 - ANTHONY BRAXTON - Trio and Duet with Dave Holland & Leo Smith
3019 - JAY McSHANN - A Tribute to Fats Waller
3022 - RUBY BRAFF * with the Ed Bickert Trio
3024 - SAMMY PRICE - Sweet Substitute
3025 - JAY McSHANN - Tuxedo Junction
3028 - THE SACKVILLE ALL STARS * Saturday Night Function with McShann, Tate, Galloway featured
3035 - JAY McSHANN * Just A Lucky So and So featuring McShann the vocalist.

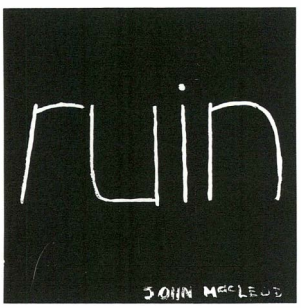
NOW ORDER BY PHONE 24 HOURS A DAY BY USING YOUR VISA OR MASTERCARD - (416) 593-7230

SACKVILLE'S DIRECT MAIL ORDER SERVICE - Order directly from us...and by ordering more than one record, you can hear some of the finest music in the world at a LOW, LOW PRICE! 1 Record costs $10.00/2 for $19.00/3 for $25.00/4 for $32.00/5 for $35.00 * Each additional recording is $7.00.

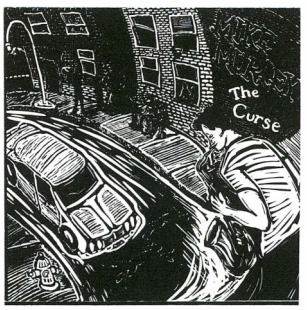
All prices include postage / Payment must accompany order / Orders in Canada are payable in Canadian funds - orders to all other countries payable in U.S. funds or equivalent / We accept Canadian and US cheques, money orders and bank drafts. VISA and MASTERCARD also accepted (please provide card name and number, expiry date and your signature)/Orders to Ontario please add 8% sales tax/Send your order to.....

SACKVILLE RECORDINGS * BOX 87 * STATION J * TORONTO * ONTARIO * M4J 4X8 * CANADA/TELEPHONE (416) 593-7230

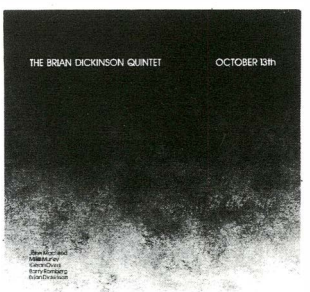
UNCOMPROMISED CONTEMPORARY JAZZ



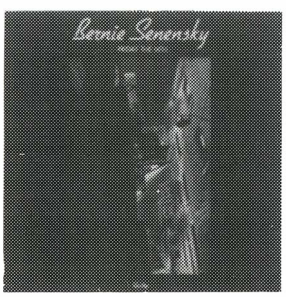
RUIN UTY 101
John MacLeod



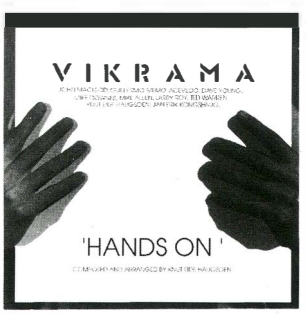
THE CURSE UTY 102
Mike Murley Quartet



UTY 103
OCTOBER 13th
Brian Dickinson Quintet



UTY 104
FRIDAY THE 14th
Bernie Senensky Trio

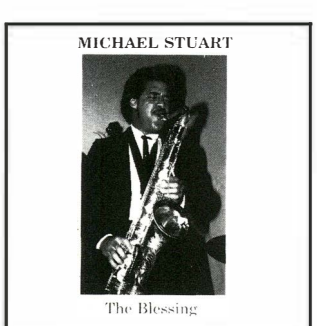


HANDS ON UTY 105
Vikrama

UTY 106
2ND FLOOR PLEASE
Barry Romberg Group

Soon to be released.....

NEW RELEASES



UTY 107
THE BLESSING
Mike Stuart

UTY 108
GEORGE MCFETRIDGE
George McFetridge

Unity

UNITY RECORDS, 20 Ozark Cres., Toronto
CANADA, M4K 1T5