THE JOURNAL OF JAZZ & IMPROVISED MUSIC * ISSUE 230 * FEB / MARCH 1990 * $3.95 CAN / $3.50 US

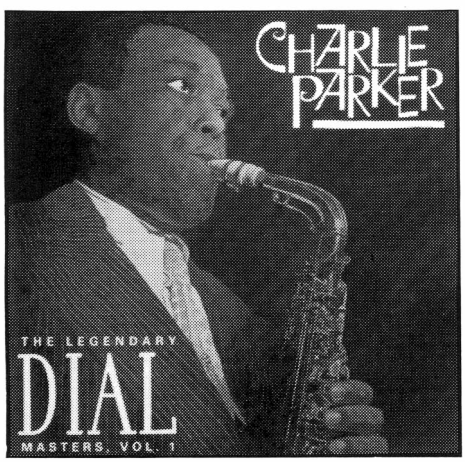
CODA MAGAZINE

JACKIE McLEAN * JAYNE CORTEZ * WILLEM BREUKER * BOB WILBER
SHIRLEY CLARKE * CRITICS POLL * JAZZ ON FILM
FESTIVAL SCENES

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 - BIOGRAPH - BLACK & BLUE - BLIND PIG - CBS SPECIAL PRODUCT COMMODORE - CREATIVE WORLD - DELMARK - DELTA -- 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 - TIMELESS - TREND - UMBRELLA - VANGUARD - VEE JAY -* ***PLUS WE NOW HAVE FAX (416) 749-3918***

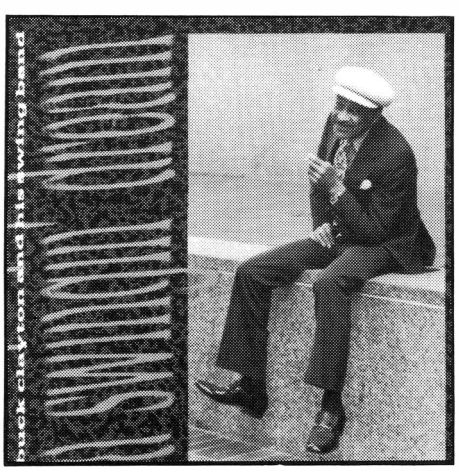
COMPACT DISC STASH RECORDS INC. RELEASES ON STASH



The Legendary Dial Masters - Vol 1
Charlie Parker
STASH CD 23

Carnegie Hall X-Mas '49
with Bird, Bud, Miles, Max, etc.
JASS CD 16

The Legendary Dial Masters - Vol 2
Charlie Parker
STASH CD 25



Swingin' Down
Buck Clayton & His Swing Band
STASH CD 16

Cookin' On All Burners
Sherrie Maricle/John Mastroianni Quintet
STASH CD 24

Prez Conference
Lester Young
JASS CD 18

MANY EXCITING NEW RELEASES IN THE FUTURE

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.

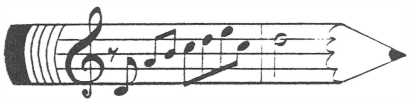
MAGAZINES

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 Jazz Journalists' Association



For more information, send an SASE to:
JJA, P.O. Box 9654, Madison, Wis., 53715

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 (818) 352-5087

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

RARE JAZZ RECORDS
(Hard/to/find / Out/of/print)
Thousands of records (including literature) sold by mail auction. (Four per year)
For free lists write to:
FINI JAZZ - P.O. BOX 31
40026 IMOLA (Italy)
If you would like to send a Want List please include your Top Price.
WANTED: Jazz Records collections welcome.

WANTED: Modern Jazz from the 50s & 60s on Blue Note, Debut, Mode, New Jazz, Prestige, Riverside and other labels. Will pay high prices in any quantity for top condition. Wantlist available. Frederick Cohen, 55 Park Avenue, New York, NY 10016 USA

COMPACT DISC EXCHANGE, Nationwide CD exchange network, Trade via mail or on our Electronic Bulletin Board (BBS). For info write CDE, 1006 Noe Street #22, San Francisco, CA 94114

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

JAZZ RECORDS FOR SALE
Broad selection. Primarily discontinued albums.
FREE LISTS: Jim MacDonald, 3226 Trelawney Circle, Mississauga, Ontario L5N 5G5

LEO RECORDS, 35 CASCADE AV., LONDON N10 3PT
A package of 8 CDs (over 9 hours of previously unreleased material) plus a full-colour state of the art book entitled DOCUMENT: NEW MUSIC FROM RUSSIA - the '80s. Subscription £100.00 before Xmas. Limited edition 1000 copies only.

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

NEW AND DEFINITIVE CHARLIE PARKER DISCOGRAPHY
US$15.00 (Canada/USA)
US$18.00 (Overseas)
Norman Saks, 54 Rockledge Path, Port Jeffeson, NY 11177

TORONTO SERVICES

HotHouse
Writers/Editors/Desk-top Publishers of Publications on
Jazz - Film - Literature
533 Brunswick Avenue, Toronto, Ontario Canada M5R 2Z6 (416) 963-8333

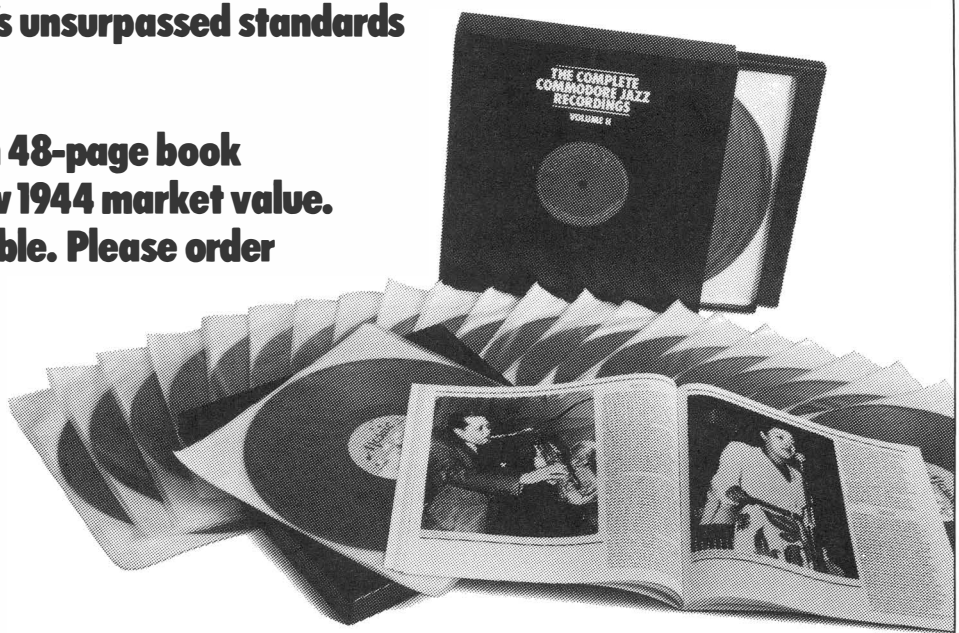
LLOYD GARBER Improvising Guitarist
Teaches privately in Toronto. Latest cassettes- - "Resounds" with Lloyd Garber (gtr), Bill Smith (sop), David Lee (cello) & Herb Bayley (trmb). "Montreal Gig" with Lloyd Garber (gtr), Lisle Ellis (bass), John Heward (drums). ($12 each pp). New book, "Slab of Stone." Seven improvising compositions. ($20 postpaid) 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.

FOR SALE. 340 COMMODORES FROM 1944 THROUGH EARLY 1945.

All retransferred and remastered onto 23 LPs incorporating Mosaic's unsurpassed standards of sound quality.

Deluxe box and lavish 48-page book included. Priced below 1944 market value. Only 2500 sets available. Please order promptly.



PRESENTING VOLUME II IN MOSAIC RECORDS' UNANIMOUSLY ACCLAIMED 3-YEAR UNDERTAKING, THE COMPLETE COMMODORE JAZZ RECORDINGS

In *The Complete Commodore Jazz Recordings, Volume II*, Mosaic Records takes you back to an era when a record store could thrive selling jazz.

It was 1944 through early 1945, and the Commodore Record Shop...together with the record label that it spawned...was smoking! The war was winding down, and shellac was becoming more readily available. A recording ban imposed on the industry by the American Federation of Musicians was lifted, and suddenly years of pent-up creativity began finding its way onto disc. In New York, Milt Gabler was there to capture as much of it as he could get for his Commodore label.

During the next 14 months Commodore Records would record and release as much great music as it had in its first five years, combined! (Those pioneering recordings from Commodore's formative years are all contained on Mosaic's re-release, *The Complete Commodore Jazz Recordings, Volume I.)*

NOW, OWN IT ALL!

You'll get every recording made during that historic time, including dozens of "Commodore landmarks" featuring Billie Holiday, Lester Young, Ben Webster, Zoot Sims, Red McKenzie, Hot Lips Page, Bobby Hackett and Edmond Hall with Teddy Wilson, all sounding better than you've ever heard them. Plus there are surprises around every turn, with never-before-released alternate takes and newly discovered tracks by Albert Ammons, The DeParis Brothers, Jess Stacy, Sid Catlett, Jack Teagarden, Joe Bushkin, Pee Wee Russell, Eddie Haywood, George Zack, and many others.

INCREDIBLE VALUE.

In 1944 a two-sided Commodore sold for $1.50. But today, you don't have to pay that much! *The Complete Commodore Jazz Recordings, Volume II* is priced at just $207. It includes all of the following at a cost of less than 61 cents a track:

- 340 recordings on 23 LPs.
- A beautifully designed 48-page book that contains Part II of The Commodore Story by Milt Gabler, session-by-session notes by Dan Morgenstern, rare photographs and discography.
- An unconditional guarantee that everything is packaged, retransferred, remastered and pressed to the industry's highest standards.

VOLUME I ALMOST SOLD OUT.

Mosaic's first volume of *The Complete Commodore Jazz Recordings* received five stars in *down beat*, two Grammy nominations, and extravagant praise in everything from *Jazz Times* to *National Review.* As of this writing fewer than 700 copies remain of our strictly limited edition of 2500. Volume II is a similarly limited edition, and we expect that everyone who owns Volume I will be ordering Volume II. To insure that you won't be disappointed, please phone or write for your Commodores promptly.

"There's nothing wrong with the solo. It just wasn't good enough. Jesus, when you're on Commodore, you gotta play better than that!"—Milt Gabler explaining a stopped take to Rod Cless.

ORDER NOW!

THE COMPLETE COMMODORE JAZZ RECORDINGS, VOLUME II [MR23-128].

Please send _____ sets at $207 each.

Still Available! Volume I [MR23-123]

Please send _____ sets at $207 each.

Name_____

Address_____

City_____State_____Zip_____

Country_____

Daytime phone_____

Subtotal_____

Connecticut Residents Add 8% Sales Tax_____

Optional Insurance (U.S. $2/set, Foreign $2.50/set)_____

Shipping_____

Final Total_____

Please Note: We like to ship all U.S. orders by UPS (it's faster and safer). To do so we need a street address even if it's a business. All shipments to P.O. boxes will be sent special fourth class parcel post.

To order by phone:
Call (203) 327-7111 between 10 AM and 5 PM EST, Monday through Friday. Please have your VISA or MasterCard ready (sorry, no American Express).

Payment can be made with check or money order payable to Mosaic Records or

CHARGE TO:_____VISA_____MasterCard

_____
Credit Card Account Number

_____ _____
Expiration Date Authorized Signature

Foreign Orders (Including Canada): PAYMENT IN U.S. FUNDS ONLY, PLEASE. You may use an International Money Order (IMO), a cheque drawn on a U.S. bank, or your VISA or MasterCard.

Shipping and Handling—Please add the following for each set ordered: UPS–$10; second day air–$16; next-day air–$26. For foreign delivery: surface mail–$20; overseas air mail–$80; air mail to Africa, Asia & Middle East–$100.

Please mail your order to:

Mosaic Records
35 Melrose Place
Stamford, CT 06902

Mosaic RECORDS

All Mosaic sets are limited editions. Once they are sold, we will never make them available again. Our sources are the original master tapes or discs. All records are pressed on 100% virgin vinyl and enclosed in Japanese rice paper sleeves. Each set of three or more LPs comes in a sturdy box and contains a lavish booklet with comprehensive essays, newly researched discographies and biographies, rare photographs and more. These definitive collections are available by mail order only from Mosaic Records.

CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958
ISSUE 230 / Published February 1st / 1990

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

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

Cover Photograph
JACKIE McLEAN
By Mark Miller

CONTENTS

FUTURE ISSUES

Paul Plimley * Errol Parker * Sergey Kuryokhin * Roland Hanna * Mel Torme * Buck Clayton * Margie Evans * Bud Powell * Miles Davis * Oliver Lake * Sonny Clark
News From Canada & 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 $24.00 (First class mail $28.00)
U.S.A. $23.00 (First class mail $26.00) in U.S. funds
ELSEWHERE (except U.K.) $27.00 Cdn. (Air mail rate $36.00 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 £12.00 surface, £19.00 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

The music is NOW! Creative Music In Vancouver updated by Larry Svirchev and vocalist Kate Hammett-Vaughan.

One of the oldest of Canada's few jazz musicians' collectives, the **New Orchestra Workshop Society**, is based in Vancouver. Originally formed in 1977, New Orchestra Workshop (**NOW**) fostered the talents of several of Canada's rising stars on the current creative music scene; **Paul Plimley, Lisle Ellis** and **Paul Cram**. With the departure of Ellis and Cram for the East, NOW languished for a few years until, in 1986, the banner was hoisted once again by former members **Plimley, Coat Cooke** and **Gregg Simpson**. With the addition of six more musicians/composers (**Ron Samworth, Bruce Freedman, Kate Hammett-Vaughan, Clyde Reed, Graham Ord** and **Roger Baird**) NOW was in full swing with a mandate to write and perform original music and to encourage the now blossoming Vancouver creative music scene.

In almost any city, the mainstream jazz clubs greatly outnumber the creative music venues. New Orchestra Workshop does its best to improve the balance. They've produced four contemporary music series at Vancouver's French Cultural Centre and have managed to establish two regular spaces where people can play and hear contemporary music. For over two years, the Wednesday night **Jazz at the Gallery** series has been happening at the **grunt gallery**. Although NOW has a number of groups working under its umbrella, the roster of players is by no means limited to the members of New Orchestra Workshop. It's been a great workshop space for a number of groups that have gone on to play festivals and concerts in Vancouver and Seattle. The relaxed ambience and exhibitions of visual art seem to be conducive to the creation of some really interesting music. It's a small room, twenty-five people is a crowd, and generally better suited to ensembles playing in more of a "chamber" format. The sound of drums can be a bit overwhelming in such a tiny space, but it generally works. The music policy is loose and encourages players to try unusual instrumental combinations and play their original music. Sounds are varied; sitar and shakuhachi flute, solo bass, a large ensemble playing in the style of Trane's Ascension, almost anything can, and does, happen at the grunt. A larger venue, and better for drums, the **Glass Slipper** is run by NOW. They sublet the space for rehearsals and some performances by other groups in order to make the rent, but NOW produces concerts on an average of two weekends a month, as well as regular rehearsals and workshops. It has a capacity of 75-100 people, and the atmosphere is very relaxed and casual. The Glass Slipper is a relatively new space on the scene, but already has a reputation as a hip place to hear music.

In the past two years NOW has been busier than ever. A growing relationship with the **Coastal Jazz and Blues Society**, producers of the annual du Maurier Ltd. International Jazz Festival Vancouver, has led to

UNITY at the grunt (Photograph by Larry Svirchev)

co-production of two annual **Time Flies** contemporary music series. Time Flies gives Vancouver musicians an opportunity to hear and interact creatively with international players like **Marilyn Crispell, Vinny Golia, Oliver Lake** and **Tom Cora** in concert and workshop situations. NOW ensemble **Lunar Adventures** toured Canada in 1989 with the assistance of the Canada Council Touring Office. Pianist Paul Plimley performed at the Victoriaville Festival with Andrew Cyrille, and **Chief Feature** played the Ottawa Jazz Festival. All the NOW ensembles were featured at the 1989 Vancouver festival. In addition, the Nine Winds label out of Los Angeles has released three CDs; a NOW compilation, ***Lunar Adventures (Alive in Seattle)*** and ***The Paul Plimley/Lisle Ellis Duo***.

So let's look at the reason for all of NOW's work: the music. Larry Svirchev has collected some thoughts on music and the creative process from members of seven New Orchestra Workshop ensembles.

Lunar Adventures features Coat Cooke on saxophones, guitarist Ron Samworth, Clyde Reed on bass and drummer Gregg Simpson. Speaking of their music, Cooke says, "There's a very close unity in this group because we've played together for five years."

The band does not use charts. "We don't learn a piece and play it the next day as a finished product. The original form gets worked on until everyone is familiar with it." Their music is in constant flux, highly eclectic, and there are some who balk at using the work "jazz" to describe them. Cooke says, "We're interested in the interconnectedness of different cultures and musics. For example, Gregg is researching Celtic and ancient Mexican music."

"Playing music shouldn't be work, it should be a celebration!" says vocalist **Kate Hammett-Vaughan**. "***Garbo's Hat*** is challenging for me because of the openness of its format." Also featuring reeds player **Graham Ord** and bassist **Paul Blaney**, Garbo's Hat plays a mixture of original music, open form improvisations and standards. Hammett-Vaughan's *Departure*, in 5/4, is a paraphrasing of a poem by French symbolist poet Arthur Rimbaud. The improvisational sections are like industrial noise. Their free improvisations take on the character of the moment, and the standards are usually underplayed beauties like Ellington's *Prelude To A Kiss*.

Hammett-Vaughan's goal is "to turn people on the joy of this music. The emotional directness of a player like John Coltrane or Sheila Jordan affects me deeply and it's something I strive for in my music."

Chief Feature comprises **Bruce Freedman** (tenor), **Bill Clark** on trumpet, **Clyde Reed** (bass) and the legendary Canadian drummer **Claude Ranger**. Structure is important to Freedman who, as the group's main composer, maintains, "I don't want any of this 'Let's just play!' stuff."

Freedman says his music is a marriage between the traditional and the avant garde. Many contemporary players emulate Coltrane, but Freedman states adamantly, "My main model is Coltrane, but I want to approach his emotional depth, not repeat him. His depth was screaming red-raw love. He played tunes which were simple but strong statements. He told a story in that context."

The Sirius Ensemble is the double-entendre name of a group led by drummer **Roger Baird**. Naming a group after a star worshipped by an African people as the source of knowledge is Baird's way of saying, "Keep your mind open about music." The chart for his allegorical composition, *From Sirius With Love*, contains instructions like "high harmonies" and "dolphin sounds."

Along with Baird, all the musicians in the group (**Clyde Reed** on bass, **Daniel Miles Kane** on baritone and tenor, guitarist **Tony Wilson** and **Ralph Eppel** on trombone) are composers. The compositions are based on simple lines which let the musicians tell the story. Structures are open so the music, "creativity quintamplified," can go anywhere.

Turnaround, a quintet, was formed in 1988 as a vehicle for playing the original compositions of its members, chiefly those of tenor saxophonist/pianist **Rob Frayne**. When Frayne moved to Ottawa, vocalist **Kate Hammett-Vaughan** and guitarist **Ron Samworth** continued playing the book with **Roy Styffe** (alto), **Ken Lister** (bass) and drummer **Stan Taylor**. Says Samworth, "One of the challenges in playing with Turnaround is to use the voice as an instrument for improvisation and for textures that transcend the usual role of the vocalist in jazz. We're exploring many things that come from the jazz tradition, like Mingus' music. We play tunes with words, time and chord changes, that is to say closed forms, as well as the full spectrum of open form playing."

Future projects include travelling to Ottawa later this year to play and record new material with Frayne.

Bassist **Paul Blaney, Roger Baird** (drums), **Graham Ord** (reeds) and **Daniel Lapp** (trumpet/violin) are the members of ***Unity***, an improvising quartet. Their collective consuming interest is to "burn" on the bandstand. Paul Blaney speaks about performing with this group. "All our material is written to start off the creative flow, but once the ball is rolling it's up to each musician." All the performances of their compositions are extended, yet as Blaney explains, "one of the really curious things about this group is that we never rehearse the endings, yet they're always precise and logical. The cues are subtle, we just seem to know. They're endings without form."

Often identified as a solo pianist, **Paul Plimley** has worked lately in a duo context with bassist Lisle Ellis in Victoriaville, Montreal and Vancouver. He is also an ensemble player and composer. "While I've written a lot of solo material in the last year, I'm now working on a piece for a 12 instrument ensemble. It will explore making lyrical music and the possibilities of the moment. My objective is to enter more deeply into the spirit of music making. I know the music is working when thoughts have nothing to do with what's coming from the instrument, when all hearts are united and you can't tell what sounds are coming from what player. It becomes a unified tribalistic state of consciousness, experiencing music as a magical act. I wish I were there all the time."

That said, NOW is heading into the Nineties feeling strongly that their music has a steadily growing audience. Further collaborations with Coastal Jazz and Blues are in sight and a groundwork is being laid for a national and international network of creative music exchange.

(People with questions about NOW's activities should write **New Orchestra Workshop** at 3290 Fleming Street, Vancouver, BC V5N 3V6)

COMPILED BY JOHN NORRIS

CANADA - Steve Coleman has been appointed artistic director of The Banff Centre's summer jazz workshop program. He succeeds Dave Holland, who defined the tone and parameters of the program over a nine year period.

CAPAC and PROCAN, Canada's two copyright agencies (who represent ASCAP and BMI) are in the process of merging the organizations into a new, as yet to be named, organization. The new company will be directed by the composers and publishers it represents and the merger should result in a greater percentage of fees collected being distributed to those who create the music.

The **Underhill/Walsh Duo** criss-crossed Canada in November. This highly acclaimed coast to coast tour followed their successful participation in the Alcan Jazz competition in the summer.

Hugh Fraser's Quintet are enjoying a high international profile at this time. The group was one of the headliners at the Queen's Festival in Belfast and were then in residence for two weeks at Ronnie Scott's in London. The quintet was then joined by trumpeter **Walter White** for a cross Canada tour which began with two highly successful nights at Clinton's in Toronto December 5/6. Appearances followed in Ottawa, Montreal, Fredericton, Moncton and Halifax. The western part of the tour began with a live radio recording at Banff on December 14. For the next five days the quintet returned to its beginnings with a recording project of the Vancouver Ensemble of Jazz Improvisation (VEGI). The final leg of the tour began January 5 in Prince George and concluded January 10 in Victoria. The quintet's second recording **Pas de Probleme** is now available on the **CBC's Jazz Image label**.

The McMichael Gallery in Kleinburg (just north of Toronto) began another season of Sunday jazz concerts in December with performances by **John Arpin, David Occhipinti, Ed Bickert** and **Bob Mover**. The February schedule is **John Arpin** (4), **Bob Mover** (11), **Don Thompson** (18), **Frank Wright** (25). The gallery also hosts a **Jazz Supper Series** where prominent musicians perform and discuss the music. Bob Mover and **Bob Fenton** explored the music of Sonny Rollins on November 22 and **Paul Bley** gave a lecture/performance on January 10. The life and music of Bill Evans will be examined by Don Thompson and **Neil Swainson** on February 21.

The **Sharron McLeod** Quartet were at The Cameron December 5, 12 and 19... The Danish group **Acoustic Guitars (Mikkel Nordsoe, Steen Kyed, Christian Ratzer)** were presented in Toronto and Montreal in November by Stunt Music. The Toronto performances were at the Bamboo, Rivoli, C'est What and Harbourfront as well as a Saturday matinee at The Sheraton Centre. The group's eclectic musical mix is a continuation of a particular European tradition which began its connection with jazz in the 1930s with Django Reinhardt. It's a subject which deserves further discussion for it is an evolving musical tradition which is unique... Dr. McJazz returned to the Chelsea Inn November 5 for the first in a series of Sunday evening performances... Cafe des Copains now runs Tuesday through Sunday and the showcased pianists are joined, on Sundays, with a guest musician. **Jim Vivian** was heard with **Jon Ballantyne** while **Neil Swainson** shared the stage with **Junior Mance** and **Mulgrew Miller**. **Bob Price** performed with **Barbara Sutton-Curtis** and **Dave Young** was heard with **Carol Britto**. The club presented a special one week engagement of **Oliver Jones** and **Dave Young** in early December. Jones had just returned from a European tour with **Steve Wallace** and **Archie Alleyne** which took in several countries including well received concerts in Spain... Legendary guitarist/humorist/personality **Slim Gaillard** was at the Bamboo November 20/21 and was seen and heard around town at various locations in the following weeks... **Gene DiNovi** was at Harbourfront December 3.

The Ottawa jazz community is gearing up for **Ellington '90**. The four day symposium will be held at the Chateau Laurier Hotel. Live music will include the **Andrew Homzy** Orchestra, **Kenny Burrell, Harold Ashby, Alice Babs** and **Butch Ballard**. There's information elsewhere in this issue regarding registration.

Emily Remler was at Edmonton's Yardbird Suite in early December and was followed by a seasonal weekend of music with **Big Miller** and the **Tommy Banks Trio**. The club reopened January 16 following the mid-winter seasonal break... Further west in Vancouver a hectic fall season included performances by **Oliver Lake, Vinny Golia, Joanne Brackeen, Max Roach** and **James Blood Ulmer**. There's a separate report on this activity in the most musically stimulating part of Canada as we head into the 90s.

Art Ellefson, tenor sax player, and probably best known in Canada for his work with Nimmons-N-Nine Plus Six is now living on Vancouver Island. Originally from Saskatchewan, Ellefson spent 22 years working out of Canada and during those years played and recorded with bands such as John Dankworth, Ted Heath, Maynard Ferguson and Woody Herman. Since returning to Canada he has recorded with Phil Nimmons and trumpet player Ken Wheeler. He's also recorded two lps under his own name: The Art Ellefson Trio, CBC Library, and The Art Ellefson Quartet featuring Tommy Flanagan, Unisson Records.

With his son, guitar player Lee Ellefson, he is co-leader of the group Modus which has just produced a cassette recording titled Ode to Modus. All the tunes are originals by Art or Lee. The other members of the group are Russ Botten, bass and George Ursan, drums.

Anyone wishing a copy of this recording send ten dollars to:

Modus
c/o Art Ellefson
490 Fitzgerald Ave.
Courtenay, B.C.
V9N 7N2

The Robin Shier Quintet has recently released its first recording for the Toronto based cooperative record company **Unity**. The quintet is based in Vancouver and features the leader on trumpet with **Pat Caird** (tenor), **Bob Murphy** (piano), **Rick Kilbourn** (bass) and **George Ursan** (drums). **Depth of Field** has been nominated for a 1989 Juno Award... A second Unity release showcases the music of the **Jeff Johnson** Trio. **Trinity** is a first album for the Montreal based pianist and also features guitarist **Martin Rickert**, bassist **Jim Vivian** and drummer **Mike Ballard**... Newly available from **Sackville** are solo piano CD/cassette recordings by **Junior Mance** and **Red Richards**. ■

THE LABEL THAT SET THE STANDARD FOR REISSUES SETS NEW STANDARDS FOR CDs–MOSAIC CDs.

Mosaic is the company started by, and for, passionate jazz lovers. Our LP sets have become the standard by which all others are judged for thoroughness, sound quality, packaging, and meticulous attention to detail.

MOSAIC CD SETS. COMPLETE WITHOUT COMPROMISE.

Now, for the first time, select Mosaic sets are being made available on CD. With Mosaic CD sets it is finally possible to own complete, definitive collections by many of history's most important jazz artists, with all the additional advantages of convenience and superior sound that only compact discs can offer.

YOU SACRIFICE NOTHING.

Our CD sets are painstakingly transferred from the purest original source, and produced with all the care and quality that the world has grown to expect from Mosaic. CD buyers get exactly the same music as in our critically acclaimed, deluxe LP sets. In the same sturdy library box. With the exact same informative booklet (not a scaled-down CD pamphlet). And since *both* LP sets and CD sets count *equally* toward our limited edition runs, Mosaic CD sets even have the same collectability as our LP sets.

Perhaps most surprisingly of all, Mosaic CD sets are priced very close, or, in some cases, exactly the same as their LP equivalents.

3 SUPERB CD SETS:

• The Complete Pacific Jazz Studio Recordings of the Chet Baker Quartet with Russ Freeman.

The music that made Chet Baker a legend sounds better than you've ever heard it on these three CDs. "Mosaic...has used the tapes made by Pacific Jazz, without attempting to doctor them in any way–and the effect is outstanding."–Ralph de Toledano, *National Review. MD3-122. $45.*

• The Complete Recordings of the Paul Desmond Quartet with Jim Hall.

Here are six LPs worth of material, one of which is previously unreleased, on four gorgeous sounding stereo CDs. "Jazz is rarely as pretty as this; and jazz this pretty is practically never so full of substance."–Richard Williams, *The Times*, London. MD4-120. $60.

• The Complete Black Lion and Vogue Recordings of Thelonious Monk.

These final recordings of Monk as leader, with Al McKibbon and Art Blakely, are regarded by many as equal in quality and inspiration to his first sessions for Blue Note. Three fine CDs. *MD3-112. $45.*

10 more CD sets currently available.

The Complete Pacific Jazz and Capitol Recordings of the Original Gerry Mulligan Quartet and Tentette with Chet Baker. 3 CDs. MD3-102. $45./The Complete Blue Note Recordings of Albert Ammons and Meade Lux Lewis (less than 500 sets remain). 2 CDs. MD2-103. $30./ The Complete Candid Recordings of Charles Mingus. 3 CDs. MD3-111. $45./ The Complete Pacific Jazz Live Recordings of the Chet Baker Quartet with Russ Freeman. 3 CDs. MD3-113. $45./The Complete Verve Recordings of the Buddy DeFranco Quartet/Quintet with Sonny Clark. 4 CDs. MD4-117. $60./The Complete Blue Note Recordings of Herbie Nichols. 3 CDs. MD3-118. $45./The Complete Blue Note 45 Sessions of Ike Quebec. 2 CDs. MD2-121. $30./The Complete Blue Note Recordings of Freddie Redd. 2 CDs. MD2-124. $30./The Complete Atlantic and EMI Jazz Recordings of Shorty Rogers. 4CDs. MD4-125. $60./The Complete Candid Recordings of Cecil Taylor and Buell Neidlinger. 4 CDs. MD4-127. $60.

ORDER NOW!

Please send the following Mosaic CD set(s).

- ☐ The Complete Pacific Jazz Studio Recordings of the Chet Baker Quartet with Russ Freeman. MD3-122. $45.
- ☐ The Complete Recordings of the Paul Desmond Quartet with Jim Hall. MD4-120. $60.
- ☐ The Complete Black Lion and Vogue Recordings of Thelonious Monk. MD3-112. $45.
- ☐ I have listed additional titles on a separate sheet of paper.

Name_____

Address_____

City_____ State_____ Zip_____

Country_____

Daytime phone_____

Subtotal_____

Connecticut Residents
Add 8% Sales Tax_____

Optional Insurance_____

Shipping_____

Final Total_____

Please Note: We like to ship all U.S. orders by UPS (it's faster and safer). To do so we need a street address even if it's a business. All shipments to P.O. boxes will be sent special fourth class parcel post.

To order by phone:
Call (203) 327-7111 between 10 AM and 5 PM EST, Monday through Friday. Please have your VISA or MasterCard ready (sorry, no American Express).

Payment can be made with check or money order payable to Mosaic Records or

CHARGE TO:_____ VISA_____ MasterCard

_____
Credit Card Account Number

_____ _____
Expiration Date Authorized Signature

Foreign Orders (Including Canada): PAYMENT IN U.S. FUNDS ONLY, PLEASE. You may use an International Money Order (IMO), a cheque drawn on a U.S. bank, or your VISA or MasterCard.

Please mail your order to:

Mosaic Records
35 Melrose Place
Stamford, CT 06902

Please add the following for shipping & handling: *U.S. Shipments:* 1 Boxed Set–$3.50. Each additional Set–$1.25. *Canada & Overseas Shipments:* 1 Boxed Set–$6.50. Each additional Set–$3.00. *Airmail:* For U.S. & Overseas multiply the appropriate rate by 4 (Asia, Africa, & Middle East multiply by 5). Canadian postal rates include airmail service. **We offer optional insurance:** *U.S.:* under $100–automatically insured by UPS; over $100–$2.50. *Foreign:* All orders–$3.00.

Mosaic RECORDS

All Mosaic sets are limited editions. Once sold we will never make them available again. Our sources are the original master tapes or discs. Each CD set comes in a sturdy box and contains a lavish booklet with comprehensive essays, newly researched discographies and biographies, rare photographs and more. These definitive collections are available by mail order only from Mosaic Records. For a complete catalog of currently available LP and CD sets, write to the above address.

JACKIE McLEAN * ONE STEP BEYOND

Mike Johnston: What's your current musical situation and what things are important to you at this point in your life?

Jackie McLean: Well I'm doing a lot of things. I'm playing and practising a whole lot, and I just did a record date with my son Rene, Nat Reeves on bass, Hotep Galeta on piano, and Carl Allen on drums. I've been using them in my band for awhile. We went to California to make the recording. The name of the label that recorded it is **Living Legends**, it's a new label. So I'm busy and I have a lot of things that are coming up gig wise and at the same time I'm still at the University of Hartford where I'm Chairman of the African American Music Department in the Hartford Conservatory there. I'm also involved in putting up a building here in Hartford for the Cultural Program that my wife and I founded. So we're putting up a five million dollar building with the help of Bill Cosby and insurance companies and people that we have been dealing with in this part of the country for the last twenty years.

I'd also like to say that I'm playing, I feel, better than I've ever played. I'm practising and working hard at it and I'm on a serious mission to establish myself at this time in my life as the saxophone player I started out to be when I was a kid.

What are your feelings about all of the Blue Note and OJC reissues of late?

Well you know on some level it doesn't matter. That was then and this is now. My situation there was that I never had a saxophone. It was always in the pawn shop and I really wasn't well in the early days. Between 1950 and 1965, I carried quite a burden with me and that's when I did the majority of my recording and performing.

So right now my mission is to complete all of the hours of practice that I should have gotten in then and complete my becoming as highly articulate in this music as I possibly can be. The virtuosity level should be higher than ever. And I simply want to be on top with the greatest saxophone players ever.

Perhaps you aren't interested in talking about this, but are there any of your older recordings that stand out in your mind that represent your playing during the fifties and sixties?

Well, I like all of the things that I did with Freddie Redd. I like my early recordings with Miles Davis and I also enjoy the things that I did with Art Blakey. As with the recordings under my name, some are very memorable. ***Let Freedom Ring*** and the album I did all standards on, ***Swing Swang Swinging***.

But also I feel I didn't have time enough to work on my music, as I needed to, so that's what I'm trying to do now, and I'm really having a great time in my life, right now, doing it. There's a lot of young musicians out there right now and that really has me happy. Because it means that the tradition goes on.

That's actually one of the things I was curious about, your feelings on the current music scene, with players, record companies and things like that.

Well, my experience with record companies has not been the greatest. But there's definitely warmth when I recollect my relationship with **Blue Note**. That was definitely something beautiful in terms of the personal side of things between Frank (Francis Wolfe) and Alfred (Lions) and myself and family. This company that we just recorded for, with my son, they were very nice. It was a real nice experience. So as far as record companies are concerned the only kind of deal I'll have with anybody is based on how they settle with my wife, who is my manager. So I don't deal with them anymore, my wife deals with them, and I take care of the music. And it's been working very well that way.

As far as young players are concerned there's a lot of great young musicians out here and I have my hands on many of them.

Photograph by Jørgen Bo

Like the young Harper Brothers who were up here in my school for awhile. They have a quintet and are recording for **Verve** I think. And there's Vince Herring who's a good little alto player who plays with Nat Adderley's band. And there's another alto player Christopher Nodingham who's around eighteen or nineteen years old and plays great. So really there's a lot of them out here. Also there's a lot of trumpet players and pianists and I'm in touch with many of the young players, because of my program here at the school. There are some excellent prospects here right now. So I'm very excited about that.

Lately it seems perhaps in conjunction with all of the Blue Note reissues, Sonny Clark is becoming more recognized than he was when he was living. What kind of feelings do you have about him?

Well you know I feel bad. I feel real bad when they come out with all of these things and the praise and Sonny's dead. Because Sonny was my friend. He and I were buddies and we used to play a lot together. There was Tommy Turrentine, Sonny, Billy Higgins and Butch Warren. We used to work under my name as the Jackie McLean Quintet. It was a great band and we recorded the ***Fickle Sonance*** album together. So I feel great about it and sad for Sonny, you know.

Some of the liner notes on Blue Note reissues have a speculative quality to them, such as the liner notes on *Tippin' the Scales*, which questions why *One Step Beyond* and *Let Freedom Ring* were released over some, as they are referred to, mainstream dates, that you recorded around the same time. Who did determine what was released?

During the period of ***Let Freedom Ring***, I had full say of all my projects, and actually all of my **Blue Note** recordings. The concepts of what I was doing,the music, and what I wanted to have released was all up to me. Alfred and Frank would only say if they liked something or if they didn't like it. The stuff they didn't like we found a common ground to make changes. When I would come in with a project that they didn't like, period, then we wouldn't go forth with it. I remember having the first record date Woody Shaw and I did planned out. We had Jack DeJohnette on drums and after we recorded the first couple of numbers they stopped the recording and refused to use him. There was nothing that I could do, so we came back two weeks later and I said, "there has to be a way that we can use this kid." I remember that they built a big barricade around him and that worked and that is the ***Demons Dance*** album.

There is another recording that's still in the can that had Woody Shaw, Bobby Hutcherson, Cecil McBee and Tyrone Washington on tenor along with myself.

They wouldn't put that recording out because the drummer played so terrible on that, that they didn't want to put it out. Because they felt he ruined the record. Michael Cuscuna and I talked about the possibility of dubbing some drums in. But they didn't think that would work either. Maybe someday though that can be done. It really was a very interesting date that had a lot of free music on it.

You know I went through a very free period in the early sixties. But I had been heading in that direction from the mid-fifties. When I heard *Rites of Spring* in 1955, and all of the things that I was dreaming of beyond the realm of Charlie Parker. I think some of my tunes are examples of that, like the way the lines move in *Dr. Jackyle or Little Melonae*, which was one of the early modal tunes that is structured in small four bar modes, except for the bridge. I wrote that in 1955. And I wrote *Quadrangle*, which earlier was called *Ending*, and had no chords in it at all, and we then would break down and solo over *I Got Rhythm* changes. So I had been looking for other things.

Of course, my experience with Charles Mingus was real uplifting. Musically it helped change some of my concepts. So really by the time Ornette Coleman arrived in New York, I was already on track.

There also was a guy around our neighbourhood in 1948 named Valdo Williams. He played a lot like Cecil Taylor, in 1948 though. He would play all of our tunes and he knew the standards as well. But when it came time for his solo he would depart, and play all of this free stuff. So I had been tuned to that kind of music for awhile.

Did you see *Round Midnight* and the Bird movie?

Well, I thought that the Dexter Gordon movie, ***Round Midnight***, which was produced by Francis Paudras, was a love thing you know. How people feel about it as a movie that's a whole other idea. But the thing I feel strongly about is that it was a love project and I actually enjoyed it as a movie.

The **Bird** movie again I think, as far as Clint Eastwood is concerned, was a love project too. But the screenplay I though was a catastrophe it really didn't depict who Charlie Parker was. The movie was dark and depressing and most all of the people that knew Charlie Parker and that are close on the music thought that it was a drag. So I don't have any bad feelings about Clint. He just didn't get the right screenplay.

But I'm such a Bird nut that when I sat there and heard the music coming across the screen, that in itself was overwhelming. But as the movie wound on, the darkness of the way it was shot and the rain and the iodine; this is not the reason why Bird is remembered today. There are many artists that have had terrible personal problems in their lives. Whether they had to do with drugs or women, or alcohol like Beethoven and all of these people. But why get so far into the dark side of somebody's life? Why do we remember Charlie Parker? Because of that beautiful saxophone playing that he created. No one has really done it since. John Coltrane and Sonny Rollins extended on his ideas, and many musicians like Johnny Griffin and Dexter Gordon are incredible individuals and interpreters of this music. It just so happens that Bird was a creator of a whole new language extending on Lester Young's ideas. So I hated the fact that it had no historical importance.

The final message you got as you left the theatre is like my grandson said to my son, "Daddy, why would they make a movie about some junkie that played the saxophone?" My son took him home and said, "Don't you remember these records?" And it took that for him to put it together. He'd forgotten who Charlie Parker was. You know kids today are into rap and all of that stuff.

What's on your mind musically now?

Composing and writing fresh material for my quartet. My pianist, Hotep Goleta from South Africa, who has recorded under the name Cecil Bernard has made some records with Woody Shaw and Elvin Jones, etc. He composes. My bassist is a young guy from Virginia named Nat Reeves and Carl Allen who's working with the Blanchard/Harrison Band. So I'm looking forward to more playing with them. And I'm looking forward to another decade of really working hard at my music and growing old with it.

BOB WILBER * MUSIC WAS NOT ENOUGH

At the recent Carnegie Hall 50th Anniversary celebrations of Benny Goodman's historic concert there in 1938, the SRO crowd was brought to its feet by the amazingly authentic recreation of Benny's music from the original concert, including big band small group and jam session members. But the "star" of this unique event (if there had to be a star) was Bob Wilber "who at moments seemed to be Benny Goodman himself," reported jazz authority Dan Morgenstern. "No one could have played the demanding clarinet role with such stylistic felicity, genuine enthusiasm and creativity." Wilber did not directly quote or copy from Goodman, as any other player might have done, said Morgenstern, yet he sounded just right "and it was his recreative gift and creative spirit that made the night's music take wing..."

If you wondered what happened to Wilber in all those years of uncertainty, from his flashy "boy wonder" Wildcat days in the 1940s to his "re-discovery" some thirty years later that led to his Carnegie Hall-Goodman concert and other recent triumphs, you can find out from Bob himself in his very revealing autobiography that's both a personal history as well as, in more than one way, a love story.

If Wilber's story, particularly in the early years, reads like a movie script (something on the lines of Coppola's ***Cotton Club***, for which Bob provided much of the soundtrack music) it could be because on occasion life follows art: here he was at age 15, "an insecure shy kid, dominated by an overachieving father and protected by a loving and caring mother," trying to find self-esteem by playing jazz clarinet with a group of kids his own age in the relatively affluent Westchester New York suburb of Scarsdale. "My normal healthy progression into adulthood," he says, "became stunted and suspended by my obsessions with music. I had found something I could do better than my father."

He was so good in fact that (a few pages and years later), while still in his teens, he was riding the crest of glory with his Wildcats, a group of contemporary enthusiasts like himself (including Dick Wellstood), playing alongside veteran jazzmen they idolized in such hotspots of the tradition as Jimmy Ryans and even getting to record (for Commodore, Riverside)... Enter Sidney Bechet, shah of the soprano sax and one of the true kings of jazz, as teacher and mentor. To be closer to his teacher (and because he was short of funds) Wilber moved into Bechet's Quincy Street apartment in Brooklyn, "to join Sidney, his mistress Laura and Butch, the great dane... who had grown to gigantic size."

BUDDY TATE & BOB WILBER (Photograph by Bill Smith)

Bechet was an indefatigably thorough teacher, says Wilber, who had previously studied music at the Eastman School in Rochester, N.Y. "I was totally absorbed in the man and in his music. Every single day with him taught me more about music than a full year at Eastman ever could have done... Watching him, listening to him and playing alongside him was a constant revelation..." For a while it was difficult to tell master from pupil. And Bob's father insisted that he had a letter from Sidney saying, "I've taught Bobbie everything I know and now he's teaching me..."

Wilber's close identification with Bechet was also his undoing. In some ways, as he tried desperately to shake off the Bechet image and find his own musical identity. It wasn't easy. He tried everything from hanging around Birdland (where he recognized the drawbacks of bebop, with everyone trying to play like Charlie Parker) to studying with more modern players like Lennie Tristano and Lee Konitz. Two years in the U.S. Army (1952-54) playing in the army band, and long-term gigs with Eddie Condon and others, more in the tradition, added to his musical experienced but added little to his self confidence.

The next big impact on Wilber's musical evolution after Bechet was Benny Goodman, whose big band Bob joined for several tours in 1958-59, playing tenor saxophone, since Benny was the clarinetist. Benny, usually an aloof, difficult man, liked Bob to the extent of inviting him into his dressing room between sets to discuss reeds ("He consumed them like cornflakes"). Bob studied Benny closely, trying to cap-

ture some of the maestro's magic, a learning process that was to pay off years later with Wilber's astonishing recreations of Goodman's music.

But those years after Goodman were among Wilber's roughest, as he wallowed as a sideman in a variety of commercial gigs. In a final bid to shed his Bechet image he sold his soprano saxophone, an act, he says, that was "akin to cutting the umbilical cord." But as the loss of identity developed, the self-confidence and belief in himself diminished. "I desperately needed to reach some kind of public, but I despaired of being able to do anything artistically and getting anyone to accept it..." Visits to an analyst gave him some confidence to do his own thing, without completely discarding old influences. In 1966, the discovery of a curbed soprano saxophone, which enabled him to play differently from Bechet, was a step in finding his own musical identity, to flourish later as one-half of Soprano Summit.

Wilber's long tenure with the World's Greatest Jazz Band, in which he played, composed, arranged, and recorded with for six years and several tours, gave him security and a chance to get things together for a while. But when the initial excitement wore off and the band (due to managerial problems) sank into a repetitive routine pattern, Wilber quit.

More significant was a stint with the short-lived but laudable New York Jazz Repertory Company, including a tour of Russia in 1975, that sharpened Wilber's writing and arranging skills, particularly in repertory work, soon to be his forte. In one of the Rep's concerts, a retrospective of Ellington's music, Bob (as director) was given the task of recreating Duke's 1930s period and needed a singer to fill in for the original Ivie Anderson. His choice was a strikingly attractive British singer, Pug Horton, who was married to a prominent physician and living with their three kids in America.

Bob had met her fifteen years earlier when he was working at Condon's and was impressed as much by her voice (when she was invited to sing) as by her beauty. Later he discovered that this was the same English girl who, at age fifteen, had written fan letters to him asking for his photo back in 1947. But Bob, when they met, was a shy little man, terrified of women (especially beautiful ones) and who (as Pug recalled) "looked like a turtle with horn-rimmed glasses" and not the "golden-haired boy in the photo" he had sent her thirteen years earlier. (But when Bob played his music, she also recalled, it was 'David off the stand but Goliath on it.') After the Ellington concert, however, they became increasingly attracted to each other.

Wilber's confidence grew: "I emerged from behind the mask my glasses had created and started wearing contact lenses... I grew a beard, let my hair grow longer, wore sharper clothes, and turned once more to the instrument that had so disappointed me years earlier, the alto sax." Some fans were confused by Wilber's new image, but he had the courage of his convictions.

A giant step in Wilber's new direction was his decision to woo and wed Pug. A great deal of soul searching on both sides was involved, but they decided to get married in February 1977, exactly thirty years since Pug wrote those fan letters (letters that, for some reason, Bob had saved in an old shoe box).

Tours of Sweden resulted in recordings (for Anders Ohman's Phontastic label) closest to Wilber's heart: an album of Benny Goodman's small group music "Swingin' for the King," presented to Benny on his 70th birthday; a classical album, Mozart Clarinet Quintet and Trio (revealing another fact of Wilber's musicianship) and a set of Wilber originals, played by Bob (on alto, soprano sax and clarinet) with lyrics written and sung by Pug. Later to have more control over their music, Bob and Pug started their own record company Bodeswell. Other tours, to Poland, India, England (soon to be the Wilbers' home), were stepping stones toward Wilber's wider recognition in the jazz world in a variety of contexts, most notably his group The Bechet Legacy that celebrated a return to the master, but in Wilber's individualistic way, and a far cry from the "good-time" dixieland music that masks as traditional jazz.

To spread the word, Wilber became increasingly active in the repertory and education fields, creating music in the tradition of King Oliver, Armstrong, Ellington, Goodman and others for the Smithsonian Repertory Ensemble and serving as Director of Jazz Studies at Wilkes College in Pennsylvania. He also taught at Rutgers and Oberlin colleges, educated young black students on the roots of jazz, the music before Charlie Parker.

To critics, Wilber answers: "The music of Bach, Mozart, Beethoven and Brahms is 're-created' every day... and nobody thinks it shouldn't be. So why not re-create or celebrate the music of King Oliver, Sidney Bechet, Ellington or Goodman? It won't be better than the original but it will be different, because, as in classical music, the music changes according to who is playing it... I believe all great music from the past should continue to be played by live musicians. As the world evolves the music will evolve too."

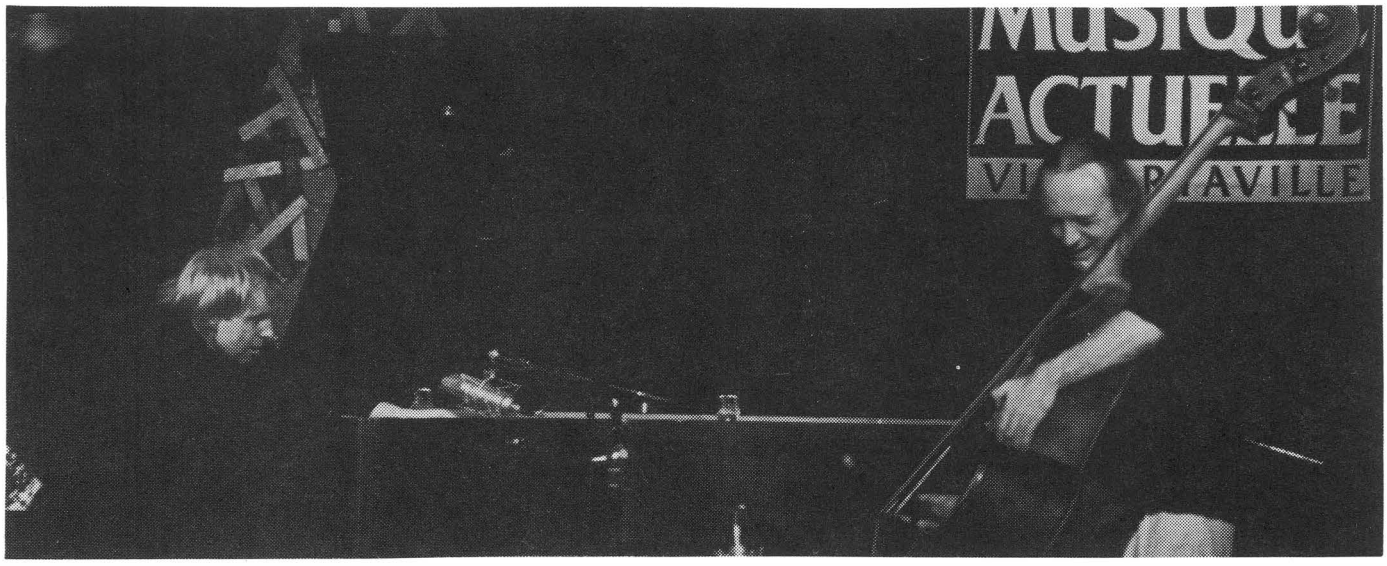
One task that was to take up much of Wilber's time and energy was his last-minute assignment to recreate the music of the Cotton Club for the ill-conceived movie by that name and Bob's chapter on it is must reading if you're interested in the mad workings of Hollywood movie making, and making music for movies, most of it never getting to the screen. But it did bring Wilber an element of fame: the soundtrack album won a Grammy Award for best big band jazz record of 1985.

None of this would have been possible, Wilber maintains, without Pug Horton. Although his career had a flashy start with a lot of publicity, he had spent the next 30 years in what he calls "a state of suspended animation." It was only in the last ten years that he began to achieve his goals, "things I spent my whole life training to do." The catalyst was Pug, "who restored to me the confidence and belief I'd lost. With such a totally encouraging and supportive helpmate I knew I could do everything I'd ever done throughout my life better than I'd done it before."

Today they live in their little oasis in England, in the little village of Chipping Campden (about ten miles from Stratford-on-Avon) from where Wilber plots new worlds to conquer, with his lady. (She sang with the band at the Carnegie Hall Goodman concert, and others that have followed.) Like Bechet before him, Wilber had to move out of his country to gain the recognition he deserves. This book, like his music, is a testament to his art. And his heart.

MUSIC WAS NOT ENOUGH
by Bob Wilber
Oxford University Press, New York

FESTIVAL SCENES



Festival international de musique actuelle de Victoriaville
October 5-9, 1989

When the programme of this year's festival was unveiled, one could not help but notice the unusually high return rate of previously invited performers. Examples abound: The Rova Saxophone Quartet, Cecil Taylor, Roscoe Mitchell, Robert Dick and Ned Rothenberg, Alfred "23" Harth and, the festival stalwart himself, Fred Firth.

Not only were these return visits significant indicators of the festival's scope, but in considering the rest of the programme, it was striking to see how many of the invited guests already have lengthy careers behind them in those circles loosely described, for lack of a better word, as "new music-oriented." Names, such as Irene Schweizer, Maggie Nichols, Hans Reichel, Joe McPhee (with Raymond Boni and André Jaume), Lindsay Cooper, Barre Phillips, are more than familiar to the cognoscenti.

Through all of it, the question arises whether there were any new names at all, or real first time discoveries to be made. Fortunately, one can say yes, but barely so. For starters, the percussion/voice and violin duo of **Pavel Fajt** and **Iva Bitova** was surely impressive in its North American debut. Together, they played a highly rhythmic and very precise set of original material culled, for the most part, from their two records, which have attracted much favourable attention amongst the most knowledgeable. Fajt, by the way, demonstrated much restraint and subtlety on his large drum kit, prompting a fellow journalist from a major publication to quip:"Billy Cobham, he ain't!" And thank goodness for that! But this performance, which was to launch a tour of the continent, was the beginning of the end of their two year association, since the former was to join a rock band in Czechoslovakia, while the latter intends to return to the theatre, she being an actress by profession.

More germane to our interests are the concerts where the emphasis was focused around improvisation. Of course, the Taylor/Mitchell double bill tops the list for most readers of this publication. Opening the evening was **Roscoe Mitchell** and his "Flor-of-Things" quartet with **Tani Tabbal** as replacement for the recently departed Steve McCall. Overall, their set was uneven, as they fired off two muddy free pieces, then a couple of clearer features for the leader's angular lines on alto and soprano, then concluding on a not too convincing neo-hard bop piece in which Mitchell's tenor sounded more like a transposed alto.

To most, the second half of the show began unexpectedly when, on a darkened stage, **Cecil Taylor** and cohorts slowly established the mood of the foreboding ritual. Intertwined with vocal moans were percussive splashes, brewing the sound luminously until the Master takes place before his keyboard. At first probing, he fills the gaps in between, building up the performance to fiendishly overwhelming proportions. Casting aside anything susceptible to hang on to, his aspersions must be taken as a whole, an indivisible continuum of sound in time. Participating in the maelstrom were percussionists **Gregg Bendian** and **André** (a.k.a. Henry) **Martinez**, the former a newcomer to the fold, the latter somewhat of a mainstay in recent years. As a percussionist, Martinez has the strange tendency to play time, which seems rather spurious in that context; from time to time he took out a tenor saxophone (the first instrument he took up as a youth) but a Frank Wright he ain't! In any event, his escapades were (fortunately) lost in the remaining din. Finally, kudos go to bassist **William Parker** for being audible throughout; without a doubt, he has become the leader's new foil since the death of Jimmy Lyons.

Elsewhere in the festival, the beautiful Ste-Victoire church was the site for only a couple of concerts this year, one of them being the return engagement of the **Rova Saxophone Quartet**. For close to 90 minutes, they played a most invigorating set, featuring originals by the group's members as well as commissioned pieces by Henry Kaiser, Henry Threadgill and the ubiquitous Fred Frith (in attendance at the concert). With its recent personnel change, Steve Adams replacing Andrew Voight, the group remains as tight as it has ever been, its newest member providing some free wheeling solos along the way.

More ventilation was featured in other venues, the most noteworthy being the trio **New Winds**. Of a decidedly different tone, this group brings together in even parts the jazz feel of multi-instrumentalist **J.D. Parran**, the contemporary classical

PAUL PLIMLEY & LISLE ELLIS (Photograph by Andrea Morrison)

approach of flutist **Robert Dick** with a bridge of sorts provided by **Ned Rothenberg's** contributions on alto sax and bass clarinet. Covering both sound piece-like explorations and rhythmically engaging compositions, they offered a smartly built programme with solo excursions from each member and various combinations of duets. Challenging music that however makes a statement without becoming unbridled or spastic.

The same can also be said for the **McPhee-Jaume-Boni** trio whose set straddled the lines between sonic interplay and melodic development akin to the customary theme and variation strategy. Boni's half-flamenco, half-gypsy tinged accompaniments added unusual shadings to the proceedings; while McPhee's soprano rang the clearest of his three horns (pocket trumpet and valve trombone being the other two), Jaume's tenor was most prominent throughout, though he added some (discreet) touches on flute and soprano clarinet along the way.

From one strand of free improvising, we move on to a very contrasting one with the trio of **Irene Schweizer, Maggie Nichols** and **Lindsay Cooper**, the latter being a sub for the ailing bassist Joelle Léandre. (Do get well soon, Ms. L.) Because of that change, the third member acted more as a second or third fiddle, though she mostly played her main instrument, bassoon, as well as a little alto sax. When the music was happening, it was essentially between the vocalist and pianist, who have a similar sense of theatricality.

The Canadian duo of pianist **Paul Plimley** and bassist **Lisle Ellis** was also geared towards spontaneous improvisation, though they chose to play an uninterrupted set. Ebbs and flows ensued as each musician tuned in to other's sensibilities, acting and reacting on pure intuition. Even though the bassist's amp failed on him, he made it clear that his sound is not really dependent on it, for his sound possesses a resonance of its own that was heard at all dynamic levels.

Other Canadians scheduled were, for the most part, returnees to the fest. The first concert on the schedule featured bassist **Pierre Cartier's** sextet, with its unusual instrumentation of two trombones, two saxes, electric bass and drums. Because of its early time slot (noon and on Thursday to boot) I could not make on time, as was the case of many other people from out of town. Incidentally, this band performed last Summer at the U.E.R. festival in Antwerp and, as of this writing, they have just about completed a recording session, to be released this year.

Once a hot ticket on the local jazz scene, the quartet of **Jean Beaudet** seems to have lost a little bit of its edge, the main reason being the few gigs they have had in recent times. In their performance, they played quite free, yet there was a cautious feeling to it all. Tenor saxist **Yannick Rieu**, known for his ebullient playing on the local scene, did not really get started, as if the presence of the pianist somehow impeded his creative freedom that he normally enjoys with the drummer **Michel Ratté** and bassist **Normand Guilbault**. Guitarist **Tim Brady**, for his part, tried with little success to meld his textural soundscapes with the live sound samplings of **Nicholas Collins**. The latter, incidentally, uses a trombone as a speaker for a system of reverbs and delays, which he further modifies by means of a keypad of his horn as well as a breath controller. Using an acoustic instrument in this way may well be a novel approach, but the results are much more inclined to (creative) noodling than actual musical design.

Doodling of another kind was also heard when guitarist **Davey Williams** and his violinist/vocalist partner **LaDonna Smith** puttered around in the sound effects dept., taking time off here and there to inject the proceedings with country blues licks for tongue-and-cheek effect.

Elsewhere, the late evening shows, as usual, featured the big events of the fest. The official opener was the premiere of an orchestral work by guitarist **André Duchesne**. Scored for 16 instruments, divided in string, violin and sax quartet with a four man rhythm section behind them, the piece, titled *L' ou 'L* was somewhat like a sci-fi fairy tale narrated in spots by the composer. Because of its essentially composed nature, little improvisation was heard.

The following night, **Elliott Sharp** plastered the wall with sound from start to finish. First, he played in quartet, then a string quartet played one of his compositions and, finally, his 11 piece band e.g. "Carbon" yelled itself out in his wall-of-sound opus, *Larynx*. Now, if people would talk at this level, we would all be affected by laryngitis.

Despite the unevenness of the shows, there were still some highlights. Composer **Lindsay Cooper** and her group surely got the best round of applause after the performance of her work, Oh Moscow, co-written with lyricist **Sally Potter**. Of the cast, vocalist extraordinaire **Phil Minton** received the biggest ovation for his stunning capabilities.

In contrast to the large ensembles, solo performances were in the minority. On opening day, **Barre Phillips** played a solo concert, which I missed, while **Hans Reichel** used his personally designed stringed instruments to create very hypnotic soundscapes. Known primarily as a solo performer (and his discography bears that fact out, too), he is undoubtedly one of the most lyrical free improvisers. However, the limited dynamic range in which he chooses to work does make the music a little too comfortable at times.

The closing concert featured two very contrasting groups, the first being the Czech duo, the latter being festival favourite **Fred Frith**. Having talked about the former, one can indeed speak of a contrast between the duo and Frith's sextet, **Keep the Dog**. For his show, he chose to present a retrospective of his work written for a few of his (countless) bands of days gone by. Yet it strikes me as unusual when a figurehead of "new music" decides to recycle older musical material.

This concert may have been the best indicator of this year's fest, because one had the sense of deja vu in most of the scheduled concerts. But then again, this may be symptomatic of the whole concept of "new music," which, for all its disparate expressions, is tantamount to a residual category of trial and error attempts that give precedence to intuition over design.

As for the festival itself, one may not wish to put its future in doubt, but some question marks do arise. First and foremost, Montreal will host the upcoming "New Music America" fest, only a month after Victoriaville's; and since N.M.A.'s budget is forecast at three times that of the FIMAV, its effects will surely be felt, especially in terms of media coverage, both local and foreign. Essentially, a festival devoted to alternative music is a risky enterprise, and

to maintain it in a region which is not easily accessible for those who do not have their own means of transportation, does not help matters either. Now, if you are such a person and had the choice to go to Montreal for a ten day event or to Victoriaville for five, what then would you choose to do? - *Marc Chénard*

NEW MUSIC AMERICA
New York City
November 10-18, 1989

The tenth New Music America, back where it began in '79 as New Music New York, put participants and spectators in the mood to bite the hands that feed the ear. **John Zorn** devoted his artist-biography paragraph in the brochure to attacking the whole idea: "... the same tired names... pompous, overblown projects.... Typically, younger artists who need the exposure are begrudgingly given short spots in satellite venues while major names are headlining the large theatres...." Of course the reason Zorn had an opportunity to rant in the brochure is that he accepted a fat commission for a bloated chamber orchestra piece (*For Your Eyes Only*, the slowest and dullest of his usually engaging audio-collages) that confirmed his points. **Eugene Chadbourne's** jokey C&W/rock-and-roll/free improvisation octet set, *People Want Everything*, contained a running gag/dialogue about the restrictions NMA's organizers tried to put him under. He audaciously ended his set with the icky song *Tomorrow* from the insipid musical, ***Annie***. That bold selection was a searing comment on the alleged forward gaze of the festival. It was also a perverse coup: that aural sludge got firmly lodged in listeners' minds.

The absurdity of a big, respectable, lavishly funded festival of radical music was more apparent than ever. No one ever defines "new music" at NMAs, because so much stuff that's booked fits no sensible definition. This year, the great salsa bassist **Cachao** got a gig. Fair enough: New York is a Latin music capital. But aside from his set, Latin musicians were spotlighted only in bands led by non-Hispanics; pop star **David Byrne** and overhyped **Kip Hanrahan**. (His typically polyglot effort, including **Don Pullen, Smitti Smith,** New Orleans guitarist **Leo Nocentelli** and salsa trumpeter **Chocolate Armenteros**, was like all Hanrahan pieces a resounding dud.) But Cachao played music from the 1930s through the '50s. The **Thoeung Son Group's** amalgam of AM-radio pop and Asian elements was delightful, but they're unabashedly a Cambodian wedding band. New music? Maybe they mean new to white folks. Whites made up the vast majority of audiences, at shows held in three boroughs of this multicultural city, a reflection on booking policies heavily favouring white males.

Still, with over 50 concerts in ten days, at the Brooklyn Academy of Music and "satellite venues", there was some good, even great, music. The sound of Chicagoan **Ed Wilkerson's** big band **Shadow Vignettes** wasn't "new": it owed more to key '30s swing bands (Ellington, Henderson, Calloway) than to Henry Threadgill, but only big corporate money could have afforded to bring SV in. Because a lot of people (like me) missed the intended humour in their 1986 album ***Birth of a Notion***, non-playing conductor Wilkerson stressed the satire in performance. On the cosmic love song, *Quiet Resolutions*, replete with soggy strings, **Rita Warford** was crooning lovingly idiotic lyrics, playfully out of tune, when **Light Henry Huff** emerged from the audience playing mawkish soprano-sax obbligati. He was dressed in a bathrobe and socks. The comedy would seem hard to miss (it was a stitch) but it sailed by a number of smart folks I know who should have known better. It was one of the week's more controversial sets. Wilkerson's brash trumpet section was a killer; **Ameen Muhammed, David Spencer, Robert Griffin** and **Rod McGaha**.

For the premier live performance of ***Shadows on a Wall***, the final suite in clarinetist/composer **John Carter's** epic ***Roots and Folklore*** series, his octet was supplemented by **Christina Wheeler** and **Iqua Colson**. They formed a choir with the band's usual vocalist, violinist **Terry Jenoure**. No room here to do Carter, the suite or the series justice, Carter proved yet again he's the most dextrous manipulator of ensemble colour in jazz, weaving a fabric that was at once delicately transparent and raucously dense. **Marty Ehrlich** (who played one perfectly imitative, Carter-an-octave-lower bass clarinet solo) confirmed he's the most cannily self-effacing ensemble player around.

In a sense, free improvisation is the only true new music, as it's made up on the spot. Three free acts were NMA highlights. I caught two of three sets **Trans Museq** (electric guitarist **Davey Williams** and violist/violinist/vocalist **LaDonna Smith**) played: a short one amidst perplexed customers at a big record store (a guy clutching a Tuck and Patti CD stood transfixed, his jaw hanging open) and one at Roulette. Much as Williams rightly resents their being pegged as (Alabama) regionalists, there was a strong country blues flavour to his slide work. ("Davey must be homesick," Smith observed on stage--he'd been away for a couple of weeks.) As usual, their sets were filled with telepathic interplay and absurd humour; Smith began squalling along with a vocal child in the audience at Roulette, and sang a little lyric to tell Davey the transmission had fallen out of his car.

Trans's freeplay depends on a long and steady association. After 16 years, it's high time they were recognized as one of improvised music's great partnerships. Taking a different tack, England's **Steve Beresford** brought to Roulette two musicians he'd worked with who'd never met each other before: French sopranoist **Michel Doneda** and America's **Dennis Palmer**, who uses the pitch-band function on his synth as heavily and expressively as Davey Williams uses his whammy bar. Beresford switched off between piano and some trashy fake-synthesizer electric organ from the early '70s that someone had lent him. The trio's music was an engaging clash of styles, either within a piece, singing sax over pointillistic keyboards, or between pieces. Interspersed among the free jams were Beresford's piano and vocal renditions of quaint songs like Lol Coxhill's *Silly Little Surfing Sausage*. (In a panel discussion later in the week, Beresford contradicted everything host **Charles Amerikhanian** asserted about his music. No, I don't make art out of trash; I like those songs and sing them the best way I can. No, free improvisation is not abstract; since it's about the relationship between musicians at this particular place and time, it's as concrete as music gets.) England's **Kahondo Style**, with trombonist **Alan Tomlinson** and guitarist/bouzouki player **Peter Cusack**, like Beresford

and Chadbourne also alternated free pieces and pop songs.

NMA's best was a rare reunion of **Musica Electronica Viva** (**Frederick Rzewski**, piano; **Richard Teitelbaum** and **Alvin Curran**, synthesizers; trombonist **Garrett List** and **Steve Lacy**) who played two sets at the Knitting Factory and one uptown at Symphony Space. The latter program was the best realized of NMA's more ambitious programs, the kind of thing Symphony Space does habitually: a marathon of works by one composer, played by various performers. Symphony Space's **Wall of Rzewski** (I caught three of four sets in the seven-hour program) opened my ears to how much humour there is in that heavy/political composer's work. MEV (spelled/assisted by the chamber quintet **Sound Pressure**, including **David Mott** on baritone and soprano) played one rich set at Symphony Space, but the second set at the Knit, using as its departure point Lacy's *Song of the Woods*, from his Russian-poets song cycle, was golden. Rzewski has a nicely perverse way of disrupting the proceedings with some wrenchingly inappropriate gesture, like some trite minuet figures amidst a tempoless electronic wash. At times, Rzewski (whistling), Teitelbaum (with some animal-noisemaker) and Curran (singing falsetto) determinedly undermined the band's hightech mystique. Richard's flexible old Moog analog synths (machines with dials on them) gave the music a pleasantly nostalgic '60s sound. (That's new music for you.) Lacy and List are so well matched, it's odd they don't work together elsewhere.

At the Museum of the Moving Image in Astoria, Queens, **Geri Allen, Gary Lucas** and the **Clubfoot Orchestra** played music for silent films. Pianist Allen, (not so) fresh off a plane from Europe, improvised to *Scar of Shame*, a 1927 race film about interclass conflicts among blacks. Her spontaneous reactions to the onscreen action and her parlour/blues stylings were in the period spirit, but I woulda killed for a key change. Guitarist Lucas and synthesist **Walter Horn** (*The Golem*, 1920) broke all the rules of film scoring, heedlessly shifting a motif from one character or mood to a radically different one, on the repeats, and Lucas's country-and-western picking was radically at odds with the medieval pogrom "Jewish-Frankenstein" plot. But somehow they conveyed the film's delirious mood anyway. San Francisco's Clubfoots (Murnau's *Nosferatu*) stole the show, however, with ingeniously compact scoring for nine players. They seemed like a much larger ensemble, owing to judicious instrument-switching (the steel guitarist doubled bass clarinet, for instance).

Arthur Blythe appeared in two settings to remind us that, much as he likes to repeat himself, he still boasts one of the most arresting sounds on alto. He was guest soloist one noontime with **Butch Morris**, artist in residence for six days at the Whitney Museum of American Art at Philip Morris, on 42nd Street. Afternoons, Morris held open workshops/rehearsals with his 12-piece ensemble (including **Vincent Chancey**, french horn; **Marion Brandis**, flute; **Janet Grice**, bassoon; **Zeena Parkins**, harp; **Brandon Ross** and **Bill Horvitz**, guitars; pianist **Curtis Clark**; **Thurman Barker** and **Taylor McLean**, percussion). Morris' "conduction" (orchestrating otherwise-free improvisations by hand-cuing players, or indicating the shape of a line by drawing it in the air) has to be seen to be appreciated. The spectacle is part of the fun. But from a purely musical standpoint, he is on to something. Blythe, who'd jump in on cue, has the cutting tone necessary to slice through Morris's thickets. (Butch's chamber-orchestra piece, on the bill with Zorn, was a saccharine if mercifully short bust.)

On NMA's closing night, Blythe sat in with the **World Saxophone Quartet**, replacing Julius Hemphill (who has reportedly left the group). Hemphill's charts built the band, yet Blythe's cutting edge was half the reason it was the best WSQ show I'd seen. The other half was the guest African percussion section: **Chief Bey, Mar Guey** and **Mor Thiam**, whose polyrhythms sharpened and inspired the saxophonists. **David Murray** excelled with one staccato bass clarinet solo, bouncing off the drummers' complex beats. Pray that Elektra, or somebody, has the good sense to record this septet. - *Kevin Whitehead*

JAYNE CORTEZ * THE UNSUBMISSIVE BLUES

As the music began in the spirituals, 'the siftings of centuries,' so Black poetry had its birth in the slave narratives, the lives and words of the ordinary people. A common thread unites all the poetry as it does every song, whatever the style or content. It's a commonplace process with important implications and carries a collective responsibility. As Sonia Sanchez has put it, no one "happens" to be Black in America: "Ain't no 'by chance' for Black people. The Black writer/artist must reflect the times...be technicians of the people...be the mind/changers."

Jayne Cortez is one of the mind-changers. Not a poet for the faint-hearted, her poems deal with stark realities and the language she uses is often shocking. There are celebrations of the continuity of life in the African Diaspora like *I See Chano Pozo,* a thrusting tribute to the Cuban conga hero packed full of references to Yoruba deities, African drums and percussion techniques; but more often than not she's head down into challenging the power structure.

At times her language drips blood--literally. She'll dwell on bodily functions for pungent imagery, spewing up ideas from a communal gut that has been subjected to every atrocity yet remains unsubmissive and strong. Listening to her is not a comfortable experience, but then, it's not meant to be.

Born in Arizona, she moved with her family to California in 1944 at the age of 7. She grew up in the Watts district of Los Angeles where she played bass in Junior High School and familiarized herself with her musical heritage. By the time she met Ornette Coleman, whom she subsequently married (the composition *Jayne* on his first album ***Something Else!*** was written for her), she had already taken classes in harmony and theory. "I was already in love with jazz. That was what I grew up on: the music of Charlie Parker."

Cortez, as anyone who has heard her reading will know, can only be described as a "sho'nuff" jazz poet. Listening to her deal *Unsubmissive Blues* accompanied by guitarist Bern Nix is like discovering a new way of getting down, with politically positive conclusions. The issues she deals with are varied, her commitment to fighting oppression unrelenting, whether paying homage to teenage freedom fighters in Soweto or heartily praising "Ogun's friend," a sculptor in steel, it's the sound of the delta, the bayou and the mean streets that underlies each line.

Photograph by Val Wilmer

Like Langston Hughes, the poet laureate of Afro-America who read his work to jazz long before the Beats hit on the idea, her words are enhanced when musicians add their communal interpretation to ideas conceived in solitude. That she holds a special position in musicians' circles is evident from the list of people with whom she has shared the bandstand, doubly so when you learn that more often than not it is **they** who have requested the privilege.

In California, Cortez worked with Teddy Edwards, Horace Tapscott, John Carter and, playing his first gig after leaving San Diego, Arthur Blythe. In New York, she made her first recording with bassist Richard Davis. For readings she has used people as diverse as Clifford Thornton, Sam Rivers, Julius Hemphill, Wilbur Ware and Ed Blackwell. Most recently she has been working with Bernie Nix and other members of Ornette's Prime Time, tubaist Joe Daley (the elephant, bull-roarer, diesel truck sound), Coltrane's biographer Bill Cole on several Eastern reed instruments, and her son Denardo Coleman on drums.

When we first met, I suggested that the 'Jazz and Poetry' tag was reminiscent of the Beat era and people like Ted Joans.

Jayne Cortez: Right! Ted is definitely a 'jazz poet.' But I really like working with music. The attitude of the poet against the attitude of the musicians. The way we work is to sit down and talk about it. And when I'm reading, they're just simply responding to what I'm saying: they're responding, they're commenting, and they're taking it out! You have several viewpoints on the same issue. You stop and start, elaborate and do variations. I remember Langston Hughes made a record with Mingus that was very interesting. And then there was someone else who was a playwright -- Lonne (sic) Elder --who made a recording. Something about "Oh, living that jazz again," and I think Mingus was on that, too.

Did the Harlem Renaissance writers have any influence on you?

I heard more of Langston Hughes than of any of the other poets of that era. I was really more involved with listening to music and studying the visual arts. My early inspiration came mainly from jazz and blues artists and not from written Black poetry. I went to an integrated school and Black literature was not mentioned in any of the text books or by any of the white teachers at that

time. I learned about the Harlem Renaissance much later, from a friend who ran a drama workshop in the Black community of Los Angeles, but even then the information was limited because I didn't hear anything about the women writers in that movement.

When did you actually start writing?

In the early 60s I started to write down more thoughts, but in a different way. And then when I went to work with the Civil Rights movement in 1963 in Mississippi, those thoughts turned out to be poems. I was down there off and on maybe four months. I came back to do support work in the Los Angeles community, raising money and support for SNCC (Student Non-Violent Coordinating Committee), and then I went back in 1964 to work in Jackson for six weeks. I couldn't stay longer, I had other responsibilities. I had to work and take care of Denardo and he had to go to school. I could only go down in the summertime because then he could stay with his grandmother.

Did going to the South have a real impact on your life?

Oh sure, it really did. It was during that time that I began to realise something about all the things I had felt prior to that: the anger or the frustration that we in the Black community feel about unemployment, about our state of suffering, and our relationships to different things. The fact that we were always under the thumb of the police who seemed always to be surrounding our community. When I was married we always had problems with these elements, the police and so on.

But being in Mississippi, being around people who were organizing to try to do something with their lives, made me know that it was possible to get rid of some of this suffering, these negative kinds of experiences that you had in Los Angeles. So naturally I grew and felt better because I felt there was something that could be done.

Don Cherry has said you were the person who turned him on to music. How did that happen?

Don Cherry and I grew up in the same neighbourhood in South Los Angeles. I think he played trumpet in the school band so he was into music. He and his friend (saxophonist) George Newman used to come by my house to listen to records. It was 1953 and I had a fantastic collection of recordings that included Fats Navarro, Charlie Parker, Thelonious Monk etc. So I guess I turned him on to some new tunes and a few new musicians.

How serious was he about music before that?

I don't know, I guess he was pretty serious. When I think back, Don was always carrying a trumpet case or shooting basketball by himself like other kids do. The first time I heard him play at length was with the group he and George Newman formed. He didn't sound like the other High school trumpet players. He was not highschool-slick or commercial sounding or full of gimmicks. In fact he sounded like he was stumbling and stuttering and trying to find his way -- which he usually did by the end of the set. That probing, that looking for other relationships in the music really paid off and developed when he started studying and performing with Ornette, who at that time was already a very experienced musician moving in the Harmolodic direction.

When did you meet Ornette?

In 1951, a long time ago. He had come to Los Angeles with Pee Wee Crayton. He was in Pee Wee's band but somewhere along the road he was paid not to play. He and tenor saxophonist Red Connors and several other musicians from Texas were stranded in Los Angeles. I met him at a jam session at the Dixie Club. I was a teenager getting into the clubs with a false ID, and a mutual friend introduced us.

How did Ornette sound when you first heard him? Can you remember what material he was playing and the audience reaction? And in what way was he different?

In 1951 Ornette sounded a little like Charlie Parker but with a Black Texas tone. He played most of the tunes recorded by Bird like *Cheryl, Mohawk, Confirmation, Scrapple from the Apple, Donna Lee, Bloomdido, Laura* and so on. He played with the local musicians in Los Angeles and was well received by audiences. I remember one night at the Dixie Club he was on the bandstand with the late altoist Sonny Criss. Ornette had just finished a fast, fiery solo when a jazz fan who called himself BeBop ran up and tried to hold his arm up like he was the winner of a contest. Ornette was embarrassed but the crowd went wild with applause. He had very few problems with audiences. Most of his problems were caused by other musicians who felt threatened and by club owners who always had formulas for how musicians should dress, act and play.

By the time he returned to Los Angeles in 1954 he didn't sound like anybody but

CODA DEADLINES

APRIL / MAY - Issue 231
Deadline - February 16

JUNE / JULY - Issue 232
Deadline - April 13

AUGUST / SEPTEMBER
Issue 233
Deadline - June 15

OCTOBER / NOVEMBER
Issue 234
Deadline - August 17

DECEMBER / JANUARY
Issue 235
Deadline - October 12
Also for the Coda Writers Choice

FEBRUARY / MARCH
Issue 236
Deadline - December 14

These deadlines are for writers and advertising copy.

AN INTERVIEW WITH VAL WILMER

himself. He was writing a lot of music so he played mostly his own tunes. for me, the music was looser, fiercer and had more depth.

Did you introduce him to Don?

Yeah. Ornette left Los Angeles in 1952 for Fort Worth and returned in 1954. That's when I introduced them.

You told me you used to play bass.

In the Junior High School Orchestra, I played bass. In fact, whenever the score called for bells, cymbal clashes, etc., I volunteered. I liked playing the bass, but I did not like having to carry it home to practise. Later my father bought me a 'cello and for a minute I played around with it. I loved the sound but I could never go beyond a certain point musically.

Amiri Baraka has said that "music is the nature of Afro-American culture." Would you agree with that? Or is that too simple a statement?

I agree that music is very important in the lives of Afro-American people, it always has been. It's a part of the language; African tonal languages are very musical. And in the Afro-American communities, like other African communities, talking to each other can sometimes be a mini-musical event. We also like to sing, to dance and to listen to music. It's true that in some black music you can hear the experiences, messages and the history of Afro-Americans, but I don't think it can end wars or put a spaceship in space or cure cancer.

When I listen to you reading, or even read your poetry on a page, it seems "like music" to me. Is that too simple a description?

Some of that music is the music of the mixture of languages, of words, the language of Black English, Standard English and other languages. It's my attitude and the way I've chosen to combine those mixtures.

I'm always surprised when I hear someone in the Diaspora speak just like an African, even if they're talking in English.

Yeah, the way we accent and phrase sentences. There are retentions, carryovers, folklore, and the voice qualities, tones and hidden meanings. Those intonations, etc., have been with us from slavery on.

Some of the people don't like to admit that the connection still exists.

Slavery produced many negative complexes. We're still connected because of who we are, and we're still resisting slavery. We got on those slave ships fighting. We were fighting on the shores of Africa and fought all the way to the auction block and on the plantations. That thread of resistance, that revolt, that thirst for survival and Black freedom still connects us. That spirit of fighting, that spirit of wanting to have a fuller, more creative life is still in us. It's in the message we send each other through poetry. You hear it in Black music, and it's dynamically demonstrated in our protest against the racists' fascist policies in South Africa and Namibia. The struggle to create a new future is now more complicated, more complex, but it continues.

Langston Hughes once said, "Black poetry *is* the blues." Would you agree with that?

That interpretation is a hip poetic response. The blues is poetic, and so is the blues in the sense that it talks about everyday life, about conditions and solutions, about collective needs and personal desires. For me the blues is instinct and relief. It's full of proverbs and secret meanings, double and triple meanings. It's about being real and about being surreal. Sometimes when I'm working with musicians and we can't decide on what piece to do, we follow that old saying, "When in doubt, play the blues." And that's it. The blues can be used as a unifying device or as a source for erotic feelings. It can also produce a very comfortable, joyful, relaxing atmosphere. Or it's like when you're sitting around and everybody starts to talk about what's bugging them and what they think the solution should be. It's like hollering, crying, cussing, whispering, joking, confessing, protesting and laughing in different voices at the same time.

It's certainly a powerful form. More than a form, really, a ritual.

It is.

What music did you listen to when you were growing up?

I heard a lot of live performances of urban blues bands. When I went to dances, one of the bands we would dance to would be the Johnny Otis band with those great blues singers, Big Mama Thornton and Little Esther Phillips. We also danced to the music of Big Jay McNeely and to some Latin groups. I heard a lot of rhythm-and-blues and jazz in the parks, the theatres, at the Elks Hall, at jam sessions in people's garages, in parades and on trucks when new businesses were opening. I also went to the Jazz at the Philharmonic concerts and heard

Ella Fitzgerald, Ray Brown, Lester Young, etc., and had the pleasure of hearing Sarah Vaughan, Billy Eckstine, Dinah Washington, Billie Holiday, Charlie Parker, the Dizzy Gillespie big band with Chano Pozo and the bands of Lionel Hampton, Count Basie and Duke Ellington in person. I listened to Lightnin' Hopkins, John Lee Hooker, Ray Charles, Charles Brown, the Orioles, the Ravens and others on records or the radio. My parents had a nice collection of records so I was exposed to a lot of music.

Your family never got caught in that thing about the blues being a thing of the past?

No, we never talked about it. My sister and I had a record player and we listened to whatever we wanted to. Today one of my favourite blues singers is Robert Johnson; I really like the way he expressed himself. And of course, I'm a big fan of Bessie Smith. I have most of her records. I love her music, her aggressiveness.

How did you find out about Robert Johnson, because he was really before your time?

I didn't know about Robert Johnson until the 1960s. That's when I heard his recordings and fell in love with some of his lyrics and playing.

He really is a poet.

Oh yes. He really knew how to deliver the goods.

Have you listened to people like Charley Patton?

Yeah. I have a good blues collection that I played for the Black Literature/Black Music course I taught at Rutgers University. Blind Lemon Jefferson, Peetie Wheatstraw--yeah. I don't think you can talk about the blues without talking about those blues people. No way.

You can still hear people play or sing something that you heard on a record from the 1920s. And you know that those first recorded people got it from somebody before them, too.

That's right, and those connections and links continue. When I was in Mississippi in the 1960s, I went to several juke joints and heard musicians who were still playing in the old rural blues tradition.

Do you think it's important for Black poetry to contain blues feelings and the rhythms of the music for it to be considered "authentic?"

Black poetry should contain all of the rhythms of life. The blues content is based on the everyday lives of the people. The lines usually rhyme and repeat. That's a limitation for some of us, but using variations on the blues feeling or blues mood combined with other devices that can give a fuller meaning to the whole experience, the whole poem, is an interesting way to work.

How to make the experience black in poetry? That has to do with language and attitude. This subject came up in my conversations with Black poets in London. I heard a number of Black poets reading their poems there at the Black, Third World and Radical Bookfair and at other centres and galleries. My impression was that some of the poets were searching for a way to talk about Black life in their works but were still caught up in the metronome of English verse. It reminds me of one of the experiences that (sculptor) Mel Edwards and I had at the faculty club dining room on University of Ibadan campus in Nigeria. We were having lunch and Mel started eating his soup with a teaspoon. The waiter came to the table and grabbed the spoon out of his hand and gave us a real salty look. Some of us have been trained so well it's hard to think another way. There are poets like Linton Kwesi Johnson, the late Michael Smith and others who use the Black English of the Caribbean to talk about Black events, Black consciousness, Black lifestyles, and are very successful in communicating with Black people. Their poetry is very alive and vital and very dynamic and helpful in promoting solidarity.

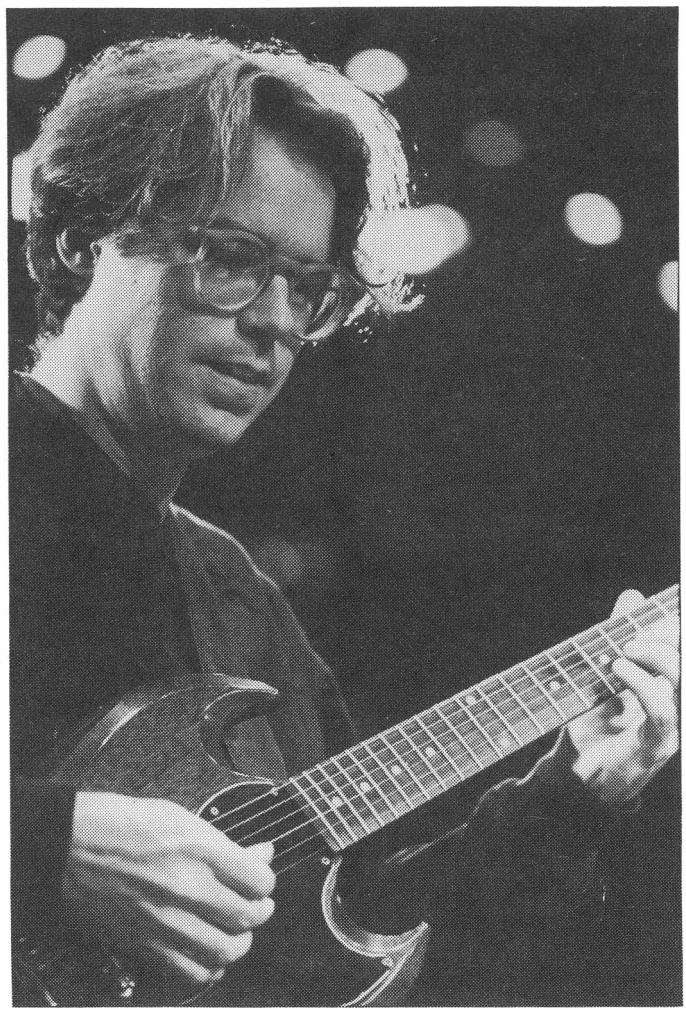
If the poetry loses direct reference in the lyrics to Black life, or to the rhythms, is it less valid? If it loses direct reference to the things that are important to Black people?

Black life is complete life. Everything in life is important to us. I mean, today we're talking about the survival of the earth, about nuclear waste, nuclear catastrophe, and Black poets are writing about those issues. Black people are very concerned about the earth, about the future.

Poetry in general is less valid when it's trivial and passive, when it lacks a certain amount of imagination, poetic information and experience.

Jayne Cortez's recordings, ***Unsubmissive Blues, There It Is*** and ***Maintain Control*** are available from New Music Distribution, JCOA Inc., 500 Broadway, New York, NY 10012 USA Tel. (212) 925-2121

NEW YORK CITY NOTES



Autumn in New York, December 2nd, flutist **Marion Brandis** brought a quintet to **Roulette**. Brandis is one of the talented musician-composers whose mostly marginal status hereabouts reminds you how overstocked with fine musicians New York really is. Instead of moaning about the injustice of it all, as some players do, Brandis is a 70s-style self starter: she issues her own recordings on Nisus, the cassette label she shares with pianist **Myra Melford**. At Roulette, Brandis was joined by Melford, **Ned Rothenerg** on tenor sax, alto flute and bass clarinet, bassist **Joe Fonda**, drummer **Reggie Nicholson** and, sometimes, singer **Juliana Kohl**. Brandis' compositions (half of them from her new tape, ***Dances for Deposed Dictators, Past and Future***) often have a political subtext, such as pieces inspired by events in Haiti, Chile and South Africa, but buoyancy, wit and relentless danceability keep her music from being as oppressive as what it protests.

Peter Brotzmann, William Parker and **Gregg Bendian** played the next night at the **Gas Station** on the Lower East Side. The name says it all: the place is an old two-bay service garage, surreally redecorated outside with junkyard scrap metal. Brotzmann, playing tenor, baby E-flat clarinet and his conical bore folk clarinet, the taragot, played a few slow, surprisingly lyrical passages before his flurry-fingered barrages began. Wish he'd do it more often; the heavy vibrato he employed on those singing long notes gave his playing a gruffly romantic, decidedly Ayleresque cast. Bassist Parker as ever is the master of manic bowing; Bendian's hellfire lack of subtlety (sometimes beating the tar out of his drums and cymbals one at a time) was mostly okay in this *sturm - und - drang* context, though the way he sailed past two or three points when his mates would just as soon have ended the encore seemed more vexing than vanguard.

Two nights later Parker, with trumpeter/flugelhornist **Roy Campbell** and drummer **Tom Bruno**, was at the **Knitting Factory**, backing singer **Ellen Christi** (post Betty Carter scat: growls, scoops, wahwahs, early-Yoko yammering) in front of a messy BYG-Actuel 1970 free jazz band. Christi doesn't have Carter's syllabic virtuosity (who does?) and there were times when her theatrical gestures were a bit overstated for my taste, but the mixing of genres was invigorating, and the band can wail like banshees.

Also on December 3, at the **Blue Note, Jack DeJohnette's Special Edition** ended its five-day week. When I last heard the band in mid-88, saxophonists/old chums **Greg Osby** (alto, soprano) and **Gary Thomas** (tenor, flute) sounded too much alike; there was little contrast. On this night, they emphasized the differences between Osby's slither and Thomas's brawn. As both play through harmonizer gizmos in their own bands nowadays, it was nice to hear them play straight, romping through DeJohnette standards like *Third World Anthem*. (His swinging charts freed up sometime funk bassist **Lonnie Plaxico** too.) Jack wasn't fluttering cymbals tonight, he was pressing hard; **Mark Goodrick** showed the influence of Metheny's more adventurous stuff. On the same bill, **Arthur Blythe's** new quartet (**Kirk Lightsey, Don Moye**, and the bass world's well-kept secret, **Anthony Cox**) was a bit unsettled, not as coherent or well-meshed as his classic groups. But Blythe's rich sound was unshaken.

Drummer **Phil Haynes** brought his **Four Horns and What?** (with **Andy Laster**, alto, baritone, flute; **Ellery Eskelin**, tenor, **Joe Daley** on baritone horn, and Haynes' mentor, trumpeter **Paul Smoker**) to the **Ward-Lawrence Gallery** on November 11. Haynes is the band's spine and rhythm section, keeping the structures in your ears even when the horn players dive in each other's ways. He writes compositions where the rhythmic frame is strong, a fierce stoptime tune, or a pointillistic march with Laster's solid baritone. Daley (still remembered best for Sam Rivers' "tuba trio") has the might to cut through three other horns, and played one solo at 800 mph. Eskelin's tenor was pleasantly frantic. And if you don't know Smoker's over-the-top exuberance by now, where you been?

Haynes was in french hornist **Tom Varner's** quintet at the **Knitting Factory** December 5. (So were bassist **Lindsey Horner** and the 29th Street Saxophone Quartet's altoist **Ed Jackson** and tenorist **Rich Rothenberg**.) Varner's smart compositions are busy but not quite cluttered; one went from free screeching to a slowly building long-note crescendo to a bop head in the space of a few bars. Soloists may be backed by a bare minimum (drums only) or drone notes or crosstalking riffs; on *Search for Sanity*, alto and horn moved at double the speed of unison bass and tenor, Varner's little-big-band strategies may be inspired by sometime-employer George Gruntz. The Messengers-styled pas-

BILL FRISELL (Photograph by Patrick Hinely)

sages, three horns flying in formation, implicitly suggested how well french horn would fit in Blakey's band. On his rethink of Arlen's *Cabin in the Sky, Cabin in the Future*, Varner showed off his lyricism and his uniformly strong and limber sound in all registers, as he confidently leapt between extremes.

Backtracking into the fall: at the **Village Vanguard** the third week in September, **Bill Frisell's** quartet did play some of the most country-and-western-ish music heard in that hallowed venue. (He even picked a little banjo.) On one number, the guitarist poured a quasi-pedal-steel harmonized melody over a Misterioso-like harmonic skeleton, laid down by plucking cellist **Hank Roberts** and **Kermit Driscoll**. (Driscoll has the least grating electric bass tone in jazz; it blends beautifully with the cellos, so the quartet really sounds like a string band. At the end the leader introduced this avant-Nashville item as "a Johnny Hodges tune we don't know the name of." It was *Wanderlust*: a dramatic way to make a point about Rabbit's influence on slippery melodists like Frisell. (Still, on the calypsos he loves, Bill's sick twanging echoes Bahamian detuned-guitar genius Joseph Spence.) One the ballads (a gorgeous *When I Fall In Love It Will Be Forever*, a wonderful medley of Rota's *Godfather* music) drummer **Joey Baron's** ability to prod at low volume was a conspicuous asset. This is a great working group: funny, touching, unique.

At the **Segue Performance Space** near Tompkins Square on October 10, **Wadada Leo Smith** duetted with bassist **John Lindberg**, playing open-ended compositions by each. In the past, Smith has been criticized for the quality of his tone. Nowadays, his trumpet and flugelhorn are deeply expressive clarions: he gets a large, warm, lyrical sound from either. As always, he's attentive to the structural uses of timbre and silence. He picked up a harmon-muted trumpet during a flugelhorn feature, to blow a few precisely split tones. He'd bugle loudly, breathe through a horn, blow airy skrontch tones, or simply rattle his valves.

Lindberg was a perfect foil, displaying more string attacks in one set than some bassists do in a career. When Leo picked up one of his African thumb pianos, John would pull his G string around the side of the neck to get an analogous snapping sound; he'd bow strings with a circular motion, creating the illusion of a growling dijiridu. (He has a marvellous command of bowed overtones.) On his *Float*, Lindberg built folky episodes around a recurring open G. He'd ornament plucked tones with sliding grace notes and trills; he'd tap, flick, drum his fingers or beat a stick on his strings. Their set was a breath of loft-era open-mindedness, against the current neo-con grain.

Their creative interplay was echoed the next night, in a set at the **Knitting Factory** by guitarist **Fred Frith** and cellist **Tom Cora**, who showed a similar timbral resourcefulness. Their music (if not quite as deep) covered even more ground, skidding across free improvisation, mock-rock and blues, from pointillism to a hootenanny strum-fest. Like Lindberg, they're masters of string attack: bowing picking striking thwacking. Like Frisell's band, they revel in humour without self-deprecation. Playing one of his mutant double-neck axes. Frith often came off as a sort of jovial and extroverted Derek Bailey; Cora's usual lyricism, strangulated cries, Delta blues echoes and whatnot make me wonder, everytime I hear him (recently: solo; with Curlew; with Mark Helias's First String) when he'll get his due as one of the masters of his suddenly rejuvenated instrument.

One reason you hear so much about the **Knitting Factory** these days is that the nightly turnover of acts in two performance spaces prompts its directors to book music too nuts for other venues to contemplate. Like **Don Byron's** September 21st tribute to klezmer clarinetist Mickey Katz. Byron's band included some jazz stalwarts: **J.D. Parran** on reeds, the supremely versatile **Mark Feldman** on violin and, sometimes, **Gerry Hemingway** on drums. But the revived music was rigorously authentic. As Byron explained between songs (his snappy patter matches the joy of the music), klezmer kept him playing clarinet through the 70s: "I mean, Art Blakey wasn't hiring clarinetists." The music has everything a jazz musician could ask for: a lead role in a bubbling ensemble, vocalized sound, dirty timbres and odd scales; it demands virtuosic facility. Byron played a clarinet/bass clarinet solo set the following week, in the tiny **Knot Room** downstairs, that confirmed his mastery of reed textures, and gave further evidence of his eclecticism. He played a Joplin rag; Mainstem, attempting to suggest the entire Ellington band; an original Viennese waltz ("a very powerful folk form"); and a composition inspired by tv's ultra-lowbrow **Hee Haw** (created by Canadians, lest we forget). But his solo recital also made you realize how much he responds to input from fellow musicians; it lacked his usual rhythmic focus. I hope it's a sign of changing times that Byron, an understandable hit with critics, hasn't been subject to foolish attacks because he admires European musics. (He also plays in a chamber group.) Anthony Braxton should have been so lucky. The fact that Byron can't get a recording contract is a sad comment on record labels that pay lip service to creative music.

Bassist **Dave Holland** premiered his new quartet for two September nights at the Knit, just before cutting a record for ECM. The regulars (altoist **Steve Coleman** and drummer **Smitty Smith**) were augmented by guitarist **Kevin Eubanks**. Eubanks serves a wild-card function: at best, his processed sound and monster chops radically but effectively contrast with the acoustic instruments. But on the first night, his solos were overlong, overloud, overbusy--they wagged the dog. Tubist **Bob Stewart's** quintet swung the hell out of his groove-based music on September 12; his time is a rock.

Jerome Harris, best known as an electric bassist with Sonny Rollins et al. proved himself (again) to be on of jazz's more engaging electric guitarists. He's absorbed some frisellisms without cloning; in this band, he slides comfortably into the bass role whenever Stewart steps out front. Harris could give Eubanks years of lessons about taste.

On October 5, **Rova** seemed to show the influence of the first modern reed choir (England's S.O.S.), and displayed more (and more intricate) compositional strategies than I can discuss here. New member **Steve Adams** has settled in comfortably, and once again Rova proved the advantage of almost always being mentioned in the shadow of the World Saxophone Quartet.

They try harder; their razor-sharp ensemble work puts most WSQ performances to shame.

THE CARAVAN OF DREAMS

TEXAS. Mention it to most people and the images run wild in the mind's eye. Longhorn cattle, John Wayne, Dynasty, desert and sagebrush. The biggest in everything. This somewhat mythic quality of Texas has remained undiminished by years of change in the U.S.A., and for good reason, since the fascination for the wide open spaces and serenity of the Lone Star state draw thousands every year to sample its southern hospitality.

The real Texas, a slightly more conservative model of financial strength and stability, seems an odd place to spawn what has turned into one of the most innovative arts centres within the southern states but Fort Worth could not have predicted the unlikely formation of the performance arts center, Caravan of Dreams.

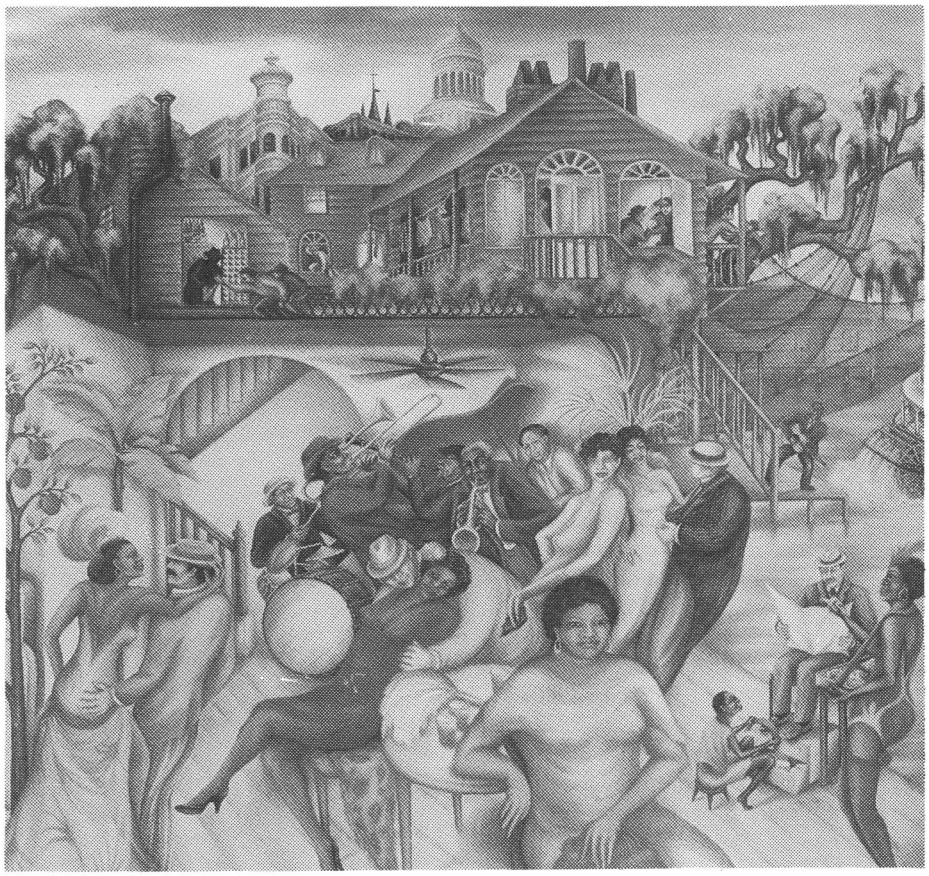
Inspired by the need to establish roots for the touring theatre ensemble she had been aligned with since the middle sixties, Artistic Director **Kathelin Hoffman** first formulated the idea of the center as a home base for that unit. "I had always been a nomad... then I had this sudden shocking realization that I would have to have a base, a place to work out of, in order to realize the dream I had. We began looking for a home, and that led eventually to the Caravan of Dreams."

After discussing potential locations in N.Y.C., London, Paris, and Singapore, they began to look closer to home with an eye toward developing a new regional citadel. "You get really provincial by staging it in those cities. This is proof that culture can grow from other vital centres." Opened in September, 1983 as part of an initiative to revitalize the downtown Fort Worth area, the Caravan of Dreams, conceived by Hoffman and implemented with the financial help of Fort Worth developer **Edward P. Bass**, brought a new vitality to the city's core while providing a new home for a flourishing southern arts community. Built behind the facade of a turn-of-the-century brick building, it is a most remarkable centre both in its physical construction and in its agenda of modern dance, poetry and theatre, jazz, and video/film presentations. The facilities available are a 212 seat theatre with a forty-foot wide stage, a nightclub with seating for 275, a rooftop grotto bar with two waterfalls constructed within, and a fifty-foot high geodesic dome (designed and constructed by the late Buckminster Fuller). The Caravan also functions as a self-contained recording facility (equipped with dual 24 track MCI recording gear) and record label for artists such as **Ornette Coleman** and **Ronald Shannon Jackson**.

Hoffman's mandate was to reach out and promote performance art that she saw slipping through the grasp of granting agencies, in danger of being lost for a potentially wide audience who would not think of looking for it in a downtown art scene that remains largely untapped. "It was a dream to have a performing arts centre for pioneering artists which was not in the grant system because the availability of grants changes with the politics of this country, as so many people are acutely aware of right now." The challenge of operating such a wide-ranging project outside the auspices of the government endowment bureaucracy required an initial investment plan that was in the millions (5.5 is the most reliable figure) and the local financial officers held their breath and waited for the disaster they were sure would follow. As time passed though, it became clear that the initial reasoning behind the centre, even with its diversified interests, was solid. "We wanted to create a performing arts centre which through different means (bars, restaurants, production companies, rentals) could pay for the facility itself and then run "living tip" pioneering artists events out of there. We wanted to conceive a work, to perform it, to document it and to sell that product as well. So all the way through, the creators and artists were involved in every step."

The scope of this involvement is reflected in all manner of art forms being showcased at the Caravan; Noh Theatre is presented alongside Shakespeare and Bulgakov. The nightclub space at the Caravan has presented both jazz artists like **Ornette Coleman, Dizzy Gillespie** and **McCoy Tyner** as well as performers whose music falls outside the realm of jazz like blues giant **Albert King**, Texas songwriter **T-Bone Burnett**, and African pop singer **Twins Seven Seven**. Spoken word performance is presented in the theatre and has featured **William Burroughs, Allen Ginsberg, John Giorno** and the late **Brion Gysin** among others. The facility is also active in the distribution and production of film and video with **Shirley Clark's** surrealistic documentary of Ornette Coleman topping a list that explores many subjects. A striking facet of Caravan's available catalogue is a series of eight half-hour videos exploring cultures that have long remained a mystery; **Journeys to Other Worlds** documents the distant lands and cultures of Nepal, Sri Lanka, Western Samoa, and the rainforests of Panama. This is a global perspective taken to its fullest realization, and in some cases, the visionary aspect of Caravan's work is beyond the regional audience's depth, if early attendance figures were to be taken into account. The financial support of Edward Bass carried the project through its first days as they began to attract an audience to what was at that time an unheard-of proposition despite the city's history as the home of creative artists like **John Carter, Dewey Redman, Julius Hemphill,** and **Ornette Coleman**.

The up-hill struggle of audience development for a performance facility is a well-known one for arts organizers but in this case, the tale was given an ironic twist for the enterprising Texans. Bass absorbed losses many would have thought catastrophic in the early period of the organization but after the initial start, the Caravan was made to struggle to its feet without the help of the Bass family fortune. All according to plan. This motivating concept behind the centre made it fundamentally unique from the beginning. As Hoffman has said, the principle has always been that by marketing the art forms correctly, they will stand on their own, "... managed by and for artists for the purpose of making a profit." The degree of financial autonomy sought by the centre was and is a powerful contrast to other arts organizations and collectives. It is certain that the sixth anniversary of the Caravan of Dreams has laid to rest suspicions among the financial community that this sort of venture would never get off the ground, much less thrive in the aridity of the Southwest. Thus far, the Caravan is doing well on its own in the daily business schedule as **Gregg Dugan**, general manager of the centre, remains guardedly optimistic about the plan and how it is all unfolding. "It's not unusual for someone to put several million dollars into a non-profit arts organization, a symphony, a ballet, or something like that, but as far as putting it into a for-profit enterprise... it's a fundamentally different idea, a different vision. It's an experiment to see whether that idea can succeed on a scale like this." Hoffman echoes this optimism by acknowledging the eventual accep-



tance of the organization's somewhat unorthodox style by the Fort Worth community, "There is a lot of acceptance now, where there was scepticism before." This acceptance has also been immediately felt in the music community as well, with national and international acts publicly expressing their enthusiasm for the Caravan and its staff. An interesting aside on the topic of finance is the willingness of major artists to appear at what is essentially a small venue in order to take advantage of its unique character and the opportunity that it presents to finetune their touring ensembles over a four or five day run at the club. Dugan explains, "In a club like this, musicians can get more experimental... it's an entirely different social atmosphere." Hoffman extends this thinking to the recording division of the Caravan of Dreams as well, reflecting "we want to be able to document this music which, if not done, will die. To be an artist in the modern world, you have to think beyond material like, 'Baby, baby, baby, you hurt me bad.' There are much more interesting things going on."

. . .

Ornette Coleman's widespread influence on two generations of improvising musicians continues to be felt today with the new materials that have come to light on the Caravan of Dreams label. The idiosyncratic expressions in sound that caused trouble for the quartet when they first played in the late fifties have now become the groundwork for the improviser's vocabulary, and with that in mind, Ornette takes the music to a different, more thought-provoking level in the releases that have followed the award-winning conciliation of his interests, the Quartet and Prime Time. ***In All Languages***, the double set that reunited **Haden, Cherry, Higgins,** and Coleman, proved the point that Ornette was making originally; the language of composition and improvisation can be melded together by sympathic players willing to take chances, given an individually developed technical excellence and a spirit of unity/trusting. The sparks that flew from the first recordings on Atlantic still burn brightly here with the Quartet rejoicing to be together again. The spirit that emerged from this quartet is also felt in the work of Ornette's Prime Time project, an ensemble that takes the compositional thrust of Coleman's writing for the quartet and spins it out, sometimes whimsically but more often with a hard edginess of gritty emotion. At first listening, it is easier to take in the clear voices and energetic parrying the quartet indulges Ornette's material in, running and stomping through the fast tunes (the caribbean jump of ***Latin Genetics***, the racing inventiveness of ***Peace Warriors***) and swinging the blues (***Feet Music***) than it is to find one's centre of focus in the swirling grooves Prime Time makes with the same basic materials. After repeated listening though, the impulsive groove comes through Prime Time's takes on these compositions, dancing in your head with abandon. It takes a lot of listening to hear what this particular band is doing with the tunes, the harmolodic element of complete freedom of choice becoming for the listener as daunting a proposition as it is for the improviser.

Prime Time for Ornette refocuses the composition outside the structural form that the quartet imposes on it, with their history-making sound that moves the material in a particular definitive direction. It is an ironic point that everything the quartet plays here (beauty is a rare thing indeed) they make their own. Ornette couldn't make the quartet sound like something other than itself (and why would he want to?) so the classic double band concept was reinvestigated with personnel that Ornette trained over the course of the eighties, bringing them along in his concept, mutually searching through the new compositions and uncovering a bright new world of sound. It may take another thirty years of harmolodic music for the rest of the world to catch up to Ornette but here are some suggested starting points in the Caravan of Dreams catalogue.

To know what to know, from the live release, ***Opening the Caravan of Dreams***, is a sound manifesto for Ornette listeners, the master musician starting the tune slowly with a bluesy sweet/sour lyricism that draws you in. After the theme is established, the ensemble slip into doubletime (Prime Time), dragging the theme in an outwardly haphazard way but this is the intention. So much ink has been spilt over the Prime Time ensembles' seeming untogetherness that by now one would think the truth would come through; it is in this seemingly random chaotic maelstrom of sound colours that Ornette finds his greatest freedom. Listen to the take on *Sex Spy*, a composition that was earlier essayed in song form on the duo release with Charlie Haden, *Soapsuds, Soapsuds*. Ornette's passionate alto weaves through the song, scalding the melody with a new intensity that is directly pulled from

History of Jazz Mural I

the ensemble's strength. There is no half-listening to this new music from Ornette's Prime Time. Like his Free Jazz double band, the intensity and revealed brilliance require full concentration and a belief for the listener to make the journey that the composition is outlining in sound. Hear the live recording and understand what was left out in the mixes of ***In All Languages***.

Prime Design/Time Design, a string quartet with percussion composition dedicated to visionary architect **Buckminster Fuller**, marks Ornette's return to composing for the established forms outside his ensembles. This piece is designed for five soloists as it conforms to the nature of Ornette's harmolodic concept of soloists travelling through the notated form together, mutually supporting each other through a combination of intense listening, and response to sound cues that are strategically placed throughout the piece. At different points in the piece, each musician plays in different time signatures, an element that is becoming the hallmark of Ornette's post-1975 writing style, foreshadowed as early as 1961's ***This Is Our Music***.

The string quartet form is a particularly difficult one to assess so hear this one for yourself. The recording quality varies in terms of that particular obsessive audiophilia common to the classical market. Some will be mildly disappointed by *Prime Design/Time Design*, but it is a far better representation of Ornette's orchestral writing than the massive tangle that was recorded for ***Skies of America***. It is illuminating at one point in shirley Clarke's film on Ornette, ***Ornette: Made In America***, to see the orchestra conductor who shall remain nameless rolling his eyes and illustrating his lack of comprehension as to what Ornette was trying to achieve in ***Skies***. No news there; the reaction to Ornette's writing in traditional European forms has been typical for the establishment music circles, i.e., he's not one of us, ignore him. Ornette's choice of string ensembles, the **Gregory Gelman Quartet**, is an evocative one with the addition of **Denardo Coleman** on percussion. *Prime Design/Time Design* will take some time to settle into the imagination of listening audiences as it is a characteristically searching work from Ornette that takes a decidedly non-traditional approach to what is the most venerated of the orchestral forms. Give it a chance.

Of the musicians represented in this gathering on the Caravan of Dreams label, the one who best exemplifies Ornette's consistency of vision and scope is drummer/composer **Ronald Shannon Jackson**. His three C.O.D. releases are all restless, dynamic approaches to group composition and show a deliberate progression of creativity over time. Texas, produced by Jackson's rhythm section mate from the Last Exit band **Bill Laswell**, stands out over and above the two live concert recordings, ***Live at Caravan of Dreams*** and ***When Colours Play***, as Laswell is given the advantage of full studio control for the initial documentation as opposed to the risky scenario offered by on-stage sound conditions. Jackson's ensembles exist on record as quite dissimilar units given mostly the same personnel though the addition in autumn 1986 of guitarist **Masujaa** and saxophonist **Zane Massey** thickens the sound density substantially. Harmolodic counterpoint is developed exponentially over the three discs yet the continuous electric guitar onslaught wears on the ears after a time or two. The overlapping information that characterizes Prime Time is here presented in much sharper resolution with a clarity in the arrangements that is more forgiving of the soloists' needs than Ornette's centrifuge of sound. The live recording augmented by African singer **Twins Seven Seven** has an uneven improvised feeling that suggests the spontaneity of the sudden event. The twelve-inch single, released as a Twins Seven Seven date but ostensibly the same ensemble, fares much better in the approximation of the regional African ensemble style than does the uneasy configuration on the full-length disc. Curiously, a beautiful cover painting of Shannon Jackson on the live album is mysteriously uncredited. Of the three, **Texas** is the strongest statement that Shannon Jackson has made since the wonderful and underappreciated ***Barbeque Dog***. The further refinement of Shannon Jackson's music is an exciting prospect for the nineties, as he explores more fully the studio resources that have been hinted at in this collection of compositions. The use of ghostly sampled vocals, a subliminal effect on ***Texas***, suggests the beginning of a new found subtlety that is intriguing when considered in the context of electric guitar excess that only slightly mars the session. Inspired guitar style of a vastly different nature sets the tone of **James Blood Ulmer's** session. *The Live at the Caravan of Dreams* Ulmer band is a reunion of sorts drawing together the section of **Warren Benbow**, drums, **Amin Ali** on bass, and **Charles Burnham** on violin again for a concert recording that has some wonderful playing but suffers, as does the string quartet recording, from a slightly "distant" sound quality, as though the ensemble were recorded from the centre of the hall on a Walkman rather than taking the sound directly from the desk mix. This would only be a problem if the listener should go looking with a critical ear at the differences in formats. Great to have a live release from this ensemble.

CARAVAN OF DREAMS DISCOGRAPHY

Ornette Coleman
In All Languages
1987 CDP85008

Prime Design/Time Design
1985 CDP85002

Ornette Coleman & Prime Time
Opening the Caravan of Dreams
1985 CDP85001

Ronald Shannon Jackson with Twins Seven Seven
12" (no catalogue #)

Ronald Shannon Jackson with Twins Seven Seven
Live at the Caravan of Dreams
1986 CDP 85005

Shannon Jackson
When Colors Play
1986 CDP 85009

Ronald Shannon Jackson
TEXAS
1987 CDP 85012

James Blood Ulmer
Live at the Caravan of Dreams
1986 CDP 85004

Eartha Kitt
My Way, a musical tribute to Rev. Dr. Martin Luther King
1987 CDP 85010

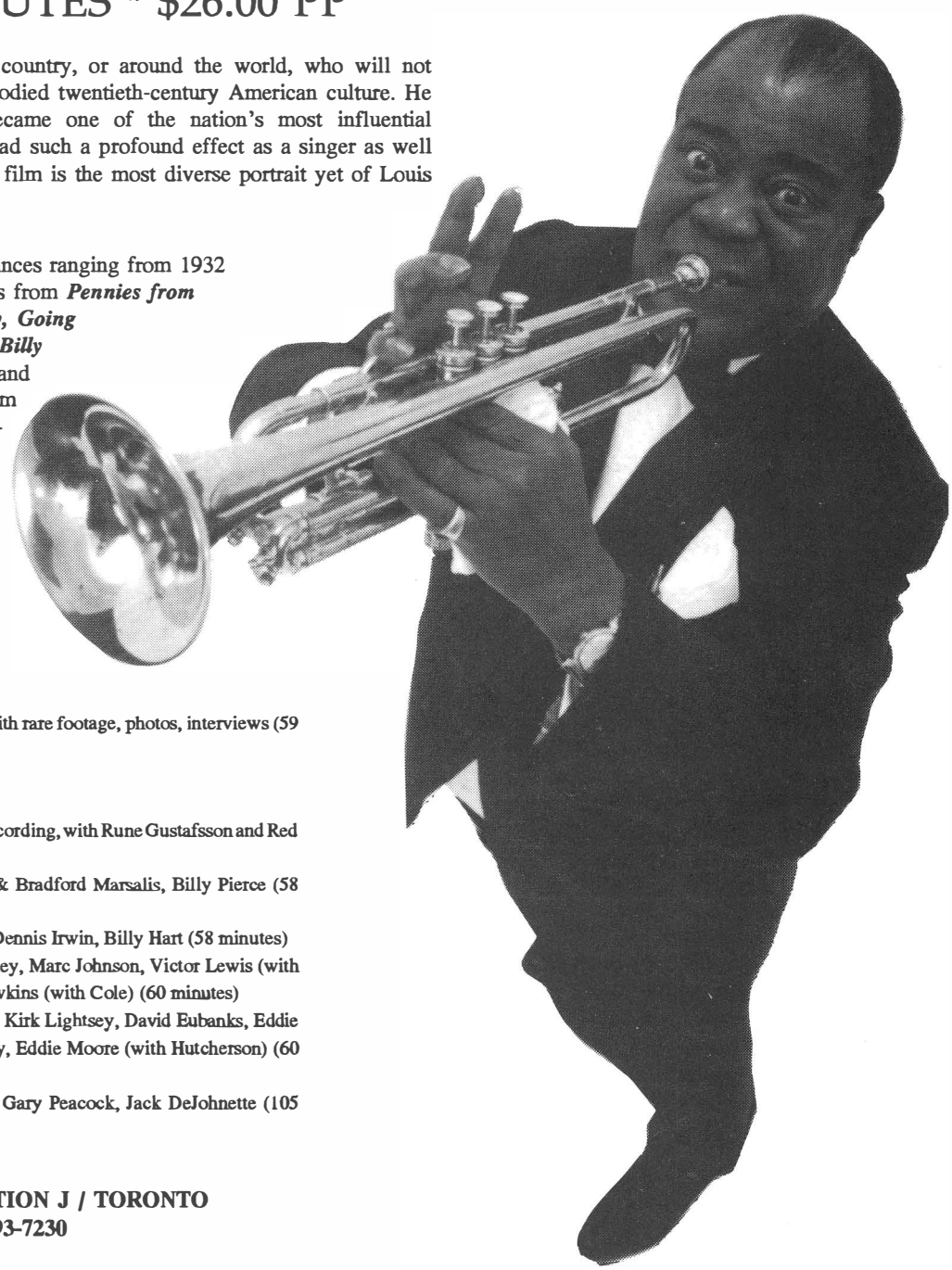
SONY.

Video LP

SATCHMO * 86 MINUTES * $26.00 PP

Satchmo. There are few people in this country, or around the world, who will not recognize that name. **Louis Armstrong** embodied twentieth-century American culture. He revolutionized the world of music and became one of the nation's most influential entertainers. No other performer of his era had such a profound effect as a singer as well as an instrumentalist. This eighty-six minute film is the most diverse portrait yet of Louis Armstrong.

With over a dozen of his classic performances ranging from 1932 to the late sixties, **Satchmo** includes excerpts from ***Pennies from Heaven***, a Betty Boop cartoon, ***Atlantic City, Going Places, Jam Session, New Orleans with Billy Holiday, High Society*** with Bing Crosby and ***Hello Dolly*** with Barbra Streisand. The film also includes numerous live concert and television appearances with Dizzy Gillespie, Jack Teagarden, the All-Stars and the world tour that took him to Africa in 1956.



The film was written and directed by jazz scholar Gary Giddins, who has also authored a book of the same title.

ALSO DIRECTED BY GARY GIDDINS:
Celebrating Bird - The Triumph of Charlie Parker, with rare footage, photos, interviews (59 minutes) $32.00 postpaid

OTHER HIGHLIGHTS ($42.00 postpaid)
Zoot Sims - In A Sentimental Mood - His last concert recording, with Rune Gustafsson and Red Mitchell, 1984 (52 minutes)
Art Blakey - Jazz at the Smithsonian with Wynton & Bradford Marsalis, Billy Pierce (58 minutes)
Art Farmer - at the Smithsonian, with Fred Hersch, Dennis Irwin, Billy Hart (58 minutes)
Stan Getz/Richie Cole - Live in concert - Jim McNeeley, Marc Johnson, Victor Lewis (with Getz)/Bobby Enriquez, Bruce Foreman, Marshall Hawkins (with Cole) (60 minutes)
Dexter Gordon/Bobby Hutcherson - Live in concert - Kirk Lightsey, David Eubanks, Eddie Gladden (with Gordon)/Jessica Williams, James Leary, Eddie Moore (with Hutcherson) (60 minutes)
Keith Jarrett - Standards - live in Tokyo 1985 with Gary Peacock, Jack DeJohnette (105 minutes)

AVAILABLE IN VHS OR BETA FORMATS
CODA PUBLICATIONS / BOX 87 / STATION J / TORONTO ONTARIO M4J 4X8 / CANADA / (416)593-7230
Ontario residents please add 8% sales tax.

WILLEM BREUKER (KOLLEKTIEF) PROFILE

Willem Breuker pocketed some long overdue honours last year for achievements in composing and arranging. In his native Netherlands, he received the **Bird** award at last summer's Northsea Jazz Festival. A month later an international array of critics also gave Breuker and his Kollektief the most votes for talent deserving wider recognition in composing, arranging, and big band categories of ***downbeat's*** annual talent poll.

And, why shouldn't they?

In the world of music, there is but one **Kollektief**. They've managed to chart their own route, evolving improvised music beyond such singular contexts as jazz, classical and folk, into a realm that can only be described as heavily European.

Fifteen years after this group was forged from Breuker's faction of the **Instant Composers' Pool (ICP)**, they continue to define their own particular musical niche, independent of fashion, commercial, and even artistic pressures.

"It always takes me ten minutes to recover," the 45-year-old Breuker apologized, following an amazingly energetic Kollektief performance that had them marching all over the Red Creek in Rochester (NY). That same intensity could have worn out a band of youngsters. But soon, he was reflecting on the group's history. Confident of their recent successes, he declared, "The music is better, in my mind. It is more clear and precise."

Judging from their track record of nearly 15 albums, most of them for the Dutch **BVHaast** label, and their recent honours, one would hardly disagree.

"It is very important for me to make independent music," Breuker continued, revealing his not so hidden brevet. His battle, however, gets no easier.

"I think this is a period when new music sleeps. There's not so much around. Everybody tries, but still it is a low period.

"There's a lot of bebop revival, and I think that's a pity because everybody has to tell their own story."

Breuker's own story goes back to his school days playing first clarinet, and later soprano saxophone. In the early sixties, he copied Ornette Coleman themes from records and attempted to incorporate them into rehearsals with friends. His growing predilection for composing with twelve tone scales puzzled everyone.

In 1966, fronting a 23 piece orchestra at the Loosdrecht Jazz Competition, Breuker made somewhat of a media splash when he dedicated his piece to a martyr in a student strike. It was the first time a Dutch musician had directly related jazz to politics.

Later that same year, he met drummer Han Bennink with whom he later formed the **ICP**, along with pianist Misha Mengelberg.

It was with the **ICP** that his concept for the Kollektief was born. But when a disagreement surfaced over utilization of ICP funds in 1973, Breuker left. "I already had a band like the Kollektief, but then it was still called the **ICP**. So when I left them, I formed my own band under my own name."

"The only difficulty at the time was finding people who could read a little bit of music: not so easy from among players who were known only as free improvisers. It is quite hard to give your music and ideas to people who can't read notes. That's difficult.

More current problems loom larger, however.

"A big problem at the moment, for instance, in Holland and all Western Europe is that there are all these conservatories, or musical high schools. They have jazz lessons and things like that where they train you to play like Charlie Parker. I think that is no good. That music is over.

"Consequently, in Holland we have a couple of hundred really good musicians who, having finished their conservatory studies, are ready to go play in the radio orchestras. But there is no work for them. You see, there are no radio orchestras in Holland anymore.

"What do we do with these people? So they play in bars for very low money and they don't feel well. They can become teachers. But I think this is no good for the music."

Breuker recognizes the need for unbridled development of younger players, where youthful irreverence and experimentation displace greying curricular cycles.

Still, even deeper problems exist. "...the young people are not so interested in jazz music as they once were perhaps 15 years ago," Breuker continued. "In conventional school one never hears anything about jazz music or improvised music. Even on radio or television, there is little. In Holland, for instance, it is never on television, and only sometimes on radio, and then only when everyone is in school or sleeping. If you look in the record shops, you can't find the records...and so on, and so on."

He can offer no simple answers. What-

Photograph by Bill Smith

BY BILL BESECKER

ever it needs will require much energy, and Breuker has little to spare. He does what he can.

"We tour all year, performing over a hundred concerts a year. We have our own bus in Europe, so we travel all the time. It's fun to do that."

"I think we are the last band in Europe that is travelling all the time. The rest are just the bands that do projects once or twice a year."

"Sometimes we take time off to prepare new things, or sometimes it's very good if members of the band do their own thing. It's no good, I think, to see each other too often."

The Kollektief tours are world-wide, for good reason. "You know, it's a strange business to be a musician, especially with the music we play, and especially in Holland, because the country is actually too small for us."

"We play maybe forty concerts a year in Holland, and that's it. If you don't want to come back to the same place all the time."

However, playing away from home offers its own problems, for instance, the limited American market, explored by the Kollektief first in 1977. Breuker is sensitive to the issue.

"It's even difficult for some of the American players in this music to play in their own country. They often come over to Europe and play. Many spend most of the year in Europe because there's no work here. At least that's what they tell me. So it's very hard to come into a situation where there is no work. We can't take jobs away from them, you know."

Still he couldn't hide some bitterness to the other side of the issue, as I asked him to describe how American musicians are treated by European audiences.

"They treat them like babies, literally like babies."

And how do American audiences treat the Kollektief?

"Well they watch us...and they are very friendly to us. Actually no real difference from European audiences. We started this tour in Mexico City, and that, too, was quite similar."

Amongst the improvised solos, traditional jazz take offs, classical satire and marching oom-pahs, a fair share of any Kollektief performance is pure theatre.

"We have always incorporated theatrics as our own distinctive style. I think we are independent from styles or directions or fashion. We just do what we can do. We have our European roots or whatever it may be. Still I was born in Amsterdam, so that's where it's all coming from. I react and do my things as well as I can with my musical background and what I believe in. I don't want to copy people."

"As far as I can tell, I am a free person and I can do what I want. And nobody thus far has told me that what I am doing is forbidden. Let it be that way as long as possible."

"I learned much from the plays of Bertolt Brecht, and I wrote a lot of music to his plays, new music, that is. And that was also where I came into contact with the music of Kurt Weill and Hans Eisler, because they did their job long before I did."

Someday Breuker would like to recreate in North America the street concerts he performs in Europe. Rather than limiting themselves to clubs with stringent seating capacities over there, the Kollektief often performs street concerts, allowing for a much broader array of onlookers to become involved with their music and theatre.

It's really a pity that we can't do on our American tour, so many of the theatrical things, because we are limited in the number of extra things we can bring over. We have music with violins, accordions, with trumpets and a lot of things. But for every 10 kilos, it is an extra $100 at least, and it becomes impossible. So our performances in the U.S. are much more so music."

Music, that is, with humour. Why?

"Much of life is humorous if you look at it from a special side."

However, the music, even the satire of it is all very serious, within limits. "If you take yourself too seriously then you may think you're a big artist or something. I like to have my both feet on the ground, knowing exactly what I'm doing. You have to keep the music open enough to accept the unexpected. You can do something with it both intelligent and serious."

"There are other people who know more about my music than I do myself, and maybe that's good.

"Because when I know everything that I'm doing exactly, it's not worth it to continue. So everyday it's a new party for me to work on my music."

"That keeps the music alive."

CRITICS' CHOICE

CANADA

BILL SMITH (TORONTO - EDITOR)

The New Orleans Saxophone Ensemble and The Improvising Arts Quartet **The New N.O. Music** Rounder
David Murray **The Peoples Choice** cecma
Anthony Braxton Quartet **London 1985** Leo-3 records
Adams / Ulmer / Sirone / Ali **Original Phalanx** DIW
Paul Bley **Solo** Justin Time
Junior Mance **Special** Sackville
The London Jazz Composers Orchestra Intakt
Cecil Taylor **Berlin Concerts** FMP-10 CDs
The ICP Orchestra **Two Programs** Monk/Nichols ICP

JOHN NORRIS (TORONTO - PUBLISHER)

Pepper Adams **The Adams Effect** Uptown
Ruby Braff **Me,Myself & I** Concord
Donald Brown **The Sweetest Sounds** Jazz City
Benny Carter/Claude Tissendier **Saxomania** IDA
Buck Clayton **A Swingin' Dream** Stash
Kenny Drew **Impressions** Alpha
Duke Ellington **The Private Collection Vol 6-10** WEA
Marty Grosz **Swing It** Jazzology
Ralph Moore **Images** Landmark
Various Artists **The Complete Commodore Recordings Vol 12** Mosaic

MARC CHENARD (MONTREAL)

Duke Ellington **The Private Collection Vol 1-10** LMR/WEA
The ICP Orchestra **Two Programs (Monk & Nichols)** ICP
Gunther Klatt and Elephantrombones **Live at Jazztage** Leverkusen ENJA
John Ballantyne **Skydance** Justin Time
Dave Liebman **Trio plus one** OWL
John Carter Bobby Bradford Quintet **Comin' On** hat ART
Steve Lacy Four **Morning Joy** hat ART
Daniel Humair & André Jaume **Pépites** CELP
The New Winds **The Cliff** Sound Aspects
The William Hooker Orchestra **The Colour Circle** Cadence

HAL HILL (TORONTO)

Kenny Baron **Autumn In New York** Uptown
Red Rodney **No Turn On Red** Denon
Ray Brown **Bam Bam Bam** Concord
Buck Clayton **A Swinging Dream** Stash
Gary Dial-Dick Oatts **Gary Dial-Dick Oatts** DMP
Don Cherry **Art Deco** A&M
McCoy Tyner **Uptown/Downtown** Milestone
Chet Baker **My Favourite Songs** ENJA
James Spaulding **Brilliant Corners** Muse
Nick Brignola **Raincheck** Reservoir

RANDAL McILROY (WINNIPEG)

Steve Lacy **The Door** Novus/BMG
Trudy Desmond **R.S.V.P.** Unisson
Masahiko Satoh **Amorphism** Portrait/CBS
Vikrama **Hands On** Unity
Last Exit **The Iron Path** Virgin/Venture
Bill Laswell **Hear No Evil** Virgin/Venture
McCoy Tyner **Revelations** Blue Note
Christopher Hollyday Novus/BMG
John Abercrombie, Marc Johnson, Peter Erskine ECM
Jan Garbarek, Agnes Buen Garnas **Rosenfole - Medieval Songs From Norway** ECM

PETER STEVENS (WINDSOR)

Steve Lacy **The Door** Novus
Marcus Roberts **The Truth Is Spoken Here** Novus
Bruce Forman **Pardon Me** Concord
Tom Harrell **Stories** Contemporary
Milt Jackson **Bebop** East/West
Don Pullen **New Beginnings** Blue Note
Branford Marsalis **Trio Jeepy** Columbia
Ralph Peterson **V** Blue Note
Jon Ballantyne **Skydance** Justin Time
Miles Davis **Aura** Columbia

JOHN SUTHERLAND (TORONTO)

Steve Lacy **The Door** Novus
Tete Montoliu **The Music I Like To Play (Vol 2)** Soul Note
Randy Weston /David Murray **The Healers** Black Saint
Freddie Redd **Complete Blue Note Recordings** Mosaic reissue
Ruby Braff **Me,Myself & I** Concord
Don Cherry **Art Deco** A&M
Leonid Chizik **In Concert** Mobile Fidelity
Ken Peplowski **Sonny Side** Concord
Andrew Hill **Verona Rag** Soul Note
Modern Jazz Quartet **For Ellington** East/West

TREVOR TOLLEY (WILLIAMSBURG)

Thelonious Monk Nonet Live In Paris 1967 Elsodun
The Complete Desmond/Hall Quartet Mosaic
The Complete Candid Recordings of Cecil Taylor and Buell Neidlinger Mosaic
The Six Winds **Elephants Can Dance** Sackville
Charlie Parker At Storyville Blue Note
Armstrong, Bechet, Dodds, Johnson, Ory **The New Orleans Revival** Swaggie
Red Nichols Vol. 5 Classic Jazz Masters
The Essential Duke Ellington 1928-9 VJM

USA

BILL BESECKER (BUFFALO)

Arkhangelsk **Pilgrims** Leo
Barry Romberg Group **2nd Floor Please** Unity
John Scofield **Flat Out** Gramavision
David Murray **Ming's Samba** CBS/Portrait
John Bacon & Multi-Jazz Dimensions **Winds of Change** Jazz Dimensions
The President **Bring Yr Camera** Elektra/Musician
Miles Davis **Aura** Columbia
Steve Weisberg **I Can't Stand Another Night Alone (In Bed With You)** Xtrawatt
Sun Ra **Blue Delight** A&M
Michelle Rosewoman & Quintessence **Contrast High** ENJA

BENJAMIN FRANKLIN V (COLUMBIA, SC)

John Carter Bobby Bradford Quintet **Comin' On** hat ART
Art Farmer **Ph.D.** Contemporary
Floros Floridis-John Mourhopoulos **The Manager in Charge I Salute** JND
Ganelin Trio **Jerusalem, February, Cantabile** Leo
André Jaume-Jimmy Giuffre **Eiffel** CELP
Charlie Parker **The Legendary Dial Masters, vol 1 & 2** Stash
Charlie Parker and the Stars of Modern Jazz at Carnegie Hall, Christmas 1949 Jass
Spike Robinson, Sweets Edison **Jusa Bit o' Blues,**

DON CHERRY & ED BLACKWELL (Photograph by Bill Smith)

FAVOURITE RECORDINGS OF 1989

vol. 1 Capri
Charlie Rouse **Epistrophy** Landmark
Malachi Thompson **Spirit** Delmark

GERARD FUTRICK (PENNSYLVANIA)

Don Cherry **Art Deco** A&M
Ralph Peterson Quintet **V** Blue Note
Andrew Hill **Eternal Spirit** Blue Note
Charles Brackeen Quartet **Worshippers Come Nigh** Silkheart
Freddie Redd **Lonely City** Uptown
The Complete Blue Note Recordings of Freddie Redd Mosaic
Bill Barron **The Next Plateau** Muse
Red Richards-George Kelly Quintet **I'm Shooting High** Sackville
Robin Eubanks, Steve Turre **Dedication** JMT
Ellery Eskelin **Setting The Standard** Cadence

W. PATRICK HINELY (VIRGINIA)

Chet Baker **My Favorite Songs** ENJA
Carla Bley **Fleur Carnivore** WATT
Tony Coe **Canterbury Song** Hot House
Steve Dobrogosz & Berit Andersson **The Final Touch** Dragon
Lawrence Marable quartet **Tenorman** Blue Note
Ralph Moore **Rejuvenate** Criss Cross
Oregon **45th Parallel** Portrait/CBS
Wolfgang Puschnig **Pieces of the Dream** Amadeo
Marcus Roberts **The Truth is Spoken Here** Novus/RCA
John Scofield **Flat Out** Gramavision

DICK NEELD (MASSACHUSETTS)

Duke Ellington **World Broadcasting Series Vol. 1-9** Circle
Buck Clayton **A Swingin' Dream** Stash
Mary Lou Williams **Roll 'Em** Audiophile
Illinois Jacquet **Jacquet's Got It!** Atlantic
Howard Alden plus Ken Peplowski & Warren Vache Concord
Dave McKenna **No More Ouzo for Puzo** Concord
Count Basie and Friends Pablo
Kustbandet **The New Call of the Freaks** Stomp Off
Charlie Byrd with Scott Hamilton Concord
Don Ewell **Denver Concert** Pumpkin

ROGER RIGGINS (UTICA, NY)

Cecil Taylor **Tzotzil/Mummers/Tzotzil** Leo
Anthony Braxton **Six Monk's Compositions** Black Saint
Paul Motian Quintet **Misterioso** Soul Note
Cindy Blackman **Arcane** Muse
David S. Ware Trio **Passage To Music** Silkheart
Ahmed Abdullah And The Solomonic Quintet Silkheart
Fred Houn & The Afro-Asian Music Ensemble **We Refuse To Be Used and Abused** Soul Note
The Giancarlo Nicolai Trio and John Tchicai Leo
Jazz Group Arkhangelsk **Pilgrims** Leo
Heiner Goebbels/Heiner Muller **The Man In The Elevator** ECM

TEX WYNDHAM (PENNSYLVANIA)

George Lewis and Don Ewell **Reunion** Delmark
The Carleton Coon-Joe Sanders Original Nighthawk Orchestra **Everything Is Hotsy-Totsy Now** Broadway Intermission
Sammy Rimington At Moose Lodge Hall Big Easy
Jim Cullum Jazz Band **Super Satch** Stomp Off
The Paragon Ragtime Orchestra **The Whistler And His Dog** Newport Classic
Cynthia Sayer **More Jazz Banjo** New York Jazz
The Gangplank Ragtimers **Banjo Favorites** (ind. audiocassette)
Neville Dickie Meets Fats, The Lion And The Lamb Stomp Off
The Ginger Pigs New Orleans Band G.H.B.
Peter Ecklund And The Melody Makers Stomp Off

ELSEWHERE

J. HOSIASSON (CHILE)

Woody Shaw **Imagination** Muse
Ray Anderson **Blues Bred In the Bone** Grammavision
Johnny Frigo **Live From Studio "A"** Chesky
Marvin Smith **The Road Less Travelled** Concord
McCoy Tyner **Revelations** Blue Note
Various Artists **Hot Town** BBC
Erroll Garner **Dancing On The Ceiling** EmArcy
Charlie Parker **The Complete On Verve** Verve
Leo Watson **The Scat Man** Swingime
Louis Armstrong & Duke Ellington **Together For The First Time/The Great Reunion** Ultradisc

ROGER PARRY (HONG KONG)

Crispell **Labyrinths** Victo
Parker / Rowe / Prevost / Guy **Supersession** Matchless
Last Exit **Cassette Recordings** Enemy
London Jazz Composer Orchestra Intakt
Waldron/Lacy **Superquartet Live At Sweet Basil** Paddlewheel
Fuchs/Smith **Western Front** Onari
Lacy 4 **Morning Joy** hat ART
Eleven Years From Yesterday Bead
Leandre/Schweizer **Cordial Gratin** FMP
Cecil Taylor CDs FMP

IMAGE-MAKING IN JAZZ-SCAPES

Two of the most significant jazz films ever made begin with false representations of shootings. In ***Ornette: Made In America***, the first images seen on the screen are of the Wild West. Gunfighters are approaching for a duel, fingers are itching to lift iron... then, gun fire rings out. The camera pulls back to reveal that the fight was a phoney, staged by Fort Worth authorities as part of the festivities for, of all things, **Ornette Coleman Day**.

A quarter-of-a-century before, a stylish black and white film began with an unseen authoritarian voice declaiming the facts surrounding the creation of the documentary which the audience was about to see. The deeply resonant voice reciting the false disclaimer printed on ***The Connection's*** first shot, a title-card, was that of the noted actor Roscoe Browne, not J.J. Burden, an unheralded Harlem cameraman.

False and real shootings encompass a good deal of the text and sub-text of this most Pirandellian of all feature films. Viewers are forced to unravel the "truths" which are revealed through the mock-u-mentary format of ***The Connection*** while waiting, like its protagonists, for the heroin which they intend to shoot, as the camera shoots them.

Among the characters marking time until the junk arrives are the Freddie Redd Quartet (**Freddie Redd**, piano; **Jackie McLean,** saxophone; **Larry Ritchie**, drums; **Michael Mattos**, bass), who blow excellent bop throughout the film, making ***The Connection*** an important jazz document.

Linking the musicianship of saxophone stalwarts McLean and Coleman over the decades through these films is the organizer of all of the shots in both features, editor and director Shirley Clarke.

. . .

As a female film director, Shirley Clarke is a screen pioneer. She entered an overwhelmingly male-dominated profession in the early 1950s, perhaps inspired by the example of Maya Deren who began to make poetic "underground" films during World War II to great acclaim. Deren's example may have given Clarke the confidence to abandon a dancing career that had reached a peak during an association with the renowned Martha Graham. Like Deren, who had worked with choreographer Katherine Dunham, Clarke was interested in creating a new type of cinematic expression.

In 1958, Clarke edited footage which she had intended for an installation at the Brussels World's Fair. Film scholar Lauren Rabinovitz calls the results, "her experimental film masterpiece, ***Bridges-Go-Round***, utilizing editing strategies, camera choreography and color tints to turn naturalistic objects into a poem of dancing abstract elements."[1] An important element of the ***Bridges-Go-Round*** experiment was the jazz sound-track of Teo Macero. When screened in its complete form, ***Bridges*** is shown twice, once silently and once with the Macero interpretation of the bridges' "swinging."

Three years later, in 1961, independent cinema was booming internationally. In France, young, acclaimed directors were often using jazz for the soundtracks of their films. Miles Davis had worked brilliantly with Louis Malle on ***L'Ascenseur pour l'Echafaud*** (1958) and the MJQ's collaboration with Roger Vadim on ***Sait-on jamais?*** (1957) had helped to make the film a worldwide success. The time seemed ripe for dramas with a jazz score. In New York, Robert Frank's ***Pull My Daisy*** (1959), with a jazzy David Amram score and Cassavettes' ***Shadows*** with Mingus on the soundtrack were critical hits. ***The Connection*** had created a sensation, off-Broadway, as a play-within-a-play, dealing with the Beat/junkie/jazz experience. Shirley Clarke approached Jack Gelber, the author of the play, to collaborate on the film version.

It was still possible then to raise a budget of $167,000 through the auspices of 200 of your nearest-and-dearest friends. ***The Connection*** was shot in 19 days, on one set, in downtown New York. Dexter Gordon, the original saxophonist in the play, had departed for Europe, but his place was more than adequately filled by Jackie McLean. The plot was simple, yet deceptive. Jim Dunn (played by William Redfield), a stuttering square documentary filmmaker, has persuaded J.J. Burden (Roscoe Lee Browne) to enlist the support of an old junkie friend, Jackie (McLean), to find a loft where he can shoot a film of a group of addicts scoring dope. Dunn offers to pay for the junk, which secures him the support of Leech (Warren Finnerty) and the motley crew who assemble at his pad. Freddie Redd's Quartet play brilliant blues-edged hard-bop as Solly (Jerome Raphel). Sam (James Anderson) and Ernie (Garry Goodrow) are cajoled by Dunn into delivering soliloquies to the camera about their spiritual and emotional plights.

Eventually, Dunn realizes that "There is something dirty about poking into peoples' lives," so when the Connection, Cowboy, a hyperbolizing black man in elegantly hip attire arrives, he, too, is ready for a fix. The last section of the film, after everyone, including one of the "cameras," has shot up, is truly brilliant. The jazz music, the rambling stories, the quirky jokes, all seem perfectly in tune with the times. Indeed, ***The Connection*** offers the ultimate image of that period when Dunn, nearly nodding-out, focuses on a cockroach skittering on a brick-wall, while a junkie tells a long, inconsequential tale.

The Connection ran into censorship problems over the use of the word "shit" to represent heroin in junkie argot. While the New York Court was still deciding the case, Jonas Mekas, then of the ***Village Voice***, wrote, "They (the censors) say there is a certain four-letter word... (that) may corrupt our youth... Since neither the censors nor ***Variety***... ever dare mention 'the word,' I have no idea what word they are talking about. Could it be the word 'jazz?'"[2]

Throughout the Sixties, Clarke remained a major figure in the independent film scene. She was one of the founders of the Film Makers Co-operative, which started the system of artist-run distribution of film materials. Clarke directed two other features, ***The Cool World*** (1964) and ***Portrait of Jason*** (1967) but found herself, by 1969, boxed into a corner. It was nearly impossible to raise money for a truly independent production in the United States. Critic and curator Richard Roud lamented in 1980, "That Shirley Clarke has not made a film for so many years is one of the tragedies of American independent cinema."[3]

Clarke had not stopped shooting, however; she had merely ceased making films. Instead, Clarke began to work in video and pursued a teaching career in both media. In 1983, when the Fort Worth-based multidisciplinary group, **Caravan of Dreams**, approached her to make a film about Ornette Coleman, she was more than ready. Footage that had been shot in 1968-69 and 1972 was incorporated into ***Ornette: Made In America***. Clarke took advantage of the opportunity offered her to display some of the virtuostic elements of video. When a

BY MARC GLASSMAN

straight "talking heads" portion of ***Ornette*** occurs, Clarke frames her speakers (Jayne Cortez, George Russell, et al.) inside computer-generated t.v. sets so that one can watch their testimonials on a small screen.

The Caravan of Dreams' space has a geodesic dome which Clarke exploits visually while Ornette delineates the profound effect that Buckminster Fuller has had on his work. Fuller's notion that every person should be free to express their imaginative wills is the basis of harmolodics, Coleman's musical cosmology. As Clarke's camera swoops up and pans across, Coleman recalls that Fuller once stated, "There is no such thing as up and down. There is only out."

Much like ***The Connection***, ***Ornette: Made In America*** starts, like some horses, at a canter, which turns to a lope and eventually becomes a gallop. In ***The Connection***, the gallop occurs when the junkies hit on the "horse" again. In ***Ornette***, the computer/video techniques express, in a bravura manner, Coleman's "outside" musical philosophy. In the sequences dealing with Ornette's attitudes towards sexuality and the NASA program, Clarke is at her best, matching pop-culture figures (astronauts, models) with super-impositions of Ornette in inner and outer space, while adding enough disparate objects to make each montage unique and clear.

Experimentation aside, ***Ornette: Made In America*** is an intimate portrait of an elusive musical figure. Clarke has Ornette Coleman eating supper with old Fort Worth friends while talking about saxophonist King Curtis. She puts him back on the other side of the tracks, where he was born, and Coleman responds by telling very personal tales of his mother and himself. His loving relationship to his son, drummer Denardo, is explored. What emerges is a portrait of a man who has followed his own path, often with great difficulty, for forty years. Shirley Clarke has made a film about Ornette that is so moving that I can only conclude that **most** of the images she shot for this are the true ones.

Thanks to Joyce at Video Noir, 519 Queen St. W., Toronto; Mystic Fire Video, NY; Caravan of Dreams, Fort Worth, for access to the videos of these films.

[1]**International Dictionary of Films & Filmmakers**, Vol. II, p. 98

[2]**Movie Journal**, p. 53

[3]**Cinema - A Critical Dictionary**, Vol. I, p. 221

ELLINGTON '90

MAY 17 - 20 · OTTAWA,CANADA · DU 17 AU 20 MAI

The **1990 Annual Duke Ellington Conference** is being held from **May 17 to 20, 1990**, at the **Chateau Laurier Hotel** in **Ottawa,** Ontario, Canada.

Events include three live concerts, recorded music, films, speakers and panels. Musicians will include **Alice Babs, Harold Ashby, Butch Ballard, Kenny Burrell, Wild Bill Davis, John Lamb** and the **Andrew Homzy Jazz Orchestra.** Speakers and panelists will include **Gene Di Novi** and other musicians, collectors **Sjef Hoefsmit** and **Olaf Syman**, writer **Mark Tucker**, film authority **Klaus Stratemann**, discographers and friends of the Duke.

To reserve your accommodation: The Chateau Laurier is at 1, Rideau Street, Ottawa, Ontario K1N 8S7. Telephone (613) 232-6411 or toll free in Canada 1-800-268-9420, or 1-800-268-9411 in U.S.A. Request information on alternative accommodation on the Registration Form below.

Airline Discounts: American Airlines and Canadian Airlines International offer special discounts to Ellington '90 attendees. Call toll free 1-800-433-1790 and ask for Star File #S-01504F.

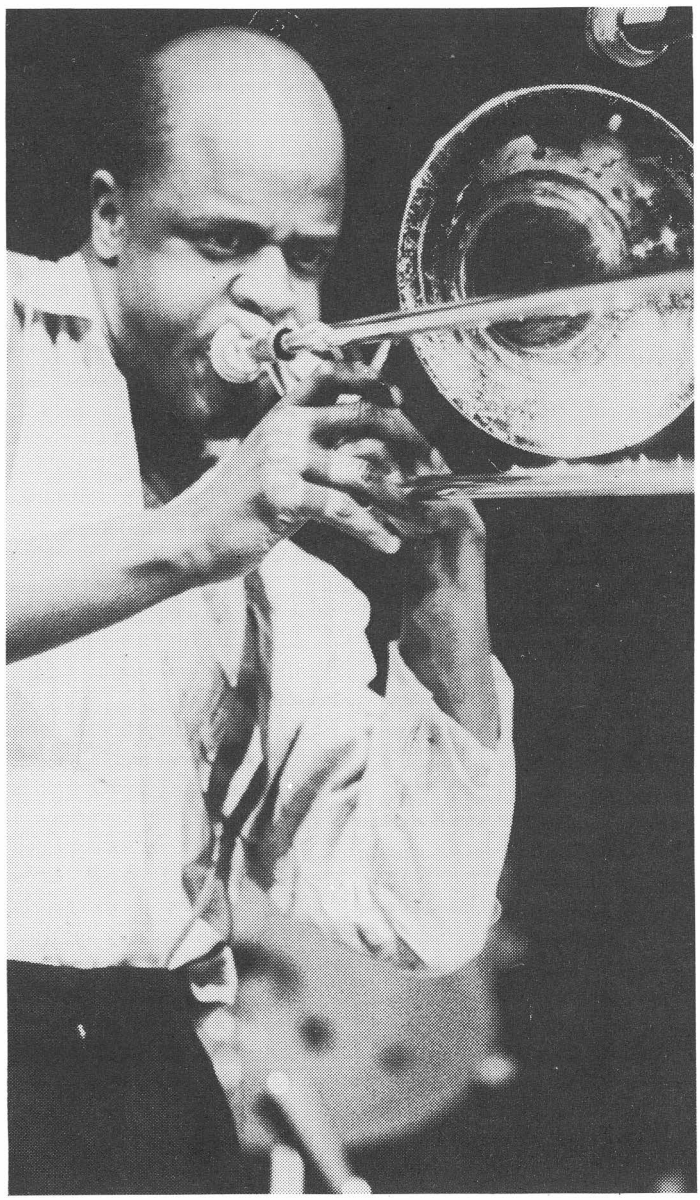
For more information, telephone Lois Moody at (613) 237-3014 or Jim Fogo at (613) 235-7234.

ELLINGTON '90 REGISTRATION FORM		
Please complete/return this form with full payment to Ellington '90, 1702 - 500 Laurier Avenue West, Ottawa, Ontario, Canada K1R 5E1.		
Name(s) of attendee(s)		
Name(s) to appear on badge(s)		Telephone( )
Street address		
City	Province/State	Postal Code
Country	Alternative accommodation info.	
I/we will attend the opening reception at 8:00pm on May 17		
Registration Fee per person (including concerts and banquet)		
Prepaid by February 28, 1990		Cdn.$125 or U.S.$115
After March 1, 1990		Cdn.$150 or U.S.$135
Make cheques and money orders payable to Ellington '90.		

AROUND THE WORLD

USA

Carlos Ward was at Visiones December 6 with **Larry Willis, Alex Blake** and **Ronnie Burrage**... ***Bending Towards The Light*** is the title of a jazz nativity which was presented December 10/11 at St. Bartholomew's Church. Clark Terry, Tito Puente, Al Grey, Jackie & Roy, Milt Grayson and Robert Galbraith were among the featured artists. The Jazz ensemble who performed the music was Bill Mays, Ron Carter, Louis Nash, Gene Bertoncini, Bob Kindred, Lew Soloff, Benny Powell, Phil Bodner and John Kaye. Dave Brubeck was a special guest... The **Gunter Hampel Galaxie Dream Band** was at the Knitting Factory January 16... The new edition of **Abdullah Ibrahim's Ekaya** was showcased for two weeks at Sweet Basil in December (5-17) and **Art Blakey's Jazz Messengers** were in residence for the rest of the month. McCoy Tyner's trio followed for two weeks in January. Further two week residences include Tommy Flanagan's Trio (January 23- February 4) with the same lineup (George Mraz, Kenny Washington) that made a beautiful recording on Timeless and The Cedar Walton Trio who return February 13 for a two week stand. ■



CRAIG HARRIS (Photograph by Gerard Futrick)

Willie Lubka reports on an unusual concert which took place on Sunday October 29 at Pace University in lower Manhattan. It was the Duke Ellington Society's 30th anniversary concert.

Entitled *Slippery Horn*, the concert was dedicated to the great trombone legacy of Duke Ellington's bands, and in particular, to the memories of Lawrence Brown, Mitchell "Booty" Wood and Juan Tizol. The name "Slippery Horn" is taken from a 1932 Duke Ellington composition which was written for Lawrence Brown.

The performance featured a front line of five "bones," led by **Art Baron**, a former member of Duke and Mercer Ellington orchestras. Baron is also leader of "The Duke's Men," a septet of Ellington alumni. Joining Baron on trombone were powerful modernist **Craig Harris** and big band veteran Bobby Pring. The exciting **Dick Griffin** (who also played with Ellington) and highly regarded freelancer Doug Purviance blew bass trombones. Bassist extraordinaire **Larry Ridley**, impeccable drummer **Keith Copeland** and veteran pianist **Mike Abene** made up a rhythm section of the highest order.

Special guests included spunky high-flyer **Lou Soloff** on trumpet (well known for his work with the Gil Evans orchestra), and the uniquely gifted Ellington alumnus, valve trombonist Monsignor **John Sanders**, Sanders replaced Juan Tizol in Duke's trombone section during the mid 1950s and remained for close to a decade. Afterward, he went on to become a Catholic priest.

For any listener, but especially for trombone enthusiasts, Slippery Horns was a rare and satisfying treat. The concert offered imaginative arrangements which explored a five trombone group's potential from a variety of points of view. Hearing five, and at times six trombones, was dreamy, like basking in a spectrum of orange, yellow and purple sun rays.

Each of the players took memorable solos. High points included Craig Harris' outpouring of compact blues declarations on *Black and Tan Fantasy*, and Bobby Pring's facile *All Too Soon*. Dick Griffin served an incredible volley of unaccompanied multi-phonics across *Mood Indigo*, then launched directly into a sweetly inspired *Sentimental Mood*. Art Baron and Craig Harris bellowed an eerie, cosmic duet on dijeradoos.

Lou Soloff and Art Baron had raucous fun with growls and plungers on *It Don't Mean A Thing*, and Monsignor Sanders' dark, liquid tone was irresistible on such melodies as *Come Sunday* and *Lotus Blossom*.

Doug Purviance's juicy bass trombone was outstanding on Ray Anderson's intriguing arrangement of *Oclupaca*. *Star-Crossed Lovers* ended with Mike Abene unaccompanied, his twinkling piano rolling out under luscious receding waves of trombone overtone. Copeland's work with brushes on selections like *Flamingo* was riveting. Larry Ridley thrilled the crowd with his ebullient solo on *A Train*.

The most Dukish tunes of the concert were *Star-Crossed Lovers* and *Concerto for Cootie*. Ellington's orchestras con-

tained many powerful soloists, but the maestro himself always made the deepest impression. The collective of musicians was like a palette for Ellington. His singular way of swirling the colours, his airy sense of swing and his insightful mix of strength and softness created a special brand of music, an unforgettable imprint which overshadowed even the greatest individual members of the band. According to Art Baron, *Lovers* and *Cootie* were arranged by Dave Berger. Both selections rekindled the Ellington torch beautifully.

The Duke Ellington Society, New York Chapter, promotes appreciation of the music of Ellington and Strayhorn through a variety of activities. Their address is TDES, Box 31, Church Street Station, New York, NY 10008-0031.

The **Seldon Powell** Quintet were in Garden City, Long Island November 12 in a concert sponsored by International Art of Jazz. You should also check out Powell's lengthy interview in a recent issue of ***Cadence*** magazine... Butch Thompson brought the sounds of Jelly Roll Morton to the same venue December 10. On February 18 Frank Owens salutes Erroll Garner while on March 18 composer Richard Shulman is featured... The arts Center of Clinton, NY is planning summer seminars on the music of Bill Evans under the direction of **Jack Reilly**. More information is available from Unichrom Productions, P.O. Box 150-243 Van Brunt Station, Brooklyn NY 11215.

The **William Hooker** Trio performed December 2 at Brandeis University's club, **The Joint**... **Sheila Jordan** and **Harvie Swartz** were heard in concert at Boston's Faneuil Hall on December 9. ■

Patrick Keyes reports on a Lester Bowie performance at Buffalo's Tralfamadore on October 29.

When the mad doctor of the trumpet gets together with like-minded adventurists to explore the realms of jazz, one expects things to go beyond the mere melodic.

Lester Bowie, dressed to experiment in his long white lab coat, did just that as he teamed with Buffalo's own **Multi Jazz Dimensions** to push musical norms in a stunning two-hour display of controlled musical mayhem at the Tralfamadore Jazz Institute.

From the beginning the night's music was destined to go farther and farther out. Percussionist **Eddie Nicholson** came out tooting his bamboo flute backed by band leader **John Bacon Jr.'s** percussive effects to set a tone for the event, aptly part of the Free Fall improvised music series which concluded later that week.

For years Bowie has been at the leading edge of jazz's avant garde with the Art Ensemble of Chicago and the AACM (Association for the Advancement of Creative Music). On Sunday he spat, sputtered and blew his way through several different veins in creating an exquisite musical gumbo. His famed penchant for the trumpet's more intimate tones coupled vacuous breaths and flatulent bursts with driving melodic lines and voice-like shrieks as he bopped around the stage in the ongoing musical reaction.

The trumpet is a beautiful instrument in Bowie's hands, not only to the eye as its silver plate shines off his long frock, but because he takes pains to bare the horn's soul. Bowie does not let the music limit his trumpet playing; only his imagination can do that and there didn't seem to be a limit to ideas on this night.

Everyone contributed to the night's excitement. Bacon, whose group is a leading light on the local jazz scene, did not overwhelm from behind his drum kit but kept the players on their toes with gutsy rhythms and crashes when the music swelled and understated punctuations when the mood called for them. The steady team of bassist **Larry Manno** and pianist **Kevin Doyle**, while not featured prominently in the solo order, stood firm under the crashing waves pouring off the stage. Soloists were featured more than set off, as the ensemble played like a working band with background thrusts behind each man.

Still it was the front line that dominated this night, with Bowie, baritone saxophonist **Ray Scott** and trombonist **John Hasselback Jr.** breathing all kinds of life into their horns as they danced through a variety of musical bags. The understated guitar of fleet-fingered **Greg Miller** also came through nicely as he plucked his way into the leading edges of the night's festivities. The tunes ranged from a frenetic rendition of the standard, *Just Friends*, to a Buffalo Bills tribute that sounded like a school pep band under the direction of Ornette Coleman. Millar's *Ebony Adventurer* provided the closest thing to a harmonized melody on the evening and gave each player ample room to shine. The changing directions of the music blew over the audience like shifting winds in a storm, allowing the appreciative crowd of 150 to bask in the flood of creative juices on stage.

Bowie's humour, another of his trademarks, was not lost on the rest of the band as he more than once engaged Scott in dialogues through their horns while the others chuckled along. Nicholson seemed especially jovial as he hopped into the grooves and accented each eccentricity with a different sound from his percussion arsenal.

When the band milked the last note from its bluesy set-closer, it capped a wonderful evening of music at the enigmatic Tralf. Hopefully it will not be the last for some time, with hopes that more local promoters will have the courage of the **Hallwalls Contemporary Arts Center** to be the catalyst for an end to the drought of quality jazz in this city. ■

Dave McKenna gave three concerts January 19/21 in Meadville, Pa for the Allegheny Jazz Society... Penfield High School held a jazz ensemble fund raiser concert February 2 at which Paquito d'Rivera was the guest soloist with the school ensemble and the Bill Dobbins-led Eastman Jazz Ensemble.

Southend Musicworks (5716 S. Kenwood, Chicago, Il 60637) is a non-profit organization presenting concerts of new and unusual music seldom heard in Chicago. **The String Trio of New York, Hans Reichel/Tom Cora, Marilyn Crispell** and **Irene Schweizer** were among those heard in the final quarter of 1989.You can become a member of the organization with a donation of $30.00... The Illinois Benedictine College in Lisle is conducting a series of jazz clinics and workshops which are open to the public. Upcoming are a drum night with Jack Mouse (February 21), jazz piano with Brad Williams (March 14) and jazz guitar with Frank Dawson (April 25)... Bevan Manson and Joel Weiskopf were co-winners of Jacksonville's Great American Jazz Piano Competition... Art Farmer was at the University of North Texas November 21 for a performance with the One

LESTER BOWIE (Photograph by David Gahr)

O'Clock Lab Band... The Creative Opportunity Orchestra gave a concert November 12 at the Austin Opera House in Austin, Texas... Tucson, Arizona hosted the Woody Herman Orchestra January 18 at that city's Convention Center Ballroom. The Artie Shaw Orchestra follows on February 18 and the series ends with the Tucson Jazz Orchestra on March 18... The 1990 Valley Bank Phoenix Jazz Festival takes place April 8 with **B.B. King**, the **Louis Bellson Jazz Orchestra** and vocalist **Joe Williams**.

The West Coast is in the midst of a revitalization process: something which seems to occur in most cities over time. Both San Francisco and Los Angeles have many new clubs to replace those remembered with fondness by jazz listeners through in-person visits and recorded documents.

The Bay area's centre of gravity has moved to Oakland where Kimball's East and Yoshi's are appealing to the sophisticated set with artists like Paul Horn/David Friesen and Gary Burton. Koncepts Cultural Gallery offers more heady fare and the recent **Mal Waldron/Joe Henderson** concerts were a major event (November 17/18). In San Francisco itself, The Great American Music Hall is still there and showcased Stanley Jordan on November 17. The Venetian Room of the Fairmont Hotel featured the McCoy Tyner Trio and Freddie Hubbard that same weekend but it is rumoured it will close soon. Dave McKenna and Marian McPartland were in town for a duet concert at Herbst Theatre. For some months **Larry Vuckovich** was in residence at the Hyatt on Union Square. He turned the rooftop One Up Lounge into a swinging jazz spot and each night was a little different. The week began with solo piano and built toward the weekend, where the pianist featured some of the Bay area's finest musicians. A Duke Ellington night was notable for the harmonically intricate bebop lines of trumpeter Allen Smith and the fat-toned classic tenor sounds of Benny Miller. The jazz policy is expected to return in early February following two months of renovations.

Quiet Times & Inner Peace is a new musical suite by **Eddie Gale** which was performed December 31 at Firelight Science of Mind Center in San Jose... The second New Orleans By The Bay Celebration in San Francisco will take place May 20 featuring a wide variety of artists who reflect the multi-faceted musical traditions of the Crescent City.

Name jazz performers can be heard in Los Angeles on a regular basis at Catalina'a Bar and Grill, Venice Bar and Grill and the Compton Lazben Hotel. In November the Jeannie and Jimmy Cheatham Sweet Baby Blues Band were heard at both the Venice and the Compton. The latter venue operates the Indigo Jazz Club and the Count Basie Ballroom. Singers are popular, it seems, in LA. Etta Jones/Houston Person and Ernestine Anderson were also showcased in LA in November but it was also possible to hear **Max Roach's Double Quartet**, the **Vinny Golia Large Ensemble** and **Horace Tapscott's Quartet** during the same period. Tapscott's December 14/17 appearance at Catalina's was recorded for release on Hat Art Records. **John Carter, Cecil McBee** and **Andrew Cyrille** completed the group. McCabe's Guitar Shop presented Bobby Bradford's Mo'tet and Buell Neidlinger's Stringjazz on November 18. The Southern California Hot Jazz Society celebrated its 40th anniversary in December. Floyd Levin, the club's founder, wrote an interesting reminiscence of Jack Teagarden's session for Jump Records in a recent issue of the club's bulletin.

A large audience of the faithful gathered at San Diego's Town & Country Hotel November 23/26 for the tenth annual San Diego Thanksgiving Dixieland Jazz Festival. Twenty-five bands entertained in ten different locations, offering virtually continuous music over the four day period... San Diego, now one of the largest US cities, has one location showcasing international talent. It's Elario's a jazz nightclub located atop the luxurious Summerhouse Inn in fashionable La Jolla. Prices are far more reasonable than in most locations currently presenting big name groups.

Hank Crawford provided the sparks during his shared gig with organist Jimmy McGriff. The alto saxophonist still preaches the blues with an emotional intensity which is in striking contrast to the surroundings. The music has come a long way! Drummer John Guerin provided the rhythmic momentum for the group. Joe Pass was set to follow with Mose Allison closing out the year. Such perennials of the club circuit as **Kenny Baron, Benny Golson, Charles McPherson, Kenny Burrell** and **Art Farmer** were among those scheduled for 1990.

Visitors to the West Coast can best find out what is going on by picking up one of the regional free newspapers which serve the community far better than the regular daily papers. Entertainment and restaurant listings are just what the visitor needs. Valuable information is also available by listening to jazz radio stations KJAZ and

KCSM in the Bay area and KLON in Los Angeles. If you're in Santa Monica you should also listen to KCRW, a radio station which offers an unusual mix of music and discussion.

KLON held its third annual holiday jazz party December 6 on the Queen Mary. The music was provided by a specially reassembled version of Terry Gibbs' Dream Band.

The 17th annual conference of the International Association of Jazz Educators was held January 11-14 in New Orleans... Some Gershwin piano rolls cut by the composer in the 1920s have been transcribed recently using computer technology. Gershwin scholar Artis Wodehouse was the catalyst for this project which used rolls from the collection of Mike Montgomery.

Coda correspondent Tex Wyndham will be appearing at three California festivals in 1990. He'll play cornet with the Rent Party Revellers at Fresno in February, Santa Rosa in August and San Diego in November. The band has a new cassette available titled, ***At The Jazz Band Ball: The Sources of Dixieland Jazz***. It costs US$10.00 (postpaid from Dan Jazz Enterprises, 16710 16th N.W., Seattle Wa 98177). The band will record a session for Stomp Off Records next August in San Francisco. Tex also has a solo piano cassette available called ***Revelling in Ragtime***. It costs US$10.00 from Yerba Buena Jazz, 8700-123 West Lane, Stockton, Ca 95210.

A computer glitch dropped part of the information about Val Wilmer's new book in the last **Coda**. It should have said, "The Women's Press has published Val Wilmer's autobiographical account of her experiences in the jazz world under the title, ***Mama Said There'd Be Days Like This***.

ELSEWHERE

Richie Cole was in the Soviet Union November 17 to 27 while the Igor Brill Quartet was touring the United States, where they generated the kind of press coverage US musicians would appreciate... Jazz was part of the annual Midem music industry get together in Cannes in January. Martial Solal and Christian Escoude were among the French artist with Dizzy Gillespie, John McLaughlin and Michel Camillo among those from other countries... The fourth Martinique Jazz Festival took place December 1/10, **Helen Merrill**, Michel Camillo, Paquito d'Rivera, Dianne Shurr, pianist Tony Zito and a specially assembled West Indies Jazz Band were among the headliners.

Mike Hennessey sent us this report on Art Blakey's 70th birthday concert in Leverkusen, West Germany on October 9.

They came from far and wide to pay tribute to the greatest jazz ambassador of our time: the indomitable, irrepressible, irreplaceable Abdullah Ibn Buhaina, otherwise known as Doctor Bu. Mrs. Blakey's one and only bambino, Arturo Blakey, the founder, the unremitting dynamo and the continuing inspiration of the Jazz Messengers, was celebrating his 70th birthday at the 10th Leverkusen Jazz Festival in West Germany.

The date: Monday, October 9th, 1989, just two days before Art's official birthday.

The place: the Forum concert hall in Leverkusen.

The cast: Jazz Messengers past and present, united in musical homage to the man who has been leading the group for 34 epic years. It was the greatest reunion of the Messengers ever assembled.

From Boston came Freddie Hubbard; from Chicago came Curtis Fuller; from New York came Terence Blanchard, Walter Davis Jr., Benny Golson and Buster Williams; and from Hartford, Connecticut came Jackie McLean. From Helsinki, Finland came Michele Hendricks, taking time out from a European tour to pay her respects to Buhaina with a specially-written birthday song from one of the Messengers' founder members, Horace Silver. Horace was unable to be present at the birthday concert, so he wrote the tune, Mr. Blakey, a classic Messengers-style vehicle, for the occasion:

... Blakey is a scout, you know.
Welcome to his talent show.
He gives all the great young musicians
Space to grow
He can make you swing and sway
Make you throw your blues away
We all know that his kinda music's
Here to stay

(C 1989 by Ecorah Music Inc and reproduced with permission.)

More than one hundred musicians have graduated from the Art Blakey College of Musical Education since it was founded in 1955 and given the title of Jazz Messengers by Horace Silver. And all this time Buhaina, illustrious son of Pittsburgh, has been up there "directing the traffic" (to use his own phrase) and bringing the therapeutic jazz message to millions of people all over the world.

The celebration concert opened with the current edition of the Messengers (Brian Lynch [t]; Frank Lacy [tb], Javon Jackson [ts], Donald Harrison [as], Geoff Keezer [p], and Essiet Okon Essiet [b]. This is a vigorously extrovert unit in the best hard-swinging tradition of the Messengers, strong on solo power and possessed of a "little big band" ensemble sound that really shouts. And, needless to add, the rhythm section is superb. Keezer, at the improbable age of 18, is an astonishingly accomplished pianist who seems to have absorbed the entire history of jazz piano from Morton to McCoy. He is yet another tribute to the ability of Art Blakey to discover outstanding young talent. Though, as Art always says, "I don't discover them; they discover me!"

As a gesture to the alumni waiting in the wings, the Messengers opened with Terence Blanchard's *Two Of A Kind* and followed with Freddie Hubbard's *Core*. For the opening number, Blakey called the composer on stage to contribute a crackling trumpet solo.

Bobby Timmons's *Moanin,*' one of the great Messengers' classics from the late fifties, was played with ferocious panache and drew great solos from Lynch, Harrison and Keezer. Then came one of the special highlights of the evening when, during Benny Golson's *Along Came Betty*, the current Jazz Messengers, one by one, were replaced by the former stars, and Blakey himself was replaced by Roy Haynes, specially flown in for the occasion to play drums on the Mr. Blakey feature, but given his cue earlier than scheduled while Blakey stepped down to accept a glass of champagne from the show's commere, Silvia Droste. By the time Betty ended, the all-star group of ex-Messengers had taken over the stage: an impressive sight, the more so because it is unlikely ever to happen again.

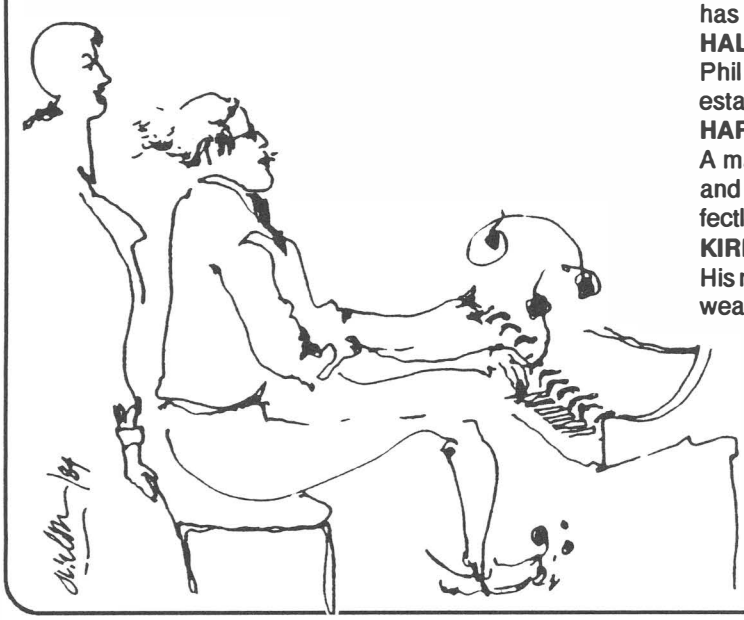
The old guard swung through Wayne Shorter's *Lester Left Town*, and Curtis Fuller's *A La Mode*, both arranged for the five-piece front line by Benny Golson, and then came the Mr. Blakey song, with Michele

Café des Copains

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

Jazz Festival

with World Class Jazz Piano Artists



ADAM MAKOWICZ **February 6 to February 11**
A unique interpreter of the song tradition who continues to redefine the music's traditions

WRAY DOWNES/DAVE YOUNG **February 13 to February 18**
Two of Canada's most exciting jazz talents join together once again for a week of piano/bass duets

NEVILLE DICKIE **February 20 to March 4**
One of Europe's best interpreters of stride and boogie woogie. He has an extensive repertoire of classic jazz tunes.

HAL GALPER **March 6 to March 11**
Phil Woods and Stan Getz are two of the leaders who helped establish Hal Galper as a highly individual stylist.

HAROLD MABERN **March 13 to March 25**
A major contemporary stylist whose roots include Tatum, Jamal and Newborn; beauty and excitement combined together perfectly.

KIRK LIGHTSEY **March 27 to April 8**
His multi-faceted talents are a major part of contemporary jazz. He weaves magical patterns around the songs which fascinate him.

8:30 to 12:45 Tuesday to Saturday
8:00 to 11:00 Sunday
Cover charge after 8:00 pm
Light American - French Menu
Served Noon till Midnight

International jazz festival Bern

15TH ANNUAL BERN JAZZ FESTIVAL TOUR
MONDAY * MAY 7
TO MONDAY * MAY 14, 1990
ONE WEEK ALL INCLUSIVE PACKAGE TOUR - $1575.00

Join ***Coda Magazine's*** publisher, **JOHN NORRIS** and radio station CJRT producer **TED O'REILLY** for a personally conducted tour to the 15th Bern Festival. Travel arrangements through Swissair.

You will enjoy five nights of exciting concerts with Wynton Marsalis' Quartet, Max Roach Quartet, Gerry Mulligan Quartet, A Tribute to Wild Bill Davison Band with Warren Vache, Bob Wilber, Kenny Davern, Ed Hubble, Ralph Sutton, Bob Haggart, Jake Hanna; The Dutch Swing College Band, James Morrison and the Australian All Stars, Arturo Sandoval, Etta James, Queen Ida, the Dave Bartholomew Band, Lucky Peterson and other artists still to be booked.

MAY 7 to MAY 14, 1990

Inclusive 7 day package includes return air fare, hotel, transfers, baggage handling and all festival admissions.

Tour price from Montreal/Toronto: **Can$1575.00** (slightly higher from other Canadian cities). This tour can be booked through participating travel agents. To receive brochures and further information contact:

JOHN NORRIS, CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 or telephone (416) 593-7230.

(Photograph by Gerard Futrick)

Hendricks backed by Blanchard, Golson and the rhythm section.

The next feature, totally unscheduled and unrehearsed, was *Moten Swing*, with Art Blakey playing piano and the old and new Messengers all on stage and making a workmanlike effort to give the impression that they'd been rehearsing the tune all day. But then came easily the most moving and poignant moment of the whole evening when Blakey, still at the Bosendorfer, played and sang, *For All We Know*, a song whose lyric was invested with a special meaning: "For all we know, we may never meet again..."

However, Blakey being Blakey, this was no time for sustained sentimentality. He made his way back to the drums and kicked off a *Blues March* to end all blues marches, and the euphoria of this historic occasion was engraved one every solo. Notable, too, was the fact that the contemporary Messengers were not in the least intimidated by the illustrious names that shared the stage with them. They all did their own thing with great fire and conviction and all in eloquent tribute to the man without whom, none of them would have been there.

Credit to the second German television channel, which had scheduled a 90-minute telecast as part of its ZDF Jazz Club series, that it stayed on the air for an extra half-hour to accommodate the finale. Credit, too, to Gabriele Kleinschmidt, who put the whole concert together and worked for the best part of a year to co-ordinate all the bookings and travel arrangements.

This was the jazz event of the decade, and Bu the birthday boy just didn't want it to end. He introduced all the musicians on stage to the audience, told them that he was going to continue leading the Jazz Messengers until he was at least 100 years old, and then kicked off an incandescent Night In Tunisia which featured the whole ensemble plus Roy Haynes. An unforgettable evening!

"Happy birthday, dear Arthur, happy birthday to Bu!"

. . .

Only now have we learned of a major festival which took place in March in Buenos Aires. The information was supplied by the Portena Jazz Band who were among the participants. We also received four pages of information on the band's activities in 1989 and plans for 1990. They include appearances at the 1990 version of MardelJazz to be held March 3/5 and an extensive South American tour of Chile, Colombia, Peru and Brazil... The Wiener Musik Gallerie presented "Beiderbecke: Associations Around The Myth" on November 17-19 with **Warren Vache, Jon Eardley, Paul Bley**, Richard Sudhalter, Franz Koglmann, Christian Plattner, Roberto Ottaviano, **Ernst Reijseger** among the participating musicians. Art Lange also presented a talk/lecture titled "A Cubist Portrait of Bix Beiderbecke... Seven members of the Vienna Art Orchestra joined seven prominent European female jazz musicians performing on the same instruments for concerts in Munich, Frankfurt and Vienna... The Amsterdam Blues Festival takes place March 16/17 with **Honeyboy Edwards, Margie Evans, Magic Slim, Katie Webster, Charles Brown** and **Kenny Neal** the headliners... Winners of the 1989 international jazz film competition in Warsaw were *New Works - Oslo 13*, directed by Jan Horne of Norway, who took the Golden Horn Award. **John Jeremy's** *Swing Under The Swastika* won the Silver Horn for best jazz documentary. Special mentions were given to ***Ben Webster: The Brute and the Beautiful, Chet Baker: From The Right Time To the Wrong Time*** and ***Toots Thielemans in New Orleans***... **Roscoe Mitchell** was in Sweden in October for performances with Brus Trio (pianist Arne Forsen, bassist Ulf Akerhielm and drummer Gilbert Matthews) and a recording for Silheart Records... **Cecil Taylor** was in Berlin November 1/3 for concerts at FMP's Total Music Meeting. He performed solo, in a trio with **William Parker** and **Tony Oxley** and a quintet with violinist **Harald Kimmig** and cellist **Muneer Abdul Fataah**.

LITERATURE

Stolen Moments is the title of **Thomas Schnabel's** collection of conversations with contemporary musicians. They are drawn from interviews he conducted on KCRW Radio in Santa

Monica where he is program director. The interviews cover a wide spectrum of musical styles, each with its own special viewpoint. The book is published by Acrobat Books, P.O. Box 480820, Los Angeles, Ca 90048... ***Jazz In Time*** is a monthly jazz periodical from Belgium in the French language. The October issue included a lengthy profile/ discussion about the life and music of guitarist Rene Thomas. It is available through J.P. Schroeder, 42 rue de la Dreve, 4121 Neupre, Belgium... ***Jazz Nytt*** is a recently launched jazz magazine in Norway. Issue No 4 includes articles on Lester Bowie, Gary Peacock, the Dirty Dozen Jazz Band and several Norwegian musicians. Performance and record reviews are also part of this attractively laid-out magazine which is published in Norwegian. ***Jazz Nytt*** can be reached at Norst Jazzforbund, Toftesgade 69, 0552 Oslo, Norway... ***Blues Access*** is a new blues publication being launched by Cary Wolfson of Red Rooster Productions, 1514 North Street, Boulder, Co 80304. The quarterly publication is free of charge... ***Heritage Music Review*** (4217 Fremont North, Apt 5 Seattle, Wa 98103) carried the first part of a Jay McShann interview in its December issue. The four page review deals with many different traditional music styles... The Center for Black Music Research has published Kimberly R Vann's Black Music in *Ebony Magazine: An Annotated Guide to the Articles on Music in Ebony Magazine, 1945-1985*. It is available from Columbia College, 600 Michigan Ave., Chicago, Il 60605 at a cost of US$10.00. Foreign orders cost $13.00

RECORDINGS

Katie Webster's ***Two Fisted Mama*** is the latest Alligator release... New recordings from Blue Note include ***Triangular*** by the Ralph Peterson Trio which features the exciting piano work of Geri Allen, Andrew Hill's quartet date ***Eternal Spirit*** featuring Greg Osby and Bobby Hutcherson; Out Of The Blue's ***Spiral Staircase*** with Michael Mossman, Ralph Bowen, Steve Wilson, Rene(?) Rosnes, Kenny Davis and Billy Drummond; and Michel Petrucciani's ***Music***. Recent reissues from the Capitol/Blue Note vaults include several Pacific Jazz titles. ***The Route*** is a 1956 sextet date with Chet Baker and Art Pepper; Trio features piano recordings by Russ Freeman and Dick Twardzik; ***Moment of Truth*** was Gerald Wilson's second PJ date; ***Groovin' With Jug*** features Groove Holmes and Gene Ammons; Les McCann's live date at the Village Gate features Stanley Turrentine and Blue Mitchell. On Capitol you can find CDs of all the Art Tatum material (2 cds), ***Hollywood Stampede*** by the great Coleman Hawkins band of 1945 with Howard McGhee, Vic Dickenson and Sir Charles Thompson, Duke Ellington's Piano Reflections (including a previously unissued *December Blue*). Coming soon is Miles Davis' ***Birth of the Cool*** and Stan Kenton's ***New Concepts in Artistry in Rhythm***.

BMG continues its reissue program on Bluebird with single CDs of Fletcher Henderson, King Oliver and the barrelhouse boogie of Albert Ammons, Pete Johnson, Jimmy Yancey and Meade Lux Lewis. The latter collection is well assembled but the Oliver and Henderson sets will drive collectors crazy. The frustration experienced by the arbitrary choices in the Bechet collection has now been eliminated for those with European connections. A four CD set has been issued by BMG in Europe of all Bechet's Victor recordings between 1932 and 1943 including the alternate titles. The sound is more realistic than the NoNoise system used in the US. Out in time for Christmas from BMG was a 3 CD set of ***Fats Waller's The Last Years***. It is a chronological collection of Waller's recordings from 1940-1943. There's also a 3 CD set of ***Glenn Miller's Popular Recordings***. No two producers seem to agree on which titles were the most popular and this collection manages to miss several which were part of an earlier RCA assemblage, ***A Memorial***. There are also LP and cassette issues of all these recordings. The multiple sets are complete on LP but the single CDs contain selections not on the lps... Capri Records has issued ***Super Bass***, featuring Ray Brown and John Clayton with Freddie Green and Jeff Clayton... New from Sweden's Caprice Records is ***I Don't Know Betty***, by the David Wilczewski Band and poll winner vocalist Lulu Alke in her first solo recording with an all star Swedish band... Criss Cross has released pianist Benny Green's trio recording, ***In This Direction***, and Peter Leitch's ***Portraits and Dedications***, with Bobby Watson, James Williams, Ray Drummond, Marvin "Smitty" Smith and Jed Levy. Now available on CD are Warne Marsh's ***Star Highs***, Cedar Walton's ***Bluesville Time*** and Chet Baker's ***Live at Nicks***.

New recordings from the Fantasy group include Ruth Brown's Blues on Broadway, Charles Earland's Third Degree Burn, Art Farmer's Ph.D., Tom Harrell's Sail Away and Jimmy Smith's Prime Time. Upcoming is a new session from Jimmy McGriff and Hank Crawford and there will be a live Art Farmer date to be called Central Avenue Reunion. Frank Morgan, Lou Levy, Eric Von Essen and Al Heath joined the flugelhornist for the date which was recorded at Kimbell's East. Orrin Keepnews was in the studio in January producing new dates for Landmark with Ralph Moore and Mulgrew Miller... Fantasy is working on box sets of Mingus' Debut recordings and Art Tatum's Group Masterpieces. Hopefully they'll get around to the solo recordings at a later date. Fantasy continues to rework its back catalog. Among the many new OJC reissues are such gems as Soul by Coleman Hawkins, Oliver Nelson's ***Straight Ahead with Eric Dolphy***, Leroy Vinnegar's ***Leroy Walks*** and volume two of Hampton Hawes Trio dates. A lot of rarer stuff has surfaced in the most recent of the Limited Edition series. Among these is Bennie Green's ***Blows His Horn***, Evolution with Teddy Charles, ***Alto Madness*** with Jackie McLean/John Jenkins and the saxophone collections ***Four Altos*** and ***Bird Feathers***. On Pablo there are CD reissues of the 1953 Tokyo JATP concert and the 1967 Greatest Jazz Concert in the World set.

Norway's Musikkdistribution has made available two different CDs with Karin Krog. One of them is a newly recorded date with Kenny Drew featured on piano. Also available are CDs by Norwegian singer Elin Rosseland and yet another Django styled group known as Gypsy Guitars.

Musicmasters continue their hectic pace with volume 4 of music from the Benny Goodman Archives. These are big band sides which include Hank Jones, Bob Wilber, Allen Smith and Pepper Adams among the featured musicians. A second set of music from Kenny Davern's 1988 date with Howard Alden is

called I'll See You In My Dreams. There are two different Mel Lewis dates, one is a big band session of Thad Jones music while the other is a sextet titled The Lost Art. Guitarist Jack Wilkins is heard in a trio session titled ***Call him Reckless***.

Theresa Records has issued a live date of George Coleman, ***At Yoshi's***, with pianist Harold Mabern prominently featured. ***Heart Is A Melody*** is a new recording by Pharoah Sanders.

Vanguard has reissued on CD their lp compilation of Jimmy Rushing tracks. Several titles are still missing from the classic dates with Sam Price and Pete Johnson. They blew the chance to issue those tow dates and the best of ***This Ain't The Blues*** as two separate CDs. And when is the company going to rediscover all the wonderful sessions from the 1950s with Ruby Braff, Vic Dickenson, Coleman Hawkins and Mel Powell.

Xanadu Records has finally obtained an out of court settlement of its legal dispute with Joe Fields and Muse Records. Don Schlitten and Mrs. Art Tatum received cash settlements, and recordings issued on Onyx are being returned to their original owners. Among the masters received by Schlitten of sessions he produced is a Terry Gibbs quartet date with Barry Harris, Sam Jones and Alan Dawson. This has now been issued on Xanadu as ***Bobstacle Course***.

New Albion Records (584 Castro Street, #515, San Francisco, Ca 94114) is releasing a CD/cassette of 18 (solo) Compositions by Anthony Braxton from two 1988 concerts... Multi instrumentalist Steve Cohn has released Itte Rimasu on his White Cow label (125 Knickerbocker Rd., Englewood, NJ 07631)... Fly By Night is the title of Wendell Harrison's new CD/cassette which also features Kirk Lightsey and is available through Rebirth Inc., 81 Chandler, Detroit, Mi 48202... Tenor saxophonist Ove Johansson can be heard in a solo setting in a new CD from LJ Records. ■

OBITUARIES

Saxophonist Eric Dixon died October 19 in New York... Vocalist Kenny Hagood died in Detroit on November 8... Trumpeter Lu Watters died November 5 in California... Cornetist Wild Bill Davison died November 14 in Santa Barbara following heart surgery... Vocalist/pianist Rose Murphy died November 16 in New York... Drummer Freddie Waits died in New York of kidney failure on November 18.

Barry Moon writes from England about trumpeter Freddy Clayton.

Freddy Clayton, aged 62, died on October 18 after a lengthy fight with cancer that had destroyed his career for more than fifteen years of his life. Yet he remained immensely courageous, a razor sharp open mind to all that was happening in jazz music, and a friendliness and humour that knew no bounds.

Known chiefly as a session player he was an extremely gifted and competent improviser. He played on albums featuring all manner of artists from Barbra Streisand to the Beatles and Bing Crosby. Music for film themes such as the James Bond series and TV shows as well, occupied him.

During the war he played with a great many of the popular dance bands such as Geraldo, and was with the then young saxophonists Johnny Dankworth and Ronnie Scott an important member of the Sidney Lipton Band.

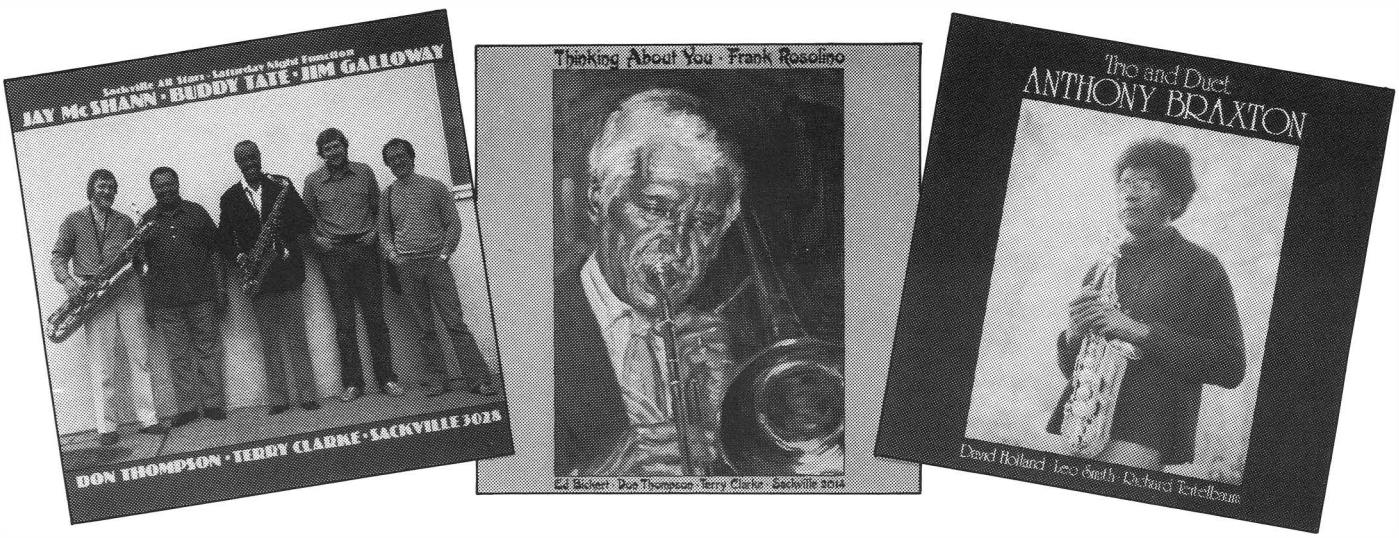
It was his love of jazz music that got him involved with London's jazz community and his friendship with the likes of Kenny Baker, George Chisholm and Tubby Hayes, that led him to try to help in the formation of jazz clubs during the fifties. He was a habitué of the legendary Archer Street during its heyday and a trumpet player of unique ability.

I personally like to think that his happiest period was his friendship with the "Goons," Harry Secombe, Spike Milligan and Peter Sellers. He played in the small band on the "Goon Show" for many years, and treasured his tapes of these shows.

For me he was an exceptional friend, but I also admired his teaching and writing talents. He wrote a superb little book on the practical application of Jazz Improvisation, he wrote scores, gave personal tuition to many great musicians, perhaps the best known of whom was the then young Kenny Wheeler. I know Kenny never forgot those lessons and great and brilliant busy musician that he is kept in touch with Freddy right up to his death.

Freddy was fascinated by the direction that Kenny was taking and would avidly listen to recordings that I would supply him with of Kenny's current work. He was immensely proud of his former pupil, and open to whatever he was doing. Long after he could no longer play himself, he continued to write articles for magazines such as Crescendo, and I had for years been trying to get him to contribute to Coda. He was a vital part of the British jazz scene and had such fascinating memories, but somehow he never got around to it. ■

SACKVILLE RECORDINGS



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 $12.00/2 for $22.00/ 3 for $30.00/ 4 for $35.00/ 5 for$40.00 * Each additional cassette or record costs $8.00.

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

IVO

ONE OF TODAY'S MOST DARING AND ORIGINAL SAXOPHONISTS

". . . will make you rethink what you know about Brazilian music"

—Kevin Whitehead

THE DEBUT ALBUM

K2B2 CD 2769

IVO PERELMAN
AIRTO
FLORA PURIM
JOHN PATITUCCI
PETER ERSKINE
DON PRESTON
BUELL NEIDLINGER
ELIANE ELIAS

Produced by Marty Krystall

K2B2 RECORDS
3112 BARRY AVE.
LOS ANGELES, CA 90066
DISTRIBUTED BY
NORTHCOUNTRY
(315) 287-2852

MAILORDER ON REQUEST
WHOLESALE INQUIRIES
WELCOMED