THE JOURNAL OF JAZZ & IMPROVISED MUSIC

CODA MAGAZINE

ISSUE 237 * MAY / JUNE 1991 * $3.95 CAN / $3.50 US

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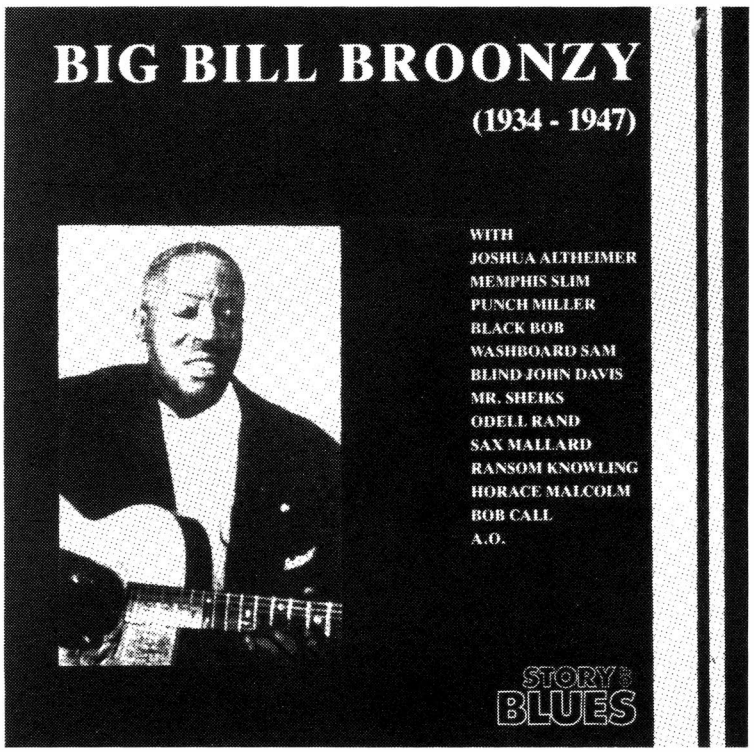

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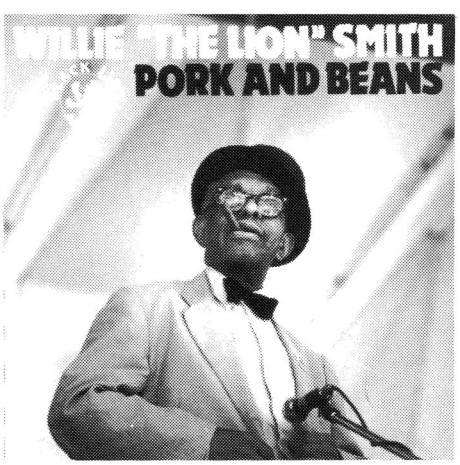

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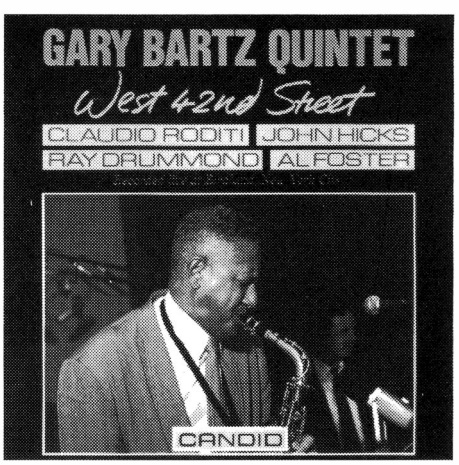

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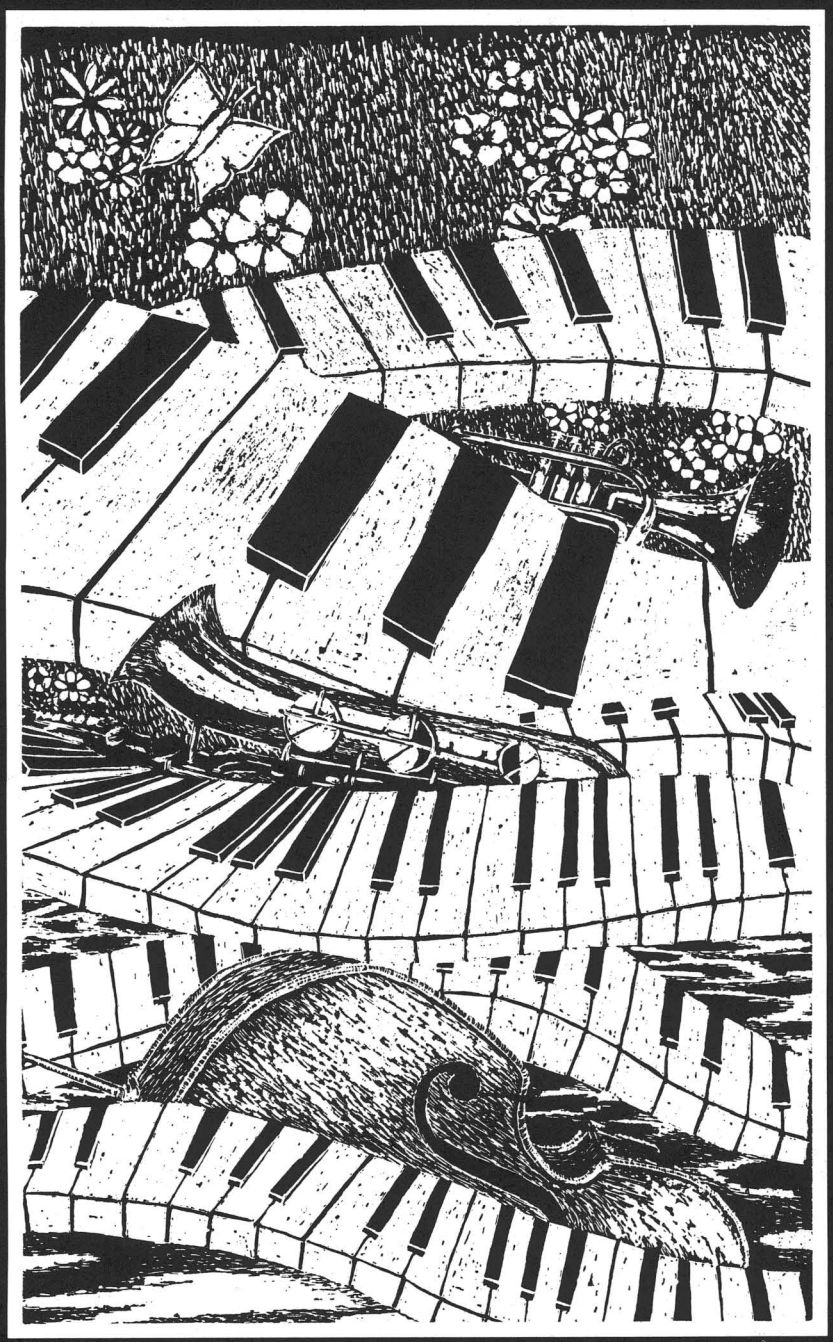

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CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958
ISSUE 237/ Published May 1st / 1991

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

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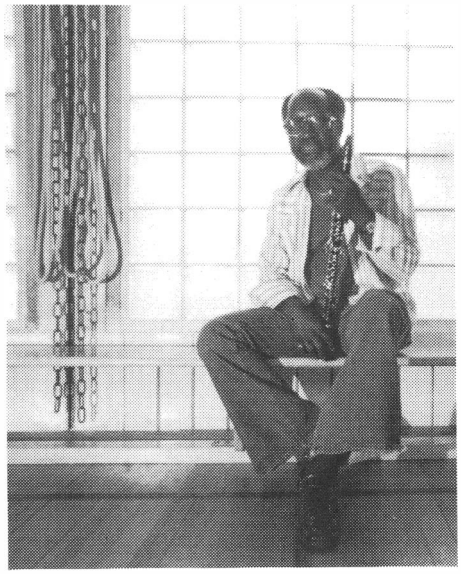

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CANADIAN NOTES

TORONTO

Saxophonist **Jane Bunnett** drew a capacity crowd to the St Lawrence Centre February 23 for her concert with **Dewey Redman, Don Pullen** and **Charlie Haden**. Bunnett's recordings are now to be found on Denon Records.

Michael Weiss and **John Bunch** made debut appearances at Cafe des Copains in February and March. **Neil Swainson** and **Pat Collins** split the bass responsibilities with Weiss while **Don Thompson** performed with Bunch. There were two special Sunday night performances by **Adam Makowica** and **Pat LaBarbera** at the Cafe where the lyrical qualities of the saxophonist's work were fully displayed. It confirmed a long felt impression that his Coltranesque vision was but a part of his total persona. There was a floating Presidential grace to his delineation of the contours of the familiar songs performed those two nights. Makowicz' sparse accompaniment contrasted with his flowing arpeggiated solo lines. They made beautiful music together.

The Bermuda Onion was on track with the week long engagement of **George Coleman** and **Harold Mabern**. **Jerry Fuller** and **Steve Wallace** rounded out a tough, cohesive quartet whose energy level was always high. Coleman has an irresistible urge to open up any material he performs. An excellent example of this was *Lush Life*. He and Harold Mabern lovingly explored all the unique nuances of the song before finally taking the tempo up into the stratosphere with the rhythm section for an extended exploration of the song's harmonic nuances.

Randy Weston and **Sun Ra**, both of whom were advertised for appearances at the club in the Fall, were at the Onion early in the year. There's to be a mini-Charlie Parker festival with **Phil Woods, Charles McPherson** and **Johnny Griffin** booked for separate slots in April. **Max Roach** will have kicked off activities at the beginning of the month while it has been announced that **Oscar Peterson** will be appearing at the Bermuda June 11-16. This will be the pianist's first club date in Toronto since the Colonial in the mid 70s. **Joe Williams** and the **Jeannie** and **Jimmy Cheatham** Sweet Baby Blues Band are slated to follow Peterson.

Bernie Senensky was pianist with two different combinations of American musicians at The Senator early in the year. On the first occasion the spotlight was on **Gary Bartz**. For the second engagement he was surrounded by **Bobby Watson, Ray Drummond** and **Marvin "Smitty" Smith**. The **Cedar Walton** Trio (David Williams, Billy Higgins) were at **The Senator** at the beginning of March when the club initiated a Saturday afternoon workshop / concert presentation for children.

Jazz listeners should set aside June 21 to June 30 if they wish to participate in the 1991 version of **DuMaurier Ltd's Downtown Jazz Festival**. No further information has yet been released.

At the clubs: **Graeme Kirkland** and The Wolves were at the Music Gallery January 19 and at The Silver Dollar January 21. Kirkland has been responsible for organizing the Monday night sessions at The Silver Dollar where many fresh faces have been given an opportunity to be musically expressive. . . Trombonist **Tom Walsh** has been involved in the entertainment policy at The Beehive (508 Queen Street West) and music from the outer ends of jazz are part of the mix. . . Walsh, in his role as trombonist with **Hemispheres**, was also heard in concert with that band at The Music Gallery February 15.

Barry Harris was in Toronto for two days of workshops (organized by Howard Reese) at the end of January. Reese also organized the live music for a Sunday afternoon of listening and the purchase of collectible jazz records at The Music Gallery on February 17. A second such event is planned for June. Many great lps were offered at reasonable prices.

The twentieth annual **Canadian Collectors' Congress** will be held April 20 at the Ramada 400/401 Hotel. The day long presentation is being coordinated by Gene Miller (90 Prince George Drive, Islington, Ontario M9B 2X8; 416-231-4055).

The **Kawartha Jazz Society** in Peterborough presented the Jon Ballantyne Quartet January 26 with saxophonist Mike Allen, Jim Vivian and Jerry Fuller. On February 24 the society featured vocalist **Ada Lee** and the **Wray Downes** Trio (Dave Young, Archie Alleyne). Set for an April 7 concert was the **Hagood Hardy** Sextet.

MONTREAL

Bassist **Lisle Ellis** has been responsible for invigorating the scene with numerous concert / club presentations. His Fall 1990 series *Etats Soniques*, at Access, focused on the State of Avant-Garde musics. The fourteen nights of music presented an astonishing array of music from across Canada and the US. Among the participants were **William Parker**, Michel Ratte, David Prentice, **Malcolm Goldstein**, Silk Stockings, Lunar Adventures, Paul Plimley / Lisle Ellis and **René Lussier**.

A second series, at **Café G Sharp**, began February 5 with Trudy Morse and Lisle Ellis' Quartet. They were followed by the **Chris McCann / Rob Frayne** Duo, Evidence, the **Joe McPhee / Bill Smith** Reunion Band and Glenn Spearman. Tim Brady will be there April 23 and the Jane Bunnett Duo will be there May 7.

The reborn **Rising Sun** advertised an appearance by the **Count Basie** Orchestra February 15/16 and **Dizzy Gillespie** for March 24. The new location of the club is 5380 Boul. St-Laurent (phone 278-5200).

WESTERN CANADA

Keith Copeland, Ted Dunbar and **Bunky Green** will be new faces on the teaching staff at this summer's Jazz Workshop at the **Banff Centre**. Returning participants are Abraham Adzenyah, Steve Coleman (director), Robin Eubanks, Hugh Fraser, Rufus Reid, Don Thompson and Kenny Wheeler.

Keeping the jazz flame alive in Edmonton is the local jazz society. They operate **The Yardbird Suite**, a performance space dedicated to the continuance of jazz music. They showcased "Jazz Works 90" January 31-February 2, a non-competitive festival for bands and groups of young musicians from schools and colleges. The tempo of presentations picked up in March with appearances by the **Dave Holland** Quartet (March 8-10), **Leni Stern** (March 15-17) and **Sheila Jordan** (March 28-30). April began auspiciously with performances from **Bobby Watson's** Horizon.

COMPILED BY JOHN NORRIS

Vancouver's Coastal Blues & Jazz Society utilize a variety of venues for their presentations. Their dedication to the "art" has been rewarded with audience support for widely separated stylistic musics. They presented an evening of music from New York's The Knitting Factory with the **Sonny Sharrock** Band, **Chunk** and **Third Person** (February 24) as well as appearances by Dave Holland's Quartet, Poncho Sanchez, **New Winds** and the Babayaga String Quartet. Also performing in Vancouver was North Texas State University's One O'Clock Lab Band.

The **Alma Street Cafe** continues to showcase such local stalwarts as Oliver Gannon, Ron Johnstone and Fraser MacPherson. Saxophonist **George Robert** was there for two nights March 15/16.

ELSEWHERE

Oliver Jones toured France in March with trumpeter Clark Terry after completing a new recording for Justin Time Records. Steve Wallace and Ed Thigpen completed the trio. The NFB documentary ***Oliver Jones in Africa*** won the Golden Dukat Award at the Mannheim Film Festival in Germany.

CBC Radio's The Entertainers continues its presentations of interesting documentaries with *The Gospel according to Trevor Payne*. This two-part show was heard February 10-24. We also understand there's a possibility of a repeat of the acclaimed series on Norman Granz and JATP sometime in the future.

Both **Ranee Lee** and **Jon Ballantyne** are working on new recordings for Justin Time. Ballantyne is recording some duets with **Paul Bley** while **Red Mitchell** participated in Ranee's session as performer and music director.

RECORDINGS

Double Entendre is the title of pianist **Joe Sealy's** new recording on his own SeaJam Records. It's a duo session with bassist **Paul Novotny**. . . New on Unity (in lp format only) is a duet session with percussionist **Chris McCann** and tenor saxophonist **Rob Frayne**. . . Denon has released the **Jane Bunnett Quintet** ***Live at Sweet Basil***. This 1989 date features Larry Cramer (trumpet), Don Pullen (piano), Kieran Overs (bass) and Billy Hart (drums). Denon has also re-released Bunnett's duet session with Don Pullen (previously on Music & Arts). . . ***The Late Late Show*** is a program of big band jazz from the **McGill (University) Swing Band**. . . Guitarist **Orhan Demir** has issued a new lp of his music on Hittite Records called ***Sultan of the strings***. **Sackville** Recordings is issuing ***Jumpin' Punkins***, a trio recording by Swiss pianist **Henri Chaix** and ***Out of the Past***, a collection of solo piano performances by **Keith Ingham**. These new recordings are being made available in conjunction with a CD repackage of the label's distinctive **Archie Shepp** recording, ***I Know About The Life***.

The accuracy and completeness of this column is dependent upon the information sent to the **CODA** office. The deadline for this material is six weeks prior to publication of the magazine. We appreciate your participation and cooperation in making this column as complete and informative as possible.

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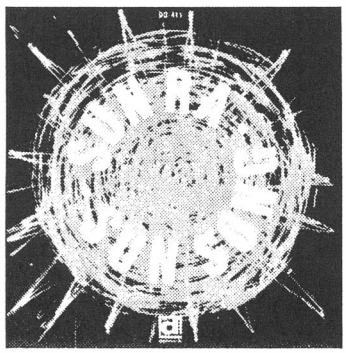

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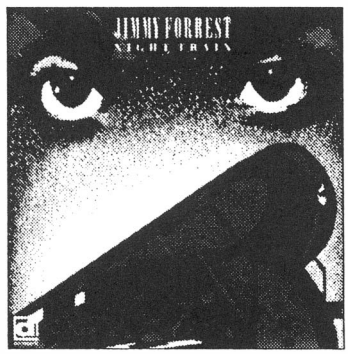

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★★★★½ *Down Beat*

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Malachi's creative ascendance as an authoritative improviser and composer is undeniably linked to his early days as a member of Chicago's AACM. On this album Carter Jefferson, Albert Dailey and others give sensitive support. "No More Hard Times" features vocalist Leon Thomas. "His best set as a leader."
Down Beat

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MODERN JAZZ ON RECORD

Woody Shaw - *In My Own Sweet Way*
In-Out 7003-1

Woody Shaw seldom made the popularity polls over the brief span of his 44 years; yet he forged his own trumpet voice, a "big, round, ravishing sound" (liner notes) replete with chordal changes that were distinctively his. This 1987 album is testament to that.

Recorded live in Switzerland, the quartet also includes superb support from Canadians **Neil Swainson** (bass), **Fred Henke** (piano), as well as Austrian drummer, **Alex Deutsch**. Always lyrical, Shaw displays an amazing range of facility, from the rich tonal sounds of The Organ Grinder (a tribute to pianist/organist Larry Young), the sensitive, expressive rendering of his wife's *Ballad for Woody*, the tightly-muted Miles' flavour of Brubeck's *In Your Own Sweet Way*, to Henke's beautifully lyrical *The Dragon*, where his characteristic solid, round tones are manipulated with exact, incredible changes. Moreover, he affords us a fresh and exciting presentation of the Davis/ Parker 1947 workhorse, *Sippin' at Bells*, and a flight of sheer sensuality on *Estate*, an Italian ballad with a Latin beat.

Though the influences of Miles, Hubbard and, perhaps, Clifford Brown are to be found by those whose ears are attuned to such comparisons, Woody Shaw's own unique-ness is what shines through. Anyone seriously interested in the jazz trumpet must surely retain a broad niche in one's record collection for this player; and this album is a good one to have.

Art Farmer - *Ph.D.*
Contemporary 14055

It seems that **Art Farmer** has always surrounded himself with players of exceptional talent; perhaps that is a partial reason for his longevity as a leader and his success. A lyricist on flugelhorn or trumpet, he quietly and meticulously crafts his own melodic lines in a context that offers wide scope to his supporting cast. This 1989 sextet session gives us quite a number of original compositions to sample: pianist **James Williams'** *Mr. Day's Dream*, with Art developing the modal lines reminiscent of early Miles, and his *Rise to the Occasion*, a free-wheeling venture for a more spirited affair for the flugelhornist; **Clifford Jordan's** *Ballade Art*, depicting a lean, cool offering by the leader' a swinging Art Farmer on Donald Brown's *Affaire d'Amour*. But it is works such as Kenny Drew's *Blue Wail*, with everybody front and centre (even guitarist **Kenny Burrell**, who hitherto has been relegated to comping), that seem to animate Farmer beyond that controlled, understated, often academic approach that has become his trademark. At times, one comes to believe that this might, indeed, be a Clifford Jordan album, so dominant is **his** presence; and he is outstanding on some cuts (*The Summary, Ph.D.*). Nevertheless, this is a rewarding disc for those who demand quality in technique and variety in choice.

WOODY SHAW (Photograph by Peter Danson)

Charlie Rouse - *Epistrophy*
Landmark LLP 1521

It's magic time! Monk's compositions seem to bring out the best in players. And when the featured performer had, himself, spent well over a decade with Monk, well . . . the emotional impact is infectious, passed on to the sidemen, spilling over even to the audience at Bimbo's in San Francisco on that night of October 10, 1988, a segment of the "Jazz in the City" festival. Tragically, although the album was to be dedicated to the music of Thelonious Monk, it was also to be **Charlie Rouse's** last concert. He passed away some 7 weeks following this date; hence, the double dedication.

He was "Monk's tenorman"; his choppy, distinctive style and his flattened tone were well suited to Monk's musical meandering approach, as evidenced on *Nutty*, or his punctuated rhythm on *Blue Monk*. Side one features the quartet with **Jessica Williams** adding her Monkish wizardry to the keyboard on *Blue Monk*, while **George Cables** fashions the pace and mood for everything else. (Catch his beautifully intricate introduction to *'Round Midnight*.) Rouse captures a lush resonance to his *Ruby, My Dear*, and reaches down to the very roots of feeling with *Blue Monk*. Vibist **Buddy Montgomery** and trumpeter **Don Cherry** are added to side two, and the

sextet presents a romping contrast to *Midnight* with the title finale.

This album is certainly for those who just can't get enough of those Monkish gems; but, it is especially for those who need to be reminded of just how exciting an individualist tenorman Rouse really was.

George Coleman - *At Yoshi's*
Theresa TR 126

George Coleman has made relatively few recordings under his own name over the years. That is a shame. His blues band background with the likes of B.B. King, coupled with a hard bop style make him a formidable soloist. Experience as a sideman with drummer Max Roach, trumpeter Lee Morgan and organists Wild Bill Davis and Shirley Scott helped him develop that "big sound" that we hear on this album, a rousing *Laig Gobblin' Blues* that moves rapidly from 5/4 time to 7/4, with lightning changes in tempo and range by the tenorman; a hard-driving sax attack on Boston pianist Paul Arslanian's *Io*; a loosely-swinging interpretation of Freddie Hubbard's *Up Jumped Swing*. Though we might be tempted to summarize Coleman's strength on the basis of such numbers, side A dispels that gut-bucket label; his ripe, full tone on Berlin's ballad *They Say It's Wonderful* wrenches the very soul from the song, and he playfully, inventively plumbs the emotional depths of *Good Morning Heartache*.

As a bonus, the rhythm section, composed of **Harold Mabern** (piano), **Ray Drummond** (bass), and **Alvin Queen** (drums), steam along admirably in pursuit of their leader, with Mabern, in particular, laying down some memorable contributions of his own (*Wonderful, Io, Up Jumped Spring). Side A* and *Spring* were recorded live at Yoshi's in Oakland; the remaining two cuts are studio-based.

This is an enthusiastic outing and warrants an enthusiastic response. The CD offers two additional numbers (an added 22 minutes).

Lars Gullin - *The Great Lars Gullin (Vol. 5)*
Dragon 181

Certainly **Lars Gullin** was an underrated jazz musician by North American standards; his stature in Sweden, from the early 50s until his death in 1976, remained prestigiously intact. Nearly all of the compositions on this album are Gullin originals, and the opening numbers, *Danny's Dream / Be Careful*, were voted the best Swedish examples of jazz in 1954. One can well understand the plaudits.

Gullin plays the baritone delicately, like a tenor or alto. There's a fluent, sometimes raspy, mellowness to his playing, a gentle density that reminds one of Lee Konitz or Warne Marsh; indeed, one could readily imagine him securely ensconced in the Dave Brubeck aggregation of the mid-50s in place of altoistPaul Desmond. On ballads such as *Manchester Fog* or *Danny's Dream*, he displays an airy lyrical quality that is, as the liner notes suggest, "as cool as a Swedish summer night". Yet, his treatment of the remaining numbers, swinging along almost effortlessly, clearly show the facility and adaptability of Gullin's capabilities. The supporting cast of **Rolf Berg** (guitar), **George Riedel** (bass), **Robert Edman** or **Bo Stoor** (drums) is strongly supportive, with Berg most noteworthy in his excellent solos on *A la Carte* and *Danny's Dream.*

Dragon Records is to be commended for making available to collectors the works of this often overlooked baritone player, especially in such a comprehensive manner. This is Volume 5 in the series. If you want more of Gullin, I strongly urge you to check our Volume 1 (with Chet Baker / Dick Twardzik), as well as the two record set with Stan Getz (Stockholm, 1958). You won't be disappointed.

Borje Fredriksson - *Fredriksson Special*
Dragon

This tenorman was only 31 when he died tragically. His musical output was slim. Dragon records hopes, by making accessible both previously released sessions as well as unissued material, to pay tribute to this musician whose compositions and inspirational playing have made him a marked influence on the development of modern jazz in Sweden. This is the first in proposed releases; all are private recordings from radio broadcasts, with the exception of *Fiskefard*, recorded for a film but never issued on the soundtrack.

Borje played accordion and french horn before settling on the tenor as his instrument. Experience in a diversity of bands led finally to the making of his own album, ***Intervall***, selected as the best Swedish jazz recording of 1966. On this album, the first in Dragon's series, spanning the years 1960 to 1966, he records with a number of younger Swedish players. All but two of the compositions are Fredriksson originals; the commitment to the music is apparent, though the stylistic approach generally reflects the post-bop era at its most imitative. The melodic lines, however, seem to capture, at moments, a rich musical heritage that is decidedly not North American. There is a throaty, textured quality to Fredriksson's playing, not a "big" sound, but one that is confidently free in expression; one detects the influence of a Coltrane or a Shepp, even a somewhat less dextrous Johnny Griffin.

This is an album worth exploring, not only for its historical perspective, but also for the appealing attributes of a gifted performer.

OTB (Out of the Blue) - *Spiral Staircase*
Blue Note 1-93006

Michael Philip Mossman (trumpet) and **Ralph Bowen** (tenor) are the two remaining players from the initial formation of OTB in the mid-80s. Though it is still a young group playing original compositions, it avoids the current trends of employing enhanced electronics or subservience to those avant-gardists seeking to capture the market by fusing rock pulsations into a popular mode that all too often passes for jazz. Despite these personnel changes, the commitment of OTB remains intact; harmony, rhythm, melody (time-proven ingredients of jazz) are integral qualities which this aggregation pursues in its quest to shape the future of the music.

Each member of the sextet is given an opportunity to express an independent voice, notably tenorman Ralph Bowen on *Gerri-Ann* and *Spiral Staircase*, trumpeter Mossman with *Samba LaRue* (dedicated to LaRue Brown, Clifford Brown's widow) and **Renée Rosnes'** *North of the Border*, Rosnes herself both on *Samba* and *Border,* drummer **Billy Drummond** and bassist **Kenny Davis** on *Border* and *The Perpetrator* respectively, and alto player **Steve Wilson** on (my favourite) *Input*, a beautifully fashioned number which admirably captures his many talents. Yet, it is as a collective ensemble that one senses

the true strength of this music.

This is a solid effort by some very polished performers, on a label celebrating its 50th year of keeping us up-to-date with fine jazz.

Bengt Hallberg - *Kiddin' on the Keys*
Dragon 170

Bengt Hallberg is now a musician in great demand in Sweden and a respected composer of numerous chamber and choral works, who continues to mix his genres and perform in a jazz setting when the opportunities arise. On this 1959 date, he surely set out to "strut his stuff", and he does just that, consistently shifting mood, tempo and style, defying the whims of listeners (and reviewers) to play the "sound alike" game.

From a swinging Teddy Wilson lilt on *My Blue Heaven* or *Lazy River*, he switches into high gear with two-handed boppish keyboard explorations of *Limehouse Blues* and *Hodges' Squatty Roo*, dazzles you with the Basie-like punctuated sparseness of *One O'clock Jump* or the good-natured ragtime parody of Zez Confrey's *Kitten on the Keys*, throw in a little Garner-like delay on the standard *Deep Purple*, only to finally charm you with his gorgeous solos (*Alone Together / Moonlight In Vermont*) which unfold so dramatically, deliberately, treating both like the classic balladic gems they are. And for good measure, there's Harold Arlen's *Happiness is just a thing called Joe*, given all the quiet, delicate momentum of a Bill Evans or a Claude Thornhill. In other words, Hallberg just about covers it all.

I'm delighted now to have this recording as part of my collection. You should be too.

Curtis Counce - *Sonority*
Contemporary 7655

It has been 8 years since I last reviewed a **Curtis Counce** re-release (***Coda*** 187); so meager was the group's total output, I did not anticipate more. Now we learn that, hidden in Contemporary's vaults, thanks to the foresight of the inimitable producer, **Lester Kōenig**, there are un-released sides from the years 1956 to 1958. Once more, then, we are able to sample the workings of West Coast jazz at a time when everybody (or nearly everybody) was convinced that the real action lay in the East. How wrong they were!

In addition to Counce's regulars (**Jack Sheldon** [trumpet], **Harold Land** [tenor], **Carl Perkins** [piano] and **Frank Butler** [drums]) there's even a stranger in their midst: New Yorker **Elmo Hope**, playing and plying 3 of his compositions before West Coast distributors; moreover, trumpeter **Gerald Wilson**, still establishing his big band reputation, appears in place of Sheldon on 4 numbers. All this makes for interesting listening.

Try the hitherto unreleased alternate takes of *Landslide* and *Sonor*, *Hope's Origin*, or *Night in Tunisia*, and you have "Way Out West" jazz at its zenith, and it's anything but "cool".

SEARCHING FOR THE BLUES

THE BOOKS

The reality of life on the Mississippi Delta is far removed from the romantic images cast around the world through the impassioned music created by its blues bards.

The ***Toronto Star's*** Washington Bureau chief found that Mississippi is "the Ethiopia of the U.S." He reported in 1990 that "many Delta counties have more than one quarter of their workers without jobs, no money to attract new industry and loads of human suffering." He went on to say that "The Delta is, in fact, a land where dreams die."

His assessment of the present situation gives a bleak picture for the future. "Rural poverty now is more widespread than in most U.S. cities. It affects blacks and whites, is often hidden, and is growing at an alarming rate. Still, wealthy landowners in the Delta are satisfied to maintain the status quo. They are thriving, with lavish mansions and black maids of a style strikingly similar to bygone slave days. When farms became mechanized, tens of thousands of poor and illiterate sharecroppers were tossed out of work. There were no jobs to go to then--and there still aren't."

A fascinatingly detailed historical background to the present reality of Delta life is incorporated into **Neil R. McMillen's *Dark Journey: Black Mississippians in the Age of Jim Crow***. This gives us an overview of what it meant to be black and living in Mississippi between the end of the Civil war and the 1940s. It examines in detail the political, economic and social changes brought upon the black community and how they adjusted and lived with them. It is an important document which outlines in detail much of what took place during those times.

Out of the shadows of the Mississippi Delta in the 1920s emerged a music so powerful that it eventually helped reshape the whole direction of popular music. Even now with the publication of books about both Charlie Patton and Robert Johnson little is really known about the pioneers and they remain essentially shadowy figures.

Only a couple of ghostly photographs of Charlie Patton have survived while it took more than two decades following the reissue of his recordings before the first photograph of Robert Johnson came to be published.

King Of The Delta Blues: The Life and Music of Charlie Patton is the culmination

Dark Journey: Black Mississippians in the Age of Jim Crow
by Neil R. McMillen
University of Illinois Press 420 pp $27.50

King of the Delta Blues: The Life and Music of Charlie Patton
by Stephen Calt and Gayle Wardlow
Rock Chapel Press 340 pp. $14.95

Searching For Robert Johnson
by Peter Guralnick
E.P. Dutton 83 pp. $14.95

Looking Up At Down: The Emergence of Blues Culture
by William Barlow
Temple University Press 401 pp. $29.95

The Death of Rhythm & Blues
by Nelson George
E.P. Dutton $8.95

Downhome Blues Lyrics: An Anthology from the Post-War Era
by Jeff Todd Titon
University of Illinois Press 174 pp.
$34.95 (cl) $14.95 (pb)

of more than twenty years' research by **Stephen Calt** and **Gayle Wardlow**. Through extensive interviews they have built up a reasonable sketch of the life and times of Charlie Patton. In the process they confirm the quintessential role of Patton as an artistic "outsider" who carved a successful career as a full time musician in a society who measured the worth of all blacks on their productivity as labourers. Patton managed to survive on the periphery of this system and built up a musical style and repertoire which established him as a popular entertainer within the region.

The book also assesses in great detail his unique qualities as a musician. Unlike most of his contemporaries he displayed a wide range of guitar techniques--giving considerable variety to his songs. His many recordings are a confirmation of this.

Much of Calt and Wardlow's research was done between 1965 and 1972 and many of the bare facts appeared (with due acknowledgement) in John Fahey's 1970 book. Fahey spent much of his space analysing the musical content of Patton's songs as well as organizing the various recordings into song types. Calt and Wardlow expand on this in their important chapter where they assess "the art of Charley Patton". In the process, they seem to disagree completely with the assessments and views of other blues writers regarding the "folk" origins of this music.

Tracing the nomadic movements of Patton occupies considerable space but the one map (from 1890) is of little use in helping the reader understand these movements.

The work done by Calt and Wardlow is a major step forward in unraveling the mysteries of this explosively powerful musician and the environment within which he honed his skills.

Robert Johnson in a few short years managed to synthesize much of the music which had preceded him. What made him unique was his superb blues guitar playing and the dramatic clarity of his singing. Louis Armstrong transformed early jazz into something universal and Robert Johnson managed to do the same for the blues.

Searching For Robert Johnson is an all too brief look into the life and times of the greater singer / guitarist by a music commentator whose life was profoundly altered by Johnson's music. It is based upon earlier essays which appeared in magazine form and draws freely upon the recollections of blues artists Robert Lockwood and Johnny Shines. What is assembled here in 80 odd pages of observations and viewpoints (often contradictory) is a profile of a performer who made a brief impact on the world more than fifty years ago. His trail-blazing recordings, however, continue to grow in stature. They are like Van Gogh paintings. Once heard they are never

forgotten.

Peter Guralnick's book is valuable for the way in which he communicates his passion for the singer and for his skills at interweaving the few facts into a coherent document. Still unpublished, though, is Mack McCormick's extensive original research, upon which much of the information in this book is based.

There has been no shortage of books about the blues in recent years. ***Looking Up At Down*** (subtitled *The Emergence of Blues Culture*) is **William Barlow's** largely successful overview of the subject. It is built upon the accumulated research of the past thirty years and the ever easier access to the recordings through the many reissues. The author traces the evolution of the blues from its rural beginnings to its dissemination into the different urban centres of the US where large black populations developed in this century.

The music is viewed through the concept that the blues singers were "the makers and carriers of a music that resisted cultural domination in both form and content. They used traditional African musical practices to spread the rebellion and to reinforce the powerful hold that African traditions had on African Americans living in the south." Barlow feels, "It is no accident that the blues came to the forefront of black culture at a time when African Americans were confronting a serious decline in their collective economic and political status in the South. The blues were part of a widespread cultural response to renewed white oppression."

Barlow traces the blues through its rural beginnings in Mississippi, Texas, Georgia and the Carolinas. He then turns his attention upon the Vaudeville Blues of the black entertainment industry before discussing the evolving styles which grew up in the urban centres of the south (New Orleans, Atlanta, Birmingham, Memphis), the southwest (Dallas, Houston, Kansas City), the midwest (St. Louis, Louisville, Cincinnati, Indianapolis, Detroit) and finally the urban mecca of Chicago. The contributions and stature of the more important recording artists are discussed along with a selection of lyrics chosen to substantiate or illustrate the ideas being put forward by the author.

In his conclusion Barlow asserts that the blues has "again and again made important contributions to the oral tradition and has consequently remained on the cutting edge of African American cultural resistance to white domination." However, by the time he has finished tracing the evolving nature of the blues to the present he concludes that "the postwar transference of the blues tradition from an older black working-class generation to a younger white middle-class generation has sent ripples of unconventional social relations through the society."

One wonders just how much true knowledge William Barlow has of the blues or whether the numerous misspellings are the responsibility of the editorial team. This book consistently refers to Bennie Moton (Moten), Jimmy Yancy (Yancey), Freddie Shyne (Shayne) [who actually wrote Mr. Freddie's Blues], Cecil Grant (Gant), Bahari Brothers (Bihari). There is also no mention of either Vee Jay or Arhoolie Records and Barlow obviously had never heard the many lyrics full of social observation created by Dr. Clayton on his Bluebird recordings of the early 1940s. Many of these lyrics have since been recycled by B.B. King and other postwar singers. The originals are all contained in a Bluetime LP (2005).

The cutting edge of postwar Black American culture is more realistically a part of the world discussed so well by **Nelson George** in his book, ***The Death of Rhythm & Blues***. He, too, presents an overview, but he comes to the music from the other direction. His concerns with earlier blues and jazz styles is minimal and they are quickly glossed over as he moves forward to the postwar evolution of the independent (and often black initiated) recording industry.

His book is as much a social as it is a musical history of recent times in Black America. The story of the ever changing facade of black popular music is seen against the rapid changes which took place in all segments of society. There is also a fundamental difference in viewpoint about music. "The black audience's consumerism and restlessness burns out and abandons musical styles. whereas white Americans, in the European tradition of supporting forms and styles for the sake of tradition, seem to hold styles dear long after they have ceased to evolve."

The co-opting of R&B into the mainstream of the corporate music industry is but one manifestation of the blandness now affecting all of the arts. It is doubly difficult for the black community who, as George points out, has been totally diffused by integration. The Civil Rights movement and the decline of neighbourhoods which was accelerated by the self-destructive burnings of the late 1960s has resulted in a growing black mdidle class who have no direct link with their own communities. This, says George, is part of "the death of R&B".

You will have to look elsewhere for a detailed assessment of the artists who took the blues through the turbulent post-war years in the urban ghettoes of the North. Perhaps Mike Rowe's Chicago Breakdown is the place to start. Not discussed, either, is the outward movement of the blues into white society and its subsequent adoption (in much the same way that jazz was to evolve) by musicians and listeners in all parts of the world. The artsits who built new careers for themselves in this manner (Muddy Waters, Howlin' Wolf, Lightnin' Hopkins, John Lee Hooker, Memphis Slim, T-Bone Walker) and the rediscovered rural recording artists from the 1920s who briefly enjoyed some adulation late in their lives fall outside of the scope of both Barlow and George's books. It's probably time for someone to reassess the role and effect of this activity in the post-1950s eras.

In support of the necessity for a full reappraisal of postwar blues activity is the reprinting of **Jeff Todd Titon's** ***Downhome Blues Lyrics***. This anthology contains 128 different notated lyrics from commercial recordings made originally on 78s (or 45s) for consumption by black listeners, those who personally related to the messages being delivered by the singers. There's a thematic coherence to the material as it flows through the life wishes of the creators, all of whom joined in the migration northwards to an economic freedom unknown to them in the South. The indictment of plantation life is clearly stated while the changing world up North is still rough and tough. There's a poetic honesty to these statements, something far removed from the commercial trappings of the manufactured popular music world.

THE RECORDINGS

Worldwide accessibility to blues recordings has changed dramatically over the last thirty years. In 1958, for instance, there were only a handful of 1920s recordings reissued on lp. Folkways Records was the pioneer with their collections while Riverside had reissued some of Blind Lemon Jefferson's Paramount sides. The then current blues music on Chess was as hard to find in non-ghetto stores as recordings on Okey, Gennett and Paramount were in the 1920s.

Today it is a completely different story. Stores carry a broad range of blues recordings and this is now accelerating as the music is being repackaged on CDs. The definitive Charley Patton collection, for instance, has been redone for CD by Yazoo. The classic recordings by Blind Willie McTell, Robert Wilkins, Henry Thomas and Cannon's Jug Stompers are also on CD, replacing the Yazoo and Herwin lps.

CBS has been promising collectors a box set of **Robert Johson's** recordings for some years. Almost all of his recordings are to be found on the two CBS lps titled ***King of the Delta Blues Singers***. Ironically, these have been available on CD in Canada since 1989 but were not found in this format in the US. It's an ironic reversal from when Canadian CBS refused to issue the lp when it first appeared in the 1960s.

In the fall of 1990 CBS finally came through with their box set of Robert Johnson recordings. The two CD set (C2K 46222) contains all 41 existing performances by the singer. There are 29 different tunes and 12 alternate interpretations. Johnson basically followed the same approach to his songs but there are differences in the lyrics as well as subtle alterations of phrasing and tempo. This new set is worthwhile obtaining even if you already own the two Columbia lp/cds. For one thing there are 11 alternates not included in the earlier reissues (although these have appeared in scattered form on various small label collector lps). On the earlier collections both *Ramblin' On My Mind* and *Preachin' Blues* are the same take on each lp.

This new set includes an attractive booklet which recycles the same information contained in Guralnick's book but it has the valuable addition of transcriptions of all the lyrics. The only disappointment is CBS's persistence (along with other US manufacturers) in designing CD boxes as if they were for lps. On this occasion the booklet has the same shape as the soon to be outlawed long boxes that clutter up the bins of record stores.

It's ironic to recall that when the Robert Johnson lp first appeared in 1962 it was only available as a special import in Canada. Times have certainly changed!

The same is true of **Chess**. Their catalog (now controlled by MCA) took more than a decade to reach Canadian record stores and by then the high intensity of the music had been dissipated. We can still marvel at the incredible music created by **Muddy Waters, Little Walter** and **Howlin' Wolf**. In addition to the replica CDs of the original Chess lps which are everywhere there is also a state of the art box set (CHS CHD3-80002) containing 72 of Muddy Waters' most significant recordings. The sound quality is superb and the presentation is elegant. Howlin' Wolf, Little Walter and Sonny Boy Williamson will all receive the same treatment. Something none of them could have believed possible in their lifetimes!

I'm sure that **T-Bone Walker** would also have been amazed with the **Mosaic** 6 CD (or 9 lp) ***Complete Recordings of T-Bone Walker 1940-1954*** (MD6-130). The core of the collection is his Black & White and Imperial recordings but there are also the earlier handful of sides for Varsity, Capitol, Rhumboogie and Mercury. The Black & White material defines the synthesis between blues and jazz. Over a fifteen month period Walker produced a body of recordings which have the same high level of creativity and artistic brillliance which marked Louis Armstrong' Okey period, the Basie Decca sessions, Parker's Dial and Savoy sessions and Ornette Coleman's Atlantic dates. You sense that the musicians were making this music for themselves as much as for the listener. The later Imperial sessions are good but lack the magic of the earlier dates.

The Black and White sessions were a perfect collaboration between a great singer/guitarist and his musicians. Trumpeters Teddy Buckner and George Orendorff, saxophonist Bumps Myers and pianists Lloyd Glenn and Willard McDaniel are among the key players.

This is the definitive T-Bone Walker collection. There are at least 23 previously unissued alternates as well as several more which have only appeared on lp collections. The new versions vary in detail rather than

being dramatically different. Walker had the format down for his songs before he entered the studio. He also liked to rework his lyrics into different settings but there is considerable variety within the basic blues framework he chose to use. If you just want to sample the music from this set there is a single CD collection on Charly from the Black and White dates while Sequel (another UK company) has issued some of the Imperial sides as ***The Hustle Is On***. But the Mosaic set is complete.

This marriage of blues and jazz is also perfectly captured in the sessions Jimmy Rushing did for Vanguard. Selections from the three lps have been reissued (again) on CD as ***The Essential Jimmy Rushing (VCD 65/66)***, but these sessions are so important they need to be made available in their entirety. Sammy Price on *Goin' To Chicago* and Pete Johnson on *Listen To The Blues* create the same kind of instrumental rapport which makes Lloyd Glenn so important to the T-Bone Walker sessions. Johnson was also a key player in Joe Turner's ***Boss Of The Blues***, happily available again on an Atlantic CD.

Ernie Andrews generates a similar feel in his vocals with the Capp/Pearce Juggernaut but he has yet to make a complete session which truly showcases his abilities. Evoking the same kind of feeling is Johnny Adams in his Rounder CD ***Walkin' On A Tightrope*** **(2095)**. All the songs are by Percy Mayfield and the loose feel of the instrumentists gives this session a warm feeling. ***Walkin' On A Tightrope*** and its predecessor ***Room With A View of th Blues*** is one of the few recent recordings in the blues vein to show some semblance of artistic merit.

The vitality and excitement of the urban blues developments on the West Coast and in New Orleans in the decade following the end of World War II were the genesis of what popular music was to evolve into in more recent times. The music blended together blues, gospel and jazz and much of it has been reissued in Europe on small collector labels such as the Route 66 family in Sweden. Examples of this music are now surfacing on the revitalised **Specialty** label (**Roy Milton, Joe Liggins**) while the English **Sequel** label has excellent CDs surveying the peak years of pianist/singers **Amos Milburn (NEX CD-132) Charles Brown (NEX CD-133) and Smiley Lewis (NEX CD-130)**. Milburn and Brown reflect their admiration for T-Bone Walker and Nat Cole while Smiley Lewis was the precursor of Fats Domino. All three CDs are warmly recommended for their deft and musical blend of blues and jazz elements.

The CD is also giving new life to the many recordings made specifically for the wider audience who discovered the blues following the development of the lp. While many of these recordings were available on lp until recently, CDs will refocus attention on these performers.

Arhoolie's important catalog of roots recordings began in 1960 with the release of the first recordings by Texas Songster Mance Lipscomb. His musical inspiration predates much of the blues and yet what he plays is a delicate mixture of many different influences.

Arhoolie's CDs contain more than 60 minutes of music and are intended to give an overview of the artist's music. So far there are collections by **Mance Lipscomb (306), Lightnin' Hopkins (302), Fred McDowell (304), Big Mama Thornton (305)** and **Sonny Boy Williamson (310)**.

Fred McDowell is a Delta singer whose lineage goes back to Charley Patton. He has the same kind of tumultuous approach to his songs. The Lightnin' Hopkins material is among the best of his prolific career while the Big Mama Thornton recordings helped relaunch her career. The Sonny Boy Williamson material comes from his ground-breaking Trumpet sessions in the early 1950s.

More of Lightnin' Hopkins has been recycled again on CD by Fantasy. They have also reissued collections by **Sonny Terry & Brownie McGhee** and **Memphis Slim**. All of these were Bluesville/Prestige dates from the early 1960s. Each CD contains most of two lps with 75 minutes of music.

Memphis Slim was to become the most famous of the expatriatiate American blues musicians. His regal stature in Paris helped in his support of many of his countrymen over the years. ***The Blues Is Everywhere*** is a 1962 **Vogue** date (655503) which features the tenor saxophone of Benny Waters in a collection which is evocative of the hard-driving band the pianist fronted in Chicago for many years. ***Parisian Blues*** **(Emarcy 834 658-2)** is a reissue of a two-lp set which showcases the work of Roosevelt Sykes and Junior Wells / Buddy Guy with Memphis Slim. It's a pleasing retrospective by all concerned.

Vogue is also busy repackaging its archives of **Big Bill Broonzy** and Champion Jack Dupree recordings. The Broonzy material (600 041 and 670- 401) comes from the early 1950s when he traveled to Europe as a "folk" artist. He obliged by playing acoustic guitar and singing a repertoire of traditional blues songs interlaced with some of his own compositions. He was probably the first blues artist to develop a sizable white audience for his music.

Jack Dupree left for Europe in the 1960s and is still there. ***The Death of Louis*** (Vogue 655 502) is a 1971 session which contains a typical mix of his piano blues and New Orleans music. ***Blues From The Guitar***, his definitive Atlantic date still waits reissue on CD.

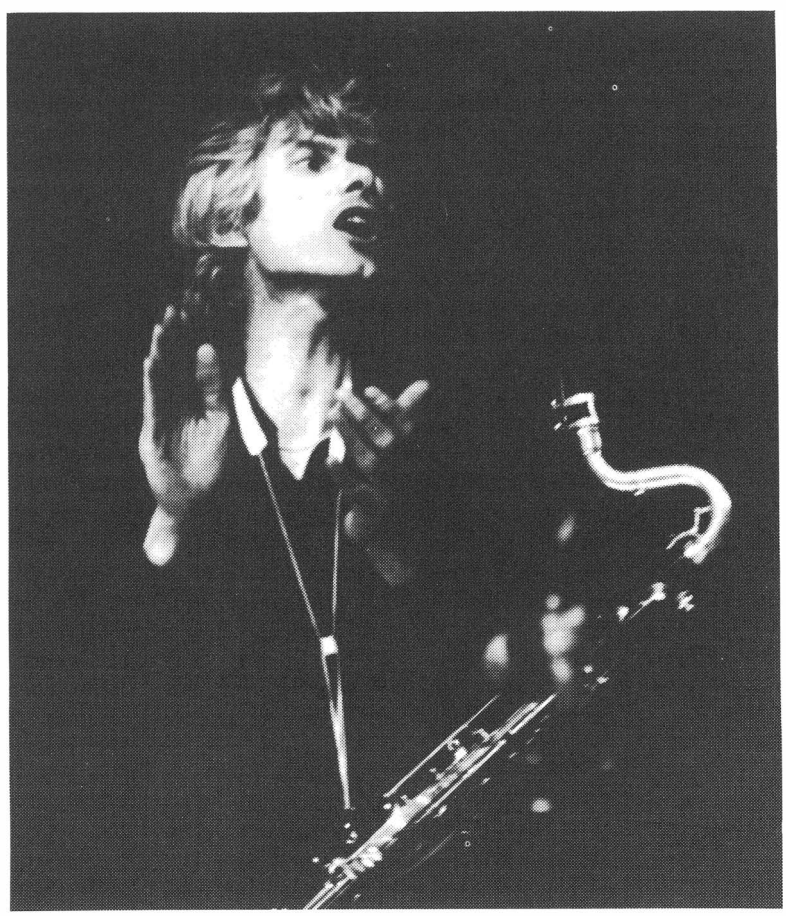
Blues recording, until the 1960s, was aimed at the black market and without exception, was issued on "singles". With the audience shift came the change to album recordings. Two of the msot significant sessions to mark this transition were **B.B. King's *Live at the Regal*** and **Junior Wells' *Hoodoo Man Blues***. The Delmark date by Wells and Buddy Guy has finally beein reissued on CD (DD 612) and it remains one of the most exciting and emotionally satisfying blues sets with its clear cut links backwards to the blues traditions of the 1920s when Sleepy John Estes conceived a repertoire which was then passed on to Sonny Boy Williamson (the original) and then reworked in contemporary terms by Junior Wells. It remains a classic blues recording. Delmark's documentaiton of the Chicago blues scene was responsible for introducing to wider audiences the dynamic music of **Magic Sam**. His ***West Side Soul*** **(DD 615)** remains a definitive example of the evolving nature of Chicago's blues scene. In time Delmark abdicated its role and the slack was picked up by Alligator Records whose may recordings represent the present day sythesis of many different styles inherent in today's blues performers.

Too little, in fact, which passes for the blues today show much of a link with the past. It has closer ties with mass marketed popular music. But there is a rich heritage of music to be explored and the CD is making that easier to do than at any time in the past.

T-BONE WALKER (Photograph by Val Wilmer)

GALAXIE DREAM BANDS

Gunter Hampel's music expresses the moment. In part, Hampel's musical upbringing set the scene for this philosophy of the "now". His grandfather was a Bohemian street musician who entertained passers-by with sixteen different instruments. Early on, Hampel was exposed to German and French song forms. Like the early jazzmen in New Orleans, Hampel played these folk songs and melodies in the form of waltzes, folk dances, and wedding music. Music for him was a social event. "An understanding between people makes the music," he says.



As a leader/composer for his Galaxie Dream Band and Coming Age Orchestra along with other smaller ensembles and in his solo work, Hampel emphasizes the individual voices and personalities of his band members. "I can hardly describe what music we play," he says, "because it is changing all the time. Though we may play the same composition, it might bring us on another day into a completely different area than the day before." Hampel likes to work with loose structures within his compositions to allow the creative improvisational lines of his band members to flow freely. "Tradition is important for learning technique and for learning how various musical forms influence one another," he says, but Hampel feels merely to expand traditional jazz styles into your own point of view restricts the music. "If we see our music as conversation, then it's always good to have a motif to start from, but where the conversation is going depends on the contributions of the people involved," he continues.

"Gil Evans has written beautiful arrangements for Miles Davis like ***Porgy and Bess***, so he was particularly interested in putting two flutes together with a muted trumpet. These sounds are important to achieving these beautiful pictures he's painting. I do this sometimes, too, with my big band arrangements. I enter those areas of sounds. I need those instruments coming together. I'm not excluding that type of composition. But the main thing for me is attuning musicians and playing music out of a spiritual understanding between people. I don't really care if I have a drum or bass to fit into a certain idea of sound. I'd rather play without a drummer if he doesn't listen well enough to support our music. I'd rather get the sound out of the musicians that we're working with. That's not so much an issue of the combination of instruments. It's more the combination of these people's expressions within a unit that makes the music great." In Hampel's music he breaks down traditional barriers by assigning instruments unaccustomed roles. "When we play our music, I give certain spaces to instruments. The saxophonist might get the bass line or the singer might get the drum part. That gives them a totally different point of view about their own relation to the music."

"I'm always writing for the people that play with me. I've been lucky enough to work with the same members for twenty years." Not only does Hampel regard music as a conversation, it is talk among family members. "We compose while we are playing. . . Ellington was in the same position. If Johnny Hodges hadn't played that part the way Johnny Hodges plays it, if Ellington hadn't formed his band out of these beautiful, unique voices, he wouldn't have sounded that much different from Count Basie or Fletcher Henderson."

"In my music when the order of the composition goes to certain areas. I play those things through my horn and the musicians who are listening to me follow what I am setting up. That is our deep secret. We are listening very closely to one another. I've developed my concept of composition and improvisation, so that we can compose on the spot. We show what this very **moment** is about. There's a certain sound in the room that was not there yesterday and cannot be there tomorrow. We have a gift to express what's happening in the **moment**. Our music is personal. People can open up to what's going on **now**."

This philosophy of expressing momentary desire informs Hampel's notion of human understanding. He feels the record industry's emphasis on reissuing historical recordings has placed people in the framework of the 50s, of understanding music as a relation to the past. People then are incapable of understanding their own momentary existence, according to Hampel. They're too caught up in historical forms

Photograph by Gerard Futrick

and tradition to hear the voices of the conversation around them **now**.

"Inside our music there is a dance," Hampel elaborates. "There's a quality of life around us which we might have to discover anew because of the way our society is going." A sense of movement is very important to Hampel's understanding of life and our efforts to create society anew. "If you look back at the history of European and African governments in past centuries, they always had musicians and dancers around to be part of society. Now we're like a museum. We're away from life." In contemporary society, Hampel perceives people often being recipients. We let other people live our feelings. We relive someone else's feelings. "The first step for us human beings," he says, "is to live our own lives. When we realize that, we don't let someone else dance for us, we dance for ourselves." Hampel feels it's imperative for the audience to participate in the music not only by listening but through movement. Through dance, music, art, and writing, Hampel feels, we can remind people of their feelings, of the **now**.

"When I speak of my music being like dance," he explains, "I mean the improvisation moves with the expression of a living human being. The way the music moves rhythmically is very much like the way dancers move toward each other in a group. Our rhythms and pulses move you up. (He lifts his hands upward like a ballet dancer.) "Our music deals with feelings, it gives us energy to lift us up emotionally."

In the 60s loft scene, Hampel collaborated with Jean Erdman's dance school and he has written an opera with dancers. Current budget restrictions prohibit such collaborations. In the more open environment of the late 60s when gigs were less a matter of politics and prestige, Hampel started his independent recording label, Birth Records. His initial release, ***The 8th of July***, still stands as a landmark of international music and heralds the ritualistic tone poems of Jeanne Lee and a dreamer spirituality found in Anthony Braxton's reeds. It hallmarks the loose, pianistic quality of Hampel's vibes and reveals his attention to European folk melodies and waltz motifs in his later compositions. His sounds are subtle, open-ended dance-like improvisations.

Hampel acknowledges the influence of traditional African music and the storytelling of African griots on American blues and jazz, but he strongly states the role of European song forms in the development of American jazz: "When the African people started playing the piano, you already have a European element, which is the tuning of the piano. They weren't using African pentatonic scales. Most, though not all, African music has five major notes in an octave, whereas we have twelve."

At the turn of the century in New Orleans, French song forms were prevalent. Early jazz players were playing twelve tone scales with a bar structure not found in African music. Through his work with black American jazz musicians such as Marion Brown and the late Steve McCall, Hampel learned that they grew up playing dances, folk melodies, waltzes, wedding music, and fox trots similar to what he performed as a youth in Göttingen, Germany. With their tradition of field songs, church music, and blues, blacks circa 1900 imparted their own personal experiences to both traditional African forms and European song forms.

The development of jazz in America and the advent of Schoenberg, Webern, and Stockhausen in Europe, for Hampel, marks the broader array of transcultural exchanges between African and European influences in music today. "When I play with Jeanne Lee or Anthony Braxton now, we create a new meeting between Africa and Europe," states Hampel. To clarify his position on the role of European music in jazz, Hampel emphasizes, "European music was improvised until people developed a system to write it down. Even Johann Sebastian Bach didn't write all of his stuff down. He had organ pieces which allowed the organ players to improvise on chords. This has been done in European as well as African music."

Blues and jazz, for Hampel, are eternal forms that won't disappear, because they allow for creativity and personal expression, not because of any separation from a European tradition. Rather than setting a standard of African traditions against European ones or vice versa, Hampel embraces the importance of both as equal structures for creative expression. "This transcultural exchange expands the music," insists Hampel. Once one has mastered these structures, improvisation can serve as the sole framework for creativity if need be.

"To explain improvisation," he says, "I tell this story: One day a man comes to Picasso and tells him he'll pay him $500,000 for a painting. Two months later he comes back to get the painting. Picasso says, 'I forgot the painting.' He spends one hour to complete it. The man complains, 'I'm supposed to pay you $500,000 for this painting which you did in one hour.' Picasso says, 'I've worked all my life to be able to create this in one hour.'. . . That goes for jazz musicians, too," Hampel adds.

In the past twenty-one years, Hampel has released over sixty recordings on his independent label, Birth Records. These recordings document his work in various ensemble contexts including his big band, The Coming Age Orchestra, comprised of European musicians, and his New York Orchestra, which expands the personnel of the Galaxie Dream Band into a larger big band setting. In these larger groups, Hampel emphasizes instrumentation, whereas in the smaller ensembles such as the Galaxie Dream Band and his sextet, Time Is Now, there is more emphasis on open-ended improvisation and individual voices interacting in a loose conversational structure.

To expose his historical understanding of the jazz tradition, Hampel works with a quartet. As a trio, he joins long-time associates singer Jeanne Lee and saxophonist Thomas Keyserling. In duo, Hampel and Lee explore the ritual and poetic potentials of instrument in relation to voice and embark on transcultural conversations. His groups have worked with symphonies and he's performed and recorded with musicians of various persuasions ranging from modern classical composers Hans Werner Henze and Krysztof Penderecki, flamenco guitarist Boulou Ferre, synthesizer artist Michel Waisfisz to Marion Brown, Anthony Braxton, Leo Smith, and Steve McCall.

In Hampel's diverse musical families, his notions of improvisation as a conversation and his philosophy of the **now** paint an everchanging picture of family members talking, a vibrantly free-flowing conversation in which "Everyone has his own voice. You don't even have to look for it."

- Robert H. Hicks

JAZZ LITERATURE

Swing Legacy by Chip Deffaa
The Scarecrow Press, Methuchen, NJ and London
Yardbird Suite: A Compendium of the Music and Life of Charlie Parker by Lawrence Koch
Bowling Green State University Press, Bowling Green, Ohio $17.95
Barney, Bradley and Max by Whitney Balliett
Oxford University Press, New York and Oxford, $19.95
New Perspectives In Jazz edited by David N. Baker
Smithsonian Institution Press, Washington and London, $14.95
Self-Portrait of a Jazz Artist by David Liebman
Advance Music, Rottenburg, West Germany, $8.95

The alarming rate at which many of our jazz golden-agers are passing makes it all the more imperative to document the lives as well as the music of those performers who are still relatively active in the field. Fortunately we have writers like Chip Deffaa to interview these artists, letting them for the most part speak for themselves but, with his love and thorough knowledge of jazz, adding his own cogent observations where necessary.

Following in the tradition of writer-historians like Stanley Dance (***The World of Swing***), George T. Simon (***The Big Bands***), Whitney Balliett and others, Deffaa focuses on musicians of the so-called Swing Era for his first collection of interviews in book form, titled ***Swing Legacy*** and published under the auspices of the Institute of Jazz Studies, Rutgers University, which is dedicated to preserving the oral histories of musicians before it's too late. In fact, as the Institute's able director Dan Morgenstern points out in a preface, the timeliness of Deffaa's efforts is illuminated by the fact that three of his chosen subjects, Maxine Sullivan, Woody Herman and Thad Jones, did not live to see the book published.

Deffaa, a regular contributor to ***CODA*** and other jazz publications, covers far more ground than just the swing era and he interviewed not just the famous (Artie Shaw, Woody Herman, Buck Clayton, Stephane Grappelli and the like) but also the less well known. And he has captured the voicings of two of our brightest young stars, Scott Hamilton and Warren Vache, Jr., for a well-balanced roundup of 18 music makers who made their mark in the mainstream mold.

Forcefully outspoken Artie Shaw, who's returned to music after a long absence pursuing other fields (including literature) talks about the importance of improvisation. He says it's like jumping off a cliff in the darkness and not knowing for sure if you'll be able to catch a branch or something to save yourself. And Deffaa, in an astute assessment of the current Shaw band, points out that by using older charts but allowing his soloists freedom to improvise, Shaw is gambling. Giving soloists freedom, he states, is needed if the music is to remain alive. By contrast, the current Glenn Miller Orchestra, by allowing its members little freedom of self-expression, sounds mechanical and uninspired, yet it is probably the most successful of the reconstituted swing era bands.

Trumpeter Chris Griffin recalls the swinging years spent in the Benny Goodman orchestra (he also subbed for Bunny Berigan in Tommy Dorsey's band) surprisingly notes that, while it was a thrill and an honour to have played in that powerhouse outfit throughout its peak years, he personally preferred less sensational type music, a more melodic band like Les Brown's.

Trumpeter Lee Castle, who worked for both Jimmy and Tommy Dorsey (as well as leading the re-created Jimmy Dorsey Orchestra) explains how he came to be known as "The Third Dorsey"when Tommy sent Castle to study trumpet under his father, Thomas F. Dorsey, Sr., and he became in effect a family member. But Castle's biggest inspiration was Louis Armstrong, with whom he'd become friends earlier on: "He was the most humble man I think I've ever met in my life. He was like an Albert Schweitzer. He was close to the Guy Upstairs. . ."

Bassist John Williams, who worked for Armstrong in the 1940s, recalls the indignities due to racial prejudice that black musicians endured, not only in the South, but places like California, New York, Pennsylvania (the cradle of liberty) and Montreal while with the Armstrong band. When the manager of the Montreal hotel where the Armstrong band was booked (by manager Joe Glaser) saw the colour of the musicians they were turned out and had to spend the night in a "house with ladies of the evening."

An impassioned Panama Francis, who went from the big band swing of Lucky Millinder and Cab Calloway to become **the** rock'n'roll drummer of the 50s before returning to his roots to lead one of today's most swinging bands, the Savoy Sultans, reflects somewhat bitterly on the future of the type of music he likes best. New York's classy Rainbow Room, which had been Francis' main employer for some time, forced him to play tepid dance music, not the Savoy Ballroom type swing he like to play. Eventually the group was replaced by a white dance band. It was an old story, of white imitators going on to greater fame and glory. Francis, who was on the short-lived Alan Freed radio show that coined the phrase "rock'n'roll", reveals how the show came to an abrupt end when, on one of the shows, a black Singer, Frankie Lymon, danced with Connie Francis (who is white). "That's about what has happened through the years, with this music. It's all been a case of race. Race. One of the illnesses of this country. . . and it shouldn't be that way," concludes Panama.

Part of maintaining the swing tradition is to maintain (or recreate the original bands either as conservators or innovators or (like the Shaw band) a mix of both. Frank Foster, for instance, talks of the responsibilities of keeping the Basie band (which he inherited after Thad Jones died) sounding enough like the traditional Basie band to satisfy and keep its followers, but at the same time keep enlarging the band's repertoire to maintain its musicians' zeal. (Shortly after the interview, the band filed for bankruptcy.)

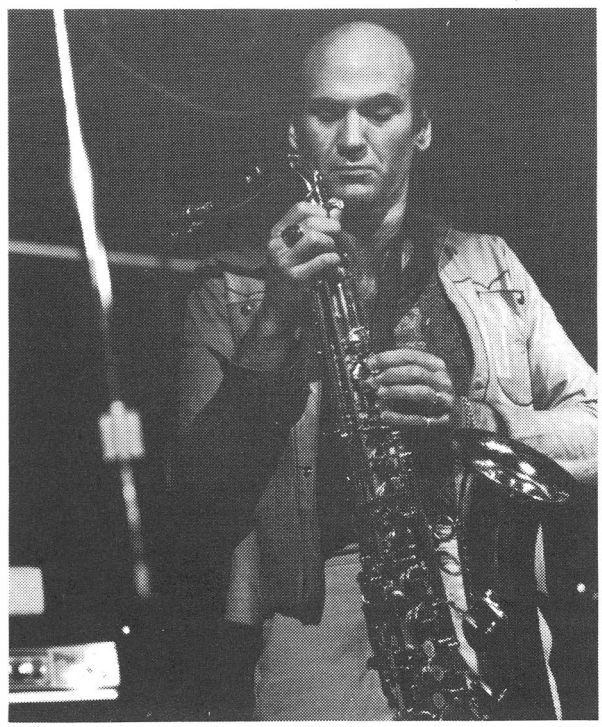
Keeping the Duke Ellington band alive,

BY AL VAN STARREX

on the other hand is another and even more fascinating story. In an enlightening piece, Mercer Ellington talks of the challenge faced in filling his father's king-sized boots. With most of the players who gave the band its distinctive sound gone, and without Ellington himself in control, the Mercer-led band lost much of its initial respect. There were experiments, the Broadway slickness of ***Sophisticated Ladies***, for instance, that gave the band some visibility at the cost of credibility. Deffaa, like most critics, feels that Ellington's greatest contributions to music were his short jazz masterpieces, many without existing arrangements, not his ambitious extended works. ('Creating a perfect miniature is a more important accomplishment than creating a flawed suite.')

Consequently he views with trepidation Mercer's grandiose plans to augment the Ellington orchestra with strings "and machines and other things" so that it can sound more symphonic for certain concerts: "We'll use amplification. . . so that if I have four violins sitting up there, I can give them the ability to compete with the brass. . . . We're also developing the music for the church which was done just for the orchestra. So that it will now be enhanced by the classical instruments, strings, oboe, French horns and so forth." Comments Deffaa: "There seems something a bit presumptuous about his planning to add strings to music that his father had written for the church **without strings**. And perhaps something a bit bourgeois in his belief that 'classical instruments' would necessarily enhance music that had been written for a jazz orchestra."

In Deffaa's book, Panama Francis, who played every kind of music from swing to rock and back, makes an interesting observation about bebop, which superceded swing and is now enjoying a resurgence, and its stylists. "The bebop era was really born from the intellectuals. . . it was something they could analyze. Something they could feel they were part of. And they pushed it . . . Musicians' styles are developed from shortcomings. The reason (Charlie Parker) played like he did is because he didn't have a good sound on his horn, a big sound like Benny Carter or a Johnny Hodges. . . So he had to cover up by playing fast. You'd never heard him hold a note out. He was always moving. He even talked about it himself. He (told me): 'I don't mind them copying my style, but I sure wish they could find another sound on their horns, instead of copying my sound.' Because he wasn't too happy with it. . . All those bebop guys were really rejects that big band leaders didn't even want to see them in their bands. . . "



And now with Bird fever at delirium level, one more book on Charlie Parker has appeared. The primary focus of ***Yardbird Suite*** by Lawrence O. Koch is on Parker's music, every record date is dealt with in detail, with over two hundred musical illustrations. While the accounts of each recording session, from a 1940 broadcast date with Jay McShann's band, released by Onyx,to the final multi-take Verve titles in 1954, are more descriptive than analytical there is some technical material, albeit in a form that can be followed by anyone with a minimum knowledge of music. The author also makes it easy for the non-musician to follow the complex Parker lines and tell the various "takes" apart.

Researchers are helped by the numerical listing of Parker's recordings, an alphabetical listing of Parker record titles and the suggested Verve take listings for future reference. Early biographical material is included for those not familiar with the ups and downs, quirks and qualms of Bird's turbulent life and the searing emotional qualities that made him, in Koch's view, seen in its proper perspective thirty-five years later, "the culmination of the 'hot' style pioneered by Louis Armstrong. . . the end of one style and the beginning of another, the Omega and the Alpha."

Bird is also one of the sixteen portraits in jazz profiled by Whitney Balliett, one of the most literate and knowledgeable writers in jazz, in his latest collection ***Barney, Bradley, and Max***. (The ailing Parker choked to death while laughing at a juggling act on Tommy Dorsey's television show.) Intended as a supplement to his classic collection, ***American Musicians***, it includes eight portraits never before seen in book form, and others taken from previous collections. All appeared originally in ***New Yorker*** magazine and are written at a leisurely pace, full of the improvisational delights and warm insights of a Lester Young ballad solo. The book "moves from the edges of jazz to its heart" to portray an elegant jazz fan; a jazz musician (Marie Marcus) who "lived a serene life on the outskirts of the big time;" three virtuosos who successfully worked on both sides of the jazz-classical fence (Benny Goodman, Harvey Phillips, Mel Powell); six pianists,"the brilliant bellwethers of jazz", including George Shearing, besides the Bird portrait.

The book's title, however, refers to three men who ran successful if very different night clubs: Barney Josephson (Cafe Society), Bradley Cunningham (Bradley's) and Max Gordon (Village Vanguard). After the title had been chosen and within months of each other, Barney, Bradley and Max all died, in that order.

New Perspectives In Jazz is a comprehensive exploration of all aspects of jazz as an American art form by such leading

DAVE LIEBMAN (Photograph by Gerard Futrick)

authorities as Gunther Schuller, Stanley Crouch, Gary Giddins, Martin Williams and Dan Morgenstern, in eleven essays originally prepared for a symposium at Wingspread, the conference centre of the Johnson Foundation in Racine, Wisconsin. It was sponsored by the National Jazz Service Organization, which seeks cultural recognition for jazz as "an Afro-American experience" and to direct its development "into the 21st century." Focussed on four general areas, the influence of jazz on concert music; the evolution of jazz tradition; jazz criticism and developing new markets for jazz, the experts discuss such points as whether jazz should receive state funding like classical music (Giddins, yes; Morgenstern, no). Writer Amiri Baraka (LeRoi Jones) gripes about racism and chauvinism in jazz criticism; Morgenstern makes a rallying cry for the return of the jam session; and all of them indulge in a sort of intellectual jam session to save jazz before it goes the way of the Amazon forest: up in exploitative smoke.

Improvisation is the core of jazz, its heart and soul. But not everyone can be a Louis Armstrong or a Charlie Parker, though they might try. In ***Self Portrait of a Jazz Artist***, David Liebman, a creative accomplished composer-player with several recordings to his credit, gives us rare insights on the musical thoughts and realities of a jazz-artist as he comes to terms with the creative process. His chapter on the art of improvising, which is the core of the book, is in itself a revelation, showing the different stages an improviser must deal with to achieve the artist's goal: "to express something meaningful and communicate it to others." The path is not easy and many fall by the wayside. Liebman discusses these pitfalls and, in a particularly revealing autobiographical section, "ruminates" on his own two decades of experiences in the field with such elements as audiences, critics, promoters and drugs. The result is a unique book, highly personal and at the same time extremely comprehensive without being overly technical, which makes it interesting not only to would-be jazz artists but also to those curious about the inner workings of the jazz mind. (Available by mail order from: Carla Music Services, RD 7, Box 7621G, Stroudsburg, Pa. 18360. $8.50)

MUSIC FOR EIGHT

With the New York premier of his work, ***Shadows on the Wall***, in late 1989, clarinetist and composer John Carter had presented the final chapter of an ambitious project consisting of a set of five suites, or "serial compositions" to use his term. Subsumed under the somewhat lengthy title of "Roots and Folklore: Episodes in the Development of American Folk Music", these suites are one man's highly per-sonalized account of the trials endured by the African American people. A highly programmatic work in its overall content, each piece chronicles a distinct stage in this developmental process, as outlined a little later in this article.

In the liner notes accompanying the recently released recording of ***Shadows***, John Carter himself gives us some hints with respect to his main sources of inspiration behind this decade-long undertaking. "It has been years in preparation, the seeds of interest being sewn in the early seventies after a visit to Ghana and Nigeria by my oldest son who returned with many fascinating stories concerning West Africa. Perhaps the most intriguing stories concerned the Castles of Ghana." Initially though, this interest of his was of a much more modest intent. Joined at his home in Southern California, he stated during the conversation that "I had originally planned to write just one tune. The more I thought about it, it was just too big for one tune, even for one recording."

As all works of this kind, these serial compositions must be considered both in terms of their programmatic and musical contents. On the former aspect, he emphasizes the fact that "one thing was pretty well focused in my mind and those were the periods covered by each suite". On the latter, he pointed out that "I had no idea in Suite I what was to happen in Suite IV." Taken together, both these statements imply that this whole project hinges on the contrasting but complementary actions of continuity and change, the first with respect to a narrative content, the second to an organizational structure.

As we will see, the many changes occurring throughout reflect the very nature of the programmatic concerns expressed in each installment. For the moment, there are two facets to be emphasized here, for they underscore a basic tension that characterizes the musical flow heard throughout. On the one hand, there is a strong rhythmic pulse bound to the swing feel of the jazz tradition (i.e. straight fours) while, on the other, the harmonic and melodic language reveals complexities which stretch out the boundaries of mainstream jazz writing and arranging. Asked about influences on his composing, he indicates that "I had listened to a lot of modern music while I was playing in bands during high school and my undergraduate studies", though he did not give any specific examples to that effect, More importantly, though, he contends that jazz remains his main influence in his music, adding that the work of the rhythm section only confirms his belief that "the music is always jazz to me, whatever I wrote and however we did it." More specifically, he added (somewhat facetiously), "I have been accused of listening to Duke Ellington a lot." Listening through each suite (the first two, in particular) one can hear touches of Gil Evans and George Russell too. Before dealing with specific stylistic features, due consideration must also be given the programmatic content of each suite.

I - *DAUWHE* - Black Saint: BSR 0057 CD

Dauwhe (12:07) / *Ode to the Flower Maiden* (7:52) / *Enter from the East* (7:57) *Soft Dance* (6:18) *The Mating Ritual* (7:04)

Carter, clarinet; Bobby Bradford, cornet; Red Callender, tuba; James Newton, flute, bass flute; Charles Owens, soprano sax, oboe, clarinet; Roberto Miranda, bass; William Jeffrey, drums; Luis Peralta, waterphone, percussion. Los Angeles February/March 1982

In many ways, this first chapter stands apart from the others. Most notably, the personnel is completely different from the others, the main reason being its recording location. In the subsequent works, his new lineup is principally composed of musicians working out of New York City, the recording location for the other parts. As for its particular title, it is derived from some West African mythology in which "Dew-wée" was the name of the Goddess of happiness. In his brief liner notes (reproduced here in

Photograph by Bill Smith

the CD leaflet in an uncomfortably small type), Carter further outlines his intentions when he states: "Dauwhe is said to have held forth with all the regal expectations of a Goddess, watching over Her subjects with thoughtfulness and providing whatever Godly assistance necessary for their happiness and well-being. We dedicate this music to the Goddess Dauwhe and the happiness she spread." In light of this statement, one could call this work a "mystical" suite of sorts, which refers as much to other-worldly beings as distant times when life itself was in harmony with nature.

II - *CASTLES OF GHANA* - Gramavision 18-8603-2

Castles of Ghana (13:22) / *Evening Prayer* (6:10) / *Conversations* (5:49) / *The Fallen Prince* (6:08) / *Theme of Desperation* (4:52) / *Capture* (11:19) / *Postlude* (0:40)

Carter with Bradford and Terri Jenoure: violin, vocals; Marty Ehrlich: bass clarinet, bells, gong; Baikida Carroll: trumpet, vocals; Benny Powell: trombone; Richard Davis: bass; Andrew Cyrille: drums & perc. New York 1986

As mentioned above, a new personnel appears here; with one exception, the lineup stays the same in the ensuing episodes. Given the new label, the leader recruited a new slate of musicians for recording purposes at the company's A & R Studios in New York City. In contrast to the opening suite, this one could be dubbed as the "mythical" Suite, as its main inspiration is drawn out of the African Kingdoms of centuries gone by. Regrettably, this recording bears no liner notes and given Carter's own reference to the intriguing stories of the Castles of Ghana, some information to that effect would have been welcome here. In looking at the lineup, one may be struck by the presence of Benny Powell, just as one may have considered the presence of tubaist Red Callender on ***Dauwhe*** with some surprise. Regarding this choice of trombonist, Carter picked him for his wide understanding of music as well as his great versatility. And when one is able to come off the stand of the Count Basie Orchestra one night, to go in and record a Carter suite the next, that alone makes the point. Equally if not more important to this new group is the inclusion of violinist Terri Jenoure. Doubling here as a vocalist, this role of hers will gradually expand with the unfolding of each new chapter. This new recording ends on a foreboding note, with Carter himself announcing to the tune of a distant drum fading away: "The journey facing these captives would prove to be truly arduous and eventful. A journey that would, before its completion, interrupt and redirect the dynamics of human existence on our planet."

III - *DANCE OF THE LOVE GHOSTS* - Gramavision 18-8704-2

Dance of the Love Ghosts (8:59) / *The Silent Drum* * (9:54) / *Journey* (10:14) / *The Captain's Dilemma* (5:14) / *Moon Waltz* (7:04)

Same personnel as ***Castles*** except Don Preston (keyboards and synthesizer) replaces Baikida Carroll [Ashanti drum chorus overdubbed on *] New York, January 1987

Whereas the first two parts are firmly rooted on the African soil, this third chapter can be viewed as the "transitional" suite. Aside from the *Epilogue* in ***Castles***, the preceding two tracks (*Capture* and *Theme of Desperation*) were already starting to set the stage for this episode. Its focus is that of the massive deportation of black tribesmen, now enslaved by white masters of a distant land. Thankfully, this informational gap noted above is corrected here with short comments supplied by the composer for each track, including a translation of the overdubbed chorus on the second piece. Worth noting here is the substitution in the lineup, the last one to occur in fact. But this "transitional" aspect does not merely cover the narrative but the musical content as well. Both the overdub and the first full-fledged vocal feature for Terri Jenoure point to a greater emphasis given to the human voice, as it will become evident in the last two installments. Interestingly, it is only here that the complete title of these suites appears for the first time, a fact which Carter points out to be a mere omission rather than a sudden mid-project idea used to create some overarching unity to the whole.

IV - *FIELDS* - Gramavision 18-8809-2

Ballad to Po' Ben (10:00) / *Bootyreba at the Big House* (7:00) / *Juba's Run* (5:56) / *Seasons* (8:24) / *Fields* (20:42) / *Children of the Fields* (2:59) / *On a Country Road* (6:46)

Same personnel as preceding with overdubs of children's voice on *Children*, of Uncle John on *Ballad* and *Country Road*, the latter cut featuring also Frederick Phineas on harmonica New York, March 1988

Subtitled *Seven Vignettes Depicting Life During the Fields Period in Early America*, this fourth link in the chain needs little explanation in terms of programmatic content, save for a couple of the track titles. *Juba's Run*, for instance, is an extension of *Juba's Stomp*, a piece which appeared on one of his earlier Black Saint releases (***Night Fire***).

As for the preceding cut, *Bootyreba at the Big House*, "it was a word that just came out of my head," says Carter, "It has reference to a dance, but not only that. You see, during the slave period, there would be times on the big plantations, when everybody would dress in old clothes and there would be a big blow out type of thing. So *Bootyreba* is a reference to that kind of activity, where they would be dancing the cakewalk and what not. And the Big House of the title would be the main house. This piece is also interesting, not only for its title, but it is the first one to be linked up to another one, in this case the opening *Ballad to Po' Ben*. The same happens later with the three songs heard on ***Children*** and this stylistic feature is further expanded in the final suite of the set.

V - *SHADOWS ON THE WALL* - Gramavision R2 79422

Sippi Strut (12:50) / *Spats* (8:48) / *City Streets* (7:32) / *And I Saw Them* (10:33) / *52nd Street Stomp** (7:30) / *Hymn to Freedom* (6:12)

Same personnel with overdub of a Gospel vocal trio and Bill Marshall (organ) on * New York, April 1989

As mentioned above, this concluding episode ties pieces together, and in an almost seamless fashion, as there is only one pause in the whole work. Divided in two equal halves, the music here is the most flowing of all suites, and it is in fact not always obvious when one piece segues into the next. As for the underlying theme to this final work, it deals with the emancipation of the black American people following their migration to the cities of the north. Because of that, one may call this last work the

BY MARC CHENARD

'urban' suite, in contrast to its 'rural' predecessor. Unlike the first four serial compositions, this one does not borrow its title from one of its cuts, but is nevertheless mentioned in passing during one of the vocalist's recitations. Asked about this, Carter explained that "the thing that was important to me was to get over the idea that a group of people had been 'right on it,' so to speak, and through folly of their own had let it get away from them." In effect, Shadows is a tribute to those past masters of 'black music,' the cultural barometer par excellence of African American emancipation, and how they too were preyed upon like their ancestors. Like ***Fields***, it too bears a subtitle, this one being *A Sound Collage*, a most appropriate designation that is in many ways descriptive of each of the five suites.

Of equal importance to this overview of these serial compositions is the musical content per se, both in its stylistic features and in its basic structures, some of which have been already outlined. As is the case for any large scale undertaking, this one presents a number of constants and variables. In the former category, there is an unmistakable compositional style, characterized by angular twists of phrases, be they wide intervals or virtuosic unison lines, quite frequently shared between the composer and Marty Ehrlich on bass clarinet. As idiomatic as his writing is, so is Carter's own style as a soloist, especially in his (sometimes too predictable) jumps towards the altissimo register of his horn. Metaphorically speaking, one could describe this as reaching for the jugular, and in going so high up, his sound sometimes disappears on him, as though the vein in question is severed. For all of his bravura, the choice of his long time associate Bobby Bradford is an ideal one, for his blues inflected style gives an earthy and warm feel to the soloing, in contrast to the leader's soaring and jagged flights of fancy. As noted in the introduction, this ongoing tension between the swing feel of the rhythm section and the unpredictability of the harmonic and melodic developments create a persistent rub throughout. Exceptions to that rule can also be found, notably in ballads like *Ode* (I) or *Captain's. . .* (III) where the tempo is essentially rubato, or in free collectives as in *Moon. ..* (III). Harmonically, most of the writing seems to be governed by sound textures of contrasting intervals with much tonal ambiguity in the chordal structures. Yet, some pieces have a clearer harmonic basis, such as the concluding *Hymn. ..* (V) or the last piece of IV, which is essentially a set of blues changes on which Carter plays a non-stop ostinato mixed with multiphonics and flawless changes of registers, a remarkable piece of instrumental technique.

As for the variables, these signal the evolutionary process shaping the music. From I, which is a purely instrumental work, the project takes on a different colour with the integration of the voice, first by the group's vocalist, then by the selected overdubs in the last three parts. Not to be overlooked either is the role of the synthesizer which acts both as a harmonic bridge and a percussive-like element within the whole. By III, the variations of personnel have stabilized and in so doing a balance in the instrumentation is now achieved: 2 reeds, 2 brass, 2 strings, 2 percussion. Yet, the increased use of the voice, which weaves in and out, acts here as a variable, either by following an instrumental line or simply by breaking in to some unexpected scatting.

While writing these suites, Carter's role as a composer also changed, and he views this in function of this stable group of musicians. In his own words: "As they came to understand my own writing. I came to understand their playing a lot." In sum, a kind of feedback process, which has always been a distinguishing trait of the best writing done in the jazz idiom.

In its totality, these five compositions for octet (a number which has no particular significance for the composer, just that it was a good size to get the sound he wanted) are rich in detail; so much so, that more space is required to analyze them with the depth needed to identify their stylistic parameters. For the moment, one can safely say that these compositions will stand as the magnum opus of their creator. As for its lasting value, i.e., as an eventual repertory piece, it may be far too early to make an assessment as to its importance within the ongoing continuum of African American Music. Time will only tell if these five serial compositions will have a life beyond these recordings, all of which are at least representative of one man's vision of his own heritage.

JAZZ VIDEO UPDATE

After a slow start, during the past year there has been a virtual explosion in the amount of jazz films and documentaries that are suddenly available on videocassette. Rhapsody Films (P.O. Box 179, New York, NY 10014) has over 50, most of great interest to the jazz and blues collector. V.I.E.W. Video (34 East 23 Street, New York, NY 10010 800-843-9843) boasts a more modest but quickly growing catalog of its own and other new companies seem eager to gain entrance into this potentially lucrative field.

One problem with purchasing jazz films is that, unlike some records that might be heard on the radio or in record stores, videos are mostly bought sight unseen. One cannot judge a film solely by its title or even the description provided by its company, for sometimes they seem to promise much more than they deliver or are soiled by unnecessary narration (particularly historical compilations), faulty camerawork or eccentric editing. As with the previous two columns of this semi-regular feature, I will sort out many of the recent and older films that are currently available and hopefully will give prospective collectors an idea as to which films they would enjoy the most.

V.I.E.W. Video has recently put out three rather interesting films. ***The Ladies Sing the Blues*** (60 minutes) has the greatest potential since it features 16 songs performed by 12 different historic jazz singers. Despite its title, most of the performances are not blues. At first I was put off by the occasionally intrusive narration which in many cases stops only seconds before the start of the vocal. In the case of Connee Boswell's chorus of *Nobody's Sweetheart Now*, dull biographical facts are recited over virtually her entire performance, stopping only eight bars before the end! Also, I wish some identification was given as to exactly when each of these clips was filmed and where they originated. When possible, I've supplied the information in this review.

The good news is that all of these performances are seen in their complete form, many are quite rare and they do give a fine cross-section of the evolution of the female jazz singer up to the mid-1950s; only Ella Fitzgerald, Mildred Bailey (who I don't believe was ever filmed) and the Boswell Sisters are missing. Bessie Smith is seen in her only film appearance, singing *St. Louis Blues* in 1929 (from the short of the same name), overcoming the "background" choral singers magnificently. Ethel Waters pops up twice, singing *Darkies Never Dream* (great title!) from the 1934 short ***Bubbling Over*** while handwashing clothes, and performing the long-forgotten *Quicksand* while backed by the Count Basie orchestra in 1943; that clip was taken from ***Stage Door Canteen***.

Billie Holiday's nine-minute version of *Fine and Mellow* from the 1957 TV special ***The Sound of Jazz*** is truly classic and quite emotional, even after repeated viewings. Just to see her warm expression when a visibly ill Lester Young struggles to his feet to play a one-chorus blues solo is worth the price of the film. The other soloists include the other two great tenors, Coleman Hawkins and Ben Webster, trombonist Vic Dickenson, baritonist Gerry Mulligan, Doc Cheatham (some background riffing) and a spectacular two choruses from Roy Eldridge.

The legendary blues singer Ida Cox sounds fine on a pair of numbers while backed by husband-pianist Jesse Crump, probably in the early-to-mid 1940s. Sister

EDDIE JEFFERSON (Photograph by Gerard Futrick)

A COLUMN BY SCOTT YANOW

Rosetta Tharpe shouts out *The Lonesome Road* in a 1941 soundie with the assistance of Lucky Millinder's orchestra and some dancing showgirls. After the Connee Boswell travesty, we move up to the early 1950s and the Apollo Theater where Dinah Washington sings two then-current pop tunes (*Lean Baby* and *Only a Moment Ago*) and Ruth Brown performs the ballad, *Have a Good Time*. Lena Horne does a straight version of *The Man I Love* backed by a big band and is joined by Teddy Wilson's sextet, Albert Ammons and Pete Johnson for a rollicking *Unlucky Woman*. Sarah Vaughan looks great standing on a rooftop singing *You're Mine, You* while Helen Humes, assisted by the Count Basie septet in 1950, belts out two exciting choruses of *I Cried For You*, but why was Wardell Gray's preceding solo not shown all the way? Concluding this valuable tape are two Peggy Lee performances, with Benny Goodman's orchestra for *Why Don't You Do Right* (also from ***Stage Door Canteen***) and backed by her husband-guitarist Dave Barbour's quartet in 1950 for a typically understated *I Cover the Waterfront*.

As one can surmise from this play-by-play rundown, ***The Ladies Sing the Blues*** is well worth acquiring.

Dizzy Gillespie's ***A Night In Tunisia*** (28 minutes) is much smaller in scope. Centered on the title tune, Dizzy is seen rehearsing his standard with his quartet (guitarist Ed Cherry, electric bassist Michael Howell and drummer Tommy Campbell) in 1982. He demonstrates on the piano how, step-by-step, he wrote the song forty years earlier, starting with a chordal sequence before developing the melody. Gillespie's protegé Jon Faddis talks briefly about Dizzy's trumpet style and claims that *Tunisia* was the first song to give the bassist a pattern to play rather than just restricting the instrument to mere timekeeping. Leonard Feather, in an interesting segment, demonstrates on the piano the difference in chording between early jazz and bop. This film concludes logically with Gillespie's quartet, on stage, playing a ten-minute rendition of *Night In Tunisia*, an ok version despite the lack of any high notes from the (then) 65-year old trumpeter.

Also from V.I.E.W. is the Moscow Sax Quintet's ***The Jazznost Tour*** (62 minutes), a straight performance film from Jan. 1990 of their concert in New Orleans. After one sees the saxophonist warming up a bit backstage, their M.C. (Vladimir Vinogradoff) talks briefly and then the concert begins.

During their 15-song set, the Moscow Sax Quintet (assisted by a piano-electric bass-drums-rhythm section) plays conventionally but with spirit and a certain amount of variety. Their opener is a cute arrangement of *In The Mood* with a soprano taking the place of the trumpet soloist; only the electric bass sounds out of place. For some of the other numbers (*Yardbird Suite, Parker's Mood, Donna Lee* and *Bloomdido*) the band does a good imitation of Supersax playing Bird's solos. Although there are no great soloists in this unit, the short spots for the individual saxophones on *Four Brothers, Crazy Rhythm*, their original *Your Eyes* and *I Got Rhythm* are pleasing.

There are several departures from the band's usual framework. On *Smooth Sailing*, a female vocalist (Lyubov Azaulina) does her best while trying to scat à la Ella although it is pretty forgettable. A version of Fats Waller's *Smashing Thirds* is taken by the five reed players unaccompanied, utilizing two clarinets, a flute, soprano and bass clarinet in a unique blend of harmonies and colours. *Waltz for Debbie* and the Beatles' *Michelle* are also taken *a capella* although by five saxophones. And to show off their impressive technique, the unit races through *Flight of the Bumble Bee*.

The Moscow Sax Quintet (Vladimir Zaremba, ts, cl, bcl; Alexander Boychuck, as sops, cl; Gennady Pakhtusov, ts, flt; Oleg Ageyev, as, sops; Vladimir Konibolotsky, bar, cl; Vladimir Soloviov, p; Igor Shestov, eb; Alexander Churikov, d.) are essentially a repertory band so no new ground was broken during their performance. The result is a pleasant but unadventurous set of predictably but well-played jazz.

Switching now to the Rhapsody Films, Eddie Jefferson's ***Live From the Jazz Showcase*** (50 minutes) is essential for any jazz film library. Filmed May 6, 1979, only two nights before Jefferson's tragic murder, this priceless performance serves as an unintentional retrospective of his career. Backed by a long-haired Richie Cole on alto and a local rhythm section (pianist John Campbell, bassist Kelly Sill and drummer Joel Spencer), the singer enters near the end of a strong version of *Jeannine* and then demonstrates why he was considered the master (not to mention founder) of vocalese. He is quite inventive on a colourful version of *Night In Tunisia*, pays tribute to John Coltrane and other fallen heroes (such as paul Chambers, Charlie Parker and Ben Webster) on *'Trane's Blues* and then revives the solos of James Moody on *Cover the Waterfront* and Miles Davis during *So What*.

After a fast fadeout, the film skips to the night's final set. Whether it be a rapid *When You're Smiling* (with Jefferson's scatting at one point sounding like a Coltrane screech), his alternate lyrics to *Parker's Mood* that he renamed *My Baby Has Gone Away*, the humourous *Bennie's From Heaven* or wonderful versions of *Body and Soul* ("he is the king of saxophones") and, of course, *Moody's Mood for Love*, Eddie Jefferson shows that he was still very much in his prime. The eeriness of seeing him so close to his demise dissipates after the first few songs but it returns when he does his encore, a very fast *Freedom Jazz Dance*. What miraculous luck that Eddie Jefferson was filmed that night!

In sharp contrast is ***Ben Webster In Europe*** (31 minutes), a self-indulgent waste that dates from 1967. Rather than document a Webster performance or conduct a coherent interview, Johan van der Keuken chose to film the great tenor-saxophonist in mostly irrelevant settings and edit together random fragments, creating a confusing and disjointed work. There are brief moments of interest as when one sees Ben Webster albums being tossed one by one onto a bed, or when Ben jams along with a Fats Waller record or plays a touch of stride piano, but this film is very frustrating to watch. Webster is seen being interviewed on TV with his landlady, who he later takes to the zoo! We get to view his rather shaky home movies of street life, watch Webster cooking, playing pool and taking a train. His only verbal comments are mostly about altoist Hilton Jefferson's gentlemanly manners! Although one gets a glimpse of Don Byas on stage with Webster, none of the musical excerpts lasts over 10 seconds and sometimes the music does not match the picture. Johan van der Keuken must have had a very short attention span!

Stations of the Elevated (45 minutes,

1980), by Manfred Kirshheimer, only has a peripheral connection to jazz, using the music of Charles Mingus (mostly his recording of *Ecclusiastics*, which features Rahsaan Roland Kirk) to colour a wordless film showing a graffiti-covered train's journey through a city. The graffiti is quite elaborate and colourful and, after seeing closeups of a depressed inner city, its arrival seems like a bright spot in a dreary existence. Through expert camerawork and superlative editing, points are made about pollution, poverty and racism. Figures on billboards, often shot at odd angles, seem to come alive and the music gives the train journey a purpose that can be interpreted many ways. A bit overlong, ***Stations of the Elevated*** makes several thought-provoking statements about modern urban life.

The 1987 documentary ***Konitz, Portrait of an Artist as Saxophonist*** (83 minutes) is everything that the Ben Webster film should have been. Altoist Lee Konitz is seen talking to students, being interviewed, rehearsing and playing six duets with pianist Harold Danko on stage. The editing is logical, with a spoken idea leading to a duet or vice versa. Their version of *Struttin' with some Barbecue* is the musical highpoint, climaxing with Konitz recreating the original Louis Armstrong solo while Danko plays a stoptime rhythm achieved by strumming the strings inside the piano! This is followed by the two musicians emphasizing to students the importance of Louis Armstrong's ability to paraphrase melodies. Then, in a delightful sequence, they sing Lester Young's solo to *Lady Be Good* while snapping their fingers. Other strong performances include *Stella By Starlight, Subconscious Lee* and *She's As Wild As Springtime*, although the addition of a bassist might have helped the duo rhythmically.

Most of Lee Konitz's comments are thoughtful, wise and occasionally humorous. He talks about being inspired by Benny Carter's continued excellence and has nice things to say about Kenny Garrett, Steve Coleman, Arthur Blythe and even Lennie Tristano. Summing up his thoughts on the music business, Konitz says, "I'm a traveling salesman, I sell eighth notes. . . It's a very interesting business. You just have to spend a lot of time keeping people ethical!

The Leaders' ***Jazz in Paris*** (54 minutes, 1988) is a major disappointment. Although the all-star sextet (Lester Bowie, tpt; Arthur Blythe, as; Chico Freeman, ts; Kirk Lightsey, p; Cecil McBee, b; Don Moye, d) is seen playing seven selections (none identified by title), most of the performances are merely excerpts, sandwiched by often aimless backstage chatter. Bowie talks about the difficulty of classifying the group, Kirk Lightsey ad-libs a musical monologue about the other musicians and Freeman and Moye interject a few comments here and there. If presented coherently (and directed by an interviewer), this sequence might have been worthwhile, but because mundane comments often cut off fiery solos, it greatly weakens the value of this tape. Chico Freeman sounds inventive on *Zero* and Cecil McBee's solo on *Freedom Swing Song* is a musical highlight, but a lot of footage is included of photographers photographing other photographers and only a brief excerpt of a potentially hilarious *Blueberry Hill* is shown. Why didn't director Frank Cassenti put the focus on the lively music of the Leaders?

Ending on a much brighter note, the Art Ensemble of Chicago's ***Live from the Jazz Showcase*** (50 minutes) is almost as essential as the Eddie Jefferson film. Their performance of Nov. 1, 1981 is utterly fascinating, helped by superb camerawork which allows us to see closely the countless number of instruments that they employ during their set. Lester Bowie jams over the *I Got Rhythm* chord changes of *We-Bop* while a remarkable variety of sounds (ranging from gongs and hand cymbals to bicycle horns) are heard in back of him. A percussion interlude leads up to an impassioned Joseph Jarman soprano solo, a peaceful melody, utilization of "little instruments," a bit of Roscoe Mitchell's tenor, a comical dixielandish march, the "Funky AECO" (with Mitchell on bass sax) and a closing theme. It seems that the Art Ensemble could play for a week without running out of inventive ideas or repeating themselves, and this incisive film should add to one's enjoyment of their records. Susan Markle, who produced both the Art Ensemble and Eddie Jefferson videos, deserves great credit for allowing the music to speak for itself.

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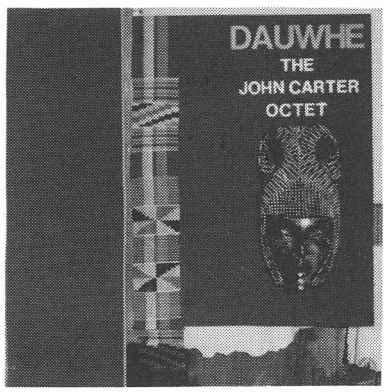

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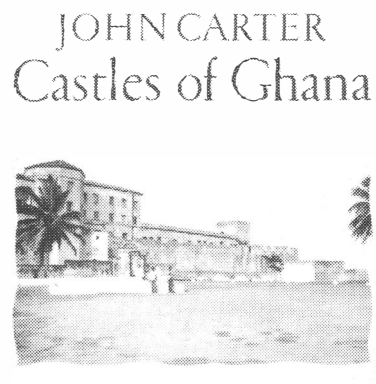

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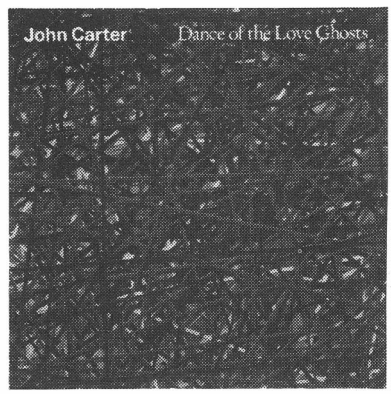

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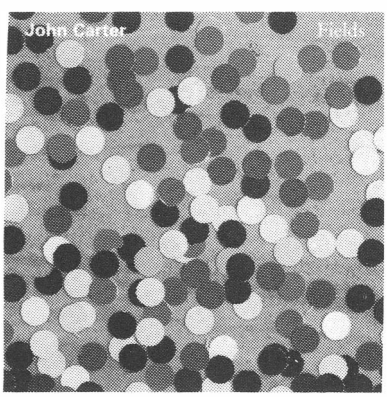

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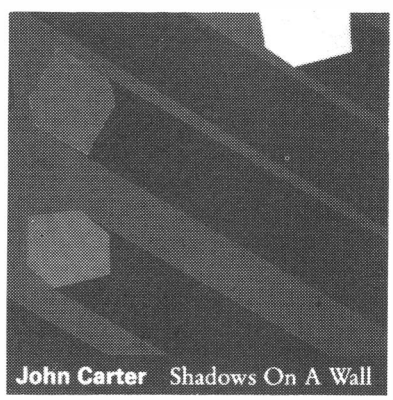

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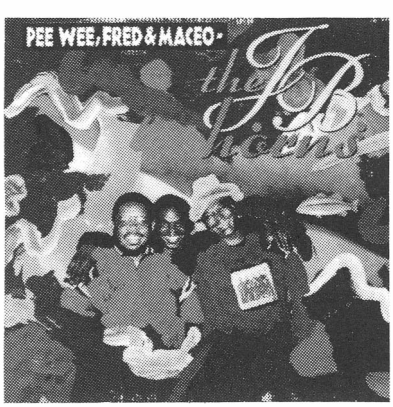

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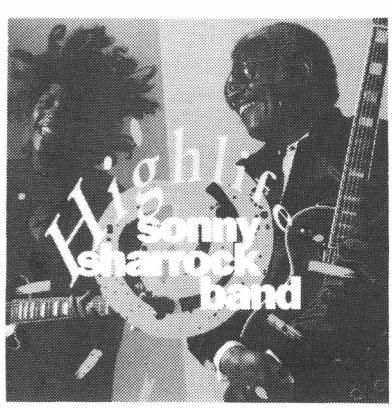

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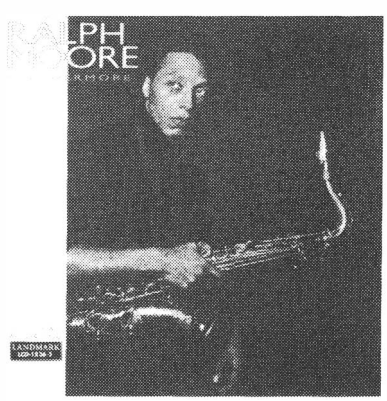

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BEAUTY IS A RARE THING

Out of the influence of the legendary Miles Davis Quintet of 1956, 'chasin' the Trane" so to speak, out into the wonderful excitement of "free jazz", our thoughts and spirits were lifted into destinations not imagined. Perhaps now, in retrospect, it sounds less than radical, away from those times, but then it was a step toward opening up our ears to new experience. Ornette Coleman had invented the terminology "free jazz" (Atlantic SD 1364 / December 21, 1960) after already proclaiming in the titles of recordings such prophetic futurisms as, ***Tomorrow Is The Question, Change Of The Century,*** and ***The Shape Of Jazz To Come,*** setting the stage for the legion of contenders that were to evolve over the next three decades. As always with any new, radical art form that challenges preconceived standards, it was not met with open and joyful arms by the jazz press at large, and indeed invited the description "anti-jazz" to be used upon the music of John Coltrane.

Within ten years of the Miles Davis Quintet that had put John Coltrane front and centre stage, the development of improvised music was close to alarming, and on June 28th, 1965, the accumulation of John Coltrane's recorded ideas came to be, in the form of ***Ascension*** (Impulse 95). With this recording he acknowledged and introduced the shape of jazz to come by utilizing the talents of a younger generation, waiting on the sidelines for the opportunity to "shout out" the next message in the evolution of Black American Music. There in that orchestra were saxophonists Marion Brown, John Tchicai, Archie Shepp, and Pharaoh Sanders.

Over the years since that amazing day, the accolades that have been given to Coltrane's music have come in the form of imitation being the sincerest form of flattery, and the multitude of Trane clones, instead of perpetuating the creation and power that he constantly dreamed of, have frozen him in history as though he would have wanted it all to be represented by yet one more version of ***Giant Steps*** (Atlantic 1668). However, for the real influence that he had, and to experience the spirit contained within him, one should turn to the music of Pharaoh Sanders, who did not utilize Coltrane as an academic exercise, but considered him to be the Master, the teacher of a spiritual way of existence.

Africa (Timeless SJP 253) with Sanders (tenor), John Hicks (piano), Curtis Lundy (bass), and Idris Muhammed (drums), is a fine example of how Pharaoh has come to terms with the overpowering influence of his teacher, and instead of being a cold-hearted impersonator, portrays the love of his past. From the screaming opener, *You've Got To Have Freedom*, through the beautiful acknowledgement of the Coltrane composition, *Naima*, John Hicks' loose melodic *After The Morning*, and four originals by Sanders, the music has a soulfulness and brightness often lacking in much of today's jazz. What once was considered freaky sound effects, the split tones, the high squealing shrieks, the energy attempting to escape from within, has now been integrated into a passionate lyrical form, that instead of emulating the music of the master, celebrates the very joy that attracted us to this music in the first place. To quote the last three sentences of Kevin Whitehead's liner notes: "In the meantime, he affirms that the only way to inhabit another's style is by getting under its skin. Sanders has mastered the spirit as well as the sound of Coltrane's music. You can hear it with your own ears."

Witches & Devils (Freedom FCD 741018) Albert Ayler (tenor), Norman Howard (trumpet), Henry Grimes & Earle Henderson (basses), Sonny Murray (drums).

On February 13th, 1966, my wife gave birth to our first child. A daughter named Karla Chan. In celebration of this wondrous occasion I decided to go to New York City.

I had a friend in New York who worked at ESP Records, a Dutch woman called Elizabeth Van Der Mei. She had an apartment in the east village and downstairs was the Astor Playhouse. In this theatre was to be the first intimate contact with the music of Albert ayler. A small theatre and all of us just a short distance from the stage. Albert Ayler - Don Ayler - Charles Tyler - Joel Friedman, Ronald (Shannon) Jackson. The volatile energy of the rhythm mass poured all over the audience. Sanctified at last. My experience with Albert Ayler is very limited, as you can imagine, to just two recordings: ***Ghosts*** and ***Spiritual Unity***. This is all I know about Albert Ayler at this time. Once you were there and Albert started playing, and you could see him and be part of his spirituality, his music, the power and the purity of his music would simply envelop your senses. Once again that experience of hearing music on record, then hearing it live, being there with the musicians, manifests itself into a new and strong identity. So I became almost instantly enthralled by the music of Albert Ayler. The very next day we visited ESP Records, which I recall as the upper floor of a garage, where even the lathes for cutting the lacquers were in the same room as the recording studio. It was all in one place, that's how I remember ESP Records. I acquired all the records of Albert that existed. What a wonderful introduction to yet one more layer of this music. Many years later it became apparent that the spirituality of Albert Ayler would reach out and eventually influence John

PHARAOH SANDERS (Photograph by Bill Smith)

Coltrane. On this same visit to New York I spent a large amount of time with Albert. I heard him in concert with John Coltrane at the Lincoln Centre's Philharmonic Hall, at the Dom with the Tony Scott quartet, and we hung out at Slugs, the lower east side neighbourhood bar. I saw Albert only a few times after that, the occasion in England at the London School of Economics, and then at the Newport Jazz Festival where he was the conclusion of a Friday night performance that had included Count Basie, Thelonious Monk, Dizzy Gillespie, Max Roach, and the Modern Jazz Quartet. And there was Albert, such a visual person with his two tone black and white beard. He was physical like a rhythm and blues player, always moving so much. It all fitted with the energy. I still see him from that night, clear in my mind, even the three piece white suit and two tone shoes.

The truth is marching in.

(***Imagine The Sound No. 5 The Book*** Photographs and Writing by Bill Smith / Nightwood Editions pp. 63-66)

Charles Tyler & Brus Trio
Autumn In Paris
Silkheart SHCD 118
Charles Gayle Trio
Homeless
Silkheart SHCD 116
Rob Brown Trio
Breath Rhyme
Silkheart SHCD 122

These three recordings have the connection with each other, if somewhat tenuous, of the description free jazz. Charles Tyler because of his history, his contribution to the original movement in the sixties, and his association with Albert Ayler. Charles Gayle as a possible underground legend, hailing from Buffalo, and performing free improvised music for the past twenty-five years. Rob Brown the young unknown potential, obviously influenced by the music of the sixties and styled somewhat in those systems. Until these releases on Silkheart, neither Charles Gayle nor Rob Brown had been "commercially" recorded.

Most of us, interested in the free jazz of the sixties, became aware of Charles Tyler through the Albert Ayler recording ***Bells*** (ESP 1010, recorded at Town Hall, NYC, May 1st 1965), and for the simplest of descriptions his style could be thought of as Ayler on alto, with the same folkiness, wide vibrato and sweeping melodic flare. It has however been a considerable time since the Astor Playhouse and Town Hall memories, and in the meantime Charles Tyler has developed a personality and career of his own. One example would be the powerful quartet that he led in the early seventies with Earl Cross (trumpet), Ronnie Boykins (bass) and Steve Reid (drums), which, although based in the original concept of the music under review, focussed on his compositions, and also illustrated that he was a very talented baritone saxophonist. In the early eighties he moved permanently to Europe (Denmark and France), and began to work in a variety of situations not connected with his original style. This recording with Brus Trio presents him in one such situation, where he is a guest of someone else's group. The result is not entirely successful. At first the folk sound seemed still to be there, and I have played this CD a great number of times, attempting to convince myself of its charm, but ultimately it remains in my thoughts not as charming but as cute. Best look elsewhere for his music, perhaps one could find a copy of the ***Saga Of The Outlaws***, or the fine recording with Khan Jamal (Steeplechase SCS 1196) entitled ***Dark Warriors***.

"One of Gayle's great loves is boxing and he says he wants to play the way a good boxer fights. With the key element being DRIVE. His ideal group, or "sparring partners", would be himself and two drummers, so that when one gets tired and drops out, the other steps into the ring." (from the liner notes by Steve Dalachinsky)

. . . and this sets the tenor, if you will excuse the pun, for the system of music contained on this CD. Albeit a simplistic description. Indeed, the energy that attracted me to the "free" improvised music of the sixties, the open rhythms, continual story like flow of the "instant" melodies, and the unflagging powerhouse tenor shout, seem at first to be the main content of the music, and create the thought that all there is to hear would be an anguished determined similarity. But after continuous listening there is among all the illusion of anarchic chaos, details that set Charles Gayle apart from that idea. It would be true to say, at least for some reference point, for you the reader, that there is, superficially, the style of Albert Ayler. Except that Gayle's tenor is more dense, and certainly less melodic than Albert's. There is not the simple notion of a spirit rejoicing. The six cuts do have a sameness about them, and it is the aforementioned details that save them from monotony. The slurs, wide intervalic leaps from roar into squeal, a facile personal technique and a massive tenor sound, plus the occasional miniature detail, akin perhaps to a breath, a sigh or a cough in an everyday conversation, would be enough to interest you in this man. If not, then there is the amazing free rhythm that propels this music along its seemingly unstoppable path. The bassist being the powerful and ever creative Sirone, and the "drummer", Dave Pleasant, making me longingly look back to those times with Milford, Sonny and Rashied.

Of the selection of recordings that I have personally heard from the extensive and interesting Silkheart catalog, ***Breath Rhyme*** by the Rob Brown trio is the one that has truly caught my fancy, so much so that it was included in my selection of recordings in last year's **Writers' Choice**. There is some reticence to describe the music of this alto saxophonist as "free" improvisation, because each of the eight cuts, each one being quite different in character, have formal structured identities, and rather than being thought of in the terms of Albert ayler, would be better placed in the area developed by Jimmy Lyons in his years with the Cecil Taylor Unit. Like Lyons, Rob Brown's music arrives from out of the language of Charlie Parker, a most natural extension from a player who has utilized his own observations of the unfolding history rather than mimicking, as is so common in these times, the originality of others. Due to the format of the trio, horn, bass and drums, there is a wonderful feeling of freedom and looseness prevailing, with the improvisations developing in a logical and understandable manner, creating for the listener such a degree of pleasure that it becomes quite addictive and necessary to play this recording over and over.

Lest I forget in my enthusiasm for this

recording, the drummer is the great Dennis Charles (C.T. past) and the bassist William Parker (C.T. present), and if you still believe in spirituality in these somewhat morbid times, could result in the dream notion of a message that reads Charles - Parker.

Rob Brown's music gives me courage, and assists me in removing the cloud of technocrat nostalgia that passes as jazz today. A look into a bright future musics.

In the process of reviewing recordings, it becomes apparent that with some artists it is no longer necessary to introduce them, once again, to the listening audience. In fact after awhile it becomes wearisome to be constantly informed about how brilliant so&so is. Such is the case of Anthony Braxton. It would be correct to say that he is the most controversial, most talked about "post free" player of our times, who has, possibly because of his own attitudes, been obscured in a shroud of digressive intellectualism, often obscuring the more open, jazz based music that he can play. For me, he has been a major influence in my life, both personally and musically, to such an extent that on one occasion, when hearing his music on the radio, my daughter remarked, "There's that guy that sounds like you, Dad." Even though he has been central to my way of thinking, over the years I have realized that for the most part, it is the music that is rhythm-based that gives me the most pleasure. My most recent purchase, ***Seven Compositions* (Trio) 1989**, with bassist Adelhard Roidinger and drummer Tony Oxley (hat ART CD 6025), although not sent to ***CODA*** as a review copy, has evoked such pleasure that I feel I must inform you of its presence. With the exception of his favourite standard, *All The Things You Are*, which he has recorded numerous times, all the music is original compositions. However, due to the trio being completed by European players, the sound has become considerably more open, with a certain airiness to it. At times Roidinger has the same qualities that made Dave Holland so important to Braxton's earlier groups: clean, positive and articulate. The major change is the per-cussive abilities of Tony Oxley. In England, in the beginning history of that country's improvised music, he was a major force in preparing the way for a new original concept. Alongside fellow percussionist John Stevens, he took the idea of rhythm away from the influence of the American time structure into a more delicate multi-faceted spectrum of rhythmic sound, producing colours and forms that were not a simple support system, but truly integrated into the combined motion of the whole. In this period he is often part of Cecil Taylor's projects, and on this recording contributes a wonderful flow to Braxton's music, resulting in a somewhat subtle dancing partnership.

If you are already convinced about Anthony Braxton's music, you probably have this recording. If not, this, alongside David Holland, ***Conference Of The Birds*** (ECM 1027) and Anthony Braxton, ***Braxton Live*** (RCA Bluebird 6626-2-RB), which features quartets with the rhythm section of Holland and Barry Altschul, and Kenny Wheeler (trumpet) or George Lewis (trombone), would be a positive addition to your collection.

Strip Music
Plainisphere PL 1267-54CD
Daniel Bourquin (saxophones), Leon Francioli (bass), Fredy Studer (drums)
Blaufrontal
Jazzhaus Music JHM 37 CD
Roger Hanschel (saxophones), Hans Ludemann (piano), Rainer Linke (bass)
Konsumdelikatessware
Intakt CD 016
Dietmar Diesner (saxophones) and Sven-Ake Johansson (drums / accordion / voice)

The final three recordings in this overview are of European players. They illustrate the influence that began thirty years ago in America, and to a certain degree clarify a language that has become international.

One would not immediately associate Switzerland and free improvised music, but would be more likely to think of the Alps, chocolates and cuckoo clocks. So the very fact that a recording of this music exists, proclaims the far reaching effect that it has had. Perhaps the most important fact about this recording is that it allows us, in a time when "star making" is the vogue, to hear the very old fashioned notion of a local band performing in a club. The music presented is one continuous set from the Caveau du Singe Vert in Lutry. True, it is not particularly original, but the enthusiasm and interplay between the three players is infectious, an emotion that is shared by the audience present. Of the three players, the only one that I recognize by name is Fredy Studer, who has played with a great variety of artists including Joe Henderson, Albert Mangelsdorf, John Tchicai and Irene Schweizer. Basically the content is melodic freely improvised music, much in the style of a mixture of Sonny Rollins, John Coltrane and Albert Ayler. For reference it could be imagined to be an earlier recording of David Murray with the same configuration. Would have loved to have been there. That's all.

Blaufrontal: an unusual name evoking associations with the art of painting: abstraction, clearness, dominance of colour. . . In the press release that accompanied this CD, from which the above description came, they suggest that the music is best described as "chamber music", and could be left at that, using the assumption that no drums would produce this intended sound. However I have a more than casual interest in that the saxophone played by Roger Hanschel is a sopranino, my own chosen horn. It is quite unusual to find another player who specializes in such a high-pitched instrument, and who plays it with such clarity and authority. The fact that the timbres of the three voices are different evokes a pure rich palette of colours and dynamics, that even if one did not consider the quality of the music played, would be an unusual sensation in hearing. Perhaps modern baroque. The compositions, five written by Hanschel and two by Ludemann, have a refined logic that just manages to stay clear of sterile, and indeed this very tension, waiting on the edge, is a large factor in the success of their venture. It could be that I am fascinated by this trio because the music is so close to what I like so much; it could be that I hear the influence (for reference) of Anthony Braxton, and at certain moments, Steve Lacy; it could be that it is simply a terrific recording. Let's go for them all and say that if you are looking to hear a very interesting German group of younger players, this is it.

And so here we are, having chased the "Trane" right the way down the tracks to Berlin, a Berlin divided before the wall

came down, a Berlin where art was a statement of condition, where music gave dance to the mind and not the feet. Sven Ake Johansson from Sweden, but a long time resident of West Berlin, and Dietmar Diesner born on the other side of that wall, which for him was not a Pink Floyd pop song. Can we imagine what this music is supposed to sound like? Can we relate it at all to the world in which we live? Does the very word FREE in improvising mean more? So here we are, two master musicians whose art is their ability to produce collected sounds together, a brash energy that shouts out in cooperation not against everything or everybody, just the unwilling. Although I play with some of these players, the likes of Wolfgang Fuchs, Evan Parker, Gunter Christman, Peter Kowald, I still live in another place, more mellow with the chance to speak out at will, so I end with two paragraphs about this recording from my friend Bert Noglik, who through these times was a resident of Leipzig. I am glad that you are now out in the world Bert.

"What is this then, merely music in these times which cry for positions to be taken? Delicately vibrating dialogues, unconditional and unreserved self-portrayal, fine shifts in tone. Exposed: the twitching physis. Made audible: the psyche gasping for breath, the inner life that yearningly keeps watch for sentiment, the non-integrated call for imagination beyond foreseeable conceptions. By no means cheap merchandise; musical contraband of a delinquency that is hard to register."

"Nothing more than animated sounds in these times which cry for positions to be taken. Exposure of the innermost, conversationally, without mania for consensus, without proclivity for compromise. Rejections of loquacity. Whoever demands less should turn on one of the service channels or hold their ears shut when this CD is played."

Possible sources for these recordings are:

Marginal Distribution, Unit 103, Lower Mall, 277 George Street North, Peterborough, Ontario, Canada K9J 3G9 (705) 745-2326

Cadence Distributing, Cadence Building, Redwood, NY 13679, USA (315) 287-2852

AROUND THE WORLD

USA

Anthony Cox, Marty Ehrlich and **Bobby Previte** have combined their resources in a new trio simply called **Play**. They made an appearances at The Knitting Factory January 27, March 4 and 18 before departing for a European tour in April / May.

The **John Hicks** All Stars kicked off **Sweet Basil's** March program. Bobby Hutcherson, **Art Farmer**, Jon Faddis, **George Adams**, Tommy Flanagan and **Yosuke Yamashita** took the music through to the end of April. . . Master drummers **Andrew Cyrille** and **Michael Carvin** were heard in concert at Cami Hall on January 31. . . Saxophonist **Zusaan Kali Fasteau** performed at St Peter's Church february 17 with bassist Leon Dorsey and drummer Cindy Blackman. . . Greenwich House hosted the first concert of the season February 28 for the **BMI Jazz Composers Workshop Orchestra**.

APPLE SOURCE

Kevin Whitehead sends us this report in his column.

Like lots of jazz musicians, **Jackie McLean** hates it when critics come down to a club the opening night of a week's engagement, before the band's had a chance to settle in. Even so, his kickoff set at the **Village Vanguard** on Tuesday, December 11 stormed from bar one. With his fat, tenor-sized alto sound, sizzling excellence at fast tempos, and willingness to take the music *out* in the heat of the moment, McLean has few peers among contemporaries and none among the peachfuzz boppers trying so hard to capture the same sort of expressive concentration. He takes liberties the young folks can't because his bop aesthetic is ingrained, not donned like a pinstripe suit off the rack. His superb band (pianist Hotep Galeta, bassist Nat Reeves, and especially the terrific Carl Allen, whose drumming brims with echoes of West Africa) let him sail at medium tempos, riding a crest of rhythm. McLean is a national treasure, one of the rare artists you feel privileged to hear. As it turned out, this was one week when it paid to hear him early; by Friday, he was sidelined with the flu.

December 14 at Roulette, an unlikely quartet: two frequent partners (cellist **Diedre Murray** and bassist **Fred Hopkins**) plus guitarist / sopranoist Elliott Sharp and drummer Gerry Hemingway. The latter two had never played together before; each had played with Fred ten years ago or so. All contributed tunes (Diedre's *#1* had sort of a garage reggae beat) although the blowing quickly gravitated toward wide open space. (The exception was Elliott's *The Obverse*, which repeatedly expanded and contracted away from and back to the theme.) The results were admirable, as the music coalesced around a common vocabulary. One Hemingway piece developed into a memorable, circular soprano/cello duet. (Elliott and Diedre had in fact played a few duo gigs.) Cutting across lines of genre and clique, the quartet harked back more to the open-minded 70s than divisiveness-driven 80s. Hopkins observed afterward it'd be nice if such ad hoc projects started happening more often, the way they once did; the players expressed interest in working together again.

At Roulette the previous evening, and at the Kitchen January 17, **Borah Bergman** made a couple of rare hometown appearances. (At home, he's been playing / recording duets with various partners, including Evan Parker, trumpeter Paul Smoker and altoist Thomas Chapin.) As ever, the pianist works from a post-Cecil vocabulary, but these days his improvisations may be more varied than ever, in terms of texture and density. Borah is ambidextrous, and makes pivotal use of crossed hands; he'll play a phrase, cross (or uncross) his hands and attack it again. Like Andrew Hill solo, he seems always to be starting from scratch. He doesn't let one idea arise from the last, but always returns to his original musical kernel, examining it again and again from various angles. At first glance, the habitual hand-crossing seems a gimmick; in practice, he gives both halves of his brain an equal shot at the same material: sort of a one-man call-and-response. At the Kitchen (where a few folks couldn't resist following late-breaking war news on walkman headphones during the sets), he was on the bill with **Jaki Byard**, also solo. Jaki spent most of his time playing in authentic 20s stride and stomp styles, without any museum mustiness. When will someone cast him in the movie role he was born to play: Willie The Lion Smith?

In its latest incarnation, **Ned Rothenberg's** Double Band (Knitting Factory, January 17) is Rothenberg and Thomas Chapin on altos, electric bassists Kermit Driscoll and Jerome Harris (the latter doubling guitar), Billy Martin on drums and Adam Rudolph on a hybrid set of African percussion and electric drums. At best, the sextet sounds like two trios playing slightly different arrangements of the same free-style tunes, as if unaware of each other: they're doubled / redundant. They'll play in close unison, then slowly move out of phase with each other, one trio playing about an eighth-note behind the other. Their duets for paired instruments often come off like simultaneous solos, two lines of thought superimposed. The music's energetic, entertaining, and gratifyingly dense: two bands for the price of one. The concept may be simple, but the execution's complex.

On January 26, bassist **John Lindberg** brought his trio the Revolving Ensemble (with Allen Jaffe on electric guitar and J.D. Parran on reeds) to the Cornelia Street Cafe, a genteel Greenwich Village cafe which has begun booking music into its stone basement on a regular basis. Lindberg's transparent structures resemble the stuff he writes for the String Trio of New York, but the show was stolen by Parran on alto clarinet, showing off a clean, extraverted

DIEDRE MURRAY (Photograph by Gerard Futrick)

COMPILED BY JOHN NORRIS

sound, and playing long, basically modal solos that didn't back themselves into corners from which he couldn't escape.

For whatever reason, a lot of live gigs in town have been tied to recording dates: open rehearsals, as it were. **Bobby Previte** at last recorded his rich-sounding septet, with **Marty Ehrlich** and Don Byron on reeds, Graham Haynes and Robin Eubanks on brass, and the Anthonys Davis and Cox in the rhythm section (Visiones, January 5 and 6); on the 11th Ehrlich played Greenwich House with his new recording unit, with Cox, Andrew Cyrille, Frank Lacy on trombone and Wayne Horvitz on piano. Five nights later, fresh from his own session, the ubiquitous Ehrlich guested with **James Emery's** electric Iliad Quartet (keyboardist Rob Schwimmer, bassist Michael Formanek and Hemingway) before their date for the KnitFac's own new label. Some leading lights in the modern Italian jazz scene (Carlo Actis Dato, reeds; Enrico Fazio, bass; Fiorenzo Sordini, drums) along with trombonist Kono Masahiko recorded here under singer **Ellen Christi's** leadership; three nights later, the quintet performed at the Lower East Side's Webo Gallery, January 6. Finally, in town to record but not perform live was Swiss pianist / bandleader **George Gruntz**, whose large studio cast included John Scofield, Jon Faddis, Franco Ambrosetti, Ray Anderson, Art Baron, and female rapper, Desire, and Queen Latifah's deejay A.D.

Multi-instrumentalist **Don Cherry** was the featured artist February 9 at a concert at Dartmouth College . . . Vocalist **Barbara Lea** and pianist Tony Tamburello were heard April 5/6 in two different programs of the Popular American Song presented by the Allegheny Jazz Society in Meadville, PA. The second segment of this series of thematic tributes to American Popular Songs takes place May 3 to 5 with pianist **Dave McKenna**. Further information is available from Joe Boughton (814-724-2163).

Slide Hampton will be in Pensacola, Florida April 19 for a concert in conjunction with his work as clinician at the area high school / college jazz event. Red Holloway, **Betty Carter**, Christopher Hollyday and **Tony Dagradi** are the headliners for the Pensacola Jazz Festival being held April 20-21.

Austin, Texas' Creative Opportunity Orchestra was videotaped during a live concert February 17. Drummer **Billy Hart** will be the orchestra's guest for its April concert and their season will close June 2 with a performance at Laguna Gloria.

The Tucson Jazz Society brought in **Amina Claudine Myers** as headliner for an all women group of performers for a concert March 23. This event was part of a five month celebration of women in the arts in Tucson.

The **Chris Greco** Quartet were at the Atlas Bar & Grill in Los Angeles February 22. . . **Horace Tapscott's** Quartet was at Catalina's March 7-9 . . . **Glenn Horiuchi** premiered his newly commissioned piece Poston Sonata February 9 at San Diego City College Theater with Lillian Nakano playing a shamisen (a traditional Japanese string instrument), Francis Wong (flute) and Leon Alexander (percussion).

Centrum sponsored a weekend of "Hot Jazz" February 22-23 at Port Townsend, Washington.

MUSICIANS IN THE NEWS

Milt Hinton was presented with the Benny Carter Award by the American Federation of Jazz Societies during its convention in Sarasota April 4-7. . . **David Moss** received the 1991 DAAD Fellowship. In October he will begin a one year residency in Berlin sponsored by the Deutscher Akademisher Austauschdienst. . . **Red Mitchell** received the Swedish "Grammis Award" for best jazz record of the year for his Four Leaf Clover CD, ***A Declaration of Independence***. . . **Max Roach** was in North Carolina working with the Thelonious Monk Institute of Jazz in helping direct their pilot school program bringing jazz performances together with programs on jazz history and appreciation to school students in the state. Max also received the Samuel Rosenbaum Award for his continuing work in education and has been busy composing and rehearsing his score for the San Diego Repertory Theatre production of **Amiri Baraka's** ***The Life and Life of Bumpy Johnson***. . . **Dizzy Gillespie** was one of five persons to be selected in 1990 for the annual Kennedy Centre Honors. The event took place December 2 and was later televised on December 28. . . Singer **Nancy Harrow** is working on the third of three recent recording projects. ***The Beatles and Other Standards*** is on Emarcy while ***Street of Dreams*** is on Sonet. To be released on Soul Note is **Secrets**, which will include five of the singer's original songs. **Dick Katz** is pianist and arranger with Clark Terry, Ray Drummond and Ben Riley the other musicians . . . Saxophonist **Kim Richmond** worked extensively in the North West with appearances in Portland, Oregon, the Glass Slipper in Vancouver and several workshop and recording events.

FESTIVALS AND JAZZ WEEKENDS

Hopefully the world will return to normal before the busy European summer festival circuit gets under way. A worldwide reluctance to travel is seriously affecting the planning of many events and altering the travel plans of many people.

The **S.S. Norway** sets sail May 4 for a week-long floating festival of **Traditional Jazz** with **Gene Mayl's** Dixieland Rhythm Kings and **Tom Saunders** and the Wild Bill Davison Legacy among the participating groups. . . The first **Cancun Jazz Festival** takes place the week of May 20. Main stage concerts will be held May 24-25 with Wynton Marsalis and **Gato Barbieri** among the headliners. . . That same weekend the seventh annual **Caribbean Jazz Festival** takes place in Barbados with **Jimmy Heath**, pianist Steve Williamson, Cecil Payne and vocalist Charmaine Neville featured.

The **St Louis Jazz Weekend** will be history by the time you read this. **John Clayton** was the musical director of the April 11-14 event which echoes the stylistic inclinations of the Otter Crest, Paradise Valley and Santa Fe weekends. The music is of a swing/bebop orientation rather than a dixie/swing focus. The next generation is moving in.

The 1991 version of the **Phoenix Paradise Valley Jazz Party** takes place April 26-28 with the final day being a joint venture with the annual open-air Scottsdale Jazz Festival. It's a curious blend of two non-compatible versions of the music. . . The **Santa Fe Jazz**

Weekend is to be held May 24-27. John Clayton is the music director and participating musicians include pianist **John Campbell**, Dick Hyman and **Gerald Wiggins**, trumpeters **Claudio Roditi** and Waren Vache, saxophonists **Jeff Clayton**, Scott Hamilton, Red Holloway and Rick Woodward. Further information on this event is available by calling (505) 982-0842.

Ellington '91 will take place June 13-15 in Los Angeles at the Pacifica Hotel in Culver City. The event will celebrate the fiftieth anniversary of Ellington's musical ***Jump For Joy*** which premiered in 1941 at the Mayan Theater in Los Angeles. Information on this event is available by writing P.O. Box 2652, Culver City, CA 90231 or by phoning (213) 290-1291.

The **Janice Borla Vocal Jazz Camp** will be held July 14-19 at Illinois Benedictine College in Lisle, IL. Janet Lawson, Judy Niemack and Janice Borla will be the faculty directing the programs. . . The **Bud Shank Jazz Workshop** takes place in Port Townsend, WA from July 21 to July 28. The final three days coincides with the Port Townsend Jazz Festival. Bobby Shew, Jiggs Whigham, Jay Clayton, Hal Galper and Larry Coryell are among those taking part. . . Much further down the road is the 1991 version of the **Jacksonville Festival** in October (10-12). This year marks the ninth occasion they have sponsored their annual **Great American Jazz Piano Competition**. Application forms for this are available from 100 Festival Park Avenue, Jacksonville, FL 32202-1397.

BLUES NEWS

Trumpet Records is reissuing its material on CD. The latest release features recordings by Big Joe Williams, Willie Love and Luther Hugg. . . **Alligator** Records celebrates 20 years of blues recording activity with a special collection from their catalog. . .**Delmark** is busy recycling its legendary recordings onto CD. Out recently are sessions with Magic Sam, J.B. Hutto, Jimmy Dawkins, Sleepy John Estes and Big Joe Williams. . . Thesus Blues Productions has an ambitious touring program of blues performers in France. They can be contacted at B.P. 15, 69420 Ampuis, France.

ELSEWHERE

The **Willem Breuker** Kollektief were one of the headliners in a year end festival at Theatre Bellevue in Amsterdam. Among other participants were the **Dies Le Duc** Quintet with Michel Mast, Frans Vermerssem, Jimmy Sernesky and Cees But. . . Ravenna, Italy played host to internationally acclaimed musicians in March. The **Jimmy Giuffre** Trio (Paul Bley, Steve Swallow) were there March 9 and the **George Russell** Orchestra was heard March 19. The final concert featured **Pat Metheny** and **Peter Erskine** with students from the Workshop program. . . The winter concert series of **Jazz in Marciac** featured the **Wild Bill Davis** Trio (Harold Ashby, Venny Johnson) on February 2 and the **Clark Terry Quintet** (Red Holloway, Oliver Jones, Marcus McLaren, Al Harewood) on April 6. Marciac hosts a summer festival in August. . . Poster sized reproductions of jazz paintings by saxophonist **Marion Brown** are being produced by J.B. Editions, 22 Bis, Rue Ledion, 75014 Paris. . . **Bill Gottlieb's** photo exhibition, *The Golden Age of Jazz* was on display in Osaka, Japan from February 7 to March 5.

England's **Ace Records** has issued full length CDs which combine two Prestige lps. The initial packages included material from John Coltrane, Sonny Rollins, Miles Davis and **Dexter Gordon**. The latter package (***Tower of Power / More Power***) is the only one not yet converted to CD by Fantasy in the U.S. Ace is busy compiling material from the Modern vaults and among the first of these is a **Jimmy Witherspoon** collection called ***Blowin' In From Kansas City***. There are reported to be nine previously unissued sides on the 20 selection CD.

New releases from the UK's **Impetus Records** includes an "extraordinary live recording" by **Evan Parker / Barry Guy / Paul Lytton** titled *Atlanta* and **Anthony Braxton's** ***Solo London 1986***. . . Sweden's jazz group, **Encore**, has recorded its first CD for **Caprice**. . . Pingo Records (Postbox 575, DK-2000 Copenhagen N, Denmark) is a new label dedicated to "New Music". Its initial release, ***Flapper***, is a CD of **Somesax**, a group consisting of eight saxophones, bass and drums.

LITERATURE

Even though part of the year has already passed you should still try to obtain a copy of the elaborate and beautiful 1991 Calendar devoted to the music and life of **Eric Dolphy**. The large format (18" x 27 1/2") and quality printing make this an instant collectors' itme. The calendar was produced by Oscar Schneider Design, 450 West Broadway, New York, NY 10012 and is available by mail through Mosaic Records.

Congratulations are in order for the revamped format of Poland's **Jazz Forum** and the U.S.' **Jazz Times**. Both are now glossy magazines in the standard 8 1/2" x 11" size.

Arts Midwest has produced an elaborate booklet titled **Masters**. It contains biographies of **Fred Anderson, David Baker** and **Harold McKinney**, who were recipients of the first Masters Awards in 1990. Included in the package are musical examples (on a floppy plastic record) by each of the musicians.

You can now keep up to date on the Kansas City scene through ***JAM: Jazz Ambassador Magazine***. It's a bi-monthly publication containing articles, reviews and listings. The current issue has a nice portrait of **George Salisbury**. Also available through KC Jazz Ambassador (P.O. Box 36181, Kansas City, MO 64111-6181) is Todd Wilkinson's ***The Kansas City Jazz Blues Nightlife Survival Kit***, a 72 page booklet outlining the city's jazz activities as well as providing an educational guide to what to look and listen to when attending a jazz performance, as well as an appreciation of the unique attributes of jazz in KC.

Oxford University Press has a lot of new material in the pipeline. **Royal Stokes'** ***The Jazz Scene***, **Whitney Balliett's** ***Goodbyes and other Messages*** and **Gene Lees'** ***Waiting for Dizzy***. Due for publication this month is Peter Gammond's ***The Oxford Companion to Popular Music***.

Greenwood Press has announced the publication of ***Woody Herman: A Guide to the Big Band Recordings 1936-1987***. . . ***Great Moments In Jazz*** is an annotated musical collection of over 500 solo phrases transcribed from classic recorded solos. You can obtain further information from Sher Music Co. P.O. Box 445,

Petaluma, CA 94953.

Tom Moon's September 2, 1990 ***Philadelphia Enquirer*** article about the highly touted newcomers to the jazz scene provided a counter balance to the ***New York Times / Time*** pieces which have attracted so much notice. Ironically this article is being circulated among the press packages supplied by the very companies who are recording and publicizing these musicians. . . ***Audio Magazine***'s December 1990 issue contained an in-depth interview with **Orrin Keepnews**.

RECORDINGS

The NPR series ***The Talking Violin*** is available on cassette from **The Improvised Music Collective**, P.O. Box 495, New York, NY 10024.

New issues from Blue Note include **Bobby Watson's** ***Post-Motown Bop*** and the US release of **Charlie Haden's** Liberation Music Orchestra's ***Dream Keeper***. This DIW production is available in Europe through Polygram. Both **Geri Allen** (***The Nurturer***) and **Ralph Peterson** (***Presents The Fo'tet***) were February releases on Blue Note.

Both ***30 by Ella*** (Fitzgerald) (Capitol) and ***Nina Simone sings the Blues*** (RCA-BMG) have been given the CD treatment.

George Buck's Jazzbeat Magazine announces still more new releases: AMCD 2 features **George Lewis** with Kid Shots (from American Music), volume six of the **Condon** Town Hall series (2 CDs), a two CD reissue of the three lp set by the **Wild Bill Davison - Art Hodes** Stars of Jazz, new recordings by **Pat Halcox** and the **Brian White - Alan Gresty** Ragtimers (Jazzology) and singers Jackie Cain / Roy Kral, Barbara Lea and **Joyce Collins** (Audiophile). **Derek Smith's** ***The Man I Love*** (with Scott Hamilton) and Tommy Flanagan's ***The Magnificent*** are also reissued from Progressive. Historic recordings by **Big Bill Broonzy** and **Kid Ory** are also out for the first time on CD.

Far East (JazzAnd 002) is **Rick Stone's** second recording as a leader. The guitarist is featured with Kenny Barron, Don Gladstone and Curtis Boyd. . . ***J's Way Jazz*** is a new label who has released an LP of **Little Jimmy Scott**. . . Musicmasters new releases include **Jim Hall** and Friends at Town Hall (Volume One), the Paris Concert by an all star band with **Jay McShann** in ***A Tribute to Charlie Parker*** and ***To You: A Tribute to Mel Lewis*** by the **Mel Lewis** Jazz Orchestra. . . Mad-Kat Records (P.O. Box 253, San Francisco, CA 94101-9991) has released ***Point of Departure***, a CD by singer **Madeline Eastman**. Tom Harrell, Mike Wofford, Rufus Reid and Vince Lateano are the back-up group.

Delmark has reissued on CD Malachi Thompson's ***Spirit, Sun Song*** by **Sun Ra**, Jimmy Forrest's ***Night Train*** and **Bud Powell's** ***Bouncin' with Bud***. . . new from BMG-Novus is ***Alone with Three Giants***, a solo performance by **Marcus Roberts**. . . The Nuclear Whales Saxophone Orchestra has issued "an album of classic jazz. It's available from Don Stevens, P.O. Box 5241, Santa Cruz, CA 95063.

New issues from Sonet include a collaboration between **Gary Burton** and **Paul Bley**, the contrasting styles of Bengt Hallberg / Kjell Baekkelund, the Fredrik Noren Band's ***To Mr J*** and a CD reissue of **Teddy Wilson's** collaboration with clarinetist Ove Lind in ***Swedish Jazz My Way***. . . Gazell Productions draws upon European sources for many of its releases. Available recently have been sets by ***Barney Kessel Live at Sometime***, June Christy (from 1977), Miroslav Vitous / John Scofield (***Guardian Angels***) and **Clint Houston's** ***Watership Down***, with Joanne Brackeen and John Abercrombie.

New CDs are in the works from **Stash** featuring Charlie Parker, **Django Reinhardt** and Duke Ellington . . . **Triloka** is producing CDs by Richie Bierach / George Coleman, **Andy Laverne** and Jackie McLean . . . Bass guitarist / composer Torben Westergaard has released ***What I Miss*** on Denmark's Olufsen Records.

OBITUARIES

Alto saxophonist **Leo Wright** died January 4 in Vienna from a heart attack. . . Multi-instrumentalist **Eddie Barefield** died in New York January 13. . . Trumpeter **Jabbo Smith** died January 17 in New York. . . Gospel legend **James Cleveland** died in Los Angeles February 9. . . Singer/guitarist **Slim Gaillard** died in London February 25.

A PROFILE OF FRED ANDERSON

Little sun filters through the iron grating and into the Velvet Lounge, a tavern along a glass-ridden sidewalk on the South Side of Chicago. At the end of a long bar, a nude black woman glares defiantly from a velvet painting, and a dusty chandelier with missing fixtures looms over a plastic-covered pool table. A sign written on yellowed paper says: "IF YOU ARE NOT PLAYING POOL STAY OUT THE GAME."

Fred Anderson is alone, practising scales and chord variations on his tenor saxophone. The phrases leap out into unexpected harmonic directions, occasionally lingering on pulsating, high-pitched howls. He sustains long notes in all ranges, from the screech of an owl to the lonely bellow of a foghorn, to strengthen the clarity of his warm tone. Intricate patterns boom effortlessly out of him, echoing over the drab concrete floor that is speckled with vestiges of red paint.

It's a humble setting for a man who was a driving force behind the Association for the Advancement of Creative Musicians, the musical cooperative that spawned such avant-garde innovators as Chico Freeman, George Lewis, Lester Bowie, Joseph Jarman, Hamid Hank Drake and Anthony Braxton. But here, within these shadowy walls, some of the A.A.C.M.'s early spirit stays alive. Anderson's bi-weekly jam sessions are a rare opportunity for younger artists to express themselves freely and absorb knowledge from masters like trumpeter Billy Brimfield, drummer Ajaramu and Anderson himself.

Brimfield, Anderson's longtime associate, typically serves as master of ceremonies, calling tunes and counting off tempos. Anderson listens quietly at the bar, neither drinking nor smoking and saying hardly a word. Finally, he ambles over and takes a solo. All eyes and ears are fixed on him. When Fred Anderson plays, people listen.

The sounds emanating from his horn quickly go off into a trance-like realm. Complex, almost mathematical lines mingle with bluesy, soul-searching wails, fierce rhythms and eerie, time-bending triplets. After ten minutes or more, his solo seems to reach a peak, but he's just beginning. Over the thunderous backdrop of Ajaramu's drums and Michael Cristol's bass, he pours out sheets of sound that turn his previous ideas inside out. His face is serene despite the apocalyptic music coming from deep within him. His horn almost touches the ground as his stocky frame hunches over it like an eagle swooping down on its prey.

He looks less intimidating when he's not playing. His round face scrunches into a cherubic grin when he laughs. He wears large, tortoise-shell-rimmed glasses, and only a few patches of wooly gray hair are visible under his red and green knit cap (he has caps like Imelda Marcos has shoes). His voice, which carries little of the forceful tone of his saxophone playing, quickens with excitement when he talks about his music.

"Everything's gotta be in place, man. Your thoughts, the air, everything. If these things are not in place, it's not gonna happen. You're not gonna be free. So you have to figure out how you can be able to express yourself freely on the saxophone, or any instrument that you play. You can't let that instrument intimidate you.

"You got to get yourself relaxed. You can't fight that instrument, you gotta be able to play it. And I hear a lotta guys fightin' their instruments."

Anderson has worked at mastering the tenor since he was 12. Originally from Monroe, La., he was living in Evanston, Ill., when he picked up the horn that belonged to his cousin. His aunt later sold the instrument, but he had liked it so much that he saved $45 and bought another one. He credits Charlie Parker as his inspiration to play, even though his individualistic style now suggests more of the experimental concepts of Ornette Coleman and John

Photograph by Bill Smith

Coltrane.

"Charlie Parker was one of the most complete musicians I ever heard in my life, as far as the saxophone is concerned," he says. "He had all of it. He had control, he had clarity; his thoughts, his ideas, he knew where he was at all times. It was just like he was speaking through the saxophone. It was just like he was talking to you."

Though he is well-versed in the bebop tradition, Anderson's free-form composing and soloing are more often described as avant-garde. But that's just a label, he says; his music is merely an extension of the music he has listened to all his life: Coleman Hawkins, Lester Young, Bird and Gene Ammons as well as Coltrane and Coleman.

"If anybody listens to me, they can hear (the influences)," he says. "Listen closely. Regardless of the way I phrase some of the things I do, it's there. What I'm doing, I just got a little different approach."

If no one else can hear the influences, at least he can when he listens to recordings of himself. He considers himself fortunate to have obtained his first tape recorder back in the mid-50s. He continues to tape himself, whether practising, jamming or playing concerts. Many musicians are afraid to listen to themselves, he says, but they must if they want to discern their weaknesses and grow musically.

"Most cats, they start out strong, and at the end of a phrase, they're weak," he says. "So you wanna be just as strong at the end of a phrase as you are at the beginning of a phrase."

When he's not playing, he is always thinking about his music, he says. But gone are the days when he would practise eight hours a day (though it's hard to tell from hearing him). He's lucky to manage one or two hours, he says.

Gone also are the days of his European tours of the late 70s, which produced three of his four LPs, with both European artists and A.A.C.M. veterans like Brimfield, Lewis and Drake. The Velvet Lounge, which he has operated since 1982, is his bread and butter now, and he is afraid of what might happen to it if he went away on tour.

He has always played primarily out of love, not for the money (although he occasionally gets more than he bargained for: Arts Midwest recently awarded him its first Jazz Masters Award, which includes a $5,000 fellowship). He is not one to gripe about the lack of popular support for his esoteric music. If people want to hear him, they can buy one of his LPs (like "The Missing Link," released in 1984) or hear him at the club every other Sunday. He says he is content to play there unless someone invites him to play somewhere else.

"If I don't wanna do it, I don't do it."

One gig he found worth his while was the 1989 Chicago Jazz Festival. And in '90, he kicked off a month-long 25th anniversary celebration of the A.A.C.M. held in Chicago. Although he is no longer an active member, the association still recognizes his impact.

"Fred was one of the dominating figures, because he always had his own thing," says drummer Ajaramu, who has known Anderson since the early days of the A.A.C.M. and is still a member. "And his thing fit right in with the A.A.C.M. Because Fred was already off into the music before the A.A.C.M. started. He's one of the pioneers. He's a legend in himself, so far as the music is concerned."

A quarter of a century ago, Anderson played his compositions at the A.A.C.M.'s first concert. He says the association began with a conversation on the West Side between him and pianist-composer Muhal Richard Abrams, who envisioned Chicago musicians pooling their energies to make their music known and to explore their own unique styles together.

"It's still goin' down like that, but not like it used to," Anderson says. "But I notice when everybody plays [at the lounge], everybody's playin' differently."

Besides Anderson, Brimfield and Ajaramu, few of the A.A.C.M.'s founding members can be heard at the Velvet Lounge. Many have gone to New York or Europe or wherever the music has taken them. Others, too many others, have joined Bird and Trane in that mighty jam session in the sky.

But two things haven't changed since before the A.A.C.M. started: Anderson's immense creativity and open-mindedness toward other musicians.

"If anybody learned anything from me, they learned it out on the bandstand. I was out playing and giving cats a chance to play," he says. "It was a good proving ground for all of us, including me, 'cause I was learning as much as they were learning."

READER SURVEY

CODA MAGAZINE is only published six times per year, so it has become increasingly more difficult to publish the abundance of material that comes our way. Due to this situation, we have decided to enlist your help. From the list below, which is the normal content of the magazine, we ask you to select, in order of preference, the material you most enjoy.

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BOPPIN' OFF CENTRAL AVENUE

This, the second in a series of articles, is intended to provide an historical framework with which to introduce both the recordings and published writings that document an important era of American jazz. Part One (in the January issue) had a time frame covering the mid to late 1940s and revolved around Charlie Parker's residency in California. Part Two continues from there, and along with noted sources, makes use of quotations from personal interviews conducted within the past six months. This writer would like once again to thank those musicians and producers who so generously gave their insights: Bob Cooper, Bill Holman, Harold Land, Albert Marx, Gene Norman, Marty Paich, Shorty Rogers, Horace Silver, and Bob Weinstock.

As Charlie Parker left California for New York on March 25, 1947, he left in his wake a group of young black musicians, many of whom played with him, who would continue the legacy and add their own flare and individual concepts to Bird's established bop vocabulary. Tenor saxophonist Harold Land, who grew up in San Diego, recalls, "I would drive up from San Diego to L.A., myself and my friends (young musicians) to catch Dizzy and his big band, which was burnin'! Later we'd make the drive to hear Charlie Parker and Dizzy Gillespie."

The engagement to which Land refers as having first seen Bird was the eight-week gig at Billy Berg's in Hollywood. Gillespie, Milt Jackson, Ray Brown, Al Haig and Stan Levey, with whom Bird had originally traveled to California, returned to New York directly following this stint in February of 1946, but Bird stayed behind playing regular paying gigs and attending all-night sessions along L.A.'s Central Avenue. Many of the musicians he touched became stars in their own right, and can be heard on two outstanding double-lp anthologies on the Savoy label: ***Black California***/SJL 2215, and ***Black California Vol. 2***/SJL 2242.

On the first volume are selections recorded between 1947 and 1952, featuring altoist Sonny Criss; Slim Gaillard and Bam Brown; drummer Roy Porter's big band (containing Eric Dolphy's first recorded solos); Harold Land's first sides; vocalist Helen Humes with Dexter Gordon on tenor; altoist Art Pepper's first sides as a leader (earlier sides have surfaced and are now available on the Xanadu label); and an early date of pianist Hampton Hawes. All sides were produced by Savoy's Ralph Bass except for the Humes, Pepper, and Hawes dates, which were originally recorded for Albert Marx's fledging Discovery label, with A&R duties handled by Dick Bock. Bock later started his own Pacific Jazz label, and along with Lester Koenig's Contemporary label, were the two most important record companies documenting the West Coast jazz scene of the 1950s and 60s.

Black California Vol. 2 contains music from the famous Elk's Club jam session of July 6, 1947, as described in Part One of this series. Also included are septet sides with trumpeter Russell Jacquet as leader, featuring tenor legend Dexter Gordon and drummer Chico Hamilton (who would later turn the West Coast scene around with an innovative quintet). There is more Slim and Bam, several cuts of Wild Bill Moore on tenor with a talented young Russ Freeman on piano. All of these cuts are from the mid to late 1940s. Helen Humes sings her blues-drenched heart out with an all-star big band of 1950, and seminal bop drummer Kenny Clarke is included here as leader of a sextet which has Frank Morgan on alto, one year prior to his 1955 debut as a leader. The original sessions were produced by Ralph Bass, Ben Pollack, Dick Bock, and Kenny Clarke. Transfers and mastering of this reissue package is by Rudy Van Gelder.

Frank Morgan finally began receiving his deserved praise in the 1980s, and his first album as a leader (***Frank Morgan***/GNP Crescendo 904) expectedly shows an inventive, modern player. Recorded on two

FRANK MORGAN (Photograph by Frank Lindner)

separate dates, the four tunes recorded with Machito's rhythm section aren't particularly memorable, but performances of *The Champ, Get Happy, Milt's Tune, My Old Flame, Neil's Blues,* and *The Nearness of You* are well worth the price of the lp. Conte Candoli (tpt), Wardell Gray (ts), Carl Perkins (p), Howard Roberts (g), Leroy Vinnegar (b), and Lawrence Marable (d) round out the personnel with this 22 year old alto saxophonist. Interesting to note is that the original liner notes stated, "Now that Charlie Parker is no longer among us, we proudly present our candidate for his hard-to-fill and hallowed place--Frank Morgan." While at the time, this statement was believed by some to be true, GNP Crescendo's Gene Norman is now more matter-of-fact. "That [lp] was his first. He was a local kid, there were a bunch of talented kids on Central Avenue . . . Dexter Gordon. . . Frank was the youngest one."

Frank Morgan doesn't attempt to conceal that his absence was due to a lengthy prison term for drug possession. Like most ex-users, he is now responsibly outspoken in hope that his past life will not be romanticized and emulated by aspiring musicians. Pianist Hampton Hawes, who passed away in 1977, describes in his autobiography, ***Raise Up Off Me*** (by Hampton Hawes and Don Asher/Doward, McCann & Geoghegan/1974), the effect Charlie Parker had on many young musicians who looked up to him: "Some were turned on by Bird--not by him directly, but reasoning that if they went out and got fucked up like him they might get closer to the source of his fire." Hawes' obsession with Parker is summed up as he describes his childhood's religious upbringing (his father was a preacher) as being comparatively insignificant: "But I didn't meet God, or a facsimile of him, till years later at the Hi-De-Ho Club at 50th and Western, playing alto in the Howard McGhee band."

Although Hawes states that the trio sides with Joe Mondragon (b) and Shelly Manne (d) (*Jumpin' Jacque, Don't Get Around Much Anymore, It's You Or No One, Thou Swell*), included on ***Black California*** (recorded Sept. 10, 1952) "were the first tracks under my own name," Don Schlitten of Xanadu Records came forth in the late '70s with a 1951 recording including *Buzzy, What Is This Thing Called Love, Bud's Blues, Another Hair Do, All The Things You Are* and *Blue Bird* with Harper Crosby (b) and the very underrated Lawrence Marable (d) (***The East/West Controversy - Hampton Hawes/Paul Chambers*** Xanadu 104). In his early 20s, as throughout his career, Hawes' right hand horn-like technique was stunning. Along with being in demand as a sideman, Hawes went on to make a series of recordings as a leader for Contemporary, a good example being the two-CD set, ***All Night Session!*** (Japanese VDP 5031-2), recorded at one session in November of 1956 with Jim Hall (g), Red Mitchell (b), and Bruz Freeman (d).

"Of the regular players on Central Avenue," states Hawes in his autobiography, "Wardell Gray, Dexter Gordon and Teddy Edwards (and Bird when he was in town) were the keepers of the flame, the ones the younger players held in esteem for their ideas and experience and consistency." When Teddy Edwards recorded *The Dual* in 1948 with Dexter Gordon, he could not have guessed that within the next nine years, he would appear on record only twice. In a May 24, 1962, ***Downbeat*** interview with John Tynan, Edwards recalls, "The West Coast thing came along and I guess I didn't fit in. Maybe I played a little too loud." The most memorable of Edwards' two early '50s dates occurred in April of 1954, available on ***The Best of Max Roach and Clifford Brown In Concert***/GNP #18, winner of the Grand Prix Du Disque and Grand Prix Jazz-Hot awards. Along with Edwards, Brown and Roach, on *Clifford's Axe, Tenderly, Sunset Eyes,* and *All God's Chillun Got Rhythm* are Carl Perkins (p) and George Bledsoe (b). Edwards replaced Sonny Stitt earlier that same month, but only remained with this notorious group for a seven-week engagement at the California Club in L.A. Recently married, Edwards decided to stay in L.A. when the quintet hit the road, and worked any gigs he could find, not an easy task in a seriously Jim Crow city. His first record date since that Brown/Roach session took place in 1957 as a sideman on bassist Leroy Vinnegar's ***Leroy Walks!*** (OJC-160), a rather quaint lp. Like Hampton Hawes, Edwards eventually made some very fine albums for Contemporary, including the critically praised ***Teddy's Ready*** (C-7583) of 1960.

Like Edwards, Sonny Criss was another gifted young black saxophonist who felt the squeeze of the 1950s "West Coast jazz," which is aptly described by L.A. disc jockey/concert entrepreneur Gene Norman: "West Coast jazz was white and it came out of the Kenton Band. It was a little more cerebral, but they were jazz musicians in the truest sense." Cerebral not being the natural state of mind concurring when the typical black player stands up to blow, Sonny Criss, one of the hottest and chopsiest alto players of all times, managed to record only five albums under his own name between 1950 and 1966. Four of those were made for Imperial, the giant R&B label. ***The Sonny Criss Memorial Album*** (Xanadu 200) gives excellent insight into this underrated talent, finding him in the company of Al Killian, Clark Terry (tpt), Wardell Gray, Dexter Gordon (ts), Charlie Fox, Jimmy Bunn, Gil Barrios, Hampton Hawes (p), Shifty Henry, Billy Hadnott, Dave Bryant, Clarence Johnson (b), Tim Kennedy, Chuck Thompson, Billy Snyder, Frank Butler (d), with one vocal by Damita Jo. The four sessions included here took place in 1947, '50, '52, and '65. Other sources are the previously mentioned two-lp sets ***Black California*** *and* ***The Hunt*** (Savoy 2222), which finds Criss blowing with reckless abandon in a live 1947 session.

Following Teddy Edwards in the Brown/Roach Quintet was tenor saxophonist Harold Land. Land recalls the day he sufficiently impressed Roach and Brown to gain membership in what would become one of the hottest groups in jazz:

"Eric Dolphy was a good friend of mine, and we used to play all day long at his house; we'd have sessions over there all day. So it happened that Max and Brownie came up there with the intention of forming a group. They came by Eric's house because they had heard about Eric and cats having sessions with him. First Brownie came by and heard us all play. The next day Max came by. So, that's when they sounded me about the group they were going to form. Richie Powell happened to be in town with Johnny Hodges that day, a small group that Johnny Hodges had. That's when they sounded Richie. George Morrow lived here in Pasadena, so they sounded him and that was the beginning of the group. We played at a club called the Tiffany up on Highland Street. We were up

there for a very short time, then drove to Philadelphia to play at the Blue Note."

Land remained with the Brown Roach Quintet for almost three years, and although the quintet became an East Coast based band, Clifford Brown first left his mark on the West Coast by recording a rapid series of albums with a variety of musicians.

Brown's one Pacific Jazz date took place in late summer, 1954, and is available on ***The Complete Blue Note and Pacific Jazz Recordings of Clifford Brown*** (Mosaic MR5-104). Now the same titles have been released by EMI-Manhattan on CD: ***Clifford Brown Jazz Immortal featuring Zoot Sims*** (CDP 7 46850 2). Personnel includes Brown (tpt), native Californian Zoot Sims (ts) blowing some of his best recorded solos. Stu Williamson (vtbn), Bob Gordon (bs), Russ Freeman (p), Joe Mondragon and Carson Smith (b) and Shelly Manne (d). The arrangements by Jack Montrose include *Daahoud, Finders Keepers, Joy Spring, Gone With The Wind, Bones For Jones, Blueberry Hill,* and two takes of *Tiny Capers*.

Immediately following several August sessions with the quintet for Emarcy (now available through Polygram), Brown entered the studio for a series of jam sessions with Herb Geller (as), the fiery, short-lived Joe Maini (as), Walter Benton (ts), Kenny Drew (p), Curtis Counce (b) and Max Roach (d), producing several albums of hard-core blowing also issued on Emarcy. ***Clifford Brown All Stars*** (CD 614 649-2), ***Clifford Brown All Stars*** (CD 814 638-2), ***Best Coast Jazz*** (EXPR-1032), and the extended, live ***Jam Session*** (EXPR 1012) with Brown, Maynard Ferguson, Clark Terry (tpts), Harold Land (ts), Herb Geller (as), Richie Powell and Junior Mance (p), Kater Betts and George Morrow (b), Max Roach (d), Dinah Washington (v on *Darn That Dream* only). All of the Clifford Brown Emarcys are available in ***The Complete Emarcy Recordings of Clifford Brown*** boxed set (Polygram).

STAN KENTON (Photograph by Hal Hill)

Just prior to departing L.A., the Brown/Roach Quintet was recorded live on August 30th at a Gene Norman ***Just Jazz*** Concert. (Note: for a lengthy article on Gene Norman, see the June/July 1990 issue of ***Coda***). The selections: *I Can't Get Started, I Get A Kick Out Of You,* and *Parisian Thoroughfare* can be heard on the opposite side of the aforementioned GNP-S18 album featuring Teddy Edwards.

Not to be forsaken in this context is Charles Mingus, who was raised in L.A. and while still in his teens, played with Lee Young and Louis Armstrong. After two years with Lionel Hampton in 1946-48 (who recorded his famous *Mingus Fingers*), Mingus went underground working as a mail carrier, but was located by vibrapharpist Red Norvo to round out an exquisite trio including Tal Farlow on guitar. As the trio developed, arrangements were adapted from naturally occurring group interactions on stage. The impressive results can be heard on the 1950-51 two-record set, ***The Red Norvo Trio*** (Savoy 2212), originally produced by Albert Marx and Dick Bock. In Burt Koral's liner notes, Farlow relates, "[Mingus] gave us a fantastic foundation. . . . He freed me. There was no need to think of the time. He made it possible for me to be more creative." Critic Whitney Balliett praised Norvo in the November, 1953 issue of ***Atlantic***, stating, "[Norvo's] style has moved with the music by becoming increasingly supple and exciting in its use of complicated harmonies and rhythms. He has played with consummate ease in the company of the bop musicians, and has recently recorded, on a couple of 12-inch lps, some first-rate modern trio sides, using a guitar and a string bass."

The important role the Los Angeles-based Kenton band played in the development of West Coast jazz cannot be overemphasized. Not only were most of the key developers of West Coast jazz one-time Kenton bandmembers, but the spirit and open mindedness of this charismatic bandleader motivated his personnel to attempt new techniques of composition and orchestration, the importance of which are still being felt in instrumental music today. Greatest insight can be gained through the eyes of four ex-Kentonites, all arrangers, composers, and instrumentalists (Marty Paich worked strictly as a composer/arranger), who went on to play key roles in the development of West Coast jazz.

Pianist **Marty Paich**: "The first time the Kenton band went from the West Coast to New York, it bombed out because. . . it was so avant-garde. I think people were asking themselves, 'What is this? We don't understand this.' They were used to hearing combos and Basie and Ellington. The Kenton band was nothing like that. It was a heavy-handed band where syncopation was

used all the time. Stan loved the very heavy voicings, but he had to start someplace. It was his own innovative way, and rather than writing the jazz figures like those of the Basie band, Stan would love to let the band play enormously heavy chords and heavy rhythms. After he had established that (this was in the late '30s into the '40s) after he kicked that off, he found that he really didn't know where to go with his writing. That's why other writers came on: Bill Russo, and [Pete] Rugulo and those guys. They came on the scene to develop what Stan started out doing. Eventually Shorty [Rogers] and Bill Holman. . . they decided not only did they want to have a big, ponderous band, but they said, 'Why couldn't it swing?' And of course they proved it could. I wrote for the Kenton band after Bill Holman, what we called the Mel Lewis band." (Note: Paich's arrangements for Kenton can be heard on ***Road Show, Vol. 1 & 2***/Creative World/ST 1019 & ST 1020).

Trumpeter **Shorty Rogers**: "When I got with the Kenton band, I was writing for a band I had never written for before and I wanted to make it; I wanted them to like it. Shelly Manne, Buddy Childers and I came from Woody's band, the Four Brothers band. The Four Brothers band broke up and we went to Kenton's band almost immediately [1950]. In fact, they told Kenton, 'Why don't you hire Shorty?'"

"I didn't feel it was like myself to write symphonic things at that time; I just wanted to cook. To have it swing was just natural for me. I didn't feel like changing. Some of the charts were things I could have written if I were still in Woody's band. . . if it didn't break up. It wasn't a conscious effort to change things. It was just very childish; I wanted to have fun." (Note: Rogers' arrangements for Kenton can be heard on: ***The Kenton Era***/Creative World/ST 1030, ***Kenton Presents***/Creative World/ST 1023, and ***Stan Kenton/The Summer of '51***/ Garland/GRZ006).

Saxophonist **Bill Holman**: "I played with Kenton all of '52 and '53, and I was just starting to write toward the end of the first year. I didn't write a lot for him because I couldn't figure out what to do. It took me nine or ten months before I started writing. Then after I left the band at the end of '53, he made an album of my charts. I hadn't written a lot for the band, maybe twenty charts, and then in '55, when he got that band together with Al Porcino and all those guys, he made me the chief arranger. I think it was the closest to a jazz band that he ever had." (Note: Holman's arrangements for Kenton can be heard on: ***The Kenton Era***/ Creative World/ST 1030, ***Contemporary Concepts***/Creative World/ST 1003, ***Kenton Showcase***/Creative World/ST 1026, and ***Adventures In Jazz***/Creative World/ST 1010).

Saxophonist **Bob Cooper**: "Stan was always trying to find something new, a new direction to go - progressive jazz and all that. He coined phrases for every move the band made and we came out of there with that kind of spirit; try to do something different." (Note: Cooper is featured on *Coop's Solo*, a song written by Shorty Rogers specifically as a solo vehicle for Cooper, included on ***The Kenton Era***/ Creative World/ST 1030.

Shorty Rogers, raised in New York, was, in 1951, with one of the first waves of musicians to come off the road with big bands and relocate to Los Angeles, a scenario which would be reenacted by a multitude of players in the years soon to follow. The lucrative studio scene was the enticement in later years, but in Rogers' case, there was no particular draw beside the weather and the ocean. Rogers remembers, "There really wasn't much going on in town here; the main activities were jam sessions. There was one at a place called the Show Time every Monday night. Guys would get a chance to come and blow. There were some little gigs. I remember doing a gig with Dexter Gordon, but I didn't work there a lot. The main activity as I remember it, where we got a chance to meet other musicians (and many became very closely associated and long-time friends) were jam sessions. No one got paid except for one guy who kind of monitored the thing so we didn't have fifteen trumpets up at one time. There would be one on Monday, one on Tuesday, Wednesday. . . I'd see Art Pepper, Chet Baker, Jack Montrose, and a lot of guys hopping from one to another. It was great."

Bob Cooper, who left the Kenton Band in 1951 and settled in Los Angeles with his songstress wife, June Christy, was lucky enough to get a steady gig with the Club 15 Radio Show, conducted by Jerry Gray, then in its last season. "Shelly Manne and I both did that," Cooper recalls, "but there were places we could go and play. There were sessions going on."

One of the earliest of the regular, open-ended engagements for the modern jazz players occurred in Hermosa Beach at a club called the Lighthouse, about an hour's drive from L.A. in 1949, ex-Kenton bassist Howard Rumsey approached club owner John Levine about the possibility of having Sunday afternoon sessions, and Levine decided to give it a try. The music was so well received that the "concerts" spread to week nights, with extended hours on Sundays.

Bob Cooper joined the Lighthouse All-Stars in the early '50s."When I first went down there," he recalls, "Shorty Rogers, Shelly Manne, Jimmy Giuffre, Frank Patchen. . . they were all working there. Of course, Howard Rumsey always played bass. Then Howard asked Bud Shank and me if we'd like to work Sundays, which were 12-hour days, 2pm to 2 am. That would help the other guys out and give them a rest from time to time if there were more horns. So, we did that for a while. When Shorty, Shelly, and Jimmy decided to leave (they went into Hollywood to work at a club on Hollywood Boulevard), Howard asked Bud and me to become permanent."

The West Coast scene's preoccupation with arranged music is evident from the fact that the musicians partaking at the Lighthouse jams all had manuscript to read. If transplanted to the East Coast, these sessions surely would have been loosely organized blowing sessions utilizing standard tunes. Cooper states, "We had a lot of music. .. an in-chorus and an out-chorus or sometimes just played the same thing going out. But Shorty had written a lot of things that he left there, and I started to write. I was studying at the same time, so I would bring in a lot of stuff. After a record date, sometimes we'd bring that music back to the club."

The Lighthouse was stereotypically Californian; it backed right on the beach and patronage consisted of barefooted jazz fans wearing swimming suits. In a February 29, 1960, issue of ***Newsweek*** (the Lighthouse was still going strong eleven years after its introduction to jazz), Howard Rumsey was quoted as saying, "Jazz on the West Coast is the thing to do. In the east, often the jazz

places are shady, on the second floor or in the basement. Here they're on the same plane with the Bank of America or Safeway."

The early Lighthouse era, vintage 1951, has been documented and released as ***Shorty Rogers & Art Pepper / Popo*** (Xanadu 148) with Frank Patchen (p), Howard Rumsey (b), and Shelly Manne (d). The relaxed atmosphere can be felt here in the performances of *Popo, What's New, Lullaby In Rhythm, All The Things You Are, Robbins Nest, Scrapple From The Appple, Body and Soul,Jive At Five, Tin Tin Deo,* and *Cherokee.* 1953's ***Sunday Jazz A La Lighthouse*** (OJC 151/Contemporary 3501) is part open jam and part read-the-ink with Jimmy Giuffre, Bob Cooper (ts), Shorty Rogers, Maynard Ferguson (tpt), Milt Bernhart (tbn), Frank Patchen, Hampton Hawes (p), Howard Rumsey (b), Shelly Manne (d) and Carlos Vidal (conga d) blowing against the crowd noise on *Four Others, All The Things You Are, Creme De Menthe, Viva Zapata, Bernie's Tune, Solitaire, Morgan Davis* and *La Soncailli.* The recently issued ***At Last! Miles Davis And The Lighthouse All-Stars*** (C-7645) from 1953 is a welcome addition to any collection. The critics who took shots by denouncing the West Coast jazz as lacking in emotion obviously never gave these five albums a good listen. Everyone involved, Miles Davis, Rolf Ericson (tpt), Bud Shank (as), Bob Cooper (ts), Lorraine Geller (p), Howard Rumsey (b), and Max Roach (d) is pumped up and cranking. The tunes include Rogers' famously moody *Infinity Promenade, 'Round Midnight, Night In Tunisia, Drum Conversation,* and *At Last.* Cooper remembers one of his hard-blowing New York counterparts being surprised at what he heard in sunny California. "Benny Golson made a remark once when he came into the Lighthouse. He said, 'I didn't know you guys played out like that!'"

Golson's remark wasn't entirely unfounded. By this point in time, Gerry Mulligan's highly visible pianoless quartet and it's use of the unheard-of-in-jazz dynamic level, *pianissimo*, had gained quite an image for jazz on the West Coast. Moreover, nearly all of the white tenor players were caught up in the Prez bag.

There was no doubt of Lester Young's appeal, as described by John Hammond in his eulogistic article for the April 11, 1959, issue of ***Saturday Review***:

When Lester Young was a member of Count Basie's band from 1936-1940, he changed the whole concept of saxophone playing in American jazz. He had a small, unforced tone completely at variance with the accepted thick sounds that men like Coleman Hawkins and Chu Berry had imposed on the tenor sax. His ability to improvise was legendary, as in a Detroit jam session when he blew seventy-six straight choruses on Sweet Sue, *lasting over an hour.*

Hammond continues with a description of Young's audition for the Fletcher Henderson band in 1934:

I will never forget the horrified look on the faces of the Henderson musicians when he stood up for his first solo in the deserted club. . . . Young could barely be heard beyond the third row of tables where I was sitting, and it was easy to see the disgusted looks of the other members of the section when he sat down. As for myself, I was so moved by his cool, pure sound that I tried to compensate for the lack of enthusiasm among the band."

By the 1940s, there wasn't a tenor player in the world who didn't appreciate Lester Young's contributions to jazz, and many copied his sound, resisting the winds of change that came with bebop. This annoyed many jazz critics who were, by the mid-'50s, leaning more toward the harder sounds coming out of New York. Shorty Rogers recalls, "I was hanging out with Stan Getz and Zoot Sims and Herbie Stewart and Jimmy Giuffre and those guys who were deeply rooted in Lester Young and his kind of playing. But you know, Bird came along and they said, 'He's okay, but we're not going to change what we like.'"

Bob Cooper sheds a different light: "At that time, with the Four Brothers and all that going on, I really saw a necessity to change and play more like Stan Getz because he ws getting so popular. That seemed to be what my peers wanted to hear. So, I did. I went out and got a Brilhart mouthpiece like Stan had, and started playing with more of a straight tone. I'm glad that didn't last," he adds candidly, "and I don't have to play that way any more."

Pianist Horace Silver, whose sounds were as East Coast as they could be without falling into the Atlantic, gives his view: "[West Coast jazz] didn't kill me that much. It was just a little too polite for me. I won't even say sophisticated. Duke Ellington was sophisticated, but he wasn't all that polite. Colour and race might have a little to do with it. Hell, Stan Getz played light but he didn't play that way. Gerry Mulligan, he's a hell of a composer, arranger, orchestrator. . . a hell of a player, too. It's just a matter of personal taste 'cause I was more into the guys with big sounds and robust sounds. I got to be honest about another thing, too, man. I don't know if it has anything to do with colour, maybe just environment. But the cats back in New York were just playin' more shit than those cats out there were playin'. You know? When I say shit, I mean ideas: harmonic ideas, inventive, creative ideas. You didn't have anybody out there who was playin' like Sonny Rollins. Nobody out there playin' like Sonny Stitt or some of them other dudes who were bashin!"

ADDITIONS: In reference to Part One of this series, Don Schlitten of Xanadu Records points out that:

a) Ross Russell's recollection in his book, ***Bird Lives!,*** *of Parker's stay on the West Coast is rather hazy. It was only through the insistence of Howard McGhee that Russell consented to record Parker in the first place.*

b) Emery Byrd received half of the royalties from Moose The Mooche *only, however, he was probably never paid a cent because nobody, but nobody paid song royalties in those days. (Bob Weinstock claims that Russell did pay royalties.)*

c) Most of the record labels mentioned in Part One are illegal bootlegs, and performance royalties have even gone unpaid there.

d) Earl Coleman did not approach Russell about being recorded. Parker's insistence is the only factor leading to Coleman recording This Is Always, *Dial's most financially successful recording.*

e) It was Coleman's suggestion to include Errol Garner on that date, as Bird had given Coleman the option of selection a pianist. Russell objected, never having heard of Garner.

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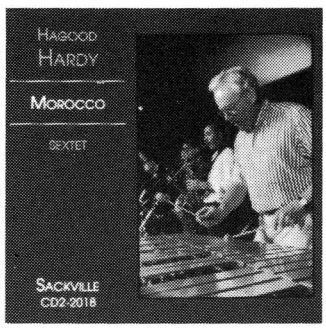

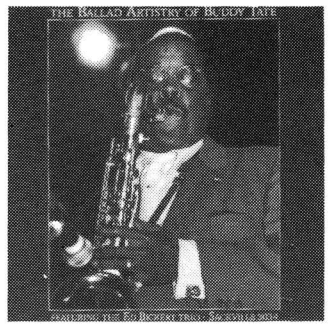

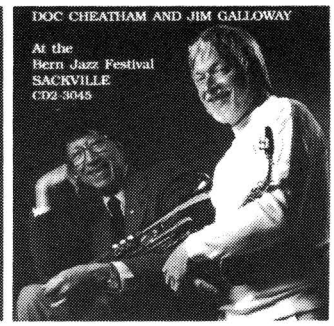

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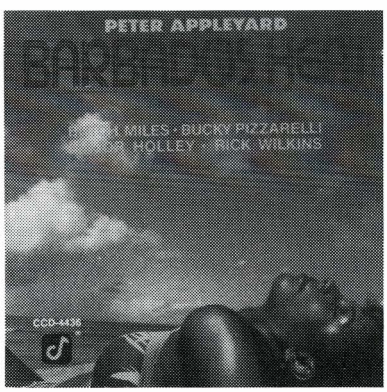

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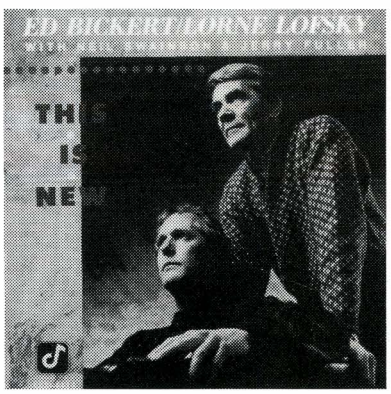

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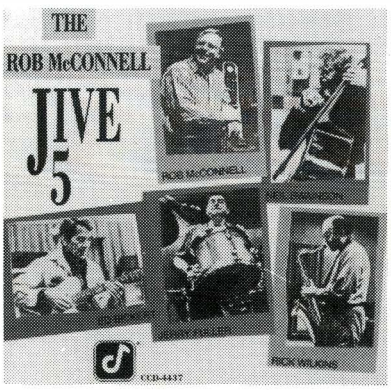

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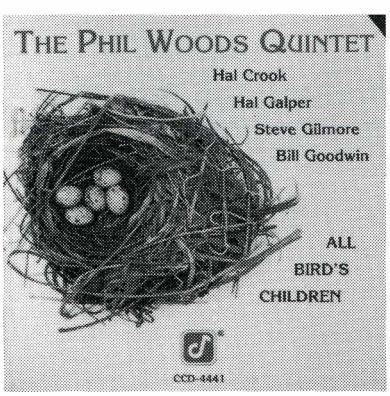

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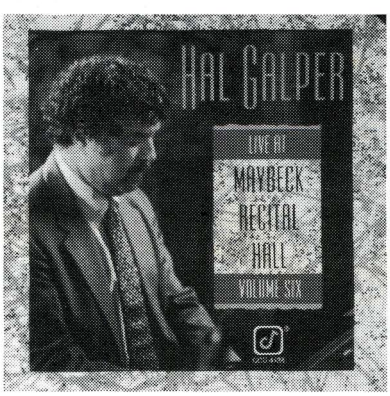

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