

THE JOURNAL OF JAZZ & IMPROVISED MUSIC

CODA MAGAZINE

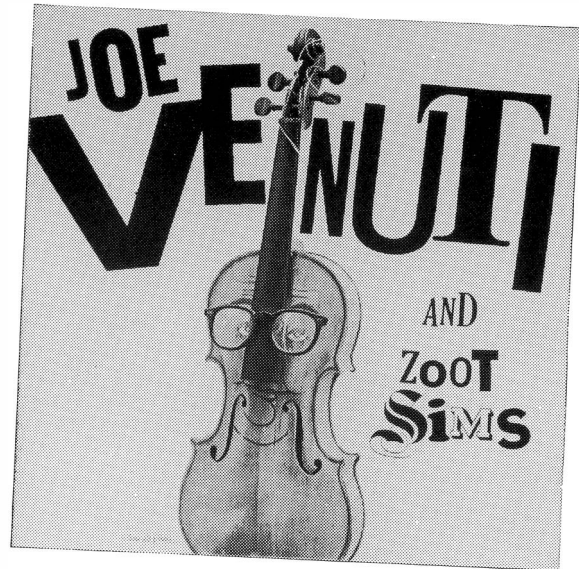
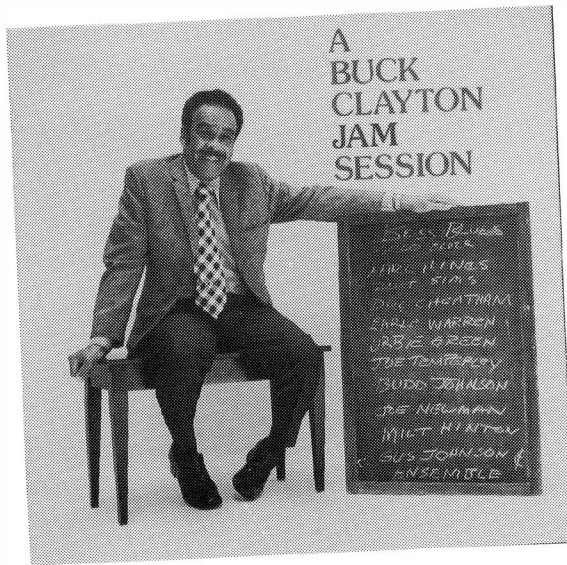
ISSUE 241 * JANUARY / FEBRUARY 1992 * \$3.95 CAN / \$3.50 US

REGGIE WORKMAN
MILES DAVIS * RED MITCHELL
DUKE ELLINGTON
WRITERS CHOICE * NEWS COLUMNS
BOOK * CD REVIEWS



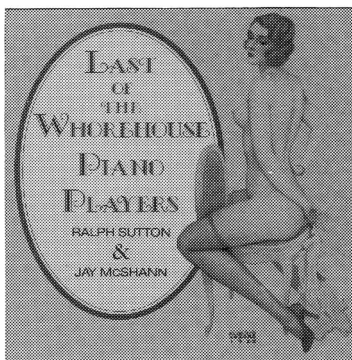
TREND

MUSIC GROUP INC.



Chiaroscuro

CR(D)105 Bobby Hackett w/ Vic Dickenson *Live At The Roosevelt Grill* * CR(D) 110 Condon / Davern / Krupa / Wellstood *Live At The New School* * CR(D) 111 Teddy Wilson *With Billie On My Mind* * CR(D) 132 Buck Clayton *A Buck Clayton Jam Session* CR(D) 133 Jess Stacy *Stacy Still Swings* * CR(D) 136 The Dave McKenna Quartet *Featuring Zoot Sims* * CR(D) 142 Joe Venuti / Zoot Sims *Joe Venuti And Zoot Sims* * CR(D) 144 John Bunch *John Bunch Plays Kurt Weill* * CR(D) 146 Mary Lou Williams *Live At The Cookery* * CR(D) 154 Eddie Condon *Eddie Condon In Japan* * CR(D) 157 Earl Hines *Live At The New School* CR(D) 205 Johnny Costa *Classic Costa* * CR(D) 301 Mel Powell *Return Of... / Live Aboard S/S Norway* * CR(D) 302 Lillette Jenkins *Introducing Music of Lil Hardin Armist*; CR(D) 303 Howard Alden / Jack Lesberg *No Amps Allowed* * CR(D) 304 John Eaton *Music Of Cole Porter & Hoagy Carmichael*; CR(D) 305 Al Grey *The New Al Grey Quintet* * CR(D) 306 Ralph Sutton & Jay McShann *Last Of The Whorehouse Piano Players*; CR(D) 307 George Young *Old Times* * CR(D) 308 Gene Bertoncini / Michael Moore *Two In Time* * CR(D) 309 The Clark Terry Spacemen *Squeeze Me!* * CR(D) 310 (2CD) Milt Hinton *Old Man Time* CR(D) 311 Bob Wilber / Kenny Davern *Summit Reunion*; CR(D) 313 Al Grey *Live At The Floating Jazz Festival*



EXCLUSIVE CANADIAN DISTRIBUTORS FOR ADELPHI - BLACK LION - BLIND PIG - CANDID - SONY SPECIAL PRODUCT - CHIAROSCURO - CREATIVE WORLD - DELMARK - DISCOVERY - FLATTOWN FLYING FISH - FREEDOM GNP/CRESCENDO - GREENLINE - HIGHER OCTAVE - HINDSIGHT - I.T.I. - JACKAL - JASS - JAZZ HOUR - LASERLIGHT L & R - MOOD MUSE - MUSICRAFT - MUSICMASTERS - NEBULA - NOVA - ONARI - OPTIMISM - PICKWICK - PROJECT 3 - RADIOLA ROUNDER SACKVILLE - SANDYHOOK - SILVER WAVE - SONET - SPINDLETOP - STINSON - SAVOY STRATA EAST - STASH - TIME IS - TRIKOLA - TBA - TREND - UNISSON - UMBRELLA - VANGUARD - VOGUE - WENHA

**DISTRIBUTED BY TREND-MUSIC GROUP INC, 47 RACINE ROAD, REXDALE, ONT M9W 6B2
PHONE (416) 749-6601 * FAX (416) 749-3918**

CLASSIFIED SMALL ADVERTISEMENTS

This section is for individuals and organisations to advertise non-display items. Cost is 75 cents per word (\$15.00 minimum) payment is to be made when copy is submitted. There is a 10% discount on ads run for 6 consecutive issues.

RECORDINGS

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

RARE JAZZ/VOCAL LPs Sold by Auction. Free lists. Top \$ paid for Jazz/Vocal LPs and Jazz Literature. Leon Leavitt, P.O. Box 38395, Los Angeles, CA 90038, USA (818) 352-5087

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

RARE 1950's & 1960's JAZZ & VOCAL LP's AUCTION. FREE LISTS. Jerry Albertson, PO Box 9538, Salt Lake City, Utah 8419, USA

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

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

Jimmy Rowles Trio w/Monty Budwig & Donald Bailey SOME OTHER SPRING. Blue Angel 512. Outstanding! LP only. \$12 ppd. Allegheny Jazz Society, 283 Jefferson St., Meadville, PA 16335

JAZZ ALBUMS offered at AUCTION and by SET PRICES. Broad Selection. Rapid service assured. **FOR FREE CATALOG:** Jim MacDonald, 3226 Trelawny Circle, Mississauga, Ontario L5N 5G5

JUMP and BLUE ANGEL LPs (only) still available w/ Teagarden, Nichols, Van Eps, Miller, Rushton, Gowans, Maxine Sullivan,

Sutton, Braff, Wilber, Venuti, Stacy, Guarnieri, Norvo, Fatool, Cary, Rowles. Allegheny Jazz Society, 283 Jefferson St., Meadville, PA 16335

JAZZ CDs, VIDEOS, BOOKS. Also tees, posters, postcards and other jazz merchandise. Send \$3 (in USA), \$5 (international) to: The Jazz Store, P.O. Box 43179, Dept. CO, Upper Montclair, NJ 07043P

10,000 "OUT OF PRINT" JAZZ LP RECORDS made in USA. Modern Jazz Big Band, Vocals, Current Catalogue Not Available so Mail "Want List" to: **BILL ORENSTEIN, "RECORDINGS, USA"**, P.O. Box 1665, Studio City, CA 91614 USA (818) 985-3728

TRUMPETER JACK SHELDON featured with Jim Sharpe (bari-sax) Quintet's Return To Bebop (LP only) \$13 pp / \$15 Canada / \$16 elsewhere: Jim C. Sharpe, Rt. 2, Box 181, Deming, NM 88030 USA

BOOKS

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

SOCIETIES

COUNT BASIE SOCIETY - founded in 1980 and now the international society for the Count and his music. Journal (4 times a year) with news and record reviews. Join now by sending \$US18 to Dept C, Eileen Dunford, 33 Barrington Road, Southgate, Crawley, W. Sussex RH10 6DQ England.

TORONTO SERVICES

LLOYD GARBER Improvising Guitarist Teaches privately in Toronto. Latest cassettes—"Resounds" with Lloyd Garber (gr), Bill Smith (sop), David Lee (cello) & Herb Bayley (trmb). "Montreal Gig" with Lloyd Garber (gr), Lisle Ellis (bass), John Heward

(drums). (\$12 each pp). New book, "Slab of Stone." Seven improvising compositions. (\$20 postpaid) Lloyd Garber, Box 7020, Station A, Toronto, Canada M5W 1X7

WESTCOTT NOY WOODWINDS All repairs for Sax, Flute, Clarinet Oboe and Bassoon 1 Yorkville Avenue (at Yonge) (416) 972-0606

VORTEX RECORDS - 2309 Yonge Street, 2nd Floor, (416) 483-7437. Used jazz records, CD's and cassettes bought and traded. Other listening audiences catered to also.

MAGAZINES

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

ERROLL GARNER GEMS: Quarterly journal dedicated to the life and music of Erroll Garner. Send \$25 to Erroll Garner Club, c/o Jim Doran, P. O. Box 601 Pomona, NY 10970

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

CODA MAGAZINE IS AVAILABLE IN MICROFORM - For further information write to **UNIVERSITY MICROFILMS INTERNATIONAL** 300 North Zeeb Road, Dept. P.R. Ann Arbor, MI 48106 USA / 30-32 Mortimer Street, Dept. P.R. London W1N 7RA England / Micromedia Ltd., 20 Victoria St. Toronto, Ontario M5C 2N8

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

BYE BYE BLACKBIRD

A Fond Memory Of Miles Davis

Stan was really the first close friend, who was black, that I had. It was not as though we were conscious of enlarging international relationships, or anything like that, mostly we were joined together by our love for one particular joy, the joy of jazz music. Several times a week in a small bar, in a side street off the top of Saint Michaels Hill in Bristol, we would meet, drink a few pints of beer and expand our friendship, which was based almost entirely in the subject of jazz.

Of course we loved Dizzy G, Monk, Mingus, Bird and all, but the fanatical focus of our dreams was directed to one Miles Davis. Our knowledge of him, at this point in our lives, was based mostly on four recordings from the Prestige label, all from the year 1956, and featuring the most marvellous of bands. Miles, Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. In fact in a broad sense the four recordings (Workin' - Cookin' - Steamin' - Relaxin') provided us with our yardstick by which we judged our affinity with everything else. Not just the music consumed us, but the whole cool persona of what these five horn players represented in our inexperienced minds. The sunglasses. A way to talk (YOU DIG). The suits, the shirts, the ties, even the shoes.

In the autumn of 1960 it was announced in the press that the Miles Davis Quintet would tour Britain, and on Friday the 30th of September a concert was scheduled at the Colston Hall in Bristol.

In the history of our people there has always been the wait for the coming of the Messiah, and as far as Stan and I were concerned, this occasion was about to occur. We talked of nothing else except this forthcoming night of joy. I cannot say that I remember another musical event in these years since, that has generated so much genuine excitement.

It had become a practice, in concert halls, for extra seats to be placed on the stage, behind the band, when it was expected that the concert would be sold past the capacity of the theatre. For the jazz fanatic those seats proved to be perfect, for instead of just being able to hear and see the performers from afar, you were close to them. The entrance from the side of the stage into performance became part of your experience. You could almost touch them.

"Ladies and gentlemen, on drums Jimmy Cobb... on bass Paul Chambers... on piano Wynton Kelly... on saxophone Sonny Stitt..."

The sorcerer, impeccable in image, poised at centre stage, raised the green anodised trumpet to his lips... *"If I Were A Bell"*.....

Thank you, Bill Smith

CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958
ISSUE 241 / Published January 1st / 1992

CODA PUBLICATIONS * BOX 87
STATION J * TORONTO * ONTARIO
M4J 4X8 * CANADA
PHONE / FAX (416) 598-7230

JOHN NORRIS

Founder/Publisher

WILLIAM E. (Bill) SMITH

Editor/Art Director/Publisher

MICHAEL McNAMARA

Computer Realization

SUBSCRIPTION RATES: Coda publishes six issues per year. Rates for a one-year subscription are:

CANADA

Regular Mail (Incl. GST) \$25.68

First class mail (Incl. GST) \$29.96

U.S.A.

Regular mail (US funds) \$24.00

First class mail (U.S. funds) \$27.00

ELSEWHERE (except U.K.) \$27.00 Cdn. (Air mail rate \$36.00 Cdn.)

UNITED KINGDOM: Subscriptions are payable to our U.K. agent, Miss Rae Wittrick, 33 Winton Lodge, Imperial Avenue, Westcliff-on-Sea, Essex, England. The yearly subscription rate is £12.00 surface, £19.00 air mail.

PLEASE ENCLOSE PAYMENT WITH YOUR ORDER. Payment from outside Canada can be made via International Money Order or bank draft. We accept U.S. cheques, but require 50c additional to cover bank charges. We also accept **VISA and MASTERCARD BY MAIL** (send your card number, expiry date and signature) or **BY FAX or TELEPHONE** (please give your card number, expiry date and address) 24 hours a day — (416) 593-7230

CODA MAGAZINE is published six times per year in *January, March, May, July, September and November*, in CANADA. It is supported by its subscribers and by its advertisers. We also gratefully acknowledge the assistance of the Canada Council and the Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of Coda on microfilm, contact University Microfilms, 200 N. Zeeb Rd., Ann Arbor, MI 48106 USA, or Micromedia Ltd., 20 Victoria Street, Toronto, Ontario M5C 2N8 Canada. Indexed in The Canadian Periodical Index and The Music Index. Printed in Canada. Typeset by Hot-House. ISSN 0820-926X



Cover Photograph
REGGIE WORKMAN
By Val Wilmer

CONTENTS

- 2** **BYE BYE BLACKBIRD**
A Fond Memory Of Miles Davis by Editor Bill Smith
- 4** **RED MITCHELL * WEST COASTING * THE CALIFORNIA YEARS**
An Interview With Montreal Writer Marc Chenard
- 10** **APPLESOURCE * NEW YORK NOTES**
An Update By New York Writer Kevin Whitehead
- 12** **THIS IS JUST MY OPINION, BUT...**
Compact Disc Reviews By Gary Parker Chapin
- 14** **THE 1991 CODA WRITERS CHOICE**
Favorite Recordings From The Past Year
- 16** **SPEAK LOW: REGGIE WORKMAN FINDS HIS OWN VOICE**
An Article By Nou Dadoun
- 18** **CANADIAN NOTES**
A News Column Compiled By John Norris
- 21** **CADENCE RECORDINGS**
Recordings Reviewed By Gerard Futrick
- 22** **ROCKIN' IN RYTHMN**
Duke Ellington Reviewed By Al Van Starrex
- 24** **BEGINNINGS & ENDINGS**
A Variety Of Compact Discs Reviewed By John Sutherland
- 28** **AROUND THE WORLD**
International News By John Norris & Trevor Hodgett
- 34** **BIRTH OF THE COOL * MODERN JAZZ ON THE WEST COAST**
Part Three Of Five Parts * Written By James Rozzi

RED MITCHELL • WEST COASTING

Joe Mondragon, Curtis Counce, Charlie Haden, Scott LaFaro, those are but a few of the many bassists who either made their careers or started them in the late 50's on the now legendary jazz scene of Los Angeles. To that list, one should also add the name of Keith "Red" Mitchell as well.

Born in New York in 1927, his career has spanned a little over four decades, roughly divided into three distinct periods. After a short stint in Europe as part of an army jazz band, he first cut his teeth on the highly competitive scene of the Big Apple, going out on tour with the Woody Herman big band of the early 50's. A subsequent bout with T.B. sidelined him for close to a year, after which time he travelled to the California Coast with the once famous trio of vibraphonist Red Norvo. After playing a series of steady gigs there, he headed out thereafter on a European tour with Lady Day in 1954. The following year, he finally decided to settle in Los Angeles, gigging around town regularly before landing steady work in the studios. For the next thirteen years, he was to take part in countless recording sessions, for jazz albums and film soundtracks alike. Increasingly

disenchanted by the social and political climate of the U.S. at that time, he emigrated to Scandinavia in 1968 where he finally made his home in Stockholm, Sweden.

Prolific as he is as a recording artist, Red Mitchell has established a sound of his own on his instrument, the result of tuning his strings in fifths. And it was at the very end of his California stay that he came upon this way of playing his bass, after years of experimenting with different systems to get the low C, so

coveted by many a bass player. Of equal if not greater interest to the jazz fan, Red Mitchell also witnessed an important segment of jazz history, that whole "West Coast" scene, whose memory now lingers on for its wide openness and more relaxed atmosphere. And it is



precisely on this point that the following excerpt from a longer conversation begins, namely, whether it was this prevailing mood, if not the better working opportunities that convinced him to settle there in the first place.

RED MITCHELL: No, it was not a question of that at all. In '52, when I went out there for the first time, it was only to do that one job with Red Norvo's trio. I knew he was going to have some steady work there and I wanted that. I knew I

was going to enjoy working with him in town. Once there, I discovered there was a good West Coast scene going on, but it was nothing like the one in New York, which was much hotter. In '55, I found out, to my astonishment, that there was a studio scene, which I had never imagined, as nobody had told me about it. Come to think of it, I don't think it would have interested me had somebody told me beforehand. Barney Kessel recommended me to play for a movie score, that being the film "I Want to Live" with Susan Hayward in the title role. That was when I found out that it was exciting and challenging work, and you could also make enough in three days to pay the rent, food for a whole month and more. I was impressed, of course. As a kid, I remember seeing the movie "Robin Hood" and I guess I knew that the orchestra wasn't really out there in the forest with him, but I never thought to ask where they were, even less how much they got paid.

MARC CHENARD: Was "I Want to Live" your first studio gig?

RM: Well, it was my first movie sound-track, and it was a great way to start.

The picture, as you may know, was about a woman who was executed in a California gas chamber and she happened to be a jazz lover. After her death some new evidence came to light that indicated that she was perhaps innocent of the murder she was alleged to have committed. The director, Robert Wise, was a real perfectionist. He wanted everything to be as authentic as possible. As far as I know, it was the first picture to use a jazz band in full view with no actors faking it either. Johnny

THE CALIFORNIA YEARS

Mandel wrote the score and he tore me apart with it. The first time down, I made mistakes in my part because I was crying. It was so beautiful, I couldn't see the music. Just heartbreaking. He did that to me several times after that in other pictures. For us, it was a matter of recording the score first and then the source music which was the music you heard when we were on the set. We did that in a regular studio. After that, we had to learn all of our solos and play along with it to make it look like we were playing on the spot instead of having actors doing it for us. That was Robert Wise's intention. And that was also the first time I learned how much more actors make than musicians, because we got more for that two or three minute camera segment than we got for all of the background music we recorded!

MC: On the other side of the music scene in L.A., there was also lots of activity in the clubs, which, according to different sources, was quite wide open at the time.

RM: At that time, there were about 20 to 25 clubs with a regular jazz policy. Some were just on the bandwagon - I would say most of them, because jazz was making money at that time. But it still wasn't like the N.Y. scene. However, the climate was great and whatever day of the year it was, you wouldn't have to put a coat on.

MC : It was at that time, 1955 to be precise, that you did your first recording under your own name for Bethlehem, that one with Zoot Sims and Bob Brookmeyer entitled "Happy Minor". Was that the first time you met Hampton Hawes?

RM: No, I'd been playing with Hamp at the Haig. Soon after my job with Gerry Mulligan ended, it was the idea of John Bennett, the owner of "The Haig", to get Hampton and me together with Mel Lewis on drums. Hamp and I felt very much together from the git-go and it just worked right away. After a month, Mel left because he got a call from Stan

Kenton and he felt he wanted to do big-band drumming the most. In his place came Chuck Thompson, who was a dream to play with.

MC: In Hamp's autobiography "Raise up off Me", he talks about Chuck being on the needle a lot.

RM: Well not a lot: Hamp was clean then. Chuck, however, was the one person I ever knew who you could honestly call a 'moderate' junky. He had a way of cooling it for long periods of time without ever getting in trouble with it.

MC: But for you, personally, was it difficult to be between the two of them. Hamp mentions elsewhere that you were watching over them.

RM: Well, I don't think I was any kind of cop on the gig. I realized later that the fact I wasn't using any of those chemicals was part of the reason we stayed together. Hamp's wife, Jackie, was very strict with him. She was ten years older than he, a school teacher, and she had to treat him at times like a little boy. She was strict about who could hang out with him or not, but I only realized that later on. So those are a few of the reasons why we lasted together as long as we did and all felt good about it too. So, to answer your question then, it wasn't hard at all, it was pure fun. There was one gig we played in Long Beach for a month and I had to pick up Chuck in my car, but I had to bring him to some corner at least an hour before the gig so he could score. We'd head out then to the gig and he would just play like a God. And it was worth it to me. But I guess he started getting immoderate later on and it finally caught up with him and he eventually died in the early sixties.

MC: Speaking of drug-related deaths, you also knew Carl Perkins.

RM: Oh yes, I did and I loved him. He was totally unique as a piano player. I played with him in all sorts of situations. We did a recording together with

Jim Hall. Unfortunately, the night before that date, I had a bad fight with my then wife and she didn't let me sleep a wink. I kept telling her I had to record, so just let us postpone it, but it didn't work, so I just did not play my best.

MC: There was your first album as a leader on Contemporary that came out around 1957, the one called "Presenting Red Mitchell" which had Lorraine Geller, James Clay and Billy Higgins on it.

RM: That's right.

MC: This leads me to an unresolved question that has always intrigued me and it concerns Lorraine Geller. She was only 30 when she died, so what exactly happened then? All reference works are vague about her demise.

RM: First, let me tell you that she was the real spark plug of that group, even though Billy and James added their own too. We had that band together for a couple of years, off and on. It was a million laughs. I knew her through her husband, Herb, who I knew ever since the early 50's.

MC: So you first met on the East Coast?

RM: That's right, although Herb was born in L.A. Now, as to what really happened to Lorraine, I can tell you the bulk of the answer at least. I guess this probably should be made public now, even if people don't really like to talk about it, especially because people loved her so much. At that time, Lorraine and my second wife, Rosie, were the best of friends. In fact, all four of us were close. One time, while Herb and I were in New York, working in different bands, we were hanging out together and Rosie was alone at home one night. She got a phone call from Lorraine. She told my wife that there was a little party going on at her place and asked her to come and join them. Rosie was rather tired and didn't feel like it, but she asked who was there anyway. Lorraine said that Philly Joe Jones and Joe Maini were



there. She knew who they were, so she said to Lorraine, something like: "You dumb bitch, get those S.O.B.'s out of there as fast as you can!" And it was that same night that Lorraine died. To this day, Herb doesn't even want to hear or talk about it. I found that out when I told him Rosie's story, and I'm sorry I did. The death certificate listed the cause of death as a particular kind of aneurism that occurs mostly in tall women. Anyway, call it what you will...

MC: Joe Maini was on the Coast at that time.

RM: As you know, Joe shared a pad with Bird in New York. Now talk about somebody on the fast track. They used to have sessions at that pad and I was even invited a few times, but was literally scared to go there. It was like a bust waiting to happen.

MC: Speaking of alto players, you surely must have played with Art Pepper.

RM: We made one record together many years later, the one called "Straight Life" (on Galaxy) with Tommy Flanagan and Billy Higgins. Back in the '50's though, there were just a couple of recordings we did together. There was one octet date and another one done at some small theatre for the Pacific Jazz label. When that was exactly, I don't recall.

MC: By all accounts then, the L.A. club scene of the '50's was indeed much more wide open, less policed so to speak.

RM: Well, we had some notorious vice squad cops, O'Grady and Hill for example, but in New York, they had this cabaret card racket, which has since been declared unconstitutional. I think that is one of the things that really killed Lady Day. They wouldn't give her one, let alone sell her one. You see, it worked like this: If you'd been arrested, whether guilty or innocent, you couldn't get the cabaret card, which allowed you to work in a night club in New York. But, if you knew someone, you could buy one, in which case it would cost you anywhere between three and five thousand dollars. And the police made a lot of money on that for all those years. But somehow, they hated Billie, they just would not let her have one for love or money and that killed her soul, I think. It was partly that and partly that old New York principle which is now more than ever in effect, that being that there are so many people per square inch, or so many squares per inch, that the general ethic in all night clubs and businesses is: If you don't want to spend your money, get out of the way, since there is a whole line of people behind you who will. The jazz clubs now are totally commercial there. There were two exceptions for

many years and they were Bradley's and The Village Vanguard. Very notable exceptions. Unfortunately, both Bradley Cunningham and Max Gordon are now gone and their respective widows have taken over.

And those clubs have become like all other ones, they are just trying to squeeze every penny out of it. I can quote Bradley's widow, Wendy, the day after I played there the last time with Hank Jones. She came up with a picayune criticism which only revealed that she hadn't heard what happened. I pointed out that at least the club was full of friends last week, with many people crying, laughing, loving and hugging us. To that, she said that that was exactly what she didn't want, a house full of friends. "I want a house full of strangers I can milk." Those were her very words. Talk about killing somebody's soul. I wrote a whole lyric called "Strangers I can milk", based, of course, on "Strangers in the night".

Now, coming back to your question, everything was indeed more relaxed on the West Coast back then. In fact, some of the people on the scene were accused of being too relaxed and laid back. Now, there were a couple of producers there, the late Les Koenig and Dick Bock also, who recorded most of what was called "Westcoast jazz". They too were also very laid back people in their dealings. Dick Bock, of Pacific Jazz, even had a way of neutralizing anything that might have gotten hot during a take. He would ask if one would mind doing it over again and leaving out the hot part. In any event, there was some truth to that West Coast myth and we called some of the music "Westy Coasty", meaning that it was somewhat namby pamby. I wrote a tune back then called "East Coast Outpost", which was about that. Interestingly, a lot of the players identified with that style were New Yorkers, people like Shelly Manne, Shorty Rogers. Conversely, the real West Coast musicians, like Dexter Gordon or Zoot Sims, could outswing anybody, but were not considered to be West Coasters.

AN INTERVIEW WITH MARC CHENARD

MC: Art Pepper in his biography mentions in certain passages that there were frictions between the white and black musicians.

RM: When I arrived, there had been two segregated unions, so it wasn't merely between musicians, it was institutionalized. Around 1950, the two locals integrated. What you allude to was obvious. For instance, all studio work, with few exceptions, went to white musicians. There were a few of us who saw that as a challenge and took it on. We went to the management and asked them why the band was all white. We wondered if they knew about this guy or that one, or if they ever heard them and so on. They would ask if they were qualified. One had to wonder if they, the bosses, were qualified to judge. Artie Kane and I were particularly incensed about the institutionalization of racism. L.A. had many de facto pockets of segregation. The record producers I dealt with all lived in Malibu or Hollywood and they never went to Watts or showed their faces at the "It Club". For instance, Lester Koenig came to Stockholm just a couple of years after I settled there and he was with David Stone Martin, the artist who did so many good record covers. They came in to a club I was working at and we sat down and talked some. I asked Les off hand what was happening to the "It Club" and his reply was: "What's that?" Here I was with one of the two leaders of the West Coast jazz recording scene and he didn't even know of the existence of one of the most important jazz clubs in his own city. You see, that is an example of this de facto segregation. Historically, it probably started with housing segregation and just spread to other areas from there.

MC: From your own experience, did that segregation translate the other way, as in attitudes of the blacks towards the whites?

RM: No, I never got a draft, not that I can remember. I never got one from a black musician in L.A. It wasn't the musicians, it was just life in general, that was

where everything was segregated. I once experienced a Crow Jim episode, however. I was rehearsing with Elmo Hope and Frank Butler for the trio record he was about to do. Elmo was an authentic original. He had his be-bop which was as good as it was hard to learn. It was somewhat like trying to learn Monk's music. It was hard but very authentic and well-grounded too. In any event, the three of us were rehearsing and getting it right. But, just before the session, I got a phone call from the producer - who was white by the way - and he told me: "Red, I hope you understand, but we want to have this recording all black." "Wait a minute, (I answered) we've been rehearsing here, so who do you want?" "Jimmy Bond" I was told. And he's one of my best friends! So I asked: "Does he know the music?" "No" was the reply, "But he'll have time to learn it in the studio." "You got it then!" was my answer to that. So they wound up recording it that way and Elmo was furious about the whole thing. From time to time, I run in to his widow, Bertha, in New York, and she remembers it just that way too. In fact, he wrote something about that in the liner notes. Needless to say it did not turn out to his satisfaction, and it wasn't Jimmy's fault either. Somehow, I think Leonard Feather got wind of the episode and wanted to do an interview with me on Crow Jim in jazz, but I politely declined. It does happen, it exists, but it may be one tenth or one hundredth of what Jim Crow is. I certainly did not want to be the one to hold up my hand and shout that I'd been hurt, when so many of my friends had been hurt a lot more than that and all their lives too.

MC: 1958 was the year that Ornette Coleman was making his presence felt at the Hillcrest Club. How did you first meet him? Was it at the club and did you play together there?

RM: Yes, I did sit in there with him, but only a few times. I don't really remember the first time I heard Ornette. At that time, he used to sit in at different places, because he wasn't really working steady

anywhere. I was busy with several groups who used to enjoy tolerating him. He didn't know the changes, the tunes, nor could he play the blues. There was a rumour that he had worked with R&B bands in Texas, which had always puzzled me, because he never knew when to flat the third, nor did he know when the chorus was over. Like, he'd stop in the middle of the chorus, or bust in on someone else's. Yet, I did hear a very plaintive kind of child-like cry in his sound. I told Lester Koenig about that, and he was one of the many underground people I recommended to him, and to Dick Bock as well. For some reason, Les took me seriously on that one.

MC: You were on his second Contemporary date, the "Something Else" album.

RM: Les actually asked me to co-produce his first session and I recommended Don Payne as the bassist for that date, because he had worked more with Ornette than I did, and thought that he would do a better job at it than me. After having co-produced the first album, Les wanted me to play on the second one.

MC: Tell me a bit about that date. Because he was not playing chord changes anymore and writing pieces with unusual structures, it must have been problematic if not totally puzzling for you, since you have always worked within the harmonic language of chord changes. Did you do much rehearsing before that session?

RM: No, but we did a lot of jamming before that. When I had that quartet with Lorraine, we used to welcome Ornette, because he used to come and sit in with us, or even with Hampton Hawes. But then, to turn around and do his music in a studio was not quite the same thing. In fact, there was one tune where I just stopped and set my bass down and said: "Wait a minute, I'm bullshitting here. I won't do that on record, I don't know where I am in the tune, I lost my place." Ornette just said:

"It doesn't matter!" But I said: "It does!" So I asked him to give me his rules and I was ready to go by them, whatever they were - and I knew they were different. He told me that there were no rules at all. Then we got into a long conversation.. We brought the date to a halt for about an hour. "Wait a minute: Are we playing your tune?" "Yes.", he replied. "Okay. Then there is rule number one: It is going to 47 1/2 bars per chorus, as you wrote it out?" "Not necessarily.", was his response.

"Then, how am I going to know how long each chorus is going to be?", I asked. "You've got to have faith.", he continued. Well, I reminded him that we have to know where we are in the tune in order to play the right notes. At that point, Shelly told me to just play the bass, but that was easy for him to say, since he didn't have any notes to play. So I would tell Ornette: "Look, there are rules, but you won't admit there are. Let's say they blew up all the atomic bombs in the world and that the whole human race was evaporated except for two people, a man and a woman. In any case, "thou shalt not kill" would still be a rule and an even more important one in this circumstance." But he kept on saying that there were no rules and I just kept saying: "Just play the blues." For the other side of the album, they used Percy Heath. Later, Shelly told me that Percy went through the same conversation I had with Ornette, almost word for word. It was just like a play-back of the whole thing.

MC: By the early 60's it seems that jazz was starting to pass its peak on the West Coast, because more and more musicians were heading to the studios, you being an example. How many years did your studio career last?

RM: I did my first things there in '55, but really started getting busy the following year. I also had 21 students for a period of time, but had to give up teaching because I was spending too much time on the phone cancelling appointments. I worked constantly in the studios till my departure for Sweden in 1968.



SPECIALISTS IN JAZZ MAIL ORDER

STASH-DAYBREAK M.O.

ALL LABELS • MAJOR AND INDEPENDENTS • CD'S • LP'S CASSETTES • VIDEOS

INTERNATIONAL SERVICE
Master Card, Visa and American Express Accepted

SPECIAL OFFER:



When you send for our Free Catalogue, you can order The STASH JAZZ CD sampler for only \$4⁹⁹ (U.S. Funds only).

Featuring these artists: MEL TORMÉ, BUCK CLAYTON, MICROSCOPIC SEPTET, HILTON RUIZ, STEVE TURRE, CHRIS CONNOR.

FREE CATALOGUE

Name _____
Address _____
City _____ Country _____

MAIL TO: STASH-DAYBREAK M.O. -DEPT. C0
611 BROADWAY, SUITE 706
NEW YORK, NY 10012
TEL. 1 (800) 437-4684 • FAX (212) 505-5480

MC: So, playing in the studios became your main line of work.

RM: Yes it did, though I put more time and energy in it than I cared to. For the last six or seven years, I was putting in 80 to 90 hours a week, but jazz was always first for me. If there was a conflict between a paying and a playing gig, I would take the latter over the former. And that happened a lot of times too. So I didn't think I was selling out, but in the end I realized I had been because of the time and energy I was using on violent T.V. and film scores, for example.

MC: I gather, you were starting to get disillusioned with the studios. Is that what prompted you to leave the States?

RM: I must say that it was a combination of things. There were at least six good reasons to leave: The end of my second marriage was one of them. We had been together for ten years and it was beginning to really fall apart by that

time. But, more important than that, it was the institutionalization of the violence and racism around me.

MC: That was the time of the Watts riots.

RM: Recently, Ed Thigpen reminded me that I was the only one who ever talked him into getting out and marching against the Vietnam war. We took our families to march in protest. I joined a lot of organizations too, sent money, played benefits. There was a hard core of us who showed up at all of the things, whether it be the NAACP, CORE, ACLU or whatever. Among those who did, there were Shelly Manne, Plas Johnson, Red Callender, Vic Feldman, about a dozen of us maybe. Now, those are two of the reasons. There was a discussion among us "studio sausages" as to whether we were more part of the problem than part of the solution. Well, it wasn't hard to figure out what we really were. The argument against that was the arts were supposed to reflect real life. So we were asking ourselves if the movies and t.v. were doing that, or were they rather influencing life in a more violent direction. I then reached the conclusion that it was a two-way street and becoming a vicious cycle which I just didn't want to be part of anymore. In fact, using jazz behind all the shoot-em ups was ironic to me, because we were the peace makers. Around 1967-68, it occurred to me that for all of the money and effort that I was contributing against the Vietnam war, I was actually paying a lot more than that for it with my taxes. I was just supporting it just by being there and making good bread. When I went over to Sweden, I wrote a song called "Taxes, Axes and Apples", and I played it on t.v. over there. Now, I don't mind paying my taxes there, and they are high, cause I know where they are going. So, in that song of mine, there's one line that says: "Some of my money may have been wasted in some Saigon back alleys / But it was almost enough to pay the salary of two Lieutenant Calleys!" And so, it is for things like that, that I decided to pack up and leave. □

STEVIE RAY VAUGHAN and Double Trouble I

The SKY is Crying

A new album of ten previously-unreleased studio tracks by Stevie Ray Vaughan and Double Trouble.

Meticulously compiled and produced by Jimmie Vaughan, "The Sky Is Crying" is a rare and definitive tribute to one of the all-time great blues-guitar legends.

Featuring "The Sky Is Crying" and "Life By The Drop," plus a stunning seven-minute rendition of Jimi Hendrix' "Little Wing."

Don't miss the highly anticipated home video, "Stevie Ray Vaughan—Live At The El Mocambo"—a classic recording of their 1983 concert in Toronto from SMV.



APPLESOURCE • NEW YORK NOTES

The trio is the perfect size group for improvising, some folks say, and trios have been all over town recently. In mid-August, Sweet Basil hosted the reunited **Jimmy Giuffre, Paul Bley** and **Gary Peacock**, a tie-in with the recent Owl CDs by Giuffre, Bley and Steve Swallow. On the 15th, they played a fine set of what used to be called cerebral jazz: intimately quiet, the pulse extremely flexible, the ensemble strategies changing from chorus to chorus. They use the freedom of having no drummer the way Paul Motian's trio exploits the lack of a bassist. There were times when the momentum got so diffuse—as on a funeral *Strange Fruit*—the three instruments sounded like one big leisurely played kalimba.



But someone was always willing to pull the music another way; when the sopranoist and pianist got into some dense Tristano-like intertwining on *Sweet and Lovely*, Peacock responded with archaic slap-bass. Throughout, Gary provided commentary more than foundation, filling the spaces the others left. On soprano, Giuffre's tone has gotten eerily wraithlike, even by his own standards; on clarinet, he'd sometimes fill an anti-New Orleans function, underpinning the music with his low-volume chalumeau sound rather than laying filigree on top. Given the gradual changes in Bley's style—of late it's become more lush and chor-

dal, less linear—it's remarkable how well he and Giuffre still blend. Paul would play free counterpoint with Jimmy with his right hand, while draping out-of-tempo chords with his left. There were moments when his two-handed polyrhythms hinted obliquely at stride piano. (But I wish he'd nip that keyboardist's odious habit of mooing along with his right hand during solos.)

Joey Baron's new trio **Baron Down**, with Steve Swell on trombone and Ellery Eskelin on tenor, played its second Knitting Factory gig on September 22. The band seems designed to defeat expecta-

tions. Baron has rightly developed a rep as an amazingly sensitive and versatile drummer, with exquisite touch and tone when playing with brushes or bare hands. But the pieces he writes for Baron Down—most of which are short, some very short—are anchored by his loud, rudimentary stick beats. He sometimes sounds like he's backing up strippers. The music is engaging, often funny in its determination to bray, with Swell and Eskelin yoked together on rude figures. (They rehearse a lot, too so their sound's snare-drum tight.) Still, one hopes Baron will eventually allow the band to breathe easier, to let more of

his subtle playing in, and give his extremely able horn players more leeway. Eskelin increasingly strikes me as one of the most satisfying under-40 tenorists in New York, assimilating outside and inside approaches into a personal style that's harmonically wide open without losing the thread of underlying progressions. He's considerably more interesting than, say, the ceaselessly touted Branford Marsalis, judging from the night I heard Marsalis's trio in September, during their week at the Joyce Theatre.

Altoist and sopranoist **Julius Hemphill**, too little heard here lately, brought a trio to the New Music Cafe on September 27. The Cafe, at Canal and West Broadway, is a new venue where the (mostly doubler-header) bookings have been adventurous, though the sight lines are skewy and regulars loitering at the bar don't mind shouting to be heard over the music. With Julius were his longtime accomplice, the pioneering modern cellist **Abdul Wadud**, who as always discerned the blues content in Hemphill's (mostly new) compositions, no matter how far from 12-bar three-chord structure. (He can also sound decidedly funky without recourse to clichéd string-pops or hammered sevenths.) Hemphill and Wadud can merge seamlessly, anticipating each other's phrases. Drummer Joe Bonadio was a more quixotic choice—his clattery, cluttered manner just didn't fit with his mates' busy but smooth approach; more than once he managed to trip up Wadud, who doesn't have rhythm problems. A critic in the house, who considers

WRITTEN BY KEVIN WHITEHEAD

himself a drum expert, was heard to boast he'd gotten Bonadio the gig. Bad idea. The music was recorded with an ear toward release on an established indie label.

Switzerland's **Hans Koch** (clarinet, bass clarinet, tenor and soprano), Martin Schuetz (teardrop-shaped 5-string cello) and drummer Fredy Studer played Houston Street's inhospitable Webo Gallery October 5, at the start of a short North American tour. (They were due back in town, at the New Music Cafe, on the 15th.) They're creative free players, but many of the new Koch pieces they unveiled employed inobtrusive electronic parts Hans called up on floppy discs fed to a portable computer. Unfortunately, they were jinxed by imperfect amplification and no monitors—it's smart to keep the computer parts out of the foreground, but the musicians should be able to hear what they're supposed to respond to.

Enough trios. One of the ways the AACM questioned traditional jazz practices in the '60s was to eliminate drums from many ensembles. With a few conspicuous exceptions like Steve McCall and Reggie Nicholson, the Chicago vanguard has produced few outstanding drummers; in a sense, reintegrating percussion has posed a lingering challenge to AACM composers. September 11th at Symphony Space, **Muhal Richard Abrams** presented new music for an octet with three drummers—Reggie Nicholson, Andrew Cyrille, Newman Baker—and three mostly-mallet percussionists—Warren Smith, Eli Foun-

tain, Thurman Barker—plus Bud Revels on tenor and Muhal on piano and synth. It's a tribute to Abrams' orchestral smarts that Revels' pleasingly soulful tenor never distracted attention from the ensemble's obvious percussive focus. Muhal's synthesizer often reinforced cymbal colorations, and the mix of electronics and percussion highlighted the debt he/we owe Sun Ra. The charts flowed through a variety of textures and moods, with an ear toward fresh combinations. Only rarely did they tread on M'BOOM's one-world-of-drums turf—there were passages suggestive of Asian scales and bell-like timbres; more frequently the motion was closer to the percolations of *Bitches Brew*.

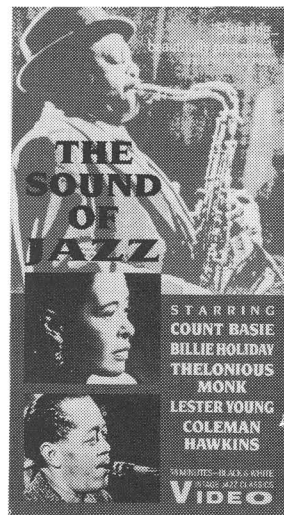
As part of the Brooklyn Museum's summer-Sunday jazz-meets-gospel series August 18, **David Murray** and **James Newton**, old comrades from the L.A. scene, were reunited on stage for the first time in several years. They were joined by pianist Sonelius Smith, bassist Fred Hopkins and drummer Thurman Barker, playing *Nobody Knows the Trouble I've Seen* (at a bright Salvation Army tempo) and *Amazing Grace* among the non-gospel originals. But the most satisfying piece was an improvised flute and tenor duet, in which Newton showed off his increasingly precise sung/played multiphonics, and both men jointly displayed beautifully matched intonation, tone and heft. Elsewhere, Murray's testifying tenor and Smith's chunky church chords underscored the series' theme even when the selections were secular. □



THE MUSIC BOOK STORE
203 Harbord St. Toronto Ontario M5S 1H6

We have a large selection of new and out of print books on Jazz • Blues • Ragtime • R&B • Gospel and Soul • Study Guides for various Instruments • Song Books • Discographies • Fake Books • Rare Sheet Music Posters • Postcards & Calendars

Worldwide Service PHONE (416) 588 9415
Mastercard Visa Money Order



JAZZ VIDEOS
AVAILABLE FROM
CODA PUBLICATIONS
P.O. BOX 87, STATION J
TORONTO, ONTARIO
CANADA M4J 4X8
PHONE OR FAX
(416) 593-7230

IN CANADA • CANADIAN \$
US & ELSEWHERE IN US \$
POSTAGE INCLUDED
AVAILABLE ONLY IN VHS
(NTSC)

The Last of the Blue Devils • with Count Basie and his Orch., Joe Turner. 90 min. **\$32.00**

John Hammond - From Bessie Smith to Bruce Springsteen • 60 min. documentary as shown on PBS. **\$32.00**

Celebrating Bird : The Triumph of Charlie Parker • 59 min documentary, rare photos & interviews. **\$32.00**

Satchmo - L. Armstrong. 86 min. documentary. **\$26.00**

The Sound of Jazz • with Basie, Billie Holiday, Lester Young etc. 60 min. **\$35.00**

Chicago & All That Jazz • with Red Allen, Teagarden, Bud Freeman, Krupa, Pee Wee Russell, Yank Lawson, Condon, Armstrong, & Meade Lux Lewis. 60 min. TV show from 1961. B&W **\$35.00**

Dynasty • Performance video featuring Jackie & Rene McLean playing the repertoire for their Trikola CD. 56 min. **\$20.00**

THIS IS JUST MY OPINION, BUT...

No unifying theme, or opening statements, just dive right in.

Bert Wilson & Rebirth's *Live at the Zoo* CD is free bop rendered at an extremely high level. Wilson (on tenor and alto) has been around for a long time, having studied with Coltrane and formed his own bands as early as 1968. The disc has no underlying motif, just presenting a very strong set of tunes (one Billie Holiday piece and six originals by Wilson and band members, **Chuck Metcalf** and **Allen Youngblood**) performed by an ensemble that can be both tight as a drum and loose as a cannon.

Inevitably, however, Wilson's own solos are the band's most striking aspect (recognizing, of course, the cooperative nature of the rhythm section), especially in contrast to **Nancy Curtis'** flute, which is ably wielded (especially on the juicy sax/flute unison lines), but which has trouble getting beyond delicacy (the eternal problem of flautists, even in this post-Dolphie age). To hear her come in after a particularly ragged and stomping Wilson solo is to hear two separate aspects of the jazz beast. The whole of the record is satisfying, and the flute, in its Oregonish / West Coast kind of way (do I stereotype?), adds a touch of "pleasant" to the mixture. I enjoyed it.

Pleasant (meant in the birds-whistling / lemon-scented/PineSol kind of way) is what **Cecil Taylor** is anything but. Trouble is, after listening to thirty-plus years of his output, it's difficult to say just what he is without being painfully redundant (thirty-plus years of critics precede me) or indulging in absurd onomatopoeic analogy. It's gotten to the point where, if somebody asks me about a Cecil Taylor record (beyond the question of whether I like it or not), I have to plead the existential, saying something like, "Well, it's a Cecil Taylor record." Uniqueness, power, and tenacity have made Cecil Taylor his own adjective.

Having said that, ***Looking (Berlin Version) Solo*** is certainly a Cecil Taylor record. Although, I will admit, I prefer Taylor when he leads a group, this solo performance covers all the ground that

Lester Bowie's Brass Fantasy
Serious Fun
DIW-834

Art Ensemble of Chicago
with Amabutho
Art Ensemble of Soweto
DIW-837

David Murray
Ballads
DIW-840

Cecil Taylor
Looking (Berlin Version) Solo
FMP CD 28

Bert Wilson & Rebirth
Live at the Zoo
Nine Winds NWCD 0138



we've come to expect. Starting with the brooding opening strains of *Section One*, Taylor uses the first hour of the disc building energy and maintaining it at a perpetual peak (I know that's oxymoronic, but it fits), even the quiet areas jangle your nerves - keeping you awake, but in a hyper trance - until the performance ends, and the silence is your release. This is followed by a series of short pieces, bursts of energy that bring to mind nothing so much as very loud Haiku.

So, Taylor does it again, but he doesn't

actually outdo himself. This isn't the best Cecil Taylor record out there (***Silent Tongues*** and ***Conquistador*** are my favourites, call me nostalgic), but it's far from the worst. In the end, ***Looking (Berlin Version) Solo*** is yet another solid document of what Cecil Taylor has been up to lately.

Three recordings that are more directed come from **DIW**. This seems to be the time of "idea" recordings, the types of discs where the focus isn't solely on the performer, but on the way in which he tackles a particular theme, composer or co-conspirator.

David Murray's *Ballads* takes on one of the oldest themes of jazz albums, the (you guessed it) ballad. But whereas in the past ballad records are generally also standards records, Murray has chosen to give us a platter full of originals (by himself, pianist **Dave Burrell**, and drummer **Ralph Peterson, Jr.**) Thus, when most of us expect ballads, meaning smoky, eye-lid heavy renditions of ***Willow Weep For Me***, Murray hands out a more bombastic, intriguing creature.

Murray, of course, could never be called a repressed saxophonist. Laid back is just not a word one would apply to him. The same (at least as far as this recording is concerned) can be said for bandmates Peterson, **Fred Hopkins**, and Burrell. Burrell and Hopkins, in particular, play with a lush emotionalism (very full chords) that seems more reminiscent of the Broadway stage than the basement jazz club, indicative of exhibitionism rather than reticence. This quartet is quite alive, thank you very much.

Still, this is a record of ballads, and my problem with a project of this sort is the fact that one mood, no matter how well executed, can get a bit tiring after fifty-some-odd minutes. There's a story going around that Miles Davis, in between the takes when he was recording ***Kind Of Blue***, would call out ***Two Bass Hit*** or ***Ah-Leu-Cha*** or some other similarly burning tune in order to appease Paul Chambers and Jimmy Cobb who were

BY GARY PARKER CHAPIN

chomping at the ballad bit. The same can be said for me after listening to *Ballads*. This in the end, is more a problem of the format than the music and, since *Ballads* is but one of four recordings that Murray did for *DIW* with this band it would be within the bounds to listen to it in conjunction with *Spirituals* or *Deep River* and get a more rounded spectrum of David Murray. Perhaps that was *DIW*'s plan all along.

Unfortunately, both the *Art Ensemble* recording and *Lester Bowie's Serious Fun* suffer from something a bit more intrinsic than format. It's difficult to criticize the execution of these consummate creators, but for me, both projects lack the energy and compulsion that exist at the core of all top notch AEC projects.

The Art Ensemble of Soweto has, at its heart, a great idea. Join the Art Ensemble with the *Amabutho Male Chorus* and see what happens. If only the results had been as promising as the speculation. To put it plainly, the Art Ensemble went to Amabutho, but Amabutho didn't quite make it to the Art Ensemble. Meaning, on the tracks upon which Amabutho appears, the Art Ensemble seems content to play "in" in the background. Never disturbing the harmonies, or even, really, drawing attention to themselves. In short, as one critic has put it, while Amabutho rarely comes "outside", the Art Ensemble spend about half the album "playing the good host."

This is made all the more obvious by the tracks in which Amabutho doesn't appear, such as *Lester Bowie's* typically joyous, opening salvo, *Coming Home*, or *Roscoe Mitchell's* unrelenting *Fresh Start*. Unfortunately, these places where the energy is, totalling up to about half the album, show you more clearly where the energy isn't, and the album as a whole lands on the median.

Bowie's Serious Fun has a similar problem. I've always like the idea of the Brass

Fantasy, a large brass-plus-percussion outfit that spends time exploring the more populist elements of "Great Black Music - From the Ancient to the Future". As in the past, *Serious Fun* has got some truly moving moments. The Fantasy's version of Roland Kirk's *Inflated Tear* is as powerful as the original. *God Bless The Child* and *Strange Fruit* are equally commanding. These pieces, however, are matched, minute for minute, by versions of *Sade's Smooth Operator*, *James Brown's Papa's Got A Brand New Bag*, and *Bobbie McFerrin's Don't Worry Be Happy*, which leave me absolutely cold.

Reviewer bias alert: generally, I am not a friend to popular music. I've never wanted my MTV, and if I never hear another song in badly done four/four (mm 120), it might just be too soon. Whether it was because of the music or the performance, the Brass Fantasy's rendition of *Smooth Operator* not only reminded me too much of the original version, but it reminded me of how much I dislike it. Of course, *Papa's Got A Brand New Bag* is a better piece of source material than *Sade*, but the end result of the Fantasy's treatment was, for me, the same: non-descript.

I do usually enjoy what "jazz" does to "pop", e.g. *Archie Shepp's* treatment of *The Girl From Ipanema*. But in these best efforts, the musician takes the tune and makes it his own, as *Miles Davis* did with *Bess You Is My Woman Now* and *Coltrane* with *My Favorite Things*. Of course, there is a qualitative difference between yesterday's popular music (which came from the theatre and, thus, was more about music and less about personality) and today's popular music (which, due to MTV, is focused entirely on personality). The task of uniquely capturing a piece that has sold millions of records in its original form is a difficult one. But that's the task.

Miles Davis failed to do it when he tried to take on *Michael Jackson's Human Nature* and *Cindy Lauper's Time After Time*. For me, anyway, *Lester Bowie* fails to do it here. □

CODA DEADLINES

For Writers & Advertisers

Issue 242 - March / April
Deadline - December 14th

Issue 243 - May / June
Deadline - February 14th

Issue 244 - July / August
Deadline - April 17th

Issue 245 - Sept / Oct
Deadline - June 19th

Issue 246 - Nov / Dec
Deadline - August 14th

Issue 247 - Jan / Feb
Deadline - October 16th

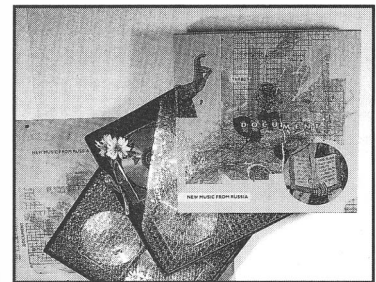


LEO RECORDS

music for the inquiring mind
and the passionate heart

DOCUMENT

NEW MUSIC FROM RUSSIA



8 - CD box supplemented by a 32 page full - colour brochure. Almost 10 hours of music. The most important release of the entire Leo Records catalogue... "It is a fascinating monument to a decade of music from a self - evidently significant music scene we know very little about"...WIRE

Distributed by North Country. Mailorder: \$99.00 (US). Packing & postage \$9.00 (US). Payment by cheques / postal orders to LEO RECORDS, 7 Clare Court, Judd Street, London WC1H 9QW, England.

1991 CODA WRITER'S CHOICE

Bill Smith * Editor

British Columbia * Canada

Albert Ayler • Greenwich Village • Impulse

Anthony Braxton • Seven Compositions

(Trio) 1989 • hatART

Cecil Taylor (Quintet) • Looking

(Berlin Version) Corona • FMP

Marilyn Crispell • Circles • Victo

Roland Kirk • Rip, Rig & Panic/

Now please don't you cry, beautiful Edith • Emarcy

Eric Dolphy • Last Date • Fontana

John Coltrane • Coltrane • Prestige

Dave Holland • Life Cycle • ECM

Blaufrontal • JazzHaus Music

Amsterdam String Trio • Wild West • Nimbus

John Norris * Publisher

Toronto * Canada

Ray Drummond (with Hank Jones) • Essence • DMP

Stan Getz • Serenity • Emarcy

Barry Harris • Solo • September

George Masso • Just For A Thrill • Sackville

Carmen McCrae • Sarah/Dedicated To You • BMG Novus

Hod O'Brien • Ridin' High • Reservoir

Michel Sardaby • Night Blossom • DIW

Tad Shull • Deep Passion • Criss Cross

Ralph Sutton • At Cafe Des Copains • Sackville

McCoy Tyner (with Joe Henderson)

• New York Reunion • Chesky

Randal McIlroy

Winnipeg, Manitoba * Canada

John Surman • The Road To Saint Ives • ECM

Glen Moore & Nancy King • Impending Bloom • Justice

Kenny Wheeler • Music For Large

& Small Ensembles • ECM

Steve Lacy & Brion Gysin • Songs • Hat Art

Bernie Senensky Septet • Re+Action • Unity

Akiko Yano • Electra

Maceo Parker • Roots Revisited • Verve

Barbara Dennerlein • Hot Stuff • Justin Time

Various Artists • Night & Day /

The Cole Porter Songbook • Verve

Steve Coleman & Five Elements •

Black Science • Novus/BMG

Gerard Futrick

Reading, Pa. * USA

Henry Threadgill's Very Very Circus

• Spirit Of Nuff ... Nuff • Soul Note

Rob Brown Trio • Breathe Rhyme • Silkheart

Bill Evans / Paul Motian • JMT

Ralph Peterson Presents The Fo' Tet • Blue Note

Charlie Haden & The Liberation Music Orchestra

• Dream Keeper • Blue Note

Shirley Horn • You Won't Forget Me • Verve

Vincent Herring • Evidence • Landmark

Cecil Taylor with Tristan Honsinger & Evan Parker

• The Hearth • FMP

Sonny Sharrock • Ask The Ages • Axiom

Thomas Chapin Trio • Third Force

Knitting Factory • Works

Scott Yanow

Burbank, Ca. * USA

Franco Ambrosetti • Music For Symphony

& Jazz Band • Enja

Clayton/Hamilton Orchestra • Heart & Soul • Capri

The Complete Commodore Jazz Recordings

Volume III • Mosaic

Marilyn Crispell • Live In San Francisco • Music & Arts

Wynton Marsalis • Tune In Tomorrow • Columbia

Jackie McLean • Dynasty • Triloka

Jelly Roll Morton • Complete Victor Recordings • Bluebird

Charlie Parker • The Complete Birth Of Bebop • Stash

Dewey Redman • Living On The Edge • Black Saint

Bob Wilber/Kenny Davern • Soprano Summit • Chiaroscuro

Marc Chenard

Montreal, Quebec * Canada

Gerry Hemingway • Special Detail • hatArt

Stan Getz • Serenity • Emarcy

Klaus Konig • At The End Of The Universe • Enja

Vincent Herring • Evidence • Landmark

Slawterhaus • Live At Victoriaville • Victo

Benny Golson Quartet • LRC Records

Bernie Senensky • Re+Action • Unity

Cannonball Adderley • Radio Nights • Night Records

Carlo Actis Dato • Ankara Twist • Splas(c)h

Mingus Dynasty • The Next Generation • Columbia

Benjamin Franklin V

Columbia, S.C. * USA

Muhai Richard Abrams • Levels & Degrees

Of Light • Delmark

The Complete Roulette Live Recordings

Of Count Basie • Mosaic

Nick Brignola • What It Takes • Reservoir

Ganelin Trio • Opuses • Leo

Allen Lowe • At The Moment Of Impact • Fairhaven

Jackie McLean • Dynasty • Trikola

Red Mitchell • Talking • Capri

The Complete Dean Benedetti Recordings

Of Charlie Parker • Mosaic

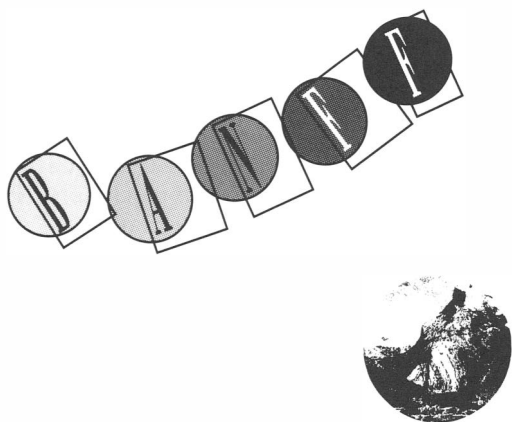
Freddie Redd • Everybody Loves A Winner • Milestone

Dick Neeld

Menemsha, MA. * USA

Benny Carter/Phil Woods • My Man Benny,

My Man Phil • Musicmasters



Jazz at Banff

Steve Coleman, Artistic Head (*saxophone*)
Hugh Fraser, Program Head (*trombone*)

June 29 - July 24, 1992

Application deadline: March 1, 1992

Faculty including:

Abraham Adzenyah (*African music*) • Anthony Braxton (*composer*)
Robin Eubanks (*trombone*) • Vernice "Bunky" Green (*saxophone*)
Don Thompson (*piano*) • Kenny Wheeler (*trumpet*)



Office of the Registrar • Box 1020 • Banff, Alberta, Canada T0L 0C0
Tel: (403)762-6180 • Fax: (403)762-6345

King Cole Trio • The Complete Early Transcriptions
• Vintage Jazz Classics

The Complete Commodore Recordings
Volume 3 • Mosaic

Barbara Lea • Sweet & Slow • Audiophile
Louis Mazetier & Francois Rilhac

Echoes Of Carolina • Stomp Off
Marian McPartland • Plays The Benny

Carter Songbook • Concord

Joe Pass • Summer Nights • Pablo

Django Reinhardt & His American Swing Big Band
Swing Guitar • Jass

Brooks Tegner's Hot Jazz • Keep 'Em Flying • Circle
Benny Waters with Keith Nichols • Memories Of The
Twenties • Stomp Off

Peter Friedman

Rochester, NY • USA

Kenny Barron • The Only One • Reservoir
Bob Cooper Quartet • For All We Know • Fresh Sound
Stan Getz • Serenity • Emarcy
Shirley Horn • You Won't Forget Me
J.J. Johnson • Quintergy • Antilles
Jackie McLean Quartet • Rites Of Passage • Triloka
Red Mitchell • Talking • Capri
Frank Morgan • A Lovesome Thing • Antilles
Frank Strazzeri Trio • I Remember You • Fresh Sound
McCoy Tyner • New York Review • Chesky

Tex Wyndam

Mendenhall, PA. • USA

Lino Patrino & His Bix Sound • Remembering
Bix • Carosello (Italy)
The New Black Eaged Jazz Band • Hear Me
Talkin' To Ya • Black Eagle (Cassette)
Bix • Original Motion Picture Sound Track • RCA (Italy)
Richard Zimmerman • Ragtime Favorites • Private Cassette
Django Reinhardt & His American

Swing Big Band • Swing Guitar • Jass

Glenn Jenks • American Beauties • Bonnie Banks (Cassette)
Don Neely's Royal Society Jazz Orchestra • Ain't That A

Grand & Glorious Feeling • Stomp Off

Don Neely's Royal Society Jazz Orchestra
Radio Rhythm • Circle

Rick Fay's Big 8 • Memories Of You • Arbors
Sammy Price & The Blues Singers • Wolf (4 CDs)

Pepe Hosiasson

Santiago • Chile

Howard Alden/George Van Eps • 13 Strings • Concord

Benny Carter • Cookin' At Carlos 1 • Musicmasters

Jerry Gonzalez & Fort Apache Band • Sunyside

Roy Hargrove • Public Eye • RCA Novus

Shirley Horn • You Won't Forget Me • Verve

Wynton Marsalis • Standard Time Volume 2/
Intimacy Calling • Columbia

Carmen McRae • Sarah/Dedicated To You • RCA Novus

Walter Norris • Live At Maybeck Recital Hall • Concord

McCoy Tyner • New York Reunion • Chesky

World Saxophone Quartet • Metamorphosis

Electra Nonesuch

Steve Vickery

Toronto • Canada

Drummond/Jones/Higgins • The Essence • D.M.P.

Dave Holland Quartet • Extensions • ECM

John Scofield • Time On My Hands • Blue Note

Jay McShann • Live At Cafe Copains • Sackville

Geri Allen • The Nurturer • Blue Note

John Lee Hooker • This Is Hip • Charlie/R&B

Charlie Haden Liberation Music Orchestra

Dreamspeaker • Impulse

Lindsay Cooper • Oh, Moscow • Victo

Fred Frith • Steps Across The Border • Recommended

Bob Ostertag • Sooner Or Later • RECreC

Speak Low - Reggie Workman Finds His Own Voice

Reggie Workman is a sound sculptor. Throughout his career involving many and varied settings, the recurring theme has been the shaping of space and of sound within that space to produce the sonic ephemera which has been known as 'new music' for over thirty years. Within that period, Reggie Workman has been an educator, composer, concert producer, broadcaster and one of the pre-eminent bassists on the New York scene.

Reggie Workman is currently undergoing one of his busiest and most creative periods, which for a musician of his background and stature is astounding. Workman grew up in Philadelphia in the 40's and 50's and chose music as a career and avocation while still in high school. The Philadelphia scene in the mid-50's was a hotbed of activity, Workman cut his musical teeth gigging on that scene with artists like Lee Morgan, Benny Golson, and Ray Bryant. One of his earliest touring group experiences was with vocalist Freddie Cole who taught Workman the basics of the standards repertoire and the lyric thing, the relationship between playing and singing that continues into Workman's vocal approach to the bass.

After high school, it wasn't long before New York was calling and Workman worked in settings as varied as backing up Gigi Gryce and James Moody to collaborating with Eric Dolphy, Jaki Byard and Roy Haynes at the Showplace (Mingus' home turf). New York City at that time had the kind of recording and performing bustle that not only couldn't happen in smaller centres, it's only rarely happened in New York since. *"If you were in the right place at the right time, in touch with the right people and making the right music, you could get a foot in the door."* In short order, he was on the inside, playing and recording with many giants of the music. During the summer of 1960, Workman participated in re-



cording dates with Donald Byrd and Duke Jordan. This was the start of a long association with Francis Wolff, Alfred Lion and Blue Note records that continued into the early 70's, past its late 70's demise and into its resurrection in the mid-80's with One Night Preserved.

But first came John Coltrane; Trane and Workman knew each other from Phillie days but both musicians had gone through many changes since leaving their hometown. A recommendation from Dolphy gave Coltrane the thought of inviting Workman to join him in his new direction. The year that Workman spent with Coltrane was one that saw many changes and much activity from the large ensemble work of Africa/Brass to chasin' the Trane at the Village Vanguard to European tours with the Coltrane quartet augmented with Eric Dolphy. Despite personal, spiritual and

musical growth within these contexts, the association with Coltrane only lasted a year. A number of problems including illness in the Workman family and continuing harassment from the draft board precipitated Trane's making a change, to Jimmy Garrison.

Over the next few years Workman performed and recorded regularly with Wayne Shorter and Art Blakey. This was a change in direction for Blakey; with Shorter, Workman and Lee Morgan on board, he couldn't lean back on the moanin' deep blues march and much of his playing evolved into the cymbali colours and shapes that were coming out of the new music of the time. As Workman puts it, they went to the Jazz Messenger school but the teacher did some learning along the way. *"[Art Blakey] was about looking for that fresh energy all the time; he was a powerful spirit and personality so he needed strong people around him all the time..."*

In the late 60's and into the 70's, Workman got out of the business for awhile. Staying close to the music, he became more involved in education, giving him an opportunity to develop his own projects without having to rely on them for income. Workman administered a creative music program for a school of music in Brooklyn and taught at the University of Massachusetts in Boston alongside Max Roach and Archie Shepp. Workman's commitment to education continues to the present day, in his position as Coordinator of Education of Jazz and Contemporary Music for the New School in New York City.

About that time Workman began producing concerts at Olatunji's cultural centre in New York; this was the beginning of Collective Black Artists, an artist's aggregation of which Workman was the nominal leader. This collective put together musical ensembles which gave

An Article By Nou Dadoun

creative artists an opportunity to play in New York in a period which was a low point in the music's economic viability. Out of this came an early incarnation of the Reggie Workman Ensemble, which at that time concentrated on roots African music, dance and poetry. The poetry, in particular, had a very political bent with collaborators Amiri Baraka, the Last Poets, Joe Chambers and others.

Through Roach and other associates at the University of Massachusetts, Workman got the opportunity to record his own music for Nippon Columbia, solo and septet dates which sadly remain out of print in North America. Workman also began collaborating with violinist Akbar Ali, cellists Abdul Wadud and Eileen Folsom in the Black Swan Quartet, a string quartet named for the first black-owned record company founded in the 1920's. Using these projects as a basis for his own expression, Workman gradually began getting back into the business with other groups, notably Max Roach and Mal Waldron while maintaining a hand in education. That link to education was and still is vital for paying the bills. *"Unless you're in the mainstream, music doesn't provide what you need to do as far as life is concerned."*

In the last decade, Workman changed directions again, disbanding the Top Shelf ensembles he had been involved with and finding a focus in his current direction. In 1986, Workman married Maya Milanovic, a dancer, performance artist and choreographer whose artistic vision is remarkably in tune with his. Much of his work since that time has grown out of their shared vision and collaborations; the roots of his 1988 Leo recording Synthesis are derived from performances they did for a Carnegie Hall New Music performance two years earlier. Workman's music has derived a new flavour out of the theatrical requirements that Milanovic has, her influence on his music has pushed it into 3-dimensions and underscored the use of space and sculptured sound that goes back to the early parts of his career.

When reviewing Workman's vitae, one is hard-pressed to find a strong voice in the new music that he *hasn't* played with. Ironically, working with all these wonderful musicians in all these contexts was, in some ways, an impediment. Throughout these years the availability of ample employment on other's projects made Workman neglect the development of his own compositions. *"If I had it to do again I would have passed by some of those things and dealt more with my own program"*. In the 80's and into the 90's, his own voice has become the priority; Workman now maintains a standing group for performing his compositions. The Reggie Workman Ensemble features musical voices as strong and as devoted to the use of space as his own, Marilyn Crispell on piano, Gerry Hemingway on percussion, Oliver Lake on reeds and, more recently clarinetist Don Byron, guitarist Michele Navazio and a reunion with vocalist Jeanne Lee who was a co-participant in some of Mal Waldron's projects.

His marriage and the strength of his ensemble mates, both in the individuality of their respective talents and their commitment to cooperative sonic sculpting, have freshly inspired his incorporation of dance, poetry, theatre and song into his work. The Images recording on the Music & Arts label is the most recent and dramatic document of this aspect of Workman's art and craft. Most of the sculptures on this recording from the Knitting Factory have direct links to works in theatre and dance. Workman's bass playing is closer to the human voice than ever, on Jes' Ole Mae (Revisited), a piece which uses Samuel Beckett's Footfalls as a starting point, the bass's broad sweeps laugh and cajole the others into a fevered dialogue.

Workman is also a frequent participant in Marilyn Crispell's trio along with Gerry Hemingway; a trio that has yet to record in this configuration but whose voices are strong, sure and complementary. Their visit to Vancouver in November of 1990 presented audiences

with an ensemble whose efforts transcend technique, who speak directly to the spirit in their collaborative constructions. As the focus of the music shifts from one instrument to another, the support that each player gives the others borders on telepathy. The encore performance of John Coltrane's Dear Lord left no doubt that this was music with the power to attract new disciples.

One of Reggie Workman's current interests is the use of technology to help foster the kind of communication necessary to keep people abreast of developments in the music: computer networks which can be used to exchange views, grassroots reviews and immediate feedback to let the musicians know how their musical messages are coming across. A New York associate, Bar Biszick, has set up the Music Access Project, a 900 number phone service which people in the continental United States can use to access information about new music. 1-900-454-3277. This phone service is touch-tone driven and allows listeners to hear and comment on representative samples of music which have had recent print reviews. These comments are available for other listeners and the artists themselves. Other access possibilities include recording purchase information, record label addresses and other services directed at artists as well as the general public. The technology has been applied in this way for *popular* music for a long time, its use at the service of the *new music* is very recent.

"Media doesn't embrace the new music enough that people can really hear what you're doing, by the time people catch up with you again, you're doing something different." Whatever his current and future directions, it seems certain that Reggie Workman will continue to stay one step ahead.

Portions of this article are derived from an interview done with Reggie Workman on the A-Trane radio program on CFRO, Vancouver Cooperative Radio on November 9, 1990. □

CANADIAN NOTES

International arts organizations are greatly concerned about the impact of a new U.S. immigration law which severely restricts the entry of foreign performers in the entertainment and sports fields.

The new law, although passed but in a holding pattern, would restrict the number of foreign performers to 25,000 in a calendar year. The necessary visas for entry would not be obtainable more than 90 days before entry and would prohibit members of an orchestra or theatrical company from entering if they had worked for the organization for less than a year.

The new regulations have a major impact on international orchestras, ballet and opera companies who usually plan their tours two or three years ahead of time. It is a nightmare for the US organizations who book and present non-American performers.

The impact of this legislation will obviously affect jazz performers as well but there's little that individuals or groups outside the US can do which will have any impact on US legislators. Pressure will have to come from within the U.S.

This draconian measure, if it remains in place, will have an inevitable backlash for American performers. Many countries will be persuaded to adopt similar measures to bar U.S. performers and we could be headed backwards towards the scenario where Britain and the U.S. effectively closed their borders to performers between 1935 and 1955.

There's a double irony for Canadians. Only since the introduction of the Free Trade Agreement has it been relatively easy for Canadian performers to legally work in the U.S. Through a cultural exchange program conducted by the AF of M the barriers were all but removed.

At the very time that the US is pressuring Canada to drop its cultural exemptions in the free trade



discussions with Mexico, it is introducing its own restrictive, protectionist policies which can only isolate and narrow its artistic vision.

Within Canada a decision by the **CRTC**, the body which governs the policies of radio and television stations, has also had an impact on the dissemination of jazz music.

A commercial radio licence is usually seen as a sure way to make big profits. Without regulation the airwaves are polluted with the most puerile of musical sounds. The

music is the filler between the commercials and is chosen to discourage the listener from switching stations.

FM radio, until recently, was viewed as the medium for non-mainstream programming. Now that it has made major inroads and is the medium of choice for more and more listeners the CRTC has bowed to the wishes of the broadcasters and removed the requirement for "specialized" programming. Many stations complied with this regulation by offering jazz programming, even though much

of it was in the hands of programmers who did their best to make the music blend as much as possible into the regular popular music programming.

For many smaller communities this was the only opportunity to hear jazz programming outside of the CBC. While the demise of these programs doesn't mean that jazz has disappeared from the airwaves it has weakened its exposure. Listeners will have to rely, more than ever, on the volunteer programming of university stations and the handful of non-commercial professional stations.

Newfoundland's **Sound Symposium** has been given the responsibility of choosing a musician who reflects musical integrity and innovation for the annual **Freddie Stone Foundation Award**. The award is funded by the Arthur and Beatrice Minden Foundation and bassist **Lisle Ellis** is its first recipient.

Major festivals dominated the summer scene but there were other events which played a major role in keeping listeners happy. Hillebrand Winery's Vineyard Jazz '91 presented the **Ahmad Jamal Trio**, vocalist **Holly Cole**, **Mike Murley's Quartet**, the **Roy Patterson Trio** and the **Down East** sounds of **JazFX** on July 7. . . The **Dixie Hummingbirds** were one of the headliners at the **A Cappella Sing Out** at Harbourfront on July 26. . . Pianist / singer **Floyd Dixon** and the **Son Seals** band were among the performers at the **Soul 'n' Blues Festival** at Harbourfront July 11-14. Blues films and an exhibition of photographs by Toronto area artists were also featured.

The **Montreal Jazz Club** hosted a night of **Jazz From Sweden** on October 7. An enthusiastic audience responded to the varied sounds of some of Sweden's best jazz performers. This Toronto appearance was the final stop on a Canadian tour which had begun on the West Coast. From there the

COMPILED BY JOHN NORRIS

musicians headed to New York for a showcase at Sweet Basil. The tour had begun in mid-September at the Monterey Festival.

This was a rare chance to hear in person such well known performers as clarinetist **Putte Wickman**, saxophonist **Arne Domnerus** and guitarist **Rune Gustafson**. But there were surprises galore. Trombonist/pianist Ulf Johansson filled out the trio with Domnerus and Gustafson enhancing the music with a sure sense of swing while his adroit soloing complimented the work of the two veterans. Putte Wickman's distinctive clarinet gave us improvisations which stepped outside of the expected. More contemporary in style and approach was tenor saxophonist **Joachim Milder** who performed with the **Lars Jansson Trio**. Their music reflected their Scandinavian roots as well as an awareness of the spaciousness of Wayne Shorter.

A souvenir of these groups can be obtained from Caprice Records who released a CD featuring the three groups. **Jazz From Sweden: North American Tour 1991** (CAP 21409) should be available at more specialized stores worldwide.

The **Sonny Rollins** group appeared at Massey Hall on September 14 and **Ornette Coleman** was among those who took in the legendary saxophonist's sounds. . . Pianist **Lorraine Desmarais** was at the Senator in early September while fellow Montrealer **Oliver Jones** returned to The Montreal Jazz Club for a one week stint with Steve Wallace and Norman Villeneuve. . . Saxophonists Scott Hamilton and **Ken Peplowski** also came to town in September while **Geri Allen** brought a quartet to the Bermuda Onion which included Wallace Roney, Anthony Cox and Pheeroan Ak Laff.

Jane Bunnett was in Cuba for a week recording with some of that country's finest musicians for a joint Cuban/CBC venture. A CD

will be issued by Denon and a TV documentary is in production. Her fall tour of Canada began October 29 with a week at the Bermuda Onion with guest soloists Dewey Redman and Cindy Blackman. Once the tour ended Bunnett headed for Paris where she's resident for the next year courtesy of the Canada Council.

CJRT-FM resumed its winter concert presentations at the Science Centre October 21 with the Norman Villeneuve Sextet. The Rob Campbell Trio, the Michel Lambert Quartet, the Jerry Fuller Quintet and the Gene DiNovi Trio completed the programming up to the Christmas break.

The second part of the season begins January 13 with a duet concert by **Jim Galloway** and **Bob Fenton**. On January 27 it's the Guido Basso Quartet followed by the Mark Crawford Trio (February 10) and the Bill King Trio (March 9).

CJRT listeners in July and August heard recordings from eleven concerts made during the DuMaurier Downtown Jazz Festival and the station continues to present regular broadcasts of performers from the Montreal Jazz Club.

CJRT-FM's commitment to this kind of programming in both the jazz and classical fields sets it apart from nearly all other radio stations in Canada.

The 1991 **Toronto Arts Awards** gave a lifetime achievement award to **Oscar Peterson**, a Music Award to **Moe Koffman** and a Performing Arts Award to **Salome Bey**.

Phil Nimmons performed with Nexus at the University of Toronto on September 29 before taking his own quartet into George's for a week in October as a warmup for a concert at London's University of Western Ontario. . . The U of T Jazz Ensemble performs December 10 and April 4 at the Edward Johnson Building.

Ranee Lee was in Toronto for a week of performances at The Senator in early September as well as acting in a new movie production called **Giant Steps**. Trumpeter **Doc Cheatham** was also in town for a small part in this same film.

Trombonist **Conrad Bauer** and bassist **Barry Guy** were both presented in solo performances at The Music Gallery in October. Unfortunately so few people even knew the events were taken place that audience support was minimal.

Graeme Kirkland's last gig in Toronto before his move to New York City was at the Rex Hotel on October 18/19 with Don (D.T.) Thompson featured on tenor sax. .

Vocalist **Arlene Smith** gave a recital at the Royal Ontario Museum on October 31. . . The **Lloyd Garber** Group, which features the guitarist with trombonist Herb Bayley and percussionist Richard Bannard, was at the Palmerston Theatre on September 5, London's Forest City Gallery on November 7, gave a live broadcast on CIUT November 16 and was at the Gallery 101 in Ottawa on December 8. . . Orillia presented its first jazz festival October 24-27. Moe Koffman was the headliner. . . **Jay McShann** opened the Kawartha Jazz Society's 1991/92 season with a concert performance at Trent University's Wenjack Theatre in Peterborough with bassist Neil Swainson and drummer Archie Alleyne. McShann and Swainson were also in residence at the Montreal Jazz Club for two weeks. . . The Ed Bickert Trio and Guido Basso were the December artists for the Society and were presented at Artspace. . . A double bill of **Joe Sealy / Paul Novotny** and the Lorne Lofsky Trio are slated for a January 19 appearance at Artspace.

Phil Barrette keeps jazz alive in Hamilton through his presentations at St C's. **Trudy Desmond** was featured September 30 with Reg Schwager, Shelly Berger and

Dave Laing. Hamilton area saxophonist **Darcy Hepner** was on stage November 4.

The **Kirk MacDonald Trio** was on tour in August. While at Claudio's in Montreal they were recorded for an upcoming Unity release. Kieran Overs and Claude Ranger performed with MacDonald. . . The following weekend at the same club the "Bones Blues" Quartet of **Don Menza**, Pete Magadini, Wray Downes and Dave Young were in action for two nights. Once again Andre White was there with his recording equipment for an upcoming Sackville release. . . Blues & Roots Montreal is a newsheet designed to stimulate support for the blues in that city. More information is available from Blues & Roots Montreal, C.P. 171, Outremont, Que H2V 4M8.

We have a report on the Calgary scene from Dick Cowie.

Jazz Calgary kicked off its fall season on October 3 at Claudio's with Jazz From Sweden featuring Arne Domnerus Trio, Joakim Milder with the Lars Jansson Trio and the Putte Wickman Quartet. November 10 at the Boris Roubakine Recital Hall, the Jane Bunnett Quintet performed with Claude Ranger, drums; Larry Cramer, trumpet; D. D. Jackson, piano; Mike Downes, bass and special guest Dewey Redman.

October 17 was the date of Jazz Calgary's annual general meeting. On the agenda was a discussion of possibly dividing the Society into two separate entities: one to look after the Calgary International Jazz Festival, another to present concerts on a year-round basis.

The Calgary Jazzline has a new phone number: 640-0845.

When the CRTC brought down a ruling on September 1 changing the content regulations for FM radio, jazz suffered immediately. Lost were long running programs,

Montréal

RESTAURANT/BISTRO

65 Sherbourne Street
Toronto, Ontario M5A 2P9

January 7th — 12th

LYNNE ARRIALE

DON THOMPSON

A new dynamic pianist making her
mark on the New York scene

January 14th — 26th

RALPH SUTTON

The master of stride piano.
A legend in his own time.

January 29th — February 2

RICHARD WYANDS

NEIL SWAINSON DUO

A classy stylist whose piano work is
favoured by Kenny Burrell, Benny Carter
and Illinois Jacquet among others.

February 4th — 9th

MULGREW MILLER

NEIL SWAINSON DUO

The Hank Jones of his generation.
Mulgrew Miller is a leading
contemporary jazz stylist.

February 11th — 16th

**GENE DI NOVI / DON THOMPSON
DUO**

A legend from the bebop era has
re-emerged as a forceful performer.
His music is evocative of his days
on 52nd Street.

9 pm to 1 am Nightly

Light American - French Menu served

noon to midnight

FREE PARKING (evenings)

Phone (416) 363-0179

Jazz Spectrum with John Reid on CJAY and ChinookJazz with Greg Bush on CKIK. Also disappearing locally were the syndicated Jazz Report and Jazz Inspiration. We are fortunate to have the campus station, CJSW, which includes a good percentage of jazz programming and ACCESS-CKUA, the Edmonton based network with transmitter throughout the province.

Cover To Cover, a club which presented jazz one night a week on a regular basis and was a venue for the Festival for the past three years, recently closed its doors.

The Coastal Jazz and Blues Society continues to set the pace for jazz presentations in Canada. The Pacific National Exhibition introduced many people to a wide range of jazz expression before the fall season got under way with Tom Cora and Catherine Jauniaux, Betty Carter, the Gary Burton Quintet and Conrad Bauer. A major Celebration of Contemporary Jazz and Improvised Music took place November 8 to 11 with the Willem Breuker Kollektief, David Murray, Bill Frisell, Dewey Redman, Jane Bunnett, François Houle and others. . . The Alma Street Cafe continues to be a popular showcase for such artists as Fraser MacPherson, Oliver Gannon, Ron Johnston, Paul Plimley and Chris Sigerson.

Pianist Jon Ballantyne is another Canadian heading for New York and a year of study at the source. His new Justin Time recording includes some duet performances with Paul Bley.

Guitarist Peter Leitch has a new release on Concord while his 1984 Reservoir lp *Exhilaration* is now on CD. . . Trumpeter Michael White and drummer Michel Lambert are featured on *Lonely Universe*, a CMP recording. . . Denon Canada has taken over production and distribution of Dark Light productions. A CD version of Dark

Light's only lp by the Jane Bunnett Group is now available along with the first release of Mal Waldron's solo recording from 1988. Denon has also introduced its first 20 titles from the Savoy catalog. Savoy was acquired by Denon from Joe Fields earlier this year. . . McGill Records has issued a CD by the Kevin Dean Jazz Quintet. It features the trumpeter with Mike Murley, Andre White, Neil Swainson and Dave Laing. . . Oliver Jones' most recent Justin Time recording is called *A Class Act* and features the pianist with Steve Wallace and Ed Thigpen. U.S. release of this recording is through Bluemoon.

Justin Time has also repackaged on CD Bob Mover's trio recording *Night Bathers* and *Witchcraft*, a program of duets by John Abercrombie and Don Thompson. . . Lorraine Desmarais' new recording on Scherzo is titled *Vision*. It features the pianist with Jean-Pierre Zanella (saxophone), Michael Cusson (guitar), Michael Donato (bass) and Paul Brochu (drums).

The Pete Magadini Quintet with Mike Allen (tenor and soprano sax), Andre White (piano), George Mitchell (bass) and John Rudel (percussion) has a new recording (*Night Dreamers*) on Timeless Records. . . New from Unity are Bernie Sensky's sextet recording *Re:Action* and Barry Elmes' *Climbing*. . . Now out on Sackville are George Masso's *Just For A Thrill* with Dave McKenna and Bucky Pizzarelli, Ralph Sutton's *Partners In Crime* with Milt Hinton and Len and Bob Barnard and Jay McShann's solo recording from Cafe des Copains. . . *Sylvia Sings* is a self-produced cassette by vocalist Sylvia Fenton with instrumental support from Bob Fenton, Paul Pacanowski (tenor / flute), Dick Fleix (bass) and Mike McClelland (drums).

Montreal vibist / pianist Stan Patrick died June 6.

CADENCE RECORDINGS

Reviewed by Gerard Futrick

The Colour Circle • The William Hooker Orchestra with Roy Campbell & Booker T • CJR 1041

Setting The Standard • Ellery Eskelin • CJR 1044

She's Back • Heroines • CJR 1040

Endangered Species • Paul Flaherty & Randall Colbourne • CJR 1042

Cadence Jazz Records, like its close affiliate Cadence Magazine, has always maintained a policy of bringing attention to musicians who are generally overlooked by the major jazz publications as well as the larger, well-established record companies. These four releases most surely reflect this on-going policy.

As his two previous albums (*Eternal Life*, Reality Unit Concepts RUC 444; *Brighter Lights*, Reality Unit Concepts RUC 445) demonstrate, the music of drummer **William Hooker** is deeply rooted in the high energy, free form school which came into prominence in the mid-1960s. *The Colour Circle* falls basically within this idiom however, the development of a sharply focused, well-defined sense of direction (an element somewhat lacking on the earlier sides) allows it to emerge as Hooker's most satisfying effort to date. Joining forces with trumpeter **Roy Campbell** and tenor man **Booker T. Williams**, Hooker manages to touch off a raging fire storm. On the sidelong title track he looms like a gigantic thunder cloud his drums rolling and rumbling as they usher in the scant, skeletal theme stated by the horns who proceed to wander far and wide. Due to the strong intensity and overwhelming rhythmic drive, the absence of a bassist is hardly noticeable. An aggressive soloist with a firm grasp on several different styles, Campbell stays on the attack throughout. Williams, whose volatile tenor owes a debt to such masters as Coltrane, Rollins and Ayler, is well on his way to developing a voice of his own. He is especially impressive during a duet segment with Hooker on *Revisited: Science*.

Hailing from Baltimore, tenor saxophonist **Ellery Eskelin** has been gradually but steadily building a world-wide reputation. His association with Joint Venture, a co-operative group which also includes maverick trumpet player Paul Smoker, along with bassist **Drew Gress** and drummer **Paul Haynes**, is documented on a recording bearing the same name for Enja (5049). Retaining the services of both Gress and Haynes, he goes about *Setting the Standard*, as the title of this package so aptly indicates. The program is in fact a collection of standards (*I'm Getting Sentimental Over You*, *Yesterdays*, *Jitterbug Waltz*, *Witchcraft*, *I Want To Talk About You*, *All The Things You Are*, *East Of The Sun*), several of which are beginning to become a bit tattered around the edges. Eskelin however brings a fresh, invigorating originality to every cut. His Traneish sound and considerable technical agility make a strong impression, as does the input of his outstanding cohorts. From start to finish, there is an abundance of inspired solo work as well as intelligent, creative interplay between all parties concerned. This all adds up to a greatly rewarding record; one that seems to only get better with each repeated listening.

Heroines is another fine trio deserving of wider recognition. An all-female unit made up of **Jan Labate** (alto sax, viola), **Victoria Trent** (acoustic and electric bass, vocals) and **Sybil Joan Glebow** (drums, chromatic harmonica, vocals), it specializes in a loose, spontaneous brand of music that draws on a fairly broad range of sources and directions. *She's Back*, their debut recording, is a joy to behold. Relying on a repertoire of original sketches, these three gifted individuals take the listener on a fascinating journey. Labate has logged study time with the late, great Jimmy Lyons and it shows. Her sharp-edged intonation and periodic bird-like flutters weave nicely with Trent's taut, rubbery plucking as well as her raspy bowing. Glebow has developed a very personal approach to the traps and knows how to set a mood, build tension and offer solid support. Occasional chanting and other forms of vocal interjections also help to kindle the emotions. Viola Rox show-cases the animated viola stylings of Labate and Glebow's switch to harmonica on *Blue Turtle Walk*, the final selection, makes for an unusual but intriguing change of pace.

Endangered Species tunes into the avant garde frequency as well. The participants are saxophonist **Paul Flaherty** and drummer **Randall Colbourne**. Together they form a close knit duo capable of striking a raw nerve or bringing you to the edge of your seat. The music is divided into nine separate compositions that merely act as launching pads into extended improvisation. Flaherty, who is heard on both soprano and alto, favours a hoarse, gritty sound which he fully exploits. He can be frantically chaotic one moment and richly melodic the next. A skilful percussionist who knows how to listen, Colbourne is totally in sync with his partner's creative instincts. What develops is a hearty, often ferocious dialogue, involving a pair of high flying, daredevil improvisers. This is definitely free jazz at its best.

Cadence Records, Cadence Building, Redwood, New York, 13679-9612, U.S.A.

ROCKIN' IN RHYTHM • BY AL VAN STARREX

Duke Ellington and his Famous Orchestra: Fargo, N.D. November 7, 1940 Vintage Jazz Classics Ltd. 2 CD box
The Okeh Ellington Columbia Jazz masterpieces 2 CD box



Duke in 1940 :A CD Event
In 1940 the Duke Ellington Orchestra was at its apogee; it was the year Ben Webster joined the ranks of its brilliant soloists, among them Rex Stewart, Tricky Sam Nanton, Johnny Hodges and Jimmy Blanton (who died two years later) came in to boss the bass. It was a year of numerous one-nighters, national broadcasts and international recording hits that have become classics of Ellingtonia.

But nowhere has the full impact of the Ellington band of the 1940s been captured with such fidelity and "presence" as on a live recording, one of the earliest in jazz, made at a dance date in North Dakota and (using the most up-to-date digital remaster-

ing technology) just released in a 2 CD box: **Duke Ellington and His Famous Orchestra: Fargo, N.D. November 7, 1940.** (Vintage Jazz Classics, Ltd, .611 Broadway, Suite 411, New York, NY10012)) The box is labelled the "Deluxe Golden Anniversary Edition: The First Complete Release of the Legendary Dance Date" and the story of its genesis is as fascinating as the music is extraordinary.

Live jazz recordings are so commonplace now that one tends to forget that 50 years ago, when this location recording was made, they were virtually unheard of. So when a young Jack Towers (who went on to become a legendary audio engineer restoring old recordings) and his

friend [the late] Jack Burris lugged heavy disc-cutting equipment to the Crystal Ballroom that night in far off Fargo, they little realized they were making history. They weren't even sure what they were going to get.

What they did capture was not only the Ellington band, just back from Europe, at its creative peak but on a night (unpredictable in such circumstances) when everyone felt like blowing.

Because they were using discs that held about six minutes each, there are some numbers with gaps where Towers was frantically changing discs in mid-tune. But there are enough complete performances among almost 50 pieces played that night to

make this one of the best documentaries of the 1940-41 Ellington band (the so-called Blanton-Webster Years) as it must have sounded in person.

One of the three microphones used was close to Blanton, for we hear the legendary bassist's powerful plucking to better advantage, with longer solos and more featured spots, than on most of his studio recordings. Blanton and the other soloists take longer solos because in live performances like this Ellington didn't have to restrict his music to the three-four minutes limit of conventional recordings or broadcasts. So *Sepia Panorama* (one of Blanton's features) runs over five minutes, as does a thunderous version of *The Mooche*, and *On The Air*, an Ellington title never recorded (or even documented as being played anywhere else) is almost as long.

One of the many highlights of this 2 1/2 hour program is a *St. Louis Blues* that's unique in the Ellington discography: a five and a half minute romp that includes everything from a rip-roaring Webster charge and Ivy Anderson's raucous singing to a finale quoting Gershwin's *Rhapsody In Blue*.

Also because of a switch in publishers, Ellington dropped over a dozen of the tunes played at Fargo from the band's book in 1941, including such Ducal classics as *The Flaming Sword*, *Conga Brava* and *Clarinet Lament*. These, as well as such enduring Ellington standards as *Ko-Ko*, *Harlem Air Shaft*,

Warm Valley, Boy Meets Horn, Cotton Tail, have more fire, wit and flavorful incisive solos than on the well-known recorded performances.

As for Webster, the new star was proving his mettle on several numbers, notably a stunning *Star Dust* that (he listened to the playback during intermission) became his favourite recorded solo: Towers kept him supplied with copies, first on acetate then on tape, throughout the tenorist's career. The Fargo date also marks the first appearance of Ray Nance, who displays his versatility: scat singing on *Wham!* (never recorded by Duke), four choruses on violin in an impromptu *Honeysuckle Rose* and trumpet elsewhere.

What makes this record unique is that part of this performance was broadcast over a local radio station and we hear this half-hour broadcast (from a different microphone) complete, with opening and closing theme, within the framework of Towers' recording (in sound quality better than the original radio listeners heard it), giving it an added dimension, almost surreal, and a feeling of omnipresence that's exhilarating to say the least.

All in all a unique listening experience and one of the great live jazz recordings in any mode of the last half century. (Some of this material was available in mono in a Book-of-the-Month Club alternative that one critic described as "The jazz equivalent of the Holy Grail.") Even if you don't have a CD player,

get this and have it taped. It's one step closer to Ellington-heaven.

The Okeh Ellington

As a welcome postscript to Mark Tucker's book on early Ellington, Columbia Jazz Masterpieces has issued a 2 CD set of The Okeh Ellington, fifty recordings made by early Ellington units under such names as The Washingtonians, The Harlem Footwarmers, Mills' Ten Blackberries and Joe Turner & His Memphis Men, for Okeh and allied labels between 1927 and the end of 1930, when most of the Ellington Orchestra recordings were for RCA Victor.

Most of these recordings were never reissued in previous Columbia LP collections (including the boxes) and are extremely rare, but the music of course is first rate. In the time span covered, the band personnel expands and Duke's unique orchestral vision takes shape to make such masterpieces as *Ring Dem Bells, Old Man Blues and Rockin' In Rhythm* timeless.

As usual, the sound quality of these digitally remastered 78s (on Columbia as well as RCA-Bluebird and other major reissuing labels) leaves much to be desired, sounding electronically harsh and clinically sterile, without the warm airy quality of the originals. Still the Okeh Ellington CD set is a treasure trove of rare Ellingtonia, largely unmined until now, that is essential to the enjoyment of Duke at his best. Until they find a better way to reproduce the old masters, this will have to do.

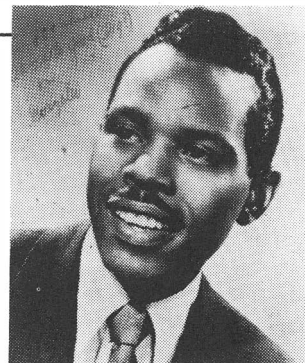
DISTRIBUTED BY THE TREND MUSIC GROUP

47 RACINE RD • REXDALE • ONT • CANADA M9W 6B2
PHONE (416) 749-6601 FAX (416) 749-3918

BOOKS

BY THE LEGENDARY GREAT BABS GONZALES

From
Expubidence Publishing Co.
1188 Raymond Boulevard
Suite 153, Newark, N.J. 07102
Phone (201) 824-1551
(201) 623-6246



BOOK TITLES - Moving On Down De Line (\$27.95) / I Paid My Dues (\$21.95) • **ALBUM** - The Bebop Story (\$19.95)
Shipping & Handling Charges \$2.50

The original voice in Modern Jazz and better known Wax Works has been Oop-pop-a-Da with his 3 Bips and a Bop. Bebop Santa Claus, Cool Whalin' and the James Moody Story. Mr. Gonzales is also a composer and has contributed to the musical library of Dizzy Gillespie, Charlie Barnett, Lionel Hampton and many other Jazz Greats. He has also written special material for such outstanding acts as the Four Step Brothers, The Goofers, The Trinciers and Ray Nance. Babs has been a first and permanent Jewel To The European Jazz Scene...Voila

BEGINNINGS & ENDINGS

Miles Davis
Birth of the Cool
Capitol 92862-2 (35:39)

There is little that hasn't already been said about these sessions. The Miles Davis nonet, with Gil Evans' arrangements, had publicly proclaimed its existence in September of 1948 at the Royal Roost. There is existing evidence of these live September dates still kicking around on such labels as Ozone, Alto and Session, flawed in performance and hardly professional technically, but excitingly different from the later studio versions on this CD. Historically, we are offered encapsulated musical statements from some of the most innovative jazzmen of the day, many of whom were to blossom into creative forces in the years to follow: Lee Konitz, Gerry Mulligan, John Lewis, Max Roach, J J Johnson, and, of course, Davis himself, as well as arranger Gil Evans. Experimental though it seemed at the time, the orchestrations were tightly arranged (much as Claude Thornhill's earlier sorties into the bop world had been for Columbia) and dependent on polished harmonic balances, with short but expressive solos; hence, this was a "cooled down" bop, largely devoid of the playful freedom one often associates with the bebop revolution engendered by the likes of Parker or Gillespie. Yet these sounds, too, set new directions for the development of jazz, and for this perspective alone, the CD must be rated as obligatory in any worthy jazz collection, despite the short playing time.

Superblue
Superblue 2
Blue Note 7-92997-2 (55:20)

Superblue's second release is dedicated to Blue Note owner, Alfred Lion, and serves as a fine tribute, showcasing compositions by many of the artists that his label had featured over the years: Horace Silver, Hank Mobley, Thelonious Monk, Kenny Dorham, Sonny Clark, Lee Morgan, Elmo Hope, Duke Jordan.



Trumpeter-leader Don Sickler (recall his earlier appearances on *Uptown* with a Kenny Dorham album, and another with Philly Joe Jones) gathers stellar performers for this 1989 date, notably Wallace Roney, Bobby Watson, Robin Eubanks, and a guest shot by tenorman Ralph Moore; the results are almost an hour's worth of top notch jazz from the upbeat (Horace Silver's *Nica's Dream*) to the mellifluous and mellow (Monk's *Round Midnight*). The featured soloists, aided by a strongly supportive rhythm section of Rene Rosnes (piano), Bob Hurst (bass), and Marvin "Smitty" Smith (drums), are given plenty of improvisational room. Especially memorable are Watson on *Midnight*, *Autumn Leaves*, and Sonny Clark's *Blue Minor*; Eubanks with *Flight to Jordan*, and Silver's *Nica's Dream*; Moore on Elmo Hope's *Low*

Tide; Roney with Lee Morgan's *Desert Moonlight*. Sickler surprises and delights as well on Mobley's *Take Your Pick* and Dorham's *Blue Bossa*. The highlight for me, however, was the collective contribution to Sonny Clark's *Cool Struttin'*. This is a fine CD release, in the Blue Note and Alfred Lion tradition.

John Graas
Premiere In Jazz
VSOP (An dex) A-3003 (55:12)

John Graas, composer and french horn player, was drawn to jazz in the early 50s, and his efforts to unite classical interests and jazz were highlighted in a number of recordings for Decca and Emarcy between 1953 and 1958. Essentially a third-stream exponent before the concept became viable, he drew

BY JOHN SUTHERLAND

many of the leading jazz musicians to his cause. *Jazz Chaconne No. 1*, recorded in the mid fifties, was no exception, and his West Coast All Star Ninetet included altoist Art Pepper, tenorman Bill Perkins, bassist Red Mitchell, and percussionist-vibist Larry Bunker, among others. The *Chaconne*, originally an early baroque dance with continuously altered thematic variations, is in 3 parts, with alternate takes offered on this CD. The results are measured in pleasant, sophisticated moments, with brief solo flashes from individual players, though a "cool unity" dominates the work.

Side two, *Jazz Symphony No. 1*, is another Graas original, but is not really a jazz item, despite the addition of musicians from Erwin Lehn's Stuttgart-based band. It's performed largely by the German Festival Symphony Orchestra (also listed simply as the Rundfunk Symphony), and presents some of these musical ideas which the composer adhered to throughout his short life (he died in 1962 at the age of 37). This is a CD for the jazz historian, perhaps, or for that completist who must have everything recorded by Art Pepper.

Chet Baker

The Italian Sessions

Bluebird 2001-1 RB (54:47)

Chet Baker spent many of his playing years from c. 1955 to his death in 1987 before appreciative audiences in Europe. There he could find ready work on his own terms, enjoy the luxury of unquestioned prominence, and escape the stigma that his addictive habits had given him back home. Though continental success often united American jazz musicians with inexperienced or decidedly second-rate accompanists, this wasn't always so. Such is this RCA studio date in Rome in January of 1962. The presence of Belgian born Bobby Jaspar (flute / tenor) and Rene Thomas (guitar), as well as Swiss drummer Daniel Humair, seems to bring out the best in Baker and when he was in top form, few could match his lyricism or spontaneity on trumpet. Years with the pianoless

Mulligan quartet had taught him well the craft of improvising, and, though solos may be too brief for the diehard Baker fan, the beauty and intensity of his phrasing make this a solid outing. Especially appealing, too, are the extensive front and centre appearances of underrated Rene Thomas (*These Foolish Things*; Sonny Rollins' *Pent-up House*), Bobby Jaspar (Oscar Pettiford's *Blues in the Closet*; Parker's *Barbados*), as well as an incredible Daniel Humair throughout. Add the delightful stylings of pianist Amadeo Tommasi and the tasteful versatility provided by bassist Benoit Quersin, and you have a CD worthy of a spot in your collection.

Django Reinhardt

Djangology 49

Bluebird 9988-2 RB (63:33)

What we have here is the meeting of two musical compatriots, Stephane Grappelli and Django Reinhardt, each a legend fostered in pre-war Europe. Expectations were high for this reunion; however, this was not Paris of the late 1930s, but Rome in 1949. The other members that made up the fabled quintet were local players, unfamiliar with the fiery and proud temperament of Reinhardt, or of Grappelli, who more than often loved to steal the show; thus, this rhythmic trio, overshadowed, soon fades into the background. Despite the inclusion of reworked versions of *Honey-suckle Rose*, *I Surrender Dear*, *Daphne*, or *Minor Swing*, this was no nostalgic journey into the past, but a fierce competition between two men who had drifted apart, one to prosperity and prominence, the other into sullen disregard. Seldom have you heard a more aggressive Reinhardt who often intrudes rather than complements. It was to be the last time that these two would share the spotlight.

Nevertheless, there are great moments for the jazz fan who withholds his expectations and who judges by ear rather than head and heart. And, of course, for those unfamiliar with what once was, this must seem a gem indeed.

Clayton-Hamilton Jazz Orchestra
Groove Shop
Capri 74021-2 (52:10)

These days, it would seem economically impractical that the resurgence of the big band era of the 30s and 40s could become even a remotely considered eventuality. Therefore, it is encouraging to discover an 18-piece group that has defied the laws of economic reason and is making a significant contribution to the Los Angeles music scene. The Clayton brothers, Jeff and John, are no strangers to big bands; bassist John spent several years with Basie, while saxophonist Jeff played in the Hampton and Herman aggregations. Both have long-admired the big bands of Basie, Duke, and Thad Jones - Mel Lewis. With co-leader and drummer Jeff Hamilton, they have assembled a contemporary jazz orchestra partly to "honour the best big band traditions of the past", and "to take the music forward" as well.

This CD is their debut, and what a cohesive, swinging orchestra it is, giving ample room for solo choruses, but always geared to the full, rich fluidity of the sum total of its parts. Selections range from standard big band charts (Strayhorn's *Raincheck*, Lunceford's *T'ain't What You Do*, Jimmy Forrest's Ellington-flavoured *Night Train*) to originals, such as John Clayton's *Brush This* featuring drummer Jeff Hamilton, and his *Groove Shop* with Bobby Bryant on trumpet. It's a spirited effort by all, worth your listening and your investment.

Matt Kendrick Unit
Bass City

Suitcase Music #2 (49:40)

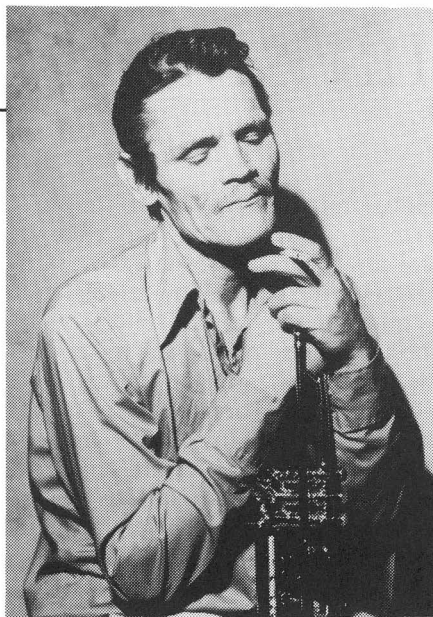
This is unexplored territory for me, and there is little information available on the liner enclosure concerning the musicians on this CD, other than their photographs. Performances range from trio to sextet format (piano, bass, drums, percussion and reeds), with the addition of an 8-piece combo (french horn, bass clarinet, bassoon, etc.) somewhat

mystically called **The Eternal Winds** for the last cut. Bass player Matt Kendrick is the nominal leader throughout. Together they fashion nine Kendrick originals, many with intriguing titles (*My Head Hurts*, *Yaboo's Face*, *8%* [significant to us Canadians]), with one exception which affords me a buoy to clutch: Miles Davis' *Nardis*. Apart from technical recording data (e.g., recorded on "acoustic instruments with no pickups"), and a statement that all was made possible by a Jazz Composers' Fellowship from the North Carolina Arts Council, I am left with the music and a few musical notations, such as "Each player was assigned a note according to their astrological sign", or "The Rosicrucian pitch assignments were given to me by master drummer Roy Brooks". I do not have good vibes about all this; hence, I turn to the music.

What a pleasant surprise! Though some of the earlier cuts sound of music from the late 50s (Manny Albam? Shorty Rogers?), the overall impression is one of great variety and a high level of competence. Outstanding at times are tenorman Jack Wilkins (*Way Out Down South*, *8%*, *The Blank Ones*), pianist Federico Pivetta (*My Head Hurts*, *Nardis*, *Yaboo's Face*), and Kendrick himself (*April 1*, *Yaboo's Face*, and a Mingus-like *Way Out...*). These are players to watch for. Meanwhile, take a stroll through **Bass City**; I think you'll like it.

Nat Dixon Quartet
Back Street Blues
Sax-Rack 7777 (31:27)

The Nat Dixon quartet, a Harlem-based group, is led by tenor player Dixon, with Jimmy Ponder on guitar, drummer Greg Bandy, and organist Brother Jack McDuff. Dixon, who appeared in 1982 on a Sam Rivers disc for Black Saint, has previously issued (as early as 1984) several self-produced recordings on his Sax-Rack label, chiefly to avoid the limitations he feels would be imposed upon him by the major distributors; he wishes rather to choose his own players and shape his own destiny. There is a good



range of selections for the listener on this CD (still listed on the cover as sides A and B); apart from the cool, relaxed title tune, there are a moody and mellow *Sophisticated Lady*, a lightly swinging Latin number (*Jamila*), as well as three up-tempo ballad pieces. Two are Dixon originals. The playing is appealingly pleasant, though not adventuresome: the kind of music one would like to hear over a drink on a warm night in some quiet spot. It's a vehicle for the tenorman, with brief solos awarded to Ponder and McDuff. The liner notes fittingly conclude: ". . . the music he [Dixon] plays is uncomplicated, unpretentious, and most of all it swings." This is quite true, though I wish there was more than just over thirty-one minutes of it on this CD.

Danny D'Imperio
The Danny D'Imperio Sextet
VSOP #71 (72:11)

This is a debut session for leader-drummer Danny D'Imperio, though he had previously been involved as musical director for the Metropolitan Opera House (a somewhat traditional-sounding group often featured at Eddie Condon's in NYC), and, since the early 70s, had played at times with Woody Herman, Maynard Ferguson, and the DeFranco-Glenn Miller orchestra. All the players, even ex-footballer altoist Andy Fusco, have apparently paid their dues as members of various established musical aggregations. This 1988 sextet has charted an interesting line-up of

selections for this album, a virtual cross-section of well-known bop numbers, sprinkled with standards such as Cole Porter's *Just One Of Those Things*, a swinging *If I Should Lose You*, and the *Exodus* theme. It's a group effort all the way, with each having his special moment to shine: trumpeter Steve Lampert (sounding like a young Kenny Dorham) on Freddie Hubbard's *Birdlike* and *If I Should Lose You*; altoist Fusco revealing enough of that rough Parker edge to capture attention on Tadd Dameron's *If You Could See Now*, or J.C. Adderley's *A Little Taste*; pianist Mike Pelleria with Cedar Walton's *Bolivia*; tenorman Ralph Lalama on Hank Mobley's *Funk In Deep Freeze*. The final *Exodus* theme is a gem with everyone going all out.

Though, indeed, there is much here that takes one back to the heydays of hard-bop, these are not idle recreations of the great and near-great, but honest, fresh interpretations skilfully recorded by excellent musicians. Certainly, this is a CD to consider seriously for repeated enjoyment.

Jack Wilkins Trio
Call Him Reckless
Music Masters C1JD 60211T (61:08)

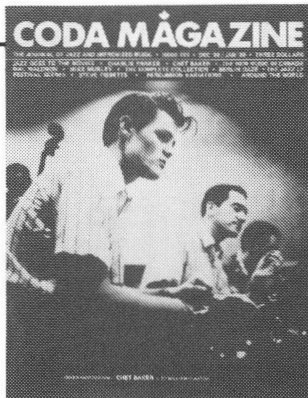
A trio comprised of guitar (Wilkins), bass (Steve LaSpina) and drums (Mike Clark) has to be a refreshing combination. Leader Jack Wilkins has been featured many times before (Paul Jeffrey, Bob Brookmeyer, Chet Baker, Albert Dailey, Buddy Rich), and the other trio members are not without credentials: Clark with Herbie Hancock; LaSpina with reedman Dave Liebman. Hence, expectations are high for such a group which, moreover, affords a good array of standards, several compositions by the likes of Miles Davis, Joe Henderson or Bill Evans (a strong musical influence on the guitarist), and a handful of originals.

They do not disappoint. Wilkins is a gifted guitarist capable of fashioning a plethora of moods and tonal variations,

trying, as he states, "... to play the guitar like a cross between a trumpet and a piano." He entertains from the soft, electric pulse of the opening *If I Were A Bell*, through the boppish intricacies of *Isotope* or *Nardis*, a Latin (*You Went Away, Carnival*) or Eastern flavoured rhythm (*By Myself*), the latter suggestively laced with the aroma of strong coffee or bubbling nargilahs, and closes with a relaxed rendition of Bill Evans' beautiful ballad, *B Minor Waltz*. His every nuance is well anticipated and balanced by bassist and drummer. This is undoubtedly a must for guitarophiles.

Jon Gordon
Beginnings and Endings
 Taurus 827 (42:03)

Recorded in Oslo with a European rhythm section of Henryk Lysiak (or Egil Kapstad on 1 cut only), Terje Venaa (bass), and Egil Johansen (drums), saxophonist Jon Gordon is given the encouraging recommendation and blessing of teacher-altoist extraordinaire Phil Woods on this, Gordon's debut album. Such praise is obviously sincerely given and suitably rewarded; Gordon sounds positively Woodsian whether freewheeling on up-tempo numbers such as *Bye Bye Blackbird* or *I'll Remember April*, or shaping a balladic mood with Strayhorn's *Lush Life* or Jimmy van Heusen's classic *But Beautiful*. In fact, it is only when he switches to soprano that, to some degree, the spell is broken and the voice of Jon Gordon is heard. That two such numbers, *Where's Home* and *Impromptu Suite*, are Gordon originals may have something to do with that. Gordon has a fine supporting cast with pianist Lysiak especially notable on *For Her* and *Where's Home*. Jon Gordon is, indeed a player to watch for (perhaps a composer as well); we can only hope that he will absorb the best of what he has been offered and speak to us as strongly and warmly as he does here, but in a style that reflects his own pursuits and interests. Perhaps the student will teach the teacher a thing or two; good students often do that. □



BACK ISSUES OF CODA

We are offering the following issues of Coda Magazine at the special rate of 10 issues for \$10.00. Each additional copy \$1.00. Postage is paid. All countries except Canada in US funds or Canadian equivalent. Order shipped with the next mailing of CODA.

BACK ISSUES STILL AVAILABLE

- | | | |
|---------|--------------|---|
| 224 | (Feb. 1989) | Paul Desmond / Jim Hall, Charlie Parker / Buddy Collette, Sam Rivers |
| 223 | (Dec. 1988) | Charlie Parker, Chet Baker, Mal Waldron, Steve Tibbetts |
| 222 | (Oct. 1988) | Anthony Braxton, Irene Schweizer, Lonnie Johnson, Dave Brubeck |
| 221 | (Aug. 1988) | Sonny Stitt, Al Cohn, John Tchicai, John Zorn |
| 220 | (June 1988) | Cecil Taylor, Misha Mengelberg, Oliver Jones, John Hicks, Herbie Nichols |
| 219 | (April 1988) | 30th Anniversary Issue with Freddie Green, Bill Frisell, René Lussier |
| 218 | (Feb. 1988) | Ed Blackwell, Cleanhead Vinson, Jack DeJohnette, Claude Ranger |
| 217 | (Dec. 1987) | Charlie Parker, Buster Smith, Lee Konitz, Nick Brignola, Paul Cram |
| 216 | (Oct. 1987) | Bea Benjamin, Marilyn Crispell, Sheila Jordan, Carmen McRae, Steve Lacy |
| 215 | (Aug. 1987) | Omette Coleman, Paul Rutherford, Grachan Moncur, David Moss, |
| 214 | (June 1987) | Woody Shaw, Kenny Burrell, Cannonball Adderley, Harold Mabern |
| 213 | (April 1987) | Duke Ellington, Art Hodes, Andrew Hill, Reg Schwager |
| 212 | (Feb. 1987) | Charlie Haden, Carla Bley, Ray Anderson, Peter Leitch, Jazz on Film, Leo |
| 211 | (Dec. 1986) | Rex Stewart, Slide Hampton, Craig Harris, Thelonious Monk, Jo Jones |
| 210 | (Oct. 1986) | Lee Konitz, Teddy Edwards, Bobby Watson, Dexter Gordon |
| 209 | (Aug. 1986) | Don Cherry, Pee Wee Russell, Fred Stone, Omette Coleman/Pat Metheny |
| 208 | (June 1986) | Woody Herman, Stanley Jordan, Jim Hall |
| 207 | (April 1986) | Kenny Wheeler, Wild Bill Davidson, Bill Dixon, Wynton Marsalis |
| 206 | (Feb. 1986) | Charles Mingus, Candid, Jimmy Blanton, David Holland, Peter Kowald |
| 205 | (Dec. 1985) | Big Bands, Gil Evans, Dick Johnson, Artie Shaw, Thad Jones, Basie, Duke |
| 204 | (Oct. 1985) | Tenor saxophone, Coleman Hawkins, Sahib Shihab, Sonny Rollins |
| 203 | (Aug. 1985) | The Jazz Singer, BB King, Eddie Jefferson, Richie Coles, Jimmy Rushing |
| 202 | (June 1985) | Alto saxophone, Art Pepper, Johnny Hodges, Carlos Ward, Braxton |
| 199 | (Dec. 1984) | Lester Young, Jazz Aesthetics, Andrew Cyrille, Vienna Art Orchestra |
| 198 | (Oct. 1984) | Bud Powell, Sidney Bechet, Barre Phillips, Bob Mover, Jazz Literature |
| 197 | (Aug. 1984) | Lew Tabackin, Steve Lacy, Fred Anderson, Bebop on Record |
| 196 | (June 1984) | Jazz in Russia, Fred Hopkins, JATP, Ronald Shannon Jackson, Barry Harris |
| 195 | (April 1984) | Buddy Tate, Jay McShann, Billy Eckstine, Nelson Symonds, Mel Lewis |
| 192 | (Oct. 1983) | Leo Smith, Baikida Carroll, Mal Waldron, Piano Variations, Festivals |
| 191 | (Aug. 1983) | Pepper Adams, Charles Moffett, Johnny Griffin, Ernst Reyseger, Blues |
| 190 | (June 1983) | Don Thompson, Tristan Hopsinger, Mario Pavone, Al Haig |
| 189 | (April 1983) | Lol Coxhill, George Shearing, John Surman, Jim Galloway |
| 188 | (Feb. 1983) | Roy Porter, Buell Neidlinger, 1982 Writers' Choice |
| 187 | (Dec. 1982) | Charlie Rouse, Frank Rosolino, Blues News, Fraser MacPherson |
| 186 | (Oct. 1982) | Cannonball Adderley, Pheeroan Ak Laff, Michael Zwerin |
| 185 | (Aug. 1982) | Sam Rivers, Bobby Naughton, Trevor Watts, Roscoe Mitchell |
| 184 | (June 1982) | Sonny Greenwich, Ray Crawford, Ganelin Trio, Ed Bickert |
| 183 | (April 1982) | Roswell Rudd, Milford Graves, Art Davis, Sonny Rollins on RCA |
| 180 | (Oct. 1981) | McCoy Tyner, Joe Sealy, Loek Dikker, Fred van Hove |
| 179 | (June 1981) | Dannie Richmond, Jimmy Knepper, Blues News |
| 174 | (Aug. 1980) | Leroy Jenkins, Jemeel Moondoc, Eddie Jefferson, Charles Brackeen |
| 170 | (Dec. 1979) | Abbey Lincoln, Olu Dara |
| 169 | (Oct. 1979) | Amina Claudine Myers, Kenny Burrell, Pisa & Bracknell Festivals |
| 168 | (Aug. 1979) | Albert Mangelsdorff, Barry Altschul, Blues News, Moers Festival |
| 167 | (June 1979) | Evan Parker, Incus Records, Red Callender, Bill Russell, Rova Sax Quartet |
| 164/165 | (Feb 1979) | SPECIAL DOUBLE ISSUE COUNTS AS TWO: Jeanne Lee, Gunter Hampel, Lester Bowie, Hank Jones, Vinny Golia, Nick Brignola |
| 163 | (Oct. 1979) | Henry Red Allen, Frank Lowe, Albert Nicholas |
| 159 | (Feb. 1978) | Randy Weston, Milt Hinton, Blues News |
| 158 | (Dec. 1977) | Joseph Jarman, Eddie Durham, Bobby Hackett |
| 157 | (Oct. 1977) | Bobby Bradford, John Carter, Chet Baker, Butch Morris |
| 155 | (June 1977) | George Lewis, Lloyd Glenn |
| 154 | (April 1977) | Milt Buckner, Christmann, Schonenberg |
| 151 | (Oct. 1976) | Don Pullen, Benny Waters |
| 150 | (Sept. 1976) | Milford Graves, Will Bradley |
| 134 | (Dec. 1974) | Julian Priester, Muggsy Spanier Big Band, Steve McCall |
| 133 | (Nov. 1974) | Charles Delaunay, pt. 1, Rex Stewart, Howard King |
| 132 | (Oct. 1974) | Karl Berger, Jazz Crossword, Johnny Shines |

AROUND THE WORLD

USA

The semi-finalists for this year's **Thelonious Monk International Competition** gathered in Washington November 23 and 24 to determine which six would compete for the prizes. Saxophonists from Chile, Colombia, Holland, Germany, Poland, Australia and the Soviet Union were among those selected.

"**Letter From Evans**" and **Unichrom Productions** will present the first International Performance Camp for Jazz Pianists in collaboration with Union College, Schenectady, NY from June 28 to July 4, 1992. Direction of the program is by pianist Jack Reilly and bassist Win Hinkle with an emphasis on the musical legacy of Bill Evans.

The **Willem Breuker Kollektief** was on tour in the U.S. and Canada in October / November. Their **Bvhaast Recordings** are available directly from the company at 99 Prinseneiland, 1013 LN Amsterdam, Holland.

Dizzy Gillespie, Doc Cheatham, Wynton Marsalis, Jimmy Owens, Jon Faddis, Darren Barrett and Nabate Isles were on hand for the dedication of the **Louis Armstrong Archive** at Queens College in Flushing, NY, September 5. Gillespie will be artist in residence at the college for the next two years.

The **Toshiko Akiyoshi Orchestra** was presented in concert September 20 at Carnegie Hall. Featured were Lew Tabackin and Freddie Hubbard. This event celebrated Toshiko's 35 years of professional performances in the US. . . The **Tony Zano Duo** (with Phil Bowler) performed October 15 at Carnegie Hall's Weill Recital Hall. . . **Zusaan Kali Fasteau** was heard with William Parker and Juma Santos October 20 at St Peter's Church. . . Musicians of Brooklyn Initiative presented a celebration of Free Jazz November 1 at the Brooklyn Conservatory of



ROY HARGROVE

Music with Oliver Lake among those participating. . . International Art of Jazz has 1992 concerts scheduled with **Don Friedman** (January 19), **Joe Wilder Quartet** (February 16) and **Lee Konitz** (March 7). The concerts take place at SUNY Stony Brook.

Bassist **Barry Guy** gave a demonstration / talk at Harvard University October 21. . . **Roy Hargrove's Quintet** was the October (18) showcase for the Central Pennsylvania Friends of Jazz at the Harrisburg Hilton. . . **Ed Polcer** and **Mark Shane** gave duet

concerts in Meadville and Cleveland in October. . . **Bucky Pizzarelli** and **Howard Alden** were in Ashtabula (Ohio), Rochester and Syracuse in late November. . . The 1992 Conneaut Lake Jazz Festival takes place August 27-30. The **Louis Smith Quintet** was heard September 21 at the Ann Arbor Hilton.

The University of Toledo is hosting a symposium celebrating "Art Tatum: his music, life and times", February 13 and 14. . . **Claude Black**, Clifford Murphy and Bobby Battle are the resident

trio at Toledo's **Murphy's Place** (413 Madison Avenue). The club also showcases the talents of many other artists.

The Smithsonian Institution has acquired a second major collection of rare Duke Ellington manuscripts. This material comes from Ellington's sister Ruth and Tempo Music Co.

The 1992 Mid-America Jazz Festival takes place March 20-22 in St Louis with **Soprano Summit** (Bob Wilber-Kenny Davern) the headline attraction. . . The International Association of Jazz Educators' 1992 International Conference will be held January 9-12 in Miami. . . Austin's Creative Opportunity Orchestra took its sound across Texas in November for concerts in Fort Worth and San Antonio.

A Thanksgiving-time tribute to the life and music of **John Carter** was held November 24 at Los Angeles' Harbor College Music Recital Hall. Bobby Bradford, Red Callendar, James Newton, Don Preston, Roberto Miranda and William Jeffrey were among the participating performers. . . The 9th annual San Francisco Jazz Festival took place October 24 to November 2. More than twenty concerts showcased widely diversified viewpoints. Among those performing were the Johnny Otis Band, Bobby Hutcherson, ROVA Saxophone Quartet, Eddie Marshall Quintet, Eddie Palmieri and Steve Turre.

Tex Wyndham reports on his recent activities and upcoming appearances:

My next recording will be a floppy disc for use with a computer-driven player piano, the Yamaha Disklavier. It should be out by Christmas, on Richard Riley's new PianoMania label. A CD and audiocassette of the session will be issued next year, and I won't even be there when the recording is made! They'll just set

COMPILED BY JOHN NORRIS

up the piano and have it play into the microphone.

I haven't yet heard the tape, but I also expect that my solo "History of Ragtime" show, which was recorded live at Santa Rosa, will be issued on audiocassette before too long. It will be on the Dan Jazz label, the same label that has the two Rent Party Revellers jazz appreciation cassettes.

Next year, I'm booked solo for the Sacramento Jazz Jubilee in May. I'll be on cornet with The Rent Party Revellers at Fresno in February, Santa Rosa in August, and on the "Dixieland Festival at Sea" cruise and the San Diego festival in November.

AWARDS AND APPOINTMENTS

William R. Bauer, Bill Moody and James Williams were the first recipients of the Morroe Berger-Benny Carter Jazz Research Fund. . . Berklee College bestowed honorary doctorates on Roy Haynes and Joe Zawinul September 10. . . Roger Kellaway and Jim McNeely have joined the BMI Workshop Faculty. . . Daybreak Express Records, a major jazz mail order operation, has joined forces with Stash Records and will continue to be operated by Jim Eigo. Shorty Rogers / Bud Shank and the Lighthouse All Stars has signed with Candid Records.

ROAD NOTES

Each summer the towns and cities of Europe are overflowing with jazz music. It seems as though every community is vying for the services of international stars as well as those who live and work year round in those countries. The largest, such as The Northsea, Nice and Umbria offer a massive array of talent designed to overwhelm the listener by the sheer amount of music available. Others choose a different route.

Jazz In Marciac is now generally considered to be the jewel of

French festivals. It showcases internationally renowned artists in a setting appropriate to their talent. Each concert features only two groups with each set lasting up to ninety minutes in length. The concerts take place in a mammoth tent similar to those designed for circus performances. Some 5000 people can be accommodated and concern for their participation in the event includes gradated sound spread throughout the tent as well as a large video screen for those at the rear.

The chemistry of jazz is always fascinating to observe. Concert performances are often perfunctory affairs and rarely have the spontaneous feel of a club performance. At Marciac, somehow, the musicians sense the warmth of the audience and become participants in a celebration of the music's spiritual ideals. The ambience can vary from night to night but ordinary moments are rare. The musical focus was also righteous. There was no attempt to stretch the audience with intrusions from popular music or distractions from the more experimental fringes of the music. The 1991 headliners were Wynton Marsalis, The Modern Jazz Quartet, Joe Pass, Stephane Grappelli and Gerry Mulligan. They shared the stage with such internationally less well known performers as Steve Grossman, Guy Lafitte, Ranee Lee and DeDe Bridgewater. The blend and balance of each night were perfect.

Grappelli and Mulligan shared the stage in a night which eclipsed the others. Mulligan joined the violinist for a number of impromptu duets. He then ignited the proceedings with a fiery set which was set up by the spirited and constantly probing piano of Bill Mays, who seemed to energize Mulligan into solos of astonishing depth.

Marciac, unlike some other events, was generous in its use of French performers. France, like

many other countries, now has a substantial number of musicians who are gifted interpreters of the jazz tradition. It was appropriate that Guy Lafite had a showcase for his talent. He resides in the area and his skills have been honed over many years. His rich-toned tenor evokes the image of Coleman Hawkins without being locked into the master's phrases.

Also impressive was tenor saxophonist Eric Barret who locked horns with Steve Grossman in a classic two tenor format. The rhythm section was sparked by the individual touches of pianist Rene Urteger and the dependable foundation of bassist Pierre Michelot and drummer Charles Belonzi.

Andrzej Olejniczak, another European tenor saxophonist, more than held his own in the company of Scott Hamilton and Ken Peplowski within the support team for Ranee Lee. Spanky Davis, John Bunch, Reggie Johnson and Ed Thigpen were also part of that ensemble. What a shame they only had one number to themselves and only brief instrumental interludes in Ms Lee's program of Billie Holiday songs.

A night of traditional jazz is now a rarity in international jazz festivals. This music is more often programmed as a separate entity with its own special audience. At Marciac this music was in full flow for more than five hours on opening night when the tent was set up as an enormous cabaret. French legend Claude Luter was there with his band and Ralph Sutton (working with an ad hoc European group) was the only US name with some semblance of authenticity. The rest of the evening was full of the revivalist chatter of bands whose stylistic heroes ranged from King Oliver to Lu Watters.

This music was also heavily featured on a daily basis in Marciac's town square. Jazz was performed daily from 11 a.m. to 8 p.m. on a stage surrounded by

umbrella-shaded tables and a vast assortment of booths offering a variety of souvenirs and foods.

Especially moving was a gospel concert in the town church. There was an all too brief recital by the Reverend Robert Mayes whose intriguing piano stylings were far from the basic roots of gospel music. The Barbara Best Singers preached and hollered the gospel in contemporary style to the delight of an audience whose comprehension of the message must have been minimal.

Part of the charm of Marciac is that the visitor is far removed from the usual tourist experiences. This is a region which remains resolutely French. Little English is spoken, but everyone is friendly and helpful. To them it is as if the whole world has descended upon their quiet environment. The strains of the music ebb and flow until the early hours of the morning.

It's a unique place to visit and participate in the spirit of the music. Accommodation is the biggest problem. Camping is a practical solution for many but if you want the comforts of a tourist hotel you must be prepared to commute up to an hour on a daily basis.

Jazz in Marciac is held the second week of August. Over fourteen years it has grown from a small regional enterprise into an international event of major proportions.

The Jazz Party is an appropriate title for the annual event in Minneapolis. While it doesn't have the overwhelming quantity of music offered at Dick Gibson's affair there seems to be a better balance to this event. It is also notable for the choice of musicians. The entire company were able to blend together in the creation of delightful music whatever combination of artists were put together. Credit for this must go to musical director Jack Lesberg,

who created the sets, and the taste and perception of the event's organizers. Above all, this party has musicians who come to play and are equipped to perform jazz with elan, imagination, individuality and style.

The participating musicians were a blend of those who helped shape this music and those who have adopted it as their own. The veterans were **Ray Brown**, Kenny Davern, Harry Edison, **Al Grey**, Jake Hanna, Milt Hinton, **Dick Hyman**, Jack Lesberg, Flip Phillips, Bucky Pizzarelli, Ralph Sutton, Norris Turney and **Gerry Wiggins**. Today's exponents of this style were Howard Alden, **Dan Barrett**, Scott Hamilton, **Joel Helleny**, Dennis Mackrel, Butch Miles, Ken Peplowski, Ed Polcer, **Randy Sandke** and Joe Temperley. Special added attractions were vocalist Marlene Shaw and Twin Cities organist Roland Wilson.

The event became a mutual admiration society. The musicians really enjoyed the chance to play together and the knowing looks when someone did something special were a frequent occurrence. It was apparent, also, that the veterans were pleased with the contributions made by those players who would be continuing their traditions and it was often these players who came up with the most intriguing moments. Trombonists Barrett and Helleny combined together in a medley of folk airs which were rich in humour and musical warmth. Their contrasting styles were still compatible, it was as if we were listening to two strains drawn from the same root.

Ken Peplowski and Howard Alden reworked Panama into an exceptional vehicle while **Scott Hamilton's** tender *Tonight I Shall Sleep With A Smile On My Face* was a special highlight.

Gerry Wiggins was a constant delight while it was amazing to hear Dick Hyman's facility in his

two sets with organist Roland Wilson. Their spontaneous duets of material which ranged from gospel flavoured originals to well known standards was always effective.

There was a surprise visit from **Jack McDuff** who sat in for a version of *Moonglow* which rocked the house. Even such a stylized singer as Marlene Shaw caught something of the spirit of the occasion in her two sets of songs.

The twelve hours of music on Friday and Saturday were heard by those who had made a weekend of the event. On Sunday the music moved to a larger venue at the Marriott Hotel City Center where an additional 400 people attended a further five hours of music.

The Minneapolis Jazz Party is fortunate to have Scotch Video and Audio Products as a corporate sponsor. It underwrites the cost of the event and makes possible the stellar lineup and excellent facilities for the presentation of the music.

NORTHERN IRELAND

A report from Trevor Hodge .

Northern Ireland may be paradise if you're a psycho-pathic terrorist, a fundamentalist fanatic, or a religious zealot. But if you're a jazz musician trying to earn a crust, then times are tougher than tough.

"It's impossible," laments pianist Brian Connors, a full time musician and at 28 one of the most talented of the province's younger players. "There is a jazz audience, but it associates jazz with good time jazz, very traditional, New Orleans jazz. They think jazz means party. It's impossible to play, say, Bill Evans.

"You have to grin and bear it, and diversify to get by. I have to do freelance television work, working with male voice choirs or whatever. Also I'm the MD for the (middle of the road) John Anderson Big Band. I even teach!

"For a jazz player who wants to push forward it's frustrating, because it's so hard to play what you want to play. If you do there's no audience, so the problem is in keeping a confidence level."

One man, however, who is determined to increase the profile of jazz in Northern Ireland and to educate the local public is Brian Carson. For the last two years Carson, himself a saxophonist, has been the Northern Ireland Arts Council's first ever full time Jazz Administrator.

"I'm trying to make people more aware of jazz," he explains, "by regularly promoting tours by musicians such as the Danish Radio Big Band, Martin Taylor, who worked extensively with Stephane Grappelli, Jason Rebello, who's a major label artist, and Anthony Kerr, a young vibraphone player, originally from Belfast, and now based in London. He's one of the few musicians from here who has attempted to break into the international circuit."

Brian has also organized workshops. "The Hugh Fraser two day workshop drew forty people from all over Northern Ireland, ranging in age from fifteen to fifty.

"Out of that came the Belfast Jazz Workshop, which is a group of aspiring jazz musicians who stayed together after Fraser's visit to run weekly workshops themselves, for an exchange of ideas, and also making use of local musicians as occasional tutors.

"I also administer the Young Arts Jazz Orchestra, who are amateurs. They gig, but it's an educational project more than a performing body. It's a way of interesting musicians from school age and older in the Big Band jazz repertoire."

Carson agrees that traditional jazz forms are the most popular in Northern Ireland. "We have the best New Orleans style band in Ireland based in Belfast: the

Apex Jazz Band, who have played at festivals in Europe and in the USA and been well received.

"Other long established local bands would be the Martello, Bill Hopkin's Jazz Band.

"But there are younger bands coming through, such as the quintet led by saxophonist Dermot Harland, which features a fine up and coming trumpet player, Pat Hamilton, a guitarist, Foggy Lyttle, who was a session musician in London, and has recently played with Van Morrison.

"But the recent death of Billy McAlpine, who was a great upright bass player, has left a great gap. Billy had a huge repertoire and had over the years played with Buddy Tate, Al Grey, Tal Farlow, Louis Stewart and countless others.

Despite the problem of audience conservatism, Brian is optimistic. "Outside of what I do there are lots of other people now promoting jazz in Belfast and there are now some new bands coming through. I definitely believe that there is a very good future for jazz music in Northern Ireland."

ELSEWHERE

The Darmstadt Jazz Forum took place September 20-22. Concerts featured Ran Blake, Ekkehard Jost's Workshop Band, Gunter Lenz Double Bass Quartet, Louis Sclavis Trio and the Berlin Band.

A new international jazz festival of mammoth proportions was held in the Dutch town of Maastricht from October 25-27. More than 300 performers took part. . . The 12th Leverkusener Jazztage took place October 18 to 27. . . The 1991 Total Music Meeting was held in Berlin from October 31 to November 2. Reed players Peter Brotzmann, Charles Gayle and Evan Parker, bassists Fred Hopkins, Peter Kowald and William Parker, and drummers Rashied Ali, Andrew Cyrille and Tony Oxley were featured.

LITERATURE

A limited quantity of signed first edition copies of *Unfinished Dream: The Musical World of Red Callendar* by Red Callendar and Elaine Cohen are available at \$25.00 plus \$3.50 handling from E.C. Hendricks, 3322A 22nd Street, San Francisco, CA 94110. . . If you're a Chet Baker fan you may want to subscribe to Chet's Choice, a newsletter dedicated to Chet Baker and his music. The price is \$20.00 and the address is 5014 Dunbar Road, Raleigh, NC 27606. . . Saxophonist Eddie Harris has published a variety of books relating to his music, both as a guide for other musicians and as an outlet for his creative talent. A catalog can be obtained from Seventh House Ltd, P.O. Box 45614, Los Angeles, CA 90045. . . Mosaic Records is publishing custom prints and posters of various Francis Wolff shots of famous musicians. A catalog is available from Mosaic at 35 Melrose Place, Stamford, CT 06902.

Greenwood Press has published a discography by Michel Ruppli of the Aladdin / Imperial labels. The 760 page book sells for \$75.00. Greenwood Press is at 88 Post Road West, Box 5007, Westport CT 06881. . . The Louisiana State University Press has published *There And Back: The Roy Porter Story by the drummer and David Keller*. . . A new biography of Django Reinhardt has been published in France by Editions du Limon in their "Mood Indigo" series. The book is written by Patrick Williams and contains a discography of the guitarist's recordings as well as 238 pages of text.

Niklaus Troxler is the creative director of the Willisau Festival which is widely regarded as one of the best showcases for artists who represent the cutting edge of the music. Troxler is, by profession, a graphic artist who is internationally famous in his field. He began organizing concerts in Willisau in



MARGINAL DISTRIBUTION

Unit 103 • Lower Mall • 277 George Street North • Peterborough Ontario
Canada K9J 3G9 • PHONE/FAX (705) 745-2326

KAZ COMPACT DISCS FROM THE U.K.
Featuring **DOLLAR BRAND** (Abdullah Ibrahim)

African Sun - KAZ CD102 • Featuring the legendary Kippie Moeketsi
Tintinyana - KAZ CD103 • Featuring Basil Coetzee,
Barney Rachabane & Duku Makasi
Blues For A Hip King - KAZ CD104 • Featuring Blue Mitchell,
Buster Cooper & Harold Land
The Mountain - KAZ CD 7 • Dollar Brand & Ekaya
African Horns - KAZ CD 8 • Various Groups Featuring Brand,
Coetzee, Moeketsi, Rachabane & Makasi
African Jazz Pioneers - KAZ CD14 • A Large Band Reunion

FREE CATALOG * WHOLESALE ENQUIRIES

PLUG IN TO THE EXCITING WORLD OF JAZZ

NOW'S THE TIME TO CHECK OUT THE IAJRC For more than 26 years, the International Association of Jazz Record Collectors has been providing common ground for collectors of all styles of jazz. Among the benefits of membership:

Our quarterly journal, filled with record and book reviews, jazz history and biography, discography, and more! SEND FOR A FREE SAMPLE COPY.

Our unique disc program with more than 50 recordings currently available at big discounts to members.

Our monographs, available to members also at substantial discounts.

Our membership directory lists the "who's who" of jazz collectors and helps you network with others who share your interests.

Our annual convention which features the biggest names in jazz history as well as fascinating presentations, record buying, selling and swapping.

All this and much, much more for only \$20.00 annual dues. Send for your free sample copy of the IAJRC Journal today and find out what we are all about.



Write today to:
IAJRC Membership Director
c/o Vic Hall
P.O. Box 75155
Tampa, FL 33605
U.S.A.

1966 and the festival in 1975. *Jazz Posters* is a hardcover book containing 104 examples of his work within the jazz field. Most of them were created to promote his concerts and festivals but there are also three designed for concerts presented by Arild Wideroe in Baden, a solitary concert in Lucerne and a poster designed for a showing of his work in New York. The brilliance of his work is widely recognized and original prints of many of his posters are now highly prized collectors' items. There is sensitivity and insight in the way Troxler captures the nature of the musician's art and personality. The posters date from 1970 to 1990 with a text written in French, German and English. This is a fascinating book and it is obtainable directly from the author at Postfach, CH-6130 Willisau, Switzerland.

Traps: The Drum Wonder is Mel Torme's life of Buddy Rich. It's published by Oxford University Press. . . *Wild Bill Davison: A Celebration* is a behind the scenes look at a favourite musician by Doug Armstrong. The full sized paperback book, with 208 pages and many photographs, is a snapshot reminiscence rather than a biography or discography. Privately published it is available for \$27.95 postpaid from Leith Music, 2233 Prince of Wales Drive, Ottawa, Ontario K2E 6Z8. . . Greenwood Press has published Harry Mackenzie and Lothar Polomski's discography of the first 1000 *One Night Stand Transcriptions*.

What About Jazz In Finland is an information book about the musicians who create the music in that country. There are essays on 57 musicians complete with illustrations. In addition there is a CD featuring some of the showcased musicians. The book is published by the Finnish Music Information Centre and the Finnish Jazz Federation. Copies of the book are available from the Finnish Jazz

Federation, P.O. Box 54, SF-00101 Helsinki, Finland.

Pomegranate Calendars have available 1992 calendars on *The Blues* and *Classic Jazz*. Milt Hinton's pictures illustrate the latter and there is also an engagement diary with Hinton illustrations as well. . . There's an in-depth article/interview with Michael Cuscuna in a recent issue of *Audio Magazine* which is required reading for anyone interested in gaining insights into his career.

Trumpet Story is **Bill Coleman's** autobiography. It was first published in French in 1981. Now, ten years later, it has finally been published in English through Boston's Northeastern University Press.

Preservation Hall: Music From The Heart is **William Carter's** account of the phenomenally successful showcasing of veteran New Orleans musicians who began performing at Preservation Hall in the early 1960s. The 300 page book is profusely illustrated and is published by W.W. Norton.

New Orleans Music is published six times a year in England and is essential reading for anyone interested in New Orleans jazz. Each issue is packed with articles, interviews and reviews which discuss in detail many different aspects of the music. You can get a sample issue for \$4.00 or the annual subscription is US \$18.00 from 127 Mount Drive, Urmston, Manchester M31 1QA, England. . . Dara O'Lochlainn, who gave up the unequal struggle to keep Jazz News International afloat, is now writing for a new UK magazine called *Jazz Talk*. The first issue appeared this summer and is available from 52 Wheelwright Lane, Coventry CV6 4HH, England. . . *Magic Blues* (P.O. Box 578455, Chicago, IL 60657-8455) is a new blues magazine from Chicago. . . *Jazz Hot Magazine* has returned to action with a new editorial team

and an attractive appearance. It seems to be set on refocusing its coverage of the jazz scene. The magazine's new mailing address is BP405, 75969 Paris Cedex 20, France.

RECORDINGS

Accurate Records (117 Columbia St., Cambridge MA 02139) has new recordings by the **Ken Schaphorst Big Band** and vocalist **Dominique Eade**. . . **Bill Doggett** has a new recording on **After Hours Records** (397 Parsells Ave., Rochester, NY 14609). . . **Lonnie Smith** and **Johnny Heartsman** have new blues albums out on **Alligator**. . . **Atlantic** has issued a four disc package of **Modern Jazz Quartet** material as well as a three disc package containing all of the **Ray Charles R&B** titles. . . **Big Easy Records** (8 Briarwood Lane, Wallingford, CT 06492) has released a **Sammy Rimmington** CD which features the piano work of John Marks. . . **Geoff Keezer's** first major label release is for **Blue Note**. "Here and Now" is a Japanese production now being circulated more widely. It's a quartet date with vibraphonist Steve Nelson, bassist Peter Washington and drummer Billy Higgins.

Johnny Costa and **Dorothy Donegan** have newly recorded CDs issued on Chiaroscuro. Reissues from the same label include **Jess Stacy Still Swings** (with additional material), **John Bunch's Plays Kurt Weill** and the **Venuti / McKenna** duets, **Alone At The Palace**.

Volume 6 in Sony's (CBS/Columbia) **Louis Armstrong** series is notable for the first issue of four instrumental alternates. There are two new takes of St Louis Blues and one each of I Ain't Got Nobody and Dallas Blues. Quite a find.

Among the many new **Concord** releases are solo concerts by **Kenny Barron**, **Roger Kellaway**

and **Barry Harris** from **Maybeck Hall**. New saxophone shaker **Jesse Davis'** debut is called **Horn of Passion** while **Dave McKenna's** latest for the label is called **Shadows'N'Dreams**. Legendary guitarist **George Van Eps** joins forces with **Howard Alden** for a program of duets which is called **13 Strings**. Now on CD from **Concord** are **Scott Hamilton's Close Up** and the **Capp / Pierce Juggernaut's** first recording.

Delmark has reissued on CD its groundbreaking AACM recordings by **Joseph Jarman**, **Muhai Richard Abrams**, **Anthony Braxton** and the **Art Ensemble**.

Fantasy has repacked the **Art Tatum Solo Masterpieces** into a 7 CD box. **Tommy Flanagan** is featured on **Bobby Hutcherson's** new **Landmark** recording **Mirage**. . . **Hank Crawford's** most recent **Milestone** session is titled **Portrait**.

Bob Brookmeyer designed the settings for **Nancy Harrow's** voice in the **Gazell** release of **Street of Dreams**. The same company has repackaged on CD **Joe Sample's Fancy Dance**, a trio date with **Red Mitchell** and **J.C. Moses**.

Contemporary orchestral music is heavily featured in the **GM Recordings** catalog. **Funkadello** is the latest from **Orange Then Blue** while composers **William Russo** and **Richard Peaslee** share the spotlight in **Virtuosity**.

Trumpeter **Don Rader's** new recording for **L&R** is titled **A Foreign Affair**. It's a small group session with saxophonist **Lanny Morgan**, **Ron Exchete** (guitar), **Dave Enos** (bass) and **John Perett** (drums).

Mosaic Records made available in early November the Complete Capitol Recordings of the **Nat King Cole Trio**. This package is available as a 27 lp set or an 18 CD set. This reissue shares the spotlight with the transcription reissues by **Laserlight** and **Stash**.

Young alto saxophonist **Anto-**

nio Hart's debut **BMG/Novus** recording is appropriately called **For The First Time**. . . **Bob Thiele** is back at the helm of yet another record label reincarnation. New for **Red Baron Records** is a previously unissued 1960 **Ellington** live session, **Hot Summer Dance**. Thiele also produced a new session with **McCoy Tyner**, **David Murray** and **Arthur Blythe** as **44 Street Suit**.

Previously unissued **Eric Dolphy** concert performances from Uppsala have been issued on the French **Serene** label. **Tribute** is a new recording featuring **Ken McIntyre** and **Richard Davis** with French saxophonist **Thierry Bruneau**. **Serene** recordings are available from 16/32 rue Raspail, 92270 Bois-Colombes, France.

Telarc has issued a second set of recordings by **Oscar Peterson** from his 1990 **Blue Note** gig. **Triloka** has issued a second CD of performances by **Jackie and Rene McLean**. . . **Abbey Lincoln's** second **Verve** CD **Gotta Pay The Band** features **Stan Getz** in his last studio session. . . **Windham Hill** has issued a second volume of **Bluesiana** featuring **Dr John**, **David "Fathead" Newman** and **Ray Anderson**.

OBITUARIES

Richard "Groove" Holmes died June 29 in St Louis. . . Trumpeter **Arthur Briggs** died in France July 8. . . Vocalist **Heri Southern** died August 4 in Hollywood. . . Jazz writer / broadcaster **Peter Clayton** died August 10 in England. . . Saxophonist **Buster Smith** died in Dallas August 10. . . Pianist **Colin Bates** died in Sydney, Australia August 17. . . Reedman **Clarence Hutchenrider** died August 18 in New York. . . Composer / arranger **Richard Maltby** died August 19. . . Saxophonist **Charlie Barnet** died September 4 in San Diego. . . Trumpet legend **Miles Davis** died September 28 in Santa Monica.



Songposts Vol.1

WOMCD 1004-2

Word of Mouth
Vocal Music on CD and Cassette
P.O. Box 429
Station P.
Toronto, Ont.
Canada
M5S 2S9

Distributed by
North Country (USA)
Fusion III (Canada)

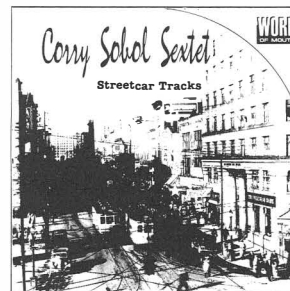
WORD
OF MOUTH

14 Original Jazz Songs
featuring:

Sheila Jordan/Harvie Swartz Duo
Jeanne Lee
Irene Aebi and Steve Lacy
Jay Clayton and Kirk Nurock
Anne Lebaron Ensemble
Georgia Ambros
Paula Owen
Jeannette Lambert
Corry Sobol and Dave Young
Garbo's Hat
David Drazin

A unique survey of the entire spectrum of contemporary jazz song. Available only on Word of Mouth.

ALSO AVAILABLE



Corry Sobol Sextet
Streetcar tracks
WOMCD-1002-1

"Dynamic dynamite. Highly recommended."
Joe Blake, *Victoria Times-Colonist*

"A natural singer at work"
Mark Miller, *Globe and Mail*, Toronto

"A terrific session"
Andrew Jones, *Montreal Mirror*

Sobol's sparkling debut features top Canadian stars **Hugh Fraser** (trb) **Phil Dwyer** (ts) **Dave Young** (b) **Richard Whiteman** (p) and **Barry Elmes** (dr) in a mixed bag of standards and original tunes.

• JUSTIN • TIME • Proudly Presents Three New Releases

A Musing * Just 39-2

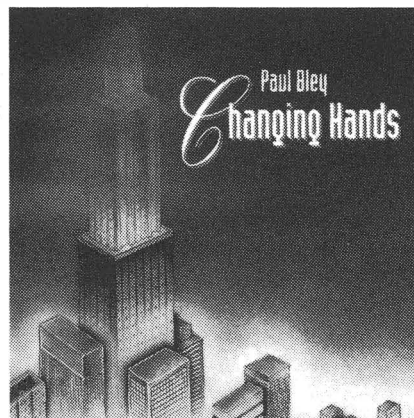
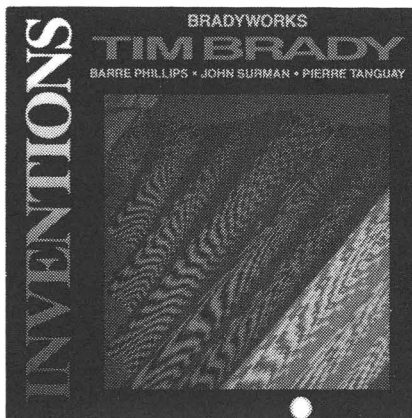
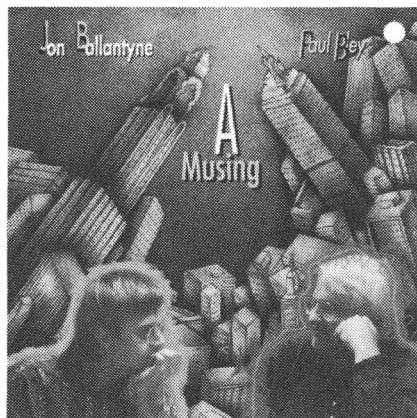
John Ballantyne & Paul Bley

Bradyworks - Inventions * JTR 8433-2

Tim Brady - Barre Phillips - John Surman - Pierre Tanguay

Changing Hands * Just 40-2

Paul Bley Solo Piano



5455 rue Paré * Suite 101 * Montréal * Québec H4P 1P7
Phone (514)738-9533 * Fax (514)737-9780

BIRTH OF THE COOL

"I'm talking about Tristano and the Prez followers," Prestige Records founder Bob Weinstock states with one of his surprising bursts of animation. "You know, Gerry Mulligan, Getz, Zoot, and Al...the West Coasters. They got away from Bird and the original bebop played by the giants. Personally, I think it was too much for these white musicians; that's why they went with the Prez style. Just like...after listening to years and years of jazz, it seems to me that it would be easier to play like Prez than it would be to play like Hawk or Ben Webster. It's much more intense. I don't think the white musicians had that intensity. But there were a lot of good players doing that, and as a style unto itself, I loved it. I just don't think they were in the same league. The true giants were the Birds and Dizzys.

Author-journalist Ira Gitler, in summing up what likely may have brought Weinstock to these conclusions manages to include a great many jazz aficionados in his description: "He enjoyed the spontaneity, urgency, and hotness of jazz because he started with the much earlier jazz and then worked his way up to liking the modern. But he kept one thing as a common denominator: it really had to have that feeling, the swing, the heart."

Or, using a lower common denominator, how about this, from a likewise-minded "student of jazz" who grew up in the New York of the 1930s, 40s and 50s? "I remember going to Birdland and hearing Art Blakey and the Jazz Messengers. They all had nice suits on. One group in particular had really nice suits on. You know, every time I hear a lot of

those Blue Note Records (Blakey was recording for Blue Note at the time), I always envision them in those same suits because they play so fixed and so tight and arranged...Herbie Hancock too, all of them...even though they all play such great solos. Herbie Hancock could have been in the same suit Horace Silver was in...or Bobby Timmons."



If these quotations can be considered standard fare of jazz buffs who were weaned on the black jazz sounds of 52nd Street, the year 1990 finds, as a direct result of West Coast jazz of the 1950s, a substantial number of jazz buffs who believe that jazz was as much, if not more, a white phenomenon. It is important to note that this Californian jazz developed naturally—with original intent fixed more on a comfortable extension beyond existing jazz than what could, in retrospect, be summed up (exceptions withstanding) as a sideways deviation—into a style of tightly arranged, squeaky-clean ensembles and oft-subdued, ever-accurate solos. This is

the essence of said highly perfected form of jazz with mass appeal which, as articulately stated by Mark Gardner in the liner notes to **The East/West Controversy** (Xanadu 104) was paradoxically triggered by "a New York nine-piece outfit led by an Afro-American." This white jazz, a.k.a. West Coast jazz is generally agreed upon as having had its

inception with **The Birth Of The Cool** nonet, which had only two engagements in its short lived performance career at the Royal Roost (NYC) in September of 1948. It is serendipitous that Pete Rugolo of Capitol Records caught the band on one of these occasions and had enough clout to talk the Capitol brass into recording them once the then-imposed American Federation of Musicians recording ban was over.

Although the sonorities and timbres of the ensemble writing by Gil Evans, Gerry Mulligan, John Lewis, Miles Davis and Johnny Carisi, are often thought to be the main focus of those West Coast musicians

of the 1950s, it was as much the sound and style of the leader's trumpet that called class in session for the "cool" school. The leader of the **Birth Of The Cool** band was Miles Davis, whose *not-so-accurate* improvisations of extreme sensitivity and pathos have, sadly enough, in 1990, often been downgraded to "fluffing notes" as a result of the highly developed pristine style which Miles himself helped inadvertently spawn. As it were, jazz came full-circle and bit Miles Davis in the ass.

The current **Birth Of The Cool** CD reissue (Capitol 92862) contains the total recorded output of this ground-break-

MODERN JAZZ ON THE WEST COAST

ing nonet's three separate sessions. The first, recorded January 21, 1949, has Miles Davis (tpt), Kai Winding (tbn), Junior Collins (Fh), John Barber (tuba), Gerry Mulligan (bs), Lee Konitz (as), Al Haig (p), Joe Schulman (b), and Max Roach (d) recording *Move, Jeru, Budo*, and *Godchild*. On April 22, 1949, J.J. Johnson (tbn), Sandy Siegelstein (Fh), John Barber (tuba), John Lewis (p), Nelson Boyd (b), and Kenny Clarke (d), entered the studio with Davis, Konitz, and Mulligan to record *Venus De Milo*, *Boplicity*, *Israel*, and *Rouge*. The last session of March 9, 1950, found Gunther Schuller (Fh), and Al McKibbin (b) as replacements for the recording of *Moon Dreams*, *Deception*, *Rocker*, and a Kenneth Hagwood vocal of *Darn That Dream*, often excluded in past reissues.

While the original 12" LP proclaims all of these sides as "incontestable masterpieces," French critic Andre Hodeir, the source of that quotation, claims only Johnny Carisi's *Israel* and *Boplicity*, by Miles Davis, arranged by Gil Evans, as being the two true "incontestable masterpieces," (*Jazz: Its Evolution and Essence*, Grove Press, 1956). However, there is no doubt whatsoever as to the eloquent artistry of the entire project.

The **Birth Of The Cool's** originality is another matter. "I did not create the sound; Claude [Thornhill] did," sums up Gil Evans, a one-time Thornhill band arranger, in a May 16, 1957, *Downbeat* article by Nat Hentoff. "Claude was the first leader to use French horns as a functioning part of a dance band. The trombones and trumpets began to take on that character, began to play in derby hats without vibrato." The Thornhill sound (heard on **Claude Thornhill**, Columbia CD CK46152), which began as a "reduction to an inactivity of music, to a stillness," was eventually developed to the point where the band was freed up to perform Evans' arrangements of *Anthropology*, *Yarbird Suite*, and *Donna Lee*. "The instrumentation for the Miles session," states Evans, "was the smallest number of instruments that could get the sound and still express all the har-

monies the Thornhill band used." Miles Davis comments in **Miles: The Autobiography** (Simon and Schuster, 1989), "We shook people's ears a little softer than Bird or Dizzy did, took the music more mainstream." Later, Miles adds, "[**Birth Of The Cool**] had mainly come out of what Duke Ellington and Billy Strayhorn had already done; it just made the music 'whiter,' so that white people could digest it better." Evans regrets that "the sound of the Thornhill band became common property very fast...It got to be traditional awfully fast."

Marty Paich: "One of the big influences was the Miles Davis nonet. That was incredible. The laid back feeling and that particular sound gave us a feeling of West Coast jazz. That was a very important part of it."

Bob Cooper: "I think it had a great effect on the entire jazz world. They were wonderful sides."

Shorty Rogers: "The big influence on all of us at that time was the Miles Davis Capitol band, and on me personally, Miles' own playing...I got to know him while he was out here. I'm sure he must have heard my nine-piece which owed so much to his inspiration, but he never mentioned it!" (*Jazz Journal International*, Steve Voce, vol. 35, #10, 1982.)

Producer Gene Norman can't help boasting about what may be his greatest claim to fame: "I took Shorty Rogers out of the Kenton band and made the first West Coast jazz album. I called them **Shorty Rogers and His Giants**." Instrumentation? The same as **Birth Of The Cool**, minus trombone, with tenor sax replacing baritone: Shorty Rogers (tpt), John Graas (Fh), Gene Englund (tuba), Art Pepper (as), Jimmy Giuffre (ts), Hampton Hawes (p), Don Bagley (b), Shelly Manne (d). Recorded on October 8, 1951, **Modern Sounds** (now available on **Modern Sounds-Affinity 158** or **The Complete Atlantic and EMI Jazz Recordings of Shorty Rogers-Mosaic MR6-125**) was originally released on Capitol in January of 1952, the same label that

had previously released the **Birth Of The Cool** sides. The six titles, *Popo*, *Didi*, *Four Mothers*, *Over The Rainbow*, *Apropos*, and *Sam And The Lady* are mostly medium swingers, with *Over The Rainbow* remaining one of Art Pepper's most inspired ballads on record. In the volume 32, #2 issue of **Jazz Journal International**, British journalist/musician Howard Lucraft comments that "jazz dates then were a Hollywood event," and quotes Shorty Rogers as saying, "In those days Shelly would get a record date some seven weeks in advance. The word would go out. The musicians would ask, 'Can we come and sit in the booth?'" By the latter part of the decade, West Coast jazz, initially spurred on by the pleasingly cool sounds of Rogers' **Modern Sounds**, would reach internationally popular dimensions that induced literally hundreds of record dates, many produced by A&R men with preconceived formulas.

"I think Shorty's contributions were enormous," conveys pianist Marty Paich, who was with the Rogers quintet for two years and recorded with him in several settings. "Shorty was a product of New York who came to California and fit into the West Coast scene. His big bands I enjoyed, but his small band compositions and the groups that he had were really phenomenal. He just laid an incredible pattern down for West Coast jazz."

Shorty Rogers: Short Stops (Bluebird 5917-2-RB) has, in addition to the important Rogers big band sides, a January 12, 1953, octet session similar to **Modern Sounds** performing *Powder Puff*, *The Pesky Servant*, *Bunny*, and *Pirouette*; however, the above mentioned Mosaic four-CD (five-LP) boxed set contains the true Shorty Rogers small group gems. For example, a robust quintet of 1954, originally released as Bud Shank's **Shank's Pranks**, with Rogers (flg), Bud Shank (as, afl), Jimmy Rowles (p), Harry Babasin (b), and Roy Harte (d), is indicative of the several hours worth of great music that follows. Joining Shorty in other quintets (recorded in 1955) are

Jimmy Giuffre (cl, ts, bari), Pete Jolly and Lou Levy (p), Curtis Counce, Ralph Pena, and Leroy Vinnegar (b), Shelly Manne (d). There are septets, octets, and nonets (recorded December of 1955 through March of 1956) that extend the personnel of the quintets to include Harry "Sweets" Edison, Don Faberquist, Conte and Pete Candoli (tpt), Bob Enevoldsen (vtbn), John Graas (Fh), Paul Sarmiento (tuba), Barney Kessel (g), Herb Geller (as), and Bill Holman (ts). It can be safely stated, considering many of the West Coast small groups performing at the time, that Rogers' well-crafted, innovative (i.e. substituting modes for chords), joyfully swinging compositions induced comparatively harder-blowing dates. Unfortunately, the decisively melodic middle register playing of Shorty Rogers has been overlooked through the years in favour of his composing and arranging skills.

The above mentioned Rogers/Shank quintet collaboration of 1954 is an historical jazz landmark as it signaled the introduction of the flugelhorn into the jazz idiom. This large-bored horn had never before been used in jazz with any consistency, and had never been recorded as a jazz instrument. With the Rogers tessitura generally falling within the staff, the flugel's round, warm sound made for an even more substantial means of expression.

Rogers fondly remembers the December, 1955 sessions with Harry "Sweets" Edison that produced *Serenade In Sweets*, *Astral Alley*, *Pixieland*, *Dickie's Dream*, *Moten Swing*, *Blues Way Up There*, and *Blues Way Down There* as being particularly memorable: "It was like a hero worshippers dream come true. I'm standing there and I've got Sweets in the band! One of the very earliest things I remember playing on trumpet was just phonetically learning to play his solo on *Sent For You Yesterday And Here You*



Come Today, the old Basie chart, off a 78 record. I learned it one note at a time—I couldn't read—just by finding the right valve to push down."

The biographical sketch on Shorty Rogers included in the the **Grove Dictionary of Jazz** (Grove's Dictionaries of Music, Inc., 1988) states, "His big band scores were among the most inventive of their day, whether exploring irregular ostinatos (*Tale Of An African Lobster*), bitonality (*I'm Gonna Go Fishin'*), or increasing timbral densities (*Infinity Promenade*)." (Note: all three selections are included on **Shorty Rogers: Short Stops**, which places two LPs and one EP 45 rpm, respectively, on one CD: **Shorty Rogers And His Giants** from 1953-54, **Cool And Crazy** from 1953 and 56, and **The Wild One** from 1953). In reaction to this critique, Rogers summarizes with candour, the child-like motivation that went into the creative process: "I didn't realize any of that stuff. Why did I do it? Because it sounded like it would be fun, especially when I could hear a band of all-star guys playing it. It comes alive. By that time, I had studied with [Dr. Wesley] LaViolette, and things that would fall into an orchestration category or some of these musical terms had become second nature to me."

Bill Holman: "Well, we listened to [the **Birth Of The Cool**], but I didn't hear that much writing out here that was in that style. Mulligan did a small band record out here...Shorty Rogers too. I guess the instrumentation was similar, but we listened to the Tristano things with Lee Konitz and Warne Marsh. I think that had an effect on my immediate circle. We were all going to Westlake College of Music at the time."

Shorty Rogers: "[Lennie Tristano] was in New York for a majority of his activity, and by that time I was out here. I appreciated what they

were doing at that time; it was very technically advanced. When I was with Woody's band, Lennie had someone working with him to put down on paper some big band arrangements which we played, and they were pretty wild. It was very good stuff. So, here is this gravely talented musician who's blind, and they whip out these difficult charts. Musically, I appreciated him tremendously, but he was never really an influence on me."

The Lennie Tristano sides usually referred to (*Yesterdays*, *Sax Of A Kind*, *Wow*, *Crosscurrents*, *Marionette*, *Intuition*, and *Digression*—from 1949) are presently available on one side of the LP, **Crosscurrents** (Affinity 149—opposite Tadd Dameron's all star Royal Roost orchestras of 1949). Joining Tristano (p), Konitz (as), and Marsh (ts) are Arnold Fishkin (b), Billy Bauer (g), and Harold Granowsky or Denzil Best (d). The unique Tristano style of writing with its clean execution and cliché less improvisations were trademarks of these musicians who dared to break out of the bebop mold at the height of its popularity.

As the East Coast jazz of the 1950s progressed from the two-horn unisons

PART THREE OF FIVE PARTS

of the bebop era into harmonized hard bop lines, the musicians continued to have improvisation and the development thereof as their primary focus. On the contrary, West Coast improvisation seemed content with taking cues from New York as there developed a stronger, almost obsessive interest in composition and arranging. For all of the denials concerning the existence of “West Coast jazz” (“We were mainly East Coast musicians who took up residence in California.”), there did develop an unmistakably West Coast ensemble sound resulting primarily from the use of contrapuntal techniques adapted to accommodate extended jazz harmonies and a rather subdued, though expressive status quo sound for each particular instrument. A February 1, 1954 *Time* magazine article entitled, “Listen to Those Zsounds” stated, “Today, the liveliest centre for developing jazz is California, where a cluster of youngsters, still mostly in their 20s, are refining the frenzies of bop into something cooler, calmer and more coherent.”

Shorty Rogers: “Some of us studied arranging and composing and just saw it as another form of expression; we wanted to be able to utilize it. But you know, as that was going on, these incredible blowing sessions were coming out of New York. I know that I was very aware of it and just loved what was going on: Bud Powell, Sonny Rollins, Fats Navarro, Art Blakey, Lee Morgan. Those things are just jewels. But, out here we did more arranging.”

In the March, 1955 issue of *Good Housekeeping*, music editor George Marek displays unsophisticated disapproval: “A whole new generation of jazz musicians—most of them serious young men—has turned bop into cool jazz. Cool describes this new jazz aptly: its harmonies and atmosphere are somewhat frigid....It’s like chamber music (without repose!); each instrument goes its own way and combines with others in intricate patterns. For cool jazz is related to modern art and modern serious music. Indeed, many of its practi-

tioners have had serious musical training.”

Bob Weinstock: “I hear those sides [Tristano] did for Capitol: *Wow*, *Crosscurrent*, and *Marionette* ...I always make a joke to myself by saying, ‘Oh, there’s Lennie Tristano and his marionettes.’ Because he got it so *down*, man. It was so *down* that it reminded me of guys pulling strings like puppets. Warne Marsh and Lee Konitz were on those sides. So, it was like they were being pulled by Tristano. They swung in their own way. He swung in his own way. He had great ideas, but he searched for perfection.” (Note: several of Weinstock’s most important sides—critically and self-acclaimed—include Tristano, Konitz and Marsh, whom he recorded for his New Jazz label in 1949 and 1950. These are now available as **Lee Konitz** OJC-186).

Referring to the New York jazz musicians, composer/horn player/musicologist Gunther Schuller points out in his fine essay, *The Future Of Form In Jazz* (*Saturday Review*, January 12, 1957), “It is very much in vogue these days for jazz musicians to ‘put down’ the classical or ‘legit’ way of playing. They scorn the playing of written music (and therefore also composing); and exalt improvisation beyond all reasonable justification.”

Calling to mind the accomplishments of Duke Ellington, Charlie Parker, Dizzy Gillespie, the Miles Davis Capitol recordings, and the Modern Jazz Quartet, Schuller continues, “As jazz becomes more and more a music to be *listened* to, it will automatically reach out for more complex ideas, a wider range of expression....The longplaying record, moreover, has emancipated jazz from its previous three-minute limitation, and the *forming* of tonal material on a larger scale has thus automatically become a main concern of the younger generation.”

Marty Paich: “I, personally, was infatuated with the big bands and wanted to

emulate the big bands, as far as writing is concerned. Mario Castelnuovo-Tedesco was my instructor who had come from Italy shortly before World War II to do some film writing. Most of us youngsters at the Los Angeles Conservatory, like Andre Previn, Henry Mancini, Johnny Mandel, and others, liked Mario’s teachings and so we went to him. I was with him for nearly five years, and what he did was to take us through all the rudiments of composition, which involved form and analysis. He had no knowledge of American music. He was able to transfer the absolute correct way of doing things...orchestration. One thing he had me do was to write several string quartets because he felt that if you wrote for string quartets properly, you could write for almost anything. I felt that Wesley LaViolette, who Shorty, Jimmy Giuffre, and several others studied with, was leaning a little more *avant garde*.”

Shorty Rogers: “Wesley LaViolette was strictly classical: symphonic and choral writing, atonal at times. His own stuff at that time could have been called *avant-garde*. I guess it was, but it was a pretty-type of *avant-garde*; it wasn’t shocking. He was strictly a contrapuntalist. He never discussed chords; he never used the word. He would refer to it as a ‘perpendicular,’ but very rarely used that term. What he would do, is attempt to free everyone up so that we could think in terms of linear writing. It was his main intent, as far as I could see, to give his pupils a good command of counterpoint.”

Bob Cooper: “I thought I could help June’s [Christy—Cooper’s wife] book out if I could write some decent charts, which I finally wound up doing. I started studying with Shorty Rogers, then went to Castelnuovo-Tedesco, who Andre Previn recommended. Bud Shank and I were playing flute and oboe (as heard on *Oboe/Flute*, OJC-154), so it was natural for me to want to write a string quartet with those instruments. We used to write everything contrapuntally, no matter how many horns there

WRITTEN BY JAMES ROZZI

were. You'd hear too much of that at the time."

With a resume including work as an arranger, composer, and baritone saxophonist in both the Claude Thornhill and **Birth Of The Cool** bands, it seems inevitable that Gerry Mulligan made the move from New York to Los Angeles, where he had his West Coast recording debut in a May, 1952 jam session at a small club called The Haig. Two weeks later, on June 10, he recorded several trio sides with Red Mitchell (b), and Chico Hamilton (d) for Dick Bock's fledgling Pacific Jazz label. On July 9, 1952, Mulligan recorded with Chet Baker (tpt)—whom he had met at a Haig jam session), Jimmy Rowles (p), and Joe Mondragon (b), but the quartet with Baker, Hamilton, and Bob Whitlock (b)—the first edition (mid-1952) of the famous, ground-breaking, "pianoless" Gerry Mulligan Quartet—would set some of the most influential trends of the West Coast movement. As the media hype surrounding the fact that the band was indeed "pianoless" (initially because the Haig's piano had been removed) mounted, the Mulligan Quartet gained overnight popularity and national prominence. A February 2, 1953, article in **Time** magazine claimed that "the hot music topic in Los Angeles last week was the cool jazz of a gaunt, hungry-looking young (25) fellow named Gerry Mulligan, who plays the baritone sax. Mulligan's kind of sound is just about unique in the jazz field; his quartet uses neither piano nor guitar." The uncredited writer continued by pointing out the quartet's main attributes: "In comparison to the frantic extremes of bop, his jazz is rich and even orderly, marked by an almost Bach-like counterpoint."

With the inclusion of many previously unissued gems, **The Complete Pacific Jazz And Capitol Recordings Of The Original Gerry Mulligan Quartet And Tentette With Chet Baker** (Mosaic MR5-102, 5LPs or 3CDs) is *the* investment for Mulligan fans. Starting with the above mentioned June 10, 1952,

session (which finds Mulligan playing arranger's piano in addition to baritone), then on to the first session featuring Baker with Rowles on piano, this set arrives at the first pianoless quartet recording (somewhat refined after five Monday nights at the Haig) on August 8, 1952, with cuts of *Bernie's Tune*, *Lullaby Of The Leaves*, and *Utter Chaos #1*. Exactly two months later, the same personnel, which included Bobby Whitlock (b) and Chico Hamilton (d), recorded *Aren't You Glad You're You*, *Frenesi*, *Nights At The Turntable*, *Freeway*, *Soft Shoe*, and *Walkin' Shoes*. This boxed set continues with all of the Pacific Jazz recorded output of the quartet up to the summer of 1953, when the group split as a result of Mulligan being sent to prison for six months on a narcotics charge. Highlights include beautifully performed live sets at the Haig, several of which are enhanced by the rambunctious alto of Lee Konitz, just off the road with the Kenton band. The Konitz sides of January, 1953 (*Too Marvellous For Words*, *Lover Man*, *I'll Remember April*, *These Foolish Things*, *All The Things You Are*, *Bernie's Tune*, *Almost Like Being In Love*, *Sextet*, *Broadway*, *I Can't Believe That You're In Love With Me*, and *Lady Be Good*) are also available on **Lee Konitz & The Gerry Mulligan Quartet** (Pacific Jazz CDP 7 46847 2). One other live set is on the LP, **Gerry Mulligan With Chet Baker** (Gene Norman Presents GNPS-56), which includes Carson Smith (b) and Larry Bunker (d).

Marty Paich: "Gerry Mulligan was a very big influence on West Coast jazz. We used to go down to the Haig and hear his quartet with Chet Baker and Larry Bunker all the time. He was probably the first bari player to have that incredible feel, jazz-wise. Mulligan made it sound like an alto saxophone. It was beautiful...very, very nice. I give him a tremendous amount of credit."

Bob Cooper: "Mulligan and Baker were two natural guys to do that kind of thing. Gerry had schooling in writing at that time and Chet Baker had a marvellous ear. So, Gerry could find a basic

harmonic line and let Chet play the melody. It would always sound good; it was so easy for them to play together."

Shorty Rogers: "Years ago, in a [Downbeat] Blindfold Test, they were interviewing someone I gravely respected. They pulled this piece out that I had written (*Three On A Row*, from **Shelly Manne: "The Three" & "The Two"** OJC-172) and I got one of my greatest compliments when it was identified incorrectly by this individual as something that Gerry Mulligan had written. I love Gerry so much that I take that as a great compliment."

Mulligan's first record date as a leader (1951), recorded just prior to his moving to the West Coast, was with a tentette, instrumentation consisting of two baritone saxes (Mulligan and Max McElroy), two trumpets (Jerry Hurwitz and Nick Travis), tenor sax (Allen Eager), trombone (Ollie Wilson), piano (George Wallington), bass (Phil Leshin), drums (Walter Bolden) and maracas (Gail Madden). These historically significant, rough and robust orchestrations can be found on a Prestige twofer **Gerry Mulligan And Chet Baker** (Prestige 24016), or on **Mulligan Meets Mulligan** (OJC-003). Unique to these releases is some outstanding blowing by the on again, off again tenor saxophonist Allen Eager. (Other vintage Eager can be heard on **The Fabulous Fats Navarro, Volume 2**-Blue Note BST 81532). The Mulligan Tentette Capitol sides of early 1953, modeled after the **Birth Of The Cool**, are included in the Mosaic set, but can also be found conveniently located opposite Shorty Rogers' first octet on the LP, **Modern Sounds** (Affinity 158).

In September of 1952 and January of 1953, the quartet had engagements at The Blackhawk in San Francisco. While there, they entered the studio twice for Fantasy Records and recorded *Carioca*, *Line For Lyons*, *Moonlight In Vermont*, *Bark For Barksdale*, *Turnstile*, *Lady Is A Tramp*, *Utter Chaos*, *Limelight* and *My Funny Valentine*, which compare favourably to the Pacific Jazz sides. These



are on the same Prestige twofer (Prestige 24016) as the above mentioned 1951 tentette .

Of course, Mulligan's career was not stymied by his prison term, nor did it falter when Chet Baker set out with his own quartet. But the intuitive magic of the early Mulligan-Baker union was never really heard again, even when they eventually did record together in 1957 (**Gerry Mulligan Quartet-Reunion With Chet Baker**, Pacific Jazz CDP 7 46857) and in 1974 (**Gerry Mulligan/Chet Baker: Carnegie Hall Concert** Columbia ZGK 40689). Aptly replacing Baker in the summer of 1954 was valve trombonist Bob Brookmeyer, recording some sides for the French Vogue label and two years later for Pacific Jazz (**Gerry Mulligan Quartet At Storyville**- CDP 7 94472 2). Trumpeter Jon Eardley in turn replaced Brookmeyer, and can be heard confidently intertwining with Mulligan's fluid baritone on live recordings from November of 1954 , bass and drums handled by Red Mitchell and Chico Hamilton (**Gerry Mulligan-California Concerts/Volume 1**, Pacific Jazz CDP 746860 2). A later Mulligan ensemble was a jubilantly swinging mid-fifties sextet that included Eardley or Don Ferrara (tpt), Bob Brookmeyer (vtbn), Zoot Sims (ts), Peck Morrison (tb), and Dave Bailey (d)(**Presenting The**

Gerry Mulligan Sextet and Mainstream Of Jazz—both originally on Emarcy). Later settings for Mulligan included a fine quartet featuring trumpeter Art Farmer (on Columbia), many "Gerry Mulligan Meets..." LPs (Stan Getz, Thelonious Monk, Ben Webster, Johnny Hodges, etc.), and a relentlessly cooking early 60s Concert Jazz Band (**Gerry Mulligan And The Concert Jazz Band At The Village Vanguard**—on Verve) featuring the likes of Mel Lewis (d), Brookmeyer (vtbn), Eardley (tpt), and Gene Quill (as, cl).

Hindsight finds Dick Bock's Pacific Jazz label responsible for documenting a wide scope of the West Coast sounds of the 1950s and 60s, much of which was outstanding, and much of which consisted of little more than commercial pursuit based on the success of Mulligan's original contrapuntal experiments. Discovery Records founder Albert Marx recalls giving Bock his start: "He was a young kid working at Tower Records, and I brought him over to Discovery. Then, when Discovery went inactive, he decided to do his own thing, which he did and he was very successful at it." Gene Norman remembers Bock as "a very, very talented producer." On the other hand, some of the musicians found Bock to be rather meddlesome, especially when comparing him to Lester

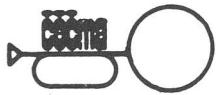
Koenig, the founder of the other major force in Los Angeles, Contemporary Records.

Bob Cooper: "Koenig and Bock were different people. I think Dick Bock liked to have more input."

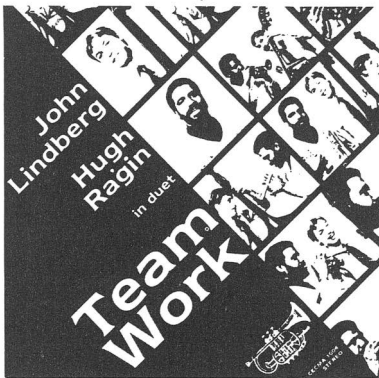
Bill Holman: "That was a strange situation because, say Chet Baker was going to do a sextet record. Dick Bock would hire writers, hire me and Jack Montrose, and I forget who else. So, Chet would come in and his first exposure to the music would be on the date...not a really good way to make a deeply felt jazz record.

Mulligan's quartet had a lot to do with it. Most of the producers were talking about counterpoint and I think a lot of that came from Gerry's quartet. A lot of people were talking about the two horns with the counterpoint."

Probably the most popular group of the West Coast 1950s and 60s was the quartet of pianist Dave Brubeck, made up at various times, of: Paul Desmond (as), Ron Crotty, Fred Dutton, Wyatt Reuther, Norman Bates, Herman Wright, Gene Wright , or Joe Benjamin (b), Joe Dodge, Lloyd Davis, Herb Barman, or Joe Morello (d). Rarely, clarinetist Bill Smith would sit in for Desmond. It's debatable just how this group would have fared without the sublime alto of Desmond, described by Marty Paich as, "a bit laid back and softer...a lovely, liquid sound." (Note: Beautiful pianoless Desmond a la counterpoint can be heard on **Paul Desmond Quartet featuring Don Elliott-OJC-119**, and **Two Of A Mind/Paul Desmond & Gerry Mulligan**-originally on RCA). But in his earlier days (1949-50), Brubeck led a successful trio with Ron Crotty (b), and Cal Tjader (d, vib, perc), now available on CD as **Dave Brubeck Trio/24 Classic Original Recordings** (Fantasy FCD-24727-2), and prior to that (1946-48) co-led a vastly underrated, highly innovative octet which predated the Miles Davis nonet, but explored many of the same timbres and sonorities (**Dave Brubeck Octet**,



TEAM WORK
HUGH RAGIN & JOHN LINDBERG



CECMA 1004

produced by Francesco Maino
Via Ricasoli 27
50122 Firenze, Italy

Distributed by
North Country Distributors
Redwood, NY 13679 USA

jazz forum

YOUR WINDOW ON JAZZ WORLD

■ Are you involved in jazz internationally? If the answer is yes, then you should subscribe to **JAZZ FORUM**, the bimonthly magazine of the International Jazz Federation. It offers a unique perspective from top writers and critics around the globe, from Argentina to Yugoslavia. Started in 1965, **JAZZ FORUM** is the only truly international jazz magazine. It's the magazine for professionals and fans alike, filled with news you can use.

■ **JAZZ FORUM's** international edition is published in English and appears bimonthly -- six times per year. The best way not to miss a copy is to take out a subscription, which you can do directly through our Editorial Office in Warsaw, Poland. Our subscription operation will guarantee a fast and efficient service for readers around the world.

Annual subscription rates:

In Europe: US \$20.00 (airmail) or \$18.00 (surface mail)
In America, Canada and rest of the world: US \$20.00 (surface mail), \$25.00 (airmail)

Back issues are available on request for \$3 per copy.

Send your order accompanied by payment in bank check or International Money Order to:

JAZZ FORUM, Nowogrodzka 49, 00-695
Warsaw, Poland.

featuring Paul Desmond, David Van Kriedt, Dick Collins/Fantasy OJC-101). Some of the best quartet sides can be heard on three CDs recorded live before college audiences. **Jazz At Oberlin** (Fantasy OJCCD-046-2) finds the angular, stiff playing of Brubeck in the company of Desmond, Ron Crotty, and Lloyd Davis in performances of *These Foolish Things*, *Perdido*, *Stardust*, *The Way You Look Tonight*, and *How High The Moon*. Likewise with **Jazz Goes To College** (Columbia CK 45149), a recording from 1954 with Desmond, Bob Bates (b) and Joe Dodge (d) exploring *Balcony Rock*, *Out Of Nowhere*, *Le Souk*, *Take The 'A' Train*, *The Song Is You*, *Don't Worry 'Bout Me* and *I Want To Be Happy*. **Jazz At The College Of The Pacific** (Fantasy OJCCD-047-2) has Brubeck and Desmond joined by Crotty and Joe Dodge on December 14, 1953, performing *All The Things You Are*, *Laura*, *Lullaby In Rhythm*, *I'll Never Smile Again*, *I Remember You*, and *For All*

We Know. Both Fantasy recordings were granted five stars in **Downbeat** by Nat Hentoff and Neil Tesser, who candidly offered, "This is incredible music, jazz or whatever, and you should buy it." Marty Paich is also candid, though diplomatic, in his appraisal: "Dave Brubeck, I admire very much. He played in 5/4, 6/4, 9/8, all of the different time factors, but whether he ended up swinging, we don't know."

As Gerry Mulligan, Shorty Rogers, and others opened musical doors in the early 1950s for the avalanche that would follow, none would enjoy the popularity and stardom of Brubeck, the extent of which can be gauged by the sentiments of New York disc jockey, Mort Fega: "I get a guy who calls me up and says, 'How about *Take Five*?' I say, 'How many fucking times have you heard *Take Five*?' And besides, do you own the record?" □

SAWDUST

From the January 17, 1955, issue of LIFE Magazine

The progress of *Star Dust* from its original, recognizable melody, to a melody padded and embellished into the version served up by Brubeck and his colleagues, can be illustrated by considering what might happen to the *Star Dust* words if they were improvised in the same manner and spirit as the music.

The original words, written by Mitchell Parish, run:

Sometimes I wonder why I spend the lonely night / Dreaming of a song? / The melody haunts my reverie / And I am once again with you...

The embellished version, played "Chicago style," would still be recognizably *Star Dust*, and could go:

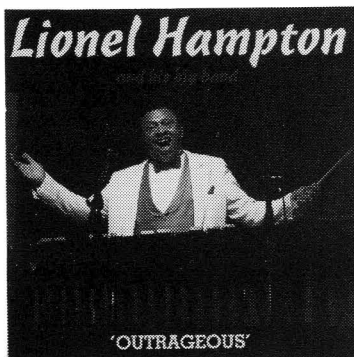
Sometimes I wonder - because 'm under - and then I blunder/ Dreamin' a song / Just a melody, a mellow little tune / It's a bring down, swing down of you.

The Brubeck version, cutting loose entirely from the original, might end up in this surrealist form:

Sometimes I wonder why I dream of parallelograms / And wonder why I send myself those telegrams - Green and yellow telegrams / My Stardust turns to sawdust / Unless I spend my Friday nights with you.



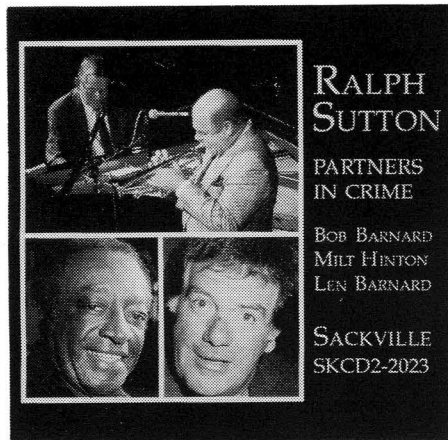
THE BEST *Jazz* IS TIMELESS



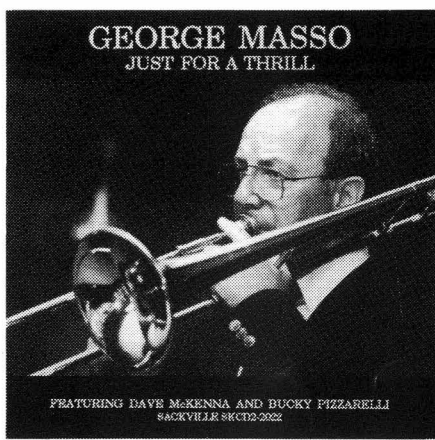
- CARLO ATTI QUARTET: *Straight Ahead* Timeless CDSJP 316
with Fred Henke, Luciano Milanese, Massimo Dall'Ono
- CHRIS BARBER'S JAZZ & BLUES BAND
- Echoes of Ellington Vol. 1* Timeless CDTDD 555
with Russell Procope, Wild Bill Davis
- Echoes of Ellington Vol. 2* Timeless CDTDD 556
with Russell Procope, Wild Bill Davis
- In Concert* Timeless CDTTD 557
with Ray Nance, Alex Bradford
- ART BLAKEY
- Big Band Live at Montreux / Northsea* Timeless CDSJP 150
- TOMMY FLANAGAN
- Beyond The Blue Bird* Timeless CDSJP 350
with Kenny Burrell, George Mraz, Lewis Nash
- DAVID "FATHEAD" NEWMAN
- Blue Greens & Beans* Timeless CDSJP 351
with Marcel Avery & Rein de Graaf Trio
- PETE MAGADINI QUINTET
- Night Dreamers* Timeless CDSJP 317
with Mike Allen, Andre White, George Mitchell, John Rudel
- PHAROAH SANDERS
- Welcome To Love* Timeless SJP 358
with William Henderson, Stafford James, Eccleston W. Wainwright
- LIONEL HAMPTON BIG BAND
- Outrageous* Timeless CDSJP 163
Live in Osaka, Japan

Available by mail from Sackville Recordings, Box 87, Station J, Toronto, Ontario M4J 4X8.
Phone / Fax (416) 593-7230
Write / phone/fax today for mail order prices and a complete Timeless catalog.

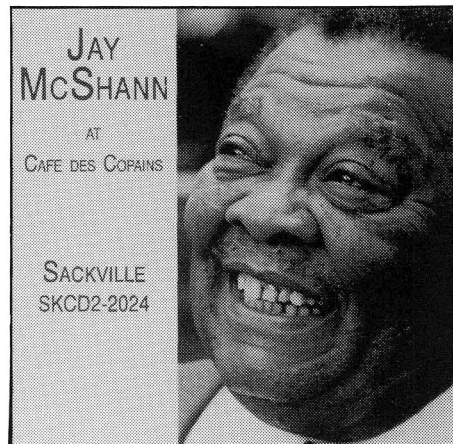
THREE NEW RELEASES FROM SACKVILLE RECORDINGS



RALPH SUTTON * SKCD2-2023
PARTNERS IN CRIME
with Bob Barnard, Milt Hinton
& Len Barnard



GEORGE MASSO * SKCD2-2022
JUST FOR A THRILL
with Dave McKenna & Bucky Pizzarelli



JAY McSHANN * SKCD2-2024
AT CAFE DES COPAINS
Solo Piano

COMPACT DISC PRICES (INCLUDING POSTAGE)

Canada / Foreign - 1 CD for Can\$20.00 / 2 for \$38.00 / 3 for \$54.00 / 4 for \$68.00 / 5 for \$80.00. Each additional CD costs \$16.00
(Orders in Canada inc. 7% GST.) * USA - 1 CD for US \$16.00 / 2 for \$32.00 / 3 for \$43.50 / 4 for \$56.00 / 5 for \$65.00. Each additional CD costs \$13.00.

Send all orders to:

SACKVILLE RECORDINGS

Box 87, Station J,

Toronto, Ontario M4J 4X8

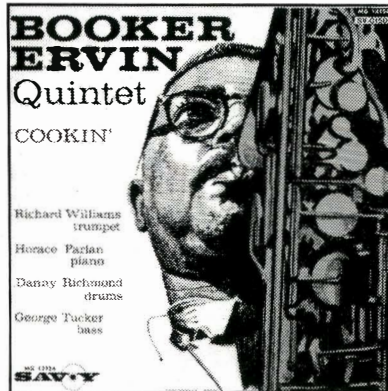
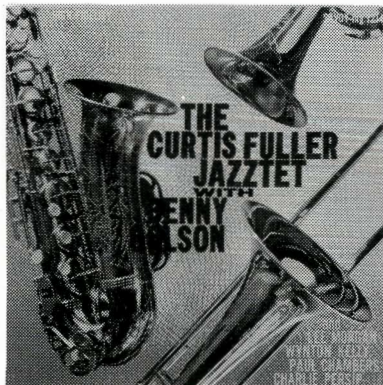
NOW ORDER 24 HOURS A DAY USING YOUR VISA OR MASTERCARD

phone / fax (416) 593-7230.

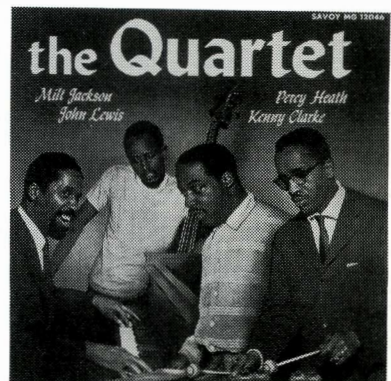
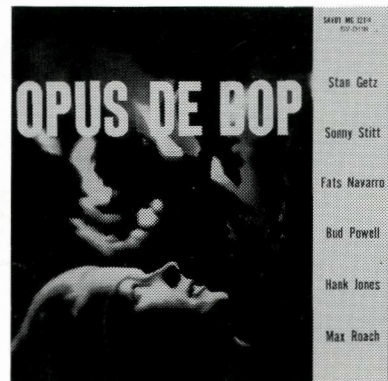
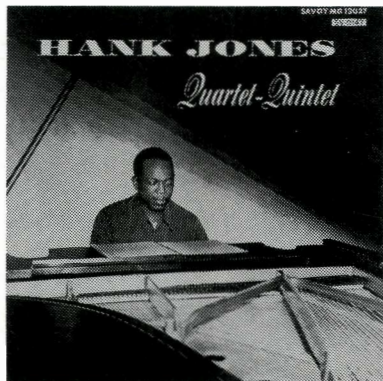


L'ATELIER GRIGORIAN

THE JAZZ MUSIC SPECIALISTS
WE CARRY THE COMPLETE LINE OF DENON
INTRODUCING SAVOY
DENON IS PROUD TO RELEASE THE FIRST 40 TITLES



SEND A STAMPED SELF-ADDRESSED ENVELOPE
FOR THE COMPLETE SAVOY CATALOG



ORDER BY MAIL OR PHONE

MAIN STORE (TORONTO) L'ATELIER GRIGORIAN 70 YORKVILLE AVENUE,
TORONTO, ONTARIO, CANADA M5R 1B9 PHONE: (416) 922-6477 FAX: (416) 922-4879
(OAKVILLE) L'ATELIER GRIGORIAN 94 GEORGE ST., OAKVILLE, ONTARIO CANADA L6J 3B7

PHONE: (416) 338-2360

(OTTAWA) L'ATELIER GRIGORIAN 345 DALHOUSIE ST., OTTAWA, ONTARIO, CANADA K1N 7G1

PHONE: (613) 232-7715