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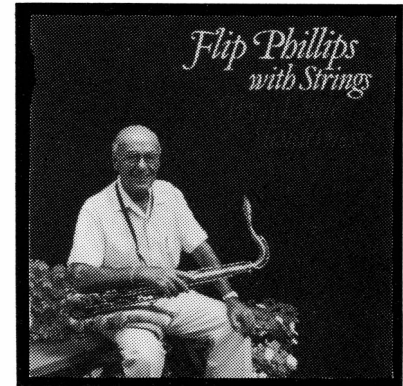


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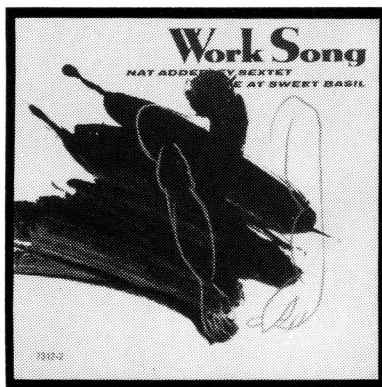
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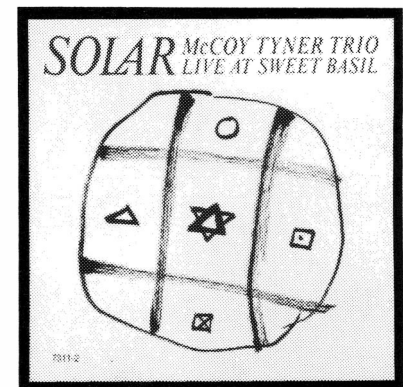
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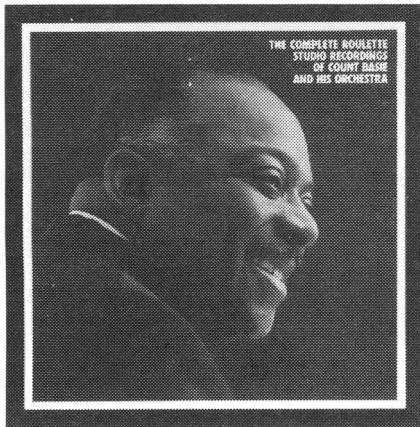
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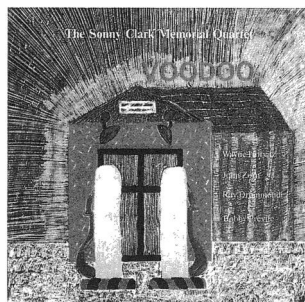
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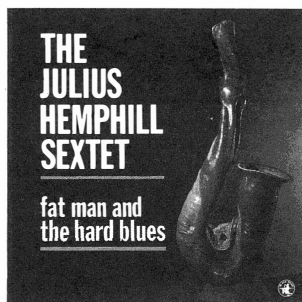
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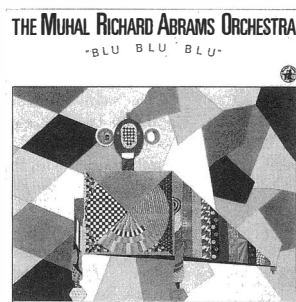
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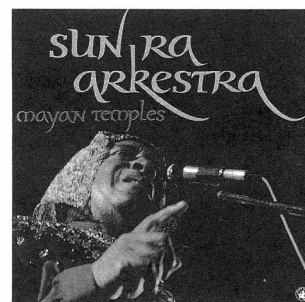
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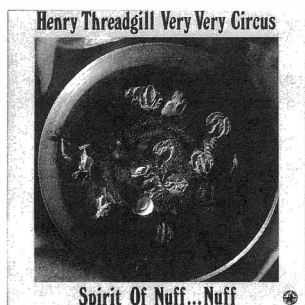
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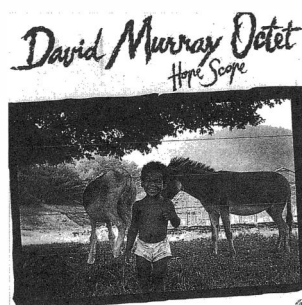
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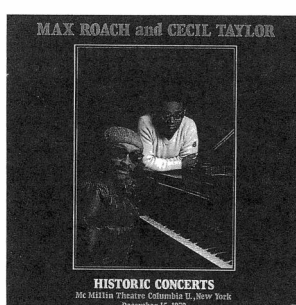
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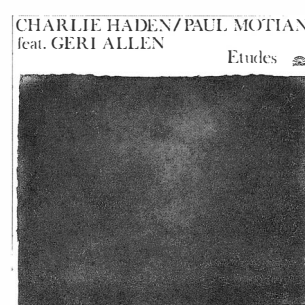
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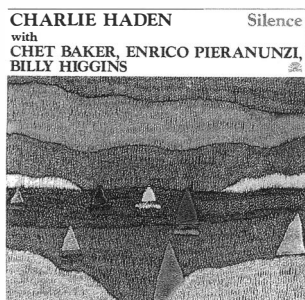
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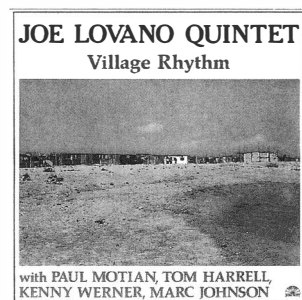
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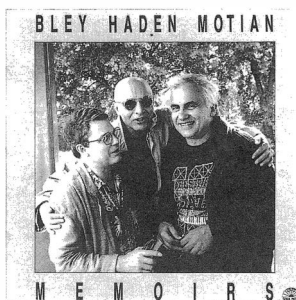
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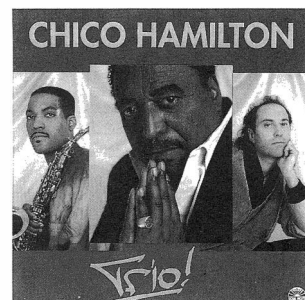
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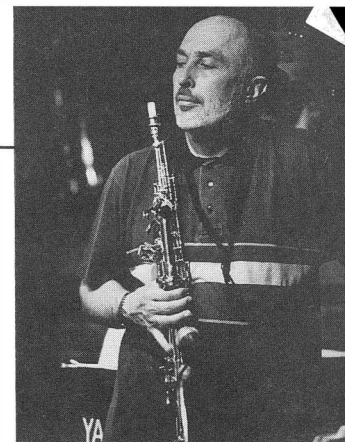
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COVER PHOTOGRAPH OF P.J. PERRY BY ERHARD LASLO

P.J. PERRY: WORTH WAITING FOR



IT WAS AN INSTANT KNOWLEDGE OF WHAT I WANTED TO DO, IT WASN'T SOMETHING I SAT DOWN TO DECIDE, I KNEW.

That was P.J. Perry's response to Bebop that he heard as a teenager. He is among the foremost of the Bebop saxophonists playing in North America today, and the sound of his playing is instantly recognizable, whether on soprano, alto or tenor. Winning the 1993 Juno award for his jazz album *My Ideal* has put him in the limelight after 35 years of performing as a jazz artist.

I INTERVIEWED P.J. PERRY IN THE AFTERNOON just before his sellout performance at Herman's Jazz Club in Victoria. He was excited about his band and generous with his praise. "All of the band members have contributed compositions that we have played on the tour and I'm thinking very seriously about recording this band when this tour is finished. I'm playing the soprano and the alto. Bob Tildesley's compositions lend themselves well to the soprano sax and I love the sound of his trumpet. Miles Hill from Saskatoon is on bass. He is now living in Vancouver and was recommended to me by Claude Ranger who is a strong and fiery jazz drummer. The pianist Chris Andrews is originally from Campbell River and is now living in Edmonton." Like his father Paul Perry, P.J. likes to give young musicians a chance.

P.J. PERRY WAS BORN INTO A MUSICAL FAMILY in Calgary on December 2nd 1941. The family was on the road at the time. Paul Guloien, his father, who used Perry as his stage name, was playing at Penley's Pavilion. The dance band included Paul Perry's brothers and played the dance halls in the large and small towns across Western Canada. It was the strongest musical influence on P.J. Perry. Perry senior was self taught, a son of a Norwegian immigrant settled in Saskatchewan making a poor living as a farmer. Catching jazz broadcasts from Chicago on the radio motivated his father to learn a musical instrument. P.J. says his father got his C-melody saxophone as a trade for a cow and then taught his brothers to play. It was for entertainment first, because "that is what a lot of the families in the prairies did" and then they managed to get off the

AN ARTICLE/INTERVIEW BY SHAUKAT HUSAIN

farm by playing local dances. They saved enough to buy a station wagon that took them on the road to success.

IN THE INTERVIEW P.J. KEPT REMINISCING about his father with affection, the bond between the two remained very strong: "During the war years my father was a sergeant in the army posted in Regina. I must have been about four at the time. My father would march the army band out of the parade square over to our neighbourhood. So the band would come by playing songs for me, my real live tin soldiers!... I started on the clarinet quite early. I was more interested in playing baseball with the guys, but my father was determined and quite stern about the fact that I practice for an hour a day which was an eternity for me. He wanted me to be a musician. I don't know why as the times were very tough for musicians but, in 1956 I did become a member of his band at the age of fourteen playing the baritone and alto sax.

"My father eventually bought the Varsity Hall in Sylvan Lake in partnership with my uncle Jim and Geoff Hall (another band member) in the fall of 1947. It was a successful venture and became a training ground for the who's who of Canadian Jazz. Chris Gage, Herbie Spanier, Arnie Chycoski, Don Thompson, Bob Hales, Jerry Fuller were all a part of the band at some time or another. The band was featured on Red Deer's CKRD radio so listeners heard it in Edmonton and Calgary and its reputation grew. Sylvan Lake is a resort town midway between Edmonton and Calgary just north west of Red Deer. The idea was to go on the road in the spring playing one nighters like in the movie *Bye Bye Blues*, (by the way I played on the soundtrack doing the saxophone and the clarinet parts which was fun), and then to play at Sylvan Lake in the summer, with live music seven days a week, and work in Vancouver in the fall and winter.

"There were occasional bands that would come up north from the US and we would take the night off and hang out with the guys. A lot of the bands were from the Kansas City area and the guys in these black touring bands always had the latest records of the Jazz Messengers, the Clifford Brown recordings and other bands that were in the forefront of the New York scene. That was paradise for me."

For P.J., the experience of jamming in the afternoons, playing the latest tunes of the Jazz Messengers with musicians like Chris Gage or Jerry Fuller was his training ground in modern jazz. He describes them and the touring US saxophonists with whom he hung out, as his mentors.

IN VANCOUVER P.J. FLIRTED WITH ROCK AND ROLL in the early fifties, playing professionally at the age of 15 while he was in high school. He joined a rock and roll band called the Stripes which opened for the bigger rock and roll acts. But the long trek to Sylvan Lake in the summer, the company and the progressive music of the young Turks in his father's band made him gravitate towards jazz and upon returning to Vancouver he chose to play with Chris Gage or Fraser McPherson's band, while trying to land gigs on his own at

the Cellar Club. This was the musicians cooperative club and the place to play during those years. He did not always succeed and like many struggling jazz musicians took gigs at strip joints and seedy dives. As P.J. says, "My life took on a pattern of wanting to play jazz and having to earn a living doing lots of other things."

The sixties were bleak years for P.J., though he maintains that "It wasn't that jazz dried up in the late fifties and sixties, there was hardly anything to begin with, just a weekend here, a weekend there and for very poor money much like it is today".

GIGS DREW P.J. EASTWARDS to Toronto and Montreal, but even there nothing concrete materialised, though he received good reviews. In 1963 he tried his luck in Europe, starting in London, England where he played at the Establishment club in Soho with the singer Annie Ross and did some work with Brian Auger, then a promising jazz pianist. He left London to take a job in a society orchestra in Nice for six months and then moved on to play in Berlin at Herb Geller's club. He returned to Vancouver in 1965 and worked for CBC radio's "Jazz workshop" and the show bands playing in the city. The jazz gigs were as scarce in Vancouver as they were in Europe in the mid sixties. Varsity Hall in Sylvan Lake did not buck the trend either. His father was booking rock bands.

P.J. quit the music scene in 1967 and joined the coast guard in Prince Rupert, British Columbia. After about six months of his new life on the sea, Tommy Banks, who knew P.J. from the Sylvan Lake days, convinced him to go on the road. "He phoned and asked me to join his band in Edmonton. I stayed for a couple of years working club, T.V. and radio gigs". Family commitments took P.J. back to Vancouver where he worked in the studios and recorded with Pacific Salt, a jazz rock band featuring Don Clark, Ron Johnston and George Ursan all colleagues from the Sylvan Lake days. There was a lot of studio work too but the desire to make it in Toronto drew P.J. into the club scene. But he failed to establish a regular gig and he returned to Edmonton to work with Tommy Banks during the seventies.

IN 1977 HE RECORDED AN LP, *Sessions* under his own name with a quartet consisting of George McFeteridge piano, Bob Tildesley trumpet, Torben Oxbol bass and Claude Ranger drums. The lp highlights a unique sound on the alto that simply dominates the proceeding. It is close to the sound of Art Pepper but with a much stronger feeling for the blues than Pepper had. P.J. has remained dismissive of his own performance on this recording but sixteen years later the music is still vibrant and undiminished. His second recording *My Ideal* with Mulgrew Miller piano, Neil Swainson bass and drummer Victor Lewis was recorded in 1989 and issued on the Canadian Unity label with the aid of FACTOR in 1992, fifteen years after his first. It won the 1993 Juno award as the best Canadian Jazz recording. A third recording, *Worth Waiting For* was recorded and issued on Jazz Alliance, an offshoot of the Concord jazz label in the US. The recording was made at the insistence of Perry senior who was in ill health at the time and he wanted P.J. to record an album of standards with Kenny Barron's trio that was booked to play in

PHOTOGRAPHY BY BILL SMITH

Edmonton. Despite the fact that P.J. had just recorded *My ideal* over a year ago and was still negotiating to have it issued, Perry senior won. The album received excellent reviews. The noted US critic Scott Yanow waxed eloquent about P.J.'s strong playing on the album and commended his performance at the 1989 Vancouver jazz festival. [July 1992/Cadence]. The language and the enthusiasm were reminiscent of Frank Morgan's rediscovery only a few years before. This was a remarkable turnaround for a jazz musician who had been plying his trade virtually unnoticed by all except for the few cognoscenti for the last 35 years.

DESPITE THE UPSURGE OF INTEREST in P.J.'s playing, he continues to play and live as he did in the eighties, going on the road and taking jobs wherever they are offered even to the extent of performing in pit bands. "It's always hard just playing jazz and making a living in Canada. Things are better now for some jazz musicians like Ed Bickert, but I just finished playing in the pit band for *Evita* [the Andrew Lloyd Webber musical] with symphony musicians. It pays well and I can earn a living doing that. I liked travelling when I was young and felt at home wherever I was, but I don't now. I'm 51 and I've become a homebody."

The restlessness and the bitterness that dogged him through most of his career seems behind him. Perhaps it's all due to a settled home life or the recognition granted by his peers in the form of the

1993 Juno award for the best jazz album *My Ideal*. The sad fact was that his parents did not live long enough to see it happen.

A SANGUINE P.J. PERRY SUMMED UP HIS LIFE as an itinerant jazz musician working in Canada: "I do everything as well as anyone else but it's hard for a jazz musician living in the shadow of the US. The American music business is so big and so well established... and the opportunities are greater in the US. It's frustrating not to have the same opportunities. Our population base is so small and our public still looks to the south. I've taken the attitude that I wouldn't allow this to cause me any bitterness because needless to say there isn't the time for those kinds of feelings in life now. I remember feeling frustrated and wanting to move to the States, but I choose to live here in Canada. It's not important to me anymore to make it in the States. I enjoy the quality of life in Canada. Being with my family and doing exactly what I've wanted to do with a band of musicians that I've put together by choice and whom I respect ...I've realised a goal. When I played Hollywood North (in the summer Jazz festival tour in Vancouver) Bob Tildesley was soloing [on the trumpet] and I looked at the audience who were enjoying the show and I realised that this was what I have been working for the last 35 years. I was really proud that it wasn't in New York but in Vancouver. It symbolised the big time to me. It's been a long hard road and it's been a great one. It's such an honour to be a jazz musician". □



SELECTED DISCOGRAPHY

P.J. PERRY SESSIONS • *Suite 1001*
(Out of print) • Recorded 11-16 July 1977
MY IDEAL • *Unity Records. UTY CD 128*
Recorded 10 October 1989
WORTH WAITING FOR • *Jazz Alliance TJA 10007* • Recorded December 1990

The Mark Miller book, **JAZZ IN CANADA**, *University Of Toronto Press*, was used for background research. This publication is highly recommended as a source of information on Canadian jazz.

Interview conducted on June 29th/1993

SHAUKAT A. HUSAIN, a longtime jazz fan, has been a host of the jazz programme **Straight No Chaser** on CFUV FM102 Radio in Victoria, British Columbia, for the last 9 years. He is a partner in the mad venture of **Sweet Thunder Records**, a store, which specialises in Jazz, located at 575 Johnson St., Victoria, B.C., Canada V8W 1M2. Tel/Fax (604) 381-4042

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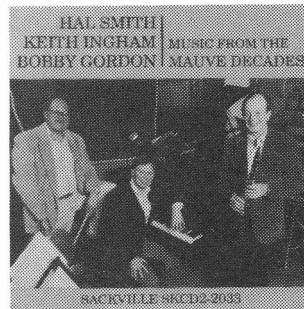
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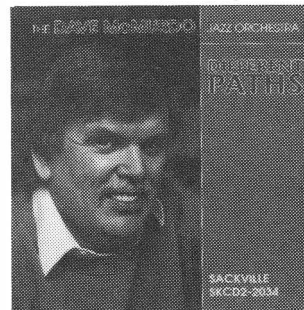
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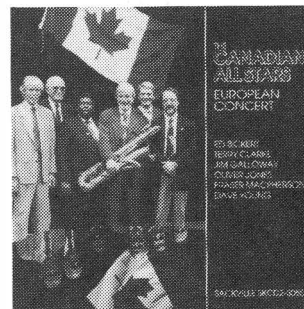
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- *COMPOSITION NO. 165 (for 18 Instruments)* • New Albion (NA 050 CD)

REVIEWED BY STUART BROOMER

In *The Saturated Self: Dilemmas of Identity in Contemporary Life*, Kenneth Gergen writes that “increasingly we emerge as the possessors of many voices. Each self contains a multiplicity of others, singing different melodies, different verses, and with different rhythms. Nor do these many voices necessarily harmonize. At times they join together, at times they fail to listen one to another, and at times they create a jarring discord.” If we apply this musical analogy to music, no one has embraced and explored this post-modern plurality, with all its juxtapositions, contradictions and absences, more extensively than **ANTHONY BRAXTON**, whether as instrumentalist, improviser, composer, or theorist.

HIS HORNS RANGE FROM CONTRA-BASS TO SOPRANINO; he’s played with musicians as diverse as Dave Brubeck and Derek Bailey; his improvising formats have ranged from ragtime and bebop to free and serial; his compositional techniques include conventional and graphic notation and range from absolutes of determinacy to license. His favoured formats include solo saxophone and multiple orchestras. As a spokesman for his work he goes from jargon-loaded verbosity to reticence, though the effect of each may be the same. Having long used numbers and diagrams as titles, suggesting a distrust of language or naming, he now occasionally appends extended narratives to his works. A consistently high seriousness of purpose manages to include an ongoing fascination with forms of compositional gaming. *All The Things You Are* might be his favourite standard no matter what it sounded like.

He is both the clearest and most obscure of musicians. In the interests of clarity and consistency, he entitles every new recording with group format, place and year of performance. His own Kochel to his own Mozart, he has undertaken to number all of his compositions as a chronological sequence, superseding the earlier practice that simply numbered the pieces on a record, and supplementing the whimsical diagrammatic titles. Telling us all this, however, Braxton is telling us almost nothing about the systems of organization operative in any given performance of a piece or pieces. His sources among officially serious composers are as mixed as his sources in jazz. The reality of twentieth century music is that one might be as fastidious as Boulez, as arbitrary as Cage, or as fastidious and arbitrary as Stockhausen and achieve results that are not wholly dissimilar in the ultimate product. Braxton’s mixed methodologies do not necessarily reveal themselves to even very close scrutiny, especially when they are all mingled with very large helpings of the triadic and rhythmic languages he brings from the jazz tradition. He embraces antithetical closed systems and seems to juxtapose them, opening them to one another and disrupting them in the process.

It is this fluency and preoccupation with systems that makes Braxton’s work sometimes genuinely experimental, and genuinely controversial, in ways that one can seldom use those terms at all. Familiarity hardly serves to make some of his work more comfortable, nor does repetition necessarily clarify it. The apparent attitudes in Braxton’s work to traditional values and dichotomies—open/closed, intense/detached, composed/improvised—are so ambiguous as, perhaps necessarily, to create ambivalent feelings in the listener. There may be no individual quality in Braxton’s work which has not rushed to embrace its opposite (one notices in accounts and interviews Braxton’s tendency to forget to bring along his voluminous compositions). His work resists being comfortably satisfying in that it resists easy closure. It is filled with lacunae, puzzles, and disconnections, yet his best performances are welded together, achieving levels of order and coherence that are distinctly their own.

Perhaps the strangest feature of Braxton’s career is that his diversity has created a kind of consistency: the numerous instruments, techniques and formats have allowed him to explore in several directions without creating radical shifts or strongly demarcated phases in his work.

DUETS

Two recent CDs of duets emphasize his interests in form and the exploration of unusual textures and timbres, particularly in the cultivation of odd symmetries.

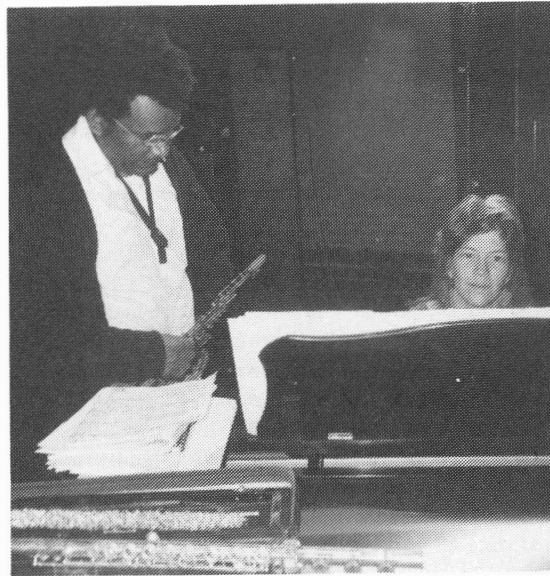
SOME RECENT RECORDINGS BY ANTHONY BRAXTON

ON THE CD WITH FELLOW MULTI-REED PLAYER ANDREW VOIGT (Sound Aspects SAS CD 031), each contributes two compositions. Braxton's *Composition no. 85* is a bright medium tempo piece with boppish affinities. The effect is unusual, with each of the two saxophonists achieving a kind of gentle swing that is made striking by the absence of any rhythm section. *No. 87* is far longer and far more complex, an episodic string of duets and brief solos with a series of composed signposts in which Braxton plays five members of the saxophone family. This is subtle, resilient, enigmatic music, at once sparse and reflective, its restraint suggestive of Lee Konitz and Warne Marsh playing in a void.

The pieces contributed by Voigt are more direct: *Kol Nidre* has more concentrated melodic material and the approaches of the saxophones become more distinct. Voigt is looser, a more emotive player; Braxton's tendency in micro-group situations is to be detached and formal: on the powerful *Kol Nidre* his bass saxophone shadows Voigt's passionate tenor in an almost illustrative way. *Break 'n Rag Voigt* is more preoccupied with timbre, and the two reed players find some almost electronic sounds.

IN THE EIGHT DUETS WITH GERMAN BASSIST PETER NIKLOS WILSON (Music and Arts CD 710), Braxton presents a new sequence of six compositions, numbered from *152* through *157*. An alternate take and a performance of number *40A* complete the program, which he splits evenly between four instruments, two pieces each for soprano and alto saxophone, contrabass clarinet and flute.

Every piece is of interest, though some are literal etudes, formal and technical challenges. Playing with a bassist, Braxton also plays with the role of the bass. In the two pieces played on contrabass clarinet, *155* and *156*, there is tremendous gravity and frequently a fusion of timbres, with Wilson sometimes assuming a tenor range. *152* is an extended exploration of the odd unison combination of flute and arco bass that leads to an improvised segment in which harmonics bring the two instrumental textures much closer together. *153*, played on alto, uses circular breathing on a repeated pattern, coming very close to the phase music of Steve Reich. *154* is built on three phrases, a sequence of long tones, a fast staccato sequence, a very fast legato sequence, a pattern that governs the entire performance. *157*, played twice on soprano, begins with a quick, bright theme, after which Braxton uses circular breathing on a repeating pattern to create a kind of walking bass part on the highest pitched member of the saxophone family. It is as if Braxton is making performance as difficult as possible for himself, the sparkling improvisatory release of the second half of *157* only



possible in the context of the tension (and trial) of that extended circular breathing. Braxton does not merely challenge himself, but rather raises the level of difficulty that he must meet to purchase the freedom of improvisation.

QUARTET

THE QUARTET is a special unity among Braxton's groupings,

a particular symmetry, and he has tried it without and now with piano for extended periods. Despite the subtlety and bravura of Kenny Wheeler and the brash wit of George Lewis in different forms of the early pianoless quartet, and the persistent brilliance of Dave Holland and Barry Altschul (Anthony Braxton Live Bluebird 6626-2-RB provides fine examples), the present group, with **MARILYN CRISPELL** and **GERRY HEMINGWAY** present since 1983 and **MARK DRESSER** since 1985, seems to cover a broader musical range. The present quartet is far less a "jazz" group than were the earlier quartets and is richer for it in many ways. Braxton's conception of the quartet has grown and his playing has matured. The inquiry into form has expanded and there are higher degrees of exchange, fluidity, transformation and synthesis of parts in the music.

Leo's documentation of the quartet's British performances of 1985 is now complete with a third two CD set, this one of the group's final performance in Coventry (LR CD 204/205), joining earlier releases of the London and Birmingham concerts. The sets are shorter and more compressed here, running about forty minutes each rather than an hour, and each CD is completed by about half an hour of the interviews that appear in Graham Lock's book about the tour, *Forces in Motion: Anthony Braxton and the Meta-Reality of Creative Music: Interviews and Tour Notes, England 1985* (Quartet Books: London and New York, 1988). My earlier remarks on this quartet ("The Sweetness of the Alto Saxophone," CODA May/June 1992) are as true of this concert. The recording quality, muddy on the London set, is worse here, particularly in the recording of Crispell's piano and Dresser's bass. That reservation aside, anyone interested in contemporary music should hear this. The second set of the final concert of the tour is extraordinary, Braxton's playing among the most remarkable that he has recorded.

The structural details of this music are very difficult to describe precisely, though some of the general premises can be discussed. While a Braxton set has long consisted of a series of quartet compositions linked by improvisation, he has increasingly added "pulse" or rhythm parts from other compositions as backgrounds to be played by different members of the ensemble, as well as other kinds of parts from other compositions for various players. While this leads to a kind of collage music, it is hardly arbitrary or one of mere juxtapo-

sition, as players evidently adjust their volume, inflections and phrasing to one another. This music is of such complexity that it is unlikely to be described with any accuracy from the outside, but seems to require far greater detail from the inside, Braxton willing, to have any real sense of whence the parts of a performance derive, what is composed, when and how it was composed, and who is actually playing it when. Graham Lock has done an admirable job of sorting out the numbers, with some description, in his book and in the notes to the Leo sets, though even working through his catalogue of Braxton compositions up to composition no. 132 will leave many questions unanswered. Braxton's descriptions of his pieces are hardly forthcoming, and it's a problem that becomes more complex rather than simpler as he fragments and combines his compositions in, well, a highly improvisatory way.

THE 1992 VICTORIANVILLE PERFORMANCE (Victo CD 021) further demonstrates the really extraordinary fusion of written and improvised elements and the strange syntheses of empathy and distance that develop in this group. For this performance the playlist reads like this: 159 + (131 + 30 + 147), followed without interruption by 148 + (108a + 139 + 147), which is followed by 161, which segues into 158 + (108c + 147). Now for me at least, this represents a kind of overload (which is, I suspect, a principal function), and I don't think I'm necessarily serving my own listening or anyone reading this by patching together a blow by blow transduction of what this might be or mean (e.g., 108a and c are pulse tracks; 30 is the ubiquitous solo piano music, "eighty-three pages of phrase-sequenced notated music to be arranged by the performer in whatever order desired"; there is a beautiful (notated) quartet sequence (148) which resembles a segment of Messiaen's *Quartet for the End of Time* in its timbre and tonality; there is a lovely percussion/bass passage full of space that could be conventionally or graphically notated, written in the imperfections in staff paper, or improvised on any number of criteria). The reality is that such a pursuit is largely futile. It is not addressed to a written work that might somehow be played again, though it may be fixed on CD, but a singular performance of a transitory arrangement of pieces and parts performed by a group that seems to still use improvisation to a very high degree, both in solos and in the ways in which musicians accommodate their parts to each other. There is nothing in Lock's exhaustive set lists of the British tour to suggest that Braxton uses a list twice, but rather that he merges his works, both vertically and horizontally, in constantly changing ways.

The music is far less daunting than its conceptual baggage would suggest and far more successful than one might imagine, given the self-consciousness of its processes. What is most important here, I think, is how the ordered and the arbitrary, the controlled and the spontaneous, fuse to form new orderings. The players in the quartet deal simultaneously with very different kinds of stimuli and responsibilities and what is most beautiful here are confluences that arise that are neither predictable nor the result of a wholly "free" interaction. The music has its own mystery and its own beauty.

Braxton has pursued the question of how one might make small group music further than anyone else, at least in terms of how many directions one might simultaneously pursue, and how improvisation and composition might complement one another. As complex as his procedures are, they disrupt the habitual component in improvisation and many of the tension curves common to the freest of improvising ensembles. The arrangements of his works make them fresh challenges for himself and the other players.

Sequencing, fragmenting and overlaying compositions that he has written over the preceding twenty five years, Braxton is breaking up and moving through his own continuum as he forms new syntheses of his work. The environment in which he plays is increasingly one of his own making, but it is a making that is less and less determined in its contours and its vertical mix of elements. The quartet music becomes an increasingly complex form of self-representation, a kind of multiple signature, while the individual identities of the compositions become increasingly less defined. In these ways Braxton may both multiply himself and surprise himself. The consecutive numbering of compositions, most programmatic of devices, built on a temporal hierarchy with an engrained expectation of progress, begins to come undone.

This quartet strikes this listener as the most balanced vehicle Braxton has developed for himself as both composer and player, providing both the complexity and backdrop he needs to play with the greatest focus. He seems freest with a surfeit of composed context, able to ricochet with tremendous invention off multiple compositions and free improvisations. He engages both over-determination and indeterminacy, the unique bliss of simultaneously opening and closing, beginning and ending, deconstructing both closed systems and what one might imagine as the sequence of the personality.

The version of "Impressions" that ends the Victoriaville performance is a startling conclusion, accepting the Coltrane tune as not just a vehicle for blowing but as a whole language that defines each instrument's function and a fixed harmonic and rhythmic vocabulary. More formally rigid than Coltrane's own recordings of *Impressions*, it is direct, intense, and yet strangely ironic (in the manner of Braxton's assumption of the C melody as his "tenor" voice, although he plays alto here), as much curio as tribute, almost an impression of an era.

SEPTET

THE ENSEMBLE that Braxton presented at Victoriaville in 1988 (Victo CD 07), with **EVAN PARKER, BOBBY NAUGHTON, JOELLE LEANDRE, GERRY HEMINGWAY, PAUL SMOKER** and **GEORGE LEWIS**, is a looser and more combustible grouping than the quartet. In the piece that occupies the bulk of the CD, Braxton's compositions are overlaid in a manner that is similar to the quartet music of the past decade: *Composition No. 141* (+ 20 + 96 + 120D). Going through Lock's index of Braxton compositions will reveal that 20 is a piece for two instruments consisting of four pages of monophonic notation and instructions for a taped accompaniment; 96 is 240 pages of notated music for orchestra and four slide projectors; 120D is a piece for solo instrumentalist and dancer associated with the Trillium Opera. Given all that, however, there are no precise details about which materials are being used from these pieces, who they're being used by, or when. This music does not resemble the particular curves of the quartet but is far more explosive, almost a music of instants with periods of intensity and density linked by spacious restrained introspection. There are moments of brilliant sputtering exchange here in which one member of the ensemble seems to complete the phrase of another, so close is the quality of thought. One



feels Braxton's role here as a player is far more structural than with the quartet, much of the music's character coming from Parker and Lewis. The group is as raw and powerful as a Braxton ensemble is ever likely to be.

ORCHESTRA

THE LATEST OF BRAXTON'S WORKS for orchestra to be recorded is *Composition No. 165*, in a performance by the University of **ILLINOIS CREATIVE MUSIC ORCHESTRA**, the composer conducting (New Albion NA 050 CD). It's an odd work, full of strange delays and stresses and juxtapositions of horns, with a minimum of linear development. Throughout its fifty minute duration the piece looms, a succession of held chords and short, fragmentary lines. A programmatic emphasis on cloud formations lends focus to the work's amorphousness, though the lack of linear threads makes it difficult to maintain attention.

Given its static, "soundscape" quality, the performance is surprisingly weak in instrumental colour, many of its timbres—overblown saxophones, trumpet smears—sounding both hackneyed and hesitant. At one point near the conclusion there is an isolated, drippingly overripe, solo trumpet that seems to briefly quote the overripe trumpet rendition of *Cherry Pink and Apple Blossom Time* that was popular some thirty years ago. (Has it bothered Braxton this long? Or does he like that too? Or am I just imagining the resemblance, grasping at a straw of linearity?).

are cornerstone images that are checkpoints for entering and exiting the system (local system). Believe me, the scheme in this prototype is not going to change—(there are no idiomatic thematic identities to groove on)."

The story may strike one as both naïve and pretentious, but that may be unfair. Rather, it is as if Huck Finn went down the river to find not Tom Sawyer but Tom Edison, the American quests for freedom and innocence ending in a compulsive technology. At the end "Aunt Sadie," who we haven't met before, is heard calling out the boys' names. She is with a sheriff we haven't encountered before either and about whom absolutely no details are given. What does this sheriff stand for? He doesn't have to stand for anything, but what is this text doing amid the works of a composer who has so assiduously avoided language insofar as it might represent an analogue to his compositions? Is he a redneck thug out of the American night? some protector figure out of Twain? a guardian of the mysteries in *The Egyptian Book of the Dead*? an enchanted policeman knitting ethereal birthday garments or crafting boxes within boxes until tools and boxes have passed beyond the naked magnifying glass in *The Third Policeman*, Flann O'Brien's *Irish Book of the Dead*? Is the sheriff some sign of closure, the patriarch of order, the cliché of authority? Is the sheriff memory, signalled in the composition by that memory of melody no matter how appalling, *Cherry Pink and Apple Blossom Time*? Or is the sheriff the orchestra conductor, the quintessential nineteenth century figure of charismatic power described in Elias Canetti's *Crowds and Power*?

Such questions are relevant to Braxton's work, which is most vital when order is examined, conflicted, dismantled, discovered by chance in unexpected intersections and examined again. In this performance of *Composition no. 165* there may be order, but the play of mind, the illumination, the other, that one expects in a Braxton performance, seems lacking. □

STUART BROOMER has been intermittently active as a musician and composer since 1965. He has recorded on *ONARI* and *UGLY DOG* labels and his compositions have appeared in *EXILE* and *MUSICWORKS*.

PHOTOGRAPHS BY BILL SMITH

It's hard to evaluate the quality of performance in a work this unfamiliar, but I think Braxton's compositions for large ensembles have often suffered in their realization in less than expert hands and that may be the situation here (*Creative Orchestra Music 1976* [Bluebird 6579-2-RB] and *Eugene 1989* [Black Saint 120137-2] are two fine exceptions). The septet from the 1988 Victoriaville festival produces far denser, more gratifying, orchestral music than this ensemble of eighteen players. It may be that Braxton's music requires the enlivening gift of his improvising skills, particularly when he is in the company of his few peers (Crispell, Parker, Holland, for example) and there is room for their invention.

THE PROGRAMMATIC TEXT that accompanies the piece is strange indeed, written in a bizarre mixture of vocabularies. It is a story of two boys in their early teens in 1937, watching cloud formations for familiar images, then wandering further and further from home: "First it looks like Jed, and then it looks like Frank, then it looks like Johnny. I tell you these clouds give off friendly vibes. You can see whatever you want to see if you let your mind drift." Their wanderings in a forbidding forest are comforted by mutual reassurances that come to describe the formal components of composition 165: "Those four clouds on the left (clouds 322, 88r, 321, and 467)

HERB ROBERTSON

IN CONVERSATION WITH BILL SMITH

ALMOST A YEAR AGO TODAY WAS THE FIRST OPPORTUNITY THAT I HAD TO HEAR THE MUSIC OF HERB ROBERTSON IN PERSON. HE WAS THE ONLY AMERICAN IN AN OTHERWISE EMPHATICALLY EUROPEAN, LONDON JAZZ COMPOSERS ORCHESTRA, PERFORMING IN THE VANCOUVER EDITION OF NEW MUSIC ACROSS AMERICA. THIS PAST SUMMER THE TREAT OF HEARING HIM PLAY WITH ANDY LASTER'S HYDRA AND PHIL HAYNES' FOUR HORNS & WHAT?, TWO OF THE MORE INTERESTING GROUPS IN THE VANCOUVER JAZZ FESTIVAL, INSPIRED IN PART THE FOLLOWING CONVERSATION. ALTHOUGH MY EXPERIENCE OF HIM IS MOST RECENT, IT TURNED OUT THAT HERB ROBERTSON HAD PLAYED MUSIC IN CANADA TWENTY YEARS BEFORE.

I WAS HERE IN 1974, touring with a jazz rock band which was like a cover band. I had just left the Berklee School of Music and decided I wanted to pursue a playing career, performing. Then I got a call to come to Canada because some of the horn players from Berklee who I knew were in this band. For one and a half years I was living in Hamilton Ontario and that was where the band was based so I had pretty easy access to Toronto. It was a bar band but it had a giant horn section. I was playing lead trumpet. I was in my lead trumpet mode back then. And it was a cover band playing Blood, Sweat and Tears, Tower of Power. It had three trumpets, two trombones and three saxophones. It was called Young. I was arranging for the band, I was musical director because I could arrange. A lot of times he wanted me to take the stuff right off the records.

Did you meet Canadian musicians while you were in Toronto?

I DID MEET THIS TROMBONIST, who came out to New York a couple of years ago, *Terry Lukiwski*, and one saxophonist. This was in the early 70's and he turned me on to the Carlos Castenadas teachings of Don Juan, so these guys were pretty far out there. It was neat. But at that time it was just little pockets of people I was meeting. They were pursuing the jazz thing and like I said I was touring with this rock band.

Doesn't that play havoc with your mouth and your teeth, playing with that kind of intensity and volume all the time?

Oh yea, this completely wiped me out. After a year and a half I had to go back. I quit. The money wasn't too good. Gigs were falling through, in fact we were in Kamloops when the summer tour just ended. It just ended. And they said, sorry, and I was stranded in Kamloops. With a beat up mouth and in the middle of nowhere. I couldn't play anymore. I mean this band played extremely loud, extremely loud. We all had microphones but that didn't matter. I was a loud player, into Maynard Ferguson and Bill Chase back then. Luckily the trombonist who was in the group, his father worked on the railroad as a conductor and got us to Manitoba somehow. I knew a trumpet player in Winnipeg and stayed, crashed at his parents house for a couple of days, borrowed some money, or whatever, and then the trombonist's father got us on the train, got us sleepers for free and he said just lay low, I'll get you back to Toronto. When I got back to Toronto I stayed with a trumpeter, his nickname was Snake. Living on fried potatoes and olive oil. And I said this is going nowhere man, I mean I have no lip left, I couldn't even play a note anymore, burnt myself right out. Well I just got on a bus from

Toronto to New York and reassessed my life after that. I said forget this. I'm glad it happened early when I was 22 or 23 so I could get that out of my system. And I went back to my parents house and reassessed myself.

I started studying with this brass specialist from Philadelphia, who helped me with my chops again. I studied with him for ten years, just mechanics and timing, breathing, embouchure. To me he was a genius at really solidifying embouchures, at making really super chops. He told me he was a trombonist with the Philadelphia Orchestra. He quit because he couldn't stand classical musicians, the stuffiness of the whole thing and he felt he had more to offer teaching, with pedagogy.

He knew scientifically the physics of the instrument and no matter what instrument you played, trumpet, french horn, tuba, trombone, the approach was the same. It's a cupped brass instrument mouthpiece, so basically the physics are the same but the size of the mouthpiece is different.

I play tuba, E flat tuba with the big mouthpiece. I just approach it the same way. I told him I wanted to double on other brass instruments and that a lot of trumpet players were discouraging me saying that would screw up my trumpet playing. He said, "No, I think it will help your trumpet playing if you do it right." If you make sure that everything is the same physical approach then basically its a psychological move after that just trying to adapt or add more air for the trombone, and that's what a lot of trumpet players who double on trombone don't do. The embouchure part falls into place as long as the physics are there, the strength of the embouchure. I really had these super trumpet chops when I used to study with him. Dr. Donald S Rinehart. He died two years ago at 89. I was out of touch with him since 1985.

There's an accusation that if a trumpet player does play valve trombone he sounds like a trumpet player playing a valve trombone. But the way I approach the instrument, the register change, the timbre change, makes me play differently solistically. I play completely differently on the flugelhorn, than I do on the trumpet, because just the nature of the sound dictates what I am going to do on the instrument. So I go with the sound first and then I approach the instrument coming in from that side.

Is there more dexterity in higher pitch instruments than with lower pitch instruments or is it just the attitude?

CERTIFIED

PHOTOGRAPHY BY BILL SMITH

WHEN I WAS A TEENAGER I was influenced a lot by Freddie Hubbard and Miles. You would pick the guys who had the most technique and the most sound and go through that and I really was into the brass aspect of that part of the tradition. I wanted to apply the 20th century techniques of Stockhausen, because towards the middle 70's I got really discouraged about jazz. It was just sounding all the same. And of course that was when I discovered all the underground players, all the ESP discs. And I did notice that the trumpet players all had this beautiful sound and talking technique, this real lyrical area where they worked. I felt like I had all these chops and I could extend it a little bit. The saxophonists of that period seemed more extreme, and at that time, for the trumpeter, it seemed like a harder kind of thing.

Then I heard Ray Anderson playing trombone and I said, if a trombone can do it why can't a trumpet do it. So I started applying that technique, the new technique, the extended techniques of the instrument to my jazz background of mainly hardbop. When I discovered the mutes I went back even further to Rex Stewart and Bubber Miley and Cootie Williams. Amazing stuff. The stuff that they did with Ellington and the small bands, Rex Stewart's small bands, his little groups, very modern sounding. The stuff he was doing with pedaltones and with the plunger mute back in the 30's no one else was doing. And there seemed that there was a part of the history that was lost when we got to the 60's. A part of this history, the talking technique and the screaming, the saxophonists picked up on the early brass techniques of shakes and trills and stuff like that and then with the cool school, with Miles the trumpet seemed to be traditionalized, it seemed to be smoothed out. I was just so interested in these new sounds that I had discovered, it was like a rebirth for me with the ESP discs and all the sound that was coming out. All the spontaneity and surprise was back in jazz. It's not like hearing the solo for the first time and singing along because you know exactly what this person's going to play .

A lot of your music is funny. Are you a funny person?

I HAVE A QUIRKY SENSE OF HUMOUR. Sometimes people take it the wrong way but I think once they get to know me, the stuff that stays inside becomes transformed into this other type of humour. Just the way I see society and life and the experiences that I've had I don't take that stuff too seriously. You know, I add a sense of humour to it to survive. When I first started free improvisation and sounds, of course the vocal things started to come in. The trumpet is such a vocal instrument that the voice just started to release these sounds. People would laugh but they would say you have a really dark sense of humour. I'd say I don't mean to offend anybody or make anybody upset, to me it's just funny, deep at the same time probably.

They're not like stand up jokes with a punchline, they're like a continuous natural flow. So your move toward Europe must not have been so difficult as it would have been for a more jazzy player, you were already thinking all this before you ever went to Europe.

TO ME I FEEL IT'S JUST A DIFFERENT ATTITUDE. Trumpet and cornet, they are my principal instruments. I prefer to play written music on them. I do play written music with the trombone, but I always tell the person if they are going to write for me to realize that I am a trumpet player doubling on the trombone and don't give me hard flexibility interval jumps like you would on a trumpet. So that way I can save my chops for the improvisation and go crazy with that and when I come back to the written music I won't be too off track, you know.

On the recording you sent me called CERTIFIED I feel you are playing out of a certain tradition, that you've been influenced over the years by trumpet players that have alternative techniques, like mute techniques. Rex Stewart for example or Red Allen, or, in modern times maybe Don Cherry and Lester Bowie. This also works with a lot of European improvised music. You learnt or produced in yourself all these outside kind of techniques. Are you mixing these together and making this into Herb Robertson, is that what's happening?



WHEN I WENT TO EUROPE, especially when I went to Amsterdam, I was so comfortable over there, the musicians used to say, well you fit right in over here with this type of improvisation and so I was accepted immediately as part of their thing. I don't know why because I never really listened to their music when I was younger. Mainly, it was just that I could identify with that when I did finally get over there. Maybe it was the way I see things. I worked in the Catskills Mountains in the 70's and it was pretty absurd being up there just watching people taking stupid little city things and turning them around and making them serious. As a musician I had a lot of free time so I used to observe all this type of absurdity which I associated with Samuel Beckett's plays. So this is where my whole thing comes from.

It was mainly the Dutch saxophonist Frans Veermerssen who brought me over there. He had a record with Mark Helias and liked what I was doing, and being the brave soul that he is he called me up out of the blue and had me come over. Our personalities hooked up pretty quickly and it worked. Wolter Wierbos heard me, and then Han Bennink and Misha Mengelberg heard me. Han and I have this deep respect for each other. We don't get to play together too often, he's pretty busy. And when I go through I'm usually doing something with some other band so we don't really have a chance to play. There are a few situations where we did but I know we have this rapport each other.

I was really thinking of staying in Amsterdam because everyone said "New York just doesn't treat you right. It's terrible the way they treat you, Herb Robertson. You know, if you were over here in Amsterdam you would get the respect, and we need trumpet players like you here and you could just hook up to the whole scene." But then I have this attachment to America, for this stupid...you know it's home. There's something about it even though it treats its artists terribly and we struggle in New York. I live in New York for some reason, there's a community of musicians there who can maybe even just psychologically support each other even if we don't have many gigs. I've lived in Brooklyn for eight years. I'm from New Jersey originally. In a way it's good though because when I do go out and play it's like, wow, where did you come from. I say I've been here for years, I just never have a gig. I'm in Europe almost six months of every year travelling.

Brooklyn has always been a hubbub of music. In the 60's there was a real Brooklyn scene. Is the Corner Store Collective a Brooklyn scene?

IT SEEMS LIKE IT STARTS THERE. First of all it's an affordable place to live compared to Manhattan. When I became associated with Tim Berne it was the early 80's, we were doing loft sessions in Brooklyn. There's always been something there, Julius Hemphill in the late 70's who Tim was hooked up with, so it's always had this tradition of people living there and starting there. They have these little loft spaces where we can perform, we can afford to pay our rent even though that's getting harder now. Yea, I would say it starts out as a Brooklyn scene and then of course the Manhattan people started to make it broader.

Do you find it an interesting idea that you could take a collective of musicians from Brooklyn and out of it make a festival. Would that be a more interesting idea than lets do a Dizzy Gillespie tribute, or lets do a five trumpet players with a rhythm section?

YEA, I THINK SO, because we all write music and have our own compositions and our own style within it. We have so many that we can create bands from this. We can go into it with the sense that we are playing this person's music so we're going to adapt to it. We're all friends and we can hang out and we can talk to each other. We can say what ever we want which means when we play together there's no judgement. We all know each other, our crazy attitudes, our crazy personalities. Oh, that's Herb Robertson, that's why he plays the way he plays cause he talks like that and its accepted. Its like a community of accepted friendship. It's a joy hanging out with each other, eating or drinking a beer together it's all part of the music, and it adds to the music, the exponent, to the finished product of what it's going to be. It's a real community. It's a self supporting kind of thing. Again, psychologically I think that it's important. It gives us strength, that Hey we're not alone. There are other people who are like this. When I was in New Jersey I thought I was alone. I was alone. I was the only one who thought like this, I was the only one in the area who was listening to the ESP discs. After awhile you think you are going crazy. Am I the only one going like this, how come all of the other musicians started going away. That's when I realized I had to come to a hub like New York because I was serious about it. Other people thought I was just fooling around, but I said no I'm serious, this is what I want to do. This is what is in my heart, so I have to leave New Jersey and go to New York and end up in Brooklyn. It really wasn't planned that way but because of the tradition of the area we ended up in there or gravitated there. □

SELECTED DISCOGRAPHY

AS A LEADER: Certified, Shades Of Bud Powell, "X"-Cerpts: Live At Willisau, The Little Trumpet, Transparency (All on JMT)

WITH TIM BERNE: Diminutive Mysteries, Caos Totales, Pace Yourself, Fractured Fairy Tales (All on JMT) - Others on Columbia and Soul Note)

WITH MARK HELIAS: Attack The Future, Desert Blue, The Current Set, Split Image (All on ENJA)

This interview was transcribed by **P.R. (Brownie) Brown** and edited by **Sheila Macpherson**.

Sources for JMT and ENJA are **DISTRIBUTION FUSION** (Canada) and **NORTHCOUNTRY** (U.S.A.)

APPLE SOURCE

NEW YORK NOTES BY KEVIN WHITEHEAD

SEPTEMBER IN THE REINS: It sounded like a(nother) dumb Knitting Factory gimmick: a full month of **John Zorn** gigs? Give the critic-hater his due: Zorn pulled it off. He came up with 21 separate programs of his own music, a few repeated over several nights; the only padding was three days of "Radical Jewish Culture." (This IS a stupid gimmick: occasional evenings here reserved for musicians who meet an ethnic test; does, say, a festival of Radical Aryan Culture strike anyone as a good idea?) Zorn got his musicians rehearsed and on stage, packed in fans, and served up lots of admirably varied music, from a graphic score he wrote at 12, through eight or nine game pieces, to soundtrack music recorded last month. It's not all postmod cut-and-paste. Most everything I heard—13 evenings—was worth hearing.

Among jazz-oriented gigs was a near-reunion of the News for Lulu trio; when absent-minded George Lewis failed to show up, trombonist **Curtis Fowlkes** was drafted to play Hank Mobley and Kenny Dorham tunes with Zorn and Bill Frisell, who delighted in screwing up every ending with a barrage of twittering sped-up guitar samples he'd been stuffing his delay unit with as a piece progressed. Fowlkes sounded terrified the first few minutes, then found his place in the slippery avant-Dixie mix: Hey! I can swim!

If Zorn carries whole libraries of licks in his head—he has an amazing ear for an impressive range of musics, which is what makes his style-scissor jumpcuts work—a show with **John Patton's** band (Ed Cherry, guitar; Eddie Gladden, drums; Lawrence Killian, percussion) let him trot out one collection. His searing alto tone (Han Bennink: he gets it from Piet Noordijk), Hank Crawfordy phrases and triple-tongued squeals were made more penetrating by variable intonation; he'd blare some long note, over-sharp as Jackie McLean, then droop into tune with the rest of the band, like a synth pitch-wheel returning home. Patton's a master

of B-3 choogaloo, and his talky, punctuating glisses and smears are Monkishly terse and effective.

Zorn recently scored an indie film, **Thieves Quartet**, and appeared with the soundtrack band under that name. Dave Douglas' quirky tone and half-valved bends locked him in with Zorn. Joey Baron favoured brushes. Bassist Greg Cohen is tuneful, in tune, uses no amp, and kept the movie's two-chord vamps from sounding static. Zorn as on other gigs—reunion of a reluctant Spy vs. Spy band (Ted Epstein replacing Michael Vatcher) not one of them—played very credibly in the style of Ornette Coleman. Thieves Quartet's non-movie repertoire sounded like Jewish Ornette: the band with Cherry improvising on Mideastern scales. With guitarist Marc Ribot added, this unit has become one incarnation of Zorn's group Masada. Fine, but don't throw away this splendid Quartet. Its Ornetty clarity is charming, sleek, while the scalar/chordal grounding keeps its distance from Coleman.

Folks who think the big critical flap in New York this season was writers ganging up on Lincoln Center's ever-narrower jazz bookings—old news in this column, it's finally exploded in the local papers—should've seen the scribes sputter on hearing Zorn had declared critics' passes invalid for his gigs. Mostly they stayed away—beat writers would go broke fast, paying civilian rates at clubs and concerts. John doesn't want to be written about, having come to the curious conclusion critics never did him any good. But limiting our access to his music just leads to wildly generalizing blind-men-&-elephant writing, magnificently exemplified by the Village Voice's Kyle Gann, which feeds Zorn's self-perpetuating contempt.

One of the more striking things about John's quick-edit/noir masterwork *Spillaine*, even in its slightly wobbly live version, is how many of its episodes swing—how comfortable Zorn feels with that rhythmic language. Given the sadly divided

state of the New York scene now—which neither Lincoln Center's nor the KnitFac's exclusionary moves help alleviate—a downtown or Brooklyn band that revels in swing most of the time is not all that common. Many vets of this scene can swing, but are oddly uninterested in sticking to it. (Tim Berne, say, might build to a swinging episode over a 20 minute arc, so its arrival is like a sunrise, but will then quickly move somewhere else.) Personally I could go for more lift-the-bandstand propulsion; as a piece like Andy Laster's "Stentor" (new in the quintet *New and Used's* book) shows—as melody instruments run an intricate zigzag, the drums keep swinging—you can have it both ways.

Given the state of things, a hard-bop/modern jazz quintet with a two-alto front line seems daring, a major innovation. Or maybe it's the jolt of hearing a grand master—**Arthur Taylor**, Village Vanguard, September 23—who still makes it up on the bandstand, lest his musicians get too comfortable. It's not just that Taylor's alert phrasing lets you know he hears everything happening, but that each stroke carries enormous clout. You get the feeling one timely and willful slap of brush on skin could send the whole audience tumbling upstairs to the street, his band right behind us: Ron Sutton and Abraham Burton, contrasting altos; Jacky Terrasson, piano (highly touted, a cipher here); Billy Johnson, bass.

As Taylor proves, there's nothing wrong with contemplating jazz's eternal verities, as long as the music sounds ALIVE. **David Murray** records and performs so much it's easy to be blase, but **Dave Burrell's** piano offers a perfect setting, the vibrant canvas's unobtrusive frame. September 10 at *Yardbird Suite*—new inhabitant of the historic Five Spot space on Cooper Square, an okay room where the booking's serious and the folks at the bar not too loud—Burrell brought out Murray's heaviest gospel vibrato (think Vernard Johnson) and fat, earthbound vocal

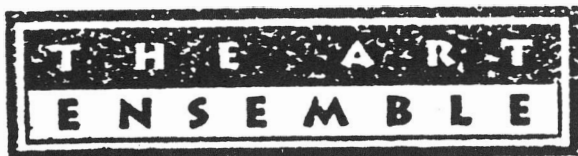
tone. Burrell's take on stride piano, consistent for 25 years, is a lean mix. If he lacks Hank Jones' chops and iron time, he betters the repertory jazz sales force by making stride sound so unself-conscious. On "Billie's Bounce," in the style of his '68 "Margie Pargie," Burrell's light 2/4 never tripped up Murray's four-to-the-bar underpinning's; they never clashed, never sought nor suffered postmod collision.

Regularly enough—maybe not enough to make a trend, but enough to keep hope alive—somebody assembles a band that builds the bridges others would burn. The latest young Brownie-inspired trumpeter, St. Louis' **Russell Gunn**, was showcased by **Oliver Lake**, playing Dolphy tunes and more (with help from cunning and underexposed band pianist Charles Eubanks), as part of the Brooklyn Museum's dependable summer series, August 1. **Billy Hart** put Mark Feldman, John Stubblefield and the remarkable blues/funk-greased guitarist Dave Fiuczynski in his sextet (Knit, August 31). **Smitty Smith** played drum duets with Mor Thiam at the Vanguard (week of September 7), on **Ray Drummond's** sextet gig with Lovano, Craig Handy and Danilo Perez. And Smitty, Tim Berne, Frank Lacy and Salvatore Bonafede were part of a studio-bound **Michael Formanek** septet at *Visiones*, the last night of the month even Palestinians and Israelis perceived that rival camps can get along. □



Roscoe Mitchell billed his group as the **ART ENSEMBLE** for a midnight concert at the Harper Theatre on Saturday, December 3, 1966. This name was used for performances until June of 1969, when the quartet of Mitchell, Lester Bowie, Joseph Jarman and Malachi Favors was advertised (by a concert promoter in France) as the **ART ENSEMBLE OF CHICAGO**

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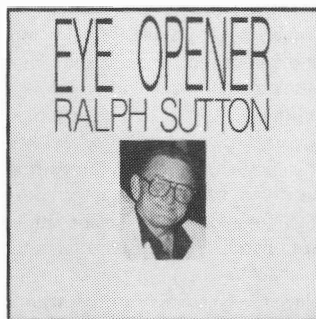
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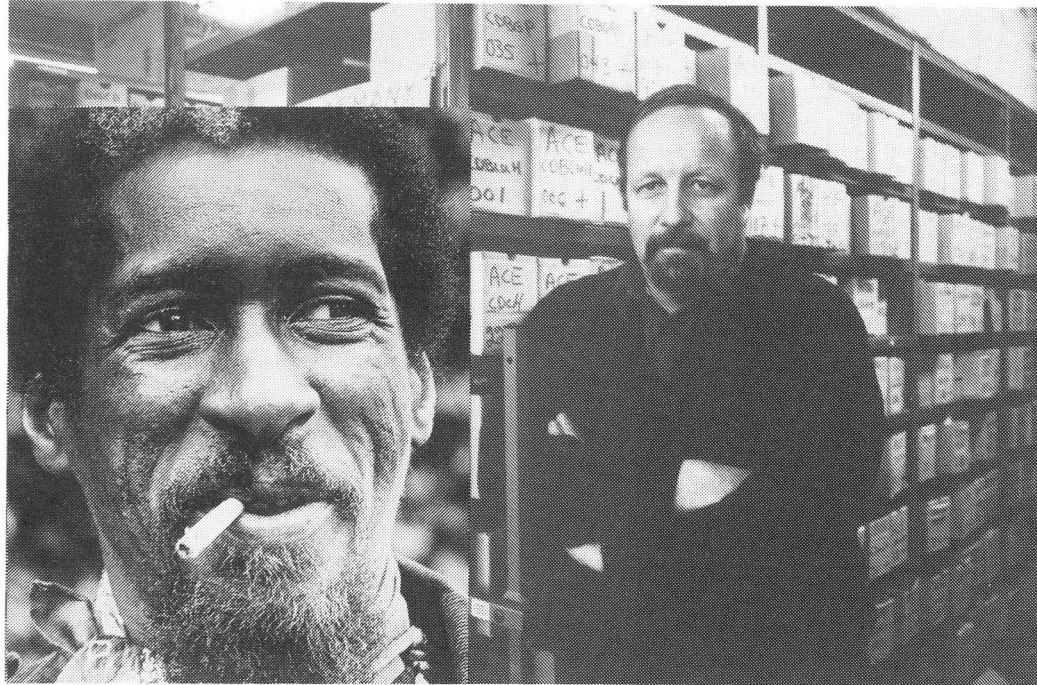
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MATTHIAS WINCKELMANN

ENJA AND THE EUROPEAN LIFELINE

AS AN INDIGENOUS CULTURAL PRODUCT OF THE UNITED STATES,

jazz is generally acknowledged as its most significant contribution to the music of our century. From its native roots, it has become an internationally recognized art form, stretching its geographic and stylistic horizons far beyond its original borders. In fact, jazz owes much of its resilience to its internationalization and the popularity it has achieved amongst foreign audiences. Such has been the case in Europe, where the music receives much exposure thanks to festivals, well developed touring circuits and a well entrenched jazz recording industry. All over the continent, independent labels have grown, fuelled by the enthusiasm of jazz aficionados, not to mention some



enterprising musicians eager to document their own music and that of others. Of the leading European labels, Enja records of Munich has emerged as one the most remarkable independents in the business. One only has to look through its catalogue to understand that American jazz owes much of its vitality to this European lifeline. While in town late last year, producer Matthias Winckelmann graciously shared some of his thoughts during an interview done for Montreal's jazz radio magazine, the "Jazz Euphorium", broadcast weekly on the airwaves of radio McGill, CKUT-FM. Thanks to the show's producer, Bryan Zuraw, and its host, John Braithwaite for their assistance in making this interview possible.

AN ARTICLE BY MARC CHENARD

BEGINNINGS

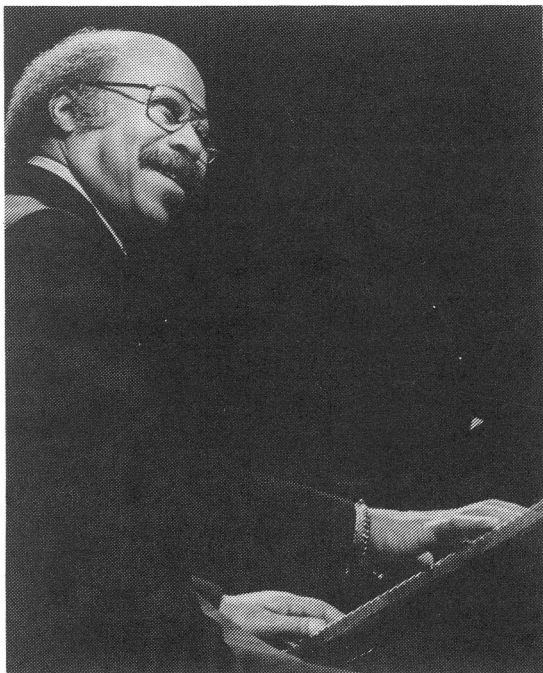
As is the case for most independents, Enja was the brainchild of two music fans: Matthias Winckelmann and Horst Weber. From their love of the music emerged a willingness to document it. In fact, their first opportunity to record was an auspicious one, because they had the chance to do a live date with an expatriate American residing in Munich, the label's home base since its inception in 1971. At that time, pianist Mal Waldron had been living in the city for six years, becoming one of the featured attractions, particularly at the once thriving local club of that time, the Domicil.

"Over a period of months, I was exposed to one of the really hard driving American jazz pianists and it grew into a strong obsession to do something about making his music better known. In fact, it was possible to get a licensing agreement for Japan, because Mal seemed to be very popular over there, and they were interested in knowing what he was up to in Europe. So the motivation was there and the plans went ahead to record him live at the Domicil, way back in July of 1971. From that date came the album "Black Glory", which still holds up well today."

Before this important turning point in his life, Winckelmann, like a lot of European jazz fans, was in awe of this strange and somehow wonderful music. As a youth in boarding school, he discovered the classic jazz masters thanks to the older kids at school. At 16, he was first exposed to the music of Charlie Parker, which, in his own words, "turned around my whole life. For me, this was it. Mind you, I really did not understand a thing, but realized that here was an artist at the highest level of expression, a memory that still impresses me to this day. Soon thereafter, I started to play music myself and picked up the trumpet for a couple of years. But the talent was not overwhelming. While in university, I studied different things, but had to come to some sort of decision on a career choice. Eventually, I stopped playing the trumpet and only now, some thirty years later, I have come back to it, but just for the fun of it. And if you want to know, I have no plans to record myself, I'll leave that to my competitors!"

Having met his soon to be associate Horst Weber in the late 60's, Winckelmann shared much in common with his business partner,

so it was only natural for both men to join forces. They worked together closely for 15 years, co-producing and sharing all the sundry tasks of building a credible catalogue of releases. Yet, in 1986, they agreed to go each their own way. In Winckelmann's own words: "We just decided to separate, it had become like a marriage that had gone on for too long. Now we each produce our own things, but they still go under the same label. But the bulk of the activity has moved over to my side, and I do about thirty productions a year, while Horst does around five to seven. He wanted it that way, you see, because he was more interested in having a quiet life,



while I was more keen in developing the product and having it reach a more professional level. So, we don't have a bad time with each other, we still see each other and we are still interested in keeping the label together. When it comes to distribution, his product is part of any new deal I make, so it works out well like that."

TAKING CARE OF THE BUSINESS

As much as the recording artists are essential to the success of a label, the whole aspect of marketing is just as important, if not indispensable to its survival, something that the producer is more than aware of. "Sure, doing the recording is work, but there is a lot of fun too. The whole distributing aspect of it is where the real nitty gritty is. Actually, that is the major problem for any jazz label and it really takes a while for that to happen. In order to get there, you have to build a good catalogue, which is varied and substantial. But one can say the reverse is true, in that you have to get into distribution of your product early on, because it is the only chance for you to reach other markets and people who can help you to get into some more ambitious productions. It is important then to cross that threshold at some point, because if you don't, it will be difficult for you to keep on going as a jazz label."

To a great extent, jazz has become a durable art form because of the recording medium, allowing it to capture those fleeting moments of spontaneity. While technology has greatly enhanced this medium, the concepts underlying this documentary process have also evolved considerably. Throughout the music's checkered history,

so many records have been cut on the spot, in a way similar to that of a tourist taking snapshots on a whim. Nowadays, there is a solid trend in the record industry towards concept-albums, these focused on a project with some sort of underlying idea to the whole. On that topic, Matthias Winckelmann agrees very much with that more focused approach to the recording business.

TAKING CARE OF THE MUSIC

"If I'm dealing with established artists, then they will most likely have a band together, so you will pretty much talk to them about a concept for the album, that meaning, giving them a new angle. If it is just an anonymous production, that doesn't make sense. For instance, I had to find some different ideas when I was going to record Tommy Flanagan. He has such an immense repertoire. In fact, when you put him in the studio, he'll ask you what should he play. So, something has to be thought up. That's why we did those songbook albums (the Coltrane and Monk ones, the Ballads and Blues). It's very easy to do, but it is also necessary at times. Well, finding a new concept can be a problem at times, especially if an artist has done 200 albums, you might wonder what to do next. Still, there is another side which I find quite interesting and that is nurturing new talent. Luckily, these are very good times for jazz, because there is such a wealth of young talent, musicians between 20 and 30. Nowadays, these players have pretty strong concepts by themselves, so I only have to add a few ideas of my own. One of the things I like to do is hook up these musicians with older ones. A good example is the recent album of Elvin Jones, *Youngbloods*. On it, I teamed Elvin with the twin tenors of Joshua Redman and Javon Jackson, as well as this really exciting young trumpeter Nicholas Payton, all of whom are in their early to mid-20's. Elvin was stimulated by their presence and even got carried away. He said: "Those babies can play!" I really like to do this bridging of the generation gap, which is what keeps the music vital to me. I would really hate to be like a museum and record one style only, like, just bebop. That's very boring and not a way to grow as a label. All of these things have to be taken into consideration for a new recording and every time you are about to produce a new session, you also have to ask yourself if it fits into the label's catalogue."

By no means a get-rich proposition, a jazz record label can succeed on the basis of the producer's business acumen, but also on his commitment to develop product with some clear concepts in mind. Operating a record label is then a matter of pragmatics and aesthetics and nowhere is that more visible (and audible) as in the finished product, the disc and its package. Some forty years after the change over from the 78 to the LP (and now to the CD and its other digital spinoffs), all leading jazz record labels always had two things going for them: a visual look and a sound. Companies like Blue Note, Impulse or ECM achieved their notoriety on both of these counts. Far from underestimating the role of the musicians themselves, these products have only strengthened the reputation and visibility of the artists themselves.

From its plain black and white covers of the early 70's, ENJA has evolved very much in terms of look and one need only look at its present-day glossy booklets adorned with colour pictures and insightful liner notes. Not to be forgotten either are its high standards of recording, thanks to some of the best engineers in the

business. Using state-of-the-art digital technology, these sound men can elicit clear (but never aseptic) sound with nothing more than live-to-two-track digital set-ups, the norm for most of their small group recordings. For all of the professionalism in this area, Winckelmann takes issue with the policy of creating a specific sound for his label.

"I don't believe in that too much because there is too much individuality in the music and I think that putting different groups and concepts into one overall sound is not really democratic, nor does it really do justice to a lot of the music. I've had a personal problem with the ECM sound for many years, which is much too over-echoed to my ears. Not only that, but it caters to an audience that really is not into jazz - which might be a reason for the success it had some 15 years ago when that sound really caught on. So, it would attract people who really did not care about jazz when it was heard the right way. I just do not like the aesthetics behind that sound. I have too much respect for them to do that, and it would go completely against the whole idea of what I'm trying to do. What I'm trying to do is to get the sound as natural as possible by simply using the very best studios and engineers to capture the sound of the musicians."

BOTH SIDES NOW

From the early days, when most Enja recordings were done in Germany by American bands on tour, Winckelmann has shifted his recording base of late to New York City. The main reason for that he contends is just "...a simple matter of economics." Not only that, he also points out that "the touring is not as happening now as it once was, so it is easier for me to buy myself a plane ticket to the States than four, five or more over to Europe. And since the musicians are close to home, they are just more relaxed. When you also consider the dollar in relation to the mark, production costs in the States are that much lower too, which is a good example in itself of how important it is to think in terms of the business side of things."

Despite this geographical shift in its base of operations, Enja still remains a European label, and a very thriving one at that. As it's generally known, Europe's interest for jazz as a creative art form has steadily grown with the passing of time. One only has to consider the numbers of American expatriates and the far better touring opportunities on that continent. In light of those facts, Winckelmann whole-heartedly agrees with the previous assessment, one that explains the well-developed jazz recording market over there. "For the majors, like Warner or EMI, jazz is done more for prestige or for tax write-off purpose than for the music itself. You see jazz lines come and go with them. Whatever the situation of jazz recording in the U.S. may be, I still think that the climate there is the best one for producing jazz personalities. In contrast, Europe has the institutions and the audience to keep it alive. Now, I have a problem these days and it is with German musicians who attack me by saying 'Why don't you record German musicians? You are a German label!' But I tell them, 'What do you mean? If I live in Sicily, should I only record musicians from there? What's the point?' It doesn't really matter where we live, but when we just look at quality and try to get the best possible, there is no way around it, you find it most regularly in New York City."

LOOKING AHEAD... AND BACK

Upon looking at its current catalogue, the American representation is indeed strong, yet this does not exclude some European representation. Always in search of new talent, Winckelmann has brought to the fore two names, whose music and cultural backgrounds are vastly different. On the one hand, the composer Klaus Konig; on the other, the Lebanese born but Munich based oud player Rabih Abou Khalil.

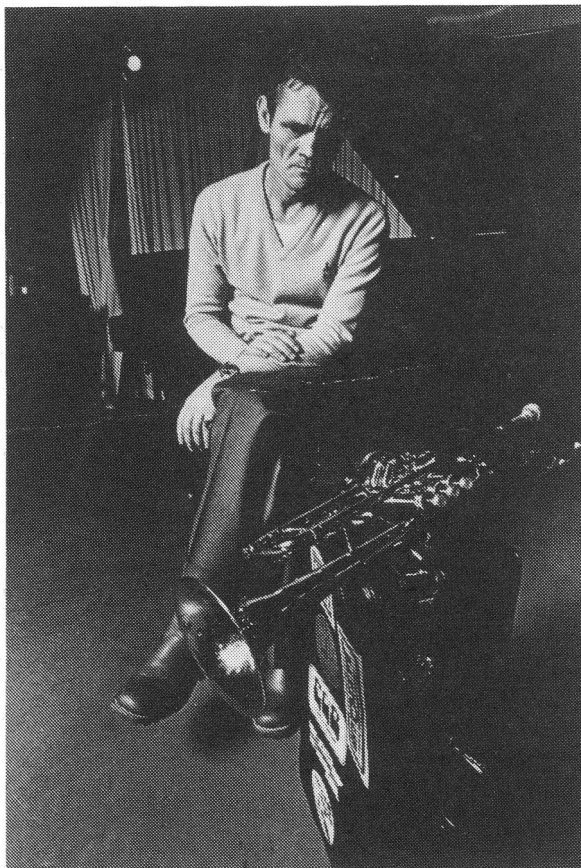
"Klaus Konig is a young composer of 33 with very unusual ideas. His thing is quite avant-garde in that he comes from contemporary music circles. His productions are very large scale ones too. After having put out a double CD of his work for small & large bands, I recorded a third, I put out a live concert from the 1990 Berlin Festival. It is an extended work called "At the End of the Universe", the music based on the science fiction writings of Douglas Adams (of "The Hitch-hikers guide to the Galaxy" fame). Last fall, after some two years of preparation, he premiered his latest opus entitled "The Song of Songs". This work is based on the biblical Song of Solomon and it was composed for a fifteen piece orchestra, two vocal soloists (Jay Clayton and Phil Minton) and the 35-voice Montreal Jubilation Gospel Choir. Never in my life have I been involved in something as ambitious. Just for the recording, it took two 24 track digital soundboards, one in the studio and the other in a mobile unit outside. Thanks to the master technician Ernst Albrecht in Ludwigsburg, we managed to get an amazing sound quality and with some 100 channels to synchronise, that was a tour de force to say the least. As for this oratorio, which is based on the biblical song of Solomon, it is quite a unique work: it's a difficult score, yet it doesn't sound difficult. The most important thing, though, is that it really cooks!"



"Rabih Abou Khalil, for his part, is a musician very much interested in bringing together musicians of different cultural backgrounds. His roots are middle-eastern and his concept is really an extension of Arabic music, which was always progressive until it started to wane some 20 years ago. Now, what Rabih is doing is to have musicians of different cultures bring their own experiences to bear within his own idiom. This is the case of the two recordings of his

on my label, the first one, El Jadida with Sonny Fortune and Glenn Moore, the latest release, Blue Camel featuring Charlie Mariano, Kenny Wheeler, Steve Swallow and percussionists from three different parts of the world, Ramesh Shotam from India, Nabil Khaiat from Turkey and Milton Cardona from South America (via New York). Rabih's music is a very visual act, which takes time to unfold; in Europe, France in particular, his music is really starting to catch on. Now, I think it is time for him to make it over to North America." (Note: since this interview, Khalil has performed at last summer's Montreal jazz festival. See review on page 40 of the last issue of Coda.)

Over the years, Matthias Winckelmann has dealt with an impressive array of jazz musicians; be they dyed-in-the-wool mainstainers, avant-gardists of various persuasions or rising new names, this is one producer who has succeeded in establishing that "more professional level" he repeatedly talks about. By the same token, he has also contributed significantly to the documentation of the music. When asked to look back and to pick that one special recording date in his career, he immediately recalls the "Peace" album by Chet Baker.

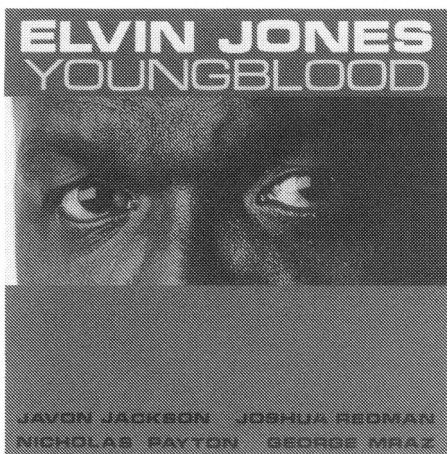


"Actually, this was to be a piano player's date, but he proved to be too overbearing for Chet. So, the band was to be David Friedman on vibes, Buster Williams on bass and Joe Chambers on drums. When I got the musicians together to prepare the music, I realized Chet did not have a trumpet, he had pawned it. So I got one for him. Then he needed glasses, because he was squinting so much at the first rehearsal. Shortly before the date, he said he needed money to get his dentures fixed, so I loaned him \$500. Now that was a mistake! On the day of the recording, everybody was there except... Chet. First, I had to deal with the musicians, who wanted to be paid. Next, I had to try and find Chet and with David Baker (the sound engineer), both of us tried to track him down till four in the morning on the Lower East Side, but to no avail. At eight in the morning, who phones but Chet, saying he was sorry and what not, and that he was at a certain diner. So I told him not to move and we got down there, brought him to the studio. And he played like an angel! Which is the way stories with him always ended. To me, it's a great album, but the nerves that went into it... I couldn't go through that anymore.

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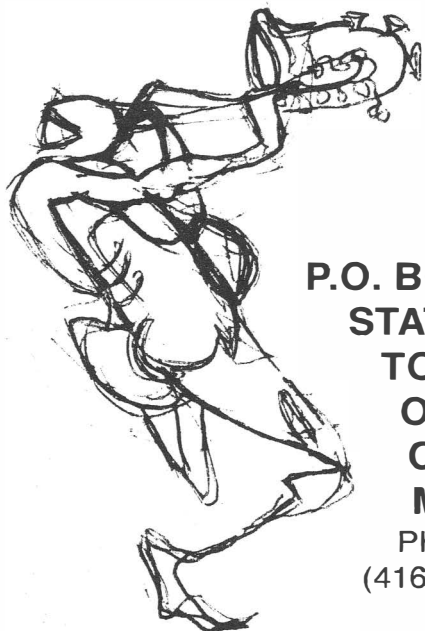
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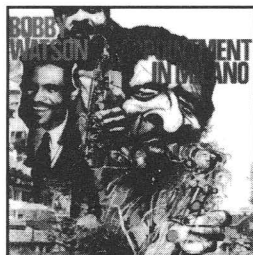
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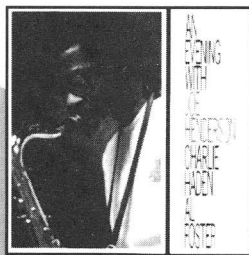
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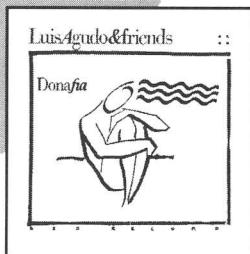
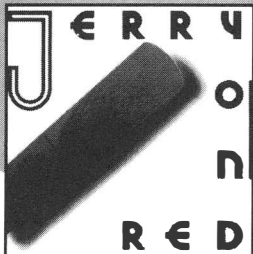
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GREETJE BIJMA

Tales of a Voice • Tiptoe 888808 2 (58' 58")

Little known on this side of the Atlantic, the Dutch singer Greetje Bijma is one of the more surprising vocal talents to emerge on the European jazz scene in recent years. The tall slender blonde (a Sinéad O'Connor look-a-like dare we say) is as surprising for her strong stage presence as for her vocal prowess (six and a half octaves to be precise). This first release of hers on an Enja affiliated label presents her with the very same ensemble that performed last year at Rotterdam's Heineken Jazz Festival. Like the concert, the singer dominates the proceedings here, accompanied by four able bodied accompanists, of which the tenor player, Alain Laurillard (the band's chief composer as well, according to the liner notes), is a Vancouver native. The music itself has somewhat of a popish twist to it, with ethnic African and Latin rhythms underpinning the singer's vocal excursions, trills, spills and all. Although what you hear on record is pretty well what you get in concert, one cannot fully capture

the spirit of the music which she projects on stage. One would not doubt for a minute that she would be a hit on the North American scene, but before that happens she will first have to get over her fear of flying. In the meantime, catch her soaring vocal chords right here.

OCTOBER MEETING '87

Bim Huis 001 (63' 58")

Of the meccas of the European improv scene, Amsterdam's Bim Huis has been at the forefront of presenting special events and groups on the cutting edge. Coinciding with last Fall's ten day repeat edition of the festival, a.k.a. "The October Meeting" was the release of two discs featuring concerts held four years previously at its inaugural event. Volume one opens with a tribute to pianist Misha Mengelberg by a quartet lead by altoist John Zorn. At that time, this saxman was rummaging through the hard bop repertoire, and here he dusts off three little known pieces written by the pianist in that period. From one tune to the next, Zorn goes from a

stock bop phraseology (as in *Number One*) to explosive salvos on the last (*Broezimann*). With Mark Dresser, Martin van Duynhoven and Guus Janssen in tow, Zorn ventures along with his patented jolts. Pianist Janssen returns once more in his own, and quite different project. With no less than three trombonists around (the Bauer brothers plus Wolter Wierbos), the composer of this unusually titled piece (*Et on t'a fait douter* = And they made you doubt), lets the trombones wail away in a very declamatory style akin to the sonic forays of contemporary chamber music. In essence, this is a very stark piece, to be listened to as a sum rather than in its parts. Rounding off the disc is a long duet (27' 30") pairing reedman Louis Sclavis and the "Knight of the Turntable" himself, Christian Marclay. Once again, there is much to be said for this kind of spontaneous interaction in a live setting, but somehow these on-going juxtapositions of sounds do not translate as well on the recorded medium. Crucial to these encounters is the immediacy of the event and the ability to surprise the listener with a better share of hits than

CATCHING UP WITH COMPACT DISCS OF EUROPEAN ORIGIN

misses, something that this tandem balances out in just about even proportions. But as one well known mainstream musician, not adverse to playing in such open contexts, has stated: "It might be a lot of fun to play, but I'm not so sure if it is as much fun to listen to." Ditto here.

WILLEM BREUKER

Heibel • BVHaast CD (68'07")

Not heard in concert while on the road, but met at the very doorstep of his headquarters, Willem Breuker was in fact a day or two away from another of his whirlwind North-American tours. Fresh off the press then was the latest disc of his Kollektief, whose title is the Dutch word for 'bickering'. By now, the madcap antics are well in place, the virtuosic pace of the ensemble and the torrid solos are honed to a razor sharp precision. All of this is also well cast into firmly established stylistic parameters. This can be said for his ensemble's newest offering, one that captures the band in action at venues in Amsterdam, Stockholm and Hamburg. In that last city, the band premiered a commissioned mini-opera of sorts called *Der Kritiker*, a parody of this most noble profession. Five pieces in total are heard, some of which include guest violinist Lorre Lynne Trytten and Greetje Bijma, back once more for a couple of tongue-and-cheek intermez-zos, as in her facetious operatic duet with a facetious Breuker pleading heartbreak. Seeing this band is always the best, but a record like this one is just about as close you can get to catching the real thing.

LUC HOUTKAMP

The Songlines • X-OR CD01 (36'22")

Ever since Anthony Braxton dared to record a solo saxophone record 25 years ago, many kinsmen in the avant garde have also assumed the challenge. By the mid-70's, this had become a trend in which many saxophonists sought to further explore the sonic possibilities of their horns. Such is the prime concern in the present disc of Luc Houtkamp. Using multiphonics on both alto and tenor, he elicits shards of sound in the altissimo register, producing at times sustained whistling tones which modulate ever so slightly. A live performance of his heard in Bremen back in November 1991

was an engaging one and in comparison to the recording, it showed that he has further developed the musical ideas outlined here. Most interesting is his programmatic suite *Tetes Brulée* dedicated to three early virtuosos of the alto saxophone (Sigurd Rascher, Stump Evans and Rudi Wiedhoft). Very personal tributes these are, for they are not meant to imitate their styles or licks, but are very abstract and contemporary readings of past ideas into the present tense. Without having the same bravura or stamina of an Evan Parker, for instance, Houtkamp's recording is more like a first draught, sketchy in places, yet rife for further development (as witnessed in concert).

FRANK GRATKOWSKI

Artikulationen • 2nd Floor Records (56' 05")

Like Houtkamp, the alto and soprano saxophonist Frank Gratkowski has also chosen the same a capella route in this, his first release under his own name. For that alone, one must congratulate him, for the solo medium is the most challenging path to take for any artist. More than just intentions, this Cologne-based musician succeeds in creating a varied musical program. Using both standard phrasing techniques on certain cuts, he also delves into more expanded ones elsewhere, using multiphonics and circular breathing to further delineate his expressive qualities. In that way, each of the eight cuts has an identity even a life of its own, exploring a scope of contrasting dynamics and textures along the way. In effect, the very title of this disc tells us what this release is all about. The articulation of sounds into cogent musical statements. The last word here, we will leave to the annotator, Bert Noglik, who states that his playing are "figures that depict a musical aspiration, and testify to a work in progress deeply rooted in the individualisation of sound and the preservation of spontaneity in playing and structure." A ringing endorsement for sure, but a rightful one too.

BERND KONRAD

Südpool: Project 1 • CDLR 45032 (65'32")

A musical pillar of the jazz scene in Stuttgart, multi-reedist Bernd Konrad is a performer, teacher, composer who juggles a hectic schedule at an exhausting pace. This newest

release of his brings together a ten piece ensemble in a program of two lengthy suites, the first by Konrad himself (*Time is a Tango* with vocalist Lauren Newton added) and trumpeter Herbert Joos' *Yokohama Suite* (complete with running water effects at the beginning). Konrad's opus unfolds around a long narrative sung and spoken by Newton, then finally segues into a series of solos, the best being a sinewy tenor solo by Uwe Werner. The second piece, however, is all instrumental, and while it has interesting compositional twists and improvisations along the way, the script unfolds rather slowly, somewhat like one of those European art flicks that rarely crack the American market. Concision is a virtue, and this would have surely enhanced the impact of these long excursions. This being said, stay tuned for Project 2. I hope.

SCAPES

Changes in Time • Timeless SJP 361 (58'56")

Ever since the Europeans asserted their own identities back in the sixties and seventies, the Dutch have had an active role in setting the pace. Over the years, their musicians have been associated with a certain theatrical presentation, laced with parody and even some self-deprecation as well. In contrast (or reaction?) to this, many musicians of the younger breed of players have been assuming more traditional jazz values, recasting the melodic and harmonic forms within the rhythmic freedom championed by their predecessors. The present group, Scapes, embodies this synthesis in this its debut album. This quintet sporting a two-reed plus rhythm section is lead by bassist Tony Overwater, a talented composer with a flare for shifting tempos and time signatures. To his credit as well, he has developed a working relationship with no less than Sunny Murray, both of whom will be together on a Soul Note release of the drummer. As for the present group, the front line is shared by the twin tenors of Ben van den Dungen and Martin Orenstein, the first doubling on soprano, the latter on bass clarinet. The trio backing them is well oiled, the pianist, Eric Doelmann, being a surprising model of almost Monkian economy as a soloist. Overall, this disc may not grab you for its solo work, but its best suit remains its ensemble concept, harnessed by some well crafted material.

COMPACT DISCS OF EUROPEAN ORIGIN

BOBBY PREVITE

Weather Clear Fast Track

Enja R2 79667 (54'58")

Of the in crowd setting the pace nowadays in the Apple, drummer Bobby Previte is amongst the ubiquitous personalities on that scene. As a leader, each new recording marks a departure from the previous, as is the case of his last three. These being a commissioned score for the Moscow circus, a techno funk band named Empty Suits and the present all acoustic septet. Its name, as the titles of all tunes indicate, refers directly to horse racing. All pieces are well conceived vehicles for solo and multiple improvisations, shared by such sterling personalities as Marty Ehrlich and Don Byron (reeds), Graham Haynes and Robin Eubanks (cornet and bone respectively) and the two Anthony's completing the rhythm section (Davis and Cox on piano and bass). By all accounts, this is not the most daring venture for the drummer, yet this is much more like an updated (and not just a revised) version of a post Jazz Messengers kind of unit.

HAL RUSSELL & THE NRG ENSEMBLE

The Swiss/Finnish Tour

ECM 511 261-2 (62'9")

For the uninitiated this band may come as a total listening surprise, but for those already knowledgeable, the surprise is to have their first opus appear on a label like ECM. This disc contains excerpts from a mini tour which brought this devilish crew to two countries so far apart from one another. True to their form, this quintet pulls no punches, jabbing constantly with their NRGetic free-for-alls. Yet, this is no haphazard music, despite the frequent jousting matches between the leader's saxes and his second tenor man, Mars Williams. To keep everyone on their toes, there is an almost on-going game of musical chairs, with Russell going to drums, vibes then trading his trumpet with bassist Kent Kessler, who also trades guitar with the second bassist Brian Sandstrom. Even drummer Steve Hunt moves over to the vibes, when the leader decides to go to the traps. And if things were not complicated enough, three of them get together for a lovely didgeredoo chorus. Like any good roller coaster ride, there are moments of calm

along the way, as in their *Dance of the Spider People*, but the next loop comes quickly thereafter, as in the hilarious *Hal The Weenie*. Last summer Hal Russell recorded one last session in Germany before his untimely de-

mise in September. This last work is to be titled *The Hal Russell Story*, a fitting title, to say the least, for a musical testament.

REVIEWS BY MARC CHENARD



OUT PRODUCT REVIEWS

In the wake of intense financial difficulty, Leo Records continues releasing some of the best out product around. Two 2-disc sets by **ANTHONY BRAXTON** — *Quartet (Birmingham) 1985* (LR 200/201), and *Quartet (London) 1985* (LR 202/203) — fully document two concerts from Braxton's 1985 tour of England (this tour became the focus of Graham Lock's book, *Forces in Motion: The Music and Thoughts of Anthony Braxton*).

That the tour was a landmark is obvious from the performances of Braxton himself, percussionist Gerry Hemingway, bassist Mark Dresser, and pianist Marilyn Crispell (who has yet to disappoint). Braxton's quartet pieces have always been his greatest asset, and this quartet renders them with more creative energy than any since Braxton's mid-seventies group featuring Kenny Wheeler, Dave Holland, and Barry Altschul. I'm hardly the first one to point out that this is a band to be heard. The London set seems to be the stronger of the two, though, truth be told, any qualitative distinctions between the two are minimal.

Also from Leo is **PETRAS VYSNIAUKSAS'** *Viennese Concert* (LR 172), one of the few recordings this past year to make me feel that the word "eclectic" still has some connotations worth considering. Vysniauskas is one of the many Russian artists documented by Leo over the past half decade. It nicely demonstrates the music created in a closed society which, wishing to emulate the west, has only partial information to go on. They've listened from Braxton to Jarrett, but, where there are gaps, have come up with their own solutions to the improvisational musical difficulties faced by all out musicians. These self-generated solutions make this, and the rest of Leo's Russian catalogue, some of the most interesting stuff around.

Finally, in terms of the Leo angle, is **THE CECIL TAYLOR UNIT**, *Live in Vienna* (LR 174). Recorded in 1987, this recording epitomizes some of Taylor's most intriguing music of the past decade. The Unit, a quintet this time around, features Carlos Ward's reeds, William Parker's bass, Leroy Jenkins' violin, and Thurman Barker's drums and marimba. The heavy wood and string presence generates some brilliant textures —

REVIEWED BY MARC CHENARD & GARY PARKER CHAPIN

more subtle than past brass-centric groups have achieved. Jenkins and Parker seem particularly attuned to each other — with Jenkins working as a powerful grounding point in the group. Aside from its musical interest, the quieter ensemble makes a superb medium for Taylor's poetry (a hard pill for many to swallow) which is as rhythmically fascinating as his pianistics, as virtuosic and abstract.

Speaking of abstraction and virtuosity, **EVAN PARKER's** *Process and Reality* (FMP CD 37) is all that and a bit more. This disc is something of a showcase for Parker's solo soprano sax technique, which includes an "alternate language" of cross fingers, circular breathing, tonguing patterns, a stunning (perhaps obsessive) use of overtones, and what can only be described as sheer speed. It's an over the top record for people who love over the top records. Starting fairly simply, Parker builds tension over the 65 plus minutes of the program. Halfway in he begins overdubbing himself and you come to the sudden, vaguely frightening realization that he has absolutely no intention of letting up — that there is no release. A staggering achievement, but no easy listening.

Listening to **JOEL FUTTERMAN's**, *Moments* (Ear-Rational ECD 1024) particularly in wake of the Cecil Taylor disc, makes you wonder, just what is it that makes a percussive, free improv piano piece work? Futterman has all the technique and energy of a Taylor or a Marilyn Crispell, but, on the forty or so minutes of piano/drum duet that front the disc, fails to build it into anything of interest. The final thirty-four minutes are another story, if only because of late altoist Jimmy Lyons' overwhelming melodicism. Lyons' contribution raises the music to heights touched nowhere else on the disc.

Black Queen (Alphaphonics APCD 1), the debut recording of drummer **MARC EDWARDS**, comes slow out of the gate with an eleven minute spoken word bit called *Creation* — a theophilosophical text that comes off more like a heartfelt lecture than a poetic expression of spirituality. With the text surrounded by one of those pulseless, rubato heavy, free jazz "ballads," the piece is overwhelmingly heavy and prosaic. Later,

things liven up, with Matthew Shipp on piano, Rob Brown on alto, Fred Hopkins on bass, and Edwards himself showing no small amount of instrumental skill. Edwards has written some strong compositions, and the improvisation comes together — if a bit late in the game.

Moving on ... It took a while for **DENNIS GONZALEZ' *The Earth and the Heart*** (Konnex KCD 5028) to work its way under my skin, but when it did ... Gonzalez wields the trumpet with near-perfect taste. The horn is neither lean nor stark — he's not pinching on the emotion — but nothing gratuitous gets through. Reminiscent of Butch Morris with a bit more body. The rest of the band, particularly Andrew Cyrille, shares Gonzalez' ability to just make the sounds work. Alex and Nils Cline and Mark Hewin give the disc a few shreds of rock sensibility.

The Life of a Trio: Saturday and *The Life of a Trio: Sunday* (Owl R2 72930) mark the thirty year reunion of one of jazz' quiet innovative trios: **PAUL BLEY, JIMMY GIUFFRE**, and **STEVE SWALLOW**. In 1962 the three formed a group that played emotional counter-point to the wailing "New Thing" which prevailed at the time. The three are still delicately out there, on these discs, working as three leads, taking turns supporting each other, doing unchoreographed improv as well as some strong tunes. Throughout, they break up into every subdivision of the trio — duet and solo tracks abound — creating a timbral variety that is further aided by Giuffre's switching between clarinet and soprano and Swallow's electric bass. Still, after about one and a half discs you'll find your mind wandering — which probably indicates that it was a smart move to release the two discs separately, rather than as a two disc set.

FMP might have benefitted from such a release strategy with **BROTSMANN • VAN HOVE • BENNINK PLUS ALBERT MANGELSDORFF: *Live in Berlin '71*** (FMP CD 34/35). The two discs cover material originally released on three LPs, and unrelenting material it is. This

was perhaps the most explosive aggregation playing Europe at the time. Orgiastic, ecstatic, rageful, religious, energy music or just noise — all the superlatives fit. The quartet (tenor, trombone, piano, and percussion) maintains a piercing level of energy throughout, with even the quietest moments tugging on your neurons like a fishhook caught just under the skin. This is the kind of music that deservedly earned free jazz its most devoted followers and its most vociferous detractors.

Finally, **PETER KOWALD's *Duos: Europa-America-Japan*** (FMP CD 21), is a gem of both performance and programming. Nineteen tracks, with only two running longer than five minutes, show the bassist in duet with nineteen very experimental improvisors. His cohorts range from Evan Parker to Andrew Cyrille, Tom Cora, Derek Bailey, Seizan Matsuda, Tadao Sawai, and many others. Variety of instrumentation (as well as radically different approaches to improvisation) make for never a dull moment hereon. Also interesting is hearing certain improvisors back to back in such a sparse format — e.g., vocalists Jeanne Lee, Diamonda Galas, and Joelle Leandre cast each other in strange, new light. For his part, Kowald converses fluently with his peers, but essentially lets them do what they do best. □

REVIEWS BY GARY PARKER CHAPIN



A PROFILE OF DAN BARRETT

AND THE ALDEN-BARRETT QUINTET

BY CHIP DEFFAA



I CALL MYSELF A MUSICIAN. Somebody else can put the category on me - declares 37-year-old Dan Barrett when asked if he considers himself more of a "traditional" or more of a "mainstream" jazz trombonist. We're sitting in his Roselle Park, New Jersey, apartment. "What's funny is that whenever I go back to California, I'm confronted by people who remember me playing in traditional bands out there and they'll say — and I love this line: 'Oh Dan, you've gone modern on us.' But that's not the case at all. If I get called to play with Scott Hamilton or Dave McKenna or something, I'll say, 'Great! Sure, I'll take it.' And I'll do my best to fit in with that environment. But recently I played with Terry Waldo in a show recreating Jelly Roll Morton, and that's been some of my favourite music since I first started listening to jazz, so I enjoyed the opportunity to play in that vein." Barrett also frequently plays Chicago-style jazz, whether in concerts organized by Dick Hyman at New York's 92nd Street Y, or on recordings with saxist Rick Fay and others for the Arbors label for which Barrett currently serves as musical director. And he seems as "at home" playing that kind of boisterous hot jazz as playing smooth, polished small-group swing with the popular Alden-Barrett Quintet (or ABQ), which he co-leads with his close friend of nearly 20 years, guitarist Howard Alden.

Barrett and Alden worked together as much as they could in their early years in California. They got to record together occasionally as sidemen, for leaders including Dick Sudhalter on his 1981 Audiophile album, *Friends With Pleasure* and Doc Cheatham on a 1982 New York Jazz album, conducted by Eddy Davis, *Adolphus Anthony 'Doc' Cheatham: Too Marvellous For Words*.

When Alden moved to New York in January of 1983, Barrett followed almost immediately, initially rooming with Alden. Barrett found no shortage of jobs in New York, working with the Wide-spread Depression Jazz Orchestra, Ed Polcer's Band at Eddie Condon's Club, and the big bands of Benny Goodman and Buck Clayton. But the band that was closest to his heart was the one he formed with Alden, the Alden-Barrett Quintet.

"We organized the quintet in New York in 1984. Actually, Howard and I had put together a prototype of it back in California," Barrett points out. "That was just born of the fact that there was really nowhere where we could hear that kind of band. We figured if we couldn't go out and hear a band like that, we might as well put one together ourselves. Howard was playing with more quote-unquote modern groups than I was; I'll say 'post-bop.' And I'd been playing with avocational jazz bands and Dixieland bands. There just didn't seem to be any place in the L. A. area where you could go hear a group playing swinging arrangements or in more of a swing style, and that was where Howard and I came together musically, that was

our common ground. Howard knew more about post-bop music than I did. Maybe I had the edge on him, as far as very early jazz. So we sort of met in the middle there. We both had a healthy respect for the John Kirby Sextet and the Goodman small groups, and of course the Red Norvo groups, through Howard's experience with Red. We kept thinking, 'Wouldn't it be great if we could have a band that plays stuff like that — have little things worked out so it sounded like a band, and yet have enough room for improvisation to let things happen.' So, our group had a couple of rehearsals in California, but we never worked a job with it out there. However, shortly after I got to New York, we set about putting together a group like that with New York musicians.

"The unusual instrumentation — trombone, guitar, alto sax, bass, and drums — was Howard's idea. I have to give him credit for that. And I tried to talk him out of it because I was more traditionally oriented and I guess I had Count Basie's four-piece rhythm section in mind. But Howard thought that he had a little more freedom without a piano. He thought that an alto sax, being a lighter instrument than a tenor, would be more of a contrast to the trombone. He sort of had that sound in his mind and finally he convinced me to try it. In New York, Howard and I talked about which musicians we wanted. We decided upon Jackie Williams on drums and Frank Tate on bass. I couldn't come up with a reed player, and Howard said, 'There's only one guy to get and that's Chuck Wilson.' At that time, I really hadn't heard that much of Chuck.

I had subbed in Vince Giordano's band — that's always fun; I like playing with that band — and Chuck was playing lead alto there. This was back before Chuck and I became members of Benny Goodman's band. So I really didn't know Chuck except from having heard him in Vince's band. I knew he played the instrument very well and was a very good lead player, but I had no idea that he was also an improviser. Howard sort of chuckled — I can hear him chuckling now — and said, 'You just wait. You just wait until the rehearsal.' The first thing we played was a blues in B-flat or something. Howard took a couple of choruses, I took a couple, and Howard pointed to Chuck to play — and of course it was marvelous. I realized Alden was right once again, that Chuck was probably the only guy for the band. The quintet first appeared at Condon's as a group. We played a few festivals — after we appeared at the Conneaut Lake Festival, for example, producer Joe Boughton booked us for a regional tour. We began working from time to time at the club J's; I'm glad to give them a plug because owner Judy Barnett has always been very supportive about giving us dates."

The popularity of the quintet led to Barrett's being asked to do recording sessions. "The late record producer Harry Lim was quite fond of the quintet; he saw us back when we were at Condon's. So Harry recorded me a couple of times for his label, Famous Door Records — not as a leader but as a sideman on Butch Miles' dates. Then the first recording I did for Concord was on Warren Vache's album, *Easy Going*, in 1986. That was when I met Carl Jefferson, the president of Concord Records, and got connected with the company. Gus Statiras actually produced the first Alden-Barrett Quintet record, *Swing Street*, but it wound up coming out on the Concord label, rather than on Gus' label; Carl bought the rights to the recording from Gus and put it out," Barrett recalls. The Alden-Barrett Quintet's first album included numbers that had originally been recorded by John Kirby, Benny Goodman, Duke Ellington, and Thelonious Monk, as well as a few new numbers in a classic swing vein that Buck Clayton composed for it. The distinctive originals by Clayton, one of the elder statesmen of the jazz world, helped draw attention to the group. Clayton, who had first risen to stardom in the 1930s as featured trumpeter with the Count Basie Band, had been in retirement in recent years. Writing for Alden and Barrett provided his re-entry onto the current jazz scene.

The quintet's next Concord album, *The ABQ Salutes Buck Clayton*, was devoted entirely to music associated with Clayton: mostly new originals that he had composed and arranged expressly for the quintet, plus some numbers he had recorded many years before, which Alden and Barrett arranged. Alden and Barrett were showcased beautifully playing Clayton's music; their association with Clayton proved beneficial to both them and him. Listen to how effectively Barrett states the melody, getting a rich, dark wine tone, on the haunting *Winter Light*. Savour his bluesy trombone work on *Claytonia*. And for an elegant example of Alden's sensitive work, listen to *A Beautiful Yesteryear*. Barrett comments, "Buck Clayton was legendary. It was Howard who actually met Buck first, when Howard was working with pianist Joe Bushkin at the St. Regis Hotel [in early 1983]. Later on I got to work with Joe at the same place. Buck and Joe were old friends, going back to their days at the Embers in the '50s, and when Buck came in one night to hear Joe, someone introduced Howard to Buck. Howard got to talking about the quintet and asked if Buck could write some arrangements for the group. Buck said that when he had time, he would. When Howard told me this, we both figured, well, Buck says 'when he has time' — this could take years, if ever. About two weeks later, Buck called Howard and said, 'I've got a couple of charts for your group.' And he kept writing more arrangements for us, contributing 20 or 25 originals in all. Buck was there the first night that we played at

Condon's, and we played his arrangements. We were sort of flattered that when he subsequently started writing arrangements for his big band, many of the things that he arranged for that band were things that he had written initially for our quintet. He liked the sound with the quintet, and then he went on to expand the numbers for the big band. *In a Parisian Mood*, *Pretty Peepers*, and *Winter Light*, for example, were all tunes that he wrote initially for our quintet, then later for his big band." Clayton told me a few years ago: "Howard and Dan were the real reason that I got back into having a band of my own, because Howard was the first one to approach me to make some charts for his band — which I think is the best little band since John Kirby's. I wrote some things for them, and then the word got around." Clayton wound up composing and arranging for various other bands. "And after that, I decided I might as well do it for myself." Barrett and Alden both became charter members of the Buck Clayton Swing Band, which won high praise internationally in the few years that it existed prior to Clayton's death in 1991. Barrett can be heard on the band's Stash album *A Swingin' Dream*.

Among other albums on which Barrett has played in recent years are *Strictly Instrumental*, an octet session under his leadership, which he made for Concord, and *Jubilesta*, his first album as a soloist backed simply by a rhythm section, which he made for Arbors, the label with which he is currently affiliated. Arbors President Mat Domber uses Barrett as musical director, soliciting his advice regarding musicians to record. For Arbors, Barrett has also been featured on various Chicago-jazz recordings with reedman Rick Fay, with whom he had first played in southern California as a teenager. The sessions have been spirited, with pleasingly full-sounding ensembles using as many as nine musicians, although not all of the other musicians have always been up to Barrett's level. One could also question the need for still another jam-session type version of some of the more familiar tunes. In this regard, Barrett's craftsmanship as an arranger has proven an asset to the label — an asset one hopes the label will more fully exploit in the future. The few sides that he has arranged have been more focused and more interesting than the looser, casually jammed sides. Listen to Barrett's arrangement of *Roll On, Mississippi, Roll On*, on the Arbors CD *Rick Fay And Friends: Rolling On*. The performance is a kick from start to finish; it has both vitality and a sense of forward movement — no wasted motions. Or check out Barrett's refreshing original, *Possum Jump*, which sounds a bit more modern than most other numbers on the CD, and shows he's listened to his share of jump blues and boogie woogie over the years. Barrett's arrangements, by the way, are available for purchase from Arbors Records. I'd like to see CDs devoted solely to music arranged and/or composed by Barrett.

Besides the records he has made, Barrett has occasionally been heard on the soundtracks of TV commercials for the likes of American Express and Wendy's and motion pictures such as *The Cotton Club* and *Brighton Beach Memoirs*. He is gradually acquiring more and more of an international reputation as a jazz musician. And in the past 10 years, Barrett has become a highly sought-after trombonist at traditional jazz parties. □

ARBORS RECORDS can be contacted at P.O. Box 58059, Tierra Verde, FL 33715, USA.

CHIP DEFFAA, a jazz critic for *THE NEW YORK POST*, is also the author of *SWING LEGACY* Scarecrow Press and the Institute of Jazz Studies, *VOICES OF THE JAZZ AGE* University of Illinois Press, and *IN THE MAINSTREAM* Scarecrow Press and the Institute of Jazz Studies.

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- **JAZZ RECORDS 1942-1980: VOL. 3 Bro-CI** • Edited by **Erik Raban**
Published by Jazz Media APS, Copenhagen, Denmark (652 pages)
- **THE JAZZ DISCOGRAPHY 1898-1992: Volumes 1-6 (A-Fi)**
Compiled by **Tom Lord** • Distributed by North Country Distributors,
3 Cadence Building, Redwood, NY 13679, U.S.A.
- **THE ALADDIN/IMPERIAL LABELS: A DISCOGRAPHY**
Compiled by **Michel Ruppli** • Greenwood Press (727 pages)
- **FIRST BASS: THE OSCAR PETTIFORD DISCOGRAPHY**
Compiled by **Coover Gazdar** • Distributed by David Goldenberg,
840 Winter Road, Rydal, FL 19046, U.S.A. (110 pages)
- **THE GERRY MULLIGAN DISCOGRAPHY** • By **Arnie Astrup**
Bidstrup Discographical Publishing Co., Denmark (106 pages)
- **SARAH VAUGHAN: A DISCOGRAPHY** • Compiled by
Denis Brown • Greenwood Press (166 pages)
- **FIRE MUSIC: A BIBLIOGRAPHY OF THE NEW JAZZ**
1959-90 • Compiled by **John Gray** • Greenwood Press (515 pages)
- **DUKE ELLINGTON ON COMPACT DISC** • By **Jerry Valburn**
Available by mail from Marlor Productions, Hicksville, N.Y.
11802, U.S.A. Price \$39.95 US plus shipping and handling charges of
\$5.55 (Canada), \$2.05 (U.S.A.), \$8.55 (elsewhere)

ACCURACY IS SOMETHING which all discographers strive for. Their work is invaluable as research tools for interviewers, radio producers and jazz journalists. The first discographies were a mix of guess-work, information from musicians and limited data from the record companies but an international network of researchers has built upon this pioneering work by such people as Delaunay, Blackstone, McCarthy and Jepson.

Brian Rust's successive editions of Jazz Records 1902-1942 remain the basis for further research into that period. The new, updated and expanded version of post 1940s jazz is finally beginning to emerge in a permanent form. **Volume 3 of Jazz Records 1942-80** begins with Gustav Brom and ends with pianist Sonny Clay. The scope of the discography is international and the listings reflect the depth of information provided by the team of researchers. Where possible multiple listings of releases from many different countries are included and this represents a genuine improvement over other general discographies covering the same timespan. The physical preparation of these books is incredibly time consuming and only a massive input of funding will help speed up the process. Hopefully each succeeding volume will broaden the base of people committed to the project. That seems the only way future volumes will appear more frequently.

Tom Lord's **The Jazz Discography** is extending the time frame of Rust and Jazz Records into the present and is obviously the general discography to own if your shelves are not already overloaded with the earlier efforts. His computer data base also makes further updating of information possible.



EDITORS OF GENERAL DISCOGRAPHIES draw on the work of many specialised discographies for their books. There's now a Duke Ellington volume from **Jazz Records** (Volume 6) and cross checking of the various label discographies by Michel Ruppli is another invaluable source of information.

The Aladdin/Imperial Labels is Ruppli's latest contribution. Both companies began operations in California in the 1940s (Imperial was to acquire the Aladdin masters in 1961). They recorded jazz and the then popular Rhythm and Blues music which was a mix of older jazz and blues styles. Both labels recorded jazz material and often employed jazz musicians as backup musicians for their Rhythm and Blues dates. Imperial's move to New Orleans made it the most important company to record the new generation of New Orleans musicians who created the 1950s brand of blues flavoured popular music. This work will be of paramount importance to researchers within the blues field.

Specialised discographies of individual musicians are a quick way to gain an overview of an artist's recording activity. It also helps establish his career moves and itineraries.

First Bass: The Oscar Pettiford Discography was compiled by Coover Gazdar and comes complete with photographs of the bassist and is printed on quality paper. It's a good starting point for anyone wishing to explore the recorded career of this great musician. His years with Ellington are shown separately but you'll need an Ellington discography to see all the details. There's also too few of the various issues

ALADDIN/IMPERIAL • OSCAR PETTIFORD • GERRY MULLIGAN

of the material included. A specialised discography should try and cross reference all issues of an artist's work. To hear the essence of Oscar Pettiford these are some of his magical dates: with Coleman Hawkins (Signature), Phineas Newborn (Atlantic), Lucky Thompson (ABC) and the Essen Jazz Festival.

The Gerry Mulligan Discography is the third major contribution to the field by Arne Astrup (he previously covered Stan Getz and Zoot Sims). This edition appeared in 1989 and covers Mulligan's activities to August 1988. No doubt an updated version will appear at some point. Presumably, too, the confusion surrounding Astrup's Sound of Jazz listings will have been straightened out. "The Real Sound of Jazz" is the title of the Pumpkin lp which contains all the music from the TV show and includes Mulligan in the band. The CBS (Columbia) lp is simply called "The Sound of Jazz" and was recorded on December 4, 1957 with Harry Carney on baritone sax.

Sarah Vaughan: A Discography

is a Denis Brown compilation. It lists all the singer's recordings in three sections: The Early Years, Mercury/Roulette and The Later Years. Augmenting the basic information are indexes of song titles, musicians and orchestras and an extensive section listing the title and contents of all the various lps, singles and eps. This is an invaluable bonus which goes beyond Astrup's practice of providing an index of album titles.

The library bound hard cover guarantees the longevity of this Sarah Vaughan listing.

Until all writing on jazz has been computer filed a bibliography of source materials is a necessary adjunct to a researcher's work. *Fire Music: A Bibliography of the New Jazz, 1959-1990* has been compiled by John Gray. His research into articles and reviews has produced an invaluable starting point for anyone planning to produce substantial material on any of the musicians included in this work. The broad base of the source

material shows how wide ranging is Gray's perspective. Would that the Grove Dictionary had shown equal awareness of the worldwide coverage of the music. Articles and reviews from such European magazines as Jazz Forum, Jazz Hot, Jazz Magazine and

Jazz Podium are cited in the text but for some reason they are omitted from the index of reference works. It's an exhaustive coverage of the artists - and this book only represents one special area of the music. It's a remarkable document.



DUKE ELLINGTON ON COMPACT DISC

By Jerry Valburn • Marlor Productions.

REVIEWED BY FRANK RUTTER

IN HIS REMARKABLE MUSICAL CAREER spanning more than half a century, Duke Ellington participated in the development of the art of recording from 78 rpm shellac discs, through 45s, long play at 33 1/3 rpm, magnetic tapes, including four track reels and cassettes, even eight track, and film. He used them, as he used his orchestra, to experiment, refine, and develop his musical genius. Had he lived another decade after his death in 1974, he would also have embraced the compact disc and no doubt taken advantage of its special attributes in terms of time and engineering capabilities, just as he did with other recording media. But the CD is perpetuating the music he had already set down on earlier recording techniques and, in a number of cases, has brought us material that was never before commercially issued.

WE CAN BE GRATEFUL FOR THIS, and for the work of Jerry Valburn, Ellington collector, engineer, producer and sometime amanuensis. Not only has Valburn given us, over the years, the pleasure of many Ellington recordings he produced, but now he has published a pioneering discography of Ellington on CD.

Grateful, yes. But apprehensive, too. Apprehensive, that is, about the medium rather than the messenger. The CD is not "perfect sound forever" as its inventors claimed ten years ago. It is as perfect only as its technical limitations and - even more significant - as perfect only as its human exploiters. Valburn touches on this in a penetrating preface to his book, a valuable contribution to the art of discography.

SARAH VAUGHAN • DUKE ELLINGTON

As CD issues proliferate in Europe, Japan and North America, particularly of music on which copyright has expired, is dubious or even sometimes violated, we are faced with a bewildering maze of duplication, conflict and confusion. Quite apart from that we simply want to know what's on that CD we might be thinking of ordering from afar. Often the CDs themselves fail to deliver the information. Valburn puts that straight and tells us a lot more as well.

His book is subtitled "An In-Depth Study," and is divided into sections listing CDs in just about every way you could want, whether for quick reference or serious discographical study. The two main sections list the label and contents of 1,276 CDs, and all titles to be found on these CDs with recording date, location and cross-reference to the section listing the CD albums. In addition there are brief sections listing sessions and dates of studio, concert, transcription and dance recordings, a list of lp album titles on CD, and a list of CD labels and country of origin.

Nit-pickers will find a few mistakes, as Valburn cheerfully admits. Such as the misspelling of the label Conifer (with two ns) and a muddle in the listing of a "missing" title from the RCA "Popular Duke Ellington" session of 1966 which Valburn says is on Japanese RCA but does not include it under that entry.

But devotees of microscopic analysis of Ellingtonia will be delighted at much more. Valburn discloses some important new information. For instance, he disposes of the canard perpetuated by other discographers that the Yale concert originally issued on Atlantic records was a fake really produced in a studio; he has evidence that it was in fact a "live" concert and a careful listening bears him out. He sets straight recording dates for Ellington's album with Rosemary Clooney, and clears up a few more mysteries and disputed dates.

In many cases, Valburn was actually there at the time of the recording or concert or broadcast. Sometimes he even knew more about Duke's music than the maestro himself, as in the case of his composition Night Creature when, in 1966, Ellington phoned Valburn from Europe to get a correct score.

Perhaps the world's foremost collector of Ellington's recorded music, Valburn was also a friend and companion of the Duke. Many fans know him for the marathon project that brought them, through the decade of the 1980s, the complete series of Ellington wartime broadcasts for the U.S. treasury department, on 48 lps. Last year, Valburn's huge Ellington collection of 4,000 lps, 2,400 78s, 1,200 reels of tapes, many transcriptions and other material, found a new home in the Library of Congress, a worthy depository where it will be available to anyone in the world. But Valburn's interest, fortunately, has not abated and he continues his crusade of discovery into the new era of recorded sound on CD.

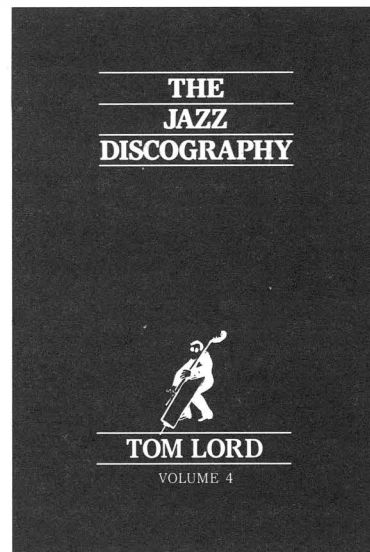
But he is no slave to the technology. Valburn, in his preface, is sometimes harshly critical of the CD medium. As a former studio engineer he is properly shocked at sloppy editing and inferior mastering techniques which, sadly, are all too frequent. As a music lover he is suitably appalled at the short change many record companies are giving us with lp equivalents of sometimes little more than half an hour when the CD can accommodate as much as 78 minutes as Valburn himself has demonstrated on the VJC label. Even worse, many CDs are simply inferior to their source material. Vinyl and even shellac in many cases has better sound than CDs engineered by a generation of rock-blasted ears, with lopped off lows and shrilly distorted high frequencies, often marred by incompetent use of so-called noise reduction systems, even on the most recent releases, and marketed by greedy entrepreneurs. Valburn's critique of the CD medium, which deserves elaboration, is, in its way, as valuable as his discographical research. The record companies need a good jolt: they can do much better for the consumer and the music itself.

Valburn's work is, of course, only the beginning, the base. He has done us a great service by setting it down on paper. New CDs are coming out every month, somewhere; previously unknown recordings are still surfacing. You can be sure Valburn will still be on the trail which he has blazed for others.

PHOTOGRAPHY

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CANADIAN NOTES

Fraser MacPherson, one of Canada's most distinctive jazz stylists, lost his fight with cancer on September 28th Vancouver. His unique musicianship and warm wit will be sorely missed.

The **Dave Young/Phil Dwyer Quartet** travelled across Canada this fall and terminated their circuit in Toronto with a Science Centre concert for CJRT and a week at the Senator. "Fables and Dreams", their new Justin Time recording, was introduced on the tour.

Economic hard times and the escalating cost of U.S. funds has severely crimped the activities of music showcase organisers in Canada but life goes on. Jazz seems to be finding a new niche in restaurants and Fitzgerald's, a cozy Toronto eatery, has been presenting jazz on a regular basis midweek since the summer. **Bob Mover** organises the music and has been well featured there along with such established players as **Ed Bickert**, **Pat LaBarbera** and **Mike Murley**. Fitzgerald's is at 2298 Queen Street East.

Toronto's Westin Harbour Castle Hotel began a Sunday jazz policy in its Lobby Bar October 3. Pianist **Steve Holt** leads the house trio with bassist Mike Downs and drummer Jerry Fuller. November was the month for trumpeters with **Sam Noto**, **Guido Basso** and **Charles Ellison** the featured guest soloists. Steve Holt's regular quartet was also heard at George's Spaghetti House for a week in September.

Bernie Senensky has been playing solo piano Thursday through Saturday nights at Ferrari's Restaurant (137 Avenue Road). Due out soon on Timeless Records is his session with Bobby Watson, Ray Drummond and Marvin "Smitty" Smith.

Gene DiNovi's second Candid CD (the first is a studio date to be released in January) was recorded live at Toronto's Montreal Jazz Club with Dave Young and Terry Clarke on October 21/22.

Radio Station CJRT-FM's popular Monday night concert series at the Ontario Science Centre this winter will feature **Jeff Jones**

(December 13), **Roy Styffe** (January 10), **Shelly Berger** (January 24), **Connie Maynard** (February 7), **Kieran Overs** (February 21) & **Steve Wallace** (March 7).

A ten concert winter series at the University of Toronto showcases the talents of the jazz faculty and their students. These Wednesday night events are free to the public and begin at 8 p.m. in the Walter Hall of the Edward Johnson Building.

On March 24 the big bands directed by **Paul Read** and **Phil Nimmons** will be heard.

Trinidad steeldrum virtuoso Rudy Smith was in Toronto at the end of October for several engagements in clubs and concerts with different musical associates...several Cuban musicians were heard with **Jane Bunnnett** on September 17 at the Glenn Gould Theatre in a concert recorded for CBC Stereo's The Arts Tonight.

Hemispheres got their 6th season underway October 26 at the Glenn Gould Theatre with a retrospective look at past works. **Rene Lussier** joins Hemispheres for their February 12 concert at the duMaurier Theatre Centre.

Rob McConnell, **Ed Bickert** and **Neil Swainson** kicked off the winter's concert series in September for both Peterborough's Kawartha Jazz Society and Hamilton's Jazz at St C's. **Time Warp**, quartets led by **Mike Murley** and **Kevin Turcotte** and **Dave Restivo's** Trio were slated to appear in Peterborough December 5. Gap Mangione's Quintet was at St C's October 18.

Jeff Healey returned to CBC Radio for his Sunday series of "My Kinda Jazz". He will be heard weekly until January 30.



Chelsea Bridge won the Canadian musical competition at this summer's Montreal International Jazz Festival ... London, Ontario resident **Rob Stone** was winner of the Frank Rosolino Memorial Scholarship for jazz trombone at the Trombone Association Workshop in Cleveland. Stone was featured with Conrad Herwig, Jiggs Whigham and the Airmen of Note at the closing night concert ... Pianist **John Stetch** was one of the finalists in this year's Thelonious Monk Competition.

Edmonton's Yardbird Suite showcased some strong jazz talent in October with a nice blend of Canadian and US talent. Featured artists included Joe Lovano, **Garbo's Hat**, **P.J. Perry**, Hal Galper, **Bill Jamieson**, Marty Ehrlich and Jessica Williams.

October was a busy month in Vancouver with the yearly **Time Flies Festival**. It took place in three venues, the Vancouver East Cultural Centre (Marty Ehrlich Quartet, Michele Rosewoman and Quintessence), the Glass Slipper (Glenn Spearman's Double Trio, **Tony Wilson** Sextet, **Kane/Taylor** Explosion, **Brad Turner** Quartet and the Hal Galper Trio), Western Front (**Standing Wave**, **M.O.R.E.**, **Francois Houle/Andreas Kahre**, and the **Bill Smith** Ensemble).

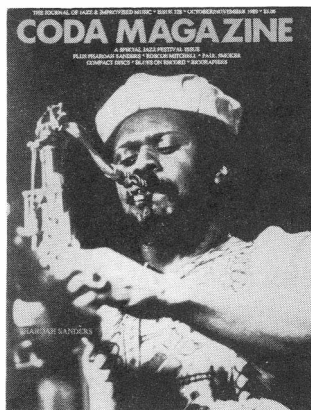
November events included Swiss musicians Phillippe Micol and Franz Aeschbacher performing with bassist Lisle Ellis, and the Robin Shier Quintet. Both these events took place at the newly opened Glass Slipper, 2174 Prince Edward (12th & Kingsway). Steve Lacy & Irene Aebi play New Years Eve at Western Front. The much looked forward to concert of Don Pullen was cancelled due to ill health. Get well soon Don.

Justin Time's growing catalogue has now added a Herbie Spanier Anthology (1962-93) which presents the trumpeter in varied settings. Also newly issued on CD is Pat LaBarbera's "Virgo Dance". Two additional selections have been added to the lp issue ... B.C. based trumpeter Ron Shier's Quintet traversed Canada in November in support of their new Unity CD "Suburban Groove" ... Also on Unity is "Shape Shift" - Kieran Overs second CD as a leader. The music comes from different sessions and features Kevin Turcotte, Kirk MacDonald, Ted Quinlan, Brian Dickinson, Alex Dean and Pat LaBarbera.

New artist produced recordings include bassist Duncan Hopkins "Le Rouge" (P.O. Box 20074, Grantham Postal Outlet, St. Catharines, ON L2M 7W7) which features Kenny Wheeler, Lorne Lofsky and John Sherwood ... Calgary saxophonist John Reid's debut recording is "Island Shuffle". It's a quartet date and is available from JRP Productions, 3216 Castle Rd. NW, Calgary, AB T2M 4K5 ... "Born to Be Blue" showcases Diane Roy's singing with support from the Norm Amadio Trio. It's on Crystal Cave Records, 275 King Street E., Suite 106, Toronto, ON M5A 1K2 ... Belleville's The Commodore's Orchestra celebrated 65 years of continuous activity (with changing personnel!) this year with the release of a cassette recording titled "What's New". It still retains its Swing Era roots with a mixture of dance tunes and jazz showcases. Trumpeter Stan Wiggins is the current leader and the personnel includes drummer Gord Carley - once a fixture on the Toronto scene. It's available through Harmony Music in Belleville. □

COMPILED BY JOHN NORRIS

NOTE: Information & photographs from musicians and promoters, for possible inclusion in this column, should be sent to JOHN NORRIS, PO BOX 1002, STATION 'O', TORONTO, ONTARIO M4A 2N4. FAX (416) 593-7230.



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209	(Aug. 1986)	Don Cherry, Pee Wee Russell, Ornette Coleman/Metheny
208	(June 1986)	Woody Herman, Stanley Jordan, Jim Hall
207	(April 1986)	Kenny Wheeler, Bill Dixon, Wynton Marsalis
206	(Feb. 1986)	Charles Mingus, Jimmy Blanton, David Holland
205	(Dec. 1985)	Big Bands, Gil Evans, Artie Shaw, Thad Jones, Basie, Duke
204	(Oct. 1985)	Coleman Hawkins, Sahib Shihab, Sonny Rollins
203	(Aug. 1985)	The Jazz Singer, BB King, Eddie Jefferson, Jimmy Rushing
202	(June 1985)	Art Pepper, Johnny Hodges, Carlos Ward, Braxton
199	(Dec. 1984)	Lester Young, Andrew Cyrille, Vienna Art Orchestra
198	(Oct. 1984)	Bud Powell, Sidney Bechet, Barre Phillips, Bob Mover
197	(Aug. 1984)	Lew Tabackin, Steve Lacy, Fred Anderson, Bebop on Record
195	(April 1984)	Buddy Tate, Jay McShann, Nelson Symonds, Mel Lewis
192	(Oct. 1983)	Leo Smith, Baikida Carroll, Mal Waldron, Piano Variations
191	(Aug. 1983)	Pepper Adams, Charles Moffett, Johnny Griffin
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, 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
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
169	(Oct. 1979)	Amina Claudine Myers, Kenny Burrell, Pisa/Bracknell Fests
168	(Aug. 1979)	Albert Mangelsdorff, Barry Altschul, Moers Festival
167	(June 1979)	Evan Parker, Incus Records, Red Callender, Roza Sax Quartet
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

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CANADA

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The Human Factor • *Soul Note*

Anthony Braxton Quartet

(Victoriaville) 1992 • *Victo*

Don Cherry • The Complete Blue Note

Recordings • *Mosaic*

Marilyn Crispell & George Graewe

Piano Duets (tuned & detuned pianos) • *Leo*

Marilyn Crispell Trio • Summer Of 1992

American Tour • *Music & Arts*

Curlew • My Beautiful

Western Saddle • *Cuneiform*

Charles Gayle • Touchin' On Trane • *FMP*

Paul Haines • Darn It

American Clave/Rounder

Irene Schweizer & Pierre Favre • *Intakt*

Randy Weston • Volcano Blues • *Verve*

MARC CHENARD (Montreal, Quebec)

Konrad Bauer Trio • Three Wheels - Four

Directions • *Victo*

Ellery Eskelin • Figure Of Speech

Soul Note

Charles Gayle • Touchin' On Trane • *FMP*

J.J. Johnson • Let's Hang Out

Emarcy/Gitanes Jazz

Klaus König • The Song Of Songs

Enja/Justin Time

Harold Mabern/Kieran Overs

Philadelphia Bound • *Sackville*

Thelonious Monk • Discovery! • *Blue Note*

Louis Slavis • Ellington On The Air • *IDA*

Tom Varner • The Mystery Of

Compassion • *Soul Note*

Zane Massey • Brass Knuckles • *Delmark*

SHAUKAT HUSAIN

(Victoria, British Columbia)

Charlie Haden • Haunted Heart • *Verve*

Billy Drummond Quartet • Native Colours

Criss Cross

Art Blakey • Complete Blue Note Recordings

Art Blakey's 1960 Jazz Messengers • *Mosaic*

Joshua Redman • Wish • *Warner*

Toshiko Akiyoshi • Remembering Bud

Evidence

Clifford Jordan • Down Through The Years/

Live At Condons • *Milestone*

Booker Ervin/Dexter Gordon

Settin' The Pace • *Prestige*

Joe Henderson • So Near, So Far • *Verve*

Randy Weston • Spirits Of Our

Ancestors • *Antilles*

P. J. Perry • Worth Waiting For

Jazz Alliance

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Milton Batiste • with Rue Conti

Band • *Lake*

Ray Bryant • Plays Blues & Ballads

Jazz Connoisseur

Abdullah Ibrahim • No Fear To Die • *Enja*

Keith Ingham/Bobby Gordon

Music From The Mauve Decades • *Sackville*

Dave McMurdo Jazz Orchestra

Live • *Sackville*

T.S. Monk • Changing Of The Guard

Blue Note

Frank Vignola • Appel Direct • *Concord*

Bennie Wallace • The Old Songs

Audioquest

Richard Wyands • The Arrival • *DIW*

BILL SMITH - Editor

(Hornby Island, British Columbia)

Sidney Bechet • The Chronological (1940)

Classics

Don Cherry • The Complete Blue Note

Recordings • *Mosaic*

Ellery Eskelin • Forms • *Open Minds*

Evidence • Musique de Thelonious Monk

Ambiances Magnetiques

Garbo's Hat • Face The Music

Word Of Mouth

Elvin Jones • Youngblood • *Enja*

Paul Plimley & Lisle Ellis

Kaleidoscopes • *hat ART*

Ned Rothenberg • Double Band

- Overlays • *Moers Music*

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Hal Russell • Hal's Bells • *ECM*

PETER STEVENS (Windsor, Ontario)

Gene Harris • At Maybeck • *Concord*

Gene Harris • Like A Lover • *Concord*

Tony Williams • Tokyo Live • *Blue Note*

Antonio Hart • Don't You Know

I Care • *Novus*

Robert Hurst • Presents Robert Hurst

DIW/Columbia

Alan Broadbent/Gary Foster • *Concord*

Michel Petrucciani • Promenade

With Duke • *Blue Note*

Jackie McLean • The Jackie Mac Attack

Birdology

Bruce Nielsen • Between The Lines • *Unity*

Gonzalo Rubalcaba

Suite 4 y 20 • *Blue Note*

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Hodges • *Concord*

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quake McGoon's • *GHB (2CDs)*

Michael Hashim • A Blue Streak • *Stash*

Adam Makowicz • Live At Maybeck

Concord

Lucky Thompson • Lucky Meets Tommy

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Bob Gordon • Memorial • *Fresh Sound*

Stephane Grappelly • The Chronological

(1935-40) • *Classics*

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Directions • *Victo*

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Clusone Trio • Three • *Ramboy*

Sun Ra • We Travel The Spaceways

Evidence

Julius Hemphill • Flat Out Jump Street

Black Saint

Dave Young/Phil Dwyer • Fables &

Dreams • *Justin Time*

Paul Plimley/Lisle Ellis

Kaleidoscopes • *hat ART*

Di Donato/Angster/Slavis

Trio de Clarinettes • *FMP*

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Falling Man • *Muse*

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Connection • *Audiophile*

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Duke Ellington • *Reference*

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Walter Bishop Jr. • Midnight Blue • *Red*
Jerry Granelli • A Song I Thought I Heard Buddy Sing • *Evidence*
Bern Nix Trio • Alarms & Excursions *New World/Counter Currents*
Paul Motian • On Broadway Volume III • *JMT*
Rob Brown, Whit Dickey, Joe Morris Youniverse • *Riti*
Henry Threadgill • Too Much Sugar For A Dime • *Axiom*
David S. Ware • Third Ear Recitation • *DIW*

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Curlew • A Beautiful Western Saddle *Cuneiform Rune*
Rabih Abou-Khalil • Blue Camel • *Mesa*
Ellery Eskelin • Figure Of Speech • *Soul Note*
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Roscoe Mitchell & The Note Factory This Dance Is For Steve McCall • *Black Saint*
Steve Turre • Sanctified Shells • *Antilles*
Don Byron • Plays The Music Of Mickey Katz • *Elektra/Nonesuch*
Anthony Braxton • 4 (Ensemble) Compositions 1992 • *Black Saint*

MICHAEL F. HOPKINS (Buffalo, New York)

- Billy Bang/Sun Ra** • A Tribute To Stuff Smith • *Soul Note*
Jeanie Bryson • I Love Being Here With You • *Telarc*
John Coltrane • Transition • *GRP-Impulse*
Walt Dickerson • This Is Walt Dickerson *Prestige/New Jazz - OJC*
Charles Mingus • Thirteen Pictures *Rhino/Atlantic Jazz Gallery*
David Murray • A Sanctuary Within *Black Saint*
Max Roach/Cecil Taylor Historic Concerts • *Soul Note*
Vanessa Rubin • Pastiche • *RCA-Novus*
Sun Ra Arkestra • Somewhere Else *Rounder*
Randy Weston • Volcano Blues *Antilles/Verve*

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Zane Massey • Brass Knuckles • *Delmark*
David S. Ware • Third Ear Recitation • *DIW*
Ed Blackwell • What It Is • *Enja*
Randy Weston • Volcano Blues *Antilles/Verve*
Ronnie Boykins • The Will Come Is Now • *ESP*
Don Cherry • The Complete Blue Note Recordings • *Mosaic*
Ahmed Abdul Malik • Jazz Sahara • *OJC*
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Claude Tissendier • Featuring Benny Carter • *IDA*
Bob Wilber/Kenny Davern Summit Reunion • *Chiaroscuro*

AL VAN STARREX (Jersey City, New Jersey)

- Fats Waller** • The Middle Years-Vol. 1 *Bluebird/BMG*
Duke Ellington • Jubilee Stomp *Bluebird/BMG*
Duke Ellington • The Dukes Men-Vol. 2 *Columbia/Sony*
Louis Armstrong • Vol. 7 - You're Drivin' Me Crazy • *Columbia/Sony*
Louis Armstrong • Vol. 2 - Heart Full Of Rhythm • *Decca/GRP*
Ben Webster • See You At The Fair *Impulse/GRP*
Duke Ellington • Stereo Reflections *Natasha Imports/Stash*
David Murray/Doc Cheatham Mental Strain At Dawn • *Stash*
Doc Cheatham • The 87 Years Of *Columbia/Sony*
Ella Fitzgerald • 75th Birthday Celebration • *Decca/GRP*

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James Williams • Meets The Saxophone Masters • *DIW*
Paul Motian • On Broadway Vol III • *JMT*
Aki Takase • Shima Shoka • *Enja*
Tim Berne • Diminutive Mysteries • *JMT*
Michele Rosewoman • Occasion To Rise • *Evidence*
Henry Threadgill • Too Much Sugar For A Dime • *Axiom*
J.J. Johnson • Let's Hang Out • *Verve*
Evan Parker • Conic Sections • *ah um*
Duke Ellington • Afro Bossa • *Discovery*

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(Mendenhall, Pennsylvania)

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Kid Thomas & His Algiers Stompers Same Old Soupbone • *New Jazz Crusade*
Various Artists • West Coast Jive • *Delmark*
Rick Fay • Sax-O-Poem: Poetry With Jazz • *Arbors*
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Pat Yankee & The New Hot Frogs Together At Last • *Hot Frogs*
Earl Scheelar's Funky New Orleans Jazz Band, featuring **Bob Helm** Give Me Some More • *Merry Makers*
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AROUND THE WORLD

COMPILED BY JOHN NORRIS



JACKIE MCLEAN AND HERB POMEROY WERE RECIPIENTS OF THE NEW ENGLAND FOUNDATION FOR THE ARTS "ACHIEVEMENT IN JAZZ" AWARDS ... **ROY HAYNES** IS THE JAZZPAR PRIZE WINNER IN DENMARK FOR 1994.

NEWS NOTES

Newport Beach, California was the venue for a four day celebration of the Woody Herman Orchestra September 23-26. It followed similar concepts to the Stan Kenton affair two years ago.

Upcoming early in 1994 is the Central Illinois Jazz Festival in Decatur (January 28-30) with Yank Lawson, Chuck Hedges, Don Goldie and Tom Saunders among the headliners ... There's to be a special Jazz Party March 11-13 to celebrate the 80th birthday of **Bob Haggart**. Mat Domber of Arbors Records is the organiser of this event to be held at the St. Petersburg Hilton and Towers Hotel in St. Petersburg, Florida. Write Box 58059, Tierra Verde, FL 33715 for more information.

The **International Art of Jazz** turns 30 this year. The Stony Brook, Long Island organisation has two separate winter concert series. The Sunday cabaret series is a feature for "live" performances of CD groups. Ray Alexander performs January 29 and Grady Tate on April 16. The regular Sunday afternoon concerts at Garden City's Ethical Humanist Society features David Randall (January 9), Roy Jackson (February 6) and Rebecca Coupe Franks (March 6).

The musical strength of Lewiston, NY's **Art Park's Jazz Festival** now makes it a viable alternative to the trek to Chicago at the end of summer. This year's event, held September 3/4, was well supported with strong attendance from Southern Ontario. Phil Woods, Ahmad Jamal and Joe Williams offered solid programming for Friday night. Saturday began with the essence of jazz. Joshua Redman, Geoff Keezer and Christian McBride created all the rhythmic drive, group interaction and instantaneous responses to each others musical ideas which makes jazz such a fascinating music. Other highlights were Gene Harris' Quartet, who turned the audience inside out with their funky offerings, the charm of Toots Thielemans, and the marvellous bass clarinet work of David Murray in a musical tribute to Charles Mingus with flowing piano from John Hicks ... Art Parks' fall season at the church included the Harper Brothers, Blossom Dearie and Scott Hamilton's Quartet with Ed Bickert.

BLUES NOTES

Lawrence Cohn assembled an all star cast of blues writers to make **Nothing But the Blues** a definitive survey of the blues and its allied world. The large format book, published by

Abbeville Press, is visually beautiful with many unusual photographs and illustrations. It represents a major accomplishment in the field.

England's **Ace Records** has two CD reissues from King by Roy Brown and Wynonie Harris as well as a collection of 1950s recordings from Old Town Records. They are also marketing a co-production with Laurie Records of Library of Congress recordings by Calvin Frazier and Sampson Pittman.

Vanguard Records has issued a two CD set from the Newport Folk Festivals titled "Blues With A Feeling". Son House, Skip James, Fred McDowell and Muddy Waters are among the artists showcased in this collection of mostly unissued performances.

Delmark Records, who are busy celebrating their 40th anniversary, has released CDs showcasing the indigenous Chicago sounds of Jesse Fortune, Big Time Sarah and Big Wheeler. Delmark has also dug into the Ralph Bass vaults for a 1977 session with Lonnie Brooks.

Shanachie has converted to CD the Yazoo collection of "Uptown Blues: A Decade of Guitar-Piano Duets 1927-37" as well as issuing a Reverend Gary Davis collection from the 1960s. You can hear an overview of gospel music in the two Spirit Feel CDs of "The Great Gospel Men and Women".

Telarc believes it will be "Better Off With The Blues". That's the title of their new CD by Junior Wells and Buddy Guy.

LITERATURE

"Moments Notice" is a collection of jazz in poetry and prose edited by **Art Lange** and **Nathaniel Mackey**. The book is published by Coffee House Press ... There's more poetry (as well as prose) in a new edition of **Hayden Carruth's** "Sittin In". This edition, published by the University of Iowa Press, includes additional entries to the 1986 collection.

The **Duke Ellington** industry continues. Oxford University Press has "The Duke Ellington Reader" with Mark Tucker assembling essays and reviews relating to Duke from many different sources ... Simon and Schuster has published "Beyond Category: The Life and Genius of Duke Ellington" by John Edward Hasse who drew upon the extensive Ellington material housed at the Smithsonian Institution. Hasse is also curator of the travelling Ellington exhibition with the same title as his book which will be on display in various U.S. cities until 1996.

"Jackson Street After Hours" explores the roots of jazz in Washington state and is published by Sasquatch Books. **Paul de Barros** did the research and wrote the book, illustrated with the photographs of **Eduardo Calderon**. Ordered from Earshot Jazz, 3429 Fremont Place, #309, Seattle, WA 98103.

"The Jazz Family Album II" draws on photographs from the **Al Cohn** Collection and costs \$10.00 from Dr. Larry Fisher, Music Department, East Stroudsburg University, East Stroudsburg, PA 18301. Many of the vintage photographs from the Fifties were taken by **Bill Crow**. The history of the music unfolds in these rarely seen shots from the past.

Jerry's Rhythm Rag is a jazz reprint magazine from Sweden. The first issue included Spike Hughes' 1933 impressions of his visit to New York, Louis Armstrong's Record Changer article from 1950 "Joe Oliver is still King" and Art Schawlow's impressions of Chicago in 1947 first published in *Jazz Notes*. Subscription is Swedish kroner 100 (payable by IMO) from Carl Hallstrom, Liljefors gata 85, S-754 29 Uppsala, Sweden.

Special Jazz is the Danish jazz magazine. It's a 42 page glossy publication. Issue 11 (the one we received) has features on Roy Hargrove, Wynton Marsalis, Jorgen Ryg, Kenny Drew and Sonny Rollins. Book, video and CD reviews fill out the content. The magazine's address is Gammel Kongevej 47B, 1610 Copenhagen V, Denmark.

INTERNATIONAL NEWS • LITERATURE • RECORDINGS

Jazz Player is a new magazine due to debut in December. Its intended readership are musicians interested in playing jazz. It states that "it will bring you the kind of technical information and news you need to become a better, more informed jazz musician." More information about this magazine is available from Dorn Publications, P.O. Box 206, Medfield, MA 02052.

Jazz Newsletters are proliferating. Usually they are the voice of specialized jazz organizations. Here are a few of them. "The Jazz Crusade Newsletter" is the promotional vehicle for the publishing and performing activities of Bill Bissonnette. You can get on the mailing list for his New Orleans jazz offerings by writing 585 Pond Street, Bridgeport, CT 06606 ... A broader perspective on that region's jazz can be found in "New England Jazz News". It will keep you in touch with the area's jazz programs. You can get a sample by writing P.O. Box 1013, Hartford, CT 06143. The subscription is \$15.00 ... The American Federation of Jazz Societies publishes "Federation Jazz" - a newsletter primarily designed to inform the member organizations about ways in which they can be more effective promoters of jazz. This newsletter is available from 2787 Del Monte Street, W. Sacramento, CA 95691 ... The Swedish Jazz Federation has started a "Jazz News from Sweden". It's designed to spread the word about Swedish musicians as well as being a promotional vehicle for the Swedish Jazz Federation. Saxophonist Joachim Milder is showcased in this first issue. It's published by the Swedish Jazz Federation, Box 4020, S-10261 Stockholm, Sweden.

Musicians are also turning to newsletters to further promote their careers and these are recent copies we've seen. The DBQ Newsletter is the voice of the **Dave Brubeck Quartet** and is available from P.O. Box 216, Wilton, CT ... The **Buddy DeFranco** Newsletter is edited by John Kuehn and is available from 267 Lucerne St., P.O. Box 29, Lucernemines, PA 15754 ... "Inter-

vals" is the quarterly newsletter of soprano saxophonist **Dave Liebman**. It's available from 15 Butler Hill Rd N Row, Somers, NY 10589.

Rubberneck 13 (21 Denham Drive, Basingstoke, Hampshire, UK RG22 6LT - send 3 IRCs for a free copy) features an article on David Moss as part of the magazine's ongoing coverage of the contemporary improvised music scene. The magazine is edited and produced by Chris Blackford.

Guitarist **Lino Patruno** has long been one of the catalysts for jazz activity in Italy. He has helped organize many bands and has showcased visiting Americans in different settings - often with his rhythm guitar in a support role. There's now a Lino Patruno Video-Discography compiled by Enrico Borsetti documenting his many recordings ... "The Banjo On Record" is a 600 page discography compiled by Uli Heier and Rainer Lotz. The book includes essays on the role of the banjo in recording and an explanation of the various kinds of instruments. The discography covers all genres of music and includes such jazz artists as Johnny St. Cyr, Lawrence Marrero, Elmer Snowden and Danny Barker. Only recorded examples with solos are listed. The book is available from Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881 and costs \$75.00.

Greenwood Press has also published "A Guide to Pseudonyms on American Records, 1892-1942". The information has been compiled by Allan Sutton and covers all genres of recorded music. It's a useful guide for people still interested in unravelling the true identities of 78 recordings they may own. Most of the information relating to jazz musicians is quite well known but you might be surprised to know that Ted Shawne hides the identity of Louis Armstrong.

Jazzmedia has published Volume 4 of Erik Raban's **Jazz Records 1942-1980** ... Tom Lord's **The Jazz Discography** is now up to Volume 6 and is now the recommended refer-

ence work encompassing the totality of jazz recorded history.

New from Sher Music P.O. Box 445, Petaluma, CA 94953) is "Concepts For Bass Soloing" by Chuck Sher and Marc Johnson. The book includes two cassette tapes of **Marc Johnson** soloing on each exercise.

The **Southern Arts Federation** has published an invaluable guide to Jazz Funding Programs and Support Services under the title "Who Can I Turn To". The book costs \$15.00 and is available from 181 - 14th Street NE, Suite 400, Atlanta, GA 30309.

VIDEO

Released through BMG Video is a new series of documentaries showcasing the talents of John Coltrane, Miles Davis, Sarah Vaughan, Count Basie and Thelonious Monk. The series is produced by Toby Byron and Robert Palmer writing some of the scripts.

RECORDINGS

NEW ISSUES

Tenor saxophonist Bennie Wallace is in wonderful form in "The Old Songs" on **Audioquest Music**. Lou Levy, Bill Huntington and Alvin Queen help make the date magical. Saxophonists Thomas Chapin and Craig Handy are also showcased in separate Audioquest releases. "I've Got Your Number" features Chapin with Ronnie Mathews, Ray Drummond and Steve Johns. David Kikoski, Charles Fambrough and Ralph Peterson are on Handy's "Three For All + One" ... "Changing of the Guard" is T.S. Monk's second **Blue Note** release and it's a good one!

New **Cadence Jazz** releases feature tenor saxophonist Chuck Florence in "Home on the Range" and the compositions and arrangements of Darrell Katz with the Jazz Composers Alliance Orchestra in a CD titled "Dreamland".

Columbia's Legendary Masters of Jazz are Doc Cheatham, George Wein and Alvin Bastiste. They all have new CDs on the market. The George Wein disc features Illinois Jacquet, Flip Phillips, Al Grey, Clark Terry, Warren Vache, Howard Alden, Eddie Jones and Kenny Washington. The Cheatham disc showcases his quartet from Sweet Basil and, contrary to the publicity being handed out, is not the first recording of his quartet. Parkwood Records took care of that a long time ago when Al Hall (the original bassist) was still alive.

Concord's artist roster continues to expand. Recent additions include Randy Sandke (whose "I Hear Music" also features Ken Peplowski, Ray Kennedy, John Goldsby and Terry Clarke), guitarist Frank Vignola (whose "Appel Direct" features Billy Mitchell and Junior Mance), Andy Laverne and Bill Mays (both at Maybeck). Newly minted singers like Lucie Arnaz and Eden Atwood share the spotlight with veteran singer Carol Sloane in other recent Concord CDs. Then there's new studio dates from Adam Makowicz and Jesse Davis as well as Alan Broadbent and Gary Foster on stage for a Maybeck Recital Hall recording while saxophonist Chris Potter is Marian McPartland's guest on "In My Life".

Delmark's new releases range from the neo-ragtime of Reginald R. Robinson to the compositional





viewpoints of Zane Massey's "Brass Knuckles" and Malachi Thompson's "Lift Every Voice". More straight ahead are the Mike Smith Quintet's "The Traveller" and tenor saxophonist Eric Alexander's debut "Straight Up" where he is well supported by veteran pianist Harold Mabern ... Delmark, by the way, is celebrating 40 years of activity and they have both a blues and jazz sampler CD on the market. Canada's **Justin Time** is celebrating its first ten years with a sampler disc.

A new fifty five minute **Savoy** CD from Denon is not a reissue. "Bluesette Part 11" is a 1993 reunion of Curtis Fuller's Quintet with Benny Golson, Tommy Flanagan, Ray Drummond and Al Harewood. Finally there's value for money!

Fantasy has signed Anita O'Day to an exclusive contract. Her recordings will be issued on Pablo. That label recently released Joe Pass' "Virtuoso Live". The guitarist has another new recording titled "My Song" on **Telarc**.

The American Jazz Philharmonic (used to be the L.A. Symphonic Jazz Orchestra) has a recording coming on **GRP** with guest soloists Phil Woods and Ray Brown ... Musicmasters has a newly recorded program by legendary Los Angeles resident Benny Carter. Hank Jones, Doc Cheatham, Chris Neville (piano - subs for Hank in a couple of tunes), Christian McBride and Lewis Nash are also featured. Five selections are also/piano duets by Carter and Jones

... Musicmasters has also issued a new recording by Cedar Walton's Eastern Rebellion group with Ralph Moore, David Williams and Billy Higgins completing the group. "Simple Pleasure" is an apt title for this joyous music.

Pianist Eric Reed is showcased in **MoJazz'** release "It's All Right To Swing" ... "Changing With The Times" is trombonist George Lewis' new recording on **New World Records** ... Guitarist Joe Diorio has two new recordings issued on Italy's **RAM Records** ... New from **Seabreeze Records** is "The Count Is In" featuring Rob Parton's Jazztech Big Band ... **Stash** has issued CDs from the Empathy label featuring Art Farmer and Cecil Payne.

The 1991 version of "Jazz Futures" featured Roy Hargrove, Marlon Jordan, Antonio Hart, Tim Warfield, Mark Whitefield, Benny Green, Christian McBride and Carl Allen. "Live In Concert" is a **BMG Novus** release from two concert dates by the group. The music is full of youthful energy but it is guitarist Mark Whitefield's solos which quickly catch the listener's ear.

Timeless has released a new recording of guitarist Dan Papaila and organist Johnny Hammond Smith. "Positively" also featured drummer Sherman Ferguson and percussionist Tommy Aros.

"I'm Back" is an appropriate title for a new **Nilva** production by the label's boss - drummer Alvin Queen. This 1992 New York recording features talented musicians (always a truism with a Queen production) who have yet to make their mark. Amadou Diallo (tenor), Fabio Morgera (trumpet), James Weldman (Piano) and Fred Hunter (bass) are heard with Queen on this fluid session ... Milton Sealey has produced a number of his own recordings over the years. His latest - a CD on **Prime Music** (distributed by North Country) - is a trio date with bassist Yas Takeda and drummer Louis Hayes. It's a showcase for Milton's playing as well as his attractive original com-

positions. "Windows of the World" is the title of this CD.

FROM THE CUTTING EDGE

The Marco Eneidi Coalition's new CD is on **Botticelli Records** (and is available through North Country) and features Ralph Malik, Glenn Spearman, William Parker and Jackson Krall ... A. Spencer Barefield has a new CD of his music on **Creative Arts Alliance**. "Xenogenesis 2000" features James Carter, Richard Davis and Tani Tabbal.

New on **Intakt** are CDs by Gunter Sommer ("Sachsische"), Slawterhaus ("Monumental") and "News From The North" featuring Simon Picard, Paul Rogers and Tony Marsh ... **aham Records** (P.O. Box 19, Neston, South Wirral L64 2XW, England) has issued Evan Parker's solo soprano sax CD "Conic Sections" and the debut CD of the group known as Perfect Houseplants ... The Ethnic Heritage Ensemble is Kahil El'Zabar, Ed Wilkerson, Joe Bowie. "Dance With The Ancestors" is on **Chameleon Records** ... Byard Lancaster's "Worlds" is a celebration of his musical horizons and is released on **Gzell Records** ... Brand new **Leo** recordings by Marilyn Crispell's Quartet and the Phil Minton/Roger Turner Duo were released in September along with CD reissues of Cecil Taylor's 1987 Bologna concert and Anthony Braxton's 1981 orchestral work "Composition 96" ... **New World Records** has released the Bern Nix Trio's "Alarms and Excursions". The leader plays guitar with Fred Hopkins (bass) and Newman Baker (drums).

Dewey Redman is featured with pianist Ethan Iverson's Trio in a new **Mons** CD called "School Work" ... Ronald Shannon Jackson is the guest artist on Bertrand Gallaz' "Rare Bone Power Trio" on **Plainisphere**.

TRADITIONAL

Just out on **Stomp Off Records** is a new recording by Rosy McHargue, another ninety one year old jazz musician whom Gene Lees missed in his photography book on jazz musicians. McHargue plays C-melody saxophone and sings ... Keith Ingham, Bobby Gordon and Hal Smith play "Music from the Mauve Decades" in a newly recorded col-

lection from **Sackville**. Their earlier recording on **Jump Records** is well worth searching for.

The current edition of the **Dukes of Dixieland** has a video/CD release. "Salute to Jelly Roll Morton" with a guest appearance by Danny Barker. Also available from Leisure Jazz Video is a CD of the Duke's collaborations with Louis Armstrong in 1959 and 1960 and first issued on Audio Fidelity ... **Jazzology Records** celebrates its 44th anniversary with an extensive catalogue of new releases. Write them at 1206 Decatur Street, New Orleans, LA 70116 for updated information.

England's **Lake Records** has come up with a winner. Milton Batiste's collaboration with the Rue Conti Band has an authentic New Orleans flavour and there is spirited playing from the entire ensemble. Lake has also repackaged Otilie Patterson's 1955-58 recordings with Chris Barber onto a CD and issued a live date of clarinetist Ian Wheeler with Rod Mason and Fessor Lindgreen ... Tom Saunders fronts the Detroit Jazz All Stars. They can be heard on a new **Parkwood** CD. Jim Wyse, Al Winters and Chuck Robinette are also in the band.

"Everybody Loves Saturday Night" is Papa Bue's newest recording on **Timeless**. The same label has a new Chris Barber recording from New Orleans with Percy and Willie Humphrey, Jeanette Kimball, Frank Fields and Barry Martyn ... **Mosaic** has issued (on 6CDs/8LPs) a wonderful box of Louis Armstrong's Decca recordings by the All Stars. The nitty gritty of the set is the lengthy 1950 session and the many dates needed to create the tunes used in the 4 lp "Autobiography". Mosaic has reissued these in recorded sequence without Louis' spoken introductions. A complete version of that lp set has been issued in Denmark on 3 CDs by Jazz Unlimited.

REISSUES

Italy and the Scandinavian countries have the shortest copyright period (20 years) so this may be why **Phontastic** can issue a series of CDs from the 1958 Newport Jazz Festival. This was the year when Bert Stern was filming "Jazz On A

Summer's Day" and Atlantic, Columbia and Emarcy were recording their artists. The source for these Phontastic CDs is probably from Voice of America broadcasts. However, it does seem exploitive for the company to issue the Miles Davis material (currently available on a Columbia CD) and the Ray Charles set (on an Atlantic CD). Still there are other gems which probably would have disappeared otherwise such as Lee Konitz' two tunes in a trio setting with Henry Grimes and Ed Levinson. Pete Johnson is heard to advantage with Joe Turner in what was to be his last major concert appearance. Ray Bryant and the other swing oriented performers try nobly to make the adjustment backing Chuck Berry and Big Maybelle.

Phontastic has also been issuing on Cd Benny Goodman's Camel Caravan broadcasts and a series of CDs containing representative examples of music from each year starting in 1929. "Cow Cow Boogie" is the title for 1943 and the selections are a mix of popular music and jazz recordings from that year.

At least Phontastic (and Hep in England) also invest money in new recordings. The profits from these reissues undoubtedly helps finance such sessions as the Sandviken Big Band CD which features trombonist Ulf Johansson and vocalist Lena Jansson. Phontastic recorded Bob Wilber many times in the 1970s and he returned to the label in 1991 for a session with Finnish clarinetist Antti Sarpila. Ulf Johansson plays piano on this date with Sture Akerberg (bass) and Ronnie Gardiner (drums). Johansson and Akerberg are also heard on "Hot Hats Including Fats" - a tribute to Fats Waller and Bent Persson and Arne Domnerus also featured.

Ambassador, another Swedish label, is as careful in its transfers as Phontastic. Louis Armstrong is the focus of Ambassador. They are in the midst of reissuing all the Decca material. Many of the transfers are being done from English Decca pressings (much better than the U.S. ones). In addition to Volume 6 (covering 1939-1940) there have been two issues of later vintage. "When You And I Were Young

Maggie" is a collection of broadcast items from the late 1940s by the All Stars - most titles are not listed in the Armstrong discographies. "Heavenly Music" contains all the material originally on Decca DL8488 as well as other titles from the 1950s where a choir is part of the backup support. Not exactly choice Armstrong but this was music which helped keep his audience happy.

New on the Swedish scene is **Sittel Records**. Typically Swedish sessions by John Hogman and the Svante Thuresson Quartet will have home grown appeal but the Lars Estrand Quartet's live date with guests Ken Peplowski and Frank Vignola will have a wider audience. These Swedish labels are distributed worldwide by Ad Lib, Box 8332, S-163 08 Spanga, Sweden.

Latin Music is big business in the U.S. with its ever growing Spanish language population. **World Pacific** (a Capitol subsidiary) has issued a Cuban Jazz Anthology which is highlighted by CDs from Irakere (recorded at Ronnie Scott's club in 1991) and a piano set by pianist Chucho Valdes, the band's pianist and musical director. "El Jazz Cubano" is a sampler featuring many different artists ... Germany's **ACT Music & Vision** has reissued Attila Zoller's 1965 "The Horizon Beyond" which featured Don Friedman, Barre Phillips and Daniel Humair.

The newest set of **Blue Note** reissues merely reaffirm that not everything on the label was first class. Duke Pearson's "Sweet Honey Bee" is the best of a poor batch ... Vocalists fare better in other reissues. "Inside Betty Carter" is one of her best. Seven unissued tracks have been added to the original United Artists record ... "Duet" by June Christy and Stan Kenton has always been highly regarded but 1956's "Affair" by Abbey Lincoln is nothing more than a curiosity that is far from representative of what she was to become ... Helen Merrill, a musician's singer, has a four CD set issued on **Emarcy** containing all her 1950s Mercury sessions.

New from the **IAJRC** is a repackaging on CD of their Duke Ellington concert recording from 1956 which is

also notable for the small group sets featuring Buck Clayton and Willie The Lion Smith. There are three additional Ellington selections not on the original lp ... Swing Era obscurities from North Carolina are surprisingly good in the IAJRC's "Tar Heel Jazz". Four different regional bands of the time (1936-37) offer idiomatically strong performances. Reissues of this kind fully justify the mandate of this organization.

Musicmasters has now made available Volume 8 of Benny Goodman's Yale Archive recordings. The company has also reassembled the first six CDs in a box set ... Musicmasters

has also issued a second 2 CD set of recordings by Artie Shaw's last small group. Like the first set, these issued originally by Norman Granz on Verve ... New **Smithsonian** collections (which are only available in the U.S.) cover The Blues and Big Bands.

Polygram has reissued Joe Henderson's 1980 MPS recording with Chick Corea, Ron Carter and Billy Higgins ... Ella swings Brightly and Gently are but two of the Ella Fitzgerald repackages to appear this year. "We'll Take Manhattan" is a compilation CD featuring the music of Rodgers and Hart sung by the Verve roster of jazz singers. □

PASSING NOTES

Trumpeter/composer **Mario Bauza** (82) in New York July 10 ... Pianist **Kenny Drew** in Copenhagen August 4. He was 64 ... Tenor saxophonist **Bob Cooper** in Lost Angeles August 5. He was 67 ... Bassist **Jay Oliver** in Berlin August 2 ... **Max Jones**, the doyen of British jazz writers, August 1 in Chichester, England ... British bandleader **Ivy Benson** May 6 ... Drummer **Jake Porter** April 1 in Desert Springs, CA ... Trumpeter **Al Fairweather** June 21 in Edinburgh, Scotland ... Drummer/bandleader **Joe Daniels** July 2 in Northwood, England ... **J.R. Monterose** September 26 in New York.



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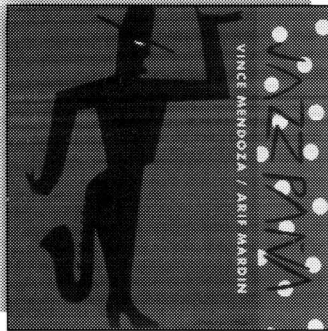
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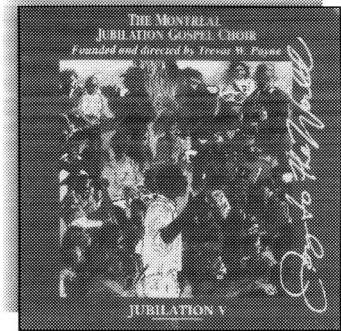
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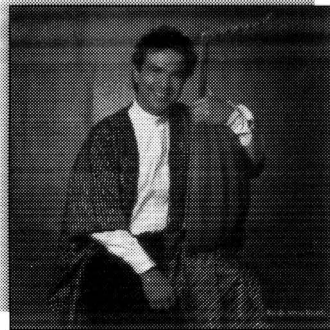
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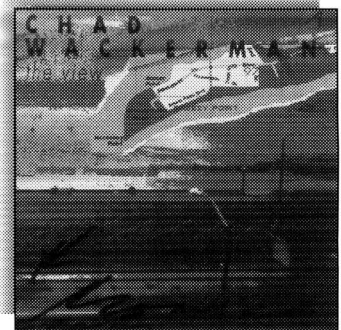
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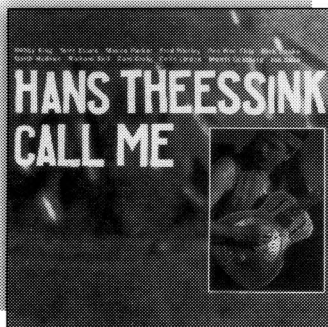
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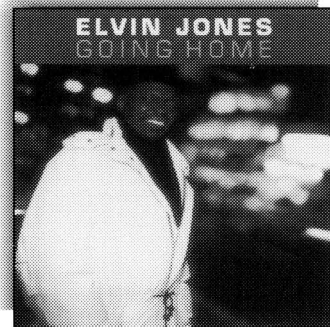
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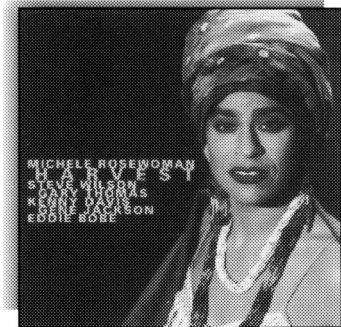
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