

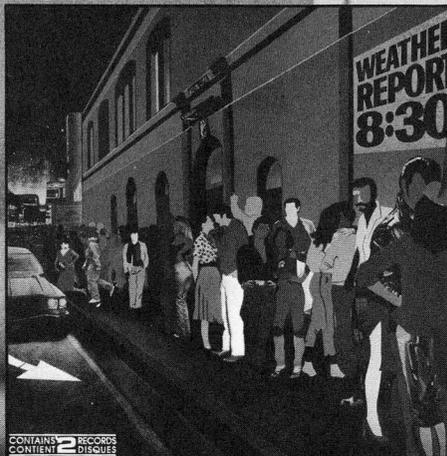
Coda

THE JAZZ MAGAZINE * ISSUE NUMBER 170 (1979) * \$1.50

CONTENTS
ABBEY LINCOLN
OLU DARA
BLUES ON RECORD
JAZZ LITERATURE
RECORD REVIEWS
AROUND THE WORLD



NEW FROM COLUMBIA



photograph of Stan Getz by Jørgen Bo



Route 4 box 986 TIFTON GEORGIA 31794 (912-382-8192)

LATEST RELEASES

- 7035 DEREK SMITH QUARTET – THE MAN I LOVE**
Derek Smith, piano; Scott Hamilton, tenor sax; George Mraz, bass; Billy Hart, drums. The Man I Love, Yesterdays, Topsy, There's A Small Hotel, These Foolish Things, Between The Devil And The Deep Blue Sea, I'm In The Mood For Love.
- 7033 DICK MELDONIAN AND THE JERSEY SWINGERS – SOME OF THESE DAYS**
Dick Meldonian, tenor sax; Derek Smith, piano; Ronnie Bedford, drums; Linc Milliman, bass. Some Of These Days, Israel, Lex Licks, While You're Away, Conversation Piece, Sidewinder, Mean To Me, Freedom Jazz Dance, Romance, Stompin .
- 7026 SCOTT HAMILTON QUARTET – THE GRAND APPEARANCE**
Scott Hamilton, tenor sax; Hank Jones, Tommy Flanagan, piano; George Mraz, bass; Connie Kay, drums. Crazy Rhythm, I May Be Wrong, Body And Soul, All Of Me, I Thought About You, You'd Be So Nice To Come Home To, Out Of Nowhere, Cheek To Cheek, New York Blizzard Blues.
- 7015 THE PROGRESSIVE RECORDS ALL STAR TRUMPET SPECTACULAR**
Harold Lieberman, Marky Markowitz, Howard McGhee, Hannibal Marvin Peterson, Lou Soloff, Danny Stiles, trumpets; Ronnie Bedford drums; Bucky Pizzarelli, guitar; Richard Davis, bass; Derek Smith, piano. Ballad Medley: Georgia On My Mind, A Sleepin' Bee, You've Changed, Willow Weep For Me, I Love You, The More I See You, Gus' Thing.
- 7028 CHRIS CONNOR – SWEET AND SWINGING**
Chris Connor, vocals; Mike Abene, piano; Mike Moore, bass; Ronnie Bedford, drums; Jerry Dodgion, alto sax and flute. Things Are Swinging, Any Place I Hang My Hat, Just In Time, Here's That Rainy Day, Out Of This World, The Sweetest Sounds, Where Flamingos Fly, I've Got You Under My Skin, I Wish You Love, I Feel A Song Coming On, When Sunny Gets Blue.
- 7014 BUDDY DE FRANCO QUINTET – LIKE SOMEONE IN LOVE**
Buddy DeFranco, clarinet; Tal Farlow, guitar; Derek Smith, piano; George Duvivier, bass; Ronnie Bedford, drums. Like Someone In Love, Melancholy Stockholm, Playa Del Sol, How Long Has This Been Going On?, Coasting At The Palisades, I Loves You Porgy.
- 7010 CARMEN LEGGIO QUARTET – SMILE**
Carmen Leggio, tenor and alto saxes; Derek Smith, piano; George Duvivier, bass; Ronnie Bedford, drums. Broadway, Japanese Sandman, Smile, Cherokee, Someday My Prince Will Come, Who Can I Turn To?, Okay Bug, Hinchcliffs.
- 7008 CHUCK WAYNE – TRAVELING**
Chuck Wayne, guitar; Jay Leonhart, bass; Ronnie Bedford, drums; Warren Chiasson, vibraphone. I Concentrate On You, When Lights Are Low, The Summer Knows (Summer of '42). Traveling, Have You Met Miss Jones, Spring Can Really Hang You Up The Most, Stella Starlight, Skyliner.
- 7004 HANK JONES TRIO – ARRIGATO**
Hank Jones, piano; Richard Davis, bass; Ronnie Bedford, drums. Majorca, What Am I Here For?, Medley: The Bad And The Beautiful, But Beautiful, You Are Too Beautiful, Gerry's Blues, Allen's Alley, I'm Old Fashioned, Night Sadness (Notte Trieste), Arrigato.
- 7003 LEE KONITZ QUINTET – FIGURE AND SPIRIT**
Lee Konitz, alto and soprano saxes; Ted Brown, tenor sax; Albert Daily, piano; Rufus Reid, bass; Joe Chambers, drums. Figure And Spirit, Dream Stepper, Smog Eyes, April, Without You, Man, Dig It.
- 7002 DEREK SMITH TRIO – LOVE FOR SALE**
Derek Smith, piano; George Duvivier, bass; Bobby Rosengarden, drums. Love For Sale, Summertime, Tristessa, Too Close For Comfort, One To Warm Up On, Autumn Leaves, Sweet Lorraine, A Day In The Life Of A Fool (Carnival).

Coda

Published
continuously since 1958

ISSUE 170 Published December 1, 1979

STAFF

EDITORS – Bill Smith & David Lee
ADMINISTRATION – George Hornaday
ART DIRECTION – Bill Smith
TYPESETTING – David Lee
MAIL ORDERS – Dan Allen

CONTENTS

OLU DARA
Interview by George Coppens..... page 4
BLUES ON RECORD
Article by Doug Langille..... page 10
ABBEY LINCOLN
Interview with Bill Smith.....page 12
JAZZ LITERATURE.....page 18
RECORD REVIEWS.....page 22
AROUND THE WORLD.....page 28

COVER

ABBEY LINCOLN
photograph by Bill Smith

SUBSCRIPTION RATES

\$12.00 for 10 issues (surface mail inside Canada); \$13.00 elsewhere excepting Great Britain. Airmail rate \$20.00 for 10 issues: First class (U.S. and Canada only) \$17.00. Individual copies \$1.50 each from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 CANADA.

Subscription rate, UNITED KINGDOM:
6.50 pounds for 10 issues (surface mail);
10.50 pounds airmail from Rae Wittrick,
5 Whitefriars Crescent, Westcliff-on-Sea, Essex,
England.

Payment outside Canada through International Money Order or bank draft. We accept U.S. cheques but require 75 cents additional to cover bank charges.

CODA is published six times per year in Canada by John Norris and Bill Smith, with assistance from the Canada Council and the Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of CODA on microfilm, write to University Microfilms, 200 N. Zeeb Rd., Ann Arbor, Michigan 48106 USA. Indexed in the Canadian Periodical Index and The Music Index. ISSN CN-0010-017X.



OLU DARA
(below bell of tuba high school band, mid-fifties)
photograph courtesy of Mrs. Charles Jones II.

STORYVILLE

JAZZ AND BLUES



AMMONS * LUX LEWIS * JOHNSON

BOOGIE WOOGIE

***** TRIO *****

MEADE * PETE * ALBERT
LUX LEWIS JOHNSON AMMONS



JUST JAZZ CONCERT, PASADENA 1947 • SHERMAN HOTEL, CHICAGO 1939 • CLUB HANGOVER S.F. 1953-54

SLP 4000 JOE SAMPLE: FANCY DANCE

Joe Sample (piano); Red Mitchell (bass); J.C. Moses (drums)

SLP 4001 WARNE MARSH/LEE KONITZ: JAZZ EXCHANGE VOL. 1

feat. Niels Henning Orsted Pedersen (bass); Ole Kock Hansen (piano); Alex Riel or Svend Norregard (drums). Recorded Cafe Montmartre, Copenhagen, 1975.

SLP 4003 DUKE ELLINGTON/JOHNNY HODGES & their orchestras.

Duke Ellington Orchestra, 1962; Johnny Hodges Orchestra, 1964.

SLP 4004 EDDIE 'LOCKJAW' DAVIS/HARRY 'SWEETS' EDISON

Recorded 1976, featuring Kenny Drew on piano.

SLP 4005 WILD BILL DAVISON with EDDIE CONDON'S ALL STARS

SLP 4006 BOOGIE WOOGIE TRIO Vol. 3

ALBERT AMMONS; PETE JOHNSON; MEADE LUX LEWIS

SLP 4007 BROWNIE MCGHEE AND SONNY TERRY

1971 Recordings.

SLP 4008 HARMONICA BLUES

Various artists including Sonny Boy Williamson, Sonny Terry, others.

SLP 4009 EDMOND HALL AT CLUB HANGOVER

1954 live recordings with Ralph Sutton (piano), Walter Page (bass), and Charles Lodis (drums).

Available from Coda Publications * \$9.50 each postpaid



Distributed by:

Moss Music Group (Canada) Inc., 510 Coronation Drive,
West Hill, Ontario, Canada M1E 4X6.

Daybreak Express Records

IMPORTS..IMPORTS..IMPORTS..IMPORTS..IMPORTS..IMPORTS..IMPORTS..

MOERS MUSIC (formerly Ring Records) — from West Germany

4 New Releases - \$7.50 ea.

1040 **HONSINGER/CHRISTMANN DUO**—*Ear meals*

1048 **JAMES NEWTON/ANTHONY DAVIS DUO**—*Crystal texts*

1050 **SCHONENBERG/JULLICH**—*Percussion duo*

1052 **JOSEPH BOWIE-LUTHER THOMAS ST. LOUIS CREATIVE ENSEMBLE**—*I can't figure it out*

.....Previous issues also available.....World Saxophone Quartet.....Braxton Orchestra.....Braxton Lewis Duo.....Braxton Quartet.....

JAZZCRAFT — from Denmark

4 New Releases - \$7.50 ea.

#5 **HOWARD MCGHEE & BENNY BAILEY**—*Home run* (w. Sonny Redd, Barry Harris, Lisle Atkinson, Bob Durham)

#6 **RICHARD WYANDS**—*Then, here and now* (w. Lisle Atkinson & David Lee)

#7 **LISLE ATKINSON**—*Bass contrabass* (w. Richard Wyands, Paul West, Al Harewood & introducing Karen Atkinson on flute)

#8 **BENNY BAILEY**—*Grand Slam* (w. Charlie Rouse, Richard Wyands, Sam Jones, Billy Hart)

.....Previous issues also available.....Turk Mauro.....Hugh Lawson.....Howard McGhee.....Charlie Rouse

For our free catalogues listing the very best in jazz write to:

Daybreak Express Records

P.O. Box 250

Van Brunt Station

Brooklyn, N.Y. 11215

WHOLESALE INQUIRIES INVITED



Olu Dara

OLU DARA: I was born in Louisville, Mississippi, in 1941. My original name is Charles Jones III. I was named after my grandfathers; both of them had the same first and last name. My mother's father's name was Charlie Jones, my father's father's name was Charlie Jones and my father's name was Charlie Jones, so I'm Charles Jones III.

When I was very young my father was a Pullman porter. He went into the Navy and when he came out he became a teacher. He taught science and arithmetic and he was a basketball coach. We used to have a two-room school. My mother taught one half of the school, from beginners to eighth grade, and my father taught ninth to twelfth grade.

Before I was a year old they moved to Natchez, Mississippi, where my father was born, to my grandmother's house. We lived there for a while, until my mother and father got situated again, then we moved to Roxie, Mississippi, out in the woods, where the two-room school was. The people gave my parents a place to stay in a little alcove off the road. Natchez is larger, maybe fifteen thousand people, which is not big. In Mississippi the largest town is about a hundred thousand, that's Jackson, so it's all trees and open spaces.

My father sang with a quartet, called "The Melodeers", with my cousin, who was also my godfather. He sang spirituals in the style of Paul Robeson, before I knew who Paul Robeson was.

GEORGE COPPENS: *Was that the only music you were exposed to when you were young?*

Oh no, we were exposed to all kinds of music. People coming from different places came to town to perform there, so you heard everything. You heard gospel all the time, church music every week - because every week you would go to church - and the old blues and the old gospel that my grandmother used to sing. First it was the spirituals that made the most impression on me, quartets like "The Five Blind Boys" who sing in the church, or "The Dixie Hummingbirds". You don't really hear them much on record, you would have to go to religious stores to get them. It's fantastic, four men singing gospel in close harmony. It's different from anything you can hear anywhere else. You had to go to certain churches in the South to hear it performed. That was the strongest music to me, it was the music I really loved to listen to.

Did your parents play records in the house?

No, they never did. They never bought a record player until after I left, when I was seventeen. I wasn't exposed to records other than the juke-box records I could hear in the coffeshops or bars. None of my relatives had a record player. The only music that was played was the music we were making ourselves. Some younger musicians and I were the only ones playing music in the neighbourhood.

INTERVIEW BY

**george
coppens**

It was a very small town. You had to go across the bridge to Louisiana to hear B.B. King and Bobby "Blue" Bland and dance. B.B. King used to have a trio with drums. I was about thirteen or fourteen when I used to go and hear that in Louisiana, right across the river. And you could go way out in the woods and hear Elmore James play the blues — not *the* Elmore James, there was another Elmore James from my hometown. And there were people in town who played like Duke Ellington. One day I happened to walk by the campus of a small college, and there was this group of men, I'd known them since I was very small, but I never knew they played instruments, and they were playing *Sophisticated Lady*, *Caravan* and everything.

Did any of those younger musicians you were playing with in the neighbourhood make it into music later, beyond their hometown?

Not many. There's one person called Joe Jennings, an alto saxophone player, he was a brilliant musician. He teaches classical music, jazz and everything now in Atlanta, Georgia. The person who influenced all of us was a younger person named Robert Hines. He's dead now, but he was well ahead of his time. He was a drummer. There are very few musicians coming out of my home town, it's too small. For a long time they didn't have any music teachers there at all. I remember when the first teacher came there during my generation.

The person who started me was like a nomad. He came to town and my godparents gave him a place to set up his little shop for us to come in. He spoke seven, eight languages and played all instruments. He had no money, the children's parents supported him. He taught me the trumpet and in two months time he had us out playing. If they gave us money he'd take it back. They'd give us five dollars or something, then he'd take it back so he could eat. He taught everything, typing, painting, he was a minister, everything.

Actually my first instrument was the clarinet, then piano and then trumpet. I didn't like the clarinet. I never really heard it played by anybody. I couldn't really hear the potential of the instrument at the time, but I had seen Louis Armstrong play, and I'd seen Professor Lavanda Kinds and my other teacher Rovell Presley. And a man lived in my town called Rowaen, who played like Dizzy Gillespie. He still lives there. I'd seen them play trumpet, but I had never seen a clarinetist play, so I decided to take the trumpet because I heard the potential in that sound, plus I liked the way it looked.

I think I did my first professional job with Professor Kinds when I was eleven years old. He got us together after two months of playing. He taught us the melody first and he showed us what it was on paper. The first song I played with him was *Sophisticated Lady*. I didn't know about Duke Ellington, but I played it and played the solo on it. It was very normal and natural. That was my first experience with jazz and I didn't even know, that was what I was doing. I thought I was playing his personality, which I probably was. I was improvising but I didn't think that I was doing anything that was rare.

Did it occur to you to become a professional musician later, to make a living out of playing trumpet?

I played the trumpet because that was my duty as a child. The older people had to be

entertained at some times. You had to have a school band, you had to have a band to play for dances, for basketball games, concerts. I played the 30th of May, Memorial Day, for the dead veterans. I had to play taps all the time, so it was like a job. I tried to stop playing. I wanted to play basketball, I was a good basketball player. But they influenced me not to. In other words they wouldn't let me make the basketball team. They told me I couldn't play and I knew I could, but they needed that trumpet. I also played bass drum and baritone horn. So the principal wanted me in the band, the band director wanted me in the band, the older people wanted me in the band. I had to play, no other way. I couldn't stop playing.

The band director had to play the music that the principal chose or that other people would tell him to play. Then he would put blues into it anyway. We would choose a blues especially for a concert at the theatre, where the people would demand that you play there. My parents liked that, because whatever was happening culturally they would always show me. I took tapdancing, I was a good tapdancer. I even taught tapdancing when the teacher went away for a vacation, when I was about thirteen.

The only jazz-person I really knew about was Louis Armstrong. We didn't listen to jazz records. There were no jazz records to be bought, there. I didn't know that people like Miles Davis or Dizzy Gillespie existed. I didn't know anything until one day I heard a little 45-record with Clifford Brown and Art Blakey and I listened to it until the needle went through. It was on the juke-box and the lady kept it there for two years until I finished high school. And then I went to Nashville, a larger city in Tennessee, and there they were, all the records, all the younger people from the other places that knew about jazz. But where I'm from, Mississippi, it's not jazz, it's the blues. I grew up on blues, rhythm-and-blues and gospel. Everything except what they call modern jazz.

Which trumpet players impressed you when you got to hear jazz?

The first one was Clifford Brown, because he was the first one I heard. Then the next trumpet player I heard was Miles Davis, *Kind of Blue* and *Milestones*. After that musicians let me listen to Lee Morgan. I was in college with Fielder Floyd. He was almost finishing college and I was just entering. We had a fabulous marching band, a hundred pieces. We did fantastic music, with a jazz sound and intricate movements. Fielder Floyd was teaching me the steps. He never came to a rehearsal, but he knew a way to do the steps, where it wouldn't seem he didn't know 'em. The band director didn't question him, because he liked his trumpet playing. He was fantastic. He was my major influence at that age of seventeen. He must have been nineteen at that time. He was hired by Mingus and Blakey, but all of that was short. He was from Alabama, more in tune with the New York style of playing, but he still had that Alabama thing in him. There was a comparative situation that he suffered from with some of these younger trumpet players in New York like Freddie Hubbard, Lee Morgan and others, and from what I heard from him he had a lot of criticism from one of them. He was a very gentle man, so any type of criticism from a trumpeter that he respected would hamper his way and that contributed to a lot of his

not being on the scene.

Speaking about New York now, when did you arrive there?

I came to New York in 1963, when I was in the Navy. That took me out of the United States, to three or four Caribbean islands, the Azores and Gibraltar, to both coasts of Africa, the island of Madagascar, Saudi Arabia and Europe. That was my first time in Europe, in 1963.

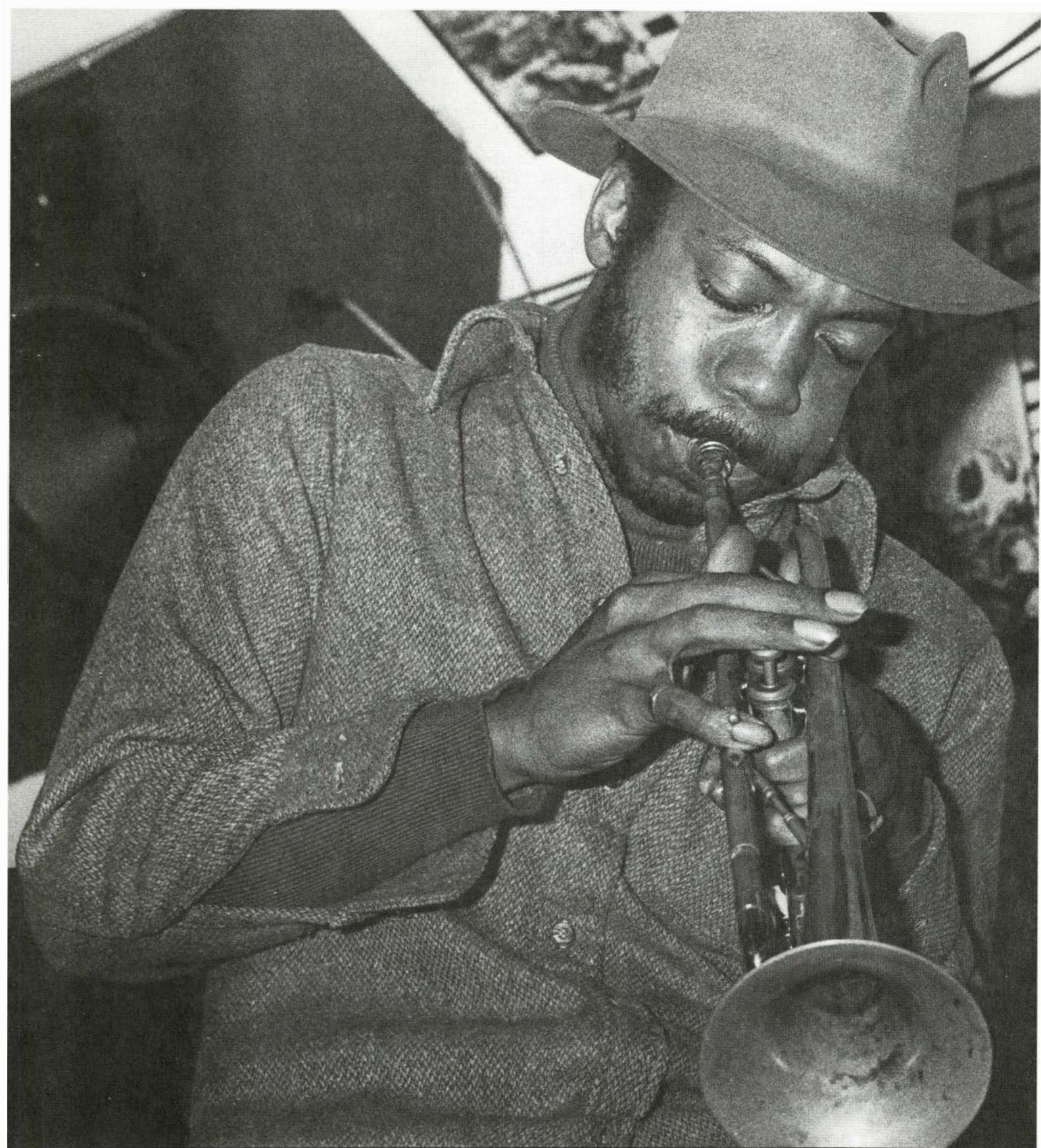
I started playing percussion in the Navy. The drummer got sick and the man who I was with had seen me play drums in the bedroom. The first time I ever played drums was in Africa. I played dances and concerts, the trapset and trumpet. I had the lowest rank in the band, so I was always given duties to clean up. I slept in the bedroom with all the musical instruments and I learned a lot about most of the instruments they had. So I played drums throughout the tour in Africa and Europe.

Did you learn specific rhythms in Africa that you could use for your trumpet playing?

I can't really say I picked it up in Africa. I heard music in Sierra Leone, Liberia and Nigeria and it showed me how they were doing it, but I found a similarity with the music they played in my part of the country, Mississippi, Louisiana, the rhythms, the melodies, the whole thing. I didn't find it too different from what we were doing, especially in the churches. My rhythms of course changed when I left Mississippi. I had to get myself more tuned to the way they were playing in New York, which was faster, more chord changes and more western tunes, so I had to regroup in order to survive as a musician. I changed my rhythms for a while, when I played with Art Blakey. Now I'm at a stage where I don't have to play with too many traditional New York groups. I'm meeting the musicians who have the same background that I do and I can play more of the rhythms that I know on the trumpet.

When I came out of the Navy I was forced to live in New York. I had no money. I was in the Navy for four years, did the bulk of the music, the drumming, the arranging and doing gigs outside for the Navy playing trumpet. I didn't make any rank, so I had no money when I got out. You couldn't save any money, especially being in New York and making sixty dollars a week or so. So I got out of the Navy and put the trumpet away. I left the music. It was the end of being supported by institutions, by college, by my parents through high school and the Navy. That was over, I found I had to support myself. It never entered my mind to play the trumpet professionally. I was a listener, I just liked to go to clubs and hear everybody. Reggie Johnson, the bass player, and I got out of the service at the same time. He was in the Army, while I was in the Navy. He called me and said, let's go and play with the beboppers. He got a gig, he played with everybody, but I told him I didn't want to interfere with that music, because I hadn't been in that environment. I learned the music by rote by going into jazz clubs and listen, but I didn't have the knowledge that Reggie had.

So I worked at a hospital, I taught recreational music at a detention home for children for a few years. I worked on a Navy yacht for a while, I worked for a Japanese newspaper company driving a truck and as a computer operator for three months. Then I went into the real estate business with some of my friends to canvass houses, looking for houses to buy or houses for sale. I didn't even own a trumpet.



One night my friend and I were hanging out and there was this rhythm-and-blues band and they needed a trumpet player. My friend, his name is Lucius Dean, played trumpet too. He always told me I was a good trumpet player, but I never paid any attention. He didn't play

professionally, but he always kept a trumpet. So I asked him to let me use his trumpet. The members of the band were all people from the South and I could relate to them. I understood that music, because I am a rhythm-and-blues man. I was working a job then and I'd

come and play with them on the weekends. Then the group got real good and the place, called The Birdland of Brooklyn, would be packed on weekends. We were a local rhythm-and-blues band and I noticed all the rhythm-and-blues musicians who were working the big



I liked. I could walk to anyone's house and I would see them everyday on the street. In the course of conversation they would ask me if I played and I would say yeah. They would always say, come and play. I was working at a youth hostel and had to hire a band to play. The girl I was working with said, hire my friend Grachan Moncur and Beaver Harris and Bob Cunningham or someone like that. And I hired them. I didn't have any chops but I went up and played with them. The musicians liked it and they said, why don't you come down to Slug's and sit in. So these people that I respected as good musicians said, come and play, and it gave me a lift.

I also found out that Albert Ayler came to live in my neighbourhood, in walking distance from where I lived. The musicians always called his name and I had seen photos of him on album covers, but I didn't know him personally or his music. I used to go to the park, the Botanical Gardens in Brooklyn, and play my trumpet. One day he was standing over me, I recognized him as Albert Ayler, and he said, you have a nice sound but you're not strong like my brother Donald, but I like your sound. And we played together in the park for a while, then the park attendant came over and asked him to leave, because he had a very strong sound, that would travel real far, much farther than the trumpet did. So that was my introduction to Albert Ayler. I saw him a few times later walking in the neighbourhood and he would come by sometimes and drink some wine.

When did you come to change your name to Olu Dara?

In 1969. I met this saxophonist, who was also a Yoruba priest. One day I went to his house and he threw coconut shells and he told me he found out through the coconut shells that my original ancestral name was Olu Dara. I said, why not. I liked the way it sounded, so I accepted it that day. I'd never thought about ever changing my name. I had all kinds of nicknames in my life but I had never had one that struck me like that one. My life was changing at that time. I was becoming a musician again. It was better in a way, I became a stranger again.

You were becoming a musician again but you had not really decided what you wanted to play?

I was mostly interested in rhythm-and-blues, I never was really interested in playing jazz that much. I like that happy thing, the singing, the dancing, a laugh and everything, nothing serious.

And then Bill Barron had a school called The New Muse, Reggie Workman is in charge of it now, two blocks from my house, so I went there just to play around on my trumpet. Now Bill Barron, who was a beautiful person really influenced me to play. He asked me to join his band. I said, man, I can't play that kind of stuff that you guys play. But he was very nice, he didn't namedrop or anything, or say, you have to do this or that. So I went with Bill Barron. Then Carlos Garnett heard me play in the neighbourhood and I started sitting in with Rene McLean, Jackie's son. Carlos asked me to join his band. So I was working with his band and Bill Barron, but mostly it was rhythm-and-blues, because that was the music I really loved. I stayed with Carlos Garnett for about two or three years, playing mostly Afro-Caribbean type

of music. It was closest to what I was used to playing. After that I started messin' around and the next thing I got was that play called Hair and I went on the road with them, but I decided that wasn't for me. I stayed three months and I came back to New York.

Then I met Sam Rivers on the street one day coming from a rhythm-and-blues rehearsal and he said, hey man, you play that trumpet? I said yeah. He said, you read a little bit? I said a little bit, but not enough to let it get in the way of my playing! He said, okay, that's enough, come and join my band. I started playing with him and I got introduced to another type of music. Finally I was playing with Art Blakey.

Right, I was going to ask you about that. How did you happen to get that job?

He was getting together another band and I had played before with all the musicians he had in the band, Carter Jefferson, Cedric Lawson, who just left Miles, and Stafford James, the bass player. Hilton Ruiz, the piano player, was one of the people who was auditioning for the band. He didn't take the gig, but I think he recommended me, he and Stafford James. Blakey had never heard of me or seen me. I met him at the airport and we went to Milwaukee. I really wasn't into that bebop kind of thing and I remember the first review we got. The guy said, well, Art Blakey's band is sure playing weird. What was happening was, I was playing my own way. The whole time I was with him. We changed the shape of tunes like *Moanin'* and *Blues March*.

Did Blakey like that?

Not at first, until he saw the reaction of the crowd. He was used to hearing certain scales that his other trumpeters were playing. At first my playing was really strange to him, but he kept me in the band. I heard him say to Carter Jefferson, look, I know he can play, just show him a few things, but Carter never said nothing to me, which was good, 'cause I wanted to learn on my own. He never spoke to me about music and I liked him for that. He just mentioned the name of the tune, he never told me how to play or anything and later on he became to love me as a trumpet player.

What made the way you played pieces like *Moanin'*, *Blues March* and others, so different?

The piano player would play in the style of Cecil Taylor or Don Pullen sometimes or he would play the bridge three or four times. He wouldn't play the normal structure of the tunes. Or he would change the whole rhythm of the tune and we would have to change with him. His name is Cedric Lawson, he wouldn't change, that was his personality, so we had to go with him. It was O.K. with me, because I was used to that kind of playing. And I can play in the style of Clifford Brown and Lee Morgan. It's the style that comes very easy to me and when Blakey found out I could do that we were tight. He liked me a lot and I could play my own style.

After a while I got tired of playing those tunes. Playing one style of music is not enough for me, there's so many different styles and rhythms. I stayed that long because he's one of the few jazz drummers I've heard who had that beat they play down South, the shuffles and stuff like that. I stayed with him mainly because of the way he played drums. I didn't like playing the bebop-type tunes. After a while it gets boring in a way.

What was called *avant-garde*, did that mean anything to you?

I never was an *avant-garde* musician, just by

clubs would come down and listen to us on their nights off. I got back into it like that and played with rhythm-and-blues bands for a few years.

I was living in a neighbourhood infested with musicians, the famous ones, the ones that

association I guess. I wanted to go more into a different variety of rhythms, rather than avant-garde. I wanted to play all the rhythms that I really know. Rather than just to swing, I wanted to play the other rhythms, so in order to do that I had to find other people, which is very hard in New York.

Did you listen to all the older trumpet players, let's say from Louis Armstrong on?

Yes, I always listen, but after listening to Louis Armstrong it seemed like he covered everybody for me, no matter who. I didn't have to listen to anybody but him. Every time I hear an old trumpet player it reminds me of myself.

Do you think trumpet players today should pay more attention to what went on before, to the trumpet tradition?

It's very important, because some trumpet players play what they think is new, but it was done completely by the older trumpet players. I'm talking about Rex Stewart, Cootie Williams, Armstrong, you name them.

What do you think in general of the state of the art of trumpet playing today?

I think it's getting out of hand. It's not a criticism, I'm just saying the same thing the older trumpet players used to say in the thirties. They concentrate on bravura, play high, play loud or play too many notes and they're mostly styleless. They're usually followers of whatever is happening. I understand what it is. When I was coming up you had to play like certain trumpet players and nobody else. During my teenage years it would be Clifford Brown and you'd see a string of trumpet players from him, Freddie Hubbard, Lee Morgan, Donald Byrd, you name them. It was just the thing. It would seem to me they were always leaving out the other trumpet players, probably because of the availability of records or they didn't go and listen. My thing is always live. I didn't have to listen to records much because I was always around live music, no matter where I was. Even today I listen to everybody live!

Trumpet players today think they have to play something new and different that is not there first of all. It seems to me they're not trying to play the blues, which is a basis for jazz, when I go and hear them play at random like that. I have been guilty of that myself, because you can get put in that position. If you're playing with certain people and all of them have that same concept you find yourself playing that way to satisfy them. To me you have to create off a foundation. You can't just play a string of notes.

As it has happened, like with Charlie Parker or John Coltrane, one musician dominates the whole idiom on a certain instrument or even more than that...

I think that's a big mistake. It just leaves a frustration among the musicians first of all, and there's no need to have just one person as a guideline to play music. There's too many other people playing. By the time I started hearing jazz, Charlie Parker was already dead. I came in with Miles and Coltrane, but I didn't stop there. I liked them, but I liked so many other people. New York is still now Coltrane and Charlie Parker.

Let's get back to the point where you left Art Blakey and the Jazz Messengers, what did you do after that?

I did nothing. I retired from the music scene again. After Blakey I didn't wanna play bebop any more. Since I was a sideman I never

sought gigs for myself.

You could have tried to form a band and be a leader yourself. You didn't feel like doing that?

No, being secluded in Brooklyn, away from the international scene in New York, it was a few community things I was doing. I was travelling up and down the East Coast, but not much, just playing for colleges and the community. I didn't know about the world scene and I didn't know if I really wanted to know about it. Brooklyn is like a village, I never had to go out. I was never interested in going to Manhattan. I didn't know what was happening over there. I was dormant. Then Hamiet Bluiett called me. He said, there's some guys coming into town from Saint Louis and Chicago, so there's gonna be some other type of music going on in New York, maybe you'd be interested in having your own group and come down and play at the Cartographer's Concert at La Mama. Amos Rycze was producing that. So I said, good, this is my first time ever to have my own group in Manhattan, on my name. It was advertised at first as The Olu Dara Trio, there wasn't much money, so I didn't want to overdo it. I didn't want anybody to come in and make not enough money, but the musicians were very nice about it. They said get what you want, so I would up with nine pieces. I still didn't know what kind of music I wanted to play. My gig was almost at the end of the concert and I had a chance to listen to all of these other musicians, who I had never heard before and who were playing concepts I had never really got into myself. I heard them and it was a style of music coming from somewhere else, a place I'm not familiar with. I played with most of these groups as a sideman. I was going to rehearse then and I didn't know what I wanted them to play, so I stopped at Reynold Scott's house and I said, man, I'm going to a rehearsal and I don't know what kind of music I want these guys to play. I asked him to take out his baritone sax and play a couple of notes for me and I told him what notes and what rhythm to play. And he said, wow, that's what I like! When I got to the rehearsal I had a little concept. I actually sat down for a minute and thought about what I wanted to do. It came off very nice and because of that I met Alan Douglas to do a record date.

You perform regularly now as a duo with drummer Philip Wilson. Is that the sort of context you feel most comfortable in?

I would like any group size if I could play with the musicians who understand what I understand about music. I would have to have a group of my musical peers, not meaning great musicians or whatever, just musicians who have experienced the South like I have. Being in New York is almost like being alone. There are no Mississippians, no Louisianans, who spent the majority of their childhood growing up in those type of feelings. That's why I prefer very small groups, because at least I can find one or two people who can play the funk, the Afro-beats I like, the gospel feel, the Armstrong-type thing. Philip Wilson has that background.

A lot of things you do when I see you play make me laugh, turning your trumpet upside down, gestural things and so on. It's rare to see humor and music go together and make sense...

You have to be natural to humor. You can't just be humorous to be humorous. When I was in high school I was the jokester in my class. I

enjoyed doing that. When the teacher got too concerned about the text and we were nervous, because we didn't have our work together, it was on me to inject some humor to make the teacher laugh to ease up on us. I did that naturally. And the same thing with the music. I get bored doing the same thing, playing the same sounds, the same lines. I won't ever do that. Even when I played with Art Blakey, I played different.. I did the same thing I'm doing now, dance, sing everything. Art could understand that, he's a different breed of musician.

You see quite a number of trumpet players these days using what you maybe could call extra-trumpetistic techniques, the half-valve positions, the spit-valve, etcetera. How did this become part of your expression?

That's a thing I got into trying to find other ways to get different sounds when I'm playing. If I want a Far Eastern sound I go to my spit-valve and it sounds like I'm playing bamboo flute or something. I used to do that when I was a child. You know how you examine your instrument. I just put that into the music. With half-valve you really have to know what you are doing. The first time I did it it was natural to me, because I heard the sound before with the older trumpet players in the South. They always use half-valve. In the South they didn't play the straight trumpet sound, they played other sounds. They wouldn't get the full note. You would get what some musicians call a quarter tone or whatever. When I use it sometimes I can make it sound like a harmonica. It's really using your lip then. You can get sounds out of a half-valve that are as beautiful as an open horn.

You're still not very active on the scene even now. Aren't you trying to get gigs for yourself?

In most cases I don't solicit gigs at all. When I do I feel strange, because I've never done it in my life. I hardly remember ever asking anybody to hire me as a sideman or as a leader. It's not my nature, but it's becoming my nature!

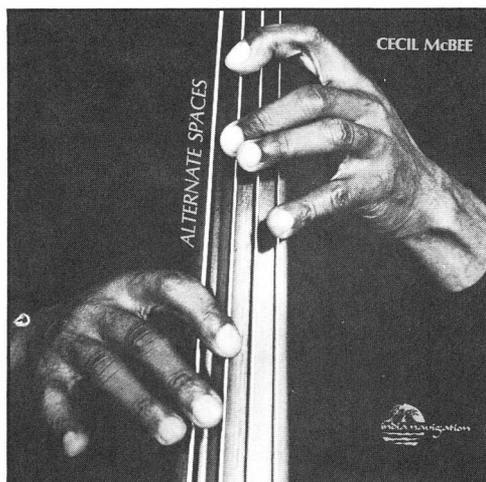
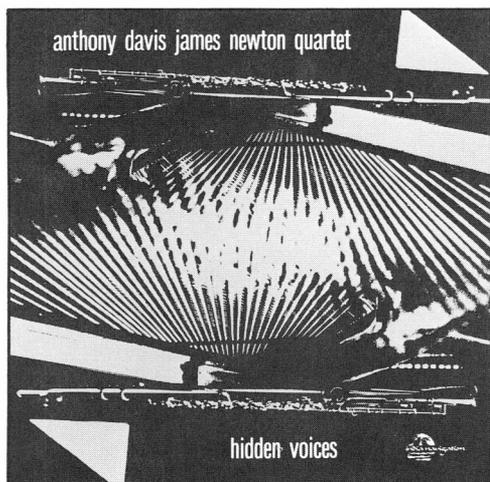
I had the naive concept that if you have any talent in music people who know will come to you. Musicians don't discuss with me how they hustle gigs, I never had a conversation with a musician about how he gets his gigs. The only musician who was freely talking about this situation was Oliver Lake. He was the only one who told me everything, how much he made, how he got it. He's the only one I've ever met who talked to me on that level. It's mostly a secret thing, I guess. Then again you just have to know people for a long time and there's no one in New York that I grew up with or that I've known for a long time.

When I started getting reviews I didn't have to solicit gigs. Every time I play with a group of my own I get a review and a good one, from all the major publications in New York. So I guess it means something that I didn't solicit gigs or hassle people into doing things for me. I didn't force the issue. If they like me, they like me, because they like me, not because I wanted them to like me. And I like it better that way.

PHOTOGRAPHY BY

**ronald
hoeben**

The finest **TREND** in jazz & blues



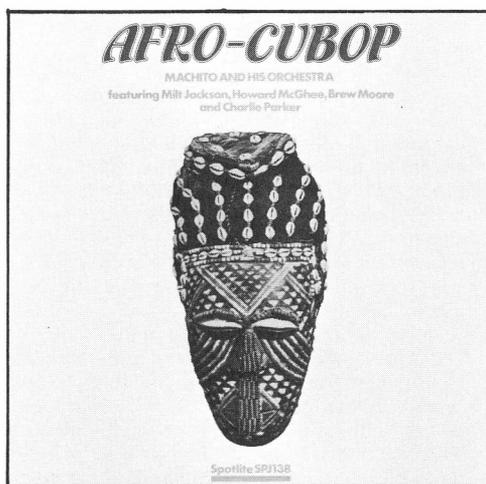
INDIA NAVIGATION NEW RELEASES

IN 1041

George Lewis (trombone) joins the quartet in five original compositions by Anthony Davis (piano) and James Newton (flute). Featuring Rick Rozie (bass) and Pheeroan Ak Laff (drums).

IN 1043

CECIL McBEE (bass) with Don Pullen (piano), Chico Freeman (tenor & soprano saxes, flute), Joe Gardner (trumpet), Allen Nelson (drums), and Don Moye (percussion).



SPOTLITE * NEW RELEASES

SPJLP 17

Veteran trumpet and flugelhorn player Jon Eardley swings with Pete King, alto sax; John Taylor, piano; Ron Mathewson, bass; Mickey Roker, drums.

SPJLP 19

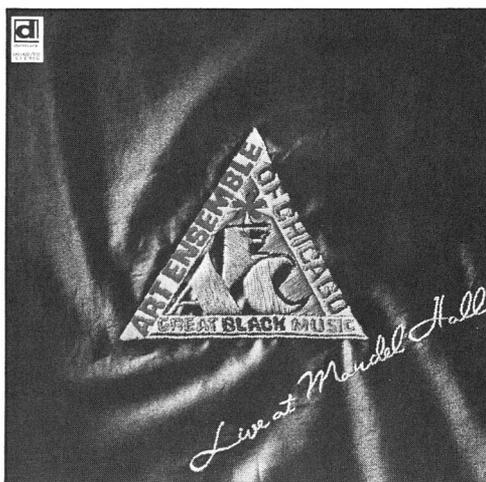
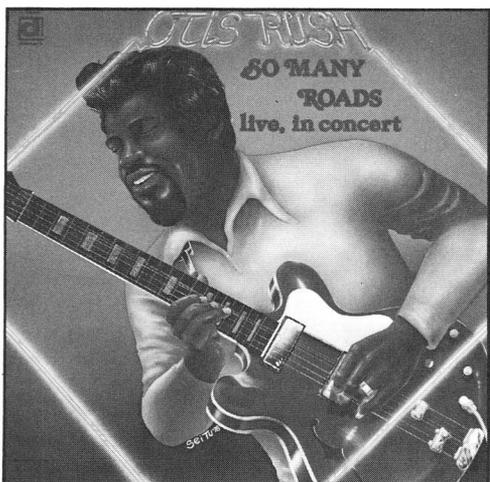
A chamber jazz trio. Mike Zwerin, bass trumpet, trombone; Christian Escoude, guitars; Gus Nemeth, bass, with a wide repertoire of compositional styles.

SPJ 135

A mini-history of bebop singing styles from 1948 up to 1970, featuring rare performances by Joe Carroll, Babs Gonzales, Eddie Jefferson, Earl Coleman, Kenny Hagood, etc.

SPJ 138

Rare examples of live performances of bop soloists — Charlie Parker, Brew Moore, Howard McGhee — fronting Latin orchestras, primarily those of Machito from 1949-50.



DELMARK RECENT RELEASES

DS 643

Recorded live in 1975 in Tokyo, an intense blues performance by Otis Rush, lead guitar, vocal and band.

DS 432/33

Extended live performances over two records by the Art Ensemble, at Mandel Hall in Chicago, 1972.

Exclusive Canadian Distributors For: ADVENT - ALLIGATOR - AVIVA - BEEHIVE - BLIND PIG - BRIKO - BULLFROG - CONTEMPORARY - CRYSTAL CLEAR - DELMARK - DENON - DISCOVERY - DREAMSTREET - FANFARE - FLYING FISH - FOUR LEAF CLOVER - HONEYDEW - IMPROVISING ARTISTS - INDIA NAVIGATION - INTERPLAY - JAMEY AEBERSOLD - JAZZ ARCHIVES - JAZZ CHRONICLE - JAZZ GUILD - JOCA - MNM - MPS - MUSE - MUSIC MINUS ONE - MUSICRAFT - MUSKADINE - NESSA - ONARI - OUTSTANDING - PBR - PHILLY JAZZ - PROGRESSIVE - PUMPKIN - SACKVILLE - SHOESTRING - STASH - TREND - WATT - ZIM.



TREND RECORDS & TAPES LTD.

1655 Sismet Rd., Unit 25, Mississauga, Ont. L4W 1Z4 * ph. (416) 624-3463 * Exclusive Canadian Distributors

CODA 9

Blues On Record

Finally - a newly recorded John Lee Hooker LP with merit! "The Cream" (Tomato TOM-2-7009) is a live double LP recorded in a West Coast club during September 1977. It has been a long time since Hooker has exerted this high degree of control over a backup unit. Hooker takes all vocals and frequently lets fly with dosages of his primitive yet strikingly effective guitar work. And that insistent Hooker beat provides an unrelenting cohesion to a lengthy program, adequately varied in mood and tempo.

The sidemen provide tight and unobtrusive backing for Hooker. This particular variant of Hooker's ubiquitous Coast-to-Coast Blues Band seems to understand the subtleties and moods of his music. The backing is kept simple with guitars, bass, drums and harp (by guest, Charlie Musselwhite). Some good moments are provided by Musselwhite with some quiet harp work on slower cuts like *T.B. Sheets*; by Ron Thompson with some soft slide work on *Tupelo*; and by John Garcia with some interesting lead guitar work on *Bar Room Drinking*.

Essentially there is nothing new in the program titles. All are either Hooker standards or adaptations of familiar themes. Of interest are the three cuts mentioned above, plus extended interpretations of *Drug Store Woman*, *When My First Wife Left Me* and *Louise*. The atmosphere on several of these cuts is quite heavy and, at times, Hooker gets downright mean and menacing. In all there are fifteen cuts including several uptempo workouts that lean in the direction of the endless/pointless boogie that turned many pure Hooker fans off and turned so many draft-drinking adolescents on. In the latter vein there is the fourteen minute *Boogie On* complete with rock guitar and 'boogie king' hype. Also *Tupelo* gets a bit hokey with a dedication to the 'King of Rock and Roll.'

Don't let the title or a few negative comments frighten you. This is solid, cooking Hooker. Generally his performance is credible, hinting of earlier priorities and concerns. Production and engineering staff should also be given praise for presenting Hooker well up front and in command. Actually, Tomato has established an impressive track record with their live blues recordings. Also look into the live double sets by Albert King and Clifton Chenier.

"Too Wet to Plow" (Blue Labor BL110) is a remarkably good Johnny Shines release. Performance wise it ranks up there with his much heralded Testament LP (T-2221), "Standing at the Crossroads." However, the orientation is quite different. Shines relies less on his polished Delta slide and mixes up his playing techniques. The record is less intense and much more peaceful and relaxing. Also, "Too Wet to Plow" is not entirely a solo set. Shines is joined by guest artists Louisiana Red, on guitar and harmonica, and Sugar Blue on harmonica.

All twelve sides are vocal compositions, and all guitar work is on slightly amplified or acoustic hollow body guitars. There are five rich solo performances by Shines. These range from a bouncy rendition of the Robert Johnson rag *Hot Tamale*, to the lonely Delta-inspired Shines original, *Moaning the Blues*. On the remaining

sides the backing varies. Variations include either second guitar or harp, twin harps and both second guitar and harp. In addition bassist Ron Rault joins Shines and his guests on two selections to achieve a more rounded ensemble sound. The backup work of Louisiana Red and Sugar Blue is of particular merit. Red, a Johnny Shines student, provides sympathetic guitar accompaniment and the subtle guitar interplay between Shines and Red is out-and-out beautiful. Red is also the featured vocalist on an original composition which derives its stylistic framework from the *Rollin' and Tumblin'* formula. Sugar Blue provides extremely imaginative and complementary harp accompaniment on five sides. He also gets several breaks to stretch out.

The highlights in "Too Wet to Plow" are numerous. A quick spot check includes the title cut characterized by strong imagery and tight ensemble interplay; the guitar interplay on *Travelling Back Home*; Shines' five solo performances; and the atmospheric *Pay Day Woman*, with effectively eerie bass harmonica work by Sugar Blue. The only low point is a short epilogue at the end of the program that would be great in a documentary, but adds little to the overall effect of the LP.

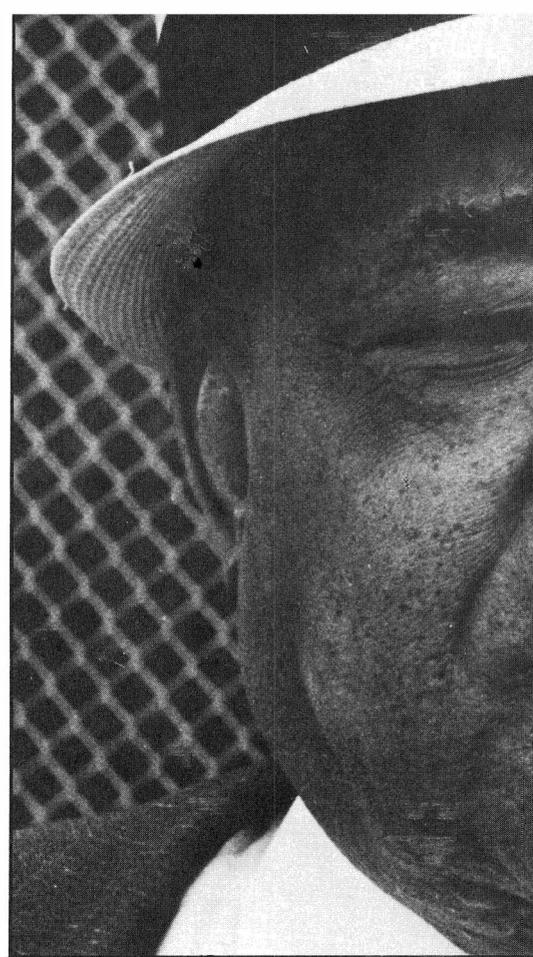
The chemistry was right at this session. Shines and his guests were well-matched, and from their individual and collaborated performances it is obvious that they considered the session an event. This is first class Shines, Louisiana Red and Sugar Blue. Both sound and pressing also rate highly, enhancing the overall enjoyment. This is a strongly recommended release that easily deserves an avalanche of positive superlatives. However, the music will quietly speak for itself.

Next there are two more releases by the widely respected and loved, and over-recorded, blues pianist Roosevelt Sykes. The first, "Music is my Business" (Blue Labor BL111), is a studio session cut in Calgary, Alberta (September 1975) and the second, "The Original Honeydripper" (Blind Pig BP 005-78), is a live beer-joint session cut down in picturesque Ann Arbor, Michigan at the Blind Pig (1978). Essentially, Roosevelt Sykes is a strong entertainer, but not a fresh, heavyweight blues poet. Both aspects are evident on these two releases.

"Music is my Business" features Sykes with guests Johnny Shines, Louisiana Red and Sugar Blue. This is not a bad release, but there are no outstanding moments or surprises. Sykes is generally strong but predictable with a program of familiar and familiar-sounding themes split between blues and jump/boogies. His guests turn in good performances and add to the variety in the programming.

There are sixteen all-vocal sides with the majority clocking in under three minutes. Included in the program is the usual sprinkling of Sykes philosophy, along with a touch of Sykes corn. Side 1 belongs to Sykes. With the exception of two cuts where Red joins in on electric guitar, the program is made up of solo vocal/piano performances. The often-recorded *Mistake in Life* is one of the stronger solo offerings on Side 1. Red's contributions are unobtrusive, but he is given little latitude and as a consequence is greatly underutilized. However there is a moment on *Dream Woman* where Sykes gives brief acknowledgement to Red's presence.

Side 2 is a more mixed bag of tricks. Sykes provides five solo performances, the most uninteresting of which is *Leavin' Chicago*. Also of



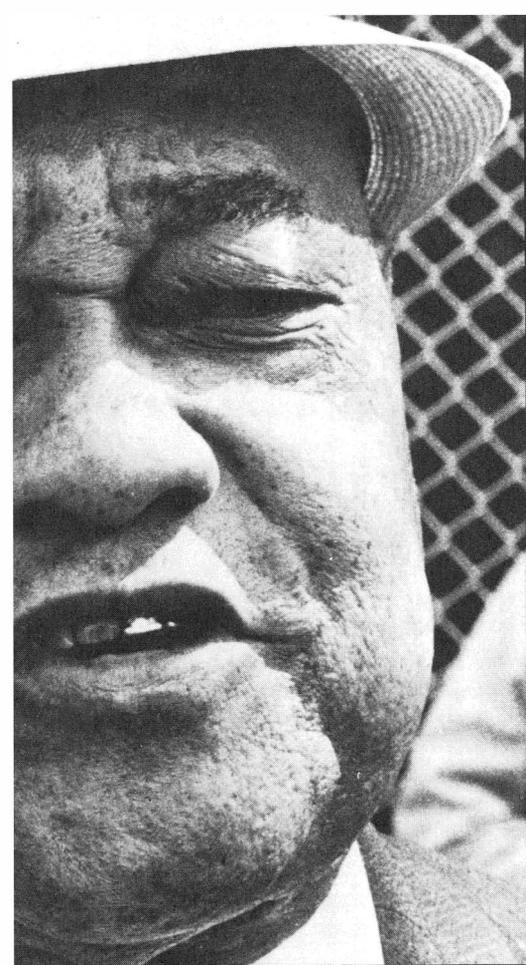
interest is *Take Time Out*, which features the guitar of Johnny Shines behind Sykes' piano and vocal line. Sykes and Shines work well together. Shines' guitar accompaniment is much more apparent than that of Red, and Shines appears to be more forceful in commanding lead time. Shines is also featured on two vocal cuts. The stronger, *How Long*, features good backing by Red and Sugar Blue. The weaker, *Hot Pants*, features inconsequential ensemble backing by Sykes, Red and Sugar Blue. In addition, Louisiana Red is the featured vocalist on *A Good Woman*, again with backing from the entire crew. On this cut the piano, guitar and harp seem to blend in a more coordinated fashion. There is some particularly good harp work by Sugar Blue.

All in all this is an enjoyable but not an essential LP. The sound quality, with the exception of the poorly balanced *Hot Pants*, is adequate and the overall pressing is quite good.

The entertainer side of Roosevelt Sykes really comes out on his live solo release, "The Original Honeydripper." This is a real barrelhouse set with the emphasis on chasing the blues away. It is actually quite enjoyable. Sykes is in good form, deriving inspiration from the Blind Pig crowd. His playing is strong with a steady left hand and a spirited right. His vocals are strong and there is plenty of Sykes wit, double entendre nudges and winks, basic philosophy and good times.

As with the Blue Labor release the program is predictable and you cannot really claim to have experienced anything outstanding. The program is predominantly made up of Sykes standards and crowd favorites. Included are *Cow Cow Blues*, *Viper Song*, *Dirty Mother for*

photograph of Roosevelt Sykes by Bill Smith



You, What I'd Say, Sweet Home Chicago, Honysuckle Rose, I Like What You Did, etc. However, it is good to hear Sykes perform his own *Drivin' Wheel*.

The enjoyment of the set is slightly marred by certain conditions beyond Sykes' control. The pressing is less than perfect, resulting in some distortion, and the recording engineers have sold Sykes short with a weak, ball-less and distant sound.

Next from Blind Pig Records is a Boogie Woogie Red set entitled "Red Hot" (BP 003-77) Red has been gradually making a name for himself beyond his home town, Detroit. He was once a sideman for John Lee Hooker, has toured abroad as a featured artist, has made contributions to several blues anthologies, and is currently a good-time institution in the university town of Ann Arbor. This is also his second feature LP for Blind Pig Records. Although he is still not as well known as other members of the blues piano establishment, he is a much more refreshing and less predictable stylist than many of the better-known heavyweights. This is evident in this particular release.

The program is varied with a mix of slow late hour blues, boogies, bayou flavoured rumbas and jump themes derived (if only in direction) from sources like T-Bone Walker, Jay McShann, Fats Waller, Pine Top Smith, Papa Yancey, Duke Ellington etc. To these borrowed themes Red injects a great deal of original flavour and spirited imagination. Side A is a studio set with accompaniment by guitarist John Nicholas. On the opening cut, *Carnegie Boogie*, Red and Nicholas (?) hit it off with a piano/mandolin instrumental. On several cuts Nicho-

las is subdued by a deliberately or negligently unbalanced mix. Fortunately there are instrumental cuts like *See See Rider* and *Old Time Shuffle* where Nicholas is able to demonstrate his abilities as an unobtrusive and tasteful accompanist. Side B is live from the Blind Pig. With the exception of a rather chaotic opening, *Red's A Train* (with drums and bass accompaniment), and an anti-climactic intrusion by a drunk, Side B forms the basis of a rather enjoyable solo piano club set. Highlights include *Stormy Monday* and the customary Waller ditty, *The Reefer Song*.

"Red Hot" is a fair title for this collection of solid entertaining blues piano. Throughout the studio and live programs Red makes it obvious that he enjoys his line of work. He is both an entertainer and a refreshing stylist. The sound quality of this release is adequate. "Red Hot" is recommended over both of the preceding Sykes releases.

The most recent Blind Pig release is a very pleasing Walter Horton LP - "Fine Cuts" (BP 006-78). Walter is found in a relaxed, contented mood. His harp work is precise and smooth, and his vocals are seemingly directed by a purpose. His sidemen provide tight and uncluttered backing with some nice lead diversions. Everyone involved is well rehearsed and cued. The studio sound quality is very good and the program has an overall relaxed, latent swing feel to it.

The program combines some refreshing new directions with some blues standards and themes already quite familiar to Walter's followers. The backing for Side A features guitar, tenor sax, bass, piano and drums. Side A starts with the rocker, *Everybody's Fishing*, then mellows out with a smooth interpretation of Ellington's *Don't Get Around Much Anymore*. This is followed by a laid-back instrumental theme, *Relaxin'* that features a solid outing by saxophonist Mark Kazanoff. The relaxed mood is furthered by *We Gonna Move To Kansas City* and *Walter's Swing*. On the latter cut guitarist John Nicholas shines with a nice single string lead break. On Side B sax and bass are dropped with Nicholas combining guitar and piano chores. Side B starts with a short solo harp instrumental, *Hobo Blues*. Next Walter eases into a vocal original, *Stop Clownin'*, with guitar and drums, followed by *Need My Baby*, *La Cucaracha* and *Worried Life*. The program closes as it started - with a rocker, *Put The Kettle On*.

"Fine Cuts" is highly recommended. Quality wise it is reminiscent of Walter's work on Arhoolie F-1037 with Johnny Young et al, and on Alligator 4702 with Carey Bell and Eddie Taylor. This is not hard core, powerhouse Chicago blues. In contrast, the mood is relaxed and devoid of tension. The arrangements are tasteful and well thought out, giving Walter plenty of room to demonstrate the breadth of his instrumental skills. The quality of this LP is due to Walter's own mastery of the harp, the supervisory skills of the production team, and the discipline and professionalism of the various sidemen. Of special note is guitarist John Nicholas who regularly tours with Walter. John and Walter get together, along with Johnny Shines and assorted members of Asleep at the Wheel on Nicholas' interesting Blind Pig LP - "Too Many Bad Habits" (BP-004).

If you want to hear Walter Horton in a more powerhouse Chicago setting, you might pick up a recent Muddy Waters LP - "I'm Ready" (Blue Sky PZ-34928). Although there are no real sur-

prises on this set, the music is forceful and direct. The program includes standards such as *Hoochie Coochie Man*, *School Girl*, *Rock Me*, and the title cut, plus some fairly new statements by Muddy. Muddy's vocals are strong and he dishes out a healthy serving of the intense, at times very improvisational slide for which he is well known. Walter is put to good use on five of the nine cuts. On several cuts he teams up with Muddy's current harp man, Jerry Portnoy. Guitarist Johnny Winter provides some good moments on several cuts. Other sidemen include guest Jimmy Rodgers, along with regulars Willie Smith, Pinetop Perkins and Bob Margolin. This is one of the better new Muddy Waters LPs that I have heard in a while. It is devoid of jive and gimmicks, and heavy on honesty and cohesion.

Finally, some brief comments on two additional live recordings. First some reserved comments on a Professor Longhair LP, "Live on the Queen Mary" (Harvest SW-11790). Although some of the genius and spirit of the 'Fess comes across from this session cut back in 1975 at a celebrity party, the 'Fess does not seem to be involved in any particular party atmosphere. He lays down some good solid unorthodox New Orleans piano laden with his own mix of Latin, swamp and marching band rhythms, but he seems to be a bit stiff and formal. He was a hell of a lot looser on his 1974 studio session for the French Blue Star label, which also featured Gatemouth Brown.

The 'Fess is backed on this live set by sympathetic percussionists, a bassist who is able to put down a solid line, and a guitarist who infrequently finds his way to the surface for a wee break. The program features some good rockers like *Tell Me Baby*, *Staggerlee*, and *Mardi Gras in New Orleans*, and some slow blues like *Everyday....* This is an okay release, but the 'Fess does not heat up beyond a weak simmer. If you want to catch him at a higher temperature invest in "Rock 'n Roll Gumbo" (Blue Star 80.606).

At the end of the trail there is an Arhoolie tribute to Mance Lipscomb, "You'll Never Find Another Man Like Me" (Arhoolie 1077). The material comes from a solo Berkeley club date recorded way back in 1964, and as would be expected, some of the material can be found in different forms on one of the six other Arhoolie Lipscomb LPs. Found here is a very enjoyable set drawn from a wide range of traditional sources. Unlike the Longhair set, Mance is very relaxed and in communication with his polite and attentive audience. He sings and plays his guitar in an effortless manner while alternating between bottleneck and more conventional rural guitar styles. Songs of particular interest (to me) are *Meet Me in the Bottom*, *Alabama Bound*, and *You've Got to See Your Mama Every Night*. Also included are two monologues that, while providing a personal and humorous insight into Mance's songster background, might prove tedious to the more general listener.

In the next issue, *Coda's* blues focus will be on some interesting reissues of early Roy Brown, Charles Brown, Wynonie Harris and Kid Thomas material.

**by doug
langille**

Abbey Lincoln talks with bill smith

BILL SMITH: The first Newport Festival that I ever went to, in 1963, I heard you perform "The Freedom Now Suite" with Max Roach....

ABBEY LINCOLN: Yes. It is a work that was created by Max Roach and Oscar Brown Jr., and I am the vocalist on the album ("The Freedom Now Suite" was originally produced by Nat Hentoff for Candid. It was reissued on the Swedish Amigo label and will soon be issued again on Columbia). That work was very instrumental in broadening and enhancing my technique. The *Triptych* – when I learned to scream, it had a very freeing influence on my work. I still incorporate that, into a song called *The Caged Bird*, when I come onstage I make birdcalls and sounds, but it's a direct influence from what I learned in "The Freedom Now Suite".

Bill: Was it a strong political statement at that time?

Abbey: I believe that it was. It was banned in South Africa. It sold quite well at first. I think a lot of the things I have done have been really shelved, they're like collectors items.

Bill: The attitude at that time, I recall, dealt with the idea of "back to Africa" for black Americans....

Abbey: Well I believe that people who do not respect their ancestry are doomed to perish. We live through our ancestors. We look to our ancestors for a way of life, and I have learned to do this. Africa is a state of mind, it's a consciousness more than a physical place, to me. And that was the beginning, for me, of the search for Africa, in the sixties. When I met Max Roach, Oscar Brown Jr., and other people who were socially aware of the setting. I would travel and I would see, wherever I would go, that black people were living in degradation, and I wondered why that was, and as soon as I asked the questions people started giving me answers, and so I thought, "Well, this is something we have to fix."

I never thought much about my career, I was interested in the work. Because I don't see my life as apart from my career. I see those days, the sixties, as formative years for me.

Bill: Before this you actually made other recordings. I have a record of you on Riverside with Sonny Rollins, from '57 I think.

Abbey: That was my introduction to the music called jazz, to the serious approach to music. I had not been privy to this form before. And when I met the form I knew that I would be there forever, I didn't ever want to leave it.

In the music, you have to have a song. It's impossible to expound the music without having an attitude, without having something specific to say that relates to your life... and if it relates to your life then it can relate to other lives. The universal human being... I think that's what the artist strives to do, is to give a portrait of the human being, whether it be through music, through painting, through the written word, whatever, it's to expound and to elaborate the human condition – it's the work of the priest, you administer to the people. You have the ear of the people. And that's what I learned in the sixties, I learned that there was a greater responsibility to the work than I knew before.

I started out working in night clubs. In Jackson, Michigan, in Battle Creek, Detroit, Los Angeles. You can always work in a night club when there's no other place. Before concerts or anything, before movies or anything, I worked in night clubs. People who come to hear somebody say something about their

lives. Even in just an ordinary night club, where you sing standards, this is a communication. People come to the clubs who are lonely... so in a way, I see it as a ministry, to be on the stage, to work in night clubs.

When you get to the concert halls you have already made a reputation for yourself, I think that's what the difference is. People come to concerts to hear people that they've heard about. Sometimes they come to night clubs for that same reason, but a lot of the time people come to night clubs just to be there, because they can expect that a singer and some musicians will be there. And it doesn't matter all the time who is performing, but it's an atmosphere that the people come to, and it's a very creative atmosphere for the singer.

Bill: The records show that it was a very powerful message that the group of people you were involved with were trying to put out to the public. Do you think that the public got some of the power of the message? Did other musicians participate, for example...

Abbey: Yes, I think that it was an evolving in the music, and that it worked. John Coltrane's emergence, and his social consciousness, and his involvement. The natural hair styles came out of that period. Social change — I think that we addressed ourselves to social change, and I think that there was some change. It's like if you're in a certain kind of a frame of mind, then you can be used by a spirit of creativity, that will sometimes take you beyond your wildest dreams. I found myself involved in situations that I had no idea that I would be involved in, for instance the demonstration at the United Nations when Lumumba was killed, that was something that really just happened, nobody really planned that. We went there to protest Lumumba's death. The men wore black armbands and the women wore veils. We wanted to embarrass the government for allowing this to happen, but nobody planned any kind of thing that happened. I remember when I heard about it on the news, Chet Huntley and David Brinkley, and I felt the strangest feeling, because they lied on us too — they said that we had brass knuckles and things, and nobody went there with anything.

But I learned from that incident that it's very important what you harbour in your heart, because you can cause things to happen. It's like what happens on the stage: you go, and you prepare yourself, but the way the music uses you sometimes is surprising. The writers, everybody came together because it was acceptable, you didn't have to pay too many dues for taking a stand during that time, I believe that's the reason why it happened the way it did. Because since then, it seems that the whole sixties just disappeared, in the 1970s the people who were involved in that movement are doing other things. But I believe it was a *seeding*, and that it was very effective, and that our lives have changed as a result of it.

Bill: It seems to me, to be introduced to you on a record like the *Candid* record, the fact that your early exposure to the audiences included Max Roach, who was your husband at that time, Coleman Hawkins, Booker Little, and the great Eric Dolphy. Those are the people that fill up my heart when I think of them, and all of them were on the same record with you. Did it feel like that to you, like they were this great, great power?

Abbey: I met all these people through Max

Roach, because I did not know any of them.

Let's see, how can I explain... I had a *respect* (and I remember hearing Coleman Hawkins when I was about fourteen, and it never occurred to me I'd ever record with him) but there's a certain kind of adulation that I don't have for human beings. I took it for granted, I believe I did. It was like when I found myself in New York — I hadn't planned to come to New York. There have been a lot of wonderful things that have happened to me, and... they don't really take my breath away, because I never dreamed of them in the first place, and I never knew what it means. I know that it means that I've got to *deal* with something, but as for saying, "Oh wow, here I am with so-and-so!", I didn't feel that. If I had felt that way, I don't think I could have written a lyric, for instance, to John Coltrane's *Africa*, or Thelonious Monk's *Blue Monk*, I would have been too much in awe. But they looked like human beings just like I did, and they were like Max Roach, who I was with — just human beings, and I was so busy coping with my life, and trying to understand the music, I don't think I had time for that really, that's probably what it was more than anything. Trying to carry my own weight, and knowing, too, that I was out of my league, but also knowing that I must have been in it or they wouldn't have agreed to be with me.

Bill: In that time you seem attracted to composers outside of what was normal. You were attracted to Oscar Brown Jr.'s music, you were attracted to Thelonious Monk, whereas most singers were attracted to Cole Porter, George Gershwin, Richard Rodgers, etc....

Abbey: All of this I attribute to the influence I got from Max Roach. He introduced me to the forms, because when I first met Max I didn't know who Thelonious Monk was, or any of these people. I liked Hampton Hawes, and I played his music a lot, and Max brought some records for me once, so that I would know. He said, "I want you to listen to Bud Powell, then you will know where Hampton comes from." He introduced me to the sources, and made it possible for me to really grow, to understand better.

Those musicians came to me because of Max. They didn't know anything about me. I had a reputation on the stage, for being a supper club singer, and I had a glamorous image, as a "party girl" or something like that — that was strange for me because I never was that type either, but that was something else that was brought to me too by another man, a promoter, the name Abbey Lincoln and that whole crowd of people that I met.

I met the songwriters through Bob Russell. Bob Russell named me Abbey Lincoln. He passed away a few years ago, he was a great lyricist. He wrote *Do Nothing Till You Hear From Me*, *Crazy He Calls Me*, and he was very instrumental in my career. He introduced me to factual books and prepped me for what was before me. And I think being with Max Roach was another preparation, it was a furtherance of my understanding of the work that I'm involved in.

Bill: This was a great direction to go in, the direction of Monk and Ellington. Much stronger, perhaps, than popular song forms.

Abbey: It's a more personal expression. Billie Holiday — ever since I met her music, when I was about fourteen — she was an example of

how you can be expressive. She told us the stories of her life. If you listen to all of her records, you will have a portrait of a woman. Of her time, how she lived, who she loved, and how she felt about the world she lived in — and that impressed me.

I believe that that is the work of the artist. The collection of Tutankhamen is the work of the artist — they talk about the king, but the king had nothing to do with that collection. This is the work of the artists, who did not sign their names. Who left images for the people, so that they would know they didn't come from apes and things, but that they came from people, from artists. So I seek to carry on that tradition. If it hadn't been for Billie Holiday's work, I wouldn't have known how to begin.

Bill: She had the ability to make rather mundane songs sound important. Sometimes the lyrics are a little corny, but she somehow managed to project a great deal of herself into them.

Abbey: Well, life is corny, you know. It is, to a great extent. It's mundane too. It's what *she* saw, what she made of her life. A woman who felt *important* enough to tell you the way she felt about something.

Bill: Is Billie Holiday's concept of singing a direct influence on you?

Abbey: Yes. She dealt with words. Billie Holiday was a great actor. The words were not subservient to the music. What she had to say was most prominent. And that's the way I approach song. I sing the *words*, I want the words to be heard. Sometimes maybe I will sacrifice a sound for the spoken word.

Bill: She also had the opportunity to perform with great musicians. With Ben Webster and Teddy Wilson, great, great players. Do you feel this similarity too?

Abbey: Lester Young, Buddy Tate. I do, and I believe I was brought to the music the same way she was, for the same reason. Because of what you want, because of what was in her heart, that's why she was attracted to them, and attracted people who were of a kindred spirit as far as the music was concerned.

That direction, that I found in New York, is a part of my life. It is something that I use now. It's an approach to the work that is valuable.

For instance there were things that Max would say to me that made it possible for me to find my way through the music. He said to me, for instance, on beauty: "You know Abbey, a painter, like Van Gogh or somebody, whose work is respected, nobody would dare criticize their work — so we, human beings are made by the great artist, so you cannot see any human being as pretty or ugly, but all as a phenomenon, and the Master's work. So you observe, you don't come to any conclusions and you don't judge things, you *observe* respectfully." Things like that which gave me another insight into looking at things. I don't know if I've said it quite completely... or on how to work off of the instruments....

I didn't want to clean the house, or wash the dishes and things because I was on the stage and I thought that I would be dividing my work. And he said to me one day, "You know, if you're sloppy off the stage, that's what you'll be on the stage. The habits that you cultivate off the stage are the ones that will serve you on the stage." Things like this. Thelonious Monk saying to me, whispering in my ear, "Don't be so perfect", after listening to

me sing a song. A man, Prophet Jennings, a painter, who said to me, "If you want to join the throng, you've got to write your own song." Things like that, just being in the presence of people who strived for creativity enriched my life.

Bill: They didn't guard them like secrets, the information they had...

Abbey: No, they shared them, because that's how they got them, from other artists.

Bill: Do you think that the source is continuous, like Bessie Smith, Billie Holiday, Abbey Lincoln...?

Abbey: Yes, and it continues. Every generation produces the music. In essence it is the same music, but its expression is like a diamond, it has many sides to it. It's vital music, and it takes a lifetime to play it, it takes everything you have.

Bill: And you have the same attitude towards the musicians you perform with, you don't think of them as accompanists...

Abbey: No, I learned. The musicians didn't pamper me. They didn't give me any slack (laughter). I had to learn to use the microphone, and to find my own way through, because they did not accompany me, they played with me,

and I've learned to like that approach. Sometimes the musicians can be overbearing, because after all the instruments are stronger, the voice is a more delicate instrument. But I do like the music all around me, and I like to hear the musicians play the same song I'm singing, for us to go in the same direction, and to expound upon the same song with sensitivity. But I don't want people following me, but for us all to go to some place together.

Bill: It seems that after this incredible activity of about three or four years in the sixties, when you made several records, you disappeared for a long time and then popped up again. This is not actually true; you went into other careers, didn't you?

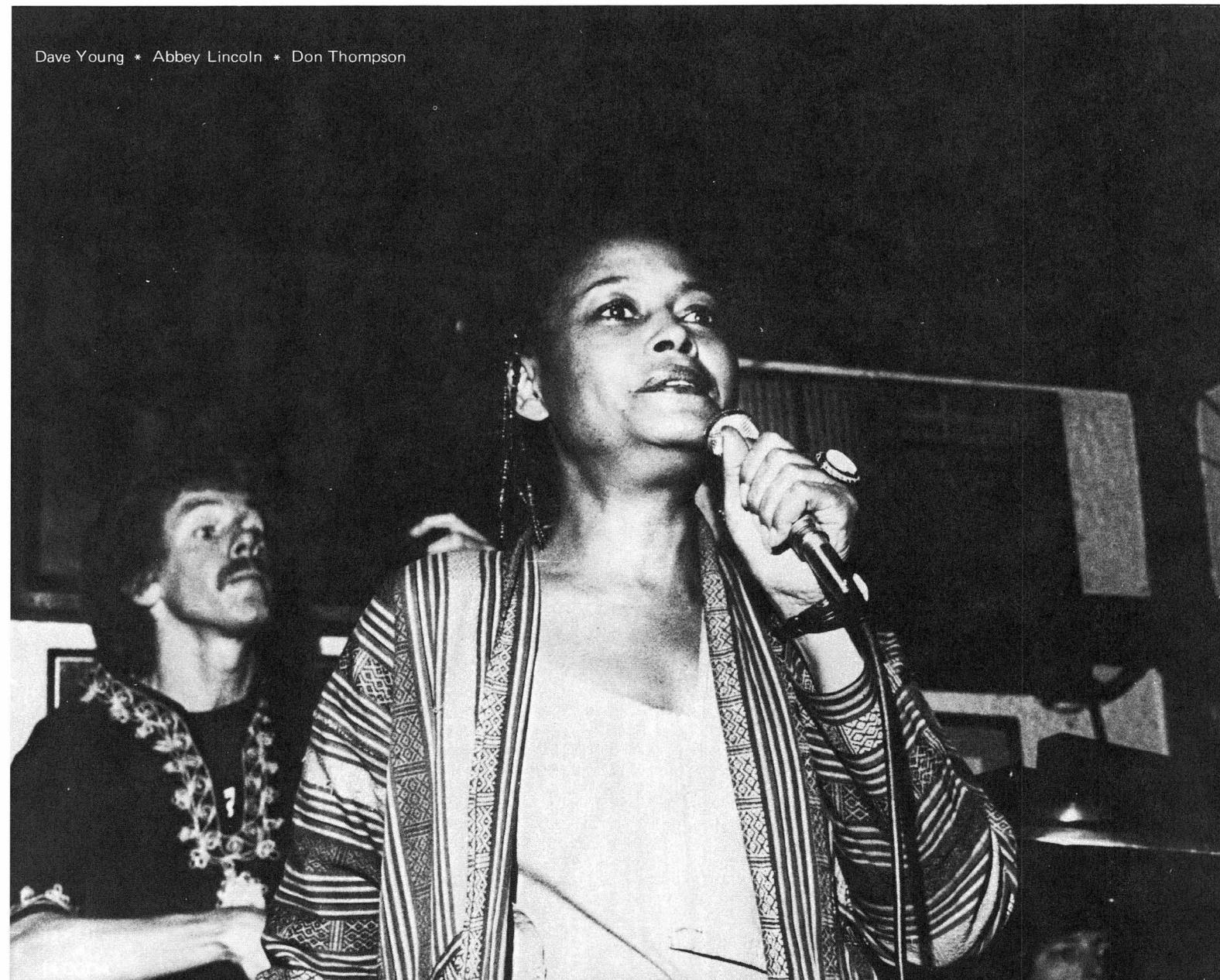
Abbey: I went to Los Angeles and I continued to do the same thing I was doing when I was in New York. When I lived in New York I stayed mostly at home, and I worked every once in a while — I wasn't in demand. I did a lot of community work. And I went to Los Angeles and continued to do the same thing. I taught school for a year, I made a few television appearances. I worked the Parisian Room, which is a room that almost everyone works when they come to town, but I was the first

singer, so-called "star", to work that room. I just continued to live my life, and to do what I'd always been doing. I never reached for the golden ring because I never did know what it meant, and also I never felt that there was something missing in my life that I needed, because I've always had a rich life, and that feeling of being poor, and not having, and needing something to hold on to, for security, those fears have not been a part of my life. So my central thought has been, ever since I discovered this music, to be a part of it and to say something through it.

Bill: Did the move to Los Angeles involve you with the world of movies and theatre?

Abbey: No more than when I was in New York. I made "For Love Of Ivy" and "Nothing But A Man" when I was in New York. And when I moved to Los Angeles I made "A Short Walk To Daylight", a movie for ABC, a disaster film (some of the people got to daylight, I was one). I just live, really, I don't see my life as that much different from anyone else's. I have never been able to see myself as separate from people. I thought maybe after I made "For Love Of Ivy" I would get that feeling that some people show you, "Oh, she's made it."

Dave Young * Abbey Lincoln * Don Thompson



Well, I don't know what they mean when they say "make it". I don't know what "it" is. But every time I get a chance to do something I'm thankful for it. But I know I have my life to live still, and there's other work to be done.

Bill: The film "Nothing But A Man" was in some ways similar to the music that you were involved in, it was a powerful movie, with Ivan Dixon....

Abbey: Yes, a strong social statement, a way-shower. It says something specifically about the life we live and how it can be rectified. That's why I think "Nothing But A Man" is so important, because of what it said. The man, when he went to get his child, when he claimed what was his, then he was prepared to face the community and to fight for his life. Well, I believe that's what our work is, to claim our own and see to that which comes from us, and to be responsible for our lives and for our children's lives, the lives of the people.

That film is a classic really. It's used in schools, in colleges and high schools, and a lot of people told me that they saw it on prime time television in New York, just a few weeks ago. Sometimes when they show it in schools the teacher will invite me to come and I will sit with the students and we'll talk about how the film was made and like that.

"For Love Of Ivy" was a bigger film, it brought me a bigger audience. The value of that film, it was also social, was in that for the first time there was a portrait of a black man and a woman together in a compatible love relationship, and the people liked that movie, because there was a man and a woman that they could identify with. I think that in some ways it went all around the barn! — and it wasn't natural, it was conjured up; but I'm proud of that movie.

Bill: It inflated your reputation, this movie?

Abbey: My reputation it did; it didn't inflate my ego though. I'm glad for that; as soon as your ego is inflated, it keeps you from doing anything else. I don't feel that I've done anything really yet. I'm not saying that all these things are not wonderful, I've still got a lot of work to do — there's a lot of work to be done! And I have not felt the need or the urge to take time out to indulge myself in that madness, of thinking that something happened that didn't happen.

Bill: You've had opportunities to involve yourself in commercial enterprises, like movies and plays....

Abbey: Yes, the industry like me, and they call me every once in a while. I have a fine reputation, I think. It's just that we disagree about what should be done. I don't want to be in a movie for the sake of being in a movie, but for the images that I will portray, that's what my concern is for. Because even though I did not bring any child here, I feel that I am a parent, and that I am responsible for my relatives. And so I can't just go to the screen, or anywhere and just do anything, I think it would kill me.

Bill: It seems that Los Angeles however is a very artificial city, full of glamour and glitter. Isn't it difficult for you to make a living there because of this?

Abbey: No, I brought the environment that I had in New York to Los Angeles with me. Wherever I go I'm the same one. I didn't join Los Angeles, I just came there and continued to do what I do. And I believe that I have been an influence also in Los Angeles, that my presence is felt there. And there's a creative community in Los Angeles. It's not as concentrated as the one in New York, but

there's one that's growing there. I believe that the music is going to happen in Los Angeles. It doesn't belong to New York or any specific place, city, community. It lives in the people, and if you embrace the music, it will happen wherever.

Bill: In your long absence from the nightclub scene, has it changed very much?

Abbey: Yes. I have had the chance to listen to the music of Bob Dylan, Stevie Wonder, to the people that the people are listening to, some of the young artists, listening for the songs that they are singing, and it has added a lot to my work. I see the music as the people — all forms come from the human being, and I don't see any gap. I identify with people. I like it all, and I want to use it all, and not to be a slave to one form or another. It's all wonderful music.

I was very influenced by Miriam Makeba. I had never seen her before on the stage. When I saw her in Africa, and the way she moves on the stage....

I've learned to dance a little. I have access to a swimming pool in Los Angeles — I don't have one of my own but there are people I know who have pools. I've learned to play tennis, and I'm into body culture. I know that I have to take care of my body so the instrument will be strong. And besides it's just wonderful to be alive and to feel my vitality. So I have grown a lot. And my voice has changed, it's gotten deeper and broader, and I have more control over it. And it's much more fun to sing now than it used to be. For the most part I write almost everything that I sing now, the music as well as the words. So I feel that my expression is freer now, and more complete.

I never did really consider myself to be a jazz singer, because I don't think that that word explains the music. I heard you use the word "improvisational". I use that form, I improvise. I'm also a folk singer, I see myself as a balladeer, I see myself as an actor. I see myself as an all-around performer and artist. I seek to be visual — because when you're on the stage, you're before everybody, and you should be interesting! So I seek to do that, to be entertaining, and I do have a point of view — to give a portrait of a woman, who lives in a time, as Billie Holiday did. Her portrait is different in many ways from mine, but it's still a portrait of a life. Because of the many things that she explained and the way she lived, I don't have to do that, because she let me see that, she didn't *hide* her life. Anyone who wants to look can see the pitfalls that were there. I don't glamorize her life, I look at it as clearly as I can.

I met her in Honolulu when I was just about twenty-two. She was working over there, and I met Louis Armstrong there, I met Anita O'Day, and Gene Krupa. At the Brown Derby — that's where I met Billie Holiday, and she was beautiful. Of all the singers, and I have been influenced by Ella Fitzgerald, and Sarah Vaughan, and Lena Horne — but Billie Holiday was like an example for me.

Bill: Isn't it difficult sometimes to work in a supper club environment, where only a small percentage of the audience really listen to what's going on?

Abbey: As a rule when I'm in a club the audience listens. There was one night here, Wednesday night in Toronto, at Bourbon Street, when it was like a full moon or something, I don't know what happened. But I don't usually go through that because I've learned to take

the stage the way the masterful ones do. It's like a provisional government — you take it, and nobody has any rights but you. You command the stage. And I usually don't have to say anything to the audience, because I can usually take it just by my presence. But Wednesday night they wouldn't have it.

But I was in San Francisco — at a supper club and they present the music there, improvisational music. I don't believe that nice surroundings undercut the music. There was a dressing room, they had flowers waiting there, I like to be treated like that. A lot of the jazz rooms don't have dressing rooms. It's a hardship. I know that it is not a part of the music. It's something that we suffer, because it's been the tradition to do so. But the artist needs decent surroundings, where you can relax, and I need the same thing that Liza Minnelli needs, she's no different to me when it comes to comfort.

Bill: The historical adage that came before us was that this wonderful music came out of the poverty and hardship. You suggest that it's not like that at all.

Abbey: Well you know when they started calling it "jazz" it was because — it's always been like that here — the people who are the humble ones, who sometimes are seen in a bad light, these were the people who came together in brothels, in an atmosphere that they were comfortable in, they were the only ones, obviously, who had enough taste to invite the music.

Bill: That class of people wanted to hear the music.

Abbey: They still do. They support the music, the people who are not always looked upon as great upstanding citizens, but I don't know what we'd do without them, who will come to the clubs and support us. And I think that's how it got its reputation. The music has a vivifying effect, so probably that's why some people see it as a sexual thing, it's exciting to them sexually. You can't help that, it's a vivifying music, it's sensual and it's alive and it makes people feel alive, so I think that's maybe what they mean when they say jazz. That's really what they're trying to say but it's not a good word, it doesn't explain. The music suffers what we suffer, as a people, it comes from us, and that's just the way it is. As long as we see ourselves, and are seen by other people, as dependent, and not self-determining, and beggars, the music will be treated this way.

But there is a culture that the music here has developed, and it includes many people: those who may not necessarily play the music, but who love the music and who research it and catalogue it and keep it and distribute it, all of that is the music. It's just like it was during slavery. There were always people who would help, who didn't believe that there should be slavery and who sought to help the people. It's the same thing now with the music, I believe.

Bill: Over the past few years you've travelled a little bit: to Africa, Japan....

Abbey: I was just in Africa for two months. I was a guest of Miriam Makeba — she took me on vacation, as a friend — and I needed it too! — and introduced me to some of the heads of states. I had never met heads of states before. The president of Guinea named me Aminata and the Minister of Information in Zaire, when Miriam told him I had been given a name in Guinea, he gave me the name Moseka.

In Guinea and Zaire the main language is French, and I could not speak French so I had to be quiet! That's what I brought back from Africa is those two names. Aminata Moseka is another level of consciousness.

While I was in Africa my sister sent me a telegram saying they wanted me in Japan, that's why I left Africa. I went to Japan for about ten days, and I recorded two albums. The one, "People In Me", that's been released here recently, is the reason I'm on the road again, that's why I've been asked to make appearances.

Because when I went to Los Angeles, I didn't go to give up my career. But I did not have a manager or an agent and I didn't pursue my career. I never have, really, except for when I first became Abbey Lincoln and Bob Russell was my manager and I was running for a minute, maybe a year or two, for a career. But I decided I didn't want to do that. Anyway I figured, after "For Love Of Ivy", that I had already demonstrated something, and that I shouldn't have to be scrounging for anything. But like always I was concerned for my life, the quality of my life, and I was concerned for what was in my head and in my heart.

Bill: You're encouraged, now that you've actually gone back on the road, to see that people actually do know who Abbey Lincoln is?

Abbey: Yes, this is a wonderful time in my

life. I have a lot of friends and fans in the world, and they support me, and I'm having a wonderful tour.

Bill: I guess you didn't quite know it was like that.

Abbey: I really didn't. Although a part of me did. Because if you have something, it won't just go away. The picture "For Love Of Ivy" brought me to the attention of a lot of people who liked the image that I had. And I've discovered in the last couple of years that my life has become legendary; people talk about it, and *that's* what has happened I think. The plant is full-grown now, it's visible.

I don't know what the future holds for me except that I suspect that it's really going to be wonderful, as it has been in the past. I expect I'll be doing quite a few appearances for a little while anyway.

Bill: What is the other record you made in Japan?

Abbey: It's called "Abbey Lincoln Live At Misty". It was recorded the first two nights I was there, in a little club in Tokyo named for Erroll Garner's song *Misty*.

Bill: Do you have immediate plans to record in North America? You haven't done that for seventeen years or something, a long time.

Abbey: Since 1962. Yes, I'm preparing some material and talking to some people about the

next album. There's a song about my father, and there's another song about my life on the stage. I was in Buffalo in June, and I called a taxi. I was on my way to the theatre, the Melody Fair, for the show. I went into the office to wait for the taxi and a young man looked at me curiously. You know, when a woman paints her face and puts on clothes people don't know who you are. Sometimes they think you're a woman of the streets. And I heard myself saying to him, "I'm a painted lady on the stage", so I've written that song. There's another song I've written about a man, and I've used the image of the rising sun. So I'm preparing another album.

I'm having a chance to use everything I learned on the stage. My time as a supper club singer, all of that, it all works together.

Bill: I've never known anything that came before that time in the sixties, but you must have started somehow in this business.

Abbey: I had just made a movie called "The Girl Can't Help It" with Jayne Mansfield. I made an appearance in the movie in a dress that Marilyn Monroe wore in "Gentlemen Prefer Blondes" or some movie. And the wardrobe master put it on me, and I got a reputation in that dress. I was on the cover of *Ebony* magazine, the girl in the Marilyn Monroe dress, I went to South America to work at the Copa Cabana as a result of that movie. And I was in the papers regularly, and I had a fine career, it seemed, to a lot of people, but I was miserable. This was around 1956, '57. It was just about two years. By 1957 I knew I couldn't do that, I just couldn't carry that weight. And that's when I met Max Roach again. And he helped to guide me out of the dilemma I was in.

Max asked me if I was interested in making a jazz album. I told him I wasn't a jazz singer and he told me, "Well you're black aren't you?" I don't know if Riverside approached him or if he approached Riverside, but Riverside was the first company to produce me with this form. I wrote my first song, called *Let Up*, on an album called "Abbey Is Blue", with Kenny Dorham, Sonny Rollins, Paul Chambers, Wynton Kelly and Max Roach.

This was the second album that I made. The first was for Liberty Records. With Benny Carter, Marty Paich and Jack Montrose, they were the arrangers and I recorded some fine material, a lot of it was Bob Russell's. But at that time I was somewhere in between being serious and insincere.

I've been blessed all my life on the stage. The first time I was on the theatrical stage, for a play, it was as a leading lady. I did "Jamaica", I played the role Lena Horne had played. I have always somehow managed to come in at the top level in the music and in the films.... That I was picked to do "Nothing But A Man" *and* "For Love Of Ivy", although they were both plums, and other actresses with names, with reputations as actresses, I was chosen over them. So that makes me think, a lot of times, that my work is special. I've always been encouraged. It's not as if I had to scrounge for a career, I never did have to, there was always somebody to help me do what I wanted to do.

The tape of this interview was transcribed and edited by David Lee.

PHOTOGRAPHS BY BILL SMITH



SACKVILLE RECORDINGS

EACH \$8.50 POSTPAID FROM CODA PUBLICATIONS

PHIL NIMMONS
"The Atlantic Suite"
 Sackville 2008



Nimmons 'N' Nine Plus Six: the Juno award winning album, featuring Phil Nimmons (composer/arranger/conductor/clarinet) with his 15-piece orchestra featuring Herbie Spanier, Andy Krehm, Keith Jollimore, Dave Field, Gary Williamson and Art Ellefson.
The Atlantic Suite (Harbours, Islands, Tides, Horizons); The Dorian Way.

BILL HOLMAN
"The Fabulous Bill Holman"
 Sackville 2013



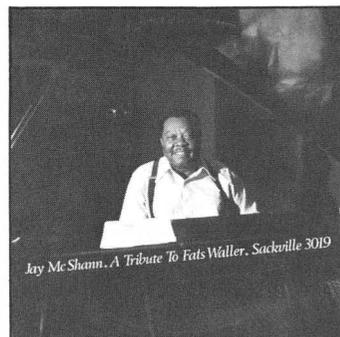
The historic 1957 big band session with Bill Holman, tenor saxophone, arranger, composer and leader. Al Porcino, Ray Linn, Conte Candoli, Stu Williamson, Bob Fitzpatrick, Ray Sims, Lew McCreary, Harry Betts, Charlie Mariano, Herb Geller, Charlie Kennedy, Richie Kamuca, Steve Perlow, Lou Levy, Max Bennett and Mel Lewis. Originally released on Coral.
Airegin, Evil Eyes, You And I, Bright Eyes, Come Rain Or Come Shine, The Big Street.

BUDDY TATE/JAY McSHANN
"Crazy Legs and Friday Strut"
 Sackville 3011



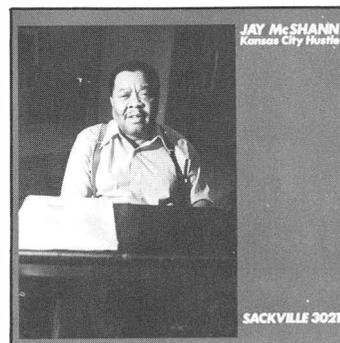
BUDDY TATE (tenor saxophone); JAY McSHANN (piano)
My Melancholy Baby, Say It Isn't So, Shakey George, It Must Be True, Ellington Medley (I Got It Bad And That Ain't Good, In A Sentimental Mood, Sophisticated Lady), Crazy Legs And Friday Strut, If I Could Be With You One Hour Tonight, Rock A Bye Basie.

JAY McSHANN
"A Tribute to Fats Waller"
 Sackville 3019



JAY McSHANN (solo piano)
Honeysuckle Rose, Keepin' Out Of Mischief Now, Then I'll Be Tired Of You, Ain't Misbehavin', All My Life, I'm Gonna Sit Right Down And Right Myself A Letter, I Ain't Got Nobody, Squeeze Me, Lulu's Back In Town.

JAY McSHANN
"Kansas City Hustle"
 Sackville 3021



JAY McSHANN (solo piano)
Round Midnight, (Since I Lost My Baby) I Almost Lost My Mind, Kansas City Hustle, Willow Weep For Me, Blue Turbulence, Don't Get Around Much Any More, Baby Won't You Please Come Home, Rockin' Chair, My Sweet Mama.

Jazz Literature



TO BE OR NOT TO BOP

by Dizzy Gillespie with Al Fraser
Doubleday, New York

In the line of jazz autobiographies, it's Dizzy Gillespie's turn to be heard and in a long-awaited book that's as fat as his cheeks when he blows that fabled bent horn, Dizzy comes through loud and clear (and at times uncharacteristically discordant).

Speaking frankly if not politely, Dizzy covers his musical career from boyhood in Cheraw, South Carolina (where at 13 he played cornet for a minstrel show) to Bophood, when he was kingpin of a revolutionary jazz sound, to the present, as one of jazz's elder statesmen.

Like the messengers of religion and of his adopted Baha'i faith, who periodically appear to lead the people, Dizzy sees himself as a link in a chain of outstanding trumpet players, from Buddy Bolden, King Oliver, Louis Armstrong

and Roy Eldridge to Miles Davis and others who followed.

"I'd like to be known as a major messenger of jazz rather than a legendary figure because sometimes legendary figures have feet of clay, legendary figures can fade. When you're a major contributor to music, your contributions can't fade."

Dizzy's own idols included Roy Eldridge, whom he copied until he formulated his own trumpet style, Fats Waller and Paul Robeson. Robeson, and later Malcolm X, represented the fight against racism and economic exploitation so painfully familiar to Dizzy throughout his career.

Though blacks were originators of jazz, whites got most of the choice gigs and were paid better. Often Dizzy, one of the giants, had to swallow pride, play second fiddle (or trumpet), act the clown. Rudy Vallee, once introducing him, asked "What's in the Ubangi department tonight?" Dizzy wanted to sue, but the money and a chance to be heard seemed more

important at the time. (Still, years later in 1970, Dizzy had to play a minor background role in an Al Hirt TV show while the leader, hardly in a class with Diz, hogged the limelight. But then, to this day, no commercial network is crazy about programming a 'Dizzy Gillespie Show' which Dizzy so richly deserves).

Even at the height of his fame, as one of the originators of a new music style that had become a fad, the press downgraded his music, calling it "screechingly loud ... dissonant" (*Time*), and characterizing Dizzy as little more (The crowning insult, says Dizzy, came at a 1949 Carnegie Hall concert when people were asking him whether his music was influenced by the 'progressive music of Stan Kenton.')

While sensitive to discrimination, Dizzy readily acknowledges that he would starve without the backing of white people who make up most of his audience. And he finally came to see through the 'plantation image' of Louis Armstrong ... "I began to recognize what I had considered Pops' grinning in the face of racism

as his absolute refusal to let anything, even anger about racism, steal the joy from his life and erase his fantastic smile. Coming from a younger generation, I misjudged him."

Dizzy had his own way of 'Tomming' ('every generation of blacks since slavery has had to develop its own way of Tomming, of accommodating itself to a basically unjust situation.') But music is Dizzy's message and he's happy to have made a contribution to black cultural history.

Like most black musicians, Dizzy was inspired by the rhythms and harmonies of church music. By 18 he was an accomplished musician in the trumpet section of Frankie Fairfax's band, where Charlie Shavers taught him all of Roy Eldridge's solos. Two years later, when Diz joined Teddy Hill's band, he took Roy's place.

Older musicians in the band, like Shad Collins and Dicky Wells, acted 'nasty' toward the brash youngster. ("It's a damn lie ... worst lie in the world," says Dicky. "We were crazy 'bout Dizzy.") By now, though Roy was his idol, Dizzy was getting his own thing going. This was when, while playing an Edgar Hayes arrangement, he came across the 'flatted fifth' (then called a 'half step') and made it the springboard for a whole new concept of jazz called, for want of another name, Bop.

Dizzy developed his characteristic style while with Cab Calloway's band, when the famous spitball incident (Cab accused Dizzy of throwing a spitball at him) ended in a melee with Dizzy trying to kill Cab and drawing blood before Milt Hinton deflected his knife. (Cab: "Dizzy was a devil, a playful devil...")

Jam sessions at Minton's, with Monk, Charlie Parker, Kenny Clarke and other seminal figures in the new music, and gigs with Coleman Hawkins' orchestra and other groups on Fifty Second Street soon carried the word of jazz's newest messenger far and wide. Nearly every musician was influenced by Dizzy's music in one way or another, either to adopt it, imitate it or (like some 'dixieland' diehards) oppose it.

But Bop was only part of Dizzy's message. A fascination with Latin music, dating from his association with Mario Bauza in Cab Calloway's band, made him experiment with Cuban poly-rhythms when he had his own large band, leading others like Stan Kenton to copy him. The Cuban Chano Pozo was the conga drummer Dizzy hired to "open things up." ("There are things that he played that I'm just beginning to understand now.") Dizzy, in turn, became an accomplished conga drummer as he was and is a pianist.

Years later, when Dizzy became a 'world statesman' for jazz, touring the Middle East, Asia, Africa and South America for the State Department (and paving the way for other bands), he found the common bond between African, Latin and American jazz rhythms. In Brazil, he played with local musicians and introduced the samba to jazz. ("Stan Getz used to bug me to death trying to get some of those tunes.")

In 1973 Dizzy had a close call with death when someone tried to poison him at the Village Vanguard, where he was working, and he was admitted D.O.A. at the hospital. Miraculously recovering, Dizzy began to reflect on his past 'dizziness' and his future mission in life and music ... "I give up many things that I like and do and can do. I sit down and write music instead of going out. I had to make sure to safeguard the gifts I'd received, especially my talent

for playing trumpet."

As ebullient as any of his performances, Dizzy's memoirs, if somewhat repetitious, cover all bases (and quite a few bass players, trumpeters, drummers and others he taught). There are insights into his music world -- the genesis of his unorthodox trumpet style (why he puffs his cheeks "like a frog," how his horn got bent...); the musicians who inspired him, others who followed, the colleagues and friends like Charlie Parker who got caught up in the drug scourge that victimized black musicians in the '40s, the fans who tried to elect him president (Duke Ellington was his choice for Minister of State because "he's a natural and can con anybody.")

Backing Dizzy, every few pages, are interviews with just about everyone alive who had anything to do with Diz, from his grade school teacher in Cheraw to bassist-professor Christopher White (Director of the Rutgers Institute of Jazz Studies) who talks about the "African continuum in this American milieu." They act for the most part like a Hallelujah chorus.

While this device (copped from Stanley Dance) is useful in musical autobiography to confirm, clarify (and occasionally contradict) the main speaker, it can be overdone -- as here. Judicious editing might have helped, as with some of the transcribed material, which produced this amusing line, no thanks to Dizzy:

Milt Hinton: "He raised so much cane about that Ben told him, 'Man, you gotta be outta your cotton picking mind!' Cane? Did the transcriber get his crops mixed?"

Despite these shortcomings, "To Be, or Not to Bop" is a book jazz fans should have no hesitation (and certainly plenty of joy) reading. There's no question about it.

-- Al Van Starrex

LAUGHTER FROM THE HIP

by Leonard Feather and Jack Tracy
DaCapo Press, New York

One of the endearing qualities of the jazz community -- though not strictly confined to its ranks -- is an ability to laugh even at some of life's darkest moments. A number of anecdotes quoted in "Laughter from the Hip", which focuses on the humorous side of jazz persons great and small, deal with such familiar situations as going broke (common), getting plastered (even more common), missing gigs, getting ripped off -- by managers, promoters, and so on -- and being discriminated against.

George Shearing heading back home by taxi after dropping off his two black sidemen. The cabbie asks, "Why do you have colored musicians in your group?" George meekly inquires: "What color are they?"

Andre Previn playing a jazz concert in Baltimore in 1950 with two black musicians, approached by two men in a diner who complimented him on his music, then said, "What we don't understand is, and the advice we would like to give you, is, a man of your capabilities, why don't you play with people of your own kind?"

Said Previn: "Well, to tell you the truth, I wanted to, but I couldn't find two other Jews that swing."

The personal foibles of many jazz greats are fodder for much of the book's humor: Benny Goodman's absentmindedness; Vido Musso's fractured English; Benny Goodman's tendency

JAZZ BOOKS

TO BE OR NOT TO BOP
by Dizzy Gillespie \$18.95
JAZZ PEOPLE by Valerie Wilmer 6.95
AS SERIOUS AS YOUR LIFE
by Valerie Wilmer 8.95

Vintage Jazz Mart: the magazine that will find or sell any elusive recordings (78 & LP; books too) - published about twice yearly, 5-issue subscriptions are available for US \$4.25 (surface) or US\$8.50 (airmail) or equivalent in other currencies. A limited supply of sample issues is available, free on request.

Where the music started: a photographic essay, by Frederic Ramsey (34 p.) .75
BUD POWELL (piano music)

ed. by Clifford Jay Safane 7.00

A collection of 26 Ornette Coleman compositions (Sheet music) 7.00

A collection of Ornette Coleman compositions (sheet music from Atlantic 1317 & 1327) 7.00

COLLECTOR'S CATALOG: listing limited issues and small labels, compiled by Raffaele Borretti. Vols. 1 & 2: each \$4.00, or both for \$7.00.

THE JAZZ GUITAR: Its evolution & its players, by Maurice Summerfield 25.00

ROY ELDRIDGE 'The trumpet of' 1929-44 Jazz solography series v. 10 Evensmo. 6.95

CHARLIE CHRISTIAN: 18 important solos as played by... (from Columbia, Vanguard & Everest recordings) 7.00

THELONIOUS MONK: important solos and tunes as played by... (from Riverside, Blue Note and Columbia recordings) 7.00

JAZZ MUSIC IN PRINT
by John Voigt (2nd ed.) 6.00

JAZZMEN, by Frederic Ramsey & Charles Edward Smith 6.45

ILLUSTRATED ENCYCLOPEDIA OF JAZZ by Brian Case & Stan Britt 11.60

FREE JAZZ by Ekkehard Jost 28.75

HONKERS & SHOUTERS: The Golden Years of Rhythm & Blues by Arnold Shaw (paperback ed.) 13.90

BUD FREEMAN: You Don't Look Like A Musician 7.40

ORDER FROM:

Walter C. Allen of Canada, Box 929, Adelaide Station, Toronto, Ontario M5C 2K3 Canada -- for books, please add, for postage, 5% of total value of books ordered (Canada) or 8% (other countries). Minimum postage 25¢ (Canada) or 35¢ (other countries).

(NOTE -- PRICES ARE IN CANADIAN DOLLARS EXCEPT WHERE NOTED)

HELP JIMMIE LUNCEFORD'S MEMORY

CODA staff are contributing to a Bio-Discography of the Jimmie Lunceford band being assembled by the respected Dick Bakker of Holland. There are 2 very hazy areas: 1) Warner Bros. (Vitaphone) film shorts and "Blues In The Night". What partial number did Lunceford play in this feature? 2) AFRS (Armed Forces Radio Service) work during and after World War II.

Can any jazz buffs help with details in these puzzling areas? Contact Dan Allen at CODA.

to borrow reeds from members of his sax section; Serge Chaloff's weird hobbies...

And there was always the practical joker in the bunch -- Juan Tizol with Ellington (who put stink powder in new trumpeter Wallace Jones's shoes), Joe Bushkin with Tommy Dorsey, Joe Venuti with practically everyone. And of course John Birks Gillespie, who deserves a whole book to himself (and got it -- see review elsewhere in this issue).

A lighthearted by-product of the Leonard Feather jazz book factory, "Laughter from the Hip" originally appeared in 1963. As Feather points out in an introduction to this new edition, the book should bring welcome relief to those turned off by the pretentiousness and compositivity too often found in serious jazz studies.

-- Al Van Starrex

THE BEST OF JAZZ

Basin Street to Harlem: Jazz Masters and Masterpieces, 1917-1930
by Humphrey Lyttelton
Taplinger Publishing, New York

A history of jazz in the twenties based on a handful of records may not be innovative or comprehensive, but within its scope Humphrey Lyttelton's 'rough and ready' history of the period covers a lot of well-tilled territory. Lyttel-

ton, doyen of British trad musicians, jazz writer and broadcaster, designed this study mainly for new collectors who may be confused by the wealth of reissue material currently available on LP, and in response to letters which his ten-year BBC program 'The Best of Jazz' has attracted. But his chatty yet authoritative discussions of the music and makers (but without musical notations "which may be Greek to some readers") covered by these records should appeal to jazz fans of all vintages.

Lyttelton's 'desert island' list of classic jazz masterpieces (which he compares to the great orchestral symphonies) begins with *Tiger Rag* by the Original Dixieland Jazz Band, chosen mainly for its historical role, and ends with *Panama* by Luis Russell, on the threshold of swing.

Harlem stride piano is covered with James P. Johnson and *Carolina Shout*. Its call-and-response pattern echoes in much of the music of King Oliver, whose *Dippermouth Blues* (with Armstrong) is a set piece in this Lyttelton jazz portrait of the twenties. The influence of Oliver (who *didn't* use a plunger mute as commonly assumed, Lyttelton says, but more likely played with a hand over tin mute) can be traced directly or indirectly in the music of nearly all the jazz greats featured in this book, from Bechet (*Wildcat Blues* with Clarence Williams Blue Five) and Johnny Dodds (*Bull Fiddle Blues*), to

Jelly Roll Morton (through George Mitchell) to Fletcher Henderson (through Armstrong), represented here by *Stampede* (1926).

Lyttelton's own trumpet playing and interest in jazz were strongly influenced by Louis Armstrong (he recently toured Australia with Graeme Bell's band in a Tribute to Louis Armstrong showcase) and he devotes much deserving space to the great man, whose emergence as a virtuoso with the Hot Fives and Sevens influenced the course of jazz soloing for years to come.

Lyttelton picks *Potato Head Blues* as the epitome of Louis' playing of the time, breaking down Louis' classic solo bar by bar (and linking it to a Louis chorus in *Tears* made earlier with King Oliver and which he apparently repeats here). Louis' association with Earl Hines is explored in a chapter centered on the duo's *Weather Bird*.

Bix gets his dues (*Singin' The Blues*) along with a dissection of the Chicago style (*Nobody's Sweetheart*) and Frankie Trumbauer's influence on swing saxophone stylists. But trombonists (even Teagarden) get no solo space.

Duke Ellington's links to New Orleans are traced through Oliver-influenced Bubber Miley, co-composer of *Black and Tan Fantasy*, the 'Bechet sound' of Johnny Hodges, and sidemen Barney Bigard and Wellman Braud.

And before Bigard there was Rudy Jackson,



imagine the sound..

is a set of twelve photographic postcards by Bill Smith. The musicians featured are based on the early musical heroes that drew Bill Smith to jazz music, and are selected from his portfolio of photographs of Dizzy Gillespie and Joe Newman, Sonny Rollins, Miles Davis, Charles Mingus, Duke Ellington, Max Roach, Dexter Gordon, Don Byas, Thelonious Monk, Milt Jackson, Roland Kirk and Cannonball Adderley. These postcards are available from Onari Productions. The price is \$5.00 for the set of twelve. Wholesale inquiries are welcomed.

ONARI PRODUCTIONS - 191 HOWLAND AVENUE - TORONTO - ONTARIO - M5R 3B7 - CANADA.



435 Teresita Blvd.
San Francisco, CA
94127
(415) 586-4643

16 mm SOUND CLIPS & SHORTS OF FAMOUS BIG BANDS * LAVISH PRODUCTION NUMBERS * and ROCK & ROLL featuring such GREAT ARTISTS as FATS WALLER * BENNY GOODMAN * DUKE ELLINGTON * THE PRESERVATION HALL HALL BAND * SLAM STEWART & SID CATLETT * LOUIS ARMSTRONG * CAB CALLOWAY * BILLIE HOLIDAY * RED CALLENDER * COUNT BASIE * BOBBY HACKETT * EDDIE CONDON * DON BYAS * LESTER YOUNG * BARNEY KESSEL * HARRY EDISON * JO JONES * ROY ELDRIDGE * WOODY HERMAN * FRANKIE NEWTON * DON REDMAN *** AND MANY MANY MORE!

Send for a free 1979 catalogue.



who played clarinet for both Oliver and Ellington. Lyttelton refers to a conversation writer-broadcaster Charles Chilton had in 1945 with Jackson in Ceylon (where Rudy was playing with a tepid hotel dance orchestra that included, at one time, the legendary pianist and Hines' Chicago rival Teddy Weatherford) in which the clarinetist recalled getting Ellington enthused about Oliver's work, particularly the blues.

Thus Oliver's *Camp Meeting Blues*, injected with the lush Ellington effect, emerged as *Creole Love Call*. (And the Oliver-Armstrong break from *Snake Rag* found its way into Duke's *The Creep*, presumably also through Jackson's suggestion.)

This sort of borrowing from the jazz matrix was (and still is) common, but it takes a genius like Ellington to put it through the blender that results in the Ellington effect. In *Black and Tan Fantasy* (1927), the record representing Ellington, the first four bars of the theme are taken from the hymn *The Holy City (Jerusalem, Jerusalem)* transposed into a minor key, just as earlier King Oliver borrowed it as the central theme for *Chimes Blues*. The call-and-response pattern, incidentally, turns up strongly in Luis Russell's *Panama* (which instrumentally reproduces a black church choir), the book's closing selection.

What initial effect did such 'primitive' musicians as Johnny Dodds and Jelly Roll Morton (compared with the effete rhythms of say Red Nichols) have on European record critics? The London *Melody Maker*, in chorus with other critical organs, in its early days, affirmed that "Red Nichols represented 'the ultimate in 'hot' style.'" But its reviewer, discussing one of Johnny Dodds' recordings, conceded that "the nigger had a heart as big as his great woolly head."

(Yet two decades later, young musicians in Britain and the Commonwealth were striving painfully to imitate this 'woolly' clarinetist, and his lineal descendent George Lewis, in preference to the more refined Jimmy Noone). In all fairness, Lyttelton allows that *Melody Maker* was one of the first anywhere in the world to run regular reviews of jazz recordings, by Spike Hughes, Stanley Dance and other authorities, including (I believe) Humphrey Lyttelton.

This may not be a definitive history, but it is an eminently entertaining one. -- *Al Van Starrex*

GEORGE GERSHWIN

Gershwin: His Life And Music
by Charles Schwartz (Da Capo Paperback)

This is a paperback reprint of the hard cover edition originally published by Bobbs-Merrill in 1973, a year incidentally that saw a proliferation of Gershwin records and books issued in celebration of the 75th anniversary of his birth. In that period, three excellent books appeared: 'The Gershwin Years' by Edward Jablonski and Lawrence D. Stewart, 'The Gershwins' by Robert Kimball and Alfred Simon, and this one. Since then all have become unavailable in hard-cover and this is currently the only Gershwin book one can easily buy.

Gershwin is best known, and rightfully so, as the composer of a body of some of the finest popular songs in American music, as well as being the man who crossed the borders of the 'serious' and the 'popular' with his use of the vernacular music for concert pieces such as *Rhapsody in Blue*. But it seems that what the

public does not remember so well is Gershwin's phenomenal prowess as an original piano stylist, something that more jazz piano enthusiasts should be aware of. Gershwin never inhabited the jazz world although he certainly had the capabilities to be one of the best of the jazz pianists of the 20s. Schwartz traces his path from Tin Pan Alley at the age of fifteen - the youngest song-plugger to work there - through the worlds of the theatre and the concert hall, and later Hollywood. He lived the composer's life, not the performer's, and avoided the grind of club dates and session work that a true jazz musician had to contend with. In doing so, however, he unfortunately left too small a record of his pianistic skills and most of the Gershwin material available of Gershwin himself playing represent his early years, as he only performed prolifically on piano rolls in the years 1916-26. Perhaps the best document left of Gershwin's piano style is the collection of his 1926 piano solos recorded in London and now most readily available on RCA Victrola AVM1-1740. It is the music of an imaginative, technically accomplished and very original piano stylist - not jazz, no Armstrong cum Hines influence, but a personal conception distilled from a host of influences not the least of which is Zez Confrey. We will never know the extent to which Gershwin improvised on these recordings; there are no alternate takes extant. Schwartz cites various examples of Gershwin taking many private parties by storm with his dynamic piano playing and many witnesses appear to have been astounded by his powers of invention, but how spontaneous that invention was is questionable. Certainly Gershwin never showed any kind of dedication to improvisation; his piano style consisted more in arrangements, carefully worked out variations rather than the inspired flights of fancy of an improviser. At least that's what it sounds like. We will never really know.

Schwartz has written a very scholarly book, probably the most complete biography of Gershwin that we will ever see. In addition to the biography there is some in-depth discussion of the structures of the music itself and this so well done that one only wishes there were more of it. The twelve page appendix dealing with Gershwin's music is simply not long enough and is not comparable to the completeness of the biographical material. Other appendices list all of Gershwin's compositions, films based on Gershwin works, and a long selected Gershwin discography. The length of the bibliography is astounding. The only flaw that I can find with the book is Schwartz's severity in judging Gershwin's personality and some of his music. While there is some basis for this, Schwartz could have been slightly more generous particularly in his dismissal of *Second Rhapsody* and *Variations on 'I Got Rhythm'*. At any rate there is much to be gained from this book - and at half the price of the original edition, the value is excellent. -- *Julian Yarrow*

COLE PORTER

A Biography
by Charles Schwartz (Da Capo paperback)

This is a paperback reprint of the original hard cover edition published by the Dial Press in 1977. With the deletion of the hard cover compendium 'Cole' by Robert Kimball and

Brendan Gill, this too becomes the only available book about the composer which deals with biography at any great length.

Cole Porter's world was much farther removed from jazz than was Gershwin's. Never more than an adequate pianist, Porter's ability as a performer was very limited. His own phrase, "I never touch the piano until I've finished [writing] the song" describes a man quite far removed from the exuberant performer that Gershwin was. The few recordings left to us of Porter reveal an eccentric, almost British upper class voice accompanied by what one can only refer to as 'composer piano.' Cole Porter was a songwriter and a songwriter only; it is on the basis of his words and music that he is important to us. There is no extra dimension of the concert hall or the virtuoso pianist in his makeup and of course his songs are important enough for his significance to be immense. Jazz oriented readers will perhaps not find his story as engaging as Gershwin's because of this lack of strictly musical concern. Gershwin was strictly a musician; Porter was engaged in the art of lyric writing as well as music and put as much if not more of his creative energies into his lyrics as he expended on his music. Be prepared to read about a lyricist-musician.

Again Schwartz has written a wonderfully thorough biography, full of the kind of details that indicate extensive research. This time he avoids the pitfall of occasional harshness, and the tone of almost affectionate tolerance for Porter's weaknesses suits the book well. Again the appendices are extensive and of real value as reference material. This really is as close to "the definitive Cole Porter" as one book can be and again the value is excellent. -- *Julian Yarrow*

DADDY'S PRACTISING AGAIN

by Dick Hughes
Published by Hutchinson Group (Australia) Pty Ltd.

Australia is not that well known for its contributions to jazz but there has been a healthy scene since the 1940s encompassing all aspects of the music. Dick Hughes, by profession, is a journalist and, by avocation, is a pianist of some talent - even though he belittles his skills on numerous occasions in this lightweight, but entertaining, book about his life and its associations with the music and the musicians.

Non-Americans have a different attitude towards their musical heroes. Perhaps being separated from the flesh, so to speak, gives them a passionate dedication not found in the average North American. It is not sufficient to hear the music - you must meet, dissect and find out every personal detail about the musicians you admire. This is apparent in Hughes' descriptions of his encounters with such performers as Louis Armstrong, Duke Ellington, Bud Freeman, Eddie Condon, Alvin Ailey, Cliff Leeman - all of whom made an indelible mark on his consciousness.

The casual camaraderie of the Australian scene is well captured while the colloquial flavour of the prose is sometimes a little quaint. Insights into other Australian jazz musicians are brief but such players as Bob Barnard, Don Burrows and Graeme Bell are all mentioned.

-- *John Norris*



Record Reviews.....

Clifford BROWN/Max ROACH

Live at the Beehive
Columbia JG 35965

"Live at the Beehive" is a jam session recorded in low fidelity. As with the many Parker 'home' recordings this is a significant addition to the Clifford Brown discography. He was one of the top ten musicians on his instrument and his early death deprived us of so much good music. This session features the Brown-Roach band minus Richie Powell and Harold Land. Added are Sonny Rollins (who was to become Land's replacement), Nicky Hill on second tenor sax, pianist Billy Wallace and guitarist Leo Blevins. In many ways this is the quintessential jam session — long, burning versions of familiar standards (*I'll Remember April, Walkin', Cherokee, WoodyN' You, Hot House*) which have no letdown. It is musicians' music — extended solos exploring the harmonic possibilities of the material — but it also generates the kind of groove which electrified the jazz audience of the day as they juiced the night away in small, smoky clubs which were the personification of America's jazz experience at that time (1950's). The Beehive was one such club and this is one of the reminders of those times.

Technically it is a mess but the CBS engineers have done wonders to the sound. Those who invested a lot of money purchasing the Japanese version should get this one — the sound is much better. — *John Norris*

BENNY BAILEY

Grand Slam
Jazzcraft 8

Superior musicianship, considerable individuality and consistency are all part of Benny Bailey's musical profile. He has remained an unfamiliar name to the wider public while steadily enhancing his reputation with his fellow musicians and the inner coterie of jazz aficionados tuned into his style. The release of this album on Jazzcraft, like his earlier one on Candid, will not make him famous but the music will give a great deal of pleasure to those who discover its beguiling gifts.

It's a quintet date with Charlie Rouse, Richard Wyands, Sam Jones and Billy Hart. While not a working band they succeed admirably in interpreting the ingenious arrangements of some distinctive material written by Bailey, Fritz Pauer and Pepper Adams. Bailey's solo work is full of the swirling dips and rises so characteristic of his generation. He doesn't have Dizzy's flexibility but his accuracy of note placement and the fullness of his solo lines makes him worthy of constant attention. This has to be Rouse's best date since he left Monk. His tone has altered a little - a little brighter with a harder edge. Perhaps he uses a different reed these days? The rhythm section is solid with Billy Hart a driving force on drums. He has become the successor to Billy Higgins as guarantor that the rhythm section will be forceful and swinging.

The music is excellent, sound quality and packaging is exemplary - a credit to everyone involved in this project. — *John Norris*

CLAXON RECORDS

K'PLOENG
Claxon 78.2

Derek Bailey, guitar; Maarten van Regteren Altena, bass; Michel Waiswiz, electronics; Ter-

ry Day, percussion, Tristan Honsinger, cello; Maurice Horsthuis, viola.

Steve LACY/Maarten van Regteren ALTENA
High, Low and Order
Claxon 79.3

Maarten van Regteren Altena, bass & cello;
Steve Lacy, soprano saxophone.

Claxon Records, Alex Boersstraat 16, Amsterdam, Holland.

From listening to such music as the varieties of free improvisation which are flourishing in Europe at this time, it is becoming apparent that the spontaneous organization of sound by a group of musicians is often interesting but rarely, except with the virtuosos of this music, effective on a level deeper than the purely intellectual — unless their work is infused with the listening, space, attention to each other that gives it more human attributes of warmth and communication. Even with the calibre of players who constitute K'ploeng these qualities are sometimes evident, sometimes not. However the work of such masters as Maarten van Regteren Altena, Derek Bailey (both of whom we have had the opportunity to hear in Canada for the first time this autumn) and Tristan Honsinger stands on its own even when, as occasionally happens on this record, the degree of group cooperation does not seem very large. The best music here comes from the duets (Altena/ Bailey, Day/ Waiswiz, Altena/ Day), where the movements and the feelings of interaction between the players are one-to-one, direct and immediately evident. The sound is quite good on these casually recorded sessions; on *Marmite*, an Altena/ Bailey duet, the sounds of children's voices in the background even add to the music's already-considerable charm.

"High, Low and Order", a record of duets between Altena and Steve Lacy, is as excellent in its own way as Lacy's much funkier work in this vein with Kent Carter. Altena's bass and cello is a bit in the background but the separation is distinct enough so that you can turn him up on your stereo — this might be necessary in order to appreciate the subtlety of Altena's many harmonic and percussive effects. He really gets into his instrument, is certainly not another bassist who thinks that being "avant garde" simply means playing fast! The music here is often excellent, marred somewhat by brutal editing techniques on some tracks which begin or end jarringly, as if it was only improvised music so who cares, cut the tape and get on with it. The record ends with soprano and cello blowing kisses at each other, emblematic of the tenderness, humour and intimacy of improvisation at its best.

— *David Lee*

COMPANY

Company 6
Incus 29

Company 7
Incus 30

Two more chapters in the continuing saga of Company -- the cooperative pool of spontaneous improvisors founded by English guitarist Derek Bailey -- serve to reveal more about the process of the music's creation than show us

any new sides of an old familiar face. Each of the musicians on these two discs -- Leo Smith, Maarten van Regteren Altena, Evan Parker, Steve Lacy, Tristan Honsinger, Lol Coxhill, Anthony Braxton, Steve Beresford, Han Bennink, and Bailey -- is by now an experienced, occasionally predictable, proponent of spontaneously dictated structures and colors, and each is heard to good advantage at some point herein.

None of the thirteen pieces of varying length use all ten musicians at the same time; instead, in an attempt to illustrate the cross-breeding of styles and the intimacy of collaborative freedom which Company epitomizes, the cuts consist of a variety of duets, trios, quartets, and in two cases, quintets. This allows for a consistently regenerative sense of color and mood in the recordings, and a great many fascinating moments. However, that's all they are, isolated moments, because someone (producer Bailey, I suspect) decided to squeeze in as many examples of 'Company color' and 'Company texture' as possible, thus using only *excerpts* instead of complete performances. Naturally, this shatters any sense of flow or continuity in the music -- we hear a particularly invigorating climax, or a soothing blend of sympathetic timbres, but are not allowed to hear the organic events -- faults and all -- which led up to the individual excerpt. This results in an unhealthy, episodic sense of musical voyeurism, as if Bailey felt that all that is important in this music is a particular effect, and not its context or instigation.

After taking notice of this qualification, one can still hear a great deal of interesting music within these sides. Steve Lacy, though only heard on three pieces, is a joy; strong, intricate, with more flexibility (from sheer timbral modification to inventive contrapuntal phrase-spinning) than has been exhibited recently on his own albums. The longest of the excerpts is a 14 minute quintet of Smith, Braxton, Lacy, Honsinger, and Altena, which is remarkable for its inspired polyphonic filigree and contagious ensemble compatibility. And the trio of Bennink, Braxton, and Bailey (on Company 6, as is the previously mentioned quintet) is tight, telepathic, supple, and exciting, with Bennink's percussion work subtle and precise alongside Bailey's feedback fills and Braxton's imperturbable logic.

There seem to be more moments of excitement and intrigue on Company 6, and this would probably be a good place to start if you need an introduction to Company's unique brand of tone-painting. Both records are something of a diluted experience, however, and those most inspired moments of creativity displayed are all the more frustrating, as we wonder what else we've missed, and what might have ended up on the cutting-room floor.

-- Art Lange

CLASSIC JAZZ

ARNETT COBB

The Wild Man From Texas
CJ 102

DOC CHEATHAM

Good For What Ails You
CJ 113

TINY GRIMES

Some Groovy Fours
CJ 114

JAY McSHANN
Confessin The Blues
CJ 128

EARL HINES/BUDD JOHNSON
Linger Awhile
CJ 129

Vic DICKENSON, Buddy TATE, others...
French Festival Nice, France 1974
CJ 133

CAT ANDERSON
Cat Speaks
CJ 142

It is a long time since Stanley Dance coined the term "mainstream" -- so long that many jazz listeners must think it has been here forever. Most of the mainstream players have; and the "mainstream revival" of the fifties is now a classic era. Though it brought back to attention some of the major masters of the thirties who had been eclipsed by the be-bop revolution, it established a new style, different from that of the thirties, incorporating features of be-bop, particularly in the drumming. This is the style that has continued as "mainstream", and is largely what we hear on these records.

Classic Jazz, put out by the promoters of Inner City, presents material from the French Black And Blue label, from which the records are taken. They were recorded between 1971 and 1977, and are largely by studio assembled groups, with some French sidemen.

Not all of them are "classic": the Jay McShann record, despite the presence of T-Bone Walker and McShann's regular companion, drummer Paul Gunther, is one of the most mechanical performances he has given, and does not compare with his recordings for Sackville. Indeed, none of the music on these records is breathtaking, though much of it is worthwhile.

Just how you feel about these records will depend on your interests. In the sixties, the market for mainstream seemed to sag, and very few records were made outside Europe. Today, with all those IAJRC members with their mortgages paid off, there is a steady market among those who cannot wait for the next Flip Phillips record, and mainstream recording thrives.

Records like these let us hear artists whom we haven't heard for a long time playing tunes that seldom get played. This is true of the Tiny Grimes album. Six of the eight tunes are medium or fast tempo blues, and Grimes is driving and relaxed on all of them, despite a rhythm section that lacks his subtlety. It is lovely to hear someone play *I've Found A New Baby* again -- and sad to find it described in Andrew Sussman's notes as an "ebullient riff on *It Don't Mean A Thing*". Perhaps mainstream really *is* for those about to draw their pensions.

The most enjoyable of the records are the Cheatham and the Hines/Johnson. Cheatham's recording career goes back to McKinney's Cotton Pickers, but it is only lately that he has been getting the attention he deserves as a leader. He is supported here, as on his Sackville recording, by Sammy Price, who gives a life and variety to the rhythm section that is lacking on some of the other recordings. The tunes are familiar but not hackneyed, and Cheatham steps out with a fresh, delicate swing on *Rosetta*, *Rose Room* and *After I Say I'm*

Sorry. He sings on the last of these; and, while this reminds one of the McKinney days, one could do without the reminder. It is Cheatham's restrained, melodic trumpet playing that makes the record; and it is good to be hearing so much of him after all these years.

Cheatham's sidemen are not all outstanding, but one of them, Ted Buckner, a former Lunceford saxophonist, follows Sammy Price's example and lets himself go to the music on *Rosetta*. The result is a burst of spontaneity that shows up a great deal of mainstream playing as studied and self-regarding. A similar effect shows up on the Arnett Cobb record. The second side consists of three ballads, which Cobb plays beautifully. Milton Buckner solos briefly on vibraphone. His playing is not outstanding, but one does have the sense of someone exploring the material. In contrast, Cobb's performances are "performances" -- "Lovely playing", the devoted mainstreamer might murmur, but that's it. *Smooth Sailing*, in middle tempo, is relaxed and effortlessly exciting, reminding us how good Cobb sounded on his Prestige "Party Time" nearly twenty years ago.

With *Blues For Sale*, Budd Johnson and Earl Hines come close to taking our breath away. Johnson plays soprano and tenor saxophones with a lovely rhythmic tightness. On *Gone With The Wind* and *Am I Wasting My Time*, he swings with an effortless lightness and fluency that remind one that we are in the presence of masters. Hines is not the easiest of pianists to have behind one, as we saw on the Limelight "Grand Reunion", where his penchant for rhythmic complexity and drive seemed to throw Coleman Hawkins and Roy Eldridge; but he and Johnson have played together over the years, and the rapport is excellent. Hines is subdued as a soloist: one feels that playing in a group does not allow the florid possibilities he relishes as a soloist. The one shortcoming of the record is that nobody seems carried away -- the mastery is too self-conscious.

Cat Anderson's session is less self-regarding. One senses that Anderson is engaged by the music. As Richard Sudhalter says in his notes, the record "offers moments of delight and surprise". However, Anderson seems held back by the company -- Sam Woodyard, never the most subtle of drummers, and three Parisian musicians who are not in Anderson's class. Four of the six tunes are Ellington standards: *Good Queen Bess*, *Stompy Jones*, *The Jeep Is Jumpin'* and *What Am I Here For?* These might seem natural choices for an old Ellingtonian; but, particularly in the case of the first three, which were vehicles for classic performances originally, he plays under the shadow of the originals. Anderson deserved a better, tighter session.

"French Festival" is played by a group assembled for the "Grand Parade du Jazz" at Nice in 1974; Vic Dickenson, Buddy Tate, Claude Hopkins, Arvell Shaw, Cozy Cole and trumpeter Wallace Davenport. These are players whose past performances helped to define "mainstream". They play here with faultless fluency, but there is nothing that one does not feel one has heard before. Dickenson's *Cryin' Out My Heart For You* and Tate's *These Foolish Things* ought to be ravishing, but they are merely warm and tasteful. Cozy Cole's playing is decidedly everyday, and is overshadowed by that of J.C. Heard on the Cheatham record, or of Panama Francis, who plays on the Hines,

the Cobb and the Grimes.

The base for this kind of music, like Liberty Paints in Ralph Ellison's *Invisible Man* is cooked in the basement: if the rhythm section is not right, nothing will be. Several of the groups include French players, and there is a lack of the tightness and cohesiveness that can come from playing together frequently. Modern mainstream drumming is a smoothed out version of bop drumming; and the cultivation of a bland fluency has been a fault of even classic mainstream sessions like "Session at Midnight" (Capitol). The great Vanguard sessions, such as "Jo Jones Special" or the Sir Charles Thompson group album, were subtle, vibrant and driving in their rhythm, and the comparison leaves one asking "How does mainstream stand today?" It certainly isn't where it was when Hawkins and Webster were in their authoritative, mature years. Time is closing in on this type of music: there are fewer who can play it and they are getting older. Nevertheless, over the decades, memorable performances turn up, like Al Grey's "Shades of Grey", Illinois Jacquet's "Bottoms Up" or the McShann/Williams album for Sackville. In the meantime, if you collect mainstream, you may want to investigate these records, beginning with the Cheatham, and going on with the Hines/Johnson and the Grimes. — **Trevor Tolley**

RICHARD DAVIS - L.D. LEVY

**Cauldron
Corvo 8001**

Richard Davis, bass; L. D. Levy, bass clarinet, alto sax, flute.

Given the instrumentation of this album, comparisons to the Eric Dolphy/Richard Davis duets of 1964 are inevitable. While not possessing the startling inventiveness and originality of Dolphy (nor trying to directly emulate his style), Levy similarly finds inspiration from Dolphy's masterful collaborator. Levy, a multi-instrumentalist from Milwaukee, provides the shape and momentum to these pieces. But Davis, in his brilliantly idiosyncratic manner, charges and illuminates their course throughout.

It is a fruitful interaction. Levy is full of well-ordered ideas. Davis alternately echoes and transforms them with tailing twists of phrase and huge, inexplicable textures with bow. Davis' sinuous bowing is at times a second horn with its vocalized intertwining. His bow/pizzicato alternations on *Criterion* exemplify his personal legacy -- rather than being superb bass-playing per se, it is an assertion of the unadulterated creative possibilities in the instrument which remain hidden most often by convention or lack of resource.

Levy's strongest axe is his bass clarinet but his alto, though less distinctive, approaches a lyrical quality on *Raven Street* not otherwise found. It is a disturbed lyricism though, slightly anxious, and it succumbs to a profusive monologue which hangs with assurance of finger and mind, curt and unresolved.

These pieces have the feel of complete extemporizing but Levy measures his thoughts for the precise moments necessary in well-formed improvisation. He never really 'burns' but the genuine surges of imagination on *Fly the Distance* and *Limbs bely* a Dionysian strain circumspectly released via the terminals of an incisive mind. Probably his most inspired moment,

however, was the one in which he corralled Richard Davis. As Eric Dolphy knew, no player could ask for better to play alone together.

— **Kevin Lynch**

("Cauldron" is available from Corvo Records, P.O. Box 16707, Milwaukee, WI 53216 USA).

DUKE ELLINGTON

**Unknown Session
Columbia JC 35342**

The Ducal floodgates continue to flow but I am sure that Ellington would be unhappy with many of the posthumous issues of his music. This release does not fall into that category, I am sure, and the real mystery is why Columbia sat on it for so long. It is one of the best records of the 1956-62 Columbia period and fits nicely together with "Blues In Orbit" and "Spaceman", both of which stubbornly avoid reissue.

This is the "band within the band" concept begun by Duke in the late 1930s and showcases Ray Nance, Johnny Hodges, Harry Carney and Lawrence Brown with many delicate touches from the "Piano Player" as well as the solid pulse of Aaron Bell and the masterful percussion of Sam Woodyard. The repertoire focuses on the most musical aspects of the Ducal repertoire - glorious melodies and the blues. *Everything But You, Black Beauty, All Too Soon, Something To Live For, Don't You Know I Care, A Flower Is A Lonesome Thing, Creole Blues* and *Tonight I Shall Sleep* are all superior melodies which are handled with distinction and uniqueness by Ellington's virtuoso compatriots. The gracefulness of their playing and the subtlety of their phrasing makes each song a unique experience. There are also some characteristic excursions into the blues form (*Dual Highway, Blues 1960*) and such close cousins as *Mighty Like The Blues* and *Mood Indigo*. But the warmth and expressiveness of the blues was always present in Duke's music.

Lawrence Brown is the principal soloist in this set but everyone is in superb form. This recording is a masterpiece - as fine an example of the delicate art of jazz music as you'll ever find. Even though we had to wait nearly twenty years to hear it! — **John Norris**

CURTIS FULLER

**Fire and Filigree
Bee Hive 7007**

If, like me, you miss the Blue Note recordings of the late 1950's and early 1960's, then you will want to pick up on this L.P. It is a hard bop groover with five excellent musicians in top form.

Curtis Fuller is one of only a handful of trombone players who can play this idiom with mastery. His blowing here combines a full command of the instrument with deep felt creativity. Sal Nistico demonstrates that he deserves to be considered among the best tenor saxophonists now on the scene. Sal gets inside the music to its very core. His solos on this album bear repeated listening.

Over the past several years, pianist Walter Bishop, Jr. has flirted with some of the more commercial fringes of the jazz world. Here he digs in with straight ahead bebop blowing that rates as perhaps the best playing I have heard

JAZZ AT THE JEWISH COMMUNITY CENTRE OF TORONTO

Private Instruction, Scheduled Workshops, and
Classroom Seminars.

Guitar Piano Drums Bass Flute
Brass Saxophone Ear Training Arranging
Composition
From Beginner To Professional

JEWISH COMMUNITY CENTRE
Koffler Centre of the Arts

Contemporary School of Music
at the

Bloor Branch
750 Spadina Avenue, Toronto, Ontario M5S 2J2
924-6211

Branch Director
Cindy Chazen

Co-Ordinator
Ed Hooven

NEW ON EMPIRE

The Five-Year Plan



EMPIRE PRODUCTIONS * 136 Lawrence St.
Brooklyn * New York * 11201 * USA
TELEPHONE 212-855-1124

Tim Berne (alto saxophone); John Carter (clarinet); Vinny Golia (baritone sax, flute, piccolo); Glenn Ferris (trombone); Roberto Miranda (bass); Alex Cline (percussion).

"...It is a discipline of which Charles Mingus has been the greatest modern master, and Berne has learned to use it young, in part because of his studies with another contemporary giant, Julius Hemphill...." — **Rafi Zabor**

(*Musician Magazine*)

from him. Sam Jones on bass is a tower of strength. It would be hard to imagine more perfect bass playing for a band such as this. The rhythm section is rounded out by drummer Freddie Waits. He keeps things cooking with his rhythmic drive and crisp sure support.

There are many high points on this record but I will indicate only a few of them. It was good to hear the up tempo Kenny Dorham tune *Minor's Holiday* performed. There are many such fine jazz tunes around that could be resurrected. Curtis Fuller contributed an original entitled *Ballade for Gabe Wells* that is simply beautiful. All members were inspired to play their best on this one. Finally, let me mention *Blue Monk* which receives a sterling treatment. Especially note Sam Jones' marvelous walking bass solo on this tune.

Recommended. -- Peter S. Friedman

EDMOND HALL/RALPH SUTTON

At Club Hangover
Storyville SLP 4009

St. Louis Blues/Sweet and Lovely/Blues My Naughty Sweetie Gives to Me/Up Jumped You With Love/Oh Baby/Keeping Out of Mischief/Basin St. Blues/I Found a New Baby/Dardanelle.

Two July 1954 airchecks from a San Francisco night spot, complete with very brief announcements, make up the 40 minutes of splendid, vibrant jazz on this monaural LP. Oh, the piano is a little back-roomy and the overall acoustical resonance could be a mite more ringing, but this is one of those dates -- a meeting of two giants of the pre-thirties style, producing relentless swing without a tired, dishonest or cliched note -- on which the quality of the music more than compensates for such relatively minor deficiencies.

Format is simple -- 8-bar intro (usually piano, but dig the juicy ensemble riff opening *Jumped*), Edmond Hall exposes the theme for a chorus, improvises another (Hall and Sutton both have that happy faculty of regularly touching base with the melody in surprising ways, even during their most free-wheeling outbursts), one or two from Sutton, some agitated plucking from bassist Walter Page, and then it's everybody stomp to the finish over pounding cymbals from drummer Charlie Lodis, who may add a four-bar tag if the urge strikes. Tempo is simpler -- brisk and cooking (even the one slow track, *Basin*, winds up with some charged double time), escalating to fast-fast-fast for killer-dillers *Naughty*, *Oh Baby*, and *Found* (the latter cramming 240 searing bars into 208 seconds!!).

Within this framework, the team generates a full-bodied, muscular sound, a thorough exploration of the material, and a perfect blending of ideas, from the harmonized lines on *Jumped*, through the call-response on *Oh Baby*, to the way Hall grabs Sutton's back-up phrase on *Sweet* and incorporates it into his clarinet solo. Individually, Hall's attack is typically hot and incisive, getting harder-edged as each performance develops, while Ralph Sutton rolls out two-fisted stuff that assimilates virtually everything in pre-bop piano, including the boogie bass on the closing portion of *St. Louis*, fertile walking left-hand chords under fleet treble runs, and an incredible high-register bridge at the end of *Oh Baby* that just about burns up the keyboard.

In short, the disc has a 100% concentration of what it's all about. Don't tell the folks at *Coda*, but they ought to charge us for the privilege of 'reviewing' albums like this one. Storyville LPs are distributed in Canada by The Moss Music Groups (Canada) Inc., 510 Coronation Drive, West Hill, Ontario M1E 4X8 and in the U.S. by The Moss Music Group, Inc., 211 E. 43rd St., New York, N.Y. 10017.

-- Tex Wyndham

MICHAEL GREGORY JACKSON

Karmonic Suite
Improving Artists IAI 37.38.57

Jackson, guitars, flute, percussion, recitation; Oliver Lake, flute, alto and soprano saxophones.

When We Got There/Still (Transitory Ancestry)/Something I Had to Tell You/Karmony (Love for Life)/Dance for You People/Spirit/We Have the Power/Cooperative Development/Spirit (Afterthought).

Michael Gregory Jackson's iridescent guitar work has added a great deal of color and spice to Oliver Lake's variegated ensembles, especially as documented on recent Black Saint and Arista Novus recordings. If I'm not mistaken this is his second outing as a leader, and he controls the proceedings thoroughly, composing all of the music, one poem (best forgotten), and appearing solo on fully half the recording.

When We Got There and *Something I Had to Tell You* both utilize a percussive plucking plectrum touch on electric guitar, adding a discreet bit of echo and reverb to create some interesting chiming effects. *Still*, on the other hand, finds Jackson on acoustic guitar confronting the same sort of compositional material. Here, however, he adopts an aggressive attack, and the harsh and exaggerated accentuation of the melodic contour brings to mind the Hungarian composer Bela Bartok's *Mikrokosmos*. *Dance for You People*, concluding side one (following the aforementioned recitation on *Karmony*, which even Lake's mellifluous alto cannot salvage), is an intricate and ebullient dance performed on Guatemalan marimba (sounding wooden with pingy overtones -- an almost Caribbean tinge), easily the most entertaining piece on the record.

Side two conforms closest with the 'suite' implied in the album's title, opening and closing with contrasting settings of *Spirit*. Moreover, since three compositions (save *Spirit's* final reprise) feature the duo of Jackson and Lake, the side contains an ambience and flow of voicings somewhat suite-like.

The involvement and improvisational interplay between Lake and Jackson is quite remarkable, especially within their compatible imitation of timbres. For example, flute and acoustic guitar mesh exactly on the touch-and-go angularity of *Spirit*, and *We Have the Power* contains a dialogue of lines comparable to those Mingus and Dolphy often engaged in, along with some cloudy, orchestral electronic feedback, never opaque or overpowering. Jackson's percussion on *Cooperative Development* suits Lake's brusque soprano, and is aurally reminiscent of Barry Altschul's work -- most notably in the patchwork assemblage of individual tones and sonorities taken from snare, bell, and gong without missing a beat. This track, along with *Dance for You People*, suggests that Jackson's

musical ear hears a greater depth than a guitarist's surface concern with melody, harmony, and rhythm -- it suggests that Jackson is equally involved with color and texture, and bodes well for future involvements with larger ensembles.

In the meantime, this is an attractive, though not earthshaking, showcase for Jackson's myriad moods and techniques. -- Art Lange

GEORGE KELLY

Stealin' Apples
Dharma Productions 1123

One listen to this recording should be sufficient evidence that not only is the Coleman Hawkins experience part of George Kelly's life but also that Kelly himself is an exemplary stylist who has been totally overlooked in the scheme of things.

You can hear him with Rex Stewart on a Felsted (MJR) session (where he subbed for Hawkins), some Black and Blue sessions with Jay McShann and as a sideman with Panama Francis' revived Savoy Sultans. But this recording, more than any other, should alert the attentive listener to his considerable talents. Just listen to his powerful surge on *Breakfast Feud* or his delicious treatment of *Stardust* and *Moonlight in Vermont*.

The record is far from perfect: the other musicians are journeyman jazz players who lack the magic touch of Kelly and, technically, the recording is not of the highest standard. The piano sound is thin and the rhythm is often in the distance. Artie Mills does his Goodman bit on clarinet and also plays tenor on some selections but this record is important for George Kelly. It is available from Dharma Productions, 755 River Road, Chatham Township, N.J. 07928 USA.

-- John Norris

RONNIE MATHEWS

Roots, Branches & Dances
Bee Hive 7008

This is Ronnie Mathews' third album as a leader (counting his trio effort on the Japanese East Wind label - "Trip to the Orient", East Wind 8018). To my ears, this is the best of the three. Ronnie said regarding this session that "Everybody just tuned in." I think he gives an accurate commentary.

Mathews' (all acoustic) piano work on this record is strong and confident. While his playing lacks that immediately recognizable quality that would allow the listener to quickly identify the pianist in a blindfold test, he nonetheless solos in a swinging and most interesting fashion.

The other featured soloist is saxophonist Frank Foster. In recent years Foster has added the soprano to his arsenal. I much prefer him on tenor though. Happily he plays the larger horn on five of the six tracks. Coltrane's influence is obviously a part of Foster's current style and I suspect few would know that the outstanding tenor playing on the classic out of print Elmo Hope L.P. on Prestige from 1955 ('Hope Meets Foster', Prestige 7021) was by the same player. But times do change, and the Frank Foster of today is playing very well if rather differently.

Ray Drummond along with leader Mathews is a member of Johnny Griffin's Quartet. He handles the bass duties with skill and warmth.

Drummond is rapidly making a name for himself as one of that expanding fraternity of talented bassists playing jazz today.

Al Foster is the drummer and Azzedin Weston (Little Niles) is added on percussion for two numbers. Both make worthy contributions.

Alongside two originals by leader Mathews and one by Drummond we are treated to one tune each from the pen of Ellington, Monk and Randy Weston. The end result is a highly enjoyable album. -- Peter S. Friedman

FAMOUDOU DON MOYE

Sun Percussion Volume One
AECO Records

Famoudou Don Moye, both in his ensemble work with the Art Ensemble of Chicago and various other aggregations and in his remarkably theatrical approach to solo performance, has proven himself to be first and foremost a 'melodic' drummer, capable of telling a story on pitched or unpitched instruments. On this solo recording he utilizes a variety of sonorities -- metal, membrane, wood, wind, and vocal -- to create repetitive riffs, cross rhythms, poly-rhythms, rhythms layered on top of other rhythms, each with a distinctive melodic characterization. In other words, Moye's variegated sense of touch and tone allows him to create percussive notes that sound alternately tender or aggressive, heroic or gentle.

Despite the fact that the seven cuts on this record are given separate titles and timings each carefully articulated phrase flows inevitably into the next so that the two sides come off as full-fledged suites with a wide range of dynamic and coloristic voicings. I'm personally more enthusiastic about the delicate, intricate, 'little' instruments on side one and the dreamlike bells of his concluding *Pioneer Song* than with the trap set work on *Scowiefamuja* and *Olosolo* which would work better in tandem with another timbral voice.

Depending upon your interest and accept-

ance of percussion music, this is a record which will either intrigue or mystify you. It's good to see Moye given the opportunity to record solo, especially as this introduces a projected series of recordings by the members of the Art Ensemble of Chicago on their own record label. However, in the future I hope the recording quality will equal the success of the music therein; the occasionally noisy surfaces of this recording tended to break one's concentration in the many quiet passages. -- Art Lange

HOWARD McGHEE

Sextet Live at Emersons
Zim ZMS-2006

It is the evening of March 11, 1978 in Paramus, New Jersey. You are looking for something to do when a friend calls and says Maggie's back in town. You decide to meet at Emerson's in time for the second set. As you walk in, the band has just begun to play some blues. After locating your friend, finding a seat and ordering a taste, you sit back and dig the smooth tenor of Frank Wess. The music has a laid back quality to it that continues throughout the set. Maggie follows Frank and is in turn followed by Charlie Rouse. The two tenors make a most compatible combination. You ask your friend who is on piano. He answers - Jim Roberts. While by no means a household name even among jazz fans, Roberts is one hell of a fine pianist. This man deserves much greater recognition and I expect we will be hearing more from him in the future. The drummer and bassist are certainly taking care of business and we discover they are Jual Curtis and Lisle Atkinson respectively. In fact, all six musicians seem to be playing well, we picked a good night to hear them.

Well, it's getting late and tomorrow is a work day. We have heard about forty minutes of swinging yet relaxed jazz and as a result have a warm mellow feeling throughout. It is time to say good night to your friend and head for

home. Before leaving we make plans to come back again soon to experience this fine sextet.

-- Peter S. Friedman

SAL NISTICO

Neo/Nistico
Bee Hive 7006

This record is rather a mixed bag. While it has its good moments, a number of things stand in the way of total enjoyment.

I'll mention the negative first. Either the piano used on this session was terrible, or it was recorded very poorly. There is a hollow, tinny unclear garbled sound to the piano that is very annoying. The busy drumming of Roy Haynes was mixed far too loudly which detracted from a number of the solos. Ted Curson frequently plays out of tune to my ears. He was not a good choice as trumpet player for a straight ahead bop session such as this. Bill Hardman (to mention just one) would have been far more compatible.

On the positive side we have the fine tenor playing of Sal Nistico. Sal is blowing very well these days. He deserves to be heard from more often on record. There are certain twists and turns in his tenor playing that are part of his upstate New York background. I hear similar phrasing from Joe Romano, Don Menza, and J. R. Monterose who hail from the same general part of the country.

Nick Brignola only plays on two of the six tracks but his baritone work is wonderful both times. He should stick to the big horn. Finally Sam Jones' bass work can be heard and felt as perfect throughout the entire album.

The end result turns out to be a good enjoyable jazz album, but not the truly outstanding record that it might have been.

-- Peter S. Friedman

PIANO ROLLS

Hand-Played Piano Rolls
Messin' Around, Vols. 1 and 2
Euphonic EES - 101 and 102

The musical taste of patrons of Chicago establishments in the 1920s was often serviced by coin-operated pianos which, when properly fed, would deliver the next number on the 10-tune piano roll mounted therein. These were likely to be brisk 1½ minute renditions of the 'hot blues and stomps' variety then popular on the South Side, played (without artist credit) by such talented ticklers as Jimmie Blythe (tentatively identified as at the 88 on 19 of the 39 titles spread across these two separately available albums according to piano roll experts Ed Sprankle, who wrote the comprehensive liner note booklet, and Mike Montgomery, who researched it) and Clarence Johnson (12 selections.)

Each side of these LPs covers one such nickelodeon roll, originally produced by the Capital roll company and reproduced here in excellent fidelity. The numbers, too many to list in full, are usually extremely obscure, possibly having been improvised in the studio and existing in no other form, i.e. the medium boogieish blues delivered by Blythe on side two of 102 sporting appellations like *Black Gal Make It Thunder*, *That's My Business*, *Under-*

photograph of Howard McGhee by Jørgen Bo

world Blues, Farmhouse Blues, etc. -- all of which have a rather casual flavor.

As for the performances, they are of a high and most satisfying order. Blythe displays the same rolling drive and earthy smears with which he buoyed up many famous jazz recording sessions; this generous sampling of his solo style will be of particular interest to those who've appreciated his combo work. Johnson's more sophisticated and accomplished approach is an effective contrast to Blythe as Johnson tosses in crisp Harlem-stride embellishments along with the down-and-dirty Chicago pianistics, emerging as an exceptionally interesting, skilled and listenable soloist.

One does not often find these days material that is 1) new to LP, 2) of definite historical importance, 3) well recorded and, best of all, 4) musically worthwhile. Fans of hard-hitting ragtime or early jazz piano will go for these, both of which are highly recommended. I'd hate to be without either, but for what it's worth, Blythe on 101 is more often at top form than Blythe on 102, but most of the Johnsons are on 102. From Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001 at, I think, \$7.95 postpaid in the U.S. plus 50¢ foreign. -- *Tex Wyndham*

MARSHALL ROYAL

**First Chair
Concord 88**

Two decades ago Norman Granz issued a Johnny Hodges LP under the banner heading of "Creamy." This appellation could just as easily be applied to Marshall Royal. It's one of the ironies of life that all too many people will say Marshall who? when told about this LP. Musicians will know better, of course: Marshall Royal's distinguished career as an important 'lead' for the sax section includes stints with Les Hite (Louis Armstrong), Lionel Hampton and Count Basie. He is a contemporary of both Johnny Hodges and Benny Carter but like such other distinguished associates (Earl Warren, Bill Johnson, Hilton Jefferson, Howard Johnson, Bobby Smith, Bobby Plater) has not gained widespread recognition as an alto soloist.

This LP should take care of that. Here Marshall Royal is up front playing luxurious saxophone on an attractive selection of warm melodic standards as well as one jump original. He weaves decorous lines insinuating the melody as much as stating it -- and all with his tremendously unique sound. An earlier Concord collaboration with Snooky Young hinted at the possibilities inherent in Marshall Royal's fertile imagination and it is handsomely realised here.

The Royal alto sounds are comfortably embedded in this version of the Concord house rhythm section (Pierce, Collins, Budwig, Hanna) and the totality of the occasion results in one of the most consistently listenable jazz recordings in several years. Like Sonny Criss' epochal "Saturday Morning" of several seasons ago this LP is one of a handful which you can return to consistently without any feeling of *deja vu*.

-- *John Norris*

RICHARD WYANDS

**Then, Here and Now
Jazzcraft 6**

Richard Wyands has been on the scene for a long time without receiving too much attention. Perhaps this is because his playing really lacks the kind of individuality which one associates with the definitive players of the music.

None the less Richard Wyands is an authoritative musician who gained considerable respect during his decade with Kenny Burrell and now, thanks to this Danish company, has an LP of his own. The results are a little surprising. It is a very elegant, almost decorative collection of standards (*As Long As There's Music, Yesterdays, Never Let Me Go*), songs from prominent jazz composers (*Lament* by J.J. Johnson and *Blue Rose* by Duke Ellington) as well as two originals (*Yes It Is, Lenora*).

Wyands has his own way of voicing the music and intersperses a choppy harmonic thrust with articulate single lines from his right hand. The overall result is the kind of embellishment which has sustained many an improvising jazz musician over the past two decades - and sometimes teeters dangerously close to being nothing more than cocktail music. Only on *Blue Rose* does he build the kind of rhythmic drive that lifts the music out of its sedate mood.

Bassist Lisle Atkinson and drummer David Lee work well with Wyands in this essentially pretty set of tunes which will lull, rather than stimulate, your senses. And perhaps that's needed some of the time. -- *John Norris*

RECENT RELEASES

TIM BERNE w. John Carter, V. Golia, others.
'The Five-Year Plan' Empire 24K
(Empire Productions, 136 Lawrence St., Brooklyn, N.Y. 11201 USA. ph. (212) 855-1124).

STAN GETZ 'Children of the World' w. Lalo Schiffrin & synthesizers. Columbia JC 35992

WEATHER REPORT '8:30' " PC2 36030

BORAH BERGMAN
'Bursts of Joy' Chiaroscuro CR-158

FRANK WRIGHT
'Kevin, My Dear Son' " CR 2014

ALAN SILVA & Celestial Communications Or.
'The Shout/Portrait...' " CR 2015

NOAH HOWARD
'Ole' " CR 2016

STEPHANE GRAPPELLI w. Coryell, NHOP
'Young Django' MPS 0068.230

DIDIER LOCKWOOD w. T. Williams, NHOP
'New World' MPS 0068.237

RED MITCHELL and friends
'What I Am' Caprice CAP 1161

LEROY JENKINS 'Space Minds, New Worlds, Survival of America' Tomato 8001

MIKE NOCK 'Climbing' " 8009

TOM VAN DER GELD w. Bill Connors
'Path' ECM-1-1134

JOHN COATES, JR.
'In The Open Space' Omnisonound N-1022
(Omnisonound Inc., Delaware Water Gap, Pa. 18327 USA).

PRINCE LAWSHA 'Live at Berkeley Jazz Festival vol 1' w. Hutcherson, Caliman. Birdseye
'Live at Berkeley Vol. 1' Birdseye Records, 2340 Seventeenth Ave., Oakland, California 94606 USA).

GLEN MOORE
'Introducing Glen Moore' Elektra Q6E 197

OREGON
'Roots in the Sky' Elektra Q6E-224

FRED FRITH, various other guitar soloists...
'Guitar Solos 3' Red Records 008
(Red Records, 616 South 3rd Street, Philadelphia, Pennsylvania 19147 USA)

FRED FRITH/HENRY KAISER
'With Friends Like These' Metalanguage 107
(Metalanguage Records, 2639 Russell Street, Berkeley, CA 94705 USA)

HAROLD DANKO
'Coincidence' Dreamstreet DR-104
(Dreamstreet Records, PO Box 193, HoHoKus, New Jersey 07423; also available from *Coda*).

JOHN WOOD/TONY DUMAS
'Inner Merge' Los Angeles 1005

JOHN PREININGER solo percussion
'Nadir' (J. Preininger, Frohlichgasse 8, A-8010 Graz, Austria).

JOHN SCOFIELD Quartet w. Hal Galper
'Rough House' Inner City 3030

HANK JONES
'Hanky Panky' " " 6020

ANDY NARELL
'Hidden Treasure' " " 1053

PRINCE LAWSHA 'Live at Berkeley Jazz Festival vol. 3' Birdseye

WALTER THOMPSON Dane 001
'Four Compositions by Walter Thompson' (Dane Records, 278-A Glasco Turnpike, Woodstock, N.Y. 12498 USA)

TOSHINORI KONDO solo brass
'Fuigo' Bellows 001
(Bellows Records, 214 East 11th Street, Apt. 3A, HAZEL SCOTT

'Always' Image 307

CARRIE SMITH
'Do Your Duty' Classic Jazz 139

THE WIDESPREAD DEPRESSION Orchestra
'Downtown Uproar' Stash ST-203

LARRY CORYELL w. J. Scofield, J. Beck.
'Tributaries' Arista Novus 3017

BOBBY NAUGHTON
'Nauxtagram' OTIC 1009

JIM McNEELY
'The Plot Thickens' Gatemouth 1001
(Gatemouth Recording Company, 90 Madison Ave., Island Park, N.Y. 11558 USA)

NANNIE PORRES Sings LARS GULLIN
'It's True' EMI Svenska AB 7C 062-35582

LARS GULLIN Pa Gyllene Cirkeln
'December 64, Januari 65' " 062-35627 M

EARL HINES 'The Legendary Little Theater Concert of 1964, Volume 1' Muse Deluxe 602

DAVID FRIESEN
'Color Pool' Muse MR 5109

MORGANA KING
'Everything Must Change' " " 5190

HOUSTON PERSON
'The Big Horn' " " 5136

JOHNNY GRIFFIN/ART TAYLOR Quartet
'The Jamfs Are Coming!' Timeless Muse 311

FARRELL MORRIS 'Bits of Percussion and Jazz' w. Stan Getz & Ron Carter. (Audio Directions digital recording: 1035 Draughton Avenue, Nashville, Tennessee 37204 USA).
Gerd Mayer-Mendez/Christoph Spendel
'Village Songs' Discofon VM 1001

BOB COOPER direct-to-disc
'Tenor Sax Jazz Impressions' Trend TR-518

FRANK MAROCCO - RAY PIZZI
'New Colors' " " -516

CECIL McBEE w. Don Moye, C. Freeman...
'Alternate Spaces' India Navigation 1043

MASAHIKO TOGASHI
'Spiritual Nature' Inner City 6011

JIMMY KNEPPER w. Tabackin, Manne...
'Jimmy Knepper in L.A.' " " 6047

JUNIOR MANCE
'Holy Mama' " " 6018

JOE SAMPLE w. Ray Brown & Shelly Manne
'The Three' " " 6007

BISHOP NORMAN WILLIAMS
'One For Bird' Theresa 105

Around the World



CANADA

Jazz Calgary is continuing its ambitious concert presentations with an appearance by the Johnny Griffin Quartet on Sunday, December 9 at the Convention Centre.

This will be the last season of Jazz Radio Canada in its present format. The CBC has announced major changes in its AM programming, and will be removing all the specialised programs (jazz, folk, country, rock) and replacing them with a five night magazine style format incorporating various aspects of Canadian entertainment. This will take place in the spring of 1980. According to the latest information we have received Jazz Radio Canada will continue on the FM network with basically the same programming. It will continue to document the work of Canadian jazz groups from all parts of Canada as well as featuring commercial recordings of Canadian jazz groups.

Over the past five years Jazz Radio Canada, under the direction of Dave Bird, has played a significant part in popularising jazz music by Canadian performers. The impetus of this program has been the principal motivator for the rapidly increasing number of recordings by Canadian musicians and, for the first time, Canadians across the country have been made aware of the talents of many different musicians from all parts of the country. Jazz Radio Canada has also contributed significantly to international awareness of Canadian jazz music through its sponsorship of foreign tours and its cooperation with the jazz departments of various European national radio networks. It has

also been possible for many Americans to listen to Canadian jazz through the AM broadcasts of Jazz Radio Canada. Far fewer will be able to pick up the FM signal, however, so there could be less of an International audience for the program. Those listeners in Canada who rely on AM radio (either because they don't own an FM radio or live beyond the range of the FM network) will have to rely on whatever excerpts are included in the new AM magazine format.

Even though the CBC claim that 75% of Canadians can now listen to the FM network there can be no question that the impact of Jazz Radio Canada will have been weakened by its removal from AM radio. While it will be argued that a magazine format will be bringing a wider variety of entertainment topics to the listener the reality is that the kind of in-depth specialisation which has made CBC radio world-renowned is being seriously weakened. In many ways it is a reflection of the widely held belief that offering something for everyone is better than any measure of selectivity or exclusiveness.

The CBC has now removed from AM radio its "serious" in depth coverage of jazz, rock, country and folk musics. Left untouched is what they call "serious" music. It seems strange that European classical music should still be afforded this privilege while all other musical forms are merged together under the heading of "variety". Even more peculiar is the continuation of the live Metropolitan Opera broadcasts from New York. They don't even have anything to do with Canada. If Canadian taxpayers can afford to support the serious efforts of the Met, then there should be little

reason for these same taxpayers not supporting the kind of *serious* approach given to jazz on AM radio by Jazz Radio Canada over the past five years.

But the listeners (and taxpayers) are not given that choice. These choices are made arbitrarily for them by executives who often have little understanding of the serious implications of their decisions. In this instance the national "community" which Jazz Radio Canada has built could well become, once again, a fragmented, unaware, non-committed audience.

— John Norris

EDITORIAL — References in this issue to the trio I have organised, the New Art Music Ensemble, may at times seem awkward because of a music company in Burlington, Ontario which is preventing us from using the acronym N.A.M.E. because they have registered it as a trademark. For most of the month of October I have been touring Canada with the New Art Music Ensemble with German trombonist Gunter Christmann as our guest. So naturally I have not really heard much jazz in the Toronto area.

Some very good news is that one of the finest recording engineers in North America, Phil Sheridan, who has been responsible for the sound of Sackville records over the past decade, now finds himself a partner in his own recording studio. The studio is called McClear Place and was originally the RCA studio at 225 Mutual Street, Toronto. Serious musicians with intentions to record would do well to contact him. The first session that took place under the new ownership was a Doc Cheatham/Sammy Price duet and a solo piano recording of

Price. Both for the Sackville label. McClellan Place's phone number is (416) 977-9740.

SUBSCRIPTION CHANGE

THE SUBSCRIPTION PRICE OF *CODA* WILL CHANGE WITH ISSUE # 171. IT WILL BE A YEARLY SUBSCRIPTION FOR SIX ISSUES, INSTEAD OF THE TEN ISSUE SUBSCRIPTION WE HAVE HAD FOR SOME TIME. THE NEW COST WILL BE \$9.00 PER YEAR, WITH AIR MAIL AND FIRST CLASS PRICES TO BE ANNOUNCED. IF YOU WISH TO EXTEND YOUR CURRENT SUBSCRIPTION AT THE OLD RATE, WE WILL ACCEPT YOUR RENEWALS UNTIL FEBRUARY 1ST, 1980.

Have a good Christmas holiday, and make the music even stronger in 1980.

— *Bill Smith*

TORONTO — The brightest note on the local scene has been the successful inauguration of a jazz policy at The Red Lion — a pub on Jarvis Street which offers bop-oriented jazz by Toronto musicians. The absence of a cover charge and the reasonably priced drinks have made this an attractive alternative to the ever increasing cost of attending most establishments presenting jazz. In a way The Red Lion is giving bebop fans the kind of home that traditional jazz has had for several years at The Brunswick. Eugene Amaro is the musical director and there is a freshness to the club's presentations. Back from obscurity are such veterans of Toronto's 1960s after hours scene as Fred Duligal (with Ian Bargh's quartet) and Don Thompson (the tenor saxophonist). Violinist John McGarvie, tenor saxophonist Art Ellefson and accordionist Gord Fleming (with Phil Antonacci) have all been featured as well as such relative newcomers as Jane Fair and Frank Falco. Trumpeter Sam Noto has led his own group (with Pat LaBarbara and George McFetridge) and also appeared with Eugene Amaro.

Julius Hemphill appeared at The Edge on September 23 — one of a number of Sunday concerts in which this club is endeavouring to broaden the horizons of its musical policy. Appearing with Hemphill was the New Art Music Ensemble — a trio consisting of Bill Smith on saxophones, David Lee on bass and David Prentice on violin. They demonstrated the control and cohesion of their music in an opening set before merging with the more volatile expressiveness of the Texas tenorman. The second half was given over to the most recent of Hemphill's multi-track presentations, where he performed live with pre-recorded tapes of himself and, on this occasion, the voice of another actor. This work is in its early stages but already shows the possibilities inherent in the continuation of such presentations as an alternative to working with a band. Taken together, the evening was very worthwhile.

Bourbon Street, in a pleasing switch from its regular policy, brought in Fraser McPherson for a week in late September. The Vancouver based tenor saxophonist has gained international recognition through his "Live at the Planetarium" lp which has now been released internationally by Concord Records. His repertoire consisted of quality standards — both

ballads and brighter numbers — performed with the elegance and smoothness one associates with the inheritors of the Lester Young mantle through Zoot, Getz and others. Frank Falco's piano work was an important contribution to the success of the music but it would be nice if on his return Fraser could bring his own trio with him.

The gutsy tenor saxophone of Arnett Cobb was also heard at Bourbon Street. His playing is individual and highly stylised. He can make even a sentimental ballad sound like a tough Texas blues and was ably assisted by Wray Downes and Dave Young.

Doc Cheatham and Sammy Price were in Windsor for one night at the end of October. With the assistance of bass and drums recruited from Detroit they gave a powerhouse recital of blues and traditional jazz standards. Sammy Price is one of the most outstanding accompanists in jazz. He feeds the horn player in such a manner as to give him the freedom to go in whatever direction he pleases, and an adventurous player like Doc Cheatham responds to this situation with finesse. It was a great night.

Big band fans were delighted with the one week appearance of the Boss Brass at the El Mocambo late in October. This was the first public appearance by the band in some time and served as a week-long rehearsal for the band's new album — recorded soon afterwards for MPS Records.... Hard on the heels of that engagement was a one week appearance of Nimmons 'N' Nine Plus Six at Basin Street, where they were joined by guest vocalist Big Miller.

The Ontario Science Centre is, once again, the venue for a series of Monday evening concerts sponsored by CJRT and the Musicians Union. These free concerts start at 8 p.m. and are recorded for later broadcast as part of The Jazz Scene. By the time you read this The Boss Brass, George McFetridge and Harvey Silver's band will all have appeared...Upcoming are Herbie Spanier (December 17), Tommy Ambrose (Jan. 14), Lorne Lofsky (Jan. 28), Phil Nimmons Quartet (Feb. 11), New Art Music Ensemble (Feb. 25), Terry Lukiwski (March 10) and Toronto Jive Bombers (March 24).

Harborfront's jazz club celebrated its third anniversary November 4 with a special concert by the Climax Jazz Band.... The Inn On The Park moved into its seventh season of Saturday afternoon sessions in the Copper Lounge October 13 with an appearance by Jim Galloway.... York University's concert season got under way September 20 with an appearance by Sonny Fortune's Quartet. The Art Ensemble of Chicago return to York November 29, with Dollar Brand (and Ensemble) scheduled for January 31 and the Leroy Jenkins Trio booked for February 28. All concerts take place at Burton Auditorium.

Jim Galloway's Wee Big Band journeyed to Sault Ste. Marie in early October where they were enthusiastically received. The band then went into Cafe Soho for three successive Sunday evenings and recorded a radio show for eventual airing on Jazz Radio Canada. The band's repertoire continues to expand and familiarity with the charts is giving the band a poise and an authority which transcends the academic exercise of recreating old charts.

It seems as though the traditional three-day Mariposa Folk Festival on Toronto Island is a thing of the past. A recent press release announces the intention of holding special events

throughout the year at various locations in celebration of their 20th anniversary.

Moe Koffman's most recent release is called "Back to Bach", but it will be hard to find for a while as the Canadian GRT operation went into receivership in October and the various artists under contract to the company, including Koffman, are now in limbo.... Kathryn Moses' PM recording finally appeared but it will be a great disappointment to her many fans. It's a confused mixture of pop and jazz which never overcomes the weight of its over production. Better luck next time Kathy!

"Peter Appleyard Presents" is being seen locally in Toronto on Channel 11 on Saturday nights at 11 p.m. The talent lineup of this year's series is stronger — Lionel Hampton, Earl Hines, Cab Calloway, Joe Turner and Joe Williams are among the headliners — and its commercial appeal has been heightened with the addition of musical comedian Pete Barbutti. Herb Hall was the guest on October 27 and the lineup for December is Blossom Dearie, Emmanuel Sayles, Turk Murphy and Screamin' Jay Hawkins.

John Mars and Stuart Broomer will be appearing at The Music Gallery on December 9. ...Eugene Chadbourne gave a solo guitar concert at London, Ontario's Forest City Gallery on September 16.

— *John Norris*

MONTREAL — In the past the Rising Sun has presented a commendable balance of traditional and contemporary jazz. However the club's fall and early winter offerings lacked such a mixture. While stalwarts Art Blakey, Dizzy Gillespie, Phil Woods, Sonny Greenwich, Bill Evans, Joe Pass and Jim Hall were billed, no space was made available to the practitioners of 'new music'. And in the absence of such fresh, new sounds and young, creative voices, the same mainstream giants can begin to wear thin. Hopefully this situation will be short-lived.

On October 8, Harold Head of Great Black Music Productions organised a Randy Weston solo concert at the Rising Sun. In spite of the date (Thanksgiving) and the short notice (one week), 80-100 people showed up to hear one of the true masters of jazz piano. Randy's choice of material was indicative of his roots and distinctiveness — *Little Niles, Hi Fly, Healer, Night Owl, Blue Moses*, and a Monk/Ellington/Strayhorn medley. The evening was particularly memorable for Randy. It was the occasion for a surprise reunion with B.T. Lundy, Buddy Jordan, and Walter Bacon, three Brooklyn schoolmates of his (B.T. and Buddy are currently playing at Le Foyer, 102 St. Antoine). Harold said he may arrange similar one-night concerts with Doudou in the future.

The 'Ear It Live tour of improvised music came to the Musee des Beaux-arts de Montreal during the first week of October. There was hardly any publicity, which resulted in poor attendance. I caught two very interesting, yet very different performances by the Jemeel Moondoc Quartet and Derek Bailey. The Moondoc Quartet played in the Afro-American tradition of Ayler, Coleman, Taylor, Lyons and Cyrille — a swirling cauldron of energy. Bailey was an unexpected delight. He casually strolled about like a banjo picker, knitting his gritty metal textures with a country and western twang.

The New Art Music Ensemble and Gunter Christmann performed their expressionistic exchanges at Galerie Optica on October 13. But again improvised music suffered from inad-



equate publicity.

Cine Jazz Concordia presented an excellent series of jazz films from the Walter de Mohrenschildt collection. I missed 'Dixieland Express' (with R. Nichols, B. Crosby, J. Teagarden), however, the 'Sound of Jazz' was exquisite (with Henry 'Red' Allen, Pee Wee Russell, Rex Stewart, Dicky Wells, Freddie Green, Coleman Hawkins, Vic Dickenson, Jo Jones, Milt Hinton, Count Basie, Jimmy Rushing, Billie Holiday, Roy Eldridge, Lester Young, Ben Webster, Doc Cheatham, Thelonious Monk, Wilbur Ware, Shadow Wilson, Jimmy Giuffre, Jim Hall and Gerry Mulligan), as was 'Six Decades of the Duke' (which included 'Black and Tan Fantasy' - 1929, 'Bundle of Blues' - 1933, 'Symphony in Black' - 1934, 'Ellington Cuts a Record' - 1935, 'Flamingo' - 1942, 'Hot Chocolate' - 1941, 'I Got It Bad and That Ain't Good' - 1943, 'Jam Session' - 1942, 'Caravan', 'The Mooche', 'The Hawk Talks', 'Solitude', 'Sophisticated Lady', 'Mood Indigo' - 1952, and 'The Duke Ellington Good-time Tire Program' - 1962). The last programme will feature Coltrane, Rollins and Charles Lloyd along with Tyner, Jones, Garrison, Jarrett, DeJohnette and others.

The Montreal Black Community Youth Choir, under the direction of Trevor Payne, have produced their first album, entitled "Goin' Up Yonder" (Presqu'île 1350).

Ran Blake will perform a concert at McGill University December 11.

Doudou Boicel has opened the 'Caiman Restaurant' on the third floor of the Rising Sun. The cuisine is South American and French West Indian, and the cooking is personally guaranteed — Doudou is the chef.

The Musée d'art Vivant Vehicule hosted a week (Nov. 5-10) of improvised music by various E.M.I.M. groupings. I attended three performances, and each one confirmed the diversity and vitality of Quebecois improvised sounds.

The Nov. 10 concert by Mathieu Leger (percussion), Robert Leriche (alto saxophone), Claude Simard (bass) and Jean Beaudet (piano)

was the sort of consummation I had hoped for. Notwithstanding a power failure in the midst of their first set, the music provoked a good round of appreciative hoots and howls from an enthusiastic audience. This was largely because they improvised within the Afro-American, rather than the European, 'new music' tradition — something I had never heard them do. Solos were propelled by sympathetic comping, giving the sound punch and definition. And ensemble improvisations were consciously collective, providing musical nuance and charm. If E.M.I.M. is to find a wider audience (and it certainly deserves to), I suspect these sounds may be a part of the key. — Peter Danson

OTTAWA — "What's in a name?" you might have asked; and the answer for September and October in Ottawa would have been "Bill Smith". We saw Bill, with his curved soprano and straight soprano saxophones three times; once with Julius Hemphill; once with bassist David Lee and violinist David Prentice as the New Art Music Ensemble; and once with an augmented New Art Music Ensemble, playing with German trombonist Gunter Christmann.

Both Bill and the New Art Music Ensemble have come a long way since they gave a debut performance here at SAW Gallery some months ago. David Lee is as impressive as ever, while David Prentice, continuing as the "classical wing", brings a stronger jazz feeling to his improvisations. There is a good deal of playfulness and humour in the New Art Music Ensemble's performances.

They played as part of the 'Ear It Live festival of improvisational music that appeared in Ottawa at SAW Gallery. I did not hear the opening night, which featured Trans Music and pianist Al Neil. If it was anything like the Friday evening, I'm sorry I missed it. The Jemeel Moondoc Quartet, which opened the Friday proceedings was, in most people's opinions, the top of the festival. They are a jazz quartet from New York, with Jemeel Moondoc on alto saxophone, Roy Campbell on trumpet

and flugelhorn, William Parker on string bass and Rashid Bakr on drums. They played fervently, passionately and with astounding energy. They tore the music apart, yet the rush of sound was strangely relaxing. Someone asked what such a "bluesy" group was doing at an *avant-garde* festival: their music reminded one of Jimmy Lyons with the early Cecil Taylor, or of Bobby Bradford or the young Ornette Coleman, with a touch of Freddie Hubbard in the trumpet playing. I never thought I'd live to hear music like this called old fashioned. The second set by the group began with the World War II ballad, *I'll Be Seeing You*, a slow, brooding performance that opened out into a display of New York energy. Best of all was *Blues For Katy*, with fine interplay between the two horns. A long, intense performance, it held one every second. It says something for the New Art Music Ensemble that their quiet, jazz oriented music that followed was not overshadowed by the Moondoc Quartet.

Other performers in the 'Ear It Live festival were the Glass Orchestra, CCMC and Dutch bassist Maarten van Regteren Altena. On the Sunday, Derek Bailey failed to show up. Peter Cusack, the other guitarist for the evening, made up for this, giving a fine recital.

The major event for the fall jazz season in Ottawa is, as usual, Bernard Stepien's "New Jazz" concerts at Hull's Theatre de L'Île. Aided by a grant from the city of Hull, Bernard mounts concerts and recitals by internationally famous jazz artists, despite a steady audience of only about 35.

The first recital in the current series was by saxophonist Julius Hemphill. The major piece came after the intermission, when Hemphill ventured into performance art with "Ralph Ellison's Long Tongue", inspired by a passage from Ellison's novel, "Invisible Man". Normally this piece is done as theatre, with actors and film, but for this presentation Hemphill had to be content with dressing up himself, and playing along with tapes that incorporated speech, percussion and his own overdubbed horns. It was a powerful and moving experience.

For the first set, Hemphill was joined by Bill Smith. The two players made an attractive pairing on the soft-toned unison in *B Flat Part*, with Smith opening a little like Johnny Hodges, and Hemphill reminding one of Archie Shepp, rasping, passionate, soaring. Hemphill's playing, full-toned and bluesy, doesn't let you forget that *avant-garde* jazz is jazz. *G Song* was folksy and full of energy.

Bill was back for the second concert in the series, given by Gunter Christmann and the New Art Music Ensemble, who spent most of October touring together under the auspices of the Goethe Institute. Christmann is much less jazz oriented than the decidedly funky Albert Mangelsdorff, whom we heard in last year's series of concerts. Christmann plays in a sparser, less mellow manner, frequently outside of the trombone's natural register, humming down it, tapping the mouthpiece with the palm of his hand, rattling a plastic mute against the bell. In the intermission, he told me that he believed that improvisers should surprise one another. He emphasised how important it was to him to get outside any set pulse — to break it. This more dramatic approach, as Christmann recognised, was different from that of Smith, Lee and Prentice, who aim to explore a sustained mood in so many of their pieces. Both he and the New Art Music Ensemble had to modify their playing:

the latter rose to the challenge. It was interesting to hear *Little Boo* and *Up (A Love Song For) Captain Robot* with the new grouping. *Little Boo* featured some warm playing by David Prentice, and the group achieved a particularly winning texture. Very satisfying was a piece that the four had worked out since playing as a group, *Close Together*. After a slightly sombre, ethereal beginning, it opened out to be light and frisky, full of energy, marked by sharp penetrating chords. For the piece they played without Christmann, the trio chose *Interludes*, dedicated to Anthony Braxton, a rich, contrapuntal performance in their "chamber music" style. Christmann's solo number consisted mainly of sounds not normally heard on the trombone, subduedly exhibitionistic in its virtuosity. The audience responded vociferously to the concert, and demanded an encore, to the delighted but embarrassed surprise of the Toronto players.

November and December will see recitals by Kenny Barron, Anthony Davis, L'Escouade de Musique Creative de Ottawa-Hull, and George Lewis. Bernard Stepien is looking after us well. — *Trevor Talley*

VANCOUVER — The Vancouver Jazz Society and its president, Brian Nation, has been largely responsible for presenting many of the finest improvisors here since 1975. The V.J.S. has hosted a wide array of musicians, including Steve Lacy, Anthony Braxton, Sam Rivers, Cecil Taylor, Lee Konitz, Warne Marsh, Martial Solal, Dollar Brand, Mary Lou Williams, Ted Curson, Leo Smith, Oliver Lake, Anthony Davis, Don Cherry, Charlie Haden, The Art Ensemble of Chicago, Betty Carter and many more.

Unfortunately the scene's activity has diminished somewhat, after a very active winter-spring series (78-79). As is so often the case, this has to do with limited financial situations and a general lack of the necessary funding to continue presenting improvised music on a consistent basis. Of course, the pitiful state of the Canadian dollar is a decisive factor in the economics of importing musicians for gigs here. So to a large extent, these past four years of concerts haven't proved to be financially viable. Consequently the V.J.S. is currently in the red although the audience numbers over this period of time have increased significantly. Certainly the future prospects are a lot brighter than they initially seemed. In an effort to raise operating funds, a V.J.S. benefit will be held at the Vancouver East Cultural Centre (one of the finest medium-sized halls in the city) November 25. At presstime the lineup featured some of our finest local players, including the Fraser McPherson trio (their first LP has just been reissued on Concord), Bob Murphy's trio, the Bob Murphy-Dick Smith Duo (piano-tenor) and the New Orchestra Quintet.

Dec. 11 at the Queen Elizabeth Theatre, the V.J.S. will host the return of the fabuloust Betty Carter and her fine trio including pianist John Hicks. Certainly this will prove to be one of the major musical events of the year. The V.J.S. has ambitious plans for 1980 (confirmations are imminent) and that upcoming series should be excellent as well.

Also significant on the local front are the presentations of the New Orchestra Workshop (which took place until the end of November at their studio at 1616 West 3rd Avenue, at which time they must move elsewhere). They've

been focussing mainly on improvisors of the local scene and have recently presented concerts by musicians of international stature. October 5 and 6 woodwind artist Vinny Golia brought a half dozen of his favourite axes to town and concertized at the N.O.W. studio. His solo concerts covered a lot of ground and left many people impressed. Vinny's music is definitely worth investigating. Check out his two platters on Ninewinds — "Spirits In Fellowship" (with John Carter) and "Openhearted" (with Baikida Carroll).

On October 25 NAME, the New Art Music Ensemble, with Bill Smith (reeds), David Lee (bass), David Prentice (violin) and special guest, German trombone wizard Gunter Christmann, performed at the N.O.W. studio. The evening concert enlisted members of the NOW Quintet in various permutations with NAME. There were many noteworthy moments: a subtly developing vibraphone-bass duet featuring Paul Plimley and David Lee; a head arrangement which developed into a fiery yet sensitive trio performance with Gunter (trombone), L.S. Lansall-Ellis (bass) and Gregg Simpson (drums). It was gratifying to catch Plimley (already our city's strongest piano talent) displaying his rapid development on the vibraphone. He surely has the potential to develop a unique voice on this difficult instrument. The concert's conclusion featured an octet (Smith, Lee, Prentice, Ellis, Plimley, Simpson, Paul Cram on alto and Ralph Eppel on trombone) playing a flow chart-orchestration conducted by Gunter. The players responded admirably, but another performance of this piece two days later at The Western Front (303 E. 8th Ave.) revealed a more focussed perception of what was necessary to make this music really live. On piano, Paul Plimley responded with great acumen, though drummer Gregg Simpson was somewhat tentative in the early sections of the piece. The final solo was taken by Paul Cram. At this point Simpson caught fire and pushed Cram with great gusto to a blazing climax.

Gunter Christmann's solo trombone piece literally amazed. He employed various mutes, plungers, water, singing and theatrics. His incredible techniques were always totally controlled and at the service of the music. Though little known outside Europe, Gunter is one of the planet's trombone greats. The evening was captured in its entirety on videotape, courtesy of the Western Front. Before returning to Toronto NAME played a final concert, without Gunter but with Gregg Simpson on drums and Paul Plimley on vibes, at The Classical Joint October 28.

November 16-18, the N.O.W. Studio presented Vancouver's First Annual Creative Music Festival, with Randy Raine-Reusch (solo dulcimer), Contemporary String Quartet and the N.O.W. Quintet, AKA, Bob Bell (solo saxophone), the CORD Orchestra, Bob Murphy solo piano, a duet of Don Druick (flute) and L.S. Lansall-Ellis (bass), and Viktor Concept (from Bellingham). Earlier in the month, on November 4, English guitarist Fred Frith appeared solo at the N.O.W. studio.

A new club in town is Jazz Alley, which is situated in the Istanbul Restaurant on West 2nd. We were very fortunate to have the brilliant Catalonian pianist Tete Montoliu with us Oct. 4-6. He played solo and the menu of standards was very fresh indeed! Oct. 17 & 18 The Heath Brothers were in town. Stanley Cowell (piano) proved to be a two-fisted monster, with a grasp of the music's history

that's hard to beat. Though much of the material was lacklustre, brother Percy's zest, enthusiasm and tough bass and cello playing made the trip worthwhile.

The Vancouver Community College Dept. of Music presented the L.A. Four November 7, in concert at the Sheraton Plaza and in a clinic at the V.C.C. Mt. Pleasant Centre. Sarah Vaughan appeared at the Orpheum Nov. 9, and finally, Gavin Walker's alto is still holding down Thursdays at The Classical Joint.

A final note: I operate Black Swan Records, 2936 West 4th Ave., Vancouver B.C. V6K 1R2, and coordinate most of the jazz programming at CFRO-FM (our Co Op Station). I'd very much like to hear from independent producers and musicians dealing with improvised music.

— *Ken Pickering*

AMERICA

ANN ARBOR — All I know about an architect named Miles van der Rohe is that his credo was "Less Is More", a phrase which comes to mind in regard to the Ann Arbor Jazz Festival 1979. Last year Eclipse squeezed sixteen performances into four days; this year there were seven. Last year's festival was a money-loser (ticket sales remain the non-profit organization's main source of revenue). This year Eclipse encountered resistance from the parent Major Events Office to the very idea of opening the season with a festival, with the result that Eclipse for the most part booked performers who had proved popular in previous local appearances. The smaller festival was more enjoyable, less of a strain; it achieved a more consistent level of quality than last year's. Yet at the same time there seemed to be less of the heady excitement that surrounded last year's marathon.

Repeats from last year's festival (which was reviewed in *Coda* # 164/5) were Dexter Gordon and Sun Ra, with McCoy Tyner and Joseph Jarman/Don Moye also having appeared in the area fairly recently. Much of the considerable energy of Dexter's band came from new member Kirk Lightsey, an extroverted, strongly rhythmic pianist who was in top form. He dominated the last tune of the set (the blues *Backstairs*) with a long, long solo — forty or fifty choruses of continual crescendo.

The late Charles Mingus' past associations with Eclipse (a concert in 1977 and an orchestral piece commissioned for last year's festival) made this year's dedication of the festival to the bassist appropriate. That led in turn to the inclusion in Saturday's lineup of the Mingus Dynasty Band, two of whose members (trombonist Jimmy Knepper and drummer Dannie Richmond) conducted an interesting workshop that afternoon — I particularly enjoyed Richmond's "short eyes" version of *Percussion Discussion* (on borrowed drums). The evening concert opened with solo guitarist Larry Coryell, a last-minute replacement for Gato Barbieri. Coryell's performance was excellent, as usual, and the audience was loudly appreciative, but the program was a virtual repeat of what we heard last year (in an Eclipse concert and at the Earle).

The Mingus Dynasty Band, introduced by Sue Graham Mingus, featured John Handy, alto sax; Joe Farrell, tenor sax; Randy Brecker, trumpet; Knepper; Don Pullen, piano; Charlie Haden, bass; and Richmond. Just a bare listing of per-

HARRISON RECORDS

229 Oak Street, Wakefield
Mass. 01880 U.S.A.

HARRISON - H "Shake It Down" SIDE 1

- ELLIS STRATAKOS HOTEL JUNG ORCH
1 *A Precious Little Thing Called Love* (NO-132)
2 *Weary River* (NO-133)
CARL FENTON'S ORCH
3 *Shake It Down* (1023)
4 *St. James Infirmary* (1023)
DOC DAUGHERTY'S ORCH
5 *Alcoholic Blues* (49445)
6 *Ninety In The Shade* 49443)
KAY KYSER'S ORCH
7 *Collegiate Fanny* (57484)

SIDE 2

BROADWAY BROADCASTERS

- 1 *South Bound* (3128)
2 *Do Something* (3837)
BILLY HAYS' ORCH
3 *Pretty Face* (401563)
4 *I've Got To Have A Mama Now* (51810)
SMITH BALLEW'S ORCH
5 *Blondy* (402537)
6 *Lady Luck* (403199)
THE NEW YORKERS
7 *Go Get 'Em Caroline* (1002)

\$6.50 U.S.A., \$7.00 CANADA & ELSEWHERE
DEALER PRICE ON REQUEST



THE
RED
LION

467 JARVIS STREET
TORONTO 921-0664

- DEC. 3-8 SAM NOTO QUINTET featuring
PAT LABARBERA
DEC. 10-15 PETE MAGADINI / RICK WILK-
INS Quartet
DEC. 17-22 RUSS LITTLE Quintet featuring
EARLE SEYMOUR
JAN. 7-12 HERBIE SPANIER QUARTET
JAN. 14-19 ED BICKERT QUARTET
JAN. 21-26 FRANK WRIGHT(vibes)/ GARY
BENSON QUARTET
JAN. 28-FEB. 2 ROB McCONNELL QUINTET

sonnel indicates the strange group that can result when a band's membership is determined by each player's association with a now-deceased musician. The two-hour set was nonetheless most enjoyable. The opening *Boogie Stop Shuffle*, a fast blues, gave all the players solo room. *Mr. Jelly Roll Soul* evolved into a joyfully relaxed groove, with a fine Brecker solo and the otherwise subdued Haden's only real exposure in the set. *Goodbye Pork Pie Hat* and the ambitious *Sue's Changes* followed. Of the cadenzas built into "*Changes*", Handy's Spanish-flavored altissimo was the most effective; Pullen built from interesting dense blocks chords, to a free, virtually random cascade of notes, while Farrell's chord running was a little too close to the exercise book. Larry Coryell then came out to jam on *A Train*, after which (as an encore) the band did *Fables Of Faubus*.

On October 5 we drove up to East Lansing to hear Abdullah Ibrahim (Dollar Brand) and Roscoe Mitchell perform under the auspices of Showcase Jazz. Of Roscoe's opening set (with guitarist A. Spencer Barefield and drummer Tani Tabal) there is little to say; I've heard all three play much, much better. Brand's solo set was in an entirely different world. He began with some impassioned wood flute work before moving to his main instrument, piano. Brand's keyboard influences — Powell, Monk, Ellington, possibly Cecil Taylor — are readily apparent, but he makes of them a personal and quite effective amalgam. That he is not gifted with a virtuoso's technique seems to have helped in refining his music into a classical purity and clarity. The nonstop flow alternately swung, skittered in free complexity and rocked in a sort of African gospel. The vocal refrains to a few of his songs (delivered in a soft, firm voice) recalled his South African heritage (which in turn perhaps explains his New York mailing address). It was a long, enjoyable set, and I hope Dollar's travels bring him this way again.

The jazz reviewer soon finds that he must continually rework a small stock of favorable adjectives to describe the good performances. And those adjectives have usually been cheapened by the hype spilling over from popular American culture. Thus it is difficult to find words that convey adequately the excellence of Dave Holland's solo performance at the University of Michigan October 27. To call him the best bassist in the music's history would be to emulate the hype merchants; I can say however that he is probably the best bassist I have ever heard (live or recorded).

Holland played two sets of about 45 minutes each. Each set was a seamless whole, a flow around one or two tunes and a wealth of ideas. I have never seen the stage of the R.C. Auditorium so bare: a chair, an amplifier, Holland and his bass. That of course is the essence of a solo performance — to focus on the individual — and, while it's not that hard to perform alone (we all do it in the practice room), to be consistently this inventive and creative (especially on an instrument rarely heard alone) is truly exceptional. Learning that this was Holland's first organized solo performance and that there were only four "pre-composed" tunes in the two sets (the rest being improvised) only adds to the lustre.

The avoidance of boredom here was due in part to Holland's ability to draw on several stages of the music's evolution — to play inside and out. The first set opened with an ostinato-like line (establishing a tonality and quasi-modal flavor) much like the motifs which propel Sam

Rivers' trio work. There was a burning version of the Miles composition *Solar* which showed how fluently Holland can handle changes. Elsewhere in the set his own *Emerald Tears* surfaced, and there were some remarkable passages where unorthodox technique produced a wide range of sound and texture.

The second set opened with *Blue Monk* and closed with Holland's *Conference Of The Birds*, with the bassist steering confidently down uncharted paths in between. An encore, seemingly precomposed, was actually created on the spot — improvisation at its best after all has been called spontaneous composition. A remarkable sense of coherence and continuity characterized the whole concert, and both sets were graced by Holland's sureness of pitch, clarity of technique and pure, rich bowing. In fact, the concert's only disappointment is that (unlike most Bright Moments events) the two sets were not taped for National Public Radio, due to a scheduling snafu. Which makes the few hundred of us in attendance that much more privileged, and at the same time makes it that much more important that Holland perform alone again in the near future.

We continue to be blessed with a wealth of music in this corner of Michigan. Eclipse planned several busy weekends for us in November, with Chick Corea and Gary Burton repeating the earlier success of their solo/duet formula on November 7, pianist Jaki Byard solo (Nov. 17), Oscar Peterson's rescheduled festival appearance (Nov. 18), and Karl Berger (a residency and concert) November 28-30. Ella Fitzgerald will sing on December 9, and Carla Bley will unleash her orchestra on January 12 for Eclipse; Dave Brubeck (March 16) and Johnny Griffin and Richie Cole (April 12) loom on the horizon. Pat Metheny's two appearances for Showcase in late October generated the funds to make possible a December 1 appearance by Sonny Fortune and Betty Carter. In Detroit the Creative Arts Collective has a series of four concerts planned at the Detroit Institute of Art in December and January; Detroit's Gnome restaurant has been presenting a series called "Gnomenclature" on Tuesdays, with LaMonte Hamilton, Kenny Cox, Sam Sanders and other local jazz performers. Bassist Ron Brooks ended a two-year-plus association with Hardy's this fall and has moved over to the Earle (both in Ann Arbor). And Baker's Keyboard Lounge in Detroit continues to offer top national talent, closing the year out with Yusef Lateef and Earl Klugh. — David Wild

LOS ANGELES — Tenor saxophonist Frank Morgan has a regular gig out in Santa Monica every Sunday afternoon at Humperdinck's, 2900 Wilshire Blvd. The group is Bill Henderson piano, John Heard bass and Albert Heath drums.

Buddy Collette's recent and fairly active group consists of Al Arons trumpet, Jimmy Cleveland trombone, Jackie Kelso tenor sax, Dannie K(?) Collette's nephew) guitar, Red Callender bass, Lew Mathews piano, and Bill Douglas drums. Jimmy Cleveland keeps active around town in several settings, among them the powerhouse Bill Berry Big Band and the Merv Griffin Show. He plans to "...go way out," on his next upcoming lp for Tomato Records.

John Carter took an ensemble to Europe this summer. Doing a series of festivals and taping two lps for Moers Music Records, one a solo clarinet album and the other with ensemble



including James Newton, Bobby Bradford, Bob Stewart tuba and Phillip Wilson drums. There is an album on Empire Records out now that features some of our "local moderns" in settings with alto saxophonist Tim Berne (who hails from NYC). John Carter, Vinny Golia, Roberto Miranda, Glenn Ferris and Alex Cline completely surround this project with their continuing and growing magnificence. "The Five Year Plan" is available through Empire Productions, 136 Lawrence St., Brooklyn, N.Y. 11201.

Vinny Golia is active with his Trio and Quartets giving one recent concert in duet with synthesist Lee Kaplan. Vinny recently added a bass sax to his battery of reed instruments. Alex Cline's continuing concerns are with the Golia Trio and his own group Spiral with his brother Nels on guitars and Brian Horner synthesizer. Nels is a particularly facile guitarist remindful of the late Sam Brown who with

Eric Von Essen on 5-string upright bass form a marvelous searching and languorous sound duo. Roberto Miranda has a solo bass album coming out on Tom Albach's Nimbus Records.

There is one of the better Horace Tapscott Pan Afrikan Peoples Arkestras manifesting at this time. In the 18 years existence of UGMAA/PAPA there have been over 200 musicians and young students that have passed through its ranks. This particular aggregation includes Tapscott, piano and conductor; Adele Sebastian, Auvery Hart, flutes; Billy Harris, sopranosax; Desta Walker, Sabir Matteen, tenor saxes; Johnny Williams, baritone sax; Lester Robinson, trombone; Linda Hill, vocal, piano; Louis Spears, cello; Alan Hines, David Bryant, Roberto Miranda, basses; Conga Mike, Daa'oud Woods, percussion and Billy Hinton, drums. In this configuration they strike one as sort of a Los Angeles version of Sun Ra, in attire as well as in

their music. They still do the last Sunday of the month thing as previously reported, have several records out on Nimbus Records and Interplay and have an NPR Jazz Alive! performance in circulation taped at Century City Playhouse September 9th.

I wish Billy Bang lived in my neighbourhood. I could get used to listening to his stuff! His western tour included concerts in San Diego in connection with bassist Mark Dresser's activities, a live radio performance and interview on KPFK LA Sept. 29, a concert at CCP Sept. 30 and in San Francisco on a double bill with George Sams/Lewis Jordan Quartet at the New College Oct. 3. The powerful and sure-footed Bang was complemented by members of Braxton's current quartet, John Linberg and Thurman Barker. Bassist Linberg is equally straight forward plunging full steam into wide open free improvisations fired and churned by Billy. And all through, the well-tempered drums of Barker whose quiet mantra-like solos showed a singular vision all his own in modern drumming.

Charles McPherson drove up from San Diego (where he has been living for the last year) to give an evening at the Malibu Beach club Pasquale's. Owned and operated by former TJB bassist Pat Senatore the ocean front club (with full view of the surf) has had a jazz policy for two years now. A house band was provided consisting of Roy McCurdy drums, Pat Senatore bass, and Carl Schroeder piano. Charles displayed a rough-edged, too-searingly-clear tone in an evening of straight bebop on standards, all on alto saxophone. I get the feeling that Art Pepper and he are exploring the same territory.

Live jazz on KPFK may be heard on Ron Pelletier's 8:00 Friday night show, Fridays after midnight and Sunday evenings with John Breckow at midnight. — Mark Weber

NEW YORK — The rather unlikely bill of Sun Ra, Oregon, and Carla Bley was presented at Carnegie Hall on September 20. Sun Ra opened the program with an engrossing solo piano performance, transforming each composition into a mini-concerto. *Somewhere Over The Rainbow* was treated to an imaginative re-harmonization, while *Rhapsody In Blue* received a wild reading replete with quotes from *Moonlight In Vermont* and *Tea For Two*.

Oregon's set (Ralph Towner, various guitars, piano, trumpet; Paul McCandless, reeds; Glen Moore, bass; Collin Walcott, percussion) was marred by an overly polite atmosphere and excessive length. Many of the pieces went on long after the musicians' inspiration had waned. Still, there were several provocative moments, including a tantalizingly dissonant 12-string guitar solo by Towner on *Longing, So Long*.

Carla Bley provided the evening's major musical delight. Energetically leading her eleven piece ensemble, the keyboardist/composer incorporated rock, jazz, and Kurt Weill into her own considerable artistic vision. On one number, she delivered a hilarious, satirical vocal, during which she "taunted" her audience. Later, Bley had the band repeating various phrases throughout a piece, creating the effect of a broken record. The other musicians also contributed to the music's overall effectiveness. Saxophonist Carlos Ward took an intense, slashing solo, and bassist Steve Swallow continually offered firm support.

Recent attractions at the Public Theater

have included Paul Motian and Dewey Redman (both on Oct. 5-6) and Jaki Byard's Apollo Stompers (Oct. 19). Motian and company (Motian, drums and percussion; J.F. Jenny Clark, bass; Charles Brackeen, soprano and tenor saxophones) presented a crisp, cool set spotlighting a remarkable empathy between the three musicians. They often engaged in a collective dialogue, each artist weaving in and out of the musical forefront. Motian began one piece with a busy, forceful drum solo, before gradually giving way to Clark's lyrical bass improvisation and Brackeen's wailing soprano saxophone.

Redman (Redman, tenor saxophone, musette; Fred Simmons, piano; Brian Smith, bass; Eddie Moore, drums), on the other hand, offered a more eclectic set than did his counterpart. In rapid succession, the saxophonist played a harmonically conventional Latin piece, a modal composition, and several "freer" pieces. Utilizing long, supple lines, his tenor work was assured, yet lyrical, no matter how intense and animated the music became. Redman also delivered a superior musette solo, his incantation-like phrases and sharp sound exuding an exotic air.

Jaki Byard's Apollo Stompers' eagerly-awaited performance was disappointing. The band's infectious enthusiasm did not always compensate for a lack of distinctive soloists. On occasion, however, the 21-member ensemble managed to reveal some of its potential. Dancer Tina Pratt engaged in a rhythmically provocative duet with the drum playing of J.R. Mitchell, and Gary Valente unleashed a powerful trombone solo.

The Spanish Institute hosted a solo recital by Tete Montoliu (Oct. 9), who last appeared in New York in 1967. The pianist offered six extended examples of his stimulating bebop-based art highlighted by his use of the entire keyboard, exquisite pedalling, and immaculate technique. *Have You Met Miss Jones* received a heated interpretation with Bud Powell-inspired passages, while an untitled blues included supple rhythms and knotty, contrapuntal bass lines.

Ted Curson's group (Sept. 18-22) and Zoot Sims' Quartet (Oct. 16-20) were recently featured at Fat Tuesday's. Sims (Sims, soprano and tenor saxophones; Jimmy Rowles, piano; Major Holley, bass; Mousey Alexander, drums) showcased a sophisticated, swinging music. Playing popular standards, a piece by Rowles, and several Duke Ellington compositions, the saxophonist was in inspired form. He produced a lithe, graceful tenor solo on *The Man I Love*, weaving his flowing, spontaneously-conceived lines over the composition's harmonic changes. Half way through the set, Sims featured his soprano horn on the Ellington ballad *Tonight I Shall Sleep*. With the rhythm section providing sensitive, unobtrusive support, he created a delicate, mesmerizing performance.

Briefs: The Cecil Taylor/Max Roach concert at Columbia University has been rescheduled to Dec. 15.... Soundscape's October Festival included Air, the David Murray Octet and the Bobby Bradford-John Carter Quartet.... Art Blakey and the Jazz Messengers (Blakey, drums; Robert Watson, alto saxophone; David Schnitter, tenor saxophone; Valery Ponomarev, trumpet; James Williams, piano; Dennis Irwin, bass) played in Washington Square Park on Sept. 26 as part of New York City's Music Week.

The Anthony Davis/James Newton Quartet's "Hidden Voices" (India Navigation), Denny Zeitlin's "Soundings" (1750 Arch Records) are available from New Music Distribution Service

(500 Broadway, New York, N.Y. 10012). In addition, the organization now distributes Revelation Records, featuring such artists as Bobby Bradford, John Carter, Gary Foster and Clare Fischer.... Joanne Brackeen's Trio (Brackeen, piano; Eddie Gomez, bass; Motohiko "Toko" Hino, drums) held forth at Seventh Avenue South on Sept. 11-12.... WKCR now broadcasts a Jazz Profile Series on Sundays from 3 to 9 p.m.

— Clifford Jay Safane

SAN FRANCISCO — California is most definitely a place of cross cultural reference. Rainbow, a group of masterly musicians who live in the Bay Area (saxophonist John Handy, guitarist Bola Sete, violinist Dr. L. Supramaniam, Ali Akbar Khan - sarod, and Zakir Hussein - tabla) has appeared twice now at the Great American Music Hall and epitomizes the kind of fantastic flowering hybrid that is possible here — an improvised music that draws on the best of jazz, classical Indian and Brazilian traditions, a previously unheard world music.

Another musician who functions with great brilliance in northern California is pianist Jessica Williams, originally from Philadelphia. Early in September she played at Peta's and again devastated the packed house with her unpredictable and classic jazz. Her approach is rich and dense; a chordally dynamic left hand, impeccable quirky timings; powerfully swinging, sensitive, moody — a remarkable synthesis of a myriad of influences into her own unique sound. Jessica Williams has that wonderful ability to play a familiar tune as if it's the first time it's ever been played — and each time it is different, new and fresh.

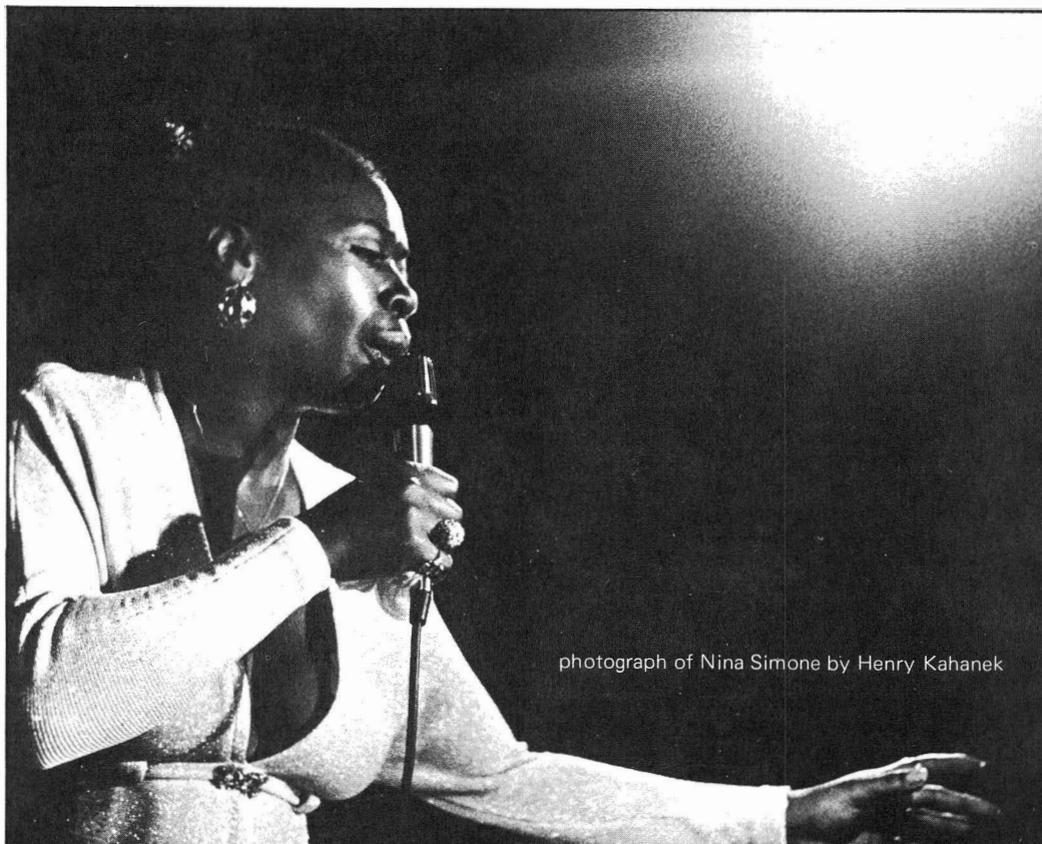
September 1979 was JAZZMONTH in San Francisco and certain events of that month seemed to me to carry significance for the emergence of a new sound here, especially the Avant-Garde Jazz Festival organized by trumpeter George Sams. The existence of an actual avant-garde in the Bay Area is not as dubious as it was, say, a few years ago. Cer-

tainly there are and always have been new players tucked away in the local hills, but it is rare that they come down, join forces, and play for the people. And we have seen recently some "free music" festivals, but this so-called "free music" is most often rootless and lacking in musicianship or any sense of what might interest the listener. I understand the "avant-garde" player as a musician who has come through his/her tradition and is concerned with extending the limits of that tradition — not a player who has only a familiarity with, say, Braxton's music, and uses only the most recent innovations as a basis for the music.

Anyway, on Saturday, September 22, at the New College of California a kind of truly creative, innovative and potential breakthrough spirit was present. George Sams Quartet (Lewis Jordan - alto, Karl Hoffman - drums, Mark Izu - bass, Sams - trumpet) started the evening moving. George Sams' trumpet gives the band its edge with the very savory quality of his wit, his complete ease with forms, and most of all his bright, bright sound; a balance of aggression and subtlety that is completely to the point.

The audience was then exposed to a trio led by Russell Baba (saxophones) with Kenny Endo - percussion and Gordy Watanabe - electric guitar. Russell Baba opened with traditional Japanese shakuhachi music, then he went off into alto saxophone variations of that distinctive sound — haunting eery melancholy transmuted through the European horn registered a deeply felt impasse. Kenny Endo utilized gong, clackers, that sensitive Kabuki timing to best effect — the fact that he is also a powerful and tasteful jazz drummer was very much in evidence. The third element was a basic blues guitar. In the middle of the set the trio stretched out into extended improvisations taking the audience way out with them into intense territory, then brought us back in with the piercing lyricism of a brief soprano song.

Now Artet, an ensemble composed of AACM



photograph of Nina Simone by Henry Kahane

member Rasul Siddik - trumpet, Butch Price - drums, Ghaseem Ngoue - saxophones and Rudy Mwongozi - piano is, functionally, the tightest band in the Bay Area, playing exactly what they state - the music of now. High energy, driving, unpredictable, hot, advanced concept players, evident virtuosity and the special joys of Rudy Mwongozi's piano-percussion and Siddik's flaming, flaring trumpet voicings.

Contempo - last on the bill, but hardly least - Idris Ackamoor, tenor, alto; George Avery - muscularly dramatic piano; Eric Webb - drums. Yet another side of the multi-faceted Idris Ackamoor revealed - the evening was a tribute to John Coltrane. Incredibly fast chordal and achordal runs on piano; large, bright timbres of the drums and cymbals; and within and on top of this Idris on alto and tenor - conveying a strong sense of all the horns on *Ascension*, an orchestral richness. A completely moving experience to have heard and witnessed.

Idris Ackamoor also played a series of solo concerts throughout September, I caught the one at the Hotel Utah where he presented a multi-media musical feast with the inclusion of gongs, bells, whistles, ballaphones, kalimba, piano, the alto, soprano and tenor saxophones, costume changes, headresses and bebop glasses, an historical-educational slide show and, the voice of the poet. This solo self presentation was in the vein of some of the AACM productions of the seventies - but to Bay Area residents who have only been exposed to him in the quartet or big band, Idris' concert took on an aura closer to the heroic.

Primarily Idris Ackamoor is a saxophonist though he has fluidity on all the above percussions - the kind of saxophone player that is rarely heard in this region. His approach was perhaps shaped by his period of study with Cecil Taylor but his point, in this concert, was to trace all the roots (Africa, Charles Parker, etc.). Comparisons are generally useless, but I would say that soon Idris Ackamoor will occupy a place beside such saxophonists as Henry Threadgill and Wallace MacMillan. He has that substance, that tonality - the original quality that moves the listener to feel and experience deep areas of his/her being no matter what is being played. Much of Idris' style is in that fertile potential stage - he has mastered an enormity of forms, and what he comes up with in the next few years will be most interesting.

Idris Ackamoor has also been working with the Oakland Jazz Complex Orchestra, as have George Sams, Rasul Siddik and Rudy Mwongozi. The Oakland Jazz Complex Orchestra as it is today evolved out of the New World Fasting Society Big Band (still in existence) directed by Mohammad Tsofiotsom Kaal who then, with Ackamoor, founded the East Oakland Youth Development Center Big Band which this summer merged with Robert Porter to found the Oakland Jazz Complex. Among the concepts underlying these evolutions are a committed sense of involvement with the community, which means lessons and exposures of the music to young people - and to all people who reside here - and an awareness of creating a music "rooted in the future", bringing the best of the past."

The Complex played twice during September (Fort Mason and Golden Gate Park) and listening to them was an exciting experience. For here is a jazz orchestra in the rich tradition of Fletcher Henderson and Ellington, featuring some of the best new players in the

Bay Area (or in America for that matter) under the direction of an extremely sensitive arranger-composer, Mohammad Tsofiotsom Kaal, whose ear reflects a movement towards the integration of current forms. The use of congas is an integral and very powerful element in the Oakland Jazz Complex Orchestra's music - in a wonderfully hot version of *Yardbird Suite* the congas again added primal dimension and drive. The brass colors are exceptionally bright, we hear Sams and Siddik in provoking dialogues; a full trombone-ness played by Carl Rhimlie and a veritable saxophone quartet (Ray Collins - soprano, Kevan Onaje - tenor, Joe Dudley and Idris Ackamoor - alto). The jazz orchestra experience can, for player and audience alike, act as a centering force; it can hold the scene together. And as anyone can tell you who has observed the fluctuations of new music in the Bay Area, the key word up until now has been diffusion. There is great potential here. Of course it's up to audiences to support the growth and flowering of this movement. And to destroy forever that bland insipid pejorative - "West Coast Jazz".

- Elaine Cohen

DENMARK

Arne Astrup, Danish tenor saxophonist, whose Stan Getz Discography has been mentioned in *Coda*, is presently working on a Zoot Sims discography.

A new Danish magazine - called *Jazz* - published its first issue this year (1979). So far three issues have been out. Among the contributors are Arne Astrup, Harald Grut, Bent Kauling, and - from the U.S. - Jerry L. Atkins.

The 1979 Copenhagen Jazz Festival - the first of an annual event - took place in July. For a week, the concert halls and jazz clubs of Copenhagen presented international and Danish jazz artists like Sonny Rollins, Dollar Brand, Pharoah Sanders, Count Basie, Dorothy Donegan, Clark Terry and Oscar Peterson.

Thad Jones formed a new big band, Eclipse, featuring Danish, Swedish and American musicians. The new band has played around Denmark and has already recorded. More about Eclipse later.

Among the many recent guests in Denmark were two trumpet players, Buck Clayton - invited by Jazz Exchange - and Chet Baker. The latter recorded for SteepleChase.

The fifth international Jazz Festival was held in Holstebro in late September. Among the artists present were Rodney Jones, Thad Jones' Eclipse, Janne Schaffer, blues artist John Tinsley and a host of local names.

- Roland Baggenaes

ENGLAND

LONDON - At the end of August Milt Jackson did a two week stint at Ronnie Scott's Club, accompanied by a British rhythm section of Brian Lemon - piano, Dave Green - bass and Bobby Orr - drums. Jackson's strictly a 'changes man', hardly ever stretching them but working from within, the contours of his phrases unerring in their loose rhythmic feel. The set consisted mainly of blues numbers - Jackson's home ground - and he drew deftly on his resources. His sensitive handling of the ballad *Alone Together* was underpinned by a strong attack and discreet use of vibrato, and on a medium tempo *Lady Be Good* his loping

melodic phrasing and sense of time were positively infectious. Although a more relaxed feel from Bobby Orr could have opened it up, the rhythm team on the whole worked well and Brian Lemon's subtle extensions of the chord sequences in his solos were imaginative and tasteful. A solid interpretation of Miles' *So What* finished the set and it was on this that Jackson was most inventive, linking a freer range of melodic ideas and blues figures with on-the-spot percussive phrasing. Jackson crosses no new frontiers, but from his vantage point, that's probably OK.

Following on at Scott's was Yusef Lateef's Quartet (Kahled Moss - piano, Don Pate - bass, Marty Barker - drums), who surprised many a jazz fan expecting a full dose of eastern promise. Though his affinity for the exotic elements of eastern music could be heard in his playing, it cropped up only intermittently via twists of intonation and phrase shapes. The set I caught was a pot pourri of funk/blues/ballads and Lateef's delivery was incisive, his playing always intense, even on a couple of rather mundane funk tunes. With a consistently powerful sound he utilised the entire range of his horn, revealing an astute awareness of tone quality and throwing in occasional elephantine harmonics for good measure. A slow waltz on flute was a tour de force. Lateef's sound was thick and meaty and every note was played with conviction. Steering clear of the stereotyped flute flurries employed by too many practitioners of the instrument, his playing was structured and melodic, with a flow of meaningful phrases. He just about tore the house down on a closing blues, with an endless number of choruses that encapsulated all his musicianship. With drummer Marty Barker right in there, Lateef juggled sparse lines in a clear, sharp tone with longer, tunnel-toned forays that delved deep into the bottom register.

Nina Simone's two concerts at the Royal Festival Hall were played to near capacity houses and from the moment she stepped onstage the audience was hers. While giving a nod in the direction of the straight-ahead ballad, the evening evolved mainly around ethnic and familiar folk material, such as *Balm In Gilead*, which was full of multi-layered and arpeggio backing, Leonard Cohen's *Suzanne* where she affected a guitar-like accompaniment, and of course, *Black Is The Colour*, where her solo intro was gradually fed by a light right hand counterline and ultimately by powerful chord blocks. Presence has always been an integral part of Ms. Simone's performances, and on this occasion hers could only be described as regal, but most certainly not aloof as active audience participation was vital. She requested and directed their rhythmic and harmonic support for her solo excursions. Though her material itself isn't demanding, her own input is and she firmly roots herself within the context of each number, projecting at the same time strength and vulnerability. On one African-based tune she added to the highly rhythmic feel with a superb limber-limbed dance sequence. A compelling and intriguing performance, not the least aspect of which was the predominantly white British audience chanting with her, "To be young, gifted and black is where it's at!"

As part of the 20th Anniversary celebrations of the Ronnie Scott Club, Magnus Records presented a five-day festival at the Wembley Conference Centre and one of the attractions was a solo appearance by Oscar Peterson. He per-

formed a selection of standards that included *Old Folks, What Is There To Say, Indiana, Lush Life* and *C Jam Blues*, and though his playing often veered noticeably towards the 'cocktail bar', one has to respect his consummate virtuosity. Also on the bill was the Ronnie Scott Quartet (John Critchenson - keyboards, Ron Mathewson - bass, Martin Drew - drums), but unfortunately their set was marred by a distinctly poor sound setup. Scott was in top form and his playing on *Poinciana* reconfirmed that he's one of the best tenormen around. In a moving interpretation of Gordon Jenkins' *Good Bye* his ruminative phrases and flexible sound were wholly absorbing and on Kenny Dorham's *Blue Bossa* his bracing choruses were boosted by a swinging rhythm team. And last, but not least, the great Betty Carter with her tremendous trio of John Hicks - piano, Curtis Lundy - bass and Kenny Washington - drums, did a fortnight season at Scott's club. On the two evenings that I heard her, she was excellent, her sets power-packed with energy, ability, precision and swing. She successfully traverses a vocal tightrope when handling a theme, pushing the melody wide of its original mark and taking audacious liberties with her phrasing as in *Round Midnight, Everything I Have Is Yours*, and *What's New*. She turned an exploratory *Just Friends* in 3/4 into a perambulating *I Should Care*, tied by Parker's *Bird Of Paradise* solo to a definitive rendition of *Star Eyes*. And on the up tempo numbers like *Swing Brother Swing* and *Movin' On*, she drove hard, pitching every note in her multi-directional improvisations, slamming into duo choruses with one or other members of her trio, and attacking every time change with surety and dynamism. On her last night she was given a standing ovation. It's easy to see why — she must be the greatest jazz singer in the world!

— Barbara Ind

ANTHONY DAVIS

Theatre de L'Ile, Hull
November 12, 1979

Anthony's approach to the piano and composition clearly illustrated his debt to Ellington and Monk. Equally evident was his classical facility. Yet he did not use his technique for academic (sic) compensation. It was a means to dramatic ends. The opening piece, *Behind The Rock*, was ample proof of this. His second number was equally demonstrative. Appropriately entitled *After A Dream*, it was designed as an emotional spectrum of innocent, preconscious states, swirling currents of confusion and celebratory confidence. *Five Moods From An English Garden* (based on the sounds of birds in an English park and a series of Kadinsky paintings in Munich) combined a rhythmic play of call and response with a collage of dark and brilliant colours. This piece was a perfect vehicle for Anthony's technical trademarks — the coordination of repeated bass figures with treble-tremelo accents, and a focus on the extreme registers of the keyboard. The last piece of the first set, *Beyond Reason*, was ironically his most classically-flavoured composition.

The second set commenced with a lovely, Dollar Brand-like dedication to the Duke, *Man On A Turquoise Cloud*. The following piece, *Y-ing #4*, based on Anthony's impressions of the shadows in a puppet show, provided a perfect venue to explore tonal forms. Employing a

Balinese temper, he traced the shapes in a ballet and modern dance manner. The third number was entitled *Whose Life*, a bluesy ballad. And he closed the set with *Evidence*. However, his rendition of this Monk tune was anything but normal. There was no attempt to copy. Anthony did something much more obvious and personal. He employed a method of dissection, reducing the composition to its most essential and meaningful elements. For instance, he would thump away on one or two notes with his left hand at the lower registers, and play the lean acerbity of Monk's left hand with his right. Then he would jump up to the other end of the keyboard and zero in on Monk's humourous treble frills.

Needless to say, the 120 mile drive from Montreal was more than worthwhile. And all 25 of us in attendance were adamant in our demand for an encore, which to my surprise entailed a beautifully lush version of *Naima*.

— Peter Danson

ZOOT SIMS QUARTET

Fat Tuesday's, New York City
October 18, 1979

Only a handful of tireless troupers, such as Buddy Rich, Roy Eldridge and Zoot Sims, have been able to endure the financial and emotional insecurity of being full time jazz players for thirty years and more.

Zoot's career has spanned much of jazz history. From his historic appearances with Benny Goodman, the Woody Herman Four Brothers Band, Sid Catlett, Miles Davis, Artie Shaw and the Al Cohn-Zoot Sims groups, have recently been added appearances with the JATP European tour of 1975, the World's Fair at Brussels and the Russian tour with Benny Goodman, the Woody Herman 1972 Newport reunion in New York and his solo with the Indianapolis Symphony Orchestra along with an appearance at the White House.

Sims exuded confidence and relaxation in his performance with his group at Fat Tuesdays. On the first tune, *I Hear A Rhapsody*, he imbued his solo with characteristic nonchalant swing and melodic richness, seeming to know intuitively how to change a phrase to make the whole group swing.

When introduced to the audience, Major Holley started off the humor for the evening by displaying a devilish paper caricature of himself to the audience.

A Sims soprano sax treatment of Duke Ellington's *Tonight I Shall Sleep* followed. Sims has the ability to produce an entire spectrum of human emotions via his tone quality, sweetness, warmth and gutsiness. The control of his vibrato on soprano and the dramatic coda were other effective features of this tune.

Generous applause segued the group into *The Girl From Ipanema*. An effective introduction emphasizing offbeats by Jimmy Rowles on piano served to set up the swinging bossa nova feel for Zoot's melody. Here we heard the soul of Sims as he bent the notes of the melody in his very personal way. We also heard Sims set up a cooking groove through the use of glib phrases which stimulated the rhythm section to swing harder. Clear, melodic phrases by Rowles helped make the tune even more satisfying.

The next tune illustrated the variety of

program which goes into making a mature presentation. It was a slow, bluesy, minor tune with a lyrical melody, very different from anything else played that night. Sims' metronomic time, his Lester Young roots and sense of dynamics were all points of interest in his solo. Rowles' solo was impressive as well. Here was Tatum, and Basie plus a cornucopia of effects, human and pianistic, which acutely served to hold the listener's attention.

Major Holley, featured on *Talk Of The Town*, demonstrated the value of adding the now unusual element of humor to a jazz performance. His insertion of many famous melodies into his solo — i.e. *Besame Mucho, Carmen* — left the crowd in stitches. Jimmy Rowles' vocal feature *Lady In The Corner*, a folksy waltz about a thin lady he helped to gain weight, further added to the humorous ambience.

Throughout, a healthy-looking Zoot Sims showed that he is more in control of his musical values and of his horn than ever before in his career. Even drummer Mousey Alexander's drum solo on *I'll Remember April* was further evidence of this delightful maturity, which was displayed by the whole band: rarely making mistakes, swinging joyously, and always leaving you wanting more.

As a closing thought, one cannot help but wonder when the public will finally appreciate such fine artists to the point where they will start reaping the kind of financial benefits from their music that they deserve. — Tom Grund

The Northsea Jazz Festival, The Hague, Holland, July 13-15, 1979.

Among the many highlights at the fourth Northsea Jazz Festival - held at the Congress Center in the Hague - were Dollar Brand and his African Orchestra, Chet Baker and a quartet, Old & New Dreams, featuring Don Cherry, Dewey Redman, Charlie Haden and Ed Blackwell. Dollar Brand played music by himself, Duke Ellington and a standard. Bea Benjamin's version of *Sophisticated Lady* was outstanding as was the band. As far from the band Dizzy Gillespie was leading and from Lionel Hampton's All Stars.

Chet Baker, at present one of the most expressive trumpet players on the scene, played a late hour concert and his subdued, sensitive playing was a thrill to these ears. Saxophonist Grover Washington's concert was a disappointment, a lot of noise and energy, but not very much music. When I couldn't stand that any more I took in a session with Old & New Dreams, four musicians that were not concerned with popular trends and disco sounds, but concentrated on creating beautiful music.

Many established artists visited the festival: Count Basie, Oscar Peterson with Niels-Henning Ørsted Pedersen, Dave Brubeck, Sonny Stitt, Woody Herman etc. and the traditional tenor sax battle was supervised by Illinois Jacquet and featured Dexter Gordon, Buddy Tate, Arnett Cobb and Budd Johnson and a fine trio with Hank Jones on piano, Gene Ramey on bass and Gus Johnson on drums.

One of the artists I had looked forward to meeting was Cecil Payne who played with Hampton's All Stars. Cecil also played his baritone saxophone with a local group and it was a treat to hear his muscular, dark sound in the flesh. My wife, Christine, and I wish to

thank the musicians, arrangers and friends for making this a great festival experience (and a wonderful honeymoon, too).

-- Roland Baggenaes

ANTHONY BRAXTON Quartet

The Great American Music Hall
October 5 and 6, 1979

The music of Anthony Braxton has come under a lot of fire lately for being too intellectual, cerebral, unemotional, in short - Europeanized - that most 'sinful' of dilutions. As a pioneer in the field of new music these criticisms are perhaps inevitable, and Braxton has been a foremost innovator - note the rise of young groups who have latched onto aspects of that 'Braxton' sound or concept. Of the many new music musicians, Braxton was among the first to be out there - recorded and heard by a wide audience, and he has not limited himself to any particular form or mode or setting.

in the context of the Quartet experience, Anthony Braxton was intensely present with his spectrum of musical ideas, many of them humorous, and what is for me the essence of that 'Braxton' sound, a rare and completely individualized lyricism. The overall concept used in creating the music presented last weekend was the idea of the sound collage. This process of creation is a continuum, an instrumental overlay of elements, with essential freedom to draw on all materials that come to mind or hand. There is a challenge and scope to this conceptual use of sound, for the notes, the raw materials of the musician, may take on thousands of shadings placed in harmonious or curious juxtapositions. The fun and challenge of this music is also in the way it draws on the creative imagination of the listener - the constantly shifting play of forces and voices demands a reciprocal intensity on the part of the audience.

Anything in or out of this world could be caught up in this fast moving collage. Structures are built up and torn down / an alto quacks and is joined by flugelhorn / the brash bowing of John Lindberg underneath clarinet and trumpet... and of the rhythmic possibilities inherent in this, Thurman Barker provides the very bottom of propulsion that is the exact requirement of such an overlay of forces / a whole forest of bass notes and bowing, plucking and again the voicings / Hugh Reagan on trumpet matching Braxton on soprano note for note in spiralling progressions (to my ear "that most happy" sound). Reagan on trombone creating wrinkles, shakes, quakes, curtains billowing / then a parade, a marching band, a fleeting polka. Barker's drive is continuous, an elemental cymbalist. A big sounding of the tiny piccolo trumpet, and then that pulse; finger popping, danceable. The rangings from solo - duet - trio - in and out of the whole quartet machine, this highly sensitive arsenal of instruments, capturing, describing, reflecting the atmospheres of street, city, relationship, the countryside, etc. anon. All this is possible because of deep roots in the traditions of jazz, blues and yes, syncretized European music - directed with a most positive energy. Next time Anthony Braxton with any of his groups is in town, check it out, and bring your ears, mind, heart, paintbrush, computer, whatever. This is no dilution. This is inspired and inspirational sound.

-- Elaine Cohen



The Cecil Taylor Unit has been confirmed for the 1979-80 New Years Intensive at the Creative Music Studio. The dates are from December 27, 1979 to January 5, 1980. Ramsey Ameen, Andrew Cyrille, Jimmy Lyons, Alan Silva and Cecil Taylor will all be leading the 10-day intensive session of workshops, seminars, colloquia and orchestral ensemble classes. During this period there will also be a New Years Eve celebration that will include the Unit and the entire student body in separate and collaborative performances. In addition, a second concert with the Unit is being planned. We hope that *Coda's* non-student readers would be interested in visiting for the New Years party. We have arranged special hotel rates in the area.

CREATIVE MUSIC FOUNDATION, INC.
P.O. Box 671 · Woodstock · New York 12498
(914) 338-7640 a non-profit corporation

ODDS & SODS

Soundscape (500 West 52nd Street) is a new music loft in New York City. Derek Bailey gave the inaugural concert on November 3. November 10, Sun Ra gave a lecture entitled "The Possibility of Altered Destiny", and Archie Shepp will be lecturing on "Afro-American Theatre and the Afro-American Musical Tradition" on December 8. Noted photographer Charles Stewart will present a slide show on December 15 to be followed by the music of David Ware and Ramsey Ameen. Artistic direction of Soundscape is the responsibility of Verna Gillis, who is well known in New York for her bi-weekly music program, also called "Soundscape", which is heard on WBAI-FM.

The Barry Harris Extravaganza was held September 15 at Symphony Space, 95th Street and Broadway.... The Uptown Jazz Junta presented Art Blakey's Jazz Messengers and Betty Carter with the John Hicks Trio on September 23 at the Harlem World Cultural and Entertainment Complex at 129 Lenox Avenue.... Baritone saxophonist James Jabbo Ware appeared in concert September 22 at The Jazz Gallery, 55 West 19th Street with a big band playing some of his compositions.... Oliver Lake led a big band (playing his charts) at the Public Theater on October 12/13.... The Brass Proud/Trumpet Choir gave a concert November 1 at New

Muse. It showcased the compositions and arrangements of Malachi Thompson.... Composition, a trio of David Baker (cello), Charles Tyler (baritone sax) and Richard Dunbar (french horn), gave a concert at The Brook Theater November 30.... Connie Crothers is appearing in concert at Carnegie Recital Hall on December 9.... Bob Wilber gave a concert at the same hall on November 29. The first half of the program featured Bob in a classical role and the second half in a program of his original compositions with a medium sized band.

Radio station WCUW in Worcester, Mass. has scheduled a series of concerts through the winter. Included in the lineup have been Walter Zuber Armstrong, Dennis Charles and Peter Kuhn, Sunny Murray, Derek Bailey, Walt Dickerson, Khan Jamal/Bill Lewis, Leroy Jenkins and Archie Shepp.... The New England Conservatory's Third Stream Department under the direction of Ran Blake has been active this Fall with a series of concerts involving students and outside performers. They have also announced the appointment of Miroslav Vitous to the faculty.... Studio Red Top is a new loft being organised in downtown Boston to promote the appreciation of women's jazz and jazz poetry. Write the studio c/o Cheshire Cat Composition, Cathy Lee, Box 6004, Boston, Ma. 02209 (426-3427) for more information.... The New Black Eagle Jazz Band continue in residence at Boston's Sticky Wicket. They have just released the eighth record on their own label and are planning a European tour for May 1980. Information on all this activity is available from 128 Front Street, Marblehead, MA 01945.... Lulu White's (3 Appleton Street) continues to lead the way as a major jazz establishment in Boston. Pianists Dave McKenna, Joanne Brackeen and Adam Makowicz shared the stage October 23-26 and McKenna stayed over and appeared with the Bill Evans trio for the next week.

Detroit continues to offer the listener a considerable amount of jazz at such clubs as Baker's Keyboard Lounge, Cobb's Corner, Club Con Brio, Delta Lady, Soup Kitchen Saloon as well as numerous concerts. The focus of area jazz activity is the Detroit Jazz Center, 2110 Park Avenue (phone 962-4124) and more detailed information is available there from David Sempliner.

The Detroit Hot Jazz Society presented Johnny Guarnieri in concert September 23. Bassist Major Holley and drummer J.C. Heard were added participants. While in Detroit the trio made a recording for Jim Taylor's company.

Nick Brignola and Ted Curson began a West Coast tour on October 23. The Bee Hive artists made appearances at the Parisian Room in L.A., Keystone Korner in San Francisco, the Kingston in Portland, Oregon as well as single concert appearances in Half Moon Bay and Santa Cruz.... Ronnie Mathews, another Bee Hive artist, worked with Johnny Griffin during his three month Fall tour of the USA and Western Canada.

Contrary to popular belief Cape Cod does not go completely into hibernation during the winter months and regular sessions take place at Orleans' Captain Linnell House. Among the Fall attractions were Dick Johnson, Dave McKenna, Bob Wilber and Pee Wee Erwin.

Ray Heitger's Cakewalkin' Jass Band of Toledo opened the Fall season for the Classic Jazz Society of Southwestern Ohio.... The New College of California in San Francisco presented

a series of concerts this Fall. Billy Bang and John Lindberg opened the series on October 3 and were followed by Rhodessa Jones, Ray Collins, Russel Baba, Carl Hester, Rudy Mwangazi, Rova Saxophone Quartet, Sonny Simmons and Barbara Donald.... The Denver Afro-American Musicians and Composers Association is organising a series of classes and other programs. For further information write 240 23rd Street, Bldg 1 # 108, Denver, Colorado 80205.... A Stan Kenton Jazz Education Memorial Fund has been established under the administration of the National Association of Jazz Educators. Contributions should be sent to Jack Webster, Ass't Vice President, City National Bank, P.O. Box 4072, Beverly Hills, Calif. 90213.... The 1980 New Orleans Jazz & Heritage Festival takes place between April 15 & 27.

The 1979 New Jazz Meeting at Baden Baden, Germany features clarinetists. Perry Robinson, John Carter, Gianluigi Trovesi (Italy), Theo Jorgensmann, Bernd Konrad (West Germany) and Ernest-Ludwig Petrowsky (East Germany) are the participating clarinetists along with trombonist Eje Thelin, French violinist Didier Lockwood and drummers Aldo Romano and Baby Sommer and bassists Kai Kanthak and J.F. Jenny Clark.... The photograph of Billy Bang in issue 168 of *Coda* was by Gary Halpern.

We have received further information from Paul Copeland concerning his ongoing dispute with RCA over their reluctance to continue their Bluebird reissue program with "all due haste" (see issues 166 and 169 of *Coda*). As part of his campaign to make RCA honour its commitments he wrote to the Federal Trade Commission in Washington, D.C. They responded in part, as follows:

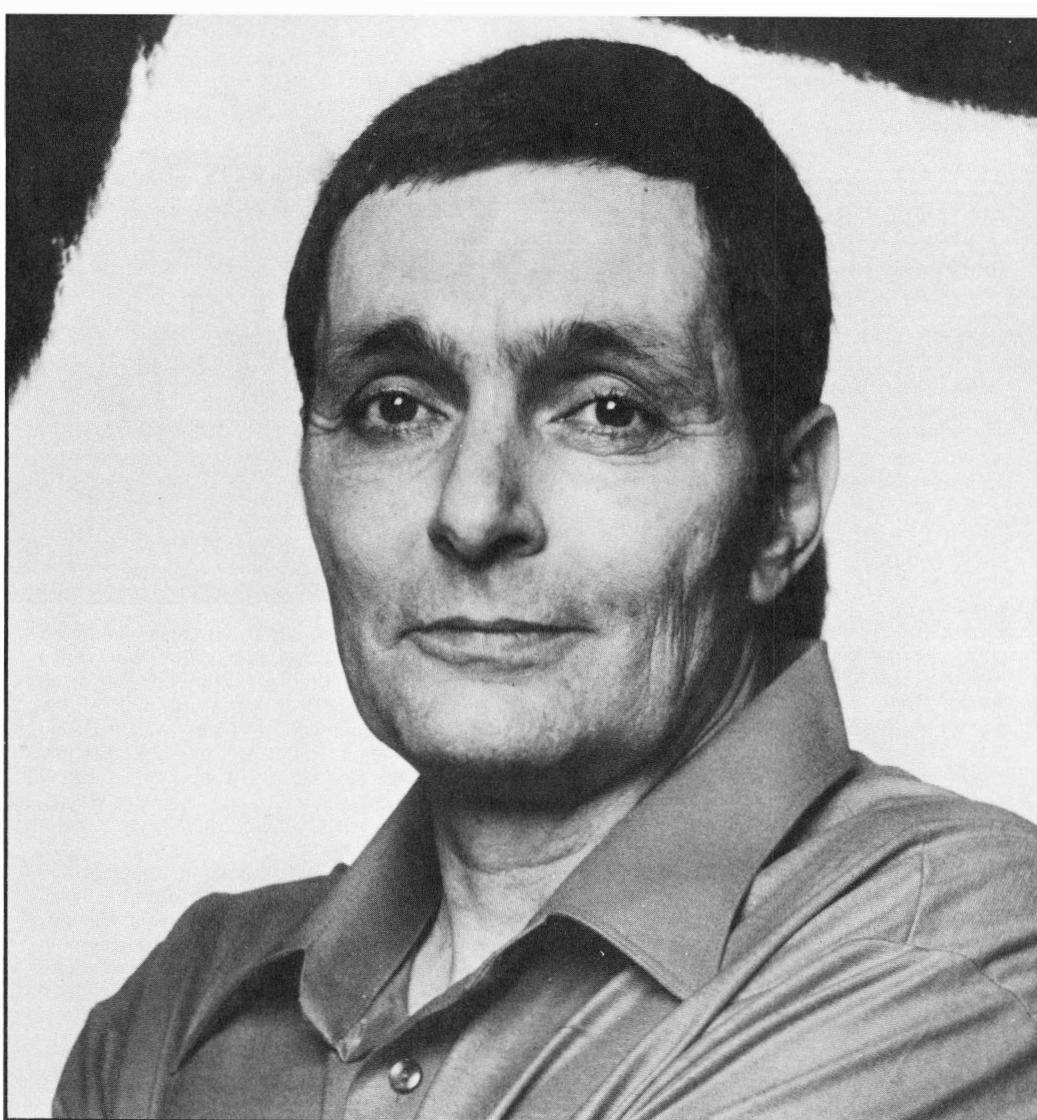
"We're not allowed to enter into private disputes between a customer and a company. A recently passed law does allow us to ask a court to help customers, but only in cases where we can first show that a large number of people were affected by an illegal practice."

Paul comments that, "the FTC, clearly, is much more likely to take action if it knows that there are many people who are as disappointed and angry as I am because of the decision by RCA to slowdown to an unacceptable rate (if not, as seems likely to me, abandon entirely) the Bluebird reissue programme.

"Record collectors who like American popular music and jazz of the '30s and '40s, and who want RCA to fulfill the commitments it made when it began those "complete" series, should add their protests to mine by writing (refer to correspondence file No. 26922075) to Laura C. Lunsford, Paralegal Specialist, Office of the Secretary, Federal Trade Commission, Washington, D.C. 20580, U.S.A. Write on!"

Photographer Bill Gottlieb, whose book "The Golden Age of Jazz" was reviewed in the last issue of *Coda* has been displaying some of his photographs in various locations. The traveling show opened at the Hunterdon Art Center in Clinton, N.J. where Jess Stacy played on opening night with a trio. A second edition of the show opened October 13 at the City Museum in Edinburgh, Scotland and the Israel Museum of Jerusalem has acquired fifteen prints for its permanent collection. Gottlieb's book has now been published in England and is an alternate selection from the Nostalgia Book Club.

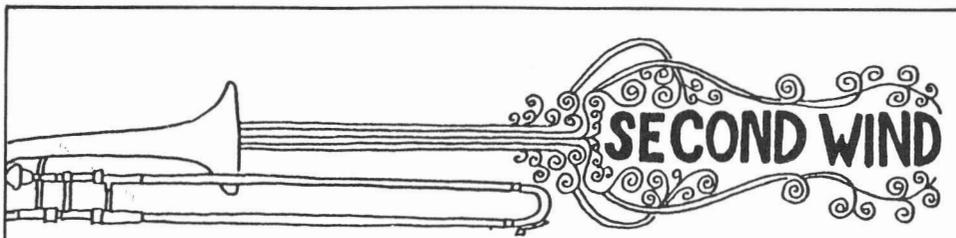
A new and much larger edition of "Artistry in Kenton" by Chris Pirie is to be published soon. It may well run to 1000 pages and will



be printed on a subscription basis. To order the book write to Chris Pirie, 233 Norwood Road, London SE24 9AG, England.... Art Pepper's autobiography "The Straight Life" has just been published.... Coming from Greenwood Press is the latest of Michel Ruppli's discographies. It is a four-volume survey of Atlantic Records.... The second edition of "The Jazz Guitar" has recently been published in England. It has been updated and a soft cover edition is also available.... *The Black Perspective In Music* is a semi-annual journal committed to the publication of news from all over the world about black musicians and their music. It is edited by Eileen Southern, and the annual subscription is \$6.00 from *The Black Perspective in Music*, P.O. Drawer 1, Cambria Heights, New York 11411.... *The Victory Music Folk and Jazz Review* is a monthly magazine which is published in Tacoma, Washington. It contains a mix of articles, reviews and news and much of it is of interest to jazz enthusiasts. The subscription price is \$8.00 annually as part of your membership to the Victory Club — a jazz nightspot in Tacoma. Their address is P.O. Box 36, Tillicum Branch, Tacoma, Washington 98492.... *Jazz Notes* is the monthly publication of the Cape Cod Jazz Society. It's edited by former *Coda* contributor Jack Bradley and membership in the society (which includes the magazine) is \$15.00 annually from P.O. Box 333, Harwich Port, Mass. 02646 USA....

Bells, the West Coast magazine of the Avant Garde has reorganised and is now known as *Chimes*. Henry Kuntz has also acquired a partner — Loren Means — and the subscription price is \$6.00 (for six issues). Send all cheques to Loren Means, 36A Gladys Street, San Francisco, CA 94110.... Lee Jeske, who also writes for *Jazz Journal*, is the new editor of *Down Beat* in New York.... Daniel Koechlin, 259 rue de Longpaon, 79160 Darnetal, France has published a discography of Jay McShann. The listing augments those already in Jepsom and contains a great number of unissued sessions — mostly of concerts in France. Cost is a reasonable \$3.00 for the 20 page booklet.... Pug Horton is editing a book of recipes contributed by musicians. It is scheduled for publication in the near future.... *Music In Sweden* is issued 2-3 times a year by Rikskonserter, Box 1225, S-11 82 Stockholm, Sweden. The current issue is devoted entirely to jazz and copies can be obtained free of charge upon request.

Tete Montoliu recorded for Contemporary in Los Angeles October 1 and 2. "Lunch in LA" is a solo album with the exception of a duet with Chick Corea on *Put Your Little Foot Right Out*.... Fantasy has released another set of reissues from Riverside and Prestige. Artists featured are Wes Montgomery, Thelonious Monk, Cannonball Adderley, Johnny Griffin, Stan Getz, Mose Allison, Red Garland with John Coltrane and Booker Ervin. With the demise of



A SERVICE FOR MUSICIANS WHO WISH TO BUY OR SELL USED WIND INSTRUMENTS.

SECOND WIND will find the used wind instrument of your choice at your price.

Phone (416) 781-0048
or
Write *SECOND WIND*, Box 203, Station Z, Toronto M5N 2Z4.

GRT there is now no distribution of the Fantasy labels in Canada. Not that it will make much difference as only about 5% of the catalog has been available in Canada for some time.... Philly Jazz has issued a second Sun Ra record and has also taken over distribution of Rashied Ali's Survival label.... Gunter Hampel has issued two new lps on his Birth label, "That Came Down On Me" (0027) and "All Is Real" (0028).... New from Arista are lps by Jay Hogard, Norman Connors/Pharoah Sanders and "Blue Montreux" and from Savoy there is still more from Charlie Parker as well as sets by Yusef Lateef, Nat Adderley, Curtis Fuller and Sam Price.... Galaxy has issued an Art Pepper record to coincide with the publication of his autobiography. Titled "Straight Life" (naturally!) the lp features Tommy Flanagan, Red Mitchell and Billy Higgins.... Andrew White has released two volumes of radio interviews with John Coltrane in his ongoing saga of documenting Trane's musical career.... Spotlight has issued new recordings of British musicians: Howard Riley (511), Joe Douglas (514), Herman Wilson (512). Also available is a collection of bebop vocals (135) by Joe Carroll, Kenny Hagood and Babs Gonzales.... Anita O'Day has been releasing a series of albums on Emily Records (P.O. Box 123, North Haven, Ct. 06473). Available so far are "My Ship" (11279), "Live at Mingo's" (11579) and "Live In Tokyo" (9579). They sell for \$10.00 each or \$25.00 for all three records.

Bassist Wilbur Ware died September 6 in Philadelphia, at the age of 56.... Bassist John Simmons died in Los Angeles at the age of 61, in September after a long illness.... Tenor saxophonist Corky Corkoran died October 3 in Tacoma, Washington. — *John Norris*

SMALL ADS

This section is for individuals and organizations to advertise non-display items. Cost is 25¢ per word (\$5.00 minimum), *payment to be made when copy submitted*. Boxed ads \$1.00 extra.

INSTRUMENTS

DOUBLE BASSES: Largest collection in Canada. Buy-Sell-Rent-Appraise. Dr. George Woodall, (416) 225-6225.

RECORDS

Older, rare, deleted LP's. For sale @ auction. Jazz, blues, rock, R&R, R&B, shows, popular vocals, comedy, country/western, folk, instrumentals. Free lists. Partake Disc Quintessence, Box 765, Camden, Arkansas 71701 USA.

LOOKING for 33t or 7.5 or 15' tapes of 20th Century records BLAKE SFX 3003 and 3039 - TATUM SFX 3029 - 3033 - CARTER 3134 - FRANCIS 5101 - JAMAL T 417 - 459 - 432 - 515. Please write Guitier, RCA Records, 9, Avenue Matignon, 75008 Paris, France.

BAB BOLE single = "Kazoobole" (Slob SL 8501). This single is a good example of Finnish radical improvised music. Available direct from: Kaiklevo, Toyrykatu 4, 11100 Riihimaki 10, Finland. 8 Finnish marks or \$2.50.

WANTED: Records - Gigi Gryce Quartet Metro-jazz(S) E 1006; Gigi Gryce Quintet New Jazz 8230, 8246 & 8262; if anyone knows how to contact Mr. Gryce please write Bill Smith at *Coda*.

RARE out-of-print Jazz LP's for sale by auction. Free lists. Leon Leavitt, P.O. Box 38395, Los Angeles, 90038 California USA.

COLLECTORS RECORDS - 60,000 LPs sold @ auction - International service since 1971 in: (1) Jazz, Swing Bands, Jazz Vocals; (2) Soundtracks, original cast, TV; (3) Country/Western; (4) Personalities, Folk, Instrumentals, Vocals, Comedy; (5) R&B, R&R, Rock, Blues. Specify list from: Ray Macknic (or) Theo's, P.O. Box 7511, Dept. G, Van Nuys, Calif. 91406 USA.

Living Blues Mail Order - Write for our catalog of blues books, LPs and 45s. Auction lists of blues, jazz and R&B issued regularly. Living Blues, 2615 N. Wilton, Chicago, IL 60614, USA.

JAZZ LP'S: out-of-print titles from the '50s through the '70s (set price, sealed). Free lists. THCC, Box 107, Dept. BC, Drexel Hill, PA 19026 USA.

WANTED: JAZZ LPs. State price & condition. First letter. Top prices paid for rarer mint LPs. Sam Backus, 1460 Westwood Drive, Reno, NV 89509 USA.

VINTAGE Record LPs. New Orleans, Dixieland, Jazz, Ragtime, Big Band, Banjo, Blues, Popular. Bill Dodge, 124 Honeyoye S.W., D-40, Grand Rapids, Michigan 49508 USA.

PREMIUM RECORDS AT SET-PRICES. Send for our free set-price lists. List #1 is Classical - including opera. List #2 is Popular - Jazz, Big Bands, Vocalists, Orchestras, Shows & Soundtracks. 1,750 highly desirable and clean records on each list. Record Heaven, 1046 N. Highland Ave., Atlanta, Ga. 30306. Telephone 404/874-4234.

BIRTH RECORDS NEW RELEASES: Birth 0027 "That Came Down On Me" Gunter Hampel & Galaxie Dream Band "Live" at the Berlin Jazz Festival 1978. Jeanne Lee, Perry Robinson, Mark Whitecage, Martin Bues, Gunter Hampel.

SONGBOOK Vol. 2 "The Music of Gunter Hampel" Scores used for the recording sessions of Birth 0026 "Transformation", Birth 0027 "That Came Down On Me", Birth 0028 "All Is Real". LP: DM 22, Songbook: DM 15 incl. mailing (All Countries!). BIRTH RECORDS, "Gunter Hampel", Reis Str. 10, D 34 Göttingen, West Germany. Tel.: 31 8 71 (also contact-address for management: Gunter Hampel, from solo to big-band performances).

We deal *exclusively* in Improvisational, avant-garde and jazz cut-out (budget!) records. Hard to find music at incredible prices. Wayside Music, P.O. Box 6517, Dept.-C, Wheaton, Md. 20906 USA.

WANTED: RARE JAZZ RECORDS. Best prices paid for the following in mint condition: Lennie Tristano "The New Tristano" - Atlantic 1357; Duke Ellington "His Mother Called Him Bill" - Circ. 1967; Norman Granz "The Jazz Scene" - various artists - 1949; "Shelly Manne and his Men" - Contemporary C3507 - 1953; Erroll Garner "Lover" - Modern - Concert Civic Auditorium Pasadena 1947; Warne Marsh with Art Pepper and Ted Brown - Vanguard VRS 8515 - Nov. 16 1959; Lee Konitz w. Ronnie Ball, Peter Ind, Jeff Morton - Storyville Club, Boston, Jan-April-May 1954. N.R. Wattam, 21 Clissold Rd., Toronto, Ont. M8Z 4T6 Canada. Telephone (416) 231-6377.

JAZZ LPs. Rare, out-of-print and current. Free price and auction lists. Wm. Carraro, 25 Aberdeen Street, Malverne, N.Y. 11565 USA.

RECORD RARITIES** Jazz/Big Bands/Vocals/Shows/Soundtracks/Rock 'N' Roll/Books/Lots Of Nostalgia. 110 Page Catalog \$1.00 Domestic/\$2.00 Overseas. Serendipity Record Rarities, P.O. Box 261, Dept. B, Bogota, New Jersey 07603 USA. Overseas requests welcomed.

DAYBREAK EXPRESS RECORDS. JAZZ IMPORTS: BVHaast, Circle, Horo, Ictus, FMP, French MCA, Ring, Red, MPS; Many more. Domestic issues, small labels, budgets. Free catalogue. Write P.O. Box 250, Van Brunt Station, Brooklyn, N.Y. 11215 USA.

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

Starting early 1980, I intend to auction my collection of 10,000 78s, 1,000 ETs, mostly hot jazz, swing and pop 1917-1950, many old magazines and record catalogs and 1,000 or more LPs. **NO** hillbilly, comedy, drama, soap opera, bop, rock, soul, etc. Write if you want free lists but do not expect lists before February 1980 or later. William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217.

CALENDARS

1980 JAZZ ALL-STARS CALENDAR, featuring classic photos of Basie, Ella, Miles, Zoot, Cecil, Max Roach, Sonny Rollins, more! Space for notes. \$6 each postpaid. Tom Copi Photos, 879 Douglass, San Francisco, CA. 94114 USA.

BOOKS

RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY – SECOND EDITION. Revised, enlarged, updated. Complete information on all recordings. \$6.00 US postpaid. Second, Third Supplements to First Edition still available, each \$1.25 US postpaid (both \$2.00 US). In preparation: Ornette Coleman Discography 1958-1978. WILDMUSIC, Dept. A, Box 2138, Ann Arbor, MI 48106 USA.

COMPOSERS, ARRANGERS: Write surely and effectively for stringed instruments. New violin, viola and violoncello precision finger-board drawings (with frets, note-names and harmonics labeled) allow you, without years of practice on an instrument, to test passages by simulated playing. Join the many prominent composers who already use this product. Send \$6.00 US (postpaid) to STRING-O-GRAPH™, c/o DANTALIAN, Inc., 11 Pembroke St., Newton, Mass. 02158 USA.

MAGAZINES

DER JAZZFREUND brings jazz news from East and West. Articles, discographical dates, record reviews and others. Free sample copy from: Gerhard Conrad, Von Stauffenberg-Str. 24, D-5750 Menden 1, Germany.

MUSICWORKS

30 Saint Patrick Street Toronto



**renegade activity in
musical canada**

Subscriptions for 6 issues are \$5.00 in North America, \$7.00 elsewhere & \$10.00 for institutions.

CADENCE, the monthly review of Jazz and Blues. Interview, oral histories, hundreds of reviews, news. Complete coverage of the whole scene. Fantastic. Sample \$1.25, 1-year subscription \$11.00, outside the USA \$14.00. If you're serious about your jazz and blues interests try us. Cadence, Route 1 Box 345, Redwood, N.Y. 13679 USA.

EXCELLENT coverage of blues and jazz in *Le Point du Jazz* for those who read French. Write Jacques Tricot, Avenue Van Overbeke 48, B-1-80 Bruxelles, Belgium for more information.

PERIODICALS-BY-MAIL: Our service allows you to receive the most current issues of hard-to-find, worthwhile periodicals. For the cover price of the periodicals plus 95¢ towards postage costs, we'll ship you the periodicals you need. *Black Scholar, Coda, Cricket, Dissent, East-West Journal, Enclitic, Heresies, Medical Self Care, Paid My Dues, Praxis, Sing Out*, and many many more. For free catalog write A PERIODICAL RETREAT, 336½ S. State St., ANN ARBOR, MI 48104 USA.

VINTAGE JAZZ MART is the leading record trading magazine in the world. Whether you wish to buy or sell rare 78's this is the magazine for you. Trevor Benwell, 4 Hillcrest Gardens, Dollis Hill, London N.W. 2, England.

The current issue of *Jazzman's Reference Book* is entitled *Recordings & Bookings - Worldwide*. It includes names and addresses of associations & professional organizations, jazz record companies, distributors, stores, discographers & collectors, festivals, concert agencies & producers, jazz clubs, radio stations, critics & reviewers, jazz publications &... more. \$10.00 each (postage & handling included) from the International Jazz Federation, Inc., 1697 Broadway, #1203, New York, N.Y. 10019 USA. Payment must accompany order. For postage & handling outside the USA, add \$1.00. If by Air Mail add \$5.00.

RADIO FREE JAZZ – special feature articles; indispensable jazz industry coverage; latest information on all jazz releases; reviews of the best of latest releases and reissues. 1 year (12 issues) \$10; 2 years (24 issues) \$18. Order from Radio Free Jazz, Dept. C1, 3212 Pennsylvania Avenue S.E., Washington, DC 20020 USA.

THE RECORD FINDER is the best way to buy and sell any type of rare recording – especially if it is 78 RPM. Write to E.S. (Stan) Turner, 4164 Marlborough Ave., San Diego, CA 92105.

THE JAZZ INDEX: a quarterly bibliography of articles and reviews from over 30 jazz magazines. Bilingual (German/English). For further information write: Norbert Ruecker, Kleist str. 39, D-6000 Frankfurt/M 1, West Germany.

LIVING BLUES, America's first blues magazine, published quarterly since 1970. Contemporary and historical coverage, from Robert Johnson to T-Bone Walker. Photos, reviews, news, in-depth interviews, etc. Sample copy \$1.25 (U.S. funds only); \$7.50 for 6 issues (one year) from Living Blues, 2615 N. Wilton Ave., Chicago, Illinois 60614 USA.

JAZZ OTTAWA – for the best in jazz & blues in Canada's capital. Members receive free newsletter, discounts on records and special events. Enjoy films, concerts, jam sessions, workshops, record sessions... and more. Only \$8 annually. Contact Box 2068, Station D, Ottawa, Ontario K1P 5W3.

BACK ISSUES OF CODA still available – \$1.50 each postpaid or 10 for \$11.00 (164/5 counts as two issues and costs \$3.00 per copy):

- MAY 1967 (Albert Ayler, Earle Warren)
- AUGUST 1973 (Louis Armstrong Special)
- Issue 126 (February 1974 - Dollar Brand, Lee Wiley, Maxine Sullivan)
- 127 (March 1974 - Gene Krupa)
- 128 (April 1974 - Anthony Braxton, blues poets)
- 129 (May 1974 - Kenny Hollon, Larry Coryell)
- 130 (July 1974 - Mary Lou Williams, Jimmy Rogers, Morris Jennings)
- 131 (September 1974 - Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)
- 132 (October 1974 - Karl Berger, Jazz Crossword, Johnny Shines)
- 133 (November 1974 - Charles Delaunay pt. 1, Rex Stewart, Howard King)
- 134 (December 1974 - Julian Priester, Steve McCall, Muggsy Spanier Big Band)
- 135 (January 1975 - J.R. Monterose, Armstrong Filmography, Strata-East Records)
- 137 (April 1975 - Mose Allison, Ralph Sutton, Nathan Davis, Cross Cultures)
- 142 (Oct. 1975 - Claude Thornhill, Brew Moore)
- 144 (February 1976 - Art Farmer, Woody Shaw, Red Rodney, A Space Concerts)
- 145 (March 1976 - Betty Carter, Marc Levin, Pat Martino, Ben Webster European disco.)
- 146 (April 1976 - Delaunay pt. 2, Leroy Cooper, Noah Howard)
- 147 (May 1976 - Oliver Lake, Miles Davis)
- 148 (June 1976 - Harold Vick, Jimmy Heath)
- 149 (July 1976 - Marion Brown, Ray Nance, Studio Rivbea, Gene Rodgers)
- 150 (Sept. 1976 - Milford Graves, Will Bradley)
- 151 (Oct. 1976 - Don Pullen, Benny Waters)
- 152 (Dec. 1976 - Warne Marsh, Bill Dixon)
- 153 (Feb. 1977 - Steve Lacy, Marty Grosz, Mal Waldron, Blues News)
- 154 (April 1977 - Milt Buckner, Christmann/Schonenberg Duo)
- 155 (June 1977 - George Lewis, Lloyd Glenn)
- 156 (Aug. 1977 - Stephane Grappelli, Stuart Broomer, Moers Festival, Hot Club de France)
- 157 (Oct. 1977 - Bobby Bradford, John Carter, Chet Baker, Butch Morris)
- 158 (Dec. 1977 - Joseph Jarman, Eddie Durham, Bobby Hackett)
- 159 (Feb. 1978 - Randy Weston, Milt Hinton)
- 160 (April 1978 - Willem Breuker, Joe Pass, Enrico Rava, European labels)
- 161 (June 1978 - 20th Anniversary Issue: Julius Hemphill, Doc Cheatham, Jazz Literature, etc.)
- 162 (Aug. 1978 - James Newton, Sonny Clark, George Russell, Moers Festival)
- 163 (Oct. 1978 - Henry Red Allen, Frank Lowe, Albert Nicholas)
- 164/5 (Feb. 1979 - **Special Double Issue:** Jeanne Lee, Lester Bowie, Gunter Hampel, Hank Jones, Vinny Golia, Nick Brignola, Red Holloway)
- 166 (April 1979 - Paul Bley, Larry Dubin, Jess Stacy, Bley discography)
- 167 (June 1979 - Evan Parker, Incus Records, Red Callender, Bill Russell, American Music)
- 168 (Aug. 1979 - Albert Mangelsdorff, Barry Altschul, Moers Festival, Blues News)
- 169 (Oct. 1979 - Amina Claudine Myers, Kenny Burrell, Pisa & Bracknell Festivals)

AN HISTORIC SERIES

The new JAZZ LEGACY series from INNER CITY represents some of the treasures we have been able to unearth in Europe. These are true collector's items, most of which have never before been released and are only the first of what promises to be a major historical series.

Significant jazz performances by the very legends of the music . . . performances that sparkle, surge and vibrate.



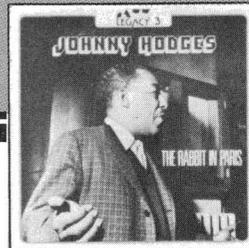
CLIFFORD BROWN
The Paris Collection IC 7001

The first of 3 albums made in 1953 by Clifford Brown, accompanied by an all-star band arranged and conducted by Gigi Gryce . . . Everybody was just knocked out, musicians as well as listeners.



ROY ELDRIDGE
Little Jazz IC 7002

In these, his first Parisian recordings (June, 1950), Roy Eldridge expresses himself at length with his storming style, his power, his breath, his musicality, and his sense of humor.



JOHNNY HODGES
The Rabbit In Paris IC 7003

Ellington had not been to Paris since 1939 and his extended stay in 1950 allowed these Johnny Hodges sessions to happen . . . each of the soloists put in some remarkable improvisations . . . and Hodges some real masterpieces.



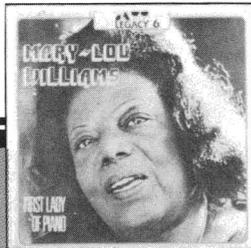
DJANGO REINHARDT
The Versatile Giant IC 7004

A treasure of collector's items on Django (some never before released!) including a 1934 date with Stephane Grappelli, live recordings with Duke Ellington & His Orchestra, solo guitar, and more . . . The improvisational genius at work in varied, historical settings.



ZOOT SIMS
Brother In Swing IC 7005

Fresh from making a name for himself as one of the celebrated Four Brothers in Woody Herman's Band (1947-49), Zoot Sims made this album in Paris in 1950. The disc highlights the richness of his inspirations . . . a style that is smooth and delicate, almost ethereal.



MARY LOU WILLIAMS
First Lady Of The Piano IC 7006

She recorded this album in London, England in 1953. Her style is not the same as at Kansas City but her swing is always present and no-one, man or woman, can show her the way on a keyboard.



J.J. JOHNSON MILT JACKSON
A Date In New York IC 7007

This 'Date in New York' proved a considerable success in 1954, winning the French Jazz Academy's Oscar for best record of the year. Time has in no way changed it.



SIDNEY BECHET MARTIAL SOLAL
When A Soprano Meets A Piano IC 7008

These sessions, conducted on a fine spring day in Paris in 1957, are well known themes which were freely improvised upon. The date was more like a musical party than a recording session.



BUCK CLAYTON
Passport To Paradise IC 7009

Throughout these interpretations, Clayton proved what a delicate trumpeter he could be, with the incisive and concise style, and refined elegance that marked his improvisations . . . one of the masters of jazz.



DIZZY GILLESPIE
Havin' A Good Time In Paris IC 7010

Gillespie was inspired, a virtuoso but sensitive trumpeter, irresistible showman, great inventor of melodies and ready to swing at each moment.

JAZZ LEGACY

AVAILABLE FROM:

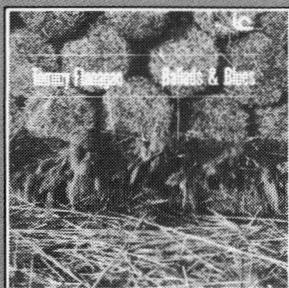
ALMADA CORPORATION
380 St. Antoine Street West
Montreal, Quebec H2Y 1J9
Canada (514) 844-1127



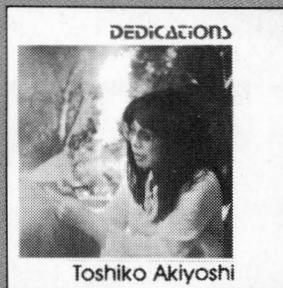
INNER CITY RECORDS
423 West 55th Street • New York, N.Y. 10019



ANDY NARELL
Hidden Treasure
IC 1053



TOMMY FLANAGAN
Ballads & Blues
IC 3029



TOSHIKO AKIYOSHI TRIO
Dedications
IC 6046



SOLAR PLEXUS
Solar Plexus
IC 1067

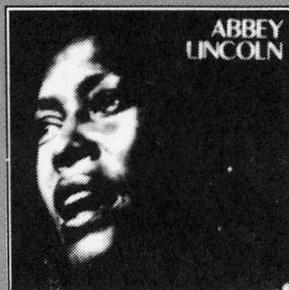
INNER CITY... where jazz is happening!

The No. 1 label in the land* continues to offer the most diverse program of jazz imaginable

*Downbeat International Jazz Critic's Poll, 1979



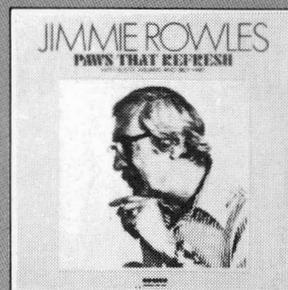
JOANNE BRACKEEN
Prism
CRS 1024



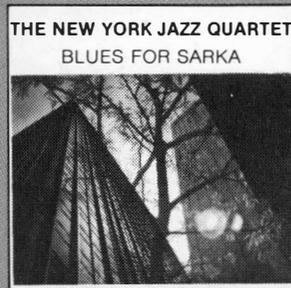
ABBEY LINCOLN
People In Me
IC 6040



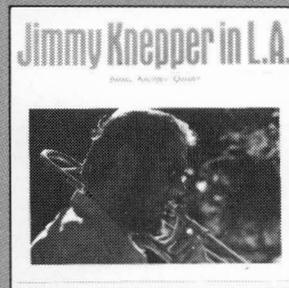
HANK JONES
Hanky Panky
IC 6020



JIMMIE ROWLES
Paws That Refresh
CRS 1023



NEW YORK JAZZ QUARTET
Blues For Sarka
IC 3024



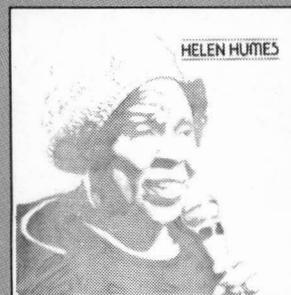
JIMMY KNEPPER
In L.A.
IC 6047



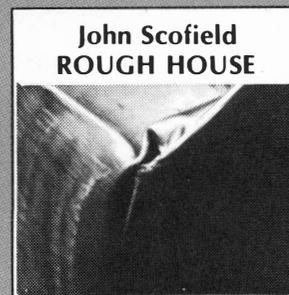
GREAT JAZZ TRIO
Love For Sale
IC 6003



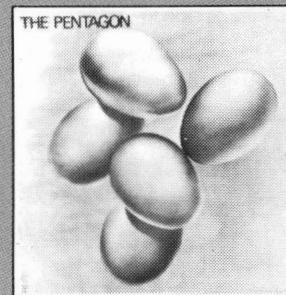
JUDY ROBERTS
IC 1078



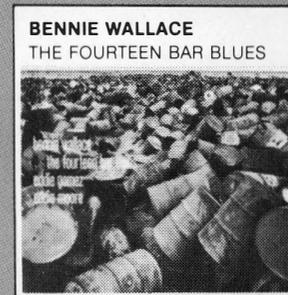
HELEN HUMES
Sneakin' Around
CJ 110



JOHN SCOFIELD
Rough House
IC 3030



CEDAR WALTON/
CLIFFORD JORDAN
The Pentagon
IC 6009



BENNIE WALLACE
The Fourteen Bar Blues
IC 3025



INNER CITY RECORDS
423 West 55th Street • New York, N.Y. 10019

AVAILABLE FROM: ALMADA CORPORATION
380 St. Antoine Street West
Montreal, Quebec H2Y 1J9
Canada (514) 844-1127