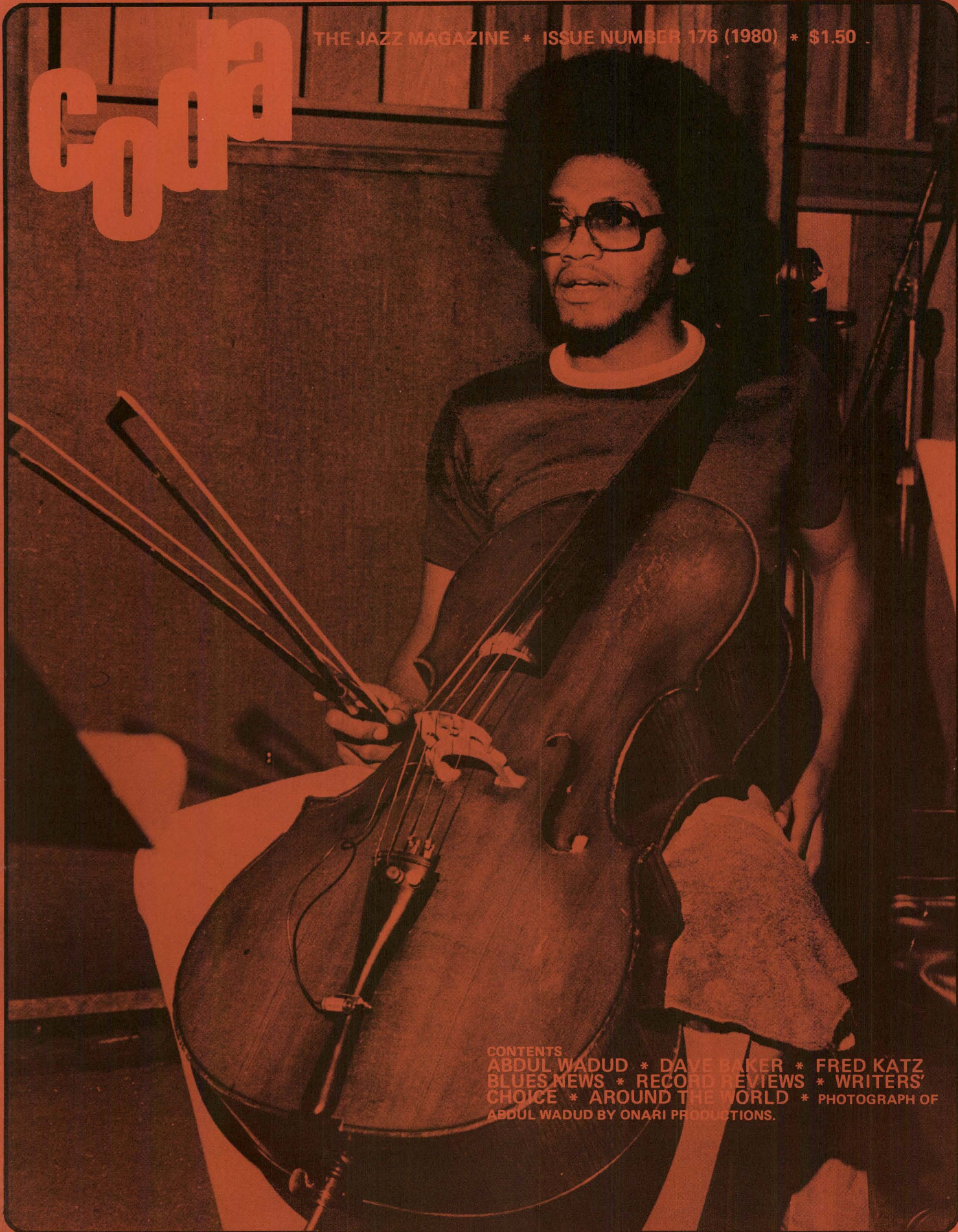


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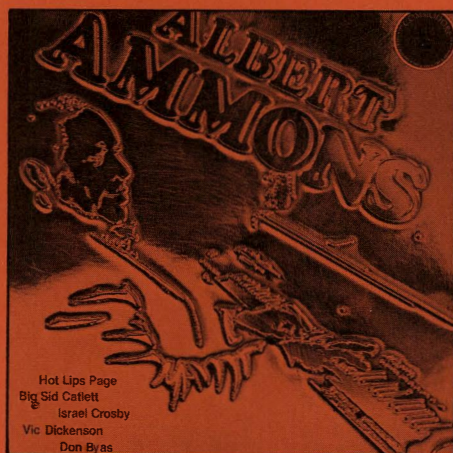
THE JAZZ MAGAZINE * ISSUE NUMBER 176 (1980) * \$1.50



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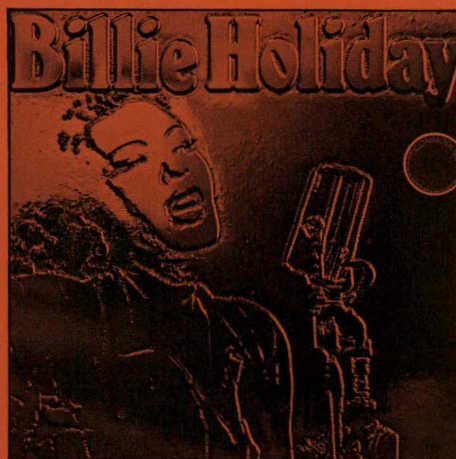
1944: piano solos and Rhythm Kings with Hot Lips Page, Don Byas, Vic Dickenson, Israel Crosby and Big Sid Catlett.

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6TH INTERNATIONAL JAZZ FESTIVAL * BERNE, SWITZERLAND APRIL 29 - MAY 3, 1981

In conjunction with Swiss Air, Coda Magazine is organising a tour to the opening festival of the 1981 European season. The festival takes place in the picturesque town of Berne, Switzerland in the springtime and is dedicated to the presentation of the music's living legends. Sammy Price, Wild Bill Davis and Ralph Sutton have appeared at all five previous festivals and the music has grown in magnitude with every succeeding year.

The basic tour will last for one week, but participants have the option of staying longer in Europe. Departures will be from Toronto, Montreal, Chicago, Boston and New York and the basic price for the trip will be approximately \$1,100.00 in Canadian funds. This will include all transportation, accommodation in a first-class hotel, breakfast and tickets to all festival events.

Your hosts for this trip will be John Norris and Jim Galloway. Detailed brochures will be available soon, along with the confirmed line up of artists for 1981. It can be safely assumed, however, that many of the headliners from previous years will be returning to Berne in 1981.

If you are interested in joining us in Berne, write **today** for a brochure.

Jim Galloway's impressions of the 1980 festival will give you a better idea of the special ambience of this event:

"Festivals — they sprout all over the place, some for right reasons, some for wrong. As a result of love and enthusiasm, two of the right reasons, on the part of a group of Swiss jazz-lovers and businessmen (or should that be jazz-loving businessmen?), the Berne Festival has evolved over the past five years into one of the leading European jazz events. The guiding light and President of the Festival is Hans Zurbrugg, a competent amateur musician and a very professional businessman, and under his guidance it has become one of the friendliest and best organised events of its kind.

"This Festival leans almost exclusively to the traditions and roots of jazz and presents a highly successful series of concerts each evening in the Kursaal, an attractively laid-out concert hall in the old part of the city.

"Characteristic of the proceedings was the second night of the Festival — "Piano Night: From Ragtime To Swing". Now when you're talking about an evening that presents the talents of Dick Wellstood, Jay McShann, Teddy Wilson, Earl Hines, presided over by Sammy Price, you know there has to be some good music going on. Wellstood rose to the challenge of playing solo piano throughout his entire set, whereas McShann, Wilson and Hines all chose to play with bass and drums. Wellstood's set was made up of interesting and unusual material — if there is one thing predictable about Wellstood, it's the fact that he is unpredictable — and brilliantly played in the informal and very personal fashion that marks his performance.

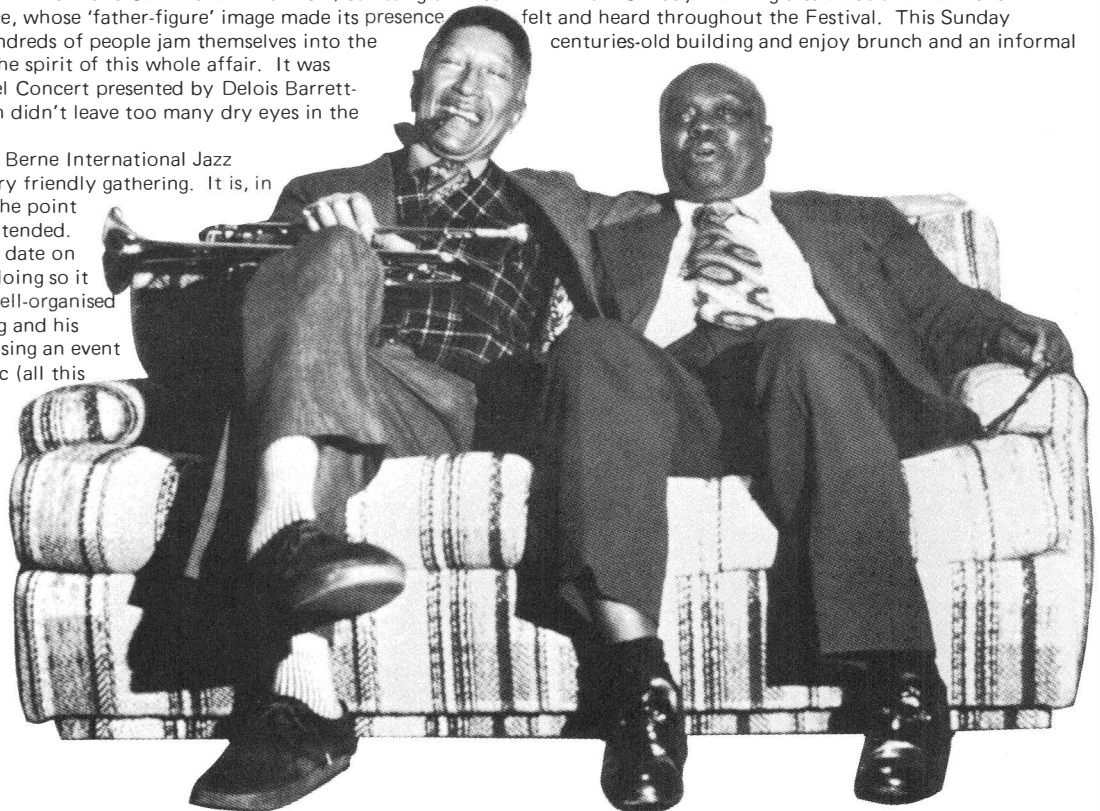
"Jay McShann and Teddy Wilson simply don't know how to play bad piano. Each provided an entertaining and enjoyable set. McShann's rolling, Kansas City-style of piano is always a joy to hear, and his singing voice has a depth of quality that is all-too-often overlooked in the enjoyment of his easy-going personality. Teddy Wilson played a selection of standards which have become associated with him over the years. Host for the evening, Sammy Price treated us to a majestic slow blues, charged with emotion.

"The fourth night of the festival was billed as a "Jazz Band Ball" and, as the name suggests, swung back towards the traditions of the music with, first of all, a set of swing standards from Budd Johnson and Earl Warren on tenor and alto, with Larry Dale, guitar, Cliff Smalls, piano, Leonard Gaskin, bass and Oliver Jackson, drums. This was followed by an "All Star" session featuring "Wild Bill" Davison, Pee Wee Erwin, George Masso, Johnny Mince, Ralph Sutton, Jack Lesberg and Gus Johnson barrelling through a set of jazz standards, being joined by this writer for part of the set. The band, with its freewheeling "Condon-style" approach, earned an enthusiastic response from the audience. The horn players all made strong statements and the rhythm section gave just exactly the right kind of support to make things happy out front. The evening was wrapped up by the DRS Big Band and Peanuts Hucko.

"Gala Night" featured the Lionel Hampton Big Band. They produced a spirited, enjoyable concert which also featured a 'reunion' between Hampton and Teddy Wilson, playing numbers associated with the Benny Goodman quartet.

"The evening concerts were complemented by a number of daytime sessions. The Saturday afternoon presentation of "Born To Swing" featured Jimmy Slyde and Mama Lu Parks (with her Jazz and Soul Dance Ensemble) strutting their stuff while the Sunday morning session at the Kornhauskeller was again presided over by Sammy Price, whose 'father-figure' image made its presence felt and heard throughout the Festival. This Sunday get-together is a remarkable event. Hundreds of people jam themselves into the centuries-old building and enjoy brunch and an informal jam-session which seems to epitomise the spirit of this whole affair. It was followed by the emotion-packed Gospel Concert presented by Delois Barrett-Campbell and the Barrett Sisters, which didn't leave too many dry eyes in the Church.

"Reviewed in perspective, the 1980 Berne International Jazz Festival was highly successful, and a very friendly gathering. It is, in fact, one of the most enjoyable, from the point of view of the performer, that I have attended. In five years it has grown to be a major date on the international jazz calendar, but in doing so it has not lost its intimate, friendly but well-organised qualities. It's a good one, and Zurbrugg and his team are to be congratulated for organising an event not only popular with the paying public (all this year's concerts were sold out) but for making things as pleasant and comfortable as possible for audience and musicians alike". — *Jim Galloway*




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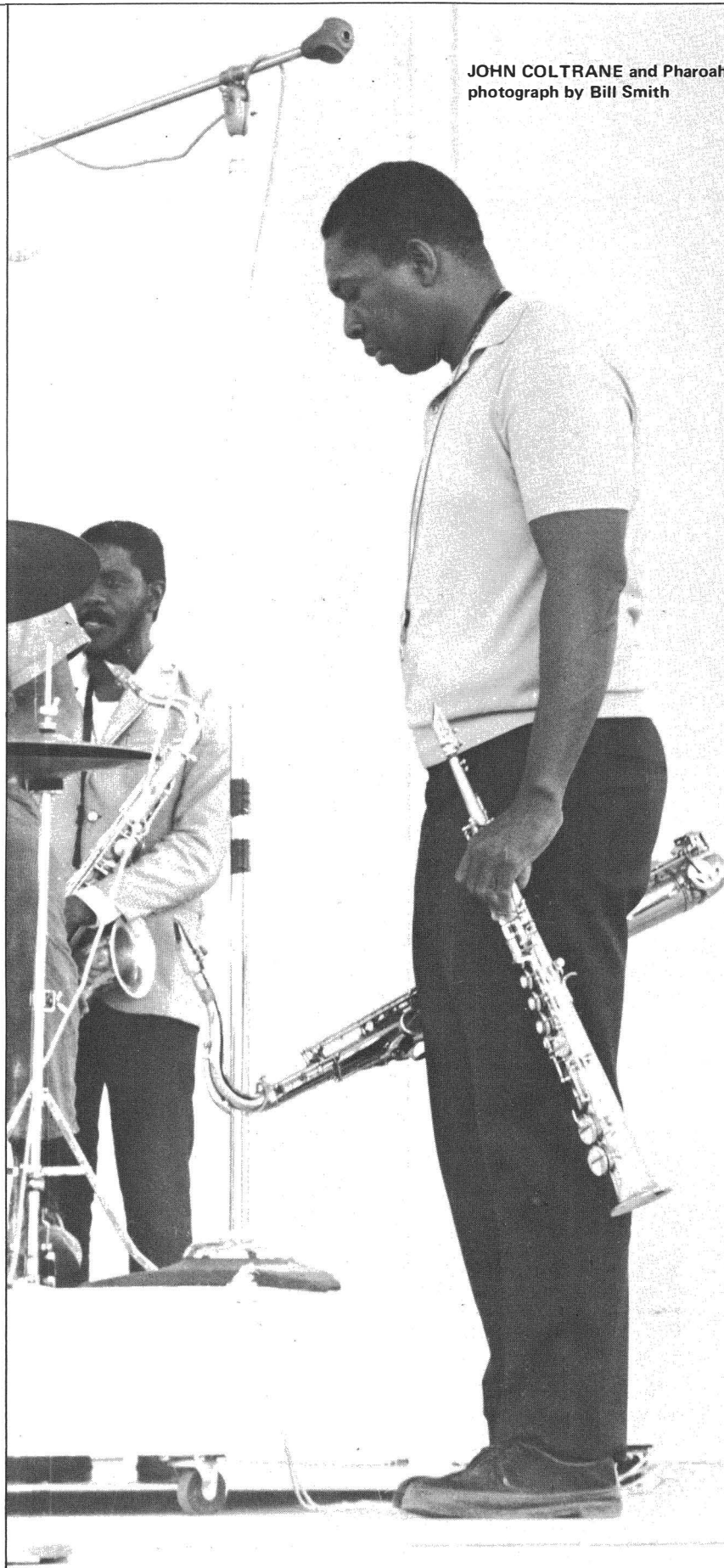
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JOHN COLTRANE and Pharoah Sanders
photograph by Bill Smith



DAVE BAKER

AN INTERVIEW WITH CLIFFORD TINDER

David N. Baker is one of the seminal figures in the burgeoning field of jazz education, as well as being a respected composer and cellist.

His initial rise to prominence came in the late '50s as a trombonist. In 1959 Baker joined George Russell's working ensemble and later worked closely with Eric Dolphy. Along with fellow trombonist and childhood friend Slide Hampton, Baker tied for top trombone honors in the Talent Deserving of Wider Recognition category of the 1962 Downbeat International Critics Poll.

An unfortunate auto accident suddenly brought Baker's promising trombone career to an end in the early '60s. At this crucial juncture, he accepted a teaching position at the prestigious Indiana University School of Music — where he now directs the jazz department — and began studying the cello and refining his composing skills.

Taking a sabbatical from his teaching duties at IU recently, Baker devoted the majority of his year to perfecting his cello playing in the rich jazz setting of New York City. There he was able to work with a wide variety of excellent musicians ranging from veterans like Sam Jones and Barry Harris to some of the avant-garde's more prominent practitioners.

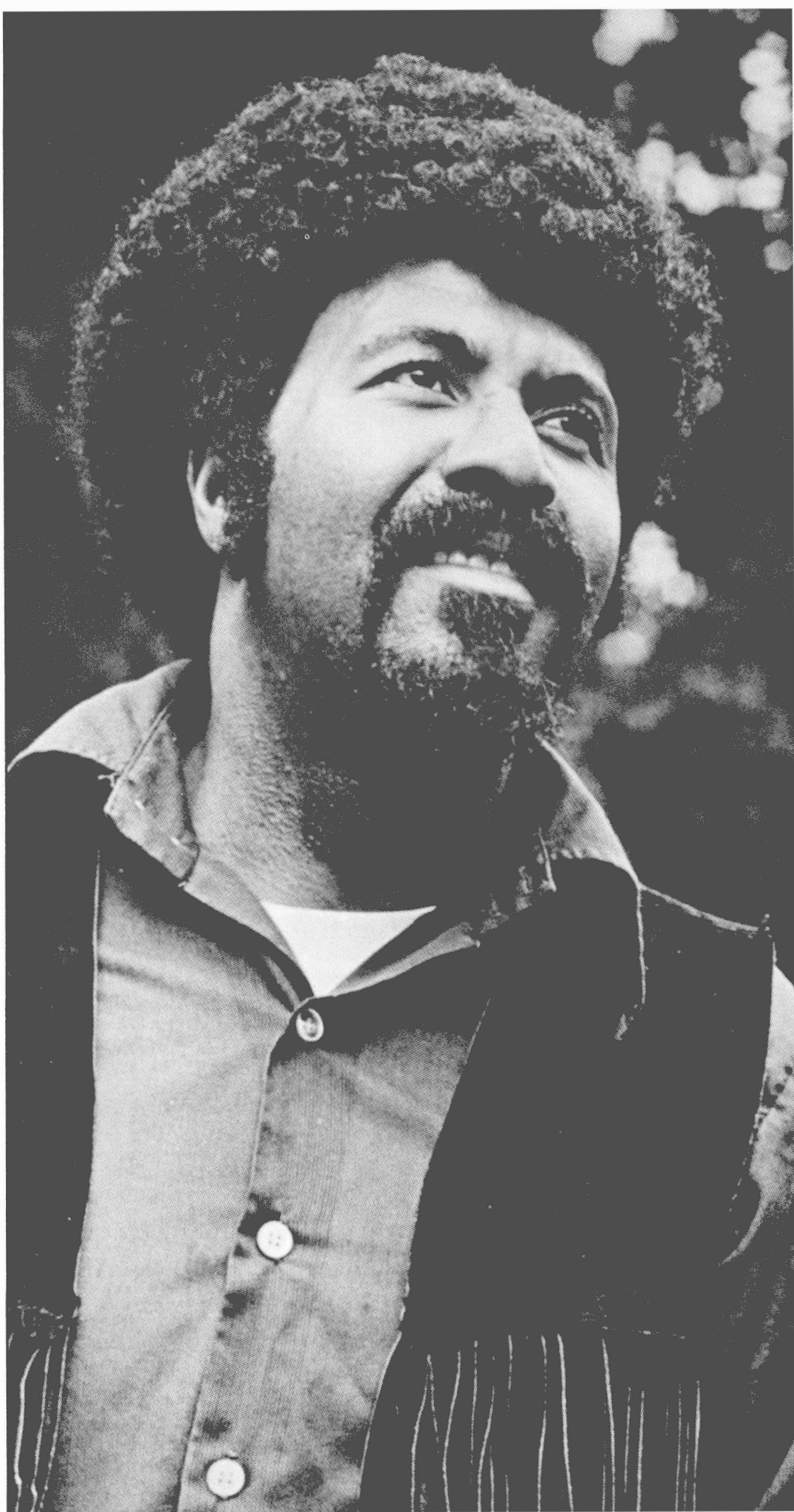
CLIFFORD TINDER: *What was the Indianapolis jazz scene like when you were growing up?*

DAVID BAKER: Well, during the time I was starting to get it together — I was in high school in 1947-48-49 — of course, Indianapolis was one of the meccas, one of the centers of jazz. It had been a carry-over from an earlier time when it used to be the stopping place for almost all the groups...

It was like a Who's Who and, of course, there were ample opportunities to play. I think every block up and down Indiana Avenue had sometimes 7 or 8 clubs going at the same time... It was frightening, I never have seen so much music and I assumed that it was just always that way. There were virtually acres of players on every instrument. So, it was a very, very fertile time and it really continued well into that first generation of students I had (Hubbard, Spaulding, etc.) which was really the last generation of players that I know of — I mean really significant players — in Indianapolis...

For all the young trombone players coming up then, J. J. Johnson was probably the main idol.

Yeah, in retrospect it seems like that even though there were others. I was convinced about J.J., but it came and went. J.J., we knew, was the way everybody wanted to play, but we were also very much influenced by Bill Harris. I know Slide went through a period when Bill Harris was his idol and I went through a period



when I thought that there was nobody like Bill Harris simply because it was a period when we both were very much interested in big bands and at that time the quintessential big band player was Bill Harris.

But, we always came full circle back to J.J., simply because J.J. was a homeboy. Everybody realized, I think, that he was *the* important trombonist and there was a fierce pride that he was the only one from Indianapolis who had made it at the time; because it was 5 or 6 years into the future before you would know that Wes Montgomery and Buddy and Monk and Carl Perkins and people like that were giants. And it was 20 years into the future before Freddie Hubbard and Virgil Jones and James Spaulding and people like that came along.

So, we were kind of the inbetween generation, the end of the bebop period... You see, Pookie (Johnson) and them were older than us, even though they were forces to be reckoned with from the beginning. I remember Pookie and a cat named Charlie Cox sandwiching people like Wardell Gray and Dexter, and giving them a fit when they'd come to town.

Pookie's still around, and playing. He's a fine player. And Russell Webster, of course. Russell had been away in the service at that time, but he came back and was smoking when he came back, and still is.

You went down to see Slide's trombone group the other day.

Yes, it was really very, very good. Slide's done a marvelous job. I confess that after being exposed to some of those multi-trombone groups, since I'm no longer a trombone player, I'm not as enamored as I would have been at another time. But I was just entranced. Slide has one hell of a band. Of course, his writing is so, so super now, it was a joy hearing the thing he did on *Round Midnight* - it was breathtaking. All the writing is uniformly good and all the players were very, very good. Slide, of course, is the standout, the giant in the group, but all of them played very well. He had a good rhythm section, very good section players as well as soloists. Everybody plays solo; that's to Slide's credit that he makes everybody play. He gives them a kind of responsibility, a vested interest in the group that they might not have otherwise.

Speaking of trombone players, what do you think of some of the current leaders like George Lewis, Ray Anderson, Albert Mangelsdorff and some of those cats?

Well, they're all players who, as a scholar of the trombone, are close to me in one way or another all the time. When I was coming along, I think, I might have been the first one to really kind of transcend J.J.'s influence. When I listen now to some of the things we did with Eric Dolphy and Don Ellis and myself with George Russell's band - not that we thought that way - but George Russell taught us to play a way that encompassed the brass bands as well as what's happening now.

So, I look with a great deal of joy when I see George Lewis and, at an earlier time, Roswell Rudd and people like that, who are really going to turn out to be seminal figures in the music.

I must confess to not being particularly knocked out with the whole condition of trombone today. I simply don't see that many people really trying to do anything. J.J. was the last major influence far-and-away. I think that that's the only instrument that I can really say that I've seen to have very little change. Because J.J. has set such a standard, and Slide

Hampton and Curtis Fuller and everybody else, I think, will agree that J.J. Johnson is still the titan. There hasn't been that much.

I'm very, very thrilled to hear young players like George and Ros - who is my age - and cats like that who are really trying to take it in some different directions and are yet very, very acutely aware of where they're coming from. I think that to simply try to bypass J.J.'s influence is a mistake, because I don't think that's possible. I think what has to happen is that you absorb what he's about and try to transcend the influence.

But, no, I'm very excited with what I hear from all the members of the AACM, not just George, but everybody on all the instruments. You're talking about him and Fred Anderson and all those people. That's some of the most exciting music in existence today.

You've recently been involved with Chico Freeman and his group.

Well, Chico was in Australia when I was over there and I've been hearing him in a lot of different settings. He's a very exciting young player. There are a lot of things that will change for him as he matures, but all the seeds are already there. A very exciting player and a very articulate and personable young man, which is something to be very proud of in this music - a cat who can sit down and talk about what he does and not in a pretentious way, but simply he knows what he's about.

He's got a very good band, two of the giants in there with Andrew Cyrille and Cecil McBee - those are established players - and then some very good young players, Jay Hoggard and Anthony Davis, both of whom are showing a lot of ability, a lot of promise.

I've been, often by choice and often simply because of the instrument I play, with that whole contingent. First of all, coming through George Russell's band - we were really at the beginning of the whole movement, Ornette and George's band. But when you play the cello, immediately you're classified as an outside player. It turns out that that's one of my bents. So, I've been working pretty steadily with Charles Tyler whenever he has work, and I'm hoping to do some things with Chico and Julius Hemphill and some of the other players in that particular camp.

It seems to be a very healthy and progressive thing going on now. There's no one leader, but there are a lot of very strong musicians who are well schooled in a wide variety of jazz tradition as well as European traditions.

Oh yeah, I think it's very important that you have that. I think that maybe, maybe finally George Russell's proclamation is starting to have some effect on the quality of the musicians. He once said in *Downbeat* that "the avant-garde is the last refuge of the untalented." And there was a time when it was a great deal more true than people would have liked to admit.

Now with the advent and rise to visibility of the AACM and its various members -- the Art Ensemble of Chicago and Air and groups like that -- and the whole other dimension that came with members of BAG out of St. Louis -- Julius Hemphill and Oliver Lake and those guys -- and then the contingent of jazz players already here, who were already into this kind of thing -- I think immediately of Cecil and Andrew and Cecil Taylor and Archie Shepp and some underground players like Sam and them -- when all this started coalescing, it was a foregone conclusion.

I don't know how much of an effect this has

had economically on the status of these players, but they have a kind of visibility and many of them are under contract. I was amazed when I was told that Black Arthur Blythe was under contract and had done his first album for Columbia Records, which means really their first incursion at all into the avant-garde for any practical purposes. They never did anything but "Skies of America," so this is kind of exciting.

How do you feel about New York's hard-bop scene?

Well, I'm excited about music across the board, with everything that's happening. But, with much that's good there, I do think that by and large the highest degree of intolerance comes from that area. I mean cats who don't go and listen to anybody else. They are quick to proclaim that music died after the death of Charlie Parker and I think that's ridiculous, because there's room for all of it.

I found that by and large the people who are involved in the avant-garde scene up here, I see them everywhere, I see them at all the concerts of beboppers. I see them at every kind of music. They tend to be a great deal more tolerant than the post-bop players.

I've also seen an awful lot of mediocre players with big reputations, but there are by the same token a lot of marvelous bebop players, cats that come out of the post-bop school, who really do it to death, can play anything. And many of them are versatile enough that they can handle outside shit too.

I think the only disturbing thing is, I do get uptight with what seems to be happening with fusion music. I don't have any hangups about it, because I see music and it's either good or bad and the genre doesn't seem to make much difference. But when I read all that kind of bull shit Joe Zawinul was talking about in that nonsense that went on for weeks and weeks in *Downbeat* about Weather Report, which was never my cup of tea, then the cat starts telling me in writing that he doesn't see his allegiances to Miles Davis, or that he's the next innovator, then I got to be turned off. Man, I really don't think that anybody decides for himself that he's going to be an innovator or that he's the next anything -- it's thrust upon you. You know, you come out of a situation where that happens to you.

When I see Joe of all people, who should know better, talking in those kinds of ridiculous terms and saying, "Well, I couldn't make a bad record. I couldn't play badly," when I know that John Coltrane or Charlie Parker or Dizzy Gillespie would never think a thought like that, then who is somebody like (Joe), who could never say his name in the same sentence with John Coltrane or Miles Davis, to act that way? Or that young boy who wrote that article about his place in the music. What's his name -- that guitar player?

Pat Metheny.

Lord, where is all this arrogance coming from? When I'm around people who really can play, I don't see that kind of arrogance. You know, certainly they are aware of their importance and who they are, but I don't see that kind of arrogance coming from any of the first string players like Sonny Rollins or cats like that. If those cats aren't arrogant, I don't understand how some cat who is 23 or 24 can say that he figures he's in the 0.1 percent of people who he can listen to -- who are playing music.

So, that's a kind of disturbing element. Fortunately, you don't see much of that

element in the city. I mean, I don't know where those cats are, but they ain't in New York, at least I don't see them. I think they're probably wise by not coming to New York, because it would be *very hot* for a cat to come up here with a guitar and presume to challenge somebody like Ted Dunbar, or for that matter, Kenny Burrell — cats who really are innovative kinds of players, finding shit that they do very, very well. So those cats are out in the hinterlands somewhere, that's the reason like they don't know.

Yes, California.

Is that it? Then they probably don't know there's something happening in New York that they should be aware of.

They're just making money and want to keep doing so.

Well, I don't fault a cat with making money as long as they don't confuse that with making progress — there's a vast difference. And there are some cats who can make money and honestly say, "I'm making some money now," and never lose sight of what they're about musically.

Me and Ted were sitting listening to Metheny on TV and I swear we sat there for 20 minutes listening before we realized it was a guitar playing, because I wasn't watching, I just heard it. And you know, there must be something very basically wrong with that kind of attitude.

So, I don't know, I think New York is as healthy as it's ever been. There's so much in the loft scene, the whole thing. Like you said, so many divergent trends that, you know, you can just about pick your place.

It was beautiful, I went down to hear, the other night, Red Mitchell and Tommy Flanagan playing acoustic, just playing marvelous jazz. And they had a very, very beautiful young saxophone player I had met in Stockholm last year. Well, it's really a beautiful thing to be able to hear all the different things that are happening up here. Cats are playing that way and then New and Old Dreams with Don Cherry and those cats. Of course, Sonny does what he does and Donald Byrd's back in the city, playing beautifully.

What do you think of Ornette's latest direction?

I haven't heard anything since "Dancing in Your Head."

That was his second to last recording. The last thing he released was from that same recording session.

Well, I wasn't all that floored. If it's Ornette, it's got to have some meaning, because Ornette is a very profound musician, but I have liked things Ornette has done better than that, even though I'm sure it's probably going to emerge as a fairly significant record. I just think that the degree of subtlety I've come to expect from Ornette was missing on that album.

How did you get involved with George Russell?

Well, the members of my band got a scholarship — the Indiana University Jazz Band — if we wanted to take them, to go to the second edition of the School of Jazz at Lenox. Only a handful of us took them up on it; David (Young), Larry Ridley, Joe Hunt and myself and Allen Kiger.

So we came to the School of Jazz in 1959, which was the catalytic year for what was going to happen, I think. And we were all in George's Lydian Concept class. Through that class we became very, very good friends. George used

us — David and me — on his "Jazz in the Space Age" album. And then when he decided to put a group together, he took the front line of Kiger, David and myself and my drummer at the time was Joe Hunt, and we became the nucleus of his first sextet.

That must have been a very exciting period in your life.

It was, because George was ever the teacher and he transformed all of our lives musically. We were all fairly proficient players, I'm sure already heading into the cul-de-sac of oblivion, but George taught us to play another way, he taught us to listen to music in a different way.

He still holds that kind of place for me, because I'm never around George when I'm not in awe of one of the most monstrous talents of all time. And a cat who is able to put these things into philosophical terms and communicate them.

It was a very exciting time and I thought that sextet was one of the pace-setters. You know, it was one of the first groups that I think really was a pan-stylistic group. We really did everything from the most inside shit to the most outside, and did it all with a reasonable degree of proficiency and sincerity.

How much actual effect do you think the Lydian Concept of Tonal Organization has had on jazz? Do you think there are many players who are consciously making that part of their music, part of their playing consideration?

I doubt very seriously that there are a lot of people using the concept. I think its influence has to be measured in another way that the people who bought the book are not even aware of, by its kind of subliminal influence on all the people that it touched who then became major influences.

You know, everything that is happening in jazz past 1959 — what's happening with tonality, melody and harmony — can trace some of what it's about to George Russell's concept. Now there were people who arrived on the scene with an equal force and with an equal truth, but it all was part of the same phenomenon. For instance, Ornette Coleman came to pan-tonality at about the same time George came out with the concept — which was all-embracing as far as tonality goes. Miles, in 1959, came to the apex of what he was doing with modality.

So I think that even when you don't see George's name anywhere, even when you don't see somebody saying, "I studied with him," either through records or through his host of disciples they are somehow or other influenced. For instance, I think that I have as wide a sphere of student influence as probably anybody teaching, simply because I've had so many students, at camps as well as at the school. And everybody who has come through what I'm about can get it without getting what George is about, because I consider myself one of George's disciples. I think that anybody who comes through Ted Dunbar's sphere of influence comes through George, because Ted comes through George Russell through me and ultimately through getting a chance to study with George. I think you see that in the playing of Benny Bailey, Bill Evans; whether they actually studied doesn't make any difference, just the fact that they were exposed to his influence. So I think that his is one of the widest influences in the music today.

While you were with Eric Dolphy, were the players around him at the time generally fully aware of his talent, his status as an innovator?

I doubt that seriously. They were too close to the thing. You know, I had had a chance to spend a lot of time with him when I lived out on the coast. We spent all that time with Eric. Eric came to New York, I believe, with Chico Hamilton.

It's very difficult. I think only in the last year of his life were people becoming increasingly aware of the fact that he was a very, very individual voice and a voice to be reckoned with eventually. And, of course, he died without it coming to total fruition even though he is kind of a cult figure now.

I've heard that many cats felt that Dolphy didn't know the changes or couldn't play on them.

He always played on the changes. It was outgoing kinds of melodies that came out of the changes. Certainly Trane was absolutely aware of what he was about, I'm sure Ornette knew what he was about, George knew. I think people, tongue-in-cheek or otherwise, did tend to play down what he was about. Everybody's aware of the Blindfold Test just prior to his death — which came out after he died — when Miles simply said "I'll step on his foot when I see him." And, of course, I really believe very strongly that when Miles uses language like that, that's a language of endearment.

I know, there were a lot of people who were not then and are probably not now convinced that Eric was that good a player. I am in violent disagreement, because I think he was a very major voice in the music, although he died too young to bring it together.

The cello, and all of the string instruments, seem to be taking a greater role in jazz, especially within the avant-garde. Do you see strings becoming a more integral part of the jazz tradition in the long run?

If I've got anything to do with it, they will.

Certainly, we're starting to see some people showing up on the scene. Like there are at least a couple of other cello players that I really respect a great deal, Abdul Wadud is one such person...

I think I am getting the reputation as one player who plays inside as much as he plays outside — that by my own choice. And I'm sure that some of the other guys that don't play inside don't simply by choice. They're allied with other factions and they choose to go that route. For one, I have to have the whole spectrum, I simply can't handle being in one place or the other. So I like to think that I'm an avant-garde player by dint of the fact that I paid my dues with George Russell and came through the same avenues that Ornette and those people did. By the same token, I would never want to relinquish my position as a bebop player because I really love to play bebop — I love to play inside music...

Anyway, there are a number of excellent cellists. There are more than a few good jazz violinists, like Leroy Jenkins and, of course, Jean-Luc Ponty, who's a virtual monster. And then there are some older cats who have been around for a long time.

There are a lot of good string players coming up. I don't think we've made the kinds of inroads into acceptance yet. That's our fault, but in other respects, it's people who are very prejudiced about the inclusion of a string instrument. We've been at kind of a disadvantage because technology had not granted us the kinds of electronic equipment that put us on equal terms with other instruments. Fortunately, now every day somebody comes up with



something new — some kind of amp, some kind of little attachment — that brings us a little closer to all the other instruments.

How has working with Charles Tyler been?

He's a very, very fine musician. Charles was one of my students too and he's a very profound musician — sometimes a very misunderstood musician — but the cat has really got strong ideas about what he is and where he's going musically.

I have purposely wanted to be around him and I have by and large not chosen to bring my music in, because I enjoy playing his music and I think it's his band and should be a showcase for what his ideas are musically. I enjoy being a part of that kind of a musical situation, even though I'm finding other avenues where I do what I do...

I have an exchange thing going with Dave Liebman; I teach Liebman composition and

then we work on the kinds of things he's doing musically. He shows me what he's doing and we play together on that kind of basis ... I got a call from Lew Soloff. So a lot of good players want to exchange, want to share, want to be aware, want to go about any body who can help them do what they do and can share what they do with other people too.

It's been very, very fruitful and very exciting for me from that standpoint; to be around cats like that who come and say "Hey, man, I need some help. It doesn't matter that I have won a Grammy or that I am who I am, but can you show me what you do with this." And I in turn feel no draft about asking a cat to help me. If there's something I don't understand or something I really feel that I need to know, then I wouldn't hesitate to call Liebman or whoever else.

I think I'm going to be working out such a thing with Woody Shaw. Woody and I talked about it. He wants to get more into composition and I think he thinks that I can help him there and, by the same token, there are a lot of things that I want to know about his system of playing — maybe I can take my cello over and he can show me...

Woody's an awesome player, awesome, absolutely awesome. He and Freddie still have — cats of that generation — boy they have got it locked up. You know, Donald is just now starting to make his reentry and he's playing frighteningly well. Donald Byrd has been a giant for many, many years, and now he's starting to get active again. He's been out in Brooklyn practicing, so he's playing his ass off...

But Woody is certainly in the vanguard of what's happening in jazz now.

And he's still developing. He's not really stuck on one level like some players I could mention.

Plus, he's a hard worker, Woody practices and Woody examines. He also happens to be a first-rate teacher. Quiet as it's kept, Woody can communicate what he knows ... Some people seem to come with that gift and he has that gift.

There are a number of other people who have shown that same kind of penchant for being first-rate teachers. I was very pleasantly surprised that Liebman has that magic when he works with students...

We know all about the positive effect of jazz education, but do you see any detrimental effects from the way jazz education is practiced in this country?

The only detrimental effects will come when it falls into the hands of incompetents, people who don't know about the music. And I know that there are a lot of people professing to know how to teach jazz, and that's been one of my gripes with the NAJE; that a lot of people who have never been out there in the field, or don't play, are teaching ... They have done a lot of harm.

I think of some of the books that are out that are so ridiculous that you wonder why somebody would write them. Obviously, they've not tried to practice the stuff they're going to preach in the book. That's why I felt it was so necessary for me, even though I've never been inactive as a player, for me to get back up here and play again. Because I think it's very important to keep your credibility. I want students to know that when I write them 30 or 40 books that I'm not telling them something that I gleaned from some kind of divine inspiration. I'm telling them what works, because I've been out there watching it work.

ABDUL WADUD

IN CONVERSATION WITH DAVID LEE



The last two cover stories of Coda have featured instrumentalists/composers Leroy Jenkins and Anthony Davis, two musicians who have come into special prominence during the 1970s, both of whom are leading voices on their instruments; respectively violin and piano. With this issue we feature Abdul Wadud, who over the same period of time has brought his own very personal usage of the technical vocabulary of the cello into prominence in improvised music, to an extent that has not been heard before.

Abdul Khabir Wadud (born Ronald De Vaughn April 30, 1947) began receiving wide attention through his recordings with Julius Hemphill, a musical association which is still perhaps his most fruitful. His experience encompasses extensive classical training, practical experience and teaching; steady employment in a wide variety of commercial situations, from Motown record sessions to Broadway shows, plus association with most of the major figures in contemporary American improvised music: Julius Hemphill, Oliver Lake, Cecil Taylor, Sam Rivers, James Newton, George Lewis, Barry Altschul, Arthur Blythe, Chico Freeman, Frank Lowe, Lester Bowie, Charles Bobo Shaw, Baikida Carroll, Charles Tyler, David Murray, Stanley Cowell, Charlie Persip, Cecil McBee and more — an exhaustive list which of course includes Leroy Jenkins and Anthony Davis among many others.

Abdul Wadud can be contacted at P.O. Box 749, Newark, New Jersey 07101 USA, telephone (201) 482-3802. The following interview took place July 28, 1980.

DAVID LEE: Are you from Cleveland originally?

ABDUL WADUD: Yes, Cleveland's my home, everyone thinks I'm from Chicago or New Haven or California or Detroit or St. Louis, you name it.

David: Well, there are certain hip places to be from in this time, and I'm afraid Cleveland isn't one of them.

Abdul: I was out at Kent State University, with Sam Rivers' big band, and I had an interview with a guy from a radio station there about that. A lot of creative people come from the Midwest; it's produced so many great talents it's incredible. But in reality, all these concepts of schools, the Chicago school, the St. Louis school, the New York school, the California school, they're very divisive and destructive in the music, as well as in life. Because it creates barriers between people. And essentially when I got into the music that was what it was about: breaking those barriers down. Breaking the barriers, not creating barriers. So that whole "school" thing kinds of turns me off.

But I *am* from Cleveland!

There are some cultural things that are indigenous to certain areas, and undoubtedly they wear off on the individual, become part of the individual. But I don't think there are limitations that can be imposed on someone from, say, Chicago, as opposed to someone from Cleveland or St. Louis or California. The individual still has the potential to do whatever in his field, on his instrument. So the regional thing really is nothing of substance.

David: Was Cleveland a very stimulating place to become a musician in?

Abdul: It had its ins and outs. There were a couple of situations which provided opportunities for musicians to play. In the time I'm speaking about, the mid-sixties and into the early seventies, it was somewhat better than it

is now. And also I think the direction of the music there now is not as creative as it was in that period.

David: Were Albert and Don Ayler visible on the scene in Cleveland when you were there?

Abdul: Oh yes, they inspired me considerably. And Bobby Few, Frank Wright. Yes, they were very influential and instrumental in terms of exposing me to certain things, certain directions, philosophical aspects of the music. But the Black Unity Trio was really the group that I worked with on a regular basis, to formulate my development in the area of so-called "new music". That was a trio with myself and Hassan Al Hut on percussion and Yusef Mumin on reeds.

David: Was Norman Howard from Cleveland?

Abdul: Yes, in fact Yusef Mumin and Norman and myself and a percussionist named Oscar Hood used to do quite a bit of playing. I understand that George Coppers has just purchased a tape of Norman Howard, with a bassist named Walter Cliff, from Cleveland, and a couple of other fellows, I'm not sure who. I worked with Norman, he was an interesting trumpet player and an interesting person. I don't know if he's still playing, I think that he's not, but I haven't been in touch with him for a number of years.

David: The kind of approach that I hear string players taking in, say, Albert Ayler's later bands, with Joel Friedman and Michel Samson and Lewis Worrell and Henry Grimes brings to mind, in some ways, your style of playing.

Abdul: Well, I think it's a basic concept, it's the way you look at your instrument. Many string players approach their instrument strictly from a linear concept, depending upon their background. The differences even occur in a classical situation, where some players approach the instrument from an orchestral standpoint, others from a chamber music or from a solo standpoint. The chamber music and solo situations being more inclined towards legato and sustained playing, producing a big sound for that particular purpose, orchestral being more rhythmic, angular, even percussive sometimes, for participating in a section. And you find the same thing happening in improvisatory music, where people have different approaches and concepts of the instrument, which carry over into their technique. My approach, as I outlined in the liner notes of my solo album, is to approach the instrument in its totality. I don't believe in boundaries, I don't believe in the cello being necessarily limited to being an accompanying instrument, or a rhythm instrument, or a so-called "lead" instrument. The cello can be anything that I want it to be. If I want it to be a drum, it can be a drum. There are times when I use it as such. When I want it to be a horn, it can be a horn. And out of this same philosophy evolved a concept of ensemble playing. As far as I'm concerned, ensemble playing is the essence of music. The whole philosophy from which I came and in which I began to develop the direction of my music came out of that, thinking in terms of ensemble playing. And I think you will find that more prevalent among string players.

David: For example in a quartet with two horn players and a drummer, do you find that a lot is demanded of you? — for example in getting a full sound, you have that whole bottom end of sound you can fill in when you play the cello.

Abdul: You're absolutely right, and I really don't think people realize the difficulty involved in doing that. Critics, or people in the audience,

people who listen, even many musicians really don't realize the difficulty of that type of situation. Even a bassist finds himself in that situation when there's no piano. But it's more pronounced with a cello, because the cello and the bass are different; the timbres are different, there's a whole different technique involved. That's something that the majority of people overlook also. The settings I work in often use instruments that are not involved in conventional playing situations, so the difficulty is immense; it's a challenge every time I play.

I abstained from using pickups up until 1973 or '74. I did use mikes, but I didn't use pickups. And to this day I really don't like amplified sound, although I see the necessity of using it in certain situations. But even using the amplified sound to try to explain the things that we've been talking about, and the difficulty in filling that void, to engineers or to other musicians, has created a lot of problems; they really don't understand that. So you have to constantly work with your sound. They figure you can set your sound, and that's one sound is it for every situation, and that's not true at all. If you're playing with a tenor saxophone player, or an alto saxophone player, or a flute player, with each player you're dealing with a different spectrum of sound, so if you're trying to fill a void there, the cello's function is not going to be the same. If you're playing with a tenor or baritone sax, it has more depth, more body and a rounder sound and if you want to blend into the sound interchange and do things musically on a very high level, then you have to deal with that. If you're dealing with a piano, that has a whole different presence, so you have to deal with that. So it's not about locking into one little sound and making that applicable to different settings — especially when the music is changing at the rate that it is now.

Of course there are restrictions in terms of the instrument itself: in terms of range, in terms of the way that it's tuned, there are certain limitations. But the approach to the instrument can be completely open: it's there if the individual wants to deal with it. That essentially is what happened to the cello in improvisatory music. When you start talking about bebop, or certain other so-called "classifications" of music, you'll find that there are certain limitations in terms of how the instrument may be tuned, in terms of the use of certain mechanical techniques involving the use of the bow and the left hand. So that you have to develop new techniques to handle them.

David: There were virtually no bebop cello players, were there?

Abdul: No — that is a real challenge. There are two fine cellists, Dave Baker and Muneer El Fatah, who have both come close to doing a very good job in that particular area, but even so the instrument is very difficult to adapt to that particular period of music. Because of the tuning you are going to have to develop new fingerings, the use of the bow as opposed to the use of tongue and breathing or keyboard situations, you simply don't have the technical apparatus to deal with the demands of certain clichés and ways of phrasing from that period.

David: Do you feel that there are predecessors to what you're doing in improvised music on the cello?

Abdul: Not to my knowledge. There have been people who have touched on different aspects of the approach that I use, and for sure the efforts of the forerunners such as Oscar Petti-

ford, Ray Brown, Ron Carter, Calo Scott, Joel Friedman, Sam Jones and Fred Katz were educational and inspirational, but I don't think anybody has brought those different elements together as I have; brought a chordal approach and a percussive approach and an ensemble approach to the instrument into one context, one setting. I really hate saying that, it sounds kind of conceited or whatever, but I really haven't heard anyone doing it before. I wish there were. And I hope there will be more who take it further and do more things, because the instrument needs it. As it is, the people who *are* out there playing don't get the recognition they deserve.

David: You began as a classical cellist?

Abdul: Well, yes.... I hate to say that I began as a "classical" cellist — but I began studying the cello with people who were involved in the "classics". But my development has really been one of simultaneous growth. I started playing the cello at age nine. I'm thirty-three now, so that's twenty-four years ago. I've been playing improvisatory music of this nature since 1963; seventeen years, so that's half of my life, I was sixteen or seventeen when I got into it. And I've been around jazz, through my family, all my life. I used to play all the saxophones: tenor, baritone, bass sax, I had a quartet where I played alto. I was doing all this while I was playing cello, so my growth and involvement really was parallel — it wasn't one of going from "classical to jazz" or "jazz to classical".

I do have a Bachelor's Degree in Music from Oberlin Conservatory, and a Master's Degree in Music, both in Performance, from the State University of New York at Stony Brook, in Long Island. I went to Youngstown State for two years before I went to Oberlin. And I've had some good teachers in the course of my studies. My first teacher was Martin Simon of the Cleveland Orchestra and I went on to Richard Kapuscinski at Oberlin and Bernard Greenhouse at Stony Brook. Between Oberlin and Stony Brook I participated in Blossom Festivals and studied with Leonard Rose, Shirley Treple at the Chautauqua Music Festival, so I've had some good teachers in the co-called "classical" area.

David: Do you think you could have made a career for yourself in that world if you had chosen to?

Abdul: Oh, I played in the New Jersey Symphony for six years, until I resigned. I was the Assistant Personnel Manager of the New Jersey Symphony, and Acting Personnel Manager for a year.

If I did choose a particular area of music in that field I would like to deal with, it would be symphonic music and chamber music as opposed to a solo career. To be a soloist, you have to get involved in that at a very early age, and make the contacts, as well as have a certain degree of technical facility on the instrument. Plus you have to have a lot of repertoire, and there's not that much repertoire for solo cellists, as compared to violinists or pianists. There are maybe ten cats, if that many, who can make a living just from solo playing, and all those guys basically teach on the side. It may be that they want to teach also, but I would suppose that it may be necessary for them to do it from an economic standpoint. People such as Janos Starker, Leonard Rose, Rostropovich, all of them teach as well.

So I really prefer orchestral and ensemble playing. But basically my preference and love is improvisatory music — and always has been, without negating anything else. My philosophy

ABDUL WADUD (photograph by Gerard Futrick)



is to take in everything and utilize it. When I got into the music, it had a philosophical aspect to it as well as a musical aspect, which involved knocking down barriers, which was basically a philosophy and outlook on life, so it was an outgrowth of what I wanted to do in my life. So the two were very much intertwined. I'm really not inclined to lean towards art for art's sake. I believe that art and creativity are an extension of one's self and one's environment and one's culture, and that being the case you definitely have to have a route, or a direction, and that's what philosophy to me is all about. My baptism into the music involved an outlook on life and the music that was very vast and very broad, and negated very little. You can see it reflected in my music and my approach to the music over the years; the type of music I've been involved with over the years, the type of people I've been involved with; the type of people I have *not* been involved with. So that's it in a more technical sense.

But anyway, I'm a cellist, and I deal with music and I come from a school of thought which basically adheres to the same philosophy that people like Max Roach were talking about, the use of the word "jazz" and so forth, which was not what the music was about. It wasn't about the word "jazz". The musicians were creating music, performing, and they had music of all types happening in that period of time. It was an outgrowth of culture. The need for spirituals arose, the need for so-called "liturgical music" arose, the need for party music, dance music arose, and out of that grew all these labels: jazz, spirituals, gospel and so forth. Of course, the term "gospel" had other connotations, but basically the word "jazz" and the other labels came about out of the sky, out of peoples' imaginations. They were labelled and from that point on, in terms of people who created labels, took on that kind of a character. And they took it somewhere else. It was a figment of peoples' imaginations. And when we start dealing with figments, we start dealing with fantasy, and when you start dealing with fantasy you're doing a disservice to a creative art form. I think people need to become more conscious of what they say and what they do in that respect. It doesn't take that much energy to clarify certain things. Especially when those things are going to leave a trail in history of negativeness; decades, and centuries, if not properly corrected.

David: When you started to become involved in improvisatory music forms, was it with other musicians who were just starting out as players, as you were, or was it with more experienced musicians who were being influenced by the work of people like, for example, Ornette Coleman?

Abdul: Some were just starting out, like myself, others had been involved, but basically the people were older than myself, and these people were musicians who were influenced by other musicians. Certainly Ornette and Cecil Taylor, as well as the "more traditional" players. So we didn't negate anything, it was all part of our culture. It was there, where I grew up in Cleveland. So-called "jazz" was very popular, it was all around, you couldn't hear anything but blues and jazz and so-called "R&B". But essentially when you went out to the local area clubs and so forth it wasn't about hearing R&B, it was about hearing some jazz. So I can remember vividly when I was nine, ten, eleven, at bars and clubs in the area; John Coltrane was playing down at Leo's Casino on 49th Street.

I lived on 55th Street in the housing project, and Leo's was right along the side of the project. All the cats used to come through; Wes Montgomery, Miles. So I used to go browse by there; since I was little I couldn't get in. But that was a part of the culture that was in the neighbourhood. All those influences were there, they were a part of our lives.

That's one of the hangups, I think, about people in general and Americans in particular and especially black Americans, which this whole tradition of music really sprung forth from: they don't really have an opportunity to travel and see other parts of the world. To see what things are like elsewhere, to get a perspective on their own situation here. When that happens, people formulate a different respect for themselves, a different appreciation of their own culture and their own tradition.

David: Have you had any contact with Dave Baker in the course of your playing?

Abdul: I first met him when I was at Oberlin, in 1968 I guess. I was playing a little bass. I went to Youngstown State for a year and played in a group, on cello and on bass, with Harold Danko on piano and Mike Smith on drums. I also played with Gene Rush, a piano player who used to be in a trio, "ESP" with Jimmy Hoppes and Steve Novosel.

So at Oberlin I was playing bass in a quartet with a trumpet player and a percussionist and a piano player. The trumpet player had the idea of entering the group in one of those competitions, at the University of Illinois. And Dave Baker was there. That's where I met Stanley Cowell, too, and Cecil Bridgewater.

Dave and I have maintained contact since then, but not in the sense of playing, or in the sense of the cello; I've never sat down with him and worked on any problems. I would like to, in fact I have some things I would like to do with him and Muneer El Fatah, and time willing and our health willing and God willing, we'll hook it up. That would be interesting, and I think they would be open to it, and I would enjoy it.

Dave's a very interesting man. Extremely talented, and philosophically he really has his head together. Just very good people.

David: Do you feel the influence of any guitarists in your playing?

Abdul: I like the guitar, but I've never really consciously sat down and listened to any particular guitar player, in terms of influence. The chordal approach that I use on the cello is obviously somewhat related to the guitar. But I wouldn't say that the guitar has influenced my musical direction; although I even have a brother, Harold, who is an excellent guitarist.

David: I think what brought that to mind is that your pizzicato work often, when you're playing with Julius Hemphill at any rate, has a very sort of country blues guitar sound.

Abdul: It's probably that midwestern feel, and the blues. When I use the term "midwestern feel" I'm speaking of something that's much broader than those regional "schools" of playing we were discussing earlier; something that's basically indigenous to all the people in that area, inclusive of musicians but not necessarily limited to musicians. It's a feel, a lifestyle and a feel, and undoubtedly you would hear that life force in the music of people from that area. The musicians may not be limited to that feel, they can stretch beyond that into any categories of music they want to deal with, but essentially it is a feel that exists there that is somewhat unique. It's the blues!

I had a refreshing conversation with Charlie Persip and George Lewis when I was over in Europe with Sam Rivers' big band. Charlie expressed that his whole thing was ensemble playing. He was concerned about how he fitted within the unit; and it was right on in terms of the way I was thinking, because as I said before I'm not interested in solos particularly. If I want to do something solo I'll make a solo album! You can really get hung up on that. I know a lot of cats who are really strung out into how they sound on their solo, and to hell with the rest of the group! And that's the bottom as far as I'm concerned. Or about starring as a lead instrument.

David: That would take a lot of the joy out of ensemble playing too, that kind of attitude.

Abdul: Of course, that's what this whole so-called "new music" is about, collective improvisation. And I believe that's one of the great mistakes generally made by record producers, resulting from their lack of understanding about the music. And that is, that they try to put the trappings of bebop and so forth onto the new music. In terms of form and in terms of direction. In other words, if they make a recording of a so-called "new music" group, "avant garde" group and they work the mechanics of the sound along the lines of a "lead instrument" and so forth, and completely destroy the ensemble; the whole interchange and play between the instruments is lost. And I find that totally disgusting. A lack of understanding — and a lack of real concern about the music.

David: It's like putting a bebop thing onto the new music. But to me that kind of interplay was what bebop was all about, too.

Abdul: Sure, you had a contrapuntal approach, for lack of a better word. You had the interplay of the different instruments. But basically it was about solo on top of rhythm when it came to recordings.

David: Do you think that's how the musicians perceived it though, even in bebop?

Abdul: I think probably a lot of the musicians perceived it that way for sure, as well as the producers and record-makers. That is one of the things that, as I said before, the people that I was associated with when I got my baptism into the music, were concerned about doing away with, that mentality of upfront playing. It was about a cohesiveness, collective improvisation. The basic thrust was not to have the solo on top of a rhythm section. Or to have a rhythm section working all night, and out of a 45 or 50-minute set, have a lead instrument playing maybe ten or fifteen minutes while the rhythm section is there playing. So there was a whole different approach that accompanied the emergence of the new music. But in bebop it definitely was there, a cut-throat mentality of "trying to cut somebody on the bandstand", or show them up or compete with one another in a destructive way.

David: Do you feel that other bags you could have played in would have put you in a more competitive situation within a group, like a blues band, a jazz band, a classical ensemble...?

Abdul: Oh for sure. The classical thing and the pop thing are very much into a competitive, cutthroat approach to music. I'm not into that, I'm into expression. Creativity. I understand the mechanics of running a business in this society, which thrives on competition, and there's something to be said for competition in a proper perspective. I think we need some competition to stimulate us in life. But there

are certain areas in our existence where we don't need competition; when you bring it into music, it destroys a creative art form. And other creative art forms as well; art, drama, whatever. I don't think it should be about competition in those areas, I think it should be about people producing and creating. And I think we need more government participation to allow people the basic necessities of life: shelter, food, clothing and so forth, so they don't have to become preoccupied with those basic necessities and begin to conjure up all these elements of competition and what-have-you to make money to provide themselves and their families with those basic necessities. I think the government should participate more in that and open up more channels to creative people — and to people in general.

But you're talking about commercial work, right? Among jingle-players and three-hour record date players, there's competition. Among classical musicians and commercial record musicians in general there's competition. Classical, symphonic musicians and so forth, look down on people who opt to go out into the commercial record-making business. And the record-making people look down on the classical people for not making any money! The ones who do go into commercial record-making generally are people who can play, who have played in the classical area and who can *play*.

So then you have the Broadway circuit, the people in symphonic work and people in the commercial record area look down on people on Broadway. So you have these little cliques

and clubs forming, people who play so-called traditional jazz, and so-called bebop, so-called fusion, modern, and avant-garde, having all their little cliques and clashes and inside fighting and vying for power and press... who needs all that shit? That is a total waste of time. And for the most part, although it's something in which musicians participate, basically it's created by people outside of the music, those who are trying to deal with the music as a business, and who are trying to manipulate certain things to their advantage. And you have musicians who are trying to meet their basic needs in life, succumbing to that. So consequently you have this interchange of what I call negative behaviour by both parties. And the end result is very destructive for creative people.

David: So, for example, the Black Unity Trio was trying to make points on several different fronts when you formed it and when you named it.

Abdul: On many levels: musically, culturally, socially... the title came from the fact that we were all black. And we had something to say in a certain way and manner that was indicative of our culture and heritage. And we were unified in our ideas about how we wanted to express that. That's what the name evolved from. Obviously the music itself was reflective of our culture and heritage, and of our time as well. We had some very difficult times in this country, and we are still having them. It was a time in this country, culturally speaking, when things were being challenged and changed and preferences were being made as to what we wanted to

do in life and how we wanted to go about conducting our lives, which was also reflected in our art form. All of that was part of what we were doing and saying at the time.

At that time we just didn't have the money and the exposure to get our thing out there, artistically speaking. Which I think was a real tragedy, because that group was really something special — we really communicated with one another. I just regret the fact that we were not able to really capture that on record, or on videotape, or in any form whatever.

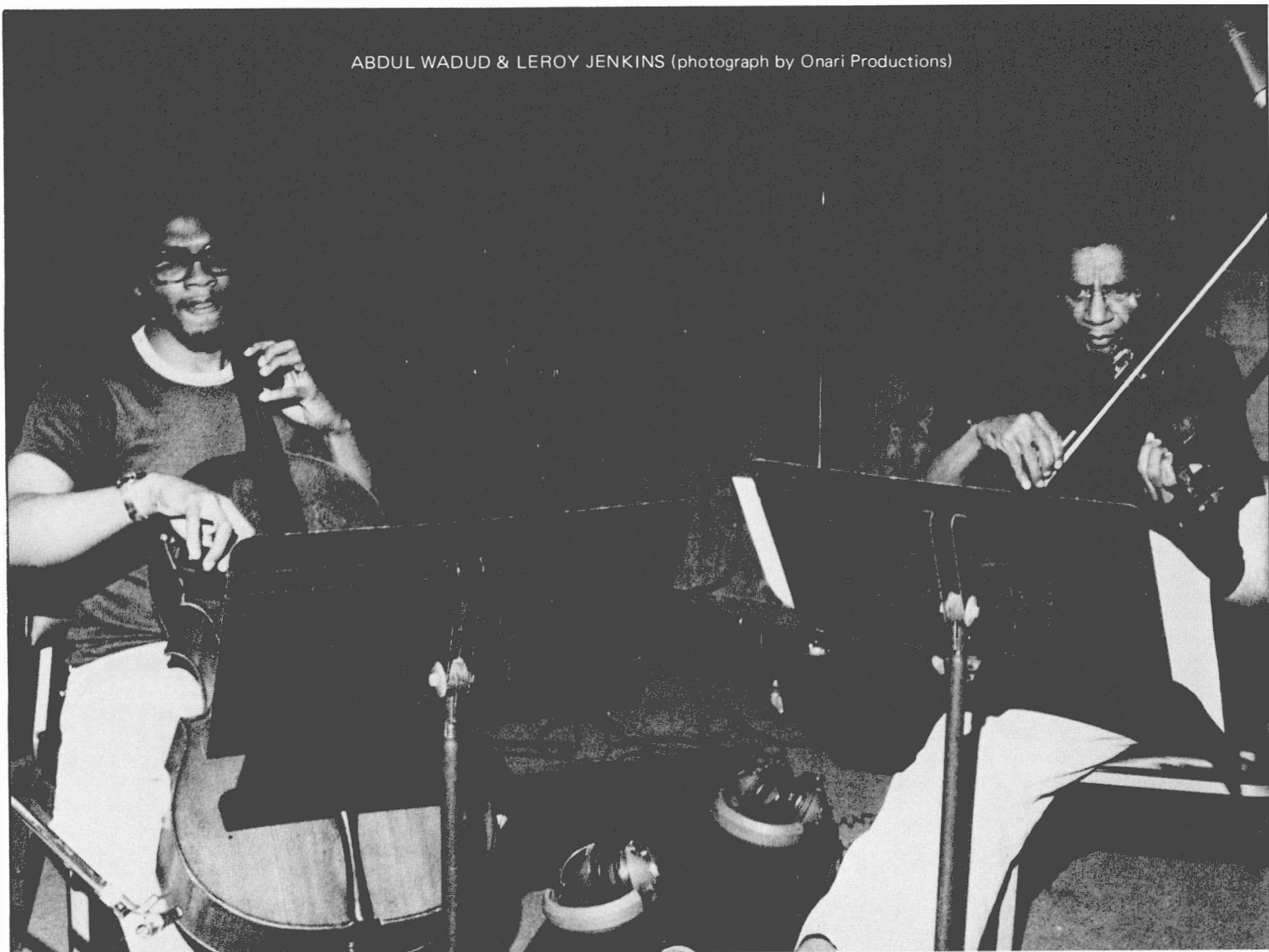
We did make a tape in 1968, but the sound quality is not the best. Once again, we were in a studio and the engineers didn't know what they were doing. This was in Cleveland, and the technical aspects of dealing with this music were totally alien to them. And I might add, out of deference to them, that to this day it's still totally alien to a lot of engineers!... although now they have greater flexibility in dealing with certain things after they initially record it. But it's a whole new ball game to them — the difference between acoustic and electric instruments, and the nature of the cello; trying to record that can be a trip.

I haven't experienced a total situation like that since then — the combination of music and philosophy and life all in one. I've been coasting on that experience for fifteen years, so it was very powerful.

David: It seems to me that your playing with Julius Hemphill has the kind of unity that you're talking about.

Abdul: It's kind of hard not to have that,

ABDUL WADUD & LEROY JENKINS (photograph by Onari Productions)



after working with someone for over a decade. It's true, Julius and I do have an affinity towards one another that is unusual, too. But it was a different situation with the Black Unity Trio, because it involved more of a total aspect in terms of the situation involving life and the events of the time and so forth, which were added to the music. Certainly I have a unique relationship with Julius in terms of playing. We haven't had an opportunity to work as much as we'd like to, but even so it has been very rewarding.

David: Are there many opportunities to work in the States?

Abdul: It depends on the person. If you want to sit back and wait for someone to bring you the package, to have someone handle your business on their terms, an agent or whatever, then it can be difficult. But if you want to be creative and go out and do things on your own, produce things by yourself or in conjunction with someone else, produce records yourself, you can turn some things around and create your own opportunities. That's one of the tragedies of the seventies as opposed to the sixties; that people are not thinking along the lines of self-employing and self-producing projects. They're more inclined to think in terms of letting someone else handle it. Now I can understand, believe me, firsthand, not wanting to get involved with the headaches of doing it, because there are a lot, and it can be a drag trying to deal with it and think about your music at the same time. But at some point you have to be realistic, in that if you want to do certain things, you have to realize that the type of music that you're involved with is only marketable to a certain type of people, or number of people. And if you want to say what you have to say when you want to say it and how you want to say it, then you have to do certain things, and if that means producing things yourself, putting on concerts yourself, promoting yourself, then it means that. There is work that can be created and doors that can be opened, and different approaches that can be used to generate and build audiences in this country. I'm going to be doing more of that myself this year... and I would appreciate all the help I can get! With Julius, and with this other trio with Tony Davis and James Newton, and some solo stuff, and quartet and quintet stuff I may be getting together myself. The time is now, we have to start thinking in those terms. That was happening more in the fifties and in the sixties, with people like Max Roach and Sam Rivers, in terms of creating your own labels and putting on your own concerts.

David: So you find self-production a satisfactory way of getting your music out on record?

Abdul: Yes, and it's a good way to get attuned to the business, so that when you do decide to do something with someone else, you know exactly what's happening. It can be a pain in the ass in certain instances; also it can be very rewarding in that you keep control of your product. Distribution is definitely a problem, but it's not an insurmountable problem, you can deal with it. It's a matter of identifying the market and knowing what and who you want to tap. It does you no good, basically, to advertise in *The New York Times*; although the *Times* is read by a broad spectrum of people, basically your money is better spent, say, advertising in *Coda* or some other more specialised publication. There are ways to pick and choose.

David: Do you still teach?

Abdul: I do teach, but I don't like to teach



improvisation. Because I'm still developing things myself, that I would like to digest and really think about, and perhaps I would be prepared to teach them at a later date. But not right now. I can teach fundamentals from now until doomsday, but when I do decide to really teach, I would want to convey a concept about the cello, and playing, but there are still some things I want to develop, that I'm working on now. And I'm not prepared to offer that to somebody incomplete.

David: Is that a good place to end the interview?

Abdul: Sure, other than saying that I'd like to see the cello out there more, and more cellists playing. Cellists come up to me at concerts; some want to take lessons and others want information about what kind of pickup I use and strings and method books and all that. I'd like to see the cello emerge, and be used more in its totality; it can be approached in any number of ways. That applies to string instruments in general, and it can only be a plus for everybody involved. It's my goal to explore the instrument to its fullest in all categories, so there are no

limitations placed on it. And I'd appreciate more company!

ABDUL WADUD - A Selected Discography

Under his own name:

"By Myself" (solo cello) Bisharra 101

With Julius Hemphill:

"Raw Material & Residuals" Black Saint 0015

"Dogon A.D." Mbari; Arista AL 1028 (out of print)

"Coon Bidness" Arista AL 1012 (out of print)

With Anthony Davis:

"Of Blues and Dreams" Sackville 3020

With Arthur Blythe:

"The Grip" India Navigation 1029

With George Lewis:

"Shadowgraph" Black Saint 0016

(Upcoming releases include a second solo record on Bisharra; with Julius Hemphill, Olu Dara and Warren Smith on Black Saint; a 2-record set of duets with Hemphill, to be issued by the musicians themselves).

AN INTERVIEW WITH **FRED KATZ** BY MARK WEBER



(left to right) Carson Smith-Chico Hamilton-Jim Hall-Buddy Collette-Fred Katz

Interview done during April 1979 at Fred's Fullerton home. Also speaking is Fred's wife of 38 years, Lillian.

MARK WEBER: You've been studying anthropology all along?

FRED KATZ: Well, more or less. Just as a guy I've been interested in a lot of things. The way I got involved with this was, I used to take the cello out to play at the Gas House, Venice Beach, and one day there was a guy there who was an anthropologist at Cal State Northridge,

and he asked me to write a score for a little movie called "The Puppet's Dream," a very beautiful animated film, very clever, very fantastic, we got a couple of awards for it. As we walked out of the studio I said to him very casually that it would be very nice to teach here at this school. He thought that was a great idea and being the head of the anthropology department the next thing you know I found myself teaching primitive music. It was almost like a lark. I got so involved with it they finally made me assistant professor and then I

came over to Cal State Fullerton and all of that. But you know what's interesting, the anthropologist who got me started in the academic life is a guy by the name of Ted Carpenter, a very famous, internationally-known anthropologist, and he wanted me to teach half in music and half in anthropology — he was forming an anthropology department and he wanted some creative people in it. But the music department turned me down (laughing), because I didn't have a degree! So he got bugged by that and said all right I'm going to make you a full time

anthropologist. So I'm a full professor of anthropology now, this is really a wild story! A professor that never went to college! So what I teach is anthropology, a jazz history course, which I know a little bit about, aesthetics and symbolism, you know things that I've always loved. I teach about Jewish mysticism which has pervaded much of my life, and ethnological musics — I pretty much teach what I damn please. Do you believe that story? It's unbelievable!

Mark: What are some of the earliest musics that you have come across? Music, say, maybe during the period that Fraser is dealing with in "The Golden Bough." Say like 15,000 years ago.

Fred: Well it would never be that old. Of course they had to have something. The first instruments had to be flute-like arrangements, you know, playing with grass or reeds in the mouth.

Mark: The Lascaux Cave paintings in the Pyrenees in southwestern France have a depiction of a man playing either a flute or a mouth-bow, they haven't decided yet. That dates to 15,000 B.C.

Fred: Sure. It had to be something like that first. The drum is a very sophisticated instrument. You know to hollow out and burn the wood, then stretch skins is very involved. And the idea of rhythm, a constant metered time, is of extreme sophistication.

In Africa right now there are tribes that don't use any drums. You know some of the first rhythms probably came about as hunters sitting in wait for prey found the sound the string of their bow makes. You know an interesting thing about rhythm; most people feel uncomfortable when music has no easily discernable rhythm, like when they listen to some avant-garde thing. That would be an interesting study. But for us to say anything about the earliest music, it would have to be written down. In ancient Greek music they have a fragment of what they call a Delphic hymn, it's a hymn and only a fragment in an old notation. Now some of the ancient Tibetan music that I've heard is very interesting. Probably the most primitive maybe would be the Vedda people in Ceylon where they have maybe two or three notes. But surprisingly primitive music, even though it sounds very primitive when you first hear it, when you analyze it it is a little more complicated than you think. There are a lot of primitive chants, one-note, two-note, maybe three-note sorts of things. The oldest piece of music that is actually around is in the Bible. When you study the Bible in Hebrew, over every word they have what you call a cantillation motif, and they might be one-note, two-note depending on the amount of syllables, there are 27, what they call tropal motifs. And these have already been translated into music so that you can recite the entire Bible as a musical composition. So that's probably the earliest notated music. As a matter of fact, when you go to a synagogue temple and you hear all those melodies, they come from those early motifs. Eventually those melodies got involved with the Gregorian chant.

Mark: Didn't the Greeks sort of complicate music a little bit? Where the musics before them were closer to what we have now.

Fred: Well yes, but they didn't have any of the complex harmonies that we have now or the polyphony that we have now. It was pretty much monophonic-melodic, maybe they might have antiphons, you know like one voice against

another, but nowhere near the complication that we have since the ninth or tenth century, much less now, now it's another world. Very few people know about that Hebrew thing. I think that a lot of the basic melodies that came out of the church, which is the story of Western music, came from those ancient motifs. I've written a lot of jazz things based upon that idea.

Mark: You did a liturgical service, in 1964?

Fred: The last one I did was about St. Francis of Assisi. I've written a couple of Jewish services where I used a cantor as a jazz vocalist, and a jazz group, and there was also dancing. I did a service of "Song of Solomon" which is as you know some pretty raunchy poetry, yeah you better believe it! Some very erotic poetry that he did.

Mark: Did you record any of that?

Fred: No, I never bothered to record it. It's all in the cosmic air (laughing), floating around, somebody's dancing to it now. I don't know where in the hell it is. And you know something else that I did, I did a Bar Mitzvah with my son, Hyman. See in the Jewish tradition at 13 years old you do a Bar Mitzvah, a Rite of Passage, but actually it's not that way because you can do a Bar Mitzvah at any age. It means to be committed to Judaism, so I did it at age 50. With my son who was 13 at the time, we had a whole jazz Bar Mitzvah, and Paul (Horn) played, and some other good players. I eventually played for Paul's Bar Mitzvah.

It's interesting, the story between Paul and myself. He joined Chico Hamilton's group in Philadelphia and was so nervous that I thought he was going to have a heart attack because at that time Chico's group was a big thing. He was always a good player. In my mind, all of the things or most of the things that I ever wrote for him I wrote for clarinet because that to me is his best instrument. He's an incredible clarinet player and I'm sorry that he doesn't use it more. I wrote a piece for him called *Siddhartha*, the story of Buddha, for clarinet and string quartet, you should hear that playing, it's beautiful. You know when you're on the road you talk and you think, et cetera. I got involved with Zen and then Paul got involved with Zen, then later on after we had left the group the next thing you know Paul got involved with Maharishi. So Paul became very much involved with Cosmic Consciousness and all of that stuff. Then Paul initiated me into meditation. Our lives are really intertwined a lot.

Mark: Is that when Buddy Collette left the group, in Philadelphia?

Fred: Yes, he was doing a lot of studio work, that sort of thing and it was very hard for him to be away from his home and his family. That is probably the reason that I left too. Not so much the money, I was just away from my family for so long, six to eight months at a time. My kids were just growing up and all of that. I left in New York, about 1960 I think.

Mark: What is the status of all of those records you've made? The ones on Pacific Jazz and Decca and Warner Brothers. Who owns them?

Fred: (looking at the Jepsen Discography) Yes, I've forgotten about a lot of this stuff. There's more than this. And then of course there's the two I did with Ken Nordine, "Word Jazz" and "Son of Word Jazz". That was one of the first times that jazz and poetry and prose were done together, it was very important. The electronics on *The Sound Museum* were done by a guy by the name of James Cunningham, and the voices on *The Flipperty Jib* were ours, we were singing. I'll tell you man, we had so many laughs. If

you can imagine, we had Chico Hamilton and myself and a couple other guys singing this damned thing that I wrote. (humming) It broke us up so much every time we tried to sing this thing. I never will forget that.

Mark: So Chico Hamilton is on "Word Jazz"? Is he Forest Horn?

Fred: Yes. You see Chico's real name is Forest-orn Hamilton, but they didn't mention his name, something with the contract. As a matter of fact, something that should be on that list too, I did an album with Milt Bernhart, you know the solo trombone player with Stan Kenton, he was around in the sixties. Great player! I shared the writing with Calvin Jackson, a great piano player and a great, great arranger. It was one of my privileges in life that I was able to help him when I had the chance. He happened to be a great arranger in those days, you see he was black, so it made it hard. He went up to Canada and made a very big reputation for himself there, that's where I met him. I was with Lena Horne and he was in the audience one night and afterwards he came up and we talked and I found him to be very nice. He wrote a concerto that he played with the Toronto Symphony Orchestra. His arrangements are just absolutely impeccable! As a matter of fact he wrote a couple of arrangements for me, for one of my albums, and they're beautiful. He never seemed to be able to crack through this god-damned system. I don't know what happened to him, I think he might be living in San Diego. You know I also wrote the music for an album with Carmen McRae. And there's one I did with Harpo Marx, Harpo and I were very close.

Mark: How about the beginnings of the Chico Hamilton group?

Fred: Well I was playing with Lena and Chico was playing with Lena and that's where we met. Then I came back (here) and later he came back and I was playing piano for a girl who was going for stardom, she was a big vocal star and she got married and that didn't work out and so on. So I was in L.A. and I called up Chico and asked if he wanted to play with this chick at Mocambo's which was still active in those days and he said sure. I was playing piano, although Chico knew me as a cellist. It's kind of an involved story but I'll try to cut it short.

In New York City (I come from New York City), Lena came in to play a vaudeville gig at a place called the Capital Theater. This is a pretty long time ago! And I was asked to play the cello in the orchestra, a little string group. Now, Phil Moore was one of the top arrangers in the country, composer, vocal coach. He wrote a beautiful symphonic arrangement of *Frankie And Johnny*, like a saga, and in it I had a cello cadenza. So I played the cadenza at the rehearsal and I remember Chico looking over at me. I didn't know Chico then, in fact I wasn't involved with jazz then at all.

We did five shows a day in vaudeville and I would always play that cadenza perfectly, I never made a mistake and Chico came over to me and said, "Hey man that's really great! That's the first time that we've heard that cadenza really played, and so consistently." Near the end of the gig Lena comes over to me and tells me how much she appreciates me playing that cadenza.

At the end of the gig we have this little cast party, so I sit down at the piano, you know just kibbutzing around, playing standards. Believe it or not two or three weeks later I get a call from Lena Horne's manager asking me if

I'd care to join Lena as her musical director and pianist. That started my whole new life and at that time Chico was still playing with her.

All right, now to carry that whole thing on further, Chico left Lena, I was here for other reasons, we got together like I said with that girl and one day we were sitting at this bar and Chico said he'd like to form a group but he wanted to form it with maybe a different instrument, French horn maybe and I said, "French horn is okay but why not cello?" So we got together at Chico's house, Buddy Collette, eventually Carson Smith, Jimmy Hall who at that time was working as a librarian, he was bald, I think he was born bald. We started fooling around with little tunes like *My Funny Valentine*. And we all wrote, Buddy's a fine writer and Jim Hall is a much better writer than he has been given credit for. Last time I saw Jimmy a couple of years ago I really bawled the hell out of him. I said, "How could you not keep writing?" Because Jimmy Hall is a very fine composer, but he never writes and it just infuriates the hell out of me. So we kept playing and one day Chico says, "Hey I got this gig down in Long Beach at this little joint." A bar where sailors, pimps, prostitutes and whatever would come in. The Strollers. You know just to play, we didn't even have a book. The book that we used was written by a guy named Bob Hardaway, a very fine tenor man, he was very big in those days. Every once in a while he would come and play with us. In six months' time the owner loved us so much that he tore off one half of the room and made a little sitting room out of it. This was a bar! The worst kind of place you can imagine, you know right on the waterfront. And one half of our first album was made there, the other half in the studio. And that's how it started. As soon as the record came out we were big stars, it was incredible. And we started out originally just to see what the cello would sound like. In those days I was playing both cello and piano; I'd be sitting at the piano on a round stool where I usually played the swinging things and for the arranged I would turn around and play the cello. And then one day after rehearsal we decided that the piano sound had been done so much that it would be better to concentrate on the cello so we could build the sound.

That's the first time where a cellist was really developed in jazz, as a classical player would be.

Mark: Oscar Pettiford came along around that time.

Fred: Yes, but all of those guys really weren't good players with the bow. They did pizzicato but not arco. But I came to the cello as a thoroughly trained classical cellist and they came to it by just fooling around, and in some instances with it tuned like a bass.

Mark: Did you ever cross paths with Eric Dolphy in that band?

Fred: Sure, and that's another album that's not listed in that book. I wrote an album for Eric Dolphy with strings, called "With Strings Attached". When I left the group there was a cellist, Nate Gershman, who replaced me. He never played jazz, he only played what was written down, a fine player who eventually did a lot of studio work. At the rehearsal in order to show Nate what was happening I played and that's how I met Eric. Chico asked me to write an album for the group and I did four pieces, Eric with strings and two especially for Eric, *Modes* and *Nature By Emerson*. To me those two pieces were some of the best I'd ever writ-

ten for a player. He was a very warm, charming and sweet guy, full of life and love, just a wonderful man.

Mark: Did Frank Rosolino ever step into that band?

Fred: No. I was shocked by his suicide. I couldn't believe that. He was very swinging, funny, mischievous, twinkle in his eye, practical joker, that's how I knew Frank. You know I loved Frank very much, I always remember him with a smile, always a joke, always with a kibbutz. Broke my heart.

You know who substituted for us when Buddy Collette couldn't play was Don Byas. He played with us in Arizona. And of course our book had a lot of written things in it, classical, avant garde and all of that but when Don was there all we did was standards, standards all night long. Oh wow! What a player!

Mark: How about Lenny Bruce?

Fred: Yes we played with Lenny a couple of times, when he was just getting started. There was this little place called The Interlude and we were the featured group, or we shared billing. In those days he was doing pretty much straight comedy; a couple of years later he was Lenny Bruce, you know what I mean? As I remember Lenny, he was a very hip guy and a terrific jazz lover and a swinging comic, but not at all the social commentator that he became several years later. We talked a couple of times over a cup of coffee. He was very quiet offstage; he was never really "on" offstage. He loved jazz and the musicians. There seemed to be a camaraderie among the jazz audience then, young people 17 and 18 up to 60 & 70-year-old people. I mean we would often be invited to their homes. It was really a jazz age, there was really an appreciation of the art of improvisation. Now there's no jazz consciousness that seems to really be going on. In my jazz class I make the point that it is one of the greatest crimes in our country that we have to teach young people what jazz is. Here we are, the country where it all happened and we have to teach young people what jazz is, something's wrong. In the '40s and '50s the audiences were very hip, very jazz-wise. Now the audiences seem naive and innocent, they don't really know what's happening.

Lil: But every once in a while you meet some young people that are really on to it.

Fred: Oh sure. Teaching here I've come across quite a few kids that are really good jazz players. Surprisingly enough in this little town of Fullerton.

Lil: Fred started Tim Weisberg into jazz. Did you tell him about Jerry? Unbelievable singer!

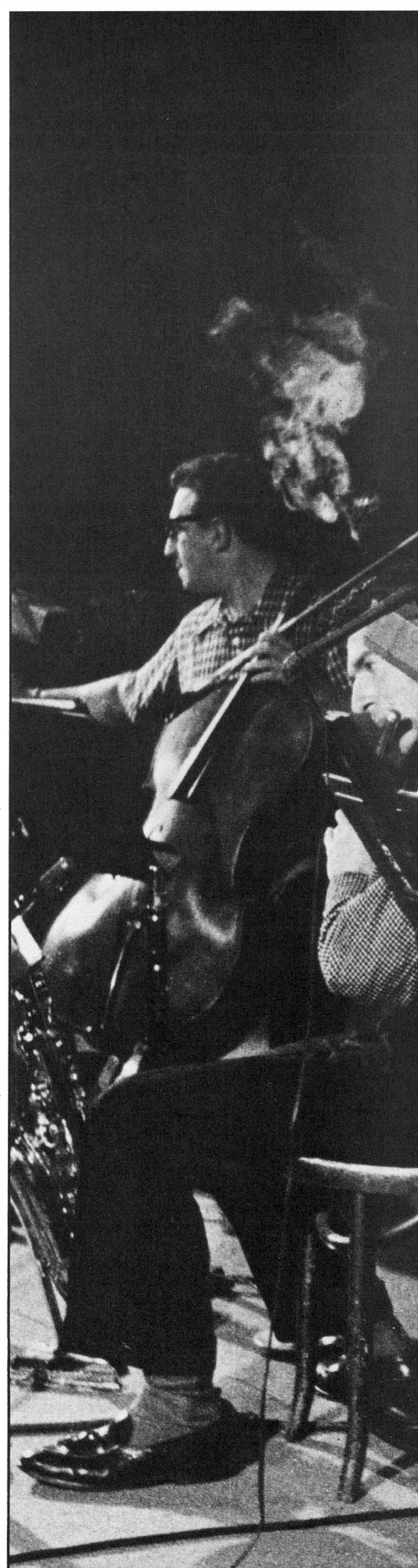
Fred: Yes, this terrific kid who is a sensational singer, as good as any of the great bop and scat singers I've heard, her name is Jerry Hagen and you've got to be hearing of her.

Mark: What was Ornette Coleman doing around Los Angeles back in the '50s?

Fred: Around 1954 I did a concert that evolved into another album I did that's not mentioned there. I did an album entitled "Jazz Canto" where I was one of the arrangers, composers for writing jazz behind great poetry with Larry Lipton. You know Lawrence Lipton?

Mark: Yes, the fellow that wrote the column "Radio Free America" in the *L.A. Free Press* during the '60s.

Fred: Larry and I were very dear friends, did a lot of things together. And we did a concert called "Jazz Canto", that was his title. I shared the writing on that one. I did the music for Dylan Thomas' and Walt Whitman's poetry.



FRED KATZ, PAUL HORN, JOHNNIE PISANO, CHICO HAMILTON, CARSON SMITH



That's a beautiful record. Anyway, we did this concert at the Ebony Showcase and that night Ornette played. I had never heard of Ornette Coleman and I remember this crazy guy started to play this weird kind of jazz (laughing) and I said, "What is this? Man, what is happening?" At first I thought, "Oh well, he's out of his skull", but then the more I listened to him the more I loved it. I met him very casually that night, and I think that night — I don't remember exactly, maybe Ornette could tell you — I wrote a piece where Ornette's playing clarinet. I don't remember what group he played with.

Lil: It was kind of a pick up group I think. 1956 I think, you were still with Chico then.

Fred: I wrote some music for Larry Lipton's poem on nuclear power and all of that stuff, he was way ahead of his time. And I remember Ornette playing that night. I said, "What is this? A plastic alto?" I couldn't believe that! It was beautiful. What is he doing now?

Mark: I don't know. He lives in New York City. His last couple of albums are kind of strange, sort of Ornette-rock. On one of the records there is a piece with him playing with Moroccan musicians, out in the street jamming with them, that is kind of interesting.

Fred: I bet it is! (laughter) You've got to listen to it all man, you know. If he was doing it there has to be a reason for it. I try to suspend judgement.

Lil: What's Johnny Pisano doing these days? I haven't heard from him. He was with Herbie Alpert.

Fred: I spoke with Johnny about a year ago. As far as I know he was going around with Peggy Lee and doing studio gigs.

Mark: He says in Leonard Feather's Encyclopedia of Jazz that his favorite guitar solo is on your composition *Zen*.

Fred: I think that is one of the most beautiful, perfect solos ever played. Every time I hear it I get the chills. It's like a perfect musical composition. No 16th notes, no running around, no technique just pure lyricism. Which is what I think jazz is all about. You see I think a lot of kids want to sound like Parker and Coltrane, those are their gods, not so much Coleman. I say to them, "You're playing a lot of notes, but you're not playing any musical ideas." I mean,

to blow is to play a musical idea, not to play a lot of notes, that's not what jazz is all about. Charlie Parker was a great technician but if you listen to Bird long enough you hear that every one of those runs goes to a musical idea. It's lyric! Jazz is lyric, it's not just a series of rhythmic ideas, it's a lyric world. The phrases have got to be like a rainbow. You don't have to play a lot of notes to be good, it's musical ideas that count. Jim Hall is a perfect example. Jim Hall is not a great technician, as compared to, for example, Joe Pass. But every note that Jimmy plays has got something about it, it's beautiful man! It's like a diamond in a setting. And that's the solo on *Zen*. As a matter of fact that's what started Paul Horn really I think in his career because *Zen* was basically built around Paul. That was the first time that he was ever really featured that way. I have great respect for his talents.

Mark: I read somewhere that you have played with Erroll Garner.

Fred: No. We've shared the same bill but never played together. We shared the bill at Basin Street East: Chico Hamilton, Erroll Garner and Max Roach. Dig that man! When we played Erroll used to say, "Fred would you play *My Funny Valentine*?" He just loved the way I played *Funny Valentine*. When I played it he would sit there beaming, saying "Man this is groovy!" And when I'd play that last run (scatting) he'd flip out and jump out of the chair.

Lil: That was Dinah Shore's favorite too.

Fred: Yeah. You know another album that's not listed in there is the album I did with Sidney Poitier. It's called "Poitier Meets Plato".

Lil: They re-issued it and called it "Journeys Into The Mind", they use it in a lot of psychology classes.

Mark: We haven't spoken much about Ken Nordine yet. What year were those records done? "Word Jazz" and "Son of Word Jazz".

Fred: 1957 and '58. The first one was done as a tax write-off. We were in Chicago then, playing at a place there. And some people came in to hear us and they asked me if I would make an album with this guy Ken Nordine, that he only had a few days. So I got together with him. A very strange guy, but also a genius. Ken

has got tapes that nobody has ever heard that would blow your mind away. An authentic American prose genius. We met at a cocktail party and then we went to his house and listened to some of his tapes, and decided on these particular things. I started to work on it Tuesday evening and by Friday morning all of the music was written. And then we did it Friday. That's when I almost had a breakdown. I had worked for 72 hours without a break to meet that deadline. You see, in this business you never say "no", you always say "sure". As soon as I got done with a score the copyist took it. Then the next thing you know is this thing kicked off.

Lil: It was one of the top selling albums.

Fred: Yes, and on one of his TV specials Fred Astaire took *My Baby* and danced to it, with Barry Chase. For the second album, I was in L.A. so he sent me his tape and, like the Sidney Poitier one, I did it to his tape. It's easier for me to put music onto the voice than to put a voice onto the music.

I did an album on Warner Brothers, "Folk Music For Far Out Folk". I took American folk songs like *Foggy Foggy Dew*, and then a tune by Leadbelly, some American-Hebraic 17th-18th century melodies, an African piece, and wrote jazz things based upon each one of them. On the back of the album was poetry by Larry Lipton and there was an original oil painting that I commissioned on the cover. I had complete control over that album.

By the way, to be fair: you know Paul Winter's Consort also had a cellist who would improvise; not in the jazz tradition but more or less in a modal sort of way. He did some nice things, I liked his playing. This was in the '60s and even now maybe. I have a lot of respect for Paul Winter. Obviously we had a lot of influence on him.

Mark: So you were pretty busy during the '50s?

Fred: Oh yes. I did TV and film scores, TV commercials, I wrote a concerto....

Lil: He did the commercial, "Self styling Adorn...." (singing and laughing).

Fred: I did that one in about ten minutes.

Mark: What's Carson Smith doing these days?

Fred: Last I heard Carson was in Las Vegas gigging in the various casinos and stuff.

Mark: His younger brother, Putter Smith plays on Wednesday nights up in Sierra Madre with John Tirrabasso, Gary Foster and Dave Koonse.

Fred: You're kidding. I remember him as a little person.

Lil: Remember, he used to wear that little sailor suit. Carson was a beautiful player.

Fred: He's another cat that never achieved recognition. Carson is one of the greatest, finest lyric bass players ever. Through our group he began to write music. He had never written before that.

I wrote a piece for Ramsey Lewis called *Seven Valleys*, based upon the Ba'h'ai religion and he recorded it on what was called then Arco Records. Later on he started to do the rock thing and that's when the bass player, Eldee Young and the drummer Red Holt left him. They didn't want to play that stuff.

Jazz is the most extraordinary world of all. Sometimes when I talk about it in class I wish I could be more eloquent to express the extraordinary world of improvisation, where you sort of go into this semi-meditative trance. It's the world of the mystic, because every time you play you're exploring things you've never done before. Of course you repeat certain phrases that you like and certain things that feel good



on the instrument. But still, every time you play it's a new world and for that reason it can be very intense, because you're always in a new area of cosmic awareness. To me it's the world of spontaneity and joy, it really is. It's a joyous world and also a very hard world. It's a very lonely world because when you're playing you are all by yourself, really. I compare the world of the mystic to the world of jazz.

I play with a priest every once in a while, Father James Perrone.

Lil: Before he became a priest he used to be in all the big bands.

[Asking Father James later I found that he had been in the bands of Ben Pollack, Tony Pastor and Teddy Powell. He was a saxophonist and vocalist, or crooner as Fred added. Also had an association with Don Fagerquist].

Fred: We meet at a monastery and supply the music for a dance workshop and their liturgy. We do a whole series of improvisations based upon Christian and Hebraic poetry. The highlight of the week is when we meet in the chapel where the monks usually pray, and play for them. The first time, the woman involved with the dancing said, "Gee, Fred, when are you and Jim going to rehearse with us?" I said, "We will never rehearse with you. When the performance is ready we'll play." And she said, "Well how can you do that?" And I said, "Don't worry about that Carla." (laughing) That was seven years ago and we've never rehearsed anything. We just see the dance movements and she shows us the poetry. Maybe she'll say, "I need something exciting here, or something pastoral here, something mystical here." I say, "You got it. Whatever you do we'll be there." And she says, "Freddie, you're driving me crazy." I always tell her she should never worry about it because the improviser is always ready, there's an ever-flowing source of music ready to come out. And Jim is a very special guy: a priest of the streets, and he plays like a dream. Do you know what the jazz man is to me? He's literally an unceasing fountain of music. It's extraordinary that you have these guys who can play music any time; day, night, sick or whatever and whenever, it's always music.

I've played jazz a lot of years and this is the truth: I don't know how it works. When I sit down to play the cello or the piano, I don't know why my fingers go to certain places. It's a mystery, an adventure. It's a glorious world. And it bugs me to no end that jazz is so ignored. It should be taught at all levels of school, from kindergarten on up. The music of America.

I worked with the mentally disturbed and I used jazz as a technique. I had people improvising the blues. If they only knew maybe two or three chords, it didn't matter. We did free form. If they couldn't play an instrument I'd say, "Play a cup" or "Play the ash tray." You know, just play and feel what you want to do, it doesn't have to be a big musical composition. Anything spontaneous, just to make sound. We had some of the most dramatic cures ever documented. It was called the CATA Program, 1965. I had people improvising poetry and doing sounds with their voices, and we put it on tape and when they heard it back they thought, "Look what I'm capable of doing!" We were supposed to get funded to continue but we never did.

Lil: Remember that guy in the catatonic state?

Fred: Near-catatonic.

Lil: He just sat and stared. After the first night Fred got him up and he was playing the strings

FRED KATZ (photograph by Mark Weber)



on the piano. And when Fred had them improvise a dance this kid started dancing. It was like a miracle. For two years nobody was able to break through. And now he was able to go out and get a job. He walked everywhere, and before he couldn't walk. Now he was the first one to the sessions.

Fred: And when the program was over he came over to me and hugged me for half an hour and cried. It was unbelievable. It was the greatest experience of my life. But that's what I think jazz can do and it's being ignored. Because you

see, jazz is spontaneous; sure, you have to know your chops and all of that, but it's also a spontaneous thing that comes out of you. And what could be more curing for a person than to be spontaneous? Because mental illness is in fact a blockage of spontaneous action, a blockage of love, a blockage of tenderness. That's what jazz can really do. If I had more time maybe I should be involved more with that. I think that is maybe what happens to a really hip audience: whether they know it or not, as they are following the blowing, they are blowing, too.

BLUES

A COLUMN BY DOUG LANGILLE

British EMI has released Volume Two of the Stax Blues Masters series — “Blue Monday” (Stax/STX 3015). Volume One — “Walking The Back Streets And Crying” (Stax STM 7004) was given a positive review in *Coda* 172. EMI is issuing the series in cooperation with the new Stax owners, Fantasy Records. So far this series is first rate.

Volume Two focuses primarily on previously unreleased sides by Little Sonny, Little Milton, Freddie Robinson and Albert King. King gets four titles while the rest get three each. The emphasis is on tightly arranged modern blues. Strings and other watering agents have been mixed out, while most of the cuts are characterized by punchy horns and solid Stax funk.

The material here is exceptionally good, the strongest being Sonny’s *They Want Money* (previously available on his Enterprise LP, “Black And Blue”), Milton Campbell’s *8 Men 4 Women* and *Blue Monday*, King’s *Driving Wheel* and *Bad Luck*, and Robinson’s instrumental, *After Hours*. Robinson lays down some good guitar on this theme. Also of interest are the alternative takes of King’s *Born Under A Bad Sign* and Sonny’s rendition of Little Walter’s *Blues With A Feeling*. The weakest cut of the lot is Robinson’s poppish *The Creeper*. The sound quality (stereo mix) etc. is quite good. This provides a further statement of Stax’s mark on modern blues.

Also from EMI is a Fantasy LP of Fantasy and Galaxy sides — “All Night Long They Play The Blues: An Anthology of West Coast Blues” (Fantasy/FT 563). There are sixteen sides cut between 1963 and 1972, including Little Johnny Taylor, Rodger Collins, Big Mama Thornton, Phillip Walker, Clay Hammond, Sonny Rhodes, K.C. Douglas, Charles Brown and the Merced Blue Notes (a Frisco instrumental group who scored locally with the dance craze *Mama Rufus* — the hit title included here for international distribution).

Artistic diversity is reflected in a wide range of styles. At the extreme poles are the smooth, soulful stylings of Clay Hammond — *There’s Gonna Be Some Changes* and the downhome shuffles of K.C. Douglas — *Little Green Home* and *Things I’d Do For You*. Sandwiched in between are the hard hitting soul-blues of Taylor and the modern urban blues of Walker, Rhodes and Thornton, the dance hit by the Merced Blue Notes, the smoothness of Charles Brown, and the tongue-in-cheek R&B stab at U.S. justice by Rodger Collins — *I’m Serving Time*. Instrumentation ranges from full horn and rhythm accompaniment to the basic guitar, piano, harp and drums accompaniment behind Douglas. Actually this collection is ideal for fans of modern electric blues guitar, with the upfront exposure of Walker and Rhodes, plus Arthur Wright behind Taylor and Milton Hopkins behind Collins. The sound is mono and generally not too bad. The exceptions are the wobbly and fuzzy sides by Big Mama — *Because It’s Love* and *Life Goes On*. Folks with expensive sound systems might get uptight. Oh well! Like the two Stax volumes, this is also highly recommended as a well-rounded and enjoyable anthology of modern blues stylings. The address is: EMI Records, Licenced Repertoire Division, 9 Thayer Street, London W1, England. [It is

probably also readily available from most English specialty record shops and mail order services].

Next we have two releases from Alligator: Professor Longhair’s “Crawfish Fiesta” (AL 4718) and “Johnnie Jones With Billy Boy Arnold” (AL 4717).

“Crawfish Fiesta” is high energy good time New Orleans ensemble blues, R&B etc., recorded in the studio in November 1979. Fess’ vibrant vocals and rhythmic, cascading piano gymnastics are well in front of his band, which features two tenors, baritone, congas, drums, bass and guitar. One of his more successful students and former band members, Dr. John, is on guitar. Fess is in excellent form and his band is highly sympathetic. The twelve cuts burn like a good Louisiana hot sauce. This is party music built on the mix of Afro-American, Latin and Caribbean rhythms that blend to provide the unmistakable New Orleans sound.

“Crawfish Fiesta” has the Saturday night spark and purpose that “Live on the Queen Mary” (Harvest SW 11780 - see *Coda* 170, 1979) lacked. It is definitely up there with “Rock ‘N’ Roll Gumbo” (Blue Star 80.606) and well worth picking up. The good times and spirit of New Orleans prevail in this program that showcases a central but often overlooked figure in New Orleans Rhythm-and-Blues. Adding to the quality are a good mix and pressing. The only negative association with this set is that Professor Longhair (Henry Roeland Byrd) died on the day that “Crawfish Fiesta” was officially released.

Although the late Johnnie Jones was featured on his own sessions, he is generally remembered as a pianist on numerous recordings by Elmore James, Tampa Red, Muddy Waters and John Lee Williamson. “Johnnie Jones With Billy Boy Arnold” provides a good opportunity to catch Jones and Arnold together in a relaxed solo piano and piano/harp duet setting. Norman Dayron recorded this material live at a long-defunct North Side Chicago club, The Fickle Pickle, in June 1963. The music flows with a lazy and understated after hours feel, and is reminiscent of earlier Bluebird sides by Big Maceo and John Lee Williamson. Big Maceo and Williamson provided the major stylistic influences for Jones and Arnold, respectively.

In all there are thirteen vocal sides with Jones taking eight featured sides and providing solid backing for Arnold’s five vocal/harp outings. The cuts range from laidback rockers to slow alley blues. Familiar titles include *The Dirty Dozens*, *Sloppy Drunk*, *Worried Life Blues*, *Early In The Morning*, *Love Her With A Feeling* and *Nine Below Zero*. There is even a rendition by Jones of the Ricky Allen/Mel London ditty *Ouch!*

Although the recordings were made in the club setting with two microphones and a portable tape recorder, the sound is pretty good. There was a vocal mike that was alternated between Jones and Arnold, and an instrument mike that stayed with the piano. Arnold is lost on Jones’ sides, giving them a solo sound, but he is able to blow into the vocal mike on his featured numbers. With the exception of the lost harp on Jones’ sides, the sound is clean and complete. This set is recommended to fans of pre-war piano/harp/vocal blues and to anyone in the mood for low energy, relaxed blues.

Also from the Norman Dayron vaults comes the material for a new Robert Nighthawk release on Rounder Records — “Live On Maxwell Street” (Rounder 2022). Dayron recorded

this material in September, 1964 and, as the title implies, live in the Maxwell Street Market area of Chicago. Nighthawk is burning while the backing by Johnny Young on second guitar and Robert Whitehead on drums is uneven and at times lost. This is likely due to the anarchy of the open air recording environment and the limited portable recording technology. As an added bonus Carey Bell joins in on harp for two instrumentals — *Mr. Bell’s Shuffle* and *Burning Heat* — and on bass on the jazz-inspired instrumental, *Nighthawk Shuffle*.

The real strength of this LP lies in the vocal and guitar work of Robert Nighthawk, whose choice of material is also refreshing. He departs from the customary *Take It Easy Baby* and *Anna Lee/Sweet Black Angel* medley to include material by Dr. Clayton — *Goin’ Down To Eli’s*, Junior Parker — *I Need Love So Bad*, and Big Joe Turner — *Honey Hush/Yakity Yak*. To round things off there are the shuffles and an excerpt that mixes some interview dialogue with a short solo take of *Kansas City*. This set is highly recommended to blues connoisseurs, while the generalist and/or perfectionist might get put off by the less than perfect recording quality and spontaneity of performance.

Here are two more releases where I also limit recommendation to hard core connoisseurs of blues music. The first — “Rockin’ The Juke Joint Down” (Earwig PS 4901) features downhome Mississippi bar blues by the Jelly Roll Kings. The Kings are Frank Frost, Sam Carr and Big Jack Johnson. Frank Frost and Company have been playing Saturday blues in roadhouses and bars around Clarksdale, Mississippi since the 1950s. Frost has achieved wider recognition through his Phillips and Jewel recordings. This music has an infectious, down home spirit to it.

What we have in this Earwig set (studio-cut in 1978) is a representative sampling of the Jelly Roll Kings’ goodtime Saturday repertoire. The music is primarily a driving, shake-it-on-down dance mix of R&B, blues rockers and country-and-western, with an obvious emphasis on uptempo numbers. The music is basic to the point where some may call it crude.

Of the eleven longish cuts, seven are vocal. Frost’s vocals have matured significantly since the Phillips/Jewel days. Frost also plays good downhome harp, and alternates between piano and organ. Jackson plays guitar while Carr provides solid drumming. Frost’s keyboard work is a pulsating, rhythmic, driving force, while Jackson provides smoking rhythm work and some hot, biting lead runs. Take the time to listen to what Frost and Jackson are putting down.

It took a few plays for this LP to catch with me. Finally I turned it up loud, gave it a touch of extra bass, and cracked open a beer. To me this is exciting, high energy bar room music. It fills the gap left when Hound Dog Taylor died. Contact Michael Franks, Earwig Music Company, P.O. Box 25235, Chicago, Illinois 60625 USA.

The other hard core recommendation is on JSP Records: Cleo Page, “Leaving Mississippi” (JSP 1003). Page is a West Coast (?) blues guitarist/vocalist. His vocals and biting, electric lead guitar have a raw, aggressive character, well-suited to his original alley lyrics. These twelve cuts were produced and recorded by Page at various sessions throughout the 1970s in Los Angeles.

The sound has a definite mean bar room feel to it. The recording quality is somewhat

primitive. Page's vocals and lead work are well up front of drums, harp, etc., but the sound is marred by an almost-always-present monotonous organ player.

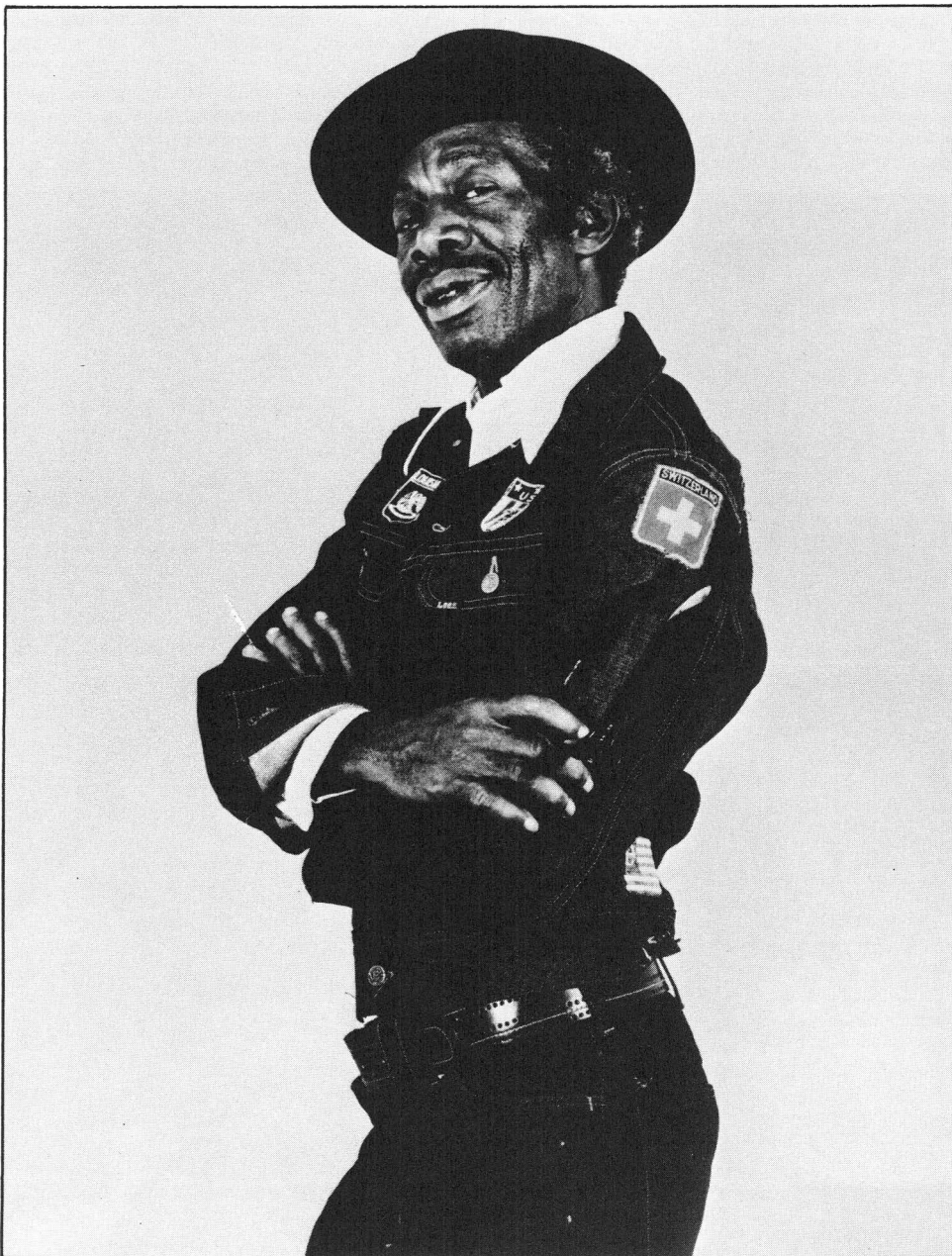
All this aside, Page has a straight ahead, downhome appeal. I really like his vocal and lead work. Some of his more interesting themes include *Red Nigger*, *Leaving Mississippi*, *California Prison Farm* and *Boot Hill*. These are definitely not good time songs. If he had only left the organ unplugged! If interested contact JSP Records, 112 Sunny Gardens Road, London NW4, England.

To conclude, here is a release that I strongly recommend to anyone who likes traditionally rooted good time music. John Mooney's "Comin' At You" (Blind Pig Records BP 779) is one of those rare, hot LPs that hits you right off the first time, and holds your interest after countless playings.

Mooney sings with a smoky, slightly raspy voice and accompanies himself on acoustic guitar (sometimes a National steel), mandolin and washboard. He plays the guitar in a slapping,

percussive style that acts as the driving force for his songs, leading and pulling his sidemen along with him. His style is Mississippi-based, with him mixing in a substantial serving of bottleneck. This is best illustrated in his solo tribute to Son House, *Stone Pony*. Backing on the other cuts comes from bass fiddle, piano, harp, accordion, drums, baritone, tenor and alto. This backing varies from cut to cut.

The program cooks from start to finish. Some of the original numbers that stand out include *I'm Mad*, *Brand New Woman*, and *Hot Tub Mambo*. Borrowed themes that stand out include Mooney's breakneck arrangement of Leroy Carr's *Take A Walk Around The Corner* and his loping (true to the original) rendition of the Mississippi Sheiks' *Shake Hands And Tell Me Goodbye*. Production and sound quality are also first rate. Again, this LP is fun and exceptionally good to have around. Blind Pig seems to have relatively good distribution, but if their records can't be found write: Blind Pig Records, 208 South First Street, Ann Arbor, Michigan 48103 USA.



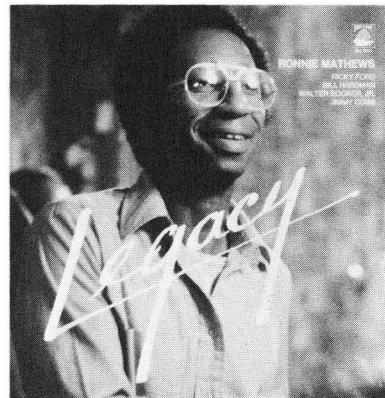
PROFESSOR LONGHAIR (photograph by Michael Smith)

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BEE HIVE RECORDS

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JAZZ LITERATURE JAZZ LITERATURE

DUKE ELLINGTON IN PERSON

An Intimate Memoir
by Mercer Ellington (with Stanley Dance)
Da Capo Paperback \$5.95 (U.S.)

The spectacle of Mercer Ellington trying to imitate papa Duke while fronting the current Duke Ellington orchestra (right down to Duke's bandstand shuffle and "I love you madly's") might be upsetting to diehard Ellington purists. But reading Mercer's "Intimate Memoir" of his prestigious pop, you can understand better why imitation, in this case, is the highest form of flattery.

Overshadowed throughout life by his famous father, Mercer found it hard going trying to develop his own musical personality as a musician-composer-arranger. His own big band of the 'fifties never really caught fire and a smaller group, Mercer And His Mad Men, ended in a lawsuit indirectly because of his father. Ellington had given Al Hibbler to Mercer's band but when the band was doing well he snatched Hibbler back — resulting in lawsuits when Mercer couldn't produce the singer in bookings. "My father would never do anything overt or bad enough to really hurt, but if my foot slipped he would let me fall all the way down."

Later when Mercer became Duke's road manager (after Duke "enticed" him from his successful disc jockey show on WLIB), Mercer began to understand "the tricks and disadvantages that worked against being a star. I could see them before he saw them because I had become used to fighting him and all the hostile elements around. So then I began to fight *for* him, using the tactics he had taught me."

Mercer's coming back to the fold was the best thing that could have happened to the Duke Ellington Orchestra. Because Ellington hated discipline, the band had become sloppy, the musicians indifferent. Mercer turned things around, tread on toes (though his father resisted it), waged a psychological battle with the seniors of the band ("where I had to overlord people who had led me by the hand to the movies...") and in fighting them had to fight his father as well. But the results paid off, as Ellington grudgingly acknowledged (never directly but to others who reported it to Mercer). Ellington, without the band's problems to bother him, went on to greater heights.

Although Mercer's portrait of the Duke, his idiosyncrasies, his women, his superstitions, is unsparing, it is honest and intriguingly revealing. Ellington, says Mercer, had a sado-masochistic streak that caused him to hurt others when he needed them the most. But understanding this element in his father, Mercer managed to stick by him and, ultimately, became a tremendous asset to the band.

Mercer was able to sort out the orchestra's tangled finances and keep it solvent. If Ellington didn't commend him directly for such services, Mercer came to learn why. After fifty years of dealing with musicians, Ellington's theory was that to praise them was to raise the price. (This extended to his relationships with women as well). "He was very clever and very wise, and it was hard for most people to know what he really approved of."

In the end, with Duke fading away in hospital

and thinking about his music's future, Mercer was working out details with his father for Ellington's "Third Sacred Concert". The day after Duke was laid to rest, Mercer was fronting the band, fulfilling commitments Ellington had made and knowing he could not personally keep. But Mercer was there to keep them — the way Pop would have. — *Al Van Starrex*

BLUES WHO'S WHO

By Sheldon Harris
Arlington House 775 pages. \$35.00 (U.S.)

More than fifteen years of research went into the compilation of this book. There are 571 biographies of blues singers as well as copious indices. It is a monumental work which deserves a place alongside the jazz reference works compiled by Leonard Feather and John Chilton.

Each entry contains relevant factual data such as birth and death dates, a summary of professional activity, a list of songs written by the artist, influences (where appropriate), press quotations and instruments played. The information was obtained through interviews and detailed perusal of newspapers, magazines and

other printed matter to build up a composite picture of the singer and his areas of activity. All the information is factual and Mr. Harris treats each singer on equal terms. Only in the press quotations is it possible to gain any perspective on the singer's qualities and special attributes.

There can be little quarrel with the overall selection of singers included in this encyclopedia. The choices, for the most part, are clear-cut. Such interpretive singers as Paul Butterfield, Barbara Dane, Janis Joplin and John Mayall are included as well as a number of singers who work within the traditional jazz revival (Claire Austin, Jean Kittrell, Natalie Lamb, Kerry Price). There's a token gesture towards the many jazz musicians who sing the blues (Louis Jordan, Hot Lips Page) as well as the more bizarre inclusion of such singers as Jack Elliott, Woody Guthrie and Richie Havens. Because these various singers are included it is hard to understand why the following were not: Beryl Bryden, Mick Jagger, George Melly and Jay McShann. Obviously opening the door in this manner could expand the contents indefinitely, so the unity of "Blues Who's Who" would have been stronger with the omission of approximately thirty entries. But



this is a minor caveat in a reference work of such importance.

As this book is concerned with those who *sing* the blues a number of musicians (principally pianists) who functioned exclusively in the blues would have not been covered in this book. Unless they were important enough to have had some impact on the jazz world (Albert Ammons, Meade Lux Lewis) they are left in limbo. Also left alone are such religious singers as Arizona Dranes and Blind Willie Johnson. Perhaps someone is now working on an encyclopedia of Gospel Singers.

The only omission of any importance that I can find is Lillian Glinn. This is strange when you take into consideration the number of recordings (22) by this singer.

The "bible" is generously illustrated with photographs which, for the most part, seem to come from the archives of the author, *Living Blues* magazine and Frank Driggs. "Blues Who's Who" is a "heavy" book whichever way you look at it and, for many people, the biggest problem will be finding space for such a large tome in their bookcase. — *John Norris*

JAZZ

Jazz: A Photo History
by Joachim Ernst Berendt
New York: Macmillan, \$29.95 (Canada \$37.95)

This is not the first jazz photo history, as its publishers like to claim. "A Pictorial History of Jazz" by Orrin Keepnews and Bill Grauer, published in 1955 and updated in 1966 (Crown Publishers, New York) is still the best work of its kind, though long out of print (in fact it's one of the most engrossing books on jazz ever published and should be reprinted).

But Berendt's "Photo History" should not be dismissed lightly or politely (as Satchmo used to say). A physically imposing and artistically well-designed volume of some 370 photographs, it covers major phases and performers of jazz from New Orleans ("Jazz was born in New Orleans") to Tokyo ("Jazz Meets the World") — to demonstrate its universal impact.

Primarily for a jazz fan's coffee table rather than a jazz historian's bookshelf, the new volume's appeal is mainly — and intendedly — visual: "Jazz is visual music," proclaims Berendt. "One can understand jazz better by seeing it performed..." If you can't see the performance, the picture is the next best thing, and the book has plenty of these.

Its text, however, appears naively doctrinal: "Jazz went up the river...The first important jazz drummer was Baby Dodds...The first important bassist was Pops Foster...The first important trombonist was Kid Ory..." and so on, leaving little room for speculation.

Jack Teagarden fans, for instance, may wonder at Big T's classification as being "Louis Armstrong's leading trombonist" (J. C. Higginbotham, Jimmy Archey, where are you?). Fortunately Berendt regales us with copiously enlightening quotes from a wide variety of sources to better describe the music's roots and ever greening branches and graftings. Others (like Gandhi) have been called upon to throw light on its more mystic effusions and diffusions (Free Jazz, the flirtations with Indian, Japanese, Arabic, Brazilian and other musical forms, etc.).

Although the historic side is covered by some classic early photos, the focus is on more recent studies of seminal figures and groups as

well as current and international scenes. This makes for a more attractive volume (the Keepnews/Grauer book, with 725 illustrations, went all out for history) that should be greeted as a tribute to the ever-widening appeal of America's single (though much misunderstood) musical art form. — *Al Van Starrex*

PRESTIGE / SAVOY

The Prestige Label
The Savoy Label
compiled by Michael Ruppli
published by Greenwood Press,
\$29.95 per volume

The art of discography has expanded by leaps and bounds in the last decade; these books are but the latest manifestation of a science which is reaping the benefit of increased academic acceptance. Ten years ago there would have been only a limited possibility for such works to be completed yet alone published. They augment and expand the knowledge we already have in Rust and Jepsen.

The Prestige discography first appeared in 1973 and was published in Denmark. This is an expanded, updated and corrected version of the book. It runs to 377 pages and is complete to the end of 1979. All known sessions are listed as well as those which Prestige acquired from other companies. These are listed in a separate section so it is necessary to make constant use of the index to locate certain sessions. Unfortunately this requires some detective work for the index is not completely reliable.

The Savoy listing follows the same format in layout and approach. There is a detailed discography of everything the label recorded (and in the case of Savoy this means many gospel records and some blues sessions) followed by a numerical listing of records in the various configurations.

These are books which the jazz scholar will return to again and again. They also give a picture of the working operations of independent jazz labels in the 1940s-1970s. The ebb and flow of activity marked the good and bad times for the labels as they built up catalogs of impressive size and character.

Greenwood has also put out a similar discography of the Atlantic label. From there the logical step is Blue Note, and then Contemporary and Pacific Jazz. There still seems to be no sign of the revised edition of Jepsen surfacing so books such as these assume even more importance. — *John Norris*

BENNY GOODMAN

Benny: King of Swing
by Stanley Baron
New York: William Morrow, \$25.00
London: Thames & Hudson (Canadian agent
Oxford University Press, \$36.75)

When Benny Goodman was eleven or twelve, he gave an imitation of Ted Lewis on a Saturday afternoon vaudeville show at Chicago's Central Park Theater. It was his first professional stint, for which Benny was paid \$5 — more than his father earned in ten hours of button sewing.

By the time he was thirteen, Benny got more lucrative dance band jobs — such as Murph Podolsky's band, playing amusement parks, house parties, high school proms. One Fourth

of July, at Colt's Electric Park, the Podolsky band had to alternate with a small black pickup band. When the audience heard the black group, they wanted nothing more to do with Murph's outfit. But for Benny, it was a joyous occasion: he got to listen to Lil Hardin and others in the rival group, including Baby Dodds and, above all, its clarinetist Johnny Dodds...

So begins this Benny Goodman story, translated into photographs from Benny's own collection and put together in an elegant high-priced volume (its illustrations were printed in the Netherlands and the book bound in Great Britain) that no BG fan can afford to be without.

Although the Goodman story is narrated publicity-release style in a lengthy introduction by Stanley Baron — with a nod to Russ Connor, author of the definitive "BG, On the Record" — the appeal of this book rides on its photographs, many from the Goodman family album and others never published before. Captions (prepared with the help of Russ Connor) tell half the story. The pictures speak for themselves.

There's BG aged ten, about the time he started playing the clarinet; the Hull House Boys' Club band around 1920, in which Benny played; the Goodman family — Benny was one of twelve children, four of whom had musical talents.

There are early bands galore, of which Ben Pollack's is notable for giving Benny — as well as Jack Teagarden, Glenn Miller, Jimmy McPartland and others — a start.

The Swing Years are appropriately covered from the Paramount Theater and attending 'Goodmania' to BG on the road, in concert (including the historic Carnegie Hall triumph), at the recording studio and at home. Several talented soloists — Harry James, Gene Krupa, others, along with vocalists like Ella, Billie and Peggy Lee — are spotlighted. Contrasting views show the famed Benny Goodman Quartet taken in 1938 and on their last reunion in August 1972, just before Krupa — the most famous Goodman soloist — died.

Stills from the Goodman movies ("A Song Is Born," "Sweet and Lowdown," etc., but not the notorious "Benny Goodman Story"), program covers, clippings, reviews, round out this Benny Goodman story, to make it a fascinating study. It's worthy of any coffee table, from here to Budapest. — *Al Van Starrex*

JAZZ LIVES

by Michael Ullman
New Republic Books, Washington, D.C.

Jazz journalism, like the music itself, seems most comfortable when it is brief and to the point. Extended interviews and long theoretical discussions on the music tend to become monotonous and boring. And yet it is difficult to capture the essence of the music or the musicians in a few brief well-chosen words.

Michael Ullman attempts this in "Jazz Lives", a collection of his essays, which appeared originally in such publications as *The New Republic*, *The Boston Phoenix* and *The Real Paper*. While they may have been amended or altered for publication in book form, their structure and content is basically the same.

"Jazz Lives" covers a broad spectrum of the music. There are essays about eighteen musicians, two with record producers (John Snyder and Steve Backer), one with Maxine Gregg, a

booking agent, and finally a profile of Maxwell Cohen, an attorney who has represented many musicians.

The artists profiled reach back to Joe Venuti and Doc Cheatham and as far forward as Ken McIntyre, Sam Rivers and Anthony Braxton. It can be seen that, in some cases, a specific event or recording prompted the original essay while in other cases the availability of the musicians motivated the interview and subsequent article. While Ullman uses the musicians' own words he integrates them into the particular canvas he wishes to paint. Ullman's own viewpoint is always present — giving us a subjective impression of the artist and his work. His word descriptions of the musician and his music are structured along the lines established by Whitney Balliett but without the older writer's depth of perception or vocabulary. Only occasionally are we startled by the viewpoints and observations of these essays. They are valuable primarily as primers for those needing an introduction to the musicians rather than being definitive statements. Ullman obviously respects and admires his subjects and he captures something of their essence. His profiles of personalities involved in the business side of the jazz world are as unusual as they are effective in presenting another dimension of the jazz community. The essay on Maxwell Cohen is particularly valuable and absorbing.

Such familiar subjects as Earl Hines, Dizzy Gillespie, Dexter Gordon, Rahsaan Roland Kirk, Charles Mingus, and Sonny Rollins are profiled but also included are chapters on Neal Hefti, Marian McPartland, Betty Carter, Horace Silver, Tommy Flanagan, Karl Berger, Ran Blake and Ray Mantilla.

The literature of jazz continues to expand and collections such as this are worthwhile additions to most jazz libraries. Their very presence can only be of benefit to those artists who are profiled.

— John Norris

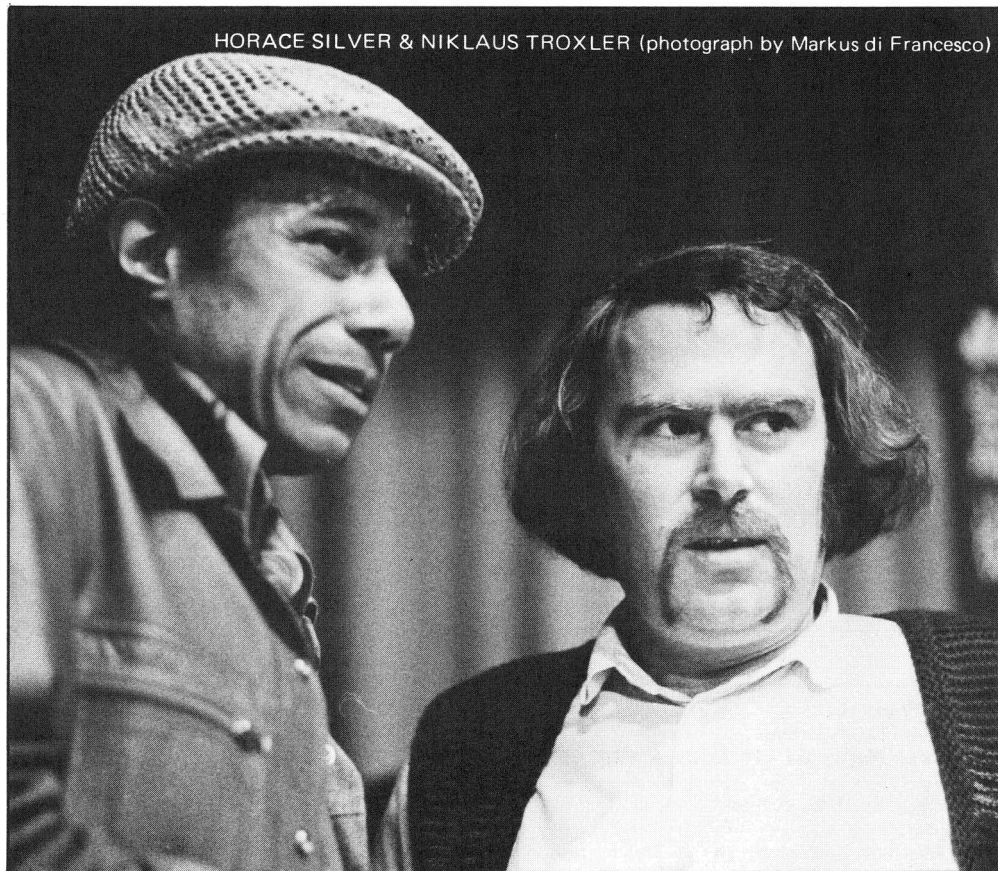
JAZZ STYLES

by Mark C. Gridley
Englewood Cliffs, N.J.: Prentice-Hall

"Jazz Styles" by Mark C. Gridley (who teaches jazz appreciation courses at Case Western Reserve University in the U.S.) meets all the requirements of a good jazz appreciation manual. It might even be the definitive work on jazz styles and stylists on a technical level. And if you think you can't teach an old dog new tricks, study this book. It will open your eyes — and, more important, your ears — to a music that you, as a jazz fan, probably think you know all about. That goes for older musicians, too, and a lot of so-called jazz critics.

Based on his jazz appreciation courses, Gridley's book is meant for high school through adult levels. But its exploration of jazz styles is largely nontechnical (except for a small section "For Musicians") and should appeal to all fans. It is copiously illustrated with excellent photographs by Bill Smith of *Coda* Magazine and Duncan Scheidt, and by numerous detailed drawings of various instruments.

Specifically the book is an introduction to important jazz styles and stylists from 1917 and the beginning of jazz recording to the present, with emphasis on jazz since 1940. Players often change their styles, so Gridley describes each player's creative peak. Trumpet, saxophone and



HORACE SILVER & NIKLAUS TROXLER (photograph by Markus di Francesco)

piano are stressed because the complexities of bass and drums, says Gridley, are hard to describe. But he emphasizes that all instruments must be heard to be appreciated and, accordingly, he gives a discography of suggested (and cited) recordings.

The importance of improvisation in jazz is stressed throughout, even though big bands and some groups use arrangements. How to tell the difference? "The best improvisations are so well constructed they sound almost like written melodies." This is where the art of listening as taught in college (and in this book) comes in.

For example (with cited recordings), Gridley tells you to listen to a recording (any Sonny Stitt album for instance) as you normally would. Then you listen four more times to the same selection: first, concentrate on every sound but drums and cymbals; second, listen carefully to the soloist and bassist; third, ignore the soloists and listen only to the piano, bass and drums; fourth, ignore everything but the interaction between the pianist's chords and the soloist's notes. Finally, listen *four more times*, each time concentrating on a single performer. Now you're getting somewhere...

There are several more paragraphs to this listening technique, illustrated with graphs for solo line (the solo line itself can include all the ornamentation soloists use — scoops, bends, shakes, doits, drops, smears, trills, vibrato, changes in tone color, sharpness of attack and loudness, and so on). And you thought you knew how to listen!

Next, each instrument is described and analysed, along with its principal stylists and soloists. And to appreciate what a jazz improviser does further, Gridley gives a breakdown on chord progression, tune construction and what they mean, to further your musical knowledge.

Although Gridley says a knowledge of jazz

history is not essential to its appreciation, he gives a well-documented history of the music, divided into different eras: Early Jazz; Combo Jazz before the mid 30s; Swing; Bop; Jazz in the 1950s; Big Bands and jazz education (which seem to go together) in the 1960s and 70s. Special chapters are devoted to such important stylists as Ellington, Ornette Coleman, Coltrane, and the Miles Davis groups and sidemen. A lot of territory is covered.

Then we get to the heavy stuff — Elements of Music. Gridley tells you all about tempo, beat, rhythm, scales, keys, tonality, modality, chord voicing, 'The Thirty-Two Bar AABA Tune' and 'Listening for the Twelve-Bar Blues..' — without making you dizzy, if you are no musician, with piano-key examples. It beats doing the crossword. The section on "For Musicians" is more complex (a modal construction of *Milestones*, for example) and can be skipped by the non-musician.

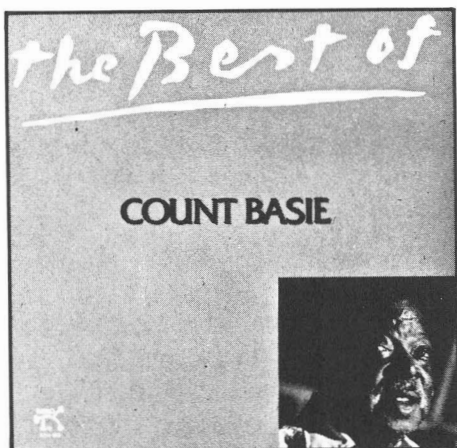
Gridley then gives his personal feelings about describing jazz sounds (a book on jazz is difficult to write, he says, because we have not yet perfected a system of notating the subtle, but essential, nuances of timing, tone, color, pitch, which characterize jazz); as well as a Guide to Record Buying, A Glossary of Jazz Terms; Discography and Supplementary Reading, to round your jazz education. If you are not interested in intensive jazz studies, forget this book and go back to your records. A little knowledge is a dangerous thing — even in music.

— Al Van Starrex

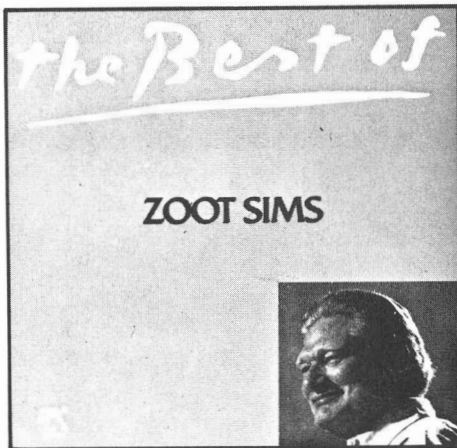
Stanley Dance's "The World of Swing", first published by Charles Scribner's Sons in 1974, has been issued in paperback by Da Capo Press, New York. A review of this book can be found in *Coda* # 152, December 1976.

PABLO

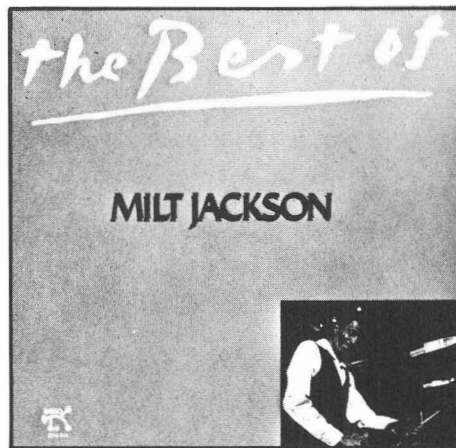
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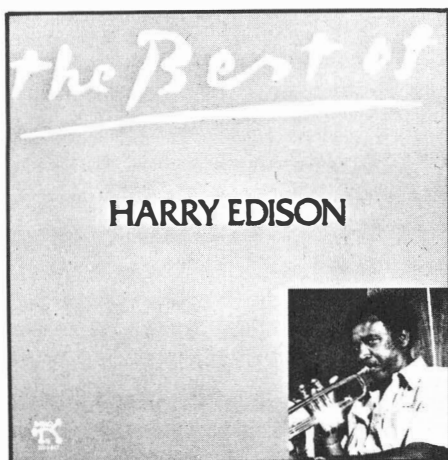
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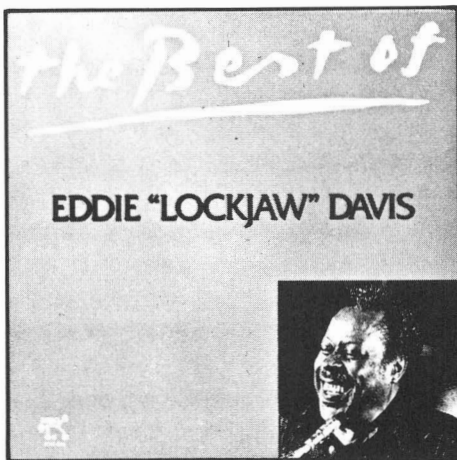
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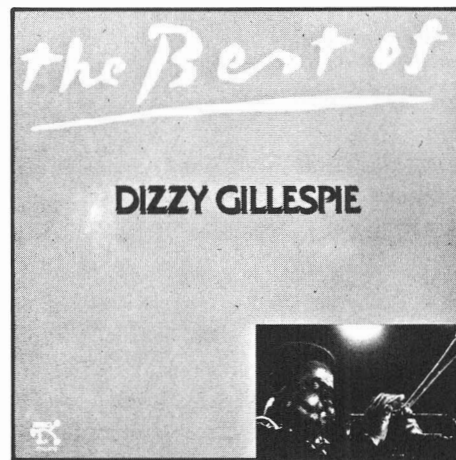
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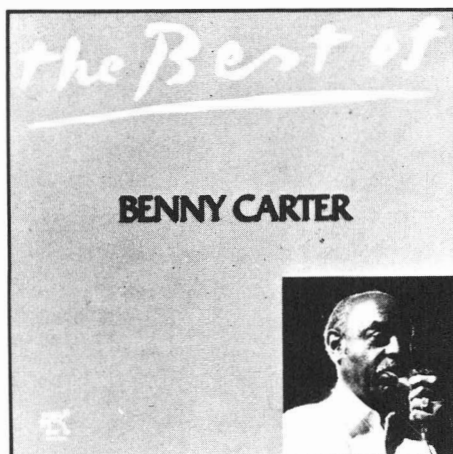
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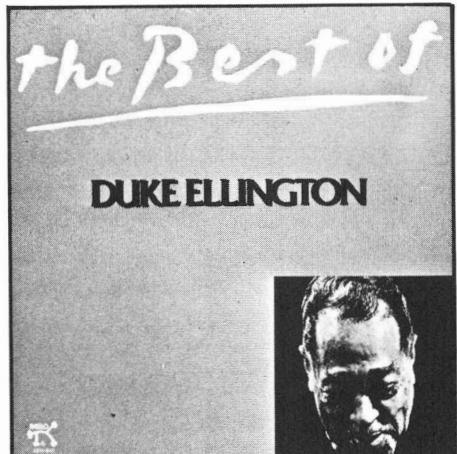
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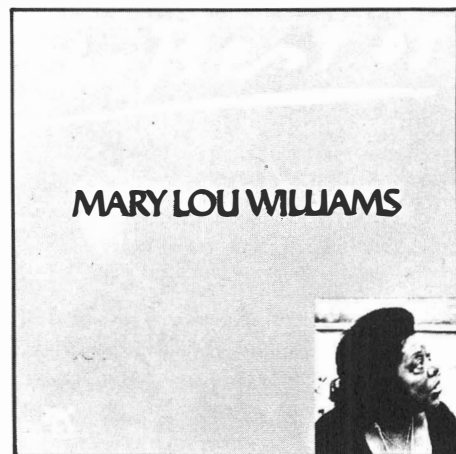
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The best of Pablo are: DUKE ELLINGTON (2310-845) / RAY BRYANT (2310-846) / HARRY EDISON (2310-847) / JOE TURNER (2310-848) / MILT JACKSON (2310-849) / ZOOT SIMS (2310-850) / LOUIE BELLSON (2310-851) / COUNT BASIE (2310-852) / BENNY CARTER (2310-853) / TOMMY FLANAGAN (2310-854) / DIZZY GILLESPIE (2310-855) / MARY LOU WILLIAMS (2310-856) / ROY ELDRIDGE (2310-857) / EDDIE "LOCKJAW" DAVIS (2310-858).

CODA MAGAZINE WRITERS CHOICE

CHARLES MINGUS (photograph by Jorgen Bo)



For the first time in its 22 years of publication, Coda Magazine has decided to have a poll. We decided to invite our writers to select 15 records that were released in their own areas, or that they had heard in approximately the last twelve months. The purpose of this is not to select, in some kind of competition, the "best" players in selective categories, but to show you, the reader, the kind of music Coda writers enjoyed over the last year. The selections are not in order of preference. We hope you enjoy this idea, and that it is helpful to you in some way.
— Bill Smith, co-editor

BILL SMITH

- 1) Chico Freeman: Spirit Sensitive
India Navigation
- 2) Ornette Coleman: Who's Crazy? Volumes 1 and 2
Atmosphere
- 3) Charles Mingus: Live at Antibes
Atlantic
- 4) Sun Ra & Walt Dickerson
SteepleChase
- 5) Johnny Dyani: Song For Biko
" "

- 6) Andrew Hill: From California With Love
Artists House
- 7) Archie Shepp & Horace Parlan: Goin' Home
SteepleChase
- 8) Cecil Taylor: One too many salty swift and not goodbye
Hat Hut
- 9) Billy Bang: Distinction without a difference
Hat Hut
- 10) Albert Ayler: The Hilversum Sessions
Osmosis
- 11) Barry Altschul Trio: Brahma
Sackville
- 12) Bill Smith Ensemble: Pick A Number
Onari
- 13) Jack DeJohnette: Special Edition
ECM
- 14) Art Ensemble of Chicago: Full Force
"
- 15) Derek Bailey & Tony Coe: Time
Incus

"This year I picked these recordings in the months that they were actually released in Canada, or when I had obtained them from some of the players. Although there were hundreds of new releases, these were the recordings that have given me the most pleasure over the last 12 months. They are not in any order of preference."
— B.S.

JOHN NORRIS

- 1) Sidney Bechet
Time Life 09
- 2) Dollar Brand: Ode To Duke Ellington
Inner City 6049
- 3) Kenny Davern/Ralph Sutton: Trio Vol. 2
Chazz Jazz 106
- 4) Lockjaw Davis: The Heavy Hitter
Muse 5202
- 5) J. DeJohnette: Special Edition
ECM 1152
- 6) Tommy Flanagan: Plays the music of Harold Arlen
Inner City 1071
- 7) Chico Freeman: Spirit Sensitive
India Navigation 1045
- 8) Andrew Hill: From California With Love
Artists House 9
- 9) Dave McKenna: Giant Strides
Concord 99
- 10) Charles Mingus: At Antibes
Atlantic 2ASD 3001
- 11) Lee Morgan: Tom Cat
Blue Note LT-1058
- 12) Max Roach: Freedom Now Suite
Columbia JC 36390
- 13) Jimmy Rushing: Mr. Five By Five
Columbia C2 36419
- 14) Archie Shepp/Horace Parlan: Goin' Home
SteepleChase 1079

15) Jess Stacy with Lee Wiley & Muggsy Spanier
Commodore XFL 15358

"Not wishing to be accused of bias I deliberately didn't vote for Sackville's 1980 releases by Barry Altschul, Ruby Braff and Jay McShann." — **J.N.**

DAVID LEE

- 1) Charlie Haden & Christian Escoudé: Gitane
All Life 001
- 2) Paul Lytton: The Inclined Stick Po Torch 4
- 3) Charles Mingus: At Antibes Atlantic
- 4) Charles Mingus: Nostalgia In Times Square
Columbia JG 35717
- 5) Johnny Dyani: Song for Biko SteepleChase
- 6) Shepp/Parlan: Goin' Home " " "
- 7) Steve Lacy: School Days QED 997
- 8) Duke Ellington: The Unknown Session
Columbia JC 35342
- 9) Barry Altschul Trio: Brahma Sackville 3023
- 10) Ornette Coleman Quartet: European Concert
Unique Jazz 13
- 11) Cecil Taylor: 3 Phasis New World
- 12) Bill Smith Ensemble: Pick A Number Onari

"I probably would have included the Art Ensemble and Jack DeJohnette on ECM, the Cecil Taylor on Hat Hut and some others, if I had decided to judge them on the basis of the somewhat casual listenings I have been able to afford them at presstime. Originally I intended not to include "Pick A Number", since I am part of the music on it; at the last moment I decided not to let modesty enter into a matter of sincere opinion." — **D.L.**

DOUG LANGILLE (Edmonton)

- 1) Various Artists: Down Behind The Rise
1947-1953 Nighthawk 106
(an anthology of Southwestern blues guitarists)
- 2) Various Artists: Lake Michigan Blues 1934-
1941 Nighthawk 105
(an anthology of Chicago blues)
- 3) Albert King/ Little Sonny/ Little Milton/
Freddie Robinson: Blue Monday: The Stax Blues
Masters, Volume II. Stax (EMI) 3015
- 4) Willie McTell/ Buddy Moss/ Curley Weaver:
Atlanta Blues 1933 JEMF-106
(John Edwards Memorial Foundation)
- 5) Johnny Littlejohn/ Doc Terry/ Jimmy Lee
Robinson/Dusty Brown: Chicago Jump JSP1004
- 6) Early post-war blues artists: Home Again
Blues Mamlish S-3799
- 7) Lonnie Brooks: Bayou Lightning
Alligator 4714
- 8) Professor Longhair: Crawfish Fiesta " 4718
- 9) John & Sylvia Embry: After Work Razor 5102
- 10) Robert Cray Band: Who's Been Talkin'
Tomato 7041
- 11) Rockin' Dopsie and his Cajun Twisters: Hold
On Sonet SNTF 800
- 12) Mojo Buford's Chicago Blues Summit
Mr. Blues 7603
- 13) Roy Hawkins: Why Do Everything Happen
To Me Route 66 KIX-9
- 14) Jimmy McCracklin: Rockin' Man " " -12
- 15) The Jimmy Johnson Band: Johnson's
Whacks Delmark DS 644

JEAN-PASCAL SOUQUE (Quebec City)

- 1) Air: Air Lore Arista AN 3014
- 2) Chet Baker: The Touch of Your Lips
SteepleChase 1122
- 3) Boulou & Elios Ferré: Pour Django " " 1120
- 4) Lee Konitz: Yes, Yes, Nonet " " 1119
- 5) Arthur Blythe: In The Tradition
Columbia JC 36300
- 6) Jack DeJohnette: Special Edition ECM 1152

- 7) Steve Kuhn/Sheila Jordan: Playground '7159
- 8) Sam Rivers: Contrasts " 1162
- 9) Tommy Flanagan: Ballads and Blues
Inner City 3029
- 10) Chico Freeman: Spirit Sensitive
India Navigation 1045
- 11) Scott Hamilton/Warren Vaché: Skyscrapers
Concord 111
- 13) Helen Humes and Muse All Stars Muse 5217
- 14) Bill Smith: Pick A Number Onari 004
- 15) Dizzy Gillespie/Freddie Hubbard/Clark Ter-
ry Pablo 2312-114

"My selection is composed of records that:
— I have listened to extensively.
— are currently available in Québec City
— I have thoroughly enjoyed
The Time-Life Collection definitely deserves a special mention for excellence." — **J.-P.S.**
(Jazz producer for CKRL-MF and jazz column-
is for *Le Soleil*, Québec).

PETER DANSON (Montreal)

- 1) Max Roach: Freedom Now Suite Columbia
- 2) Billie Holiday: Fine and Mellow Commodore
- 3) Roland Kirk: We Free Kings Trip
- 4) Booker Ervin: The Freedom and Space Sessi-
ons Prestige
- 5) Ran Blake/Jeanne Lee: The Newest Sound
Around French RCA
- 6) Duke Ellington/Charles Mingus/Max Roach:
Money Jungle United Artists (French)
- 7) Mingus At Antibes Atlantic
- 8) Modern Jazz Quartet: Last Concert Atlantic
- 9) Lester Young: Pres At His Very Best Trip
- 10) Clifford Brown/Max Roach: At Basin Street "

"Because much of my record-buying activity over the past year or so has been oriented towards investigating some of the classic recordings of the music rather than 'new releases', I feel the best I can do is come up with ten reissues I feel are important." — **P.D.**

TREVOR TOLLEY (Ottawa)

- New Records:
Contemporary Music - Walt Dickerson and Sun
Ra: Visions SteepleChase 1126
Canadian Music - Bill Smith: Pick A Number
Onari 004

Newly discovered material - Charles Mingus:
Mingus at Antibes Atlantic 2ASD 3001
Reissues featuring new material:
Sidney Bechet: The Complete Bechet Vol. 1
RCA (Fr) Black & White PM 42409
(with unissued alternate takes)
Chicago Jazz Vol. 1 Classic Jazz Masters 31
(all the Teschmacher records for Brunswick/Voc-
ation, including all alternate takes, plus the only
reissue ever of Danny Altier's *I'm Sorry Sally*).
Red Nichols and his Five Pennies Vol. 2 CJM 25
(includes the legendary *My Gal Sal*, released
only by accident).

PETER STEVENS (Windsor, Ontario)

- 1) The Time-Life Giants of Jazz Series
- 2) Charles Mingus: Nostalgia In Times Square
Columbia
- 3) Thelonious Monk: Always Know "
- 4) Joe Farrell: Skateboard Park Xanadu
- 5) Charles Mingus: Passions of a Man Atlantic
- 6) Richie Beirach: Elm ECM
- 7) Bob Brookmeyer: Live At Sandy's Gryphon
- 8) Art Pepper: Today Galaxy
- 9) Phil Woods: I Remember Gryphon
- 10) Brothers and Other Mothers Vol. 2 Savoy
- 11) Boss Brass: Again! Umbrella
- 12) Ed Bickert/Don Thompson Sackville

- 13) Air: Air Lore Arista/Novus
- 14) Art Ensemble of Chicago: Nice Guys ECM
- 15) Arild Andersen: Green Shading Into Blue "

KEN PICKERING (Vancouver)

- 1) Cecil Taylor: One too many.... Hat Hut
- 2) Cecil Taylor: 3 Phasis New World
- 3) Art Ensemble of Chicago: Full Force ECM
- 4) Globe Unity Orchestra: Compositions Japo
- 5) Willem Breuker Kollektief: Summer Music
Marge
- 6) Arthur Blythe: Illusions Columbia
- 7) Air: Air Lore Arista/Novus
- 8) Evan Parker at the Finger Palace
Beak Doctor 3/Metalanguage 110
- 9) Leroy Jenkins: The Legend of Ai Glatson
Black Saint
- 10) World Saxophone Quartet: Steppin' With
Black Saint
- 11) Anthony Braxton: Seven Compositions
1978 Moers Music
- 12) Barry Altschul Trio: Brahma Sackville
- 13) The audience with Betty Carter • Bet-Car
- 14) Albert Ayler: The Hilversum Sessions
Osmosis
- 15) Tim Berne: 7X Empire

GEORGE COPPENS (Amsterdam)

- 1) Cecil Taylor: One Too Many Salty Swift And
Not Goodbye - Hat Hut ' Hat Hut HH1R4
- 2) Billy Bang: Distinction Without A Difference
- Hat Hut Hat Hut HH1R4
- 3) James Newton: The Mystery School
India Navigation
- 4) John Carter: Variations Moers Music
- 5) Albert Ayler: The Hilversum Session Osmosis
- 6) Warne Marsh: Live in Hollywood Xanadu
- 7) David Murray: Sweet Lovely Black Saint
- 8) Lester Young: In Washington, D.C. Pablo
- 9) Horace Tapscott/Everett Brown, Jr.: At The
Crossroads Nimbus
- 10) Arthur Blythe: Illusions Columbia
- 11) Arthur Blythe: In The Tradition "
- 12) Lennie Tristano: Live at Birdland 1949
Jazz Records
- 13) Art Ensemble of Chicago: Nice Guys ECM
- 14) Bennie Wallace: Live at the Public Theater
Enja
- 15) AIR: Air Lore Arista/Novus

MARIO LUZZI (Rome)

- 1) Max Roach: Freedom Now Suite
Columbia JC 36390
- 2) Art Ensemble of Chicago: Full Force
ECM 1167
- 3) Charles Mingus: At Antibes Atlantic-SD2-3001
- 4) Jack DeJohnette: Special Edition ECM 1152
- 5) Max Roach & Anthony Braxton: One In Two/
Two In One Hat Hut 2R06
- 6) Nick Brignola: Burn Brigade Bee Hive 7010
- 7) Cherry/ Redman/ Haden/ Blackwell: Old &
New Dreams ECM 1154
- 8) Joe McPhee: Old Eyes Hat Hut 1R01
- 9) Art Pepper: Straight Life Galaxy 5127
- 10) Max Roach: Pictures In A Frame
Soul Note 1003
- 11) David Murray: Sweet Lovely
Black Saint 0039
- 12) Various Artists: I Remember Bebop
Columbia C2-35381
- 13) Steve Lacy: The Way Hat Hut 2R03
- 14) Steve Kuhn & Sheila Jordan: Playground
ECM 1159
- 15) Roswell Rudd: The Definitive Horo HZ 12

ROBERTO TERLIZZI (Pisa)

- 1) Billie Holiday: Swing, brother swing!
Encore P 14388

- 2) Dee Dee Bridgewater: Bad For Me Elektra 6E 188
- 3) Derek Bailey/Tony Coe: Time Incus 34
- 4) Maarten Altena/Steve Lacy: High, Low and Order Claxon 79.3
- 5) Evan Parker: At the Finger Palace Beak Doctor 3
- 6) Toshinori Kondo/John Russell/Roger Turner: Artless Sky CAW 001
- 7) Paul Lytton: The Inclined Stick Po Torch
- 8) Sun Ra: The Other Side Of The Sun Sweet Earth
- 9) Anthony Braxton: Alto saxophone improvisations 1979 Arista
- 10) Leo Smith: The Mass on the World Moers
- 11) Warne Marsh: Live in Hollywood Xanadu
- 12) Cecil Taylor: One too many.... Hat Hut
- 13) Charles Mingus: Quintet featuring Eric Dolphy Enja
- 14) Joni Mitchell: Mingus Asylum
- 15) Evan Parker - Paul Rutherford - Barry Guy - John Stevens: 4,4,4 View

PETER RILEY (England)

- 1) Evan Parker: At The Finger Palace Beak Doctor 3/Metalanguage 110
- 2) John Russell & Richard Coldman guitar solos Incus 31
- 3) Derek Bailey & Tony Coe: Time " 34
- 4) Gary Todd & Roger Turner: Sunday Best"32
- 5) John Russell, Toshinori Kondo, Roger Turner: Artless Sky Caw 01
- 6) Brett Hornby: Insensitive Zyzzy 4
- 7) Derek Bailey & Christine Jeffrey: A View From Six Windows Metalanguage 114
- 8) Paul Lytton: The Inclined Stick Po Torch 4
- 9) Roger Smith: Spanish Guitar London Musicians' Collective 1
- 10) Tristan Honsinger & Gunter Christmann: Ear meals Moers Music 01040
- 11) Anne LeBaron, LaDonna Smith, Davey Williams: Jewels Trans Museq 3
- 12) Henry Kuntz: Cross-Eyed Priest Humming Bird 1001
- 13) Derek Bailey: New Sights Old Sounds Morgue (Japan) 03/04
- 14) Free Music Communion: Communion Structures 11-23 Fremuco 10003

Bill Smith: Pick A Number Onari 004

Maarten Altena Quartet: Op Stap Claxon 80.5

"I make that sixteen. The last two are separated off because they represent a different kind of music (pieces, more compositional) than the others and it might be misleading to list them undistinguished from the rest?" — P.R.

ADRIAN JACKSON (Australia)

- 1) Charles Mingus: Live At Antibes Atlantic
- 2) John Coltrane: The Paris Concert Pablo
- 3) Cecil Taylor: 3 Phasis New World
- 4) Cecil Taylor: Live in the Black Forest MPS
- 5) Don Pullen & Don Moye: Milano Strut Black Saint
- 6) Ornette Coleman & Charlie Haden: Soapsuds, Soapsuds Artists House
- 7) Sidney Bechet: The Complete Vol. 1/2 RCA
- 8) Arthur Blythe: In The Tradition Columbia
- 9) Anthony Braxton: Alto Saxophone Improvisations 1979 Arista
- 10) Julius Hemphill & Oliver Lake: Buster Bee Sackville
- 11) Anthony Davis: Of Blues & Dreams "
- 12) Booker Ervin: The Freedom and Space Sessions Prestige
- 13) Art Ensemble of Chicago: Full Force ECM
- 14) Sam Rivers: Contasts ECM
- 15) Jack DeJohnette: Special Edition ECM

PETER VACHER (England)

- 1) Sidney Bechet: Jazz Classics Blue Note BNS 40001/2
- 2) Frankie Capp/Nat Pierce Juggernaut: Live At The Century Plaza Concord 72
- 3) Vic Dickenson: The Vanguard Sessions Vogue VJD 551
- 4) Duke Ellington: The Radio Transcriptions Vol. 1-5 London HMP 5033-7
- 5) Duke Ellington: Up In Duke's Workshop Pablo 2310-815
- 6) Panama Francis & His Savoy Sultans: Gettin' In the Groove Black & Blue 33.320/1
- 7) Al Grey/Tony Coe: Get It Together Pizza Express 5504
- 8) Scott Hamilton/Warren Vaché: Skyscrapers Concord 111
- 9) Earl Hines Orchestra: The Indispensable Vols. 1/2 French RCA PM 42412
- 10) Oliver Jackson/Heywood Henry: Real Jazz Express Black & Blue 33.126
- 11) Art Tatum: The V-Discs Black Lion 30203
- 12) Jack Teagarden-Earl Hines All Stars: In England 1957 Jazz Groove 001
- 13) Jimmy Rushing: The Essential Vogue 556
- 14) Benny Waters/Keith Smith: Up Jumped The Blues Hefty Jazz 105
- 15) Ben Webster: No Fool No Fun Spotlite 142

"There it is: release numbers are those applicable to the UK of course. Obviously, there are others that might have made my list had I heard them: the rate and flow of releases these days is too many even for reviewers to cope with!" — P.V.

BENJAMIN FRANKLIN V (Columbia, S.C.)

- 1) Bea Benjamin: Sathima Sings Ellington Ekapa 001
- 2) Ran Blake: Film Noir Arista 3019
- 3) Don Byas/Bud Powell: A Tribute To Cannonball Columbia 35755
- 4) Dizzy Gillespie/Count Basie: The Gifted Ones Pablo 2310-833
- 5) Earl Hines/Budd Johnson: Linger Awhile Classic Jazz 129
- 6) Art Pepper: Today Galaxy 5119
- Book: Michael Ullman, Jazz Lives (New Republic Books, Washington, D.C.)

TEX WYNDHAM (Mendenhall, PA)

- 1) Jazz at the Hayloft-1975 Fat Cat's Jazz 183
- 2) Trebor Tichenor: Days Beyond Recall Folkways FS 3164
- 3) Art Hodes: When Music Was Music Euphonic ESR 1218
- 4) The New Orleans Nighthawks G.H.B. 98
- 5) The Uptown Lowdown Jazz Band " 149
- 6) Bobby Hackett, Vic Dickenson & Maxine Sullivan: Live From Manassas Jazzology 76
- 7) Knocky Parker & Bill Coffman: From Cake-walk to Ragtime " 81
- 8) The Original Salty Dogs: Ragtime Festival Jazz & Jazz 6437 128
- 9) The St. Louis Ragtimers: Early Portraits T 880 46/47
- 10) Rube Bloom & Arthur Schutt: Novelty Ragtime Piano Kings Folkways RBF 41
- 11) Donald Lambert: Classics In Stride Pumpkin 110
- 12) Art Hodes, George Brunis & Volly DeFaut: Friar's Inn Revisited Delmark DS-215
- 13) Red Norvo and his Orchestra: 1938 Circle 3
- 14) The New Black Eagle Jazz Band: Classic Jazz Philips 9198 764
- 15) Various Artists: The Piano Blues, Volumes 1-14 Magpie PY 4401 to 4414

"I wrote the liner notes to the Philips, but it deserves inclusion as the best disc to date by one of today's finest traditional units. The list wouldn't be complete with exclusion of any one of the magnificent reissues in the indispensable Magpie series — I can't choose which to single out, so I include them collectively." — T.W.

ART LANGE (Chicago)

- 1) Air: Air Lore Arista/Novus 3014
- 2) Art Ens. of Chicago: Full Force ECM 1-1167
- 3) Chet Baker Trio: The Touch of Your Lips SteepleChase 1122
- 4) Anthony Braxton & Max Roach: One in Two-Two in One Hat Hut 2R06
- 5) J. DeJohnette: Special Edition ECM 1-1152
- 6) Roscoe Mitchell: L-R-G/The Maze/S II Examples Nessa N-14/15
- 7) Hank Mobley: A Slice At The Top Blue Note LT-995
- 8) Art Pepper: Today Galaxy 5119
- 9) Evan Parker: At The Finger Palace Beak Doctor 3/Metalanguage 110
- 10) Cecil Taylor: Live in the Black Forest MPS 0068.220/Pausa 7053

REISSUES:

- 1) Sidney Bechet & Martial Solal: When A Soprano Meets A Piano Inner City IC 7008
- 2) Eddie Condon: The Liederkrantz Sessions Commodore XFL 15355
- 3) Booker Ervin: The Freedom and Space Sessions Prestige 24091
- 4) Jay McShann: The Man from Muskogee Sackville 3005
- 5) Jack Teagarden: Teagarden Time-Life J08

"In narrowing this list down to the required proportions I've been forced to leave off a number of excellent albums which give me great pleasure. This list is not in order of preference."

— A.L.

BILL SHOEMAKER (Washington)

- 1) Ornette Coleman & Charlie Haden: Soapsuds, Soapsuds Artists House 6
- 2) The Audience with Betty Carter Bet-Car 1003
- 3) Jeanne Lee/Jimmy Lyons/Andrew Cyrille: Nuba Black Saint 0030
- 4) Art En. Of Chicago: Full Force ECM
- 5) Max Roach: Freedom Now Suite Columbia
- 6) Cecil Taylor: One too many.... Hat Hut
- 7) Mingus At Antibes Atlantic
- 8) Jack DeJohnette: Special Edition ECM
- 9) Steve Lacy: The Way Hat Hut
- 10) Barry Altschul Trio: Brahma Sackville
- 11) Globe Unity Orchestra: Compositions Japo
- 12) Sun Ra: The Other Side Of The Sun Sweet Earth
- 13) Chico Freeman: Spirit Sensitive India Nav.
- 14) Steve Lacy: Troubles Black Saint 0035
- 15) Dollar Brand: African Marketplace Elektra

PETER S. FRIEDMAN (Rochester)

- 1) Chet Baker: The Touch Of Your Lips SteepleChase 1122
- 2) Eddie "Lockjaw" Davis: The Heavy Hitter Muse 5202
- 3) Tommy Flanagan plays the music of Harold Arlen Inner City 1071
- 4) Dexter Gordon: Great Encounters Columbia JC 35978
- 5) Grant Green: Nigeria Blue Note LT-1032
- 6) Clifford Jordan: The Adventurer Muse 5163
- 7) Duke Jordan: Lover Man SteepleChase 1127
- 8) Lee Konitz Nonet: Yes, Yes, Nonet " 1119
- 9) Jimmy & Doug Raney: Stolen Moments " 1118
- 10) Jackie McLean: Consequence Blue Note LT-994

- 11) Hank Mobley: A Slice of the Top " " 995
- 12) Charles McPherson: Free Bop Xanadu 170
- 13) Art Pepper: Thursday Night at the Village Vanguard Contemporary 7642
- 14) Zoot Sims / Harry Edison: Just Friends Pablo 2310-841
- 15) Various Pianists: I Remember Bebop Columbia C2 35381

"I have only selected records not previously issued. The entire reissue scene is so confused that I am avoiding it totally, and I would prefer to emphasize records that are coming to the attention of the record-buying public for the first time."
— P.F.

MARK WEBER (Los Angeles)

- 1) Horace Tapscott/Everett Brown Jr.: At The Crossroads Nimbus
- 2) Cecil Taylor: One Too Many.. Hat Hut
- 3) Jack Wilson: Margo's Theme Discovery
- 4) John Carter: Variations Moers Music
- 5) Warne Marsh: Live in Hollywood Xanadu
- 6) Various Artists: Black California volume 2 Arista/Savoy
- 7) The Chicago Flying Saucer Band featuring Rod Piazza Gangster Records
- 8) The Fabulous Thunderbirds: What's The Word Tacoma -Chrysalis
- 9) Jay McShann: The Man From Muskogee Sackville
- 10) Billy Bang: Distinction Without A Difference Hat Hut
- 11) Vinny Golia Trio: ...In the right order Nine Winds
- 12) Steve Lacy: The Way Hat Hut
- 13) Art Ens. of Chicago: Full Force ECM
- 14) Bill Smith: Pick A Number Onari
- 15) James Newton: The Mystery School India Navigation

CLIFFORD JAY SAFANE (New York City)

- 1) Art Ens. of Chicago: Full Force ECM 1-1167
- 2) Arthur Blythe: In The Tradition Columbia JC 36300
- 3) Ornette Coleman & Charlie Haden: Soapsuds Soapsuds Artists House AH 6
- 4) Jerome Cooper: The Unpredictability of Predictability About Time 1002
- 5) J. DeJohnette: Special Edition ECM 1-1152
- 6) Stuart Dempster: In the Great Abbey of Clement VI 1750 Arch S-1175
- 7) Booker Ervin: The Freedom and Space Sessions Prestige 24091 (reissue)
- 8) Vinny Golia: In The Right Order Nine Winds 0103
- 9) Dexter Gordon: Blows Hot And Cool Dooto AUL-207 (reissue)
- 10) George Lewis: Homage To Charles Parker Black Saint 0029
- 11) Keshavan Maslak/Loek Dikker/Mark Miller/Sunny Murray: Mayhem In Our Streets Waterland WM 005
- 12) Walter Norris/Aladar Pege: Synchronicity Enja 3035/Inner City 3028
- 13) Evan Parker: At The Finger Palace Beak Doctor 3/Metalanguage 110
- 14) Max Roach: Freedom Now Suite Columbia JC 36390 (reissue)
- 15) Jimmy Rushing: Mr. Five By Five Columbia C2 36419 (reissue)

KEVIN WHITEHEAD (Baltimore)

- 1) Max Roach: Freedom Now Suite Columbia
- 2) E. Parker: At the Finger Palace Metalanguage
- 3) Erroll Parker: Doodles Sahara
- 4) Charles Mingus: At Antibes Atlantic
- 5) Joe McPhee: Glasses Hat Hut

- 6) Joe McPhee: Old Eyes " "
- 7) Steve Lacy: The Way " "
- 8) Billy Bang: Distinction Without A Difference Hat Hut
- 9) Jack DeJohnette: Special Edition ECM
- 10) Peter Cusack et al: Groups In Front of People 2 Bead
- 11) Hawley Adams Currens & J.P. Richards: Many Years of Love To You TIWA
- 12) John Carter Quintet: Variations Moers
- 13) Joanne Brackeen/Eddie Gomez: Prism Choice
- 14) James Blood: Tales Of Captain Black Artists House
- 15) Air: Air Lore Arista

"Please note I'm not a Hat Hut stockholder."
— K.W.

DAVID WILD (Ann Arbor)

- 1) Arthur Blythe: In the Tradition Columbia
- 2) Ornette Coleman: Chappaqua Suite CBS BPG 66203(out of print)
- 3) Ornette Coleman: The Great London Concert Arista 1900 (out of print)
- 4) Miles Davis: Circle In The Round Columbia KC2 36278

- 5) Bill Evans: We Will Meet Again Warner Brothers 3411
- 6) Gil Evans: Synthetic Evans Poljazz V-XX-0636
- 7) Red Garland: Saying Something Prestige 24090
- 8) Dexter Gordon: The Apartment SteepleChase/Inner City
- 9) Dave Holland: Conference of the Birds ECM
- 10) Charles Mingus: Nostalgia In Times Square Columbia JG 35717
- 11) Mike Nock: In Out & Around Timeless 119
- 12) Old & New Dreams Black Saint 0013
- 13) Wayne Shorter: Et Cetera Blue Note LT 1056
- 14) The Great Concert of Cecil Taylor Prestige
- 15) McCoy Tyner: Supertrios Milestone 55003

"This list really has no significance other than as a list of records with which I've had favourable encounters recently. Not all of the releases are recent — at least none is actually long out-of-print, evidence of eccentric and erratic listening habits as well as the usual eclectic tastes."
— D.W.
[Perhaps it should also be pointed out that Mr. Wild has been researching an Ornette Coleman discography, which doubtless accounts for the 2 out-of-print Ornette records on his list].



ANTHONY BRAXTON (photograph by Markus di Francesco)

CECIL TAYLOR

3 Phasis
New World NW 303

Jimmy Lyons - alto saxophone/Raphé Malik - trumpet/Ramsey Ameen - violin/Sirone - bass/Ronald Shannon Jackson - drums/Cecil Taylor - piano and composer.

3 Phasis - Total time 57:12.
Recorded April 1978.

Live In The Black Forest
MPS 0068.220

Same personnel - Recorded June 3, 1978.
Side 1 - *The Eel Pot* (24:57). Side 2 - *Sperichill On Calling* (25:08).

One Too Many Salty Swift And Not Goodbye
Hat Hut Two (3R02)

Same personnel - recorded June 14, 1978.
One Too Many Salty Swift And Not Goodbye
Total time 133:35.

Myself, having been a serious participant in Cecil Taylor's music for the past twenty years, realize that this opportunity of progression has made a clear path of transition from a wobbly rail. The changing development of his music as a master musician/composer is documented clearly on two dozen recordings, and perhaps critical analysis becomes somewhat unnecessary in this period. For me I suspect my relationship toward, or with him, is one of simple adoration for someone whom I would consider to be a genius. This is not flippant, found words, there are few that I would acknowledge this position, and the ones that I feel this for are scholars of life that have given me direction. Over the past ten years, because of my involvement with this wonderful music through *Coda Magazine*, I have been fortunate enough to spend time with Cecil Taylor as a listener in live performance, socially, and as a documenter of some of the occasions, and this being so, has allowed me the privilege of being more than a "record reviewer".

In the early winter of 1978, on a visit to New York I had visited Cecil Taylor on a day when the first rehearsals of this particular unit were taking place. A most happy coincidence. A few months later, in Montreal, I was to witness one of the unit's first public performances. Then again, a short time later in Toronto. All this giving me insight to the details, to the structure, to an understanding of essence/content.

Like all things of any significance, Cecil Taylor's music is something to be considered a life study, and the opportunity of recordings become an obvious advantage in that many of its qualities rely upon repeated listening, aiding one to recognise with greater clarity the organisation of the event, removing perhaps the initial feeling that the sound is just a flowing rhythmic mass pouring/flowing over one's mind and body.

"3 Phasis", as Gary Giddins in his liner notes states, is a masterwork, a suite. This music is set up in orchestral form with the piano creating the moods, or situations for the next movement.

On occasion the piano sections, if isolated, could be thought of as interludes, clear definitions for what is to come, but mostly the music must be heard as a continuous form lasting in time for almost one hour. Some details of each player would be that Jimmy Lyons' relationship is as perfect as ever, the strings, as in some of Cecil Taylor's previous music, even as long ago as the Unit with Alan Silva, have a crying, plaintive quality (Sirone and Ramsey Ameen). Shannon Jackson is a most unusual drummer who seems to be able to play "old traditional" shuffle rhythms inside this orchestra, showing perhaps the continuum of jazz history. Malik is brassy, often seeming to lead the sections into a proclamation, giving the music a heraldic feel.

"Most people don't have any idea of what improvisation is... it means the magical lifting of one's spirits to a state of trance. It means the most heightened perception of one's self, but one's self in relation to other forms of life. It means experiencing oneself as another kind of living organism much in the way of a plant, a tree — the growth, you see, that's what it is.... I'm hopefully accurate in saying that's what happens when we play. It's not to do with 'energy'. It has to do with religious forces...."

(Cecil Taylor)

Unlike the music of "3 Phasis", "Live in the Black Forest" takes the stance of the jazz tradition. That of a composition with pre-arranged solo performance. The composition that is side one of this recording, *The Eel Pot*, gives me a clear visual image relating to my own art, like the flower captured in its beauty through time lapse photography, opening slowly into graceful acclaim. After Cecil Taylor's short, but mysterious piano opening, the unit moves into a slow graceful landscape of shifting sound, preparing to make its entrance into the first "feature" of Raphé Malik's bleating brass atop accelerating fiery rhythm swirl. The second section, with the trio of Cecil Taylor, Sirone and Ronald Shannon Jackson is one of the most perfect examples of improvisation, with Sirone providing a most powerful and clear action. A third section with just piano and violin illustrates the many new possibilities of such a combination, and finally, Cecil Taylor at his romantic best, beautiful in the honoured sense of this description, prepares the mood for the final statement of this composition. A tune perhaps, so clear. Ecstatic audience applause.

Sperichill On Calling opens with the piano calling the group to presentation, and moves, almost too soon into set time (4/4?) and Jimmy Lyons' first "solo" section of the concert. The quality of Jackson's drumming, that works so well on "3 Phasis", and on *Eel Pot*, seems in this piece to hinder the free movement of the music, returning too often to restrictive patterns, creating a disjointed rhythm that interferes with the total pulsing, and it seems that the motion is held together by the effective pizzicato playing of the violin. A third of the way into the piece the mood changes to a slow form, allowing Malik to develop from a short lyrical section, a new order which will continue into a strong soaring statement. Another violin/piano improvisation, with Ameen abruptly ragged, the piano cascading all about him. Rhythm motion returns, with Jackson's brushes adding

quick, quiet shading. The group returns in a most perfect manner.

A small disappointment is the little time afforded Jimmy Lyons. Perhaps another time.

"One too many salty swift and not goodbye.... Cecil Taylor walks onstage and takes his place at the piano. Before his entry the unit had been playing a series of duets and trios; a strategy Cecil had worked out during the tour, so that there would be a certain type of intensity before he made his entry. He immediately commences to play and the unit states the theme, the horns drop out, then, piano, bass and drums, bass alternately bowing and plucking percussively. The wood of his instrument echoing happily the player's input. In this segment there is actually a three-tiered percussive statement; the music flows as easily as the water of rapids over glistening black rocks: it is very liquid. Cecil has worked out this system for his band to keep the chemistry flowing all through the six weeks the band was in Europe, a system which not only enabled the six musicians to keep their collective statement at its highest musical possibility, but also to maintain their dignity and morale in the face of hazardous and sometimes rude treatment while playing this series of concerts. This one, recorded the very last night of that tour, reflects the dedication and guidance of Taylor, who is able to let the members of his unit play themselves within



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the context of Cecil Taylor's music. Circles within circles, individual drops of water standing on a huge lily leaf, coming together then separating as the wind disturbs them. This record, on which the unit plays with virginal tightness, is also the swan song of that group."

(from the liner notes by Spencer A. Richards)

And so the cycle goes, once more complete, from a rehearsal beginning to the ultimate creative peak, a small section of history takes place. Cecil Taylor would not disband a group that was failing, but rather when the music at that point in his imagination is in moment for change. (This recording - Hat Hut 2R02 - should be considered to be the accumulative statement of all previous action. Superb.) — **Bill Smith**

CLARK TERRY

**Funk Dumplin's
Matrix MTX 1002**

Happily there is nothing particularly funky about this album. It is a record to restore one's often shaken faith in the notion that good players performing good tunes will produce good jazz, without any need of "new interpretations" to make it all interesting. Indeed, my only disappointment is that they did find it necessary to try something unusual to vary the

programme: Clark Terry and Red Mitchell sing on *Snarset Blues*; while *Brushes and Brass* is largely three minutes of Terry playing alone with Ed Thigpen.

Kenny Drew's *Serenity* exemplifies all that is best here: relaxed, together, warm, it is a perfect performance, with solos from Terry's muted trumpet, Drew's piano and Mitchell's bass. The same is true of Mitchell's *Beautiful*, where Terry plays open flugelhorn with fullness and poise. Thad Jones's *A Child is Born* has Terry too self-consciously beautiful, but Mitchell solos impressively with the lyrical fluency of a guitar. *Bayside Cookout* is relaxed and effortlessly swinging at middle tempo; but *Somebody Done Stole My Blues* was taken too fast for me, despite a limber solo from Kenny Drew, who copes excitingly with the tempo.

The album is marked "Featuring Red Mitchell". Mitchell travelled from Stockholm to Copenhagen for the date, and it was well worth it. He solos superbly on both slow and fast numbers with inventiveness and ease. Indeed, his solos are melodically the most rewarding on this very good record. His rich, clear sound is beautifully captured.

The recording is excellent, with the right amount of resonance to ensure presence. The pressing is immaculate. Matrix are setting themselves a high standard. — **Trevor Tolley**

CLARK TERRY

**Ain't Misbehavin'
Pablo Today 2312.105**

Pablo had a sure thing in getting Fats Waller's music played by Clark Terry, whose 'happy' demeanor and exceptional musical talents are on a par with Waller's, though their instruments and approaches are different. The genesis of this album is the hit Broadway show "Ain't Misbehavin'" which unfortunately distorts Waller the musician by portraying him mostly as a clown. But at least it popularized much Waller-associated music to a segment of society that would otherwise have been stone deaf to jazz. Hit shows make hit records — so this one, the most jazz-oriented version of the show so far, has it made.

"Misbehavin'" is a tour de force for Terry, who romps all over the place with flugelhorn, trumpet, mute, vocal and whatnot. I met Terry at a concert a few days after this record was cut and he was enthusiastic about it. "We had some problems getting a pianist (in New York?) — so who do you think we got?" Seeing it was Pablo it was no surprise. Oscar Peterson, house pianist par excellence for Pablo, does justice to one of his heroes (via Tatum of course) without imitating him (except for a stride tribute here and there). Chris Woods (alto/flute), Victor Sproles (bass) and Billy Hart (drums) round out the band.

Johnny Hartman, a much-neglected singer from early Dizzy Gillespie days, sings the title tune (a magnanimous gesture by Terry, who could have sung it himself). The horns state the theme for *Squeeze Me*, then take off on their own at a faster tempo than the original. *Handful of Keys* opens with stride then lets the horns chase each other. Terry's open-horn handling of the ballads *Black and Blue* and *Mean To Me* make these exceptional performances.

But *I Can't Give You Anything But Love* and *It's a Sin to Tell a Lie* (in Bossa beat) are taken at a faster clip than usual, with Terry muted in every respect — he doesn't sing. He does sing *Your Feet's Too Big*, which is disappointing only to anyone exposed to Waller's original. It's now a Terry tune.

But Clark Terry's version of *The Joint is Jumpin'* is every bit as frantic, jazz-hot and jumping as the original — perhaps even better (a sacrilege?). This cut alone is worth the record. But there are other great moments — like the lilting *Jitterbug Waltz* and the inevitable *Honey-suckle Rose* — a fast-horn fandango for Terry and Chris Woods, with Peterson providing pretty embellishments. My best tribute to this album is to say: Fats Waller would have loved it. — **Al Van Starrex**

STANLEY TURRENTINE

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CECIL TAYLOR (photograph by K. Abe)

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WHOLESALE INQUIRIES INVITED

cepts, Stanley Turrentine has proven to be one of the more durable of jazz tenor saxophonists to emerge in the 1960s. But the very success of his liaisons with Jimmy Smith and Shirley Scott may well have precluded the possibility of releasing this outstanding session originally.

It was recorded on June 3, 1964 and features the tenor saxophonist with Blue Mitchell, Curtis Fuller, Herbie Hancock, Bob Cranshaw and Candy Finch in an uncompromising musical environment. It is highlighted by the sombre interpretation of Randy Weston's *In Memory Of* and the heartache of *Make Someone Happy*. Turrentine is the soloist in these selections as well as the brief version of *Niger Mambo*. *Fried Pies* and *Jodi's Cha Cha* are the kind of rhythmic lines which were bread and butter to these musicians and Mitchell, Hancock and Fuller make the most of their solo opportunities.

It is Stanley Turrentine who is the principal soloist, however, and he brings to the music a uniqueness of expression which has always made him immediately recognisable. He is truly an individualist who has kept close to the tradition of the music while forging a style that is totally his own.

This is a refreshing reminder of the possibilities which were still inherent in the music in the 1960s. It is a musical language in danger of disappearing forever. — John Norris

TRANS

Jewels Trans museq 3

Anne LeBaron, harp, metal rack, gong; LaDonna Smith, piano, piano harp, viola; Davey Williams, acoustic & electric guitars, mandolin.

Butterfly Collection; Siesta; Jewels; Transparent Zebra; Rare Seal Wolves; Ukranian Ice Eggs; Drunk Underwater Koto; Sudden Noticing Of Trees.

Velocities Trans museq 4

Andrea Centazzo, drums, gongs, percussion, synthesizer; LaDonna Smith, viola, violin; Davey Williams, electric guitar, banjo.

Velocity 10:01; Velocity 10:29; Velocity 6:04; another velocity; Velocity 6:40.

I first encountered word about these people in the pages of Henry Kuntz's lamentably deceased magazine *Bells*, where I learned that they (the Italian drummer Centazzo excluded) reside in Tuscaloosa, Alabama, that "Trans" is short for "Transcendprovisation", and that, according to Davey Williams, they want "to allow the music to create itself." Well, beyond the metaphysical mumbo-jumbo that that statement implies, I wasn't sure what they were up to. Now that I've heard these records, I have an idea of what they were getting at.

On hearing Trans, one is liable to immediately think of those English musicians who have somewhat too-conveniently and superficially been labelled "timbral improvisers". There's undeniably a bit of that here, but there are recognizable differences, too — these people seem to create leaner, wryer, wirier textures (although this is open to consistent modification) and something of a laid-back, relaxed demeanor. Now, I don't know how many of my

preconceived, illogical notions of Alabama are tempering my reaction to what I hear, but that's what I seem to be receiving. And, Trans' second album was called "Folk Music"....

Anyway, their intuitively structural approach seems to make one focus on the components of the music, rather than its overall flow, contour, and dramatic potential. They don't like to linger on particular effects or textures for too long, which means that there is a fast modification of events akin to the landscape speeding by your car window on an interstate highway. Their occasional use of recognizable pitch intervals (LaDonna Smith is most notable in this regard, at times playing long legato phrases that seem at odds with what the others are doing, but which add a feeling of being on familiar ground) do not sound studied, but freely spontaneous. I realize this is not their intent, but their spontaneous sequencing of events is to me more reminiscent of various types of electronic music (synthesizers, Moog, and the various classical composers who are working with tape) than anyone else working in this genre.

On "Jewels" the harp has a lovely ring to it, especially in the context of the guitar's pointillistic spray and the piano's relative weight. The substitution of Centazzo's drums on "Velocities" forces Williams and Smith to play louder, grittier, tougher; Centazzo's clatter creates a more conventional (if you want to call it that), more visceral flux. The isolated incorporation of a recognizable technique — a major chorded guitar strum, guitar finger rolls, a harp arpeggio, Smith's legato phrasing — reminds one that there are human agents behind these sounds. As with most musical experiences, I suppose seeing would aid in believing.

— Art Lange

(Trans Museq's new address is 6 Glenn Iris Park, Birmingham, Alabama 35205 USA. phone 205-322-5313.)

ROSS TOMPKINS / CONCORD ALL STARS

Festival Time Concord CJ 117

This record, featuring the Concord All Stars recorded live at the Concord Jazz Festival at the Concord Pavilion in Concord, California and issued on the Concord Jazz label, proves, if nothing else, that it is quite possible to call everything in the universe by the same name.

The band is Tompkins on piano, Marshal Royal, alto; Snooky Young, trumpet; Cal Collins, guitar; Ray Brown, bass; and Jake Hanna, drums, and for my money the real star of the 'all stars' is Royal. Every one of his solos is a gem and he plays the hell out of the theme statements, as well as contributing some good riffs. Tompkins refers to him at one point as 'Magnificent Marshal' and he is certainly right. Royal's solos on *Moten Swing, Exactly Like You*, and *Don't Get Around Much Anymore*, and particularly his feature here, *Willow Weep For Me* are the real meat of the record. They demonstrate an ability to express unfailingly interesting and coherent ideas in a positively vibrant tone that alternates between the impassioned and the sensuous. Here is a man in his late sixties and still in his prime, bringing an immense amount of energy and commitment to

the music. While so many older musicians develop methods of coasting and laying back, Royal never gives less than one hundred percent, playing with the fire of a twenty year old and combining it with his extensive knowledge.

Young, too, gets ample room to play, being featured on *I Want a Little Girl* in particular and on a good half of the numbers, playing muted and with the plunger, never on the open horn. Young plays well here, perhaps not rising to Royal's level.

Tompkins, besides leading the band, allots himself a generous amount of solo space. His playing here comes off as highly competent and accomplished, but not interesting or distinguishable from all the other studio pianists who can play in this way. No doubt it has taken him years of work to reach the level he plays at, but he so often sounds rather glib and offhand. In places he makes use of his ability to impersonate Oscar Peterson, particularly on the closer, entitled *Pavilion Blues*, which, by the way, sounds a great deal like those innumerable jam sessions that have the shadow of Granz lurking behind them. Perhaps the reason 'Concord' is written so many times on this record's cover is that the music often sounds like 'Pablo.'

In any case, this is quite a swinging and relaxed, if rather routine, record. It's not destined to become a classic, but it's worth putting up with any shortcomings it may have just to hear Marshal Royal in such fine form. There are some moments of real beauty mixed in among the commonplace. — *Julian Yarrow*

WARREN VACHE

Jillian
Concord CJ 87

Warren Vache, cornet and flugelhorn; Marshal Royal, alto sax; Nat Pierce, piano; Cal Collins, guitar; Phil Flanigan, bass; Jake Hanna, drums.

It's All Right With Me/Love Locked Out/Taking a Chance on Love/S Wonderful/I Only Have Eyes For You/More Than You Know/It's You or No One/Jillian/Little White Lies/Too Close for Comfort

Warren Vache has purposely painted himself into a corner where few are likely to look, and to all indications he has no regrets. He loves the kind of jazz he plays, and he loves it with a devotion that transcends personal ambition. When he first came to the attention of critics a few years back, his arrival was heralded with unrestrained joy. But beyond his obvious skills as a hornman, what most inspired his early enthusiasts was the promise he seemed to hold for the future... that is, if he could only forge a personal voice out of the welter of eclecticism he nightly paraded. Indeed, the only reservation shared by the more judicious critics was that Vache had not yet learned to synthesize all he had absorbed from the masters. Chorus after chorus were as testaments to his idols -- Louis, Bix, Bunny, Roy, Buck, Fats, and Brownie -- but only rarely did 'the young white hope' succeed in transcending the power of their impress. When he did, though, it was to demonstrate a rapidly growing independence that only now is beginning to be appreciated.

Vache can no longer be considered an anachronistic echo of the past, for he has already grown far beyond that. Now, his playing reveals a more settled maturity, as well

as an infectious confidence that the best is yet to come. "Jillian" is easily his most assured album to date, and mainly because it is also his most recent, thereby doubly serving as a timely indicator of his ongoing progress. Former Basie leadman Royal appears on two numbers, *I Only Have Eyes For You* and *Little White Lies*, and plays with customary aplomb if not inspiration. Drafted into making these contributions at the last minute, Royal had only shown up in the studio to check out guitarist Collins for his own upcoming leader date ("First Chair," CJ 88). Pierce adds his K.C. hand to three tunes, *It's All Right With Me*, *It's You or No One*, and *Too Close for Comfort*, while the basic rhythm team does its empathetic thing throughout, with the single exception of *Love Locked Out*. This seldom-heard Ray Noble ballad is treated as a duet for flugelhorn and guitar.

— *Jack Sohmer*

BOB WILBER

Vital Wilber
Phontastic 7

Groovin' at the Grunewald
Phontastic 14

Rapturous Reeds
Phontastic 7517

Original Wilber
Phontastic 7519

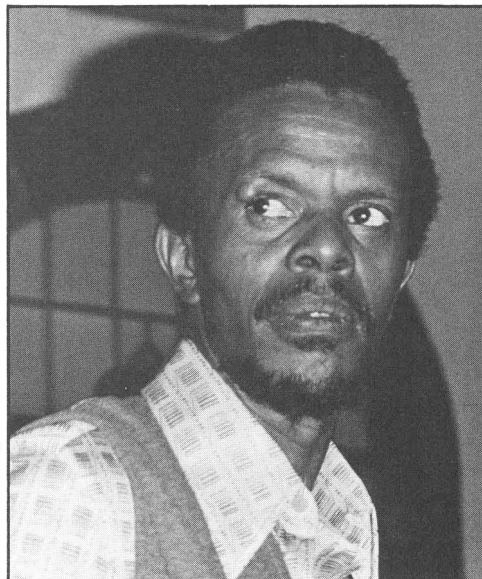
Swingin' for the King
Phontastic 7406/7

The enigmatic Bob Wilber has pursued numerous pathways during a thirty five year career as a jazz musician. He was originally a protege of Sidney Bechet and the inspiration derived from that apprenticeship bore fruit in the repertoire and performances of Soprano Summit, a group he co-led with Kenny Davern. Later studies with Lennie Tristano and a determination to master the clarinet pointed him more closely toward the repertoire and conception of such masters as Benny Goodman and Teddy Wilson. The diverse stylistic aspects of Wilber's approach were well focused during his years with The World's Greatest Jazz Band where he was a soloist on both clarinet and soprano saxophone.

This group of recordings documents his most recent musical concerns -- well-ordered interpretations of interesting popular songs (melodically and harmonically) and a growing body of new originals from the multi-instrumentalist. The music is neat and tidy -- so much so that the undoubted musicianship might slip by unnoticed. Its statements are more refined than those of Soprano Summit but not necessarily more interesting. I suspect that this present focus in Bob Wilber's music will prove attractive to a wider audience than before. These recordings also introduce Wilber's newest instrument. His alto sax playing is very close to Johnny Hodges in phrasing, style and timing but is lighter and cleaner. His compositions for alto are written in a manner which evokes that of the late master.

All of these recordings except for "Original Wilber" were made in Sweden and the local players demonstrate their understanding of the jazz idiom by giving the music a solid swing feeling. "Vital Wilber" and "Rapturous Reeds" pair Wilber with two of Sweden's more express-

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ive soloists -- clarinetist Ove Lind and alto saxophonist Arne Domnerus but there the similarities end. The Ove Lind session is primarily concerned with melodic versions of such tunes as *Nice Work If You Can Get It*, *After You've Gone*, *Limehouse Blues*, *Sunday* and *Sugar*. Because of Ove Lind's affection for Goodman there is a definite 1930s flavour to this set. Bob's touch is immediately evident in the shaping of these interpretations. The meeting with Arne Domnerus has a tougher stance. Bengt Hallberg's piano gives the group a third voice and the rhythm section is open and swinging rather than marking the time as is the case in the Ove Lind recording. The repertoire is more varied to begin with. Both *Jumpin' At The Woodside* and *Sherman Shuffle* give everyone a chance to stretch out (and you can compare this version of *Shuffle* with the one Wilber did with Buddy Tate eight months earlier on Sackville 3017) but there are also some delightful standards (*Chloe*, *You Are My Lucky Star*, *Alone Together*, *Linger Awhile*) and two Wilber originals (*Sultry Summer Day*, *I've Loved You All My Life*). Both Domnerus and Hallberg are distinctive jazz soloists and they contrast nicely with Wilber in a particularly successful album which will undoubtedly enhance the international reputations of the Swedish players.

Both "Groovin' at the Grunewald" and "Original Wilber" also feature pianist Dave McKenna and vocalist Pug Horton but they are quite different in their content and intent. The first album was made during a 1978 European tour and Swedish vibraphonist Lars Erstrand joins the trio, which is also augmented by a rhythm section of guitarist Lennart Nylehn, bassist Arne Wilhelmsson and drummer Robert Edman. There are six vocals - which seems to be too many. Pug Horton is a pleasing melodic carrier but she adds little to the songs she tackles. The title tune, an original by Wilber, *I'm Beginning To See The Light* and *My Blue Heaven* are the best examples of this group and you shouldn't overlook Dave McKenna's solo interpretation of *The End Of A Beautiful Friendship*.

"Original Wilber" was recorded in New York and contains eleven of Wilber's compositions. Three selections (*Treasure*, *I've Loved You All My Life*, *I Can't Forget You Now*) have Pug Horton vocals and five of the selections (*Movin' n' Groovin'*, *Land Of The Midnight Sun*, *Don't Go Away*, *Wind Song*, *Crawfish Shuffle*) have Wilber overdubbing additional reed parts. These are executed professionally but lack the flow of the trio numbers recorded the following day. *B.G.* and *Wequasset Walk* are both exhilarating clarinet exercises while *Hymn In Memory Of Joe Oliver* is an illustration of Wilber's ability at reworking older material in new guises. Connie Kay is the drummer and Bill Crow is the bassist on the first session when the overdubbed material was recorded. Best of the songs from this session is *I Can't Forget You Now* which deserves a life of its own as a superior ballad.

"Swingin' for the King" is the most ambitious of Wilber's Swedish recordings. It's a two record set evoking the time and style of Benny Goodman. Ten of the selections are scored interpretations of Goodman solos for four clarinets. Wilber is the principal soloist but Ove Lind and Arne Domnerus also take some solos. Domnerus' distinctive alto is a welcome change of texture on four selections (*I Had To Do It*, *Jersey Bounce*, *Lullaby In Rhythm*, *Stealin' Apples*). There are four vocals from Pug Horton and the remaining ten selections are features for

Bob's clarinet with rhythm. They range from the stiffness of *Changes* to the intriguing nuances of *Deep Night* and *All The Things You Are*. Four sides of sedate, generally subdued and pretty music becomes tedious and the one essential ingredient which lifted Goodman's music out of the ordinary in the 1930s was his tremendous rhythmic drive -- the bite or attack of his phrasing. This is not part of the performances in this set -- which are perfectly crafted but there never seem to be any chances being taken. In a strange kind of way it is a throw-back to the sterility of Wilber's Sidney Bechet collection on Classic Jazz. Both projects seem to carry too heavily the weight of responsibility of the original statements.

These recordings document, with delightful fullness, the current musical ambitions of Bob Wilber. They have captured the taut, tightly controlled contours of his viewpoint. His writing, while being distinctly his own, gives these various groups something of the clarity which made the John Kirby group so recognizable.

Phontastic Records are produced in Sweden by Anders R. Ohman. Bob Wilber's Phontastic recordings are available in the U.S. from Bodeswell Records, 24 Skippers Drive, Harwich, Mass. 02645. — John Norris

WATERLAND ENSEMBLE

Mayhem In Our Streets Waterland WM 005

Keshavan Maslak, alto and tenor saxophones, bass clarinet, piccolo, hum ha horn; Loek Dikker, piano; Mark Miller, bass; Sunny Murray, drums.

Mayhem In Our Streets/Dida/Espana/Pamela/ Sunday Smile

Over the past two decades, improvising music has become increasingly eclectic. Drawing from their respective heritages and cultures, musicians from the United States, Canada, Europe, Asia, and Africa are contributing new and exciting styles to the art form.

Keshavan Maslak, Loek Dikker, Mark Miller, and Sunny Murray's disparate styles are superbly matched on "Mayhem In Our Streets". Together, the musicians create five performances that span a wide range of moods, textures, and compositional structures. *Dida*, for example, begins with Murray laying down a free barrage of sound. Bit by bit, the music intensifies, until it breaks out into a joyful Slavic folk-like tune. In addition, Maslak produces some heated work, playing in a Coltrane/Ayler influenced style with a full, expressive sound.

On the other hand, *Pamela* is an intense, romantic ballad. Both Maslak and Dikker make passionate statements, enhancing the composition's aura of strength.

The title tune is also a gripping work. While the music's harmonic changes as well as the group's instrumentation and playing style are strongly reminiscent of Coltrane from his "Expression" album, there are numerous touches that give the music its own identity. Dikker throws in a humorous, totally unexpected quote from Erroll Garner's *Misty* in the middle of his muscular solo, and the entire group shifts into a tango towards the end of the piece.

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WORLD SAXOPHONE QUARTET

Steppin' With Black Saint BSR 0027

Hamiet Bluiett, baritone saxophone, flute; Julius Hemphill, Oliver Lake, alto and soprano saxophones; David Murray, tenor saxophone, bass clarinet.

The name is solemn and imposing. They are inclined to wear tuxedos in concert. What strikes the listener immediately, though, is their ebullient embracing of the innate wit in their music. "Steppin' With" is four unique musicians at play in the fullest sense, from inspired whim to grand design.

That acceptance of humor is the underlying thread here. The saxophone has always been a capable comedian. It has honked, squeaked and caterwauled from Arnett Cobb to Flip Phillips to Rahsaan Roland Kirk whose multi-sax trainrides covered a wide historical range, as does the World Saxophone Quartet. But here we have four separate figures making the most of their loquacious horns with the guiding intelligence that a fine comic play has in revealing truth of reality.

This is, of course, serious music of the most accomplished sort. The compositional ideas are strong and palpable; exploited by these men with the kind of elastic interaction possible when strong musical characters converge not for individual victory but for real alliance of power.

But purely democratic art is usually prob-

lematical. Fortunately Julius Hemphill seems to give the necessary nudge to these amassed forces. Up to this point, he is the dominant group composer. His wry, pungent ways, highly developed through excursions like "Roi Boye and the Gotham Mistrels," serve well the character of this album. His *Steppin'* is hip-walking happy feet for saxophones. Svelte counterpoint develops over Murray's bass clarinet, which stays nicely 'in the pocket.' When Murray occasionally steps out himself, the stride is snatched up by another. This one's a delight. *R&B* opens sounding like a big band section writing with bright, extended lines that I think would have brought a smile to Lennie Tristano's face. Then, after trading some loose fours all hands press into an extended quartal polyphony which is extraordinary. Headphones and attentive ears will uncover anything but cacophony. Motivic fragments ricochet off each other, textures fairly burst into the ears, but what you hear most, in that thicket, is four dudes swinging their rear ends off.

Oliver Lake's more terse manner, in this company, even manages a crooked smile on his *Ra Ta Ta*. The players scurry more than dance here with low-slung streams of notes. It contrasts effectively with Hemphill's pieces and Murray's *P.O. In Cairo* which almost rocks with stomping baritone figures from Bluiett. Plenty of drummers would have loved to bash on this.

These fellows are doing it. — **Kevin Lynch**

XANADU AT MONTREUX

Volume One Xanadu 162

Vamping; Afternoon In Paris; But Not For Me; Get Happy; So What.

Volume Two Xanadu 163

All God's Chillun Got Rhythm; More Than You Know; Cotton Tail; Xanadues; Emaline; Willow Groove.

Volume Three Xanadu 164

This Masquerade; I Thought About You; Star Eyes; Half Nelson; Strollin'.

Volume Four Xanadu 165

Summertime; Royal Madness; Do I Love Her?; Parody; Groovin' High.

Sam Noto (tpt); Sam Most (fl); Al Cohn (ten); Billy Mitchell (sop, ten); Ronnie Cuber (bar); Ted Dunbar (g); Barry Harris, Dolo Coker (p); Sam Jones (bass); Frank Butler (drums).
Montreux, Switzerland — July 15, 1978.

The listing above of a collective personnel may imply that Don Schlitten, Xanadu's director, presented these players en masse in a no-holds-barred jam session. With a few exceptions, such is not the case. Instrumentations vary considerably, from Cuber's solo in *Vamping*, through duos, trios and quartets; and even in the larger ensembles, like *Royal Madness* ("Tenor Roost" would have been as apt a title), impromptu background riffs add spice to the solo sequence. Intelligent programming, in fact,

ensures a welcome diversity of tempo, format and tone colour.

To expect consistently inspired playing over three hours or more would be unrealistic, and the heights scaled by Cohn and Harris in volume two — their entente in *More Than You Know* is truly magical — stay largely unmatched elsewhere. Yet at no time does any musician lapse into mechanical gesture. Excitement and invention abound, fostered by the remarkable work of Jones and Butler, whose stamina is excelled only by their taste and swing.

Although inviting detailed comment of a kind debarred here, this music, at a wider level, signals the continuing vitality of what may still be termed the central tradition. If the shades of Fats Navarro or Lester Young hover in the wings they are beneficent ghosts: the messages Noto or Cohn deliver are assuredly no less real, perhaps even the more compelling for their presence.

— **Michael James**

REISSUES

This column is designed to guide the listener through the maze of LP reissues. Repackaging plays an important role in the schemes of record companies both large and small, and the international ramifications of parallel reissue programs in different countries is often confusing. This column also covers notable sessions from the past which are only now being issued for the first time.

STEVE LACY Schooldays Quark 997

The importance of this record cannot be over-emphasized. It is the only issued document of the marvelous quartet of Steve Lacy, Roswell Rudd, Henry Grimes and Dennis Charles who devoted several years to the performance of Thelonious Monk's compositions. While everyone remains true to the spirit and letter of Monk's music this quartet had a life force and sound of its own. The cohesive interplay between the two horns and the overlapping expansion of Monk's tunes by these gifted improvisers lifts the spirits of the listener.

This is a concert recording but the sound is clean and well balanced. The record enjoyed a brief lifespan as Emanem 3316. Hopefully it will be around for much longer this time.

FREDDIE KEPPARD The Legendary Smithsonian Collection R-020

Poor Freddie Keppard! Successive generations of research have diminished his recorded contributions to little more than a footnote in the jazz story. With this collection it seems that two more examples of his playing (Jasper Taylor's *Stomp Time Blues/It Must Be The Blues*) are no longer authentic. At least, that is the opinion of Larry Gushee and his team of experts at the Smithsonian.

Keppard's reputation rests then, almost entirely, on three titles with Cookie's Gingersnaps (*Messin' Around, High Fever, Here Comes The Hot Tamale Man*) and the two tunes with his Jazz Cardinals (*Stockyard Strut, Salty Dog* — 2 takes). This miniscule recorded evidence scarcely points towards a major jazz performer. What we have is a competent trumpet player whose

rhythmic phrasing shows some elasticity but we could scarcely become truly excited about his improvising capabilities. His clipped phrasing contains echoes of other New Orleans trumpeters of his generation (Bunk Johnson, Tommy Ladnier, King Oliver, Mutt Carey, Kid Rena) and it is possible that if he had had better recording opportunities or had not died at 43 there would be more convincing examples of his music to justify the opinions of his peers.

The remaining seven selections in this LP are by Doc Cook's Dreamland Orchestra. The music is dreary, at its best, and demands as much patience on the part of the Keppard enthusiast as a Bix fan has to go through when listening to Paul Whiteman.

Herwin 101 and Fountain 107, between them, contain all of the music on this LP. Sound quality of this reissue is excellent and it could be that Larry Gushee's eight page biography/musical assessment of Keppard is of more importance than the music.

(\$7.98 postpaid from Smithsonian Collection Recordings, PO Box 10230, Des Moines, Iowa 50336).

BEN WEBSTER

Travelin' Light Milestone 47056

The elusive and relatively unknown Riverside collaboration between Ben Webster and Joe Zawinul has finally been reissued! Thad Jones is heard on four selections, Sam Jones and Richard Davis split the bass chores and Philly Joe Jones is the drummer. Previously unissued alternates of *Too Late Now, Come Sunday* and *Frog Legs* are a bonus incentive for those contemplating replacing their original copies of this music. Apart from the Verve sessions of the 1950s this is the most compelling Webster on disc from the period prior to his departure for Europe. The rhythm section is superb and Thad Jones' cornet is an added bonus.

Filling out this collection are four of the seven titles from Webster's session with trombonist Bill Harris (Fantasy 3263) — *Where Are You, In a Mellotone, I Surrender Dear* and *Crazy Rhythm*. These are loose, relaxed interpretations of the material and it's nice to have some Bill Harris material reissued — even if he's not quite at his best. The rhythm team of Jimmy Rowles, Red Mitchell and Stan Levey catch fire on *Crazy Rhythm*. All in all an excellent reissue.

BLUE MITCHELL

A Blue Time Milestone 47055

This reissue takes material from all six of Blue Mitchell's Riverside LPs — providing a cross section of his work as a recording leader between 1958-1961 when he was a regular member of Horace Silver's Quintet. The choice of material, sidemen and musical approach very much reflects the dominant concepts of that time but the passage of time has not really lessened the impact of the music except on the opening *Blues March* where the band never overcomes the rigidity of the rhythm. This is the only tune reissued here from Blue's initial Riverside session (Big Six - Riverside 273). *Boomerang* (Out of the Blue - Riverside 293) and *Studio B* (New Blues Horns Anthology -

Riverside 294) come from a marvelous session with great playing from Mitchell, Benny Golson and Wynton Kelly. Art Blakey is outstanding and Paul Chambers and Philly Joe Jones share the bass work. Cedar Walton is the pianist on **Studio B. Minor Vamp, Nica's Dream, Waverly Street** and **Polka Dots and Moonbeams** come from "Blue Soul" (Riverside 309). Jimmy Heath, Curtis Fuller and Wynton Kelly share the solo space in a session which is notable for the tightly organised arrangements of Benny Golson and the preciseness of the playing. **I'll Close My Eyes** and **Sir John** come from "Blues Moods" (Riverside 336 - and now also on Milestone (J) 6045) - a delightful showcase for the diverse viewpoints of Mitchell's playing. **The Nearness Of You, Strollin', Smooth As The Wind, But Beautiful** and **A Blue Time** come from "Smooth As the Wind" (Riverside 367) where Mitchell's trumpet is set against the string and brass writing of Benny Golson and Tadd Dameron. The ambitious nature of this session for such a small company as Riverside was fully justified - artistically at least. Finally, **West Coast Blues** and **I Can't Get Started** come from "A Sure Thing" (Riverside 414) where Jimmy Heath contributed the charts for this nine piece band.

— reviews by John Norris

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AROUND THE WORLD

CANADA

TORONTO — "The Sound of Toronto Jazz" began its seventh season of concert/broadcasts October 20 with a performance by Paul Grosney's KC Band. Each concert takes place Monday evenings at the Ontario Science Centre at 8 p.m. (free admission) and the concert is broadcast the following Saturday at 7 p.m. on CJRT. Pat LaBarbera's Quartet, the solo piano of Ian Bargh and Peter Leitch's Quartet complete the 1980 offerings. The remainder of the schedule is as follows: Reeds and Rhythm with Gordon Evans (January 12), Steve Lederer Quintet (January 26), Brian Browne Duo (February 9), Sonny Greenwich Quartet (Feb. 23), Marty Morell Latin Jazz Band (March 9) and the Jane Fair Quartet (March 23).... Phil Nimmons was the recipient of PRO Canada's first Jazz Award.... Fraser McPherson returned to Bourbon Street November 17 for two weeks. He will be followed by Victor Feldman on December 1. On December 15 Art Pepper begins a ten-day residency.... Jim Galloway's Wee Big Band made a guest appearance on CBC Radio's Variety Tonight program on October 3... Bob Wilber and Pug Horton begin a two-week appearance at the Chick 'N Deli on December 1.

The Art Gallery of Ontario presented a unique series of movies in September. There

was an evening of jazz films which were highlighted by features on Charles Mingus, Duke Ellington and Al Neil. A week later there was an evening of Les Blank's films. The Blues According To Lightnin' Hopkins and A Well Spent Life (profiling Mance Lipscomb) dealt with the blues while Always For Pleasure focused on the unique cultural activities of New Orleans at Mardi Gras time. In addition there were two films portraying the music, culture and personalities of the Chicano people along the border between Texas and Mexico and, finally, a profile of the Cajun people of Louisiana. All of Blank's movies focus on both the music and lifestyle of the subjects and they provide a richly varied look at communities outside the mainstream of American life.

Guitarist Michael Kleniec's second lp is on the Berandol label. It was recorded live at Cafe Soho.

— John Norris

WILLISAU FESTIVAL

Willisau, Switzerland
August 28-31, 1980

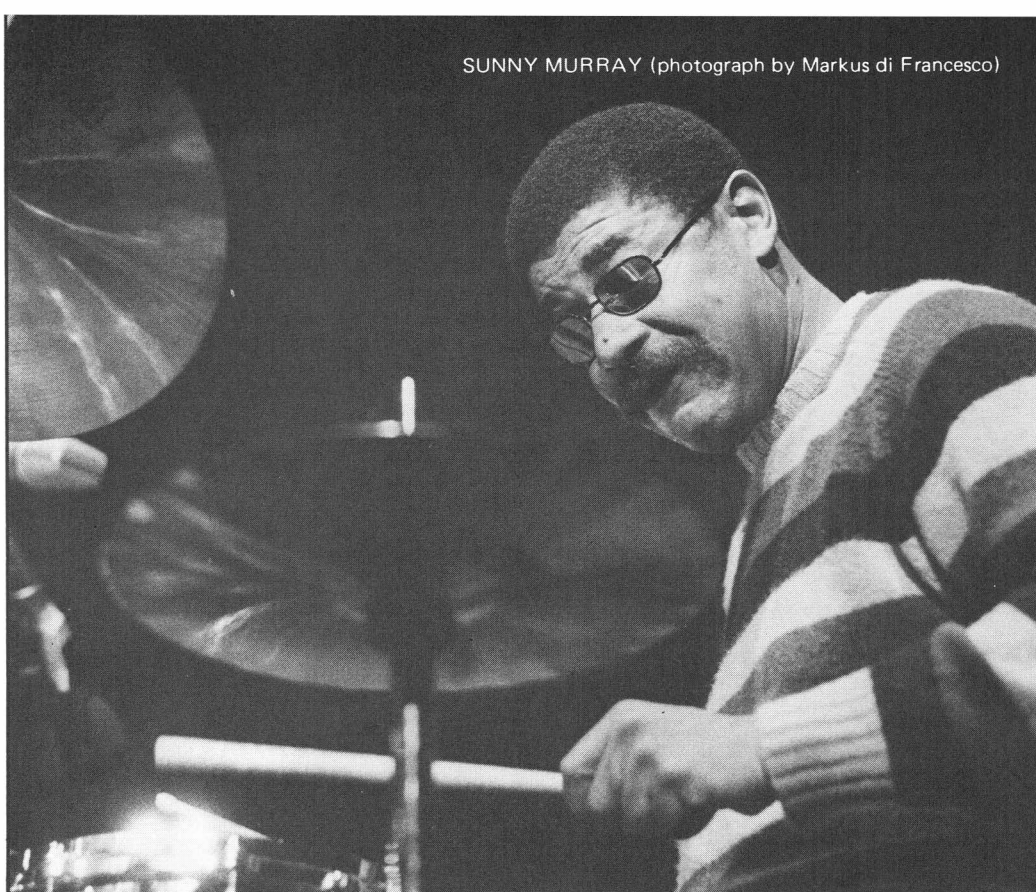
In the early hours of September 1st, the sixth annual Willisau Jazz Festival came to an end. During the four days and nights the air of the old wooden hall, usually the site of cattle markets and rural festivities, was filled with (mostly) fine contemporary jazz. Niklaus Troxler, heart and brain of the "Jazz In Willisau" organization, opened the Festival on Thursday evening. Sixteen different groups and soloists were on his program, of which a good share were Swiss musicians.

The Albert Landolt Quartet came on stage first, playing with a lack of swing or power, but things improved rapidly with the solo performance of Jurg Hager who blew dainty clarinet and bass-clarinet solos with a lot of strength and rhythm. He was the festival's first highpoint, exceeded only by the good-humoured, spirited playing of Jack DeJohnette's Special Edition with Chico Freeman (reeds), the famous Peter Warren (bass) and the surprising, for us all completely unknown John Purcell (baritone and alto saxophones), a very impetuous and dynamic improviser.

Jack DeJohnette was also a member of George Gruntz's "Percussion Profiles", a drummer's uproar performing for the first time in Switzerland. Together with the refreshing Don Pullen Quartet (again, with Chico Freeman), the "Percussion Profiles" filled the Friday evening. Generally the festival stood in the sign of the percussionists: Jay Hoggard's delicate improvisations on his vibes, in duet with Anthony Davis; Swiss drummer Pierre Favre's powerful playing with three different groups; and the Brazilian Aírto Moreira, who finished the festival, unfortunately with more noise than jazz, or even Brazilian music.

Sunny Murray and Ed Blackwell decided to give a taste of their magnificent duopoly as a surprise on Sunday evening. Both had already been heard in different settings: Blackwell creating thrilling duets with Dewey Redman, and Murray as a weighty part of the fantastic Jimmy Lyons Trio (with John Lindberg).

"The Musical Monsters" featuring Don Cherry (cornet), John Tchicai (reeds), Irene Schweizer (piano), Leon Francioli (bass) and Pierre Favre (drums) offered a typical example of an all star band: fine solos, sometimes harmonizing in collective improvisation, but overall not a



SUNNY MURRAY (photograph by Markus di Francesco)

good combination. Anyway, it was a joy to hear the excellent Irene Schweizer with John Tchicai again. They were a hit at the first Willisau Jazz Festival in 1975 (hear Willisau Live Records WIL-1, "Willi The Pig").

A completely dissimilar music came from the John Handy-Ali Akbar Khan "Rainbow", a synthesis of jazz and Indian classic, wonderful to listen to and more fiery than expected. Two European bands, the Manfred Schoof Octet from Germany with Heinz Sauer (alto) and the Alan Skidmore Quartet performed in a swinging manner, the latter pushed forwards by Pierre Favre. It was nice music, but one had the feeling that with this phalanx of European jazz something more could have happened. But maybe I am hypercritical....

Saturday and Sunday at noon there were matinees in the restaurant tent. John Wolf-Brennan's "No-natt" fitted their part well as a half-entertainment, half-concert band, while the Gunter Hampel Galaxie Dream Band with the most expressive singer Jeanne Lee suffered a little under the noise of drinking and eating.

As a special feature pianist Don Pullen played a "festival melody" on the glockenspiel in one of the two towers of Willisau. The melody was heard every two hours (on a tape) all over the town. The second feature was an exhibition of works from artists heavily influenced by jazz in general and the Willisau concerts in particular. For me (I am not an authority in this field!) most of the works showed a lack of deeper insight, except for Christof Hirtler's (a one-time apprentice of Troxler) "Photographic Visitor's Book", a collection of 150 pictures of spectators, musicians, critics and residents of Willisau, who photographed themselves in front of a plain white background last year. I think this collection (available as a poster) really showed the essence and the spirit of the Willisau Jazz Festival.

— Markus di Francesco

JIM GALLOWAY

Pizza Express, London, England
September 26, 1980

Jim Galloway has joined the select band of Canadian soloists for whom an English visit is an established element in their yearly itinerary. He has achieved this without the aid of widely distributed recordings and has succeeded largely due to his tenacity and undeniable musical capability. Having made a tentative foray over here some years ago he now participates in organised tours booked by a local agent, appearing with individual rhythm sections or full bands. He has, of course, a home connection: Scots-born, he emigrated to Canada some sixteen years ago but retains many family and friendly contacts in the UK. That may cushion him against disappointments as he seeks to build a reputation but I have the firm impression that this accessible and personable instrumentalist has reached a point in his development where his talent will ensure him a continuing audience. Recordings would undoubtedly assist this process, so it is timely for Galloway that HEP, a Scottish label, is shortly to release a new album by him.

For this single night at Pizza Express, Galloway's accompanists were the Eddie Thompson Trio, the pianist using Len Skeat (bass) and drummer Jim Hall. Thompson opened each set with trio pieces, his re-working of themes sometimes capricious but always vigorously inventive. For his part, Galloway balanced his offerings between tenor and soprano saxophones, favouring the former more than in previous appearances. His tenor tone has deepened and broadened and while it retains the satisfying country burr of a Buddy Tate, the lines that he develops show a capacity for ex-

tended improvisations that takes him away from the Texan's style. When he played *Blue And Sentimental*, the vibrato was wide and he surged confidently ahead, riding the beat and determined on a positive and evocative statement. Thompson often seeks to challenge a visiting soloist, Galloway accepting this without rancour and instead taking the pianist's idiosyncratic promptings and using them skilfully in a kind of creative counterpoint.

Yet I suspect that it is for his soprano work that the Scots-Canadian earns most of his appreciation. He prefers the curved variety and has a degree of control and fluency on the instrument that makes his handling of melody statements a joy. *Poor Butterfly* showed this so well: Galloway swooping and soaring with perfect intonation while *Struttin' With Some Barbecue*, taken in Latin tempo, showed off his drive and tonal variation, with the line of his improvisation assuming the guise of a friendly yet stimulating monologue. Little doubt that Galloway swings at up tempo, bassist Skeat taking a powerful share of the honours for that, but it is for his slower performances that this audience reserved its most prolonged applause. This may well be his best test, for Galloway's ability to sustain rhythmic balance and invention on such as *Come Sunday*, even when played tantalisingly slowly, marks him out as a clear-thinking and rewarding jazzman.

— Peter Vacher

ODDS & SODS....

Bechet's in New York City was finally supposed to open October 15 with the Dardanelle Trio. The restaurant is located at 1319 Third Avenue (between 75th and 76th Streets).... Rutgers fall concert season presented concerts dedicated to the music of J.J. Johnson (October 16), the Montgomery Brothers (October 23), Johnny Griffin (October 30) and Dexter Gordon (November 6).... Zoot Sims and Ross Tompkins were featured at Sweet Basil's October 21-25. ...Air performed at the Dramatic Personae Theater October 24 & 25.... The Brook presented a double bill of Billy Bang's Quartet and Frank Lowe's Quintet October 17/18.... Hunterdon (N.J.) Art Center presented Wayne Wright and Marty Grosz in concert September 26. Bob Parent's exhibition of jazz photographs was on display in the gallery during the same period.... The Paul Motian Quartet with Charlie Haden, Julius Hemphill and Pat Metheny appeared at Ryles' in Cambridge, Mass., at the end of September.... Sam Rivers and the Studio Rivbea Ensemble appeared in concert at the Hopkins Center in Dartmouth, N.H. on November 15.

Detroit stumbled through its first major festival while down the street the last rites were being given to the legendary Graystone Ballroom. Motown Records, owners of the property for the past decade, made the decision to demolish the building despite attempts by a citizen's committee to save the historic site.... Muhal Richard Abrams gave a solo piano concert at the Detroit Institute of Arts Recital Hall September 14 and the Creative Arts Collective Ensemble were heard there October 5.

The University of Pittsburgh's 10th anniversary jazz concert was held October 25 with Stanley Turrentine, Donald Byrd and Lee Konitz the headliners.... Red Norvo and Ross Tompkins were featured at Donte's in Los Angeles October 1-4.... Percussionist Earl Palmer gave a clinic at Compton College on October 21-23.

...The Pasadena Festival of Jazz On Film was held on Monday nights in October. The four programs focused on the Masters of Mainstream, Jazz Dance, Modern Jazz and the Avant Garde. ...Gil Evans was composer-in-residence at Cornish Institute in Seattle.... The Art Pepper Quartet performed in concert (September 13) for the New Mexico Jazz Workshop in Albuquerque.... Sam Rivers, Dave Holland and Steve Ellington will be touring mid-Western universities in February 1981. Contact Rick Waritz at the Berkeley Agency (415-843-4902) for further information.

Jazz Alive began its fourth season with a broadcast of "The Blues Is A Woman" from the 1980 Newport Festival. The Fall season continued with performances by Woody Shaw; Jaki Byard; Kenny Burrell and Friends (Jerome Richardson, Conte Candoli); percussionists Jack DeJohnette, Barry Altschul and Nana Vasconcelos; a two-part excerpt from the 1980 Women's Jazz Festival in Kansas City; Zoot Sims, Al Cohn, Harry Edison, Cleanhead Vinson, Jimmy Rowles and Ray Bryant from Blues Alley; The Mel Lewis Orchestra, the Warne Marsh/Red Mitchell Duo and Tete Montoliu; The World Saxophone Quartet; highlights from the Jazz Olympics held in Kansas City in 1979 and finally the Benny Goodman Octet and the Count Basie Band. Broadcast dates may fluctuate depending upon local programming. Once again Jazz Alive will host a coast-to-coast hookup on New Year's Eve.

The Los Angeles R&B Caravan toured Sweden in June/July with such legends as Charles Brown, Ruth Brown and Floyd Dixon featured. Production was by Route 66 Records.... The 1980 version of Total Music Meeting was held October 29-November 2 in Berlin.

This is the year for jazz calendars. Apart from Chris Portinari's "Dr. Jazz Calendar" already advertised in *Coda*, we now have news of two more: Vince Danca, 1191 Roxbury Close, Rockford, Illinois 61107 has announced the "1981 Compleat Jazz Calendar" at \$6.00 postpaid and Tom Copi, 879 Douglass, San Francisco, California 94114 now has available his 1981 Jazz All-Stars Calendar which also retails for \$6.00 postpaid.... In case you missed the small advertisement in the last issue of *Coda* we'll remind you that Arne Astrup's definitive discography of Zoot Sims has been published. It is available for D.K. 90 from Danish Discographical Publishers, DHH, Klintevej 25, DK-2800 Lyngby, Denmark.... The German jazz publication *Der Jazzfreund* (c/o Gerhard Conrad, Von-Stauffenberg Str. 24, D-5750 Menden 1, Germany) has announced publication of the Buddy Rich/Gene Krupa Filmo-Discography by Dr. Klaus Stratemann (DM 25.00 postpaid) and a 62-page booklet on clarinetist George Lewis (DM 12.50 postpaid).

MPS has recorded Cecil Taylor (solo piano) and Anthony Davis and Jay Hoggard (duets).... ReEntry Records' newest offering is "6 X 1 = 10. Duos For a New Decade" (RE-004) and features Lester Bowie, Perry Robinson, Mark Whitecage, Arthur Blythe, Charles Tyler, Rick Kilburn and John Fischer.... Art Pepper has recorded a ballads and strings album for Galaxy.... Jazz Records (P.O. Box 23071, Hollis, N.Y. 11423) has released a 1949 Lennie Tristano tape live at Birdland as well as a two-record set of Liz Gorrill.... JSP Productions in England has begun to record jazz groups. Already released are albums by Bud Freeman, Cleanhead Vinson, Junior Mance and Illinois Jacquet.... "White Strings Attached" (Bead 16) with Nigel Coombes and Steve Beresford is the latest from Bead....

Upcoming on Sackville is a Sammy Price solo piano record (3024), a Wray Downes/Dave Young duet record featuring Ed Bickert on one side (4003) and, in the Onari series, a duo recording of Calgary musicians Randy Hutton-guitar and Peter Moller-percussion (Onari 005). Random Radar Records (P.O. Box 6007, Silver Spring, Maryland 20906) includes in its catalog Lol Coxhill's "Digswell Duets" (RRR 005).... Cecma Records 1001 and 1002 are the latest of David Murray's solo saxophone concerts to be released on disc. These are produced in Italy by Francesco Maino, via Ricasoli 27, 50122 Firenze, Italy.... New releases from MPS include "Mirror Mirror" by Joe Henderson and Chick Corea, and "Machaca" by Clare Fischer.

— compiled by John Norris

SMALL ADS

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The Bill Smith Ensemble with David Lee & David Prentice will be travelling from Toronto to New York City to perform at Soundscape on April 10, 1981. They are interested in performing elsewhere in the Eastern United States and Canada at this time and may be contacted at Onari Productions, 191 Howland Avenue, Toronto, Ontario M5R 3B7. (416) 368-3149

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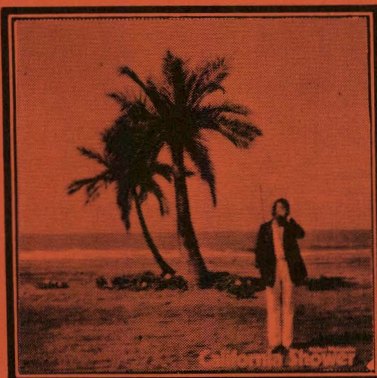
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