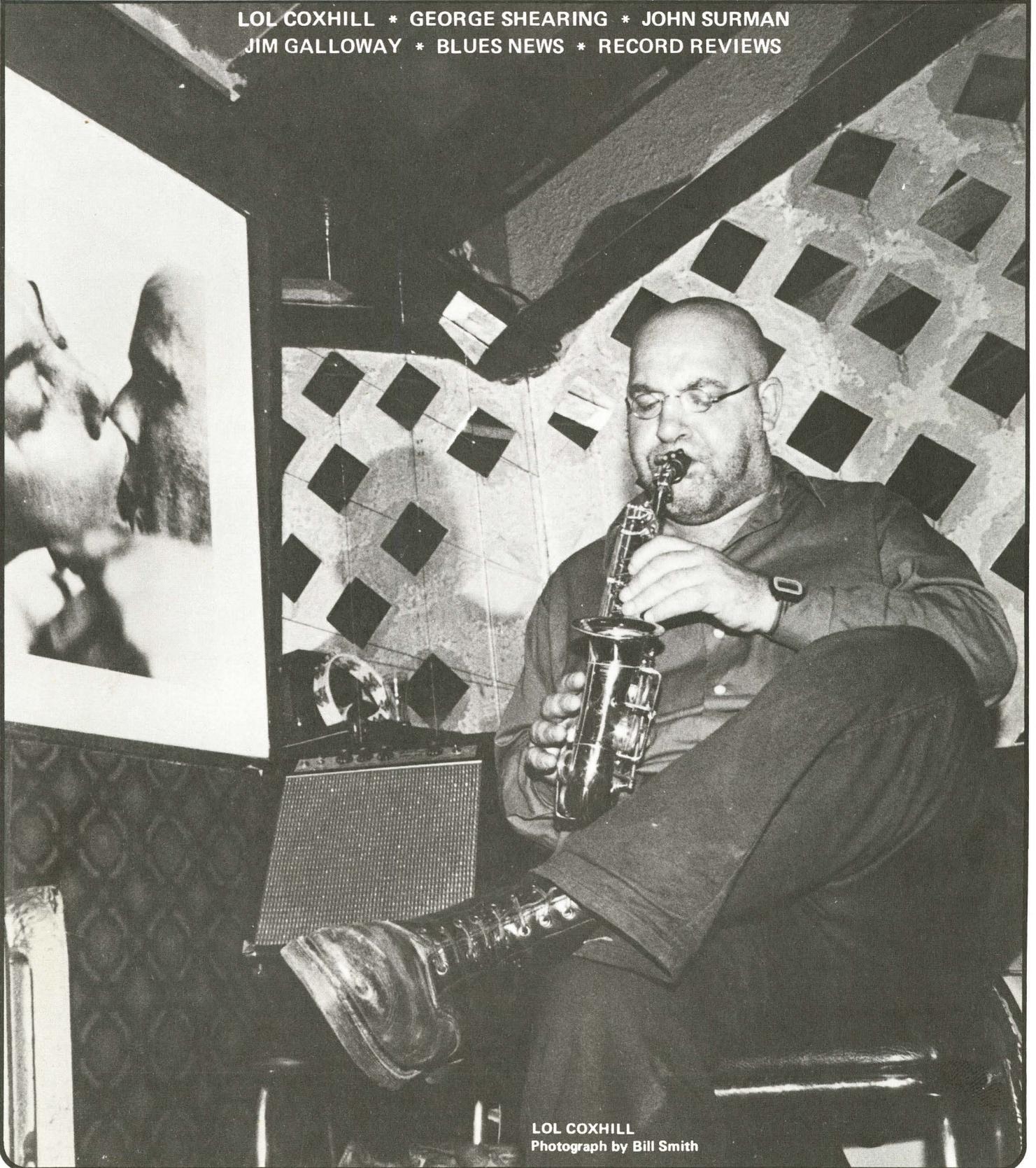


CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE NUMBER 189 (1983) * TWO DOLLARS

LOL COXHILL * GEORGE SHEARING * JOHN SURMAN
JIM GALLOWAY * BLUES NEWS * RECORD REVIEWS



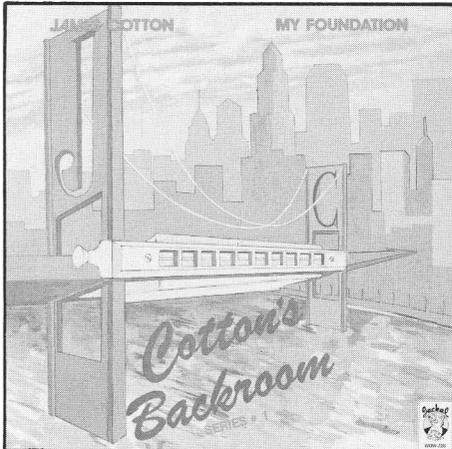
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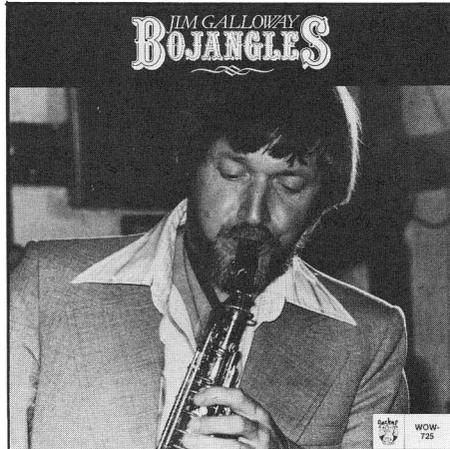
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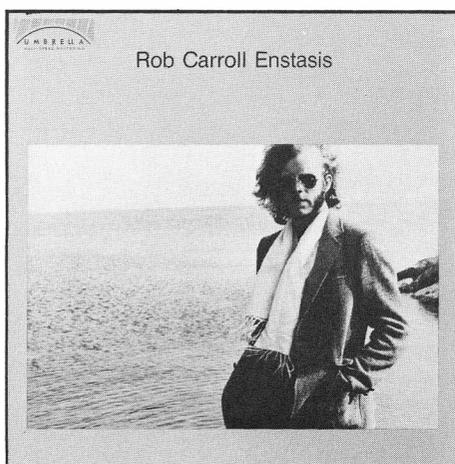


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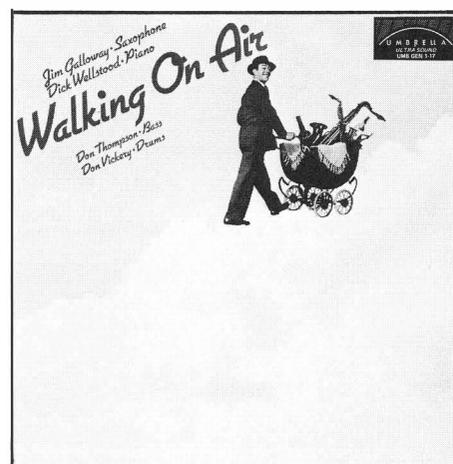
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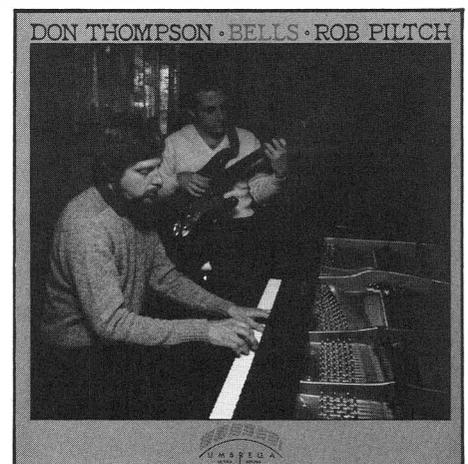
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—Anthony Braxton

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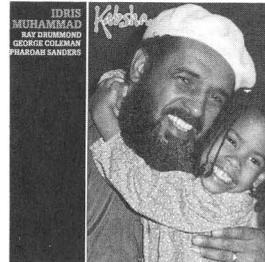
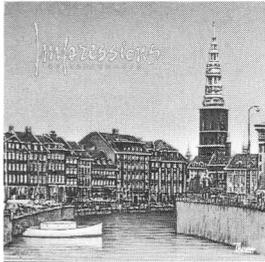
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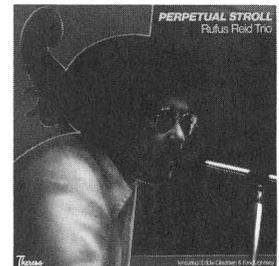


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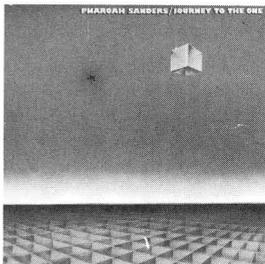
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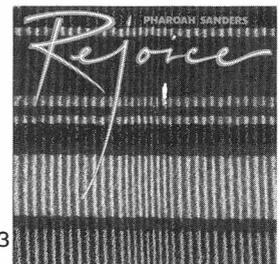
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GEORGE SHEARING

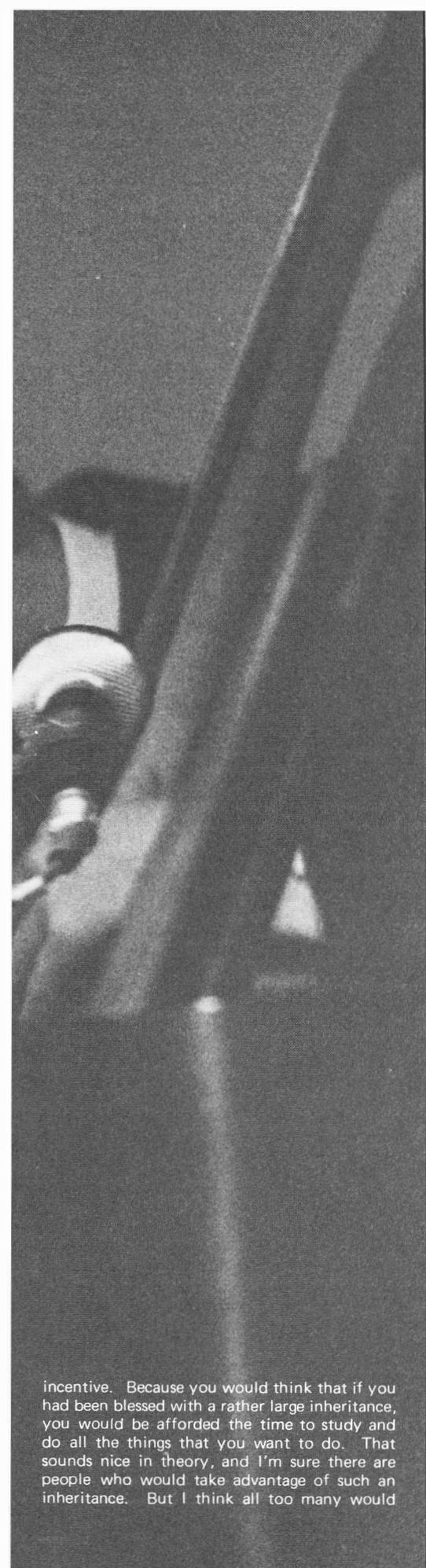


When I was about three years old I used to listen to this old crystal set and then pick out the tunes I'd just heard on the piano. Before that time I used to hit the piano with a hammer. Now, on the rather infrequent occasions that the contract breaks down and we get a less than desirable piano, I must confess that there are

still a few pianos to which I would like to render the same treatment.

I've been playing music professionally since I was sixteen. I started in an English pub for the equivalent of five dollars a week, and a box on the piano for any extra gratuities the customers cared to make. You'd be surprised how many

times I've played *Melancholy Baby*, you know? But I did it because, while it wasn't vitally necessary, it was desirable that I go out and earn some money to assist in the family budget, which was rather meager at the time. And it's *good*. I'm sorry, as a matter of fact, that there are not not more people around who have that kind of



take advantage of it to waste their lives and do nothing. The drive isn't there, you're not hungry enough. And I wanted enough to get out of an environment which was less than desirable, as far as I was concerned. So I wanted to play jobs where it was necessary to wear a tuxedo, and I wanted to play where we had some prestige, playing some of the bigger London hotels for Masonic dinners and for meetings of the Greyhound Racing Association and all that kind of thing.

When I was about eighteen my music teacher secured for me an audition with an all-blind band sponsored by the Royal National Institute For The Blind. It was a band of some 15 or 16 blind musicians who were taught to play instruments from being chair-caners or basket-weavers... and we were playing arrangements of Jimmie Lunceford and Duke Ellington. You'd be surprised, that band for its time really was not bad, particularly when you consider that it was an all-blind band. They had all learned their parts from braille music. I learned mine by ear. It was marvelous to see these guys at rehearsal run through this stuff. The leader would say "Now that should be an E flat", and they would scratch a dot out on their part or put one in. The theme song was *I'll See You In My Dreams*. And this guy had this huge baton which he would swish three times in the air, swish swish swish.

One night we were all set up, ready to go, and the stage manager says, "Okay fellows?...". One guy says, "No, hold it! Lost my eye." His glass eye had fallen out and rolled across the stage, and there's fifteen blind guys down on the floor looking for this eye. They found it, gave it to him, he put it in, the show got on the way, and nobody knew that the accident had occurred.

DOUG LONG: How did your interest in playing with symphonies come about?

GEORGE SHEARING: I studied classical music until I was about sixteen in a couple of blind schools, one in particular called the Linden Lodge School For The Blind. I studied with a blind teacher, and he told my parents when I was about sixteen that further study of classical music would be a waste of time, because it was obvious that I was going to become a jazz pianist. I gave it up for about five years, and then I was kind of shamed into going back again, because so many of the top-flight British jazz pianists knew so much about classical music, that I thought it behooved me to go back again, which I did when I was about twenty-one. And I forced myself to read enough braille music to be able to read a concerto in braille. My first concerto was the First Movement of the Schumann *A Minor Concerto*, which I did with the Rochester Symphony in about 1952. Then I had a few more years of Russian classical music, and then I started playing Mozart concertos. I did D Minor, A Major, F Major. I did the *Double Concerto* with a lady from right here in Chicago, whose name is Clara Segal, with whom I have studied. Anyway, all this study as an adult. When I went back to my old school in 1962, I said to my teacher, who was still there, "Do you remember the advice that you gave to my parents when I was sixteen?"

He said, "yes". And I said, "Has it come to your attention that I have not only continued the study of classical music, but play concertos with a number of the well-known orchestras in the United States?"

He said, "yes". I said, "Well, what would

your advice be today?"

"Well," he said, "I suspect your largest dollar still comes from jazz," and I said, "yes it does."

"Well," he said, "I guess my advice would be the same!" He was a very wise man. And I do anywhere from four to eight symphony concerts a year. Not a great many, considering that I'm likely to work ten or eleven months every year. But enough to keep the challenge going and keep enough variety going.

I learn, now, primarily from tape, because my ear has always been good enough to learn from tape. But having studied and gotten some background on the specific way to approach a trill or whatever in terms of the position of the composer in history, it's easier when you have some idea of the various idiomatic material. It's easier to learn these things from tape. And I'm one of these guys that if you hit a 10-note chord on the piano, you wouldn't have to spell it out, I would just play it right for you — I'm blessed with that kind of ear.

DL: Did you ever get a chance to hear in person any of the Americans, such as Fats Waller, who went over to England in the 1930s and '40s?

GS: Oh yes, of course I did! First of all, I learned and became interested in jazz because of this blind band, because a couple of the guys, one of the trumpet players and the drummer, used to pick up all the new records, or "senders" as they called them, that came out every month. There were hoards of 78 records coming out, and they used to pick them up.

I remember one night we were in a club in London, and we had heard that Fats Waller and/or Coleman Hawkins were coming by. And they *both* did. When everybody left, they both got up and played. By the time we left that club, the sun was shining brightly. That sort of thing happened on more than one occasion. Fats Waller — you know, most people can play stretches on piano of, for a smaller hand, eight or nine, for a slightly larger hand ten, if it's all white or all black keys, and a good deal larger hand can stretch ten, even if they are mixed. Fats Waller, I kid you not, could stretch thirteen! He had an *incredible* size hand!

Waller, and Mel Powell, and a few people I met before and during World War Two advised me to come to America. Of course, I couldn't get there until after the war for several reasons. You couldn't travel overseas during World War Two. And I had two aged parents and came from a fairly poor family. Not until I married, in 1941, did I become mobile enough to come to the United States. So in 1946 I came for a vacation. In 1947 I came back, on immigration, and I had a very rough time for the first two years. Because, buoyed up by the encouragement of these wonderful American musicians, I came over here with some, I say myself, considerable ability to play in the styles of Fats Waller, Art Tatum, Teddy Wilson. But why, in heaven's name, would they want in the United States the *English* Fats Waller, the *English* Teddy Wilson, the *English* Art Tatum — they had the real thing. So not until I established my own identity, with the formation of the quintet in 1949, was I able to make any really good headway. Before then I was working on 52nd Street, working opposite Ella Fitzgerald, Hank Jones, Ray Brown. Then I worked in the Onyx Club opposite Sarah Vaughan and Jimmy Jones. Dizzy Gillespie and Charlie Parker would *always* be coming in and sitting in and asking me to sit in with them. I'll never forget when Charlie asked me to sit in with him. And along came

incentive. Because you would think that if you had been blessed with a rather large inheritance, you would be afforded the time to study and do all the things that you want to do. That sounds nice in theory, and I'm sure there are people who would take advantage of such an inheritance. But I think all too many would

this *real* cocky Leo from England: “whadya wanna play, Bird?” You know: it really should have been, “what do we play, Mr. Parker?” I mean, that’s the way I was brought up. But I was *very* American. I was more American the first day I came over here than I am now. “Whadya wanna play, Bird?” He says, “Oh, *All The Things You Are* in B.” That’s a tall order, isn’t it? *All The Things You Are* in the key of B - five sharps. Fortunately I had enough background to come through with it fine. But in retrospect I must say it was pretty obvious I was being tested to put my fingers where my mouth was.

This was in the late 1940s — ‘47 to ‘49. Then the quintet formed and my own career started to take off, and 52nd Street started to really take off and met its demise. So that was the end of that.

The last thing I did before the quintet was formed was going to be a quartet led dually by Buddy DeFranco and me. I had just about sold the idea to a club on 49th, the Click Club, that they would book a trio of John Levy, Denzil Best, and me. And they said, “George, we have the chance to get Buddy DeFranco at a fairly reasonable price. Do you mind if we put one of the world’s great clarinetists with your trio?” Well, our then-wives, and we’ve both divorced since then, were managing us and, I think, were more concerned with whether it should be “The Buddy DeFranco / George Shearing Quartet” or “The George Shearing / Buddy DeFranco Quartet”. We were, of course, concerned with the kind of *music* we were playing. But the fact remains that Buddy was negotiating with Capitol and we with MGM. With all this separate negotiation going on, of course, the quartet could not exist with its original intent of being dually guided by Buddy and me. So we had to sever our musical relationship; we’ve remained good friends. Ironically enough, later on we would be negotiating with Capitol and Buddy with MGM.

It was Leonard Feather who said to me, “George, you know, you’ve heard Marjorie Hyams with her trio, Chuck Wayne with his. Why don’t we keep the wonderfully knit rhythm section of you and John and Denzil and add to it vibes and guitar, Marjorie Hyams and Chuck Wayne?” We sat down and, frankly quite by accident, this sound was born.

I have been erroneously credited with inventing the locked hands style. I claim no origin of that style.

There was a wonderful pianist in the mid-forties, who was playing with Lionel Hampton at that time — Milt Buckner. He was playing the locked hands style before I was. But he was playing it for the blues. When I got around to playing it, I played it for *East Of The Sun* and *Roses Of Picardy* and obviously embraced a much wider audience. But I first heard it from Milt Buckner and of course, when you heard the Glenn Miller sound, that was the same kind of thing, if you were to assimilate that for the piano. So those two sources were responsible for the locked hands thing, and Marjorie and Chuck just happened to play an octave apart, and I filled in all the blocks between and still played both their melodies with them.

DL: I was listening to some early Quintet recordings last night, from January of 1949 which you did for Savoy. Some of them had a certain “cool” sound to them and also had some interesting chords that reminded me of Lennie Tristano. Did you get any influence from his band?

GS: Oh yes! Lennie Tristano was one of the first people that I met over here. In fact, my ex-wife and I went over there for Christmas dinner. It was just the four of us — Lennie and his wife and my ex and me. I found out several years later that Lennie had dipped into some of his last bucks rather than let us eat dinner in a hotel. That was kind of nice.

Other influences at the time were Bud Powell. Bird and Diz of course. I was listening to the Ray McKinley big band. And Hank Jones was one of the first I heard over here. He’s marvelous.

DL: I’ve read that Leonard Feather gave you some of your early breaks.

GS: Leonard Feather signed an affidavit to assist me in getting into the country. He introduced me to some agents and record companies over here. He was responsible for getting me some of my early dates on BBC and some of the early English Decca recordings in the thirties. We did one together, as a matter of fact, where I played accordion and he played piano: *Squeezing The Blues*. Then, of course, between his penchant for puns and mine, we came up with some terrible titles. He came up with *Life With Feather* and *Sorry, Wrong Rhumba* and I came up with *Four Bars Short, Bop, Look, And Listen*, and he came up with *Bebop’s Fables*, you know — terrible.

First of all, to make a comment about the question “am I a jazz pianist?” — no, I’m a pianist. I happen to make the best part of my living playing jazz, but I’m a pianist. If I were a jazz pianist I wouldn’t play Mozart concertos with symphony orchestras. I’m not even a blind pianist, I’m a pianist who happens to be blind. The philosophy behind my style and choice of songs is fairly simple. If I can hear a very warm version of a particular song being played in my head, as if I had created it and played it back, or if someone who feels the same about a particular tune as I do has played it, then that song is for me. My main thrust has always been that rather than to try to cut everybody and see whether I can swing everybody off the stage — because I’ve never been able to do it and I never will be able to do it — I have been more concerned with maintaining a degree of musical variety, putting a particular tune in a milieu, a style which I, in my humble opinion, feel is best suited for that song. For instance, if I’m going to play *I Cover The Waterfront*, I’m more likely to treat it like Debussy than I am to treat it like Bud Powell. If I’m going to play *How High The Moon*, I’m more likely to treat it like Bud Powell than I am to treat it like Debussy. With all due respect, it isn’t everybody that cares that much about trying to cover such a broad spectrum.

I mean, let’s take the vocalists. Everything that Dinah Washington sang sounded like the blues. And it was *wonderful*. But that doesn’t mean that you could have learned an intricate Cole Porter song from her or even gotten a good reading on the lyrics. You would have gotten a hell of a jazz feel, and it would have been marvelous. I used to ask her to come up and sit in with us. She used to come up and sing things like *Please Send Me Someone To Love*. Very few people could holler the way that lady did: she was marvelous. But everything went into the one category.

You know, when you cook, you don’t cook everything as though you’re making a stew. I’ve heard people complain when they go to hear Count Basie, “oh yeah, but you know, you get tired of hearing the blues.” No, you *don’t* get

tired of hearing the blues, not when he plays them. You can listen to the blues all night long. If you want something more intricate than that, then go hear the Mel Lewis / Thad Jones band, or the Johnny Richards band, when they were around, or Rob McConnell now.

But all these things make up variety in music, and I think without damaging his or her musical thrust, the more variety you can maintain, and I don’t mean be able to play a polka or something like that, within the realm of good taste and good musicianship, the better. A tune like *All The Things You Are* can be played in bop form, but because it goes through a cycle, it lends itself very well to a Baroque feel. So why not take advantage of your knowledge of the Baroque to treat a tune like that just a little bit differently than somebody else. And when you get to the blues, why not take advantage of what you know about funk and blues playing to treat that in a very authentic blues fashion, or as close as you can come, provided your education isn’t such that you’re too inhibited to treat it in its most musically abandoned form. This kind of thing can go on for a long time, but I think the point has been made.

DL: Did you ever meet Lester Young?

GS: Oh yes, I did tours with him — the Birdland tours in the early to mid-fifties. I loved him, he was a beautiful man.

DL: I sometimes wonder what was running through Pres’ mind back then. He seldom seemed to speak, at least vocally.

GS: He sure spoke musically though, didn’t he? I think that’s what was running through his mind.

You know, if you misread some of the guys, you actually do the wrong things. In other words, Charlie Parker would get more notes in some bars than anyone else, so those who liked this tearing all over the instrument would be immediately impressed by that and embrace that as their idea of Charlie Parker’s *main* characteristic. It’s not true. These guys, although they could tear all over their instruments, left a lot of space for the rhythm section to come through. And they practiced what I have preached for so long in doing workshops and teaching privately — the real importance of the adoption of that word “economy”. When you play four quarter notes and leave the next three free, and maybe two eighth notes — I’m just calling figures — and maybe four eighth notes in the next bar and leave the rest of that bar. What you’re doing is playing some notes and leaving spaces for the rhythm section to breathe. I don’t mean choppy and I don’t mean leave them out willy-nilly just to be leaving them out. I mean this idea of economy, of being content to play eight bars with a few notes rather than two bars with about a hundred times as many notes in them than the eight bars you played previously. A very difficult thing to describe, but terribly important.

I mean, even though Charlie Parker was the master of double-time and quadruple-time, you’ve got to remember that it was done as an effect, and even if it went on for half a chorus, he never lost sight of where it was, and after that he would come right back down to earth again. Now Pres did use more space than Bird, there’s no question about that. But they all, all in their era, really allowed the music to swing and breathe.

AN INTERVIEW BY DOUG LONG

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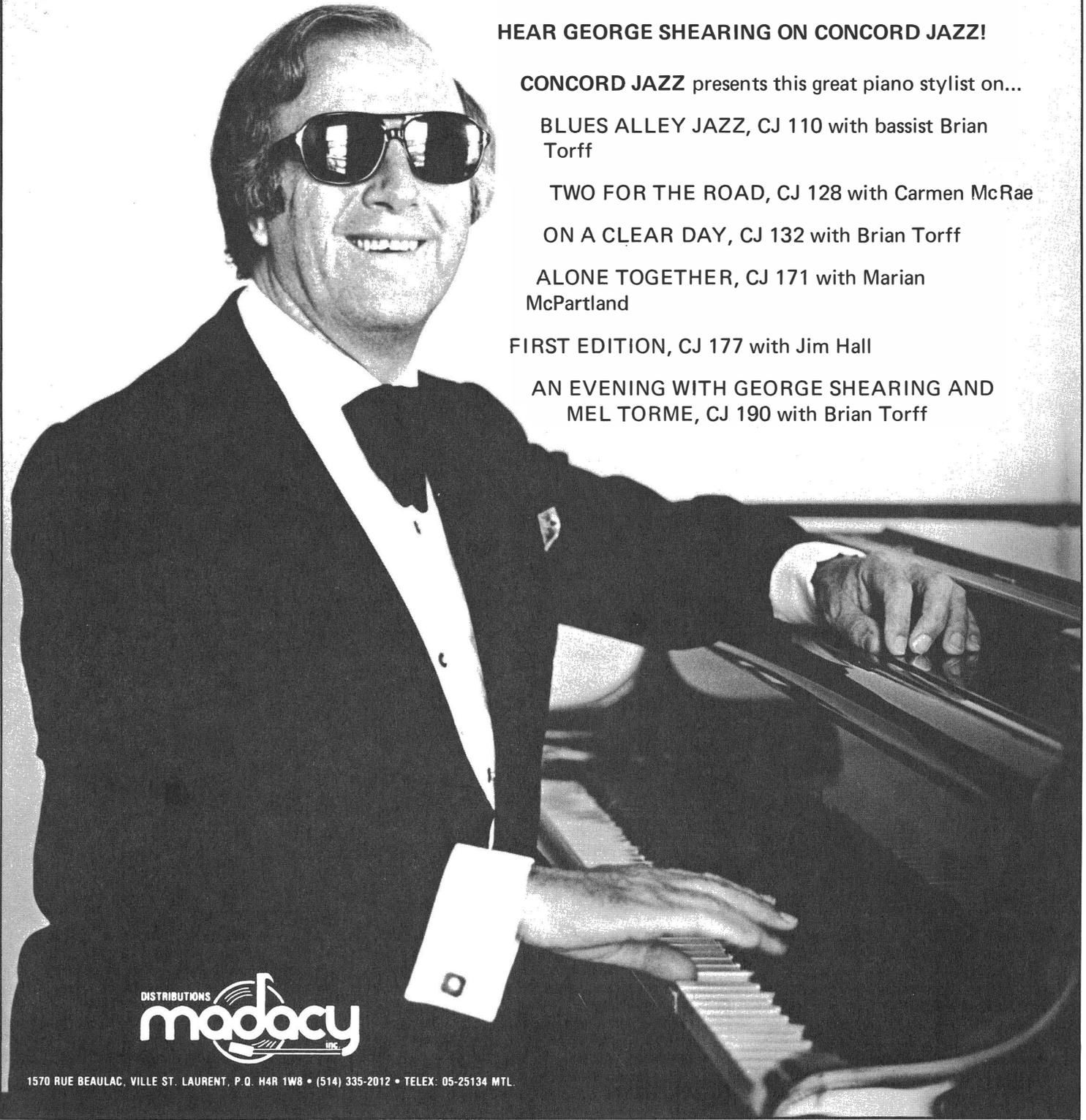
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JIM GALLOWAY



Jim Galloway belongs to that small handful of Canadian musicians who have successfully developed a full time career playing jazz. It has been a long, and sometimes slow journey for the Scottish born musician (Kilwinning, Ayrshire July 28, 1936) to achieve the pre-eminence and respect he now enjoys as an internationally recognised saxophonist.

After working with Alex Dugleish's All Stars and his own Jazz Makers, Jim Galloway came to Canada in 1964 and became a member

of The Metro Stompers in 1966. He became the latter group's leader in 1968, and has continued to broaden its scope and repertoire, until now it covers a wide spectrum of traditional and mainstream styles. This reflects the idioms within which Galloway functions most comfortably although, as a student of jazz, his interests encompass most areas of the music.

The Metro Stompers continue to play regularly but the band is an avocation for most of its members and increasingly Jim Galloway

has been performing in smaller groups where he is the principal soloist. This situation began to develop in the early 1970s when he was musical director and host of such Toronto clubs as Bourbon Street, Blues Alley, Daniels and Basin Street. His earliest Canadian recording as a soloist ("Three's Company" on Sackville, with Dick Wellstood and Pete Magadini) was made at Blues Alley in 1973.

His association with journalist-drummer Paul Rinstead led directly to a two-week European

tour to the Montreux and Nice Jazz Festivals in 1976 with Buck Clayton, Buddy Tate and Jay McShann. Since then Jim has been a regular visitor to Europe where he performs with local groups in such countries as Great Britain, Germany, Switzerland and Austria.

At home he has worked alongside a succession of American musicians at such clubs as Bourbon Street and the Chick'n Deli where his association with pianist Jay McShann has been particularly rewarding.

In 1978 Jim organised a rehearsal band which became known as "The Wee Big Band". Its repertoire includes material by such bands as Ellington, Basie, Herman, Lunceford, etc. Some indication of its potential can be heard in a 1982 Columbia recording entitled "Keep The Rhythm Going". The band will be back at Ontario Place in Toronto for Saturday night dances in summer 1983.

In August 1981 Jim became musical director of "Toronto Alive", a new 90-minute broadcast from The Sheraton Centre's Trader's Lounge heard over radio station CKFM. Its loosely structured format epitomised Jim's musical world. He drew upon the services of headliners appearing at Bourbon Street and Lytes such as Harry Edison, Buddy Tate, Ray Bryant, Lockjaw Davis, Zoot Sims, Teddy Wilson, Tal Farlow, and Flip Phillips as well as special guests (Dick Wellstood, Marty Grosz, Maxine Sullivan, Bud Freeman) brought in especially to create consistently exciting programs. Eventual syndication of these shows is possible and its popularity with both musicians and listeners virtually guarantees that something similar will take place again.

The performance of jazz is an international occupation in these times and Jim Galloway is "on the road" for much of 1983. He will appear at festivals in Berne Switzerland, Edinburgh Scotland and Edmonton, Alberta as well as making short tours of Germany and Austria. Between these trips he will continue to enliven the Canadian jazz scene with his distinctive interpretation of the jazz tradition on his three parallel voices — soprano, tenor and baritone saxophones.

THE RECORDINGS

"Three's Company" with Dick Wellstood and Pete Magadini Sackville 2007
"The Metro Stompers" " 4002
"Walkin' On Air" with Dick Wellstood, Don Thompson and Don Vickery Umbrella 17
"Bojangles" with Ed Richmond or Dave Pringle (pno), Alex Moore (bs) & Murray Smith (dms) (A Scottish recording originally issued on Hep Records) Jackal 725
"Saturday Night Function" by the Sackville All Stars with Jay McShann, Buddy Tate, Don Thompson & Terry Clarke Sackville 3028
"Keep The Rhythm Going" by The Wee Big Band Columbia NPCC 80068

I never wanted to be just a musician. Before I even began to play I had already heard jazz and I knew then that if I ever played, that was the kind of music I wanted to be doing. It's possible, people tell me, for someone who is not very musical to become a musician. It's a mathematical thing. I would tend to think it is tougher to become a good jazz musician than a straight ahead performer of music. Of course I wouldn't isolate jazz as the only form of music that calls for that sort of personal input. There

are musicians who, if you place music in front of them, could play anything. However if you take that away and ask them to perform or interpret something they would be lost. But creative magic is found in other forms of music, apart from jazz, and a wonderful classical performer stands out above your average symphony musician.

Even when I was very young I could hear something once and sing it without knowing really what I was doing and that has been the case with most of the people I have the greatest admiration and respect for. They had an innate quality about them that made their music an adjunct of expressing themselves. That's one of the major differences between a creative performer and someone who goes to work as a musician. It is one of the kernels of the music. That there is something within you which makes playing music a way of speaking. I'm not saying it's a rare thing but it's something you must have if you want to say something through your music.

There has been more emphasis placed on students becoming really knowledgeable about their craft and, after going through four years at Berklee or Humber, they come out knowing a great deal more than any of the earlier musicians ever knew about music. This training sometimes works for and sometimes against what the end product is. There was a great deal to be said for being able to come up through the leagues in earlier days. Even where I grew up, in its small way, there were levels of playing and you sifted your way through them to try and get to wherever you were going. I think it's harder for young players to get that sort of experience nowadays.

The old way of gaining experience was an asset in shaping the individuality of players. That's why you had more great individuals in the music in earlier years. All the ingredients that went into making what they eventually became came out of the experiences of finding their ways through the music. I wonder how different Charlie Parker would have been if his background had been a contemporary one and he had gone to a school and learned about the craft instead of going out and sitting in and being told he was no good and having to go away and doing something about *that* and come back and try again.

On its own level I'm sure that kind of thing happened to me. I remember vividly sessions where I would get to sit in and hope that someone there would say "Hey, he can play!" And I know that that's what I went through to eventually playing with bands. You run into young musicians today who say "I'd really like to get into playing. What do I do?" It's hard to advise them because there's less of a jamming situation nowadays. Partly through the nature of the music having changed and partly because there aren't the same number of sessions where people can jam.

Nowadays there are a lot more musicians who want to play just their own music. In the old days there was a common language that everybody played. Part of being a musician was that you had to learn the standards but there are a lot of people around today who don't want to play them. They want to play original material and this makes it more difficult to have an open climate with other musicians.

Everything I say, of course, is colored by my own experiences and the type of music that I work in. I like communicating with an audience and with other musicians.

No matter what music you end up playing, whatever style you want to get into I think part of getting there is to have the vocabulary of the earlier styles. The giants of the music have all made reference to what they owe to the roots of the music. That goes for Coltrane, Miles Davis or even Wynton Marsalis who I guess is the hot example of a young player right now.

We are now a generation removed from being able to experience the whole living history of the music and that makes it tough. But the very fact that Wynton Marsalis is supposed to be an exception today points out what I'm saying. He stands out as an exception because he is very young but he seems to have an awareness of that ongoing tradition.

Where I started there was no one to play with. My contemporaries and I became exposed to the giants simply by listening to records and the radio. Unlike people like Bob Wilber and Dick Wellstood who could go down to 52nd Street. I'm envious of the fact that they could hear and meet those people and learn from them first hand. That's the best way. That's why I hope I'm not being overly critical of schools of music but there's no substitute for actually being involved in live performance of the music. Don't get me wrong though, for schools serve a huge purpose in that they teach the kids how to play and read music. but that doesn't make you a great jazz player. And you won't be until you have a few years of some sort of experience under your belt, interaction with people in the business plus the assumption that you have the talent to do it in the first place.

I'm convinced that everybody who makes a go of it in jazz has to have tremendous inner drive and dedication. If you don't have that you will die and give up because it won't be worth all the aggravation and fighting. If you don't get that magic feeling you should settle for a day gig or play a different kind of music. I'm not suggesting that jazz musicians are superior. I'm just saying it is a different thing. I have a huge respect for a fine competent craftsman or tradesman. He does things I couldn't do but if we are talking about jazz you've got to have that fire in you otherwise it's too tough. If you want to pursue this course you have to willingly forego a lot of things that other people do with their lives. I'd rather be doing this and it becomes your life. It's not always fun. You pay a price for that. We're talking about jazz musicians but the same applies to a painter, a writer. It consumes you. Now, there's a heavy cost you pay but through it all you have to believe that you gain from it. In the end you don't think about it. That's what I do and it doesn't bother me that I do it 52 weeks of the year whether I'm working or not. It is with me all the time and such things as two weeks summer holidays — that sort of thinking doesn't exist.

When I was starting out in Scotland I had a funny feeling inside me that I could say something through my horn. My way of life was different because I hadn't taken the plunge. When you do cut off the things that make life safer there's a period where you wonder if you shouldn't still be hanging onto something that's more secure. But that goes away and you end up not even thinking about it.

I've changed from those days and I'm happier now!

Coming to North America changed the way I played. Absolutely! If nothing else the very fact that the spark of the music is closer

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to hand here had a huge effect on me. I was lucky to play with people whom I'd revered for years. Recordings like those Jimmy Rushing made for Vanguard with Buddy Tate, Emmett Berry, Pete Johnson and Sammy Price were my bible. Instead of only having the opportunity of meeting and being introduced to these musicians when they were on tour I was able to hear them perform, play with them and get to know them.

Now, I feel differently about playing with people like that. There was a point where I was just in absolute awe and I'm sure that reflected in how I sounded but now it's much more comfortable. I still have the greatest respect for the other musicians but I feel I can meet them more on common ground now.

Having a sense of humour is so important. Jazz is a serious business but you must retain an element of humour about yourself and most of the guys that I have worked with have the ability to laugh at some of the things that happen. If you didn't it would be too much. You can't take yourself too seriously, for one thing. That's a mistake that a lot of people make whether they're in the music business or anything else. When you start doing that you're in trouble.

When touring and playing with different groups or rhythm sections you find out what they're comfortable doing. There are some guys who go on the road and expect and sometimes demand whoever they're playing with to fit their preconceived idea of what it should sound like. If you're playing with different rhythm sections night after night you must go in with the attitude that whoever it is and whatever style they play in, they're there and they're going to do the best that they can. Generally speaking the standard is pretty good. It may not be stylistically always what you have in mind, but it's easier to bend with them than to try and change a rhythm section you only meet for one night.

The whole style of the music that I play demands that you know a lot of jazz and popular standards even though many musicians play the same tunes all the time. Sometimes it's the path of least resistance. Some musicians choose to work from a more selective repertoire and fall back upon a vocabulary which is common. It's hard to go someplace and find a band which doesn't know *Take The A Train*, *Indiana* or *Green Dolphin Street*. I'm not sure of all the reasons why certain tunes come up all the time. In part it may be that you don't have any rehearsal time and so you fall back on something safe. I always like to go along with some things that are out of the ordinary and if I find a rhythm section which would be comfortable playing them then I'll do them. If not you have your list of things that are fairly standard. Of course there are certain tunes that have a form which is reasonably interesting to play on and that most people are familiar with. It's always amazed me that if you get a bunch of musicians together nine times out of ten they will call the same tunes when there are, in fact, so many good songs. If you get the chance to spend a little time on material it is possible to come up with an interesting selection of standard popular songs that haven't been played all that often. It's funny. I think musicians have this disease that they get on a bandstand and everyone's mind goes blank!

Musicians have done themselves a disservice over the years in that, again relative to the style that I'm in, we tend to fall back on the same

tired old songs and play chorus after chorus that isn't all that good. We'd be better playing more songs with fewer choruses. I don't know that there are all that many musicians who can sound interesting for fifteen choruses. There was a lot to be said for the days of the 78. Was it Basie who said if you can't say it in two choruses you are never going to say it? I think that has sometimes worked against acceptance of the music by the audience. You have to sometimes bear in mind that it can be a lot more interesting for the musicians actually on the bandstand than it might be for the people out there listening. We tend to be self-indulgent sometimes and I think you've got to be careful of that. There's a lot to be said for the discipline of taking one chorus and trying to make it mean something.

The decrease in the number of organized bands could have something to do with this change in attitude. I think it was Dick Wellstood who said one time when we were together that the whole business has changed around. It used to be that everybody played in big organised bands and for their kicks they'd get together and have a jam session. Nowadays everything is a jam session and for your kicks you get together and rehearse a big band.

It's an odd conclusion to arrive at, but it's true. Our big band, for example, was essentially a rehearsal thing where we got together for the fun of it and virtually all of the work that the musicians in the band do is in a casual situation. That's part of the economics of the business.

With the Metro Stompers we have come to know each other musically very well over the years and I think it is probably easier now to take fresh material and do something with it than if we were a bunch of guys who had only been together for a couple of months.

A similar situation occurs when I play with Dick Wellstood. We both feel quite strongly that any time we work together things happen between us. And it seems the more we play together the easier those things happen. We can take something we've never played before and make it sound as though we've been playing it for a year together. That's the communicative process on a very high level. That's a marvelous feeling and I get it very strongly with Dick which is why we have so much fun playing together.

I can get it, too, with Jay McShann. Jay can throw something at me and it works. There's a funny sort of wavelength that goes between us. I guess I find it most often with piano players.

I think that one of the essential qualities to the music is that you can instantly create something. That magic interaction takes place more easily, of course, with a small group. When you have a relatively small number of musicians involved it allows interaction and space within which you can move things around and create. I like working in that context where little chance things suggest something else. When everyone hears it happen and goes with it there's a little magic going on. That gives you a high that's hard to match in anything else.

Jim Galloway can be contacted, in Toronto, at, (416) 361-1127; or care of Sackville Recordings, Box 87, Station J, Toronto, Ontario M4J 4X8; telephone (416) 593-0269.

INTERVIEW BY JOHN NORRIS

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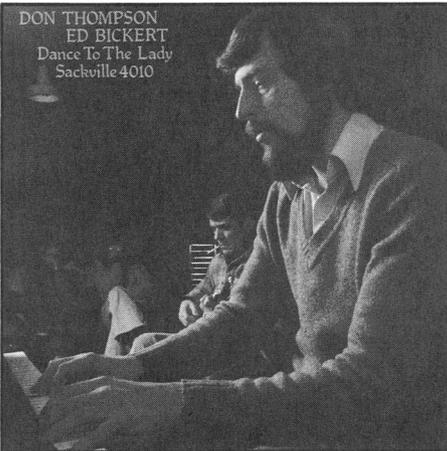
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OTS; Ruminations; Nebula; Hum Over The Horizon; Carnations; Marmosa; Castillian Dreams; Blue Tales In Time; Au Privave; Everyone In Likeness.

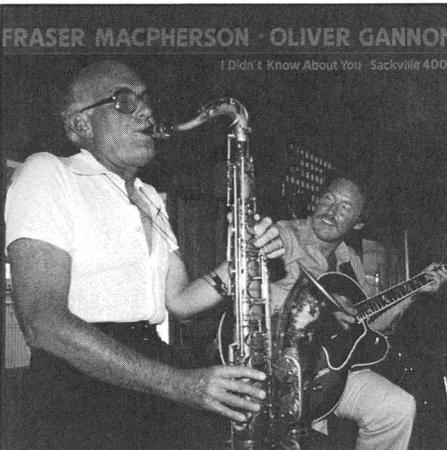


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JOHN SURMAN

PETER DANSON: The other night you were talking about the old Ronnie Scott club in the early seventies.....

JOHN SURMAN: The basic history of that was that when Ronnie moved to new and larger

premises, he kept the lease on the old club, and eventually reopened it as a venue for what was obviously then an emerging scene. It was a place for the younger English musicians to play. If you create a center for things to happen,

then things do happen, and that's what happened there. There was constantly a flow of music that was kind of related, from a nucleus of about thirty or forty musicians. Chris MacGregor's band had come to England, so there,

JOHN SURMAN (photograph by Gerard Futrick)



were Dudu Pukwana and Mongezi Feza and Ronnie Beer. Johnny Dyani and Louis Moholo were still with Steve Lacy, but there were Harry Miller and a few others. Then Graham Collier's group, and related people: Phil Lee, Mike Gibbs, Harry Beckett, John Marshall. And there was Mike Westbrook's group, and others....

Peter: The big bands were an important tradition for your generation of English musicians....

John: There's not so much of that happening now, for the usual reasons of economics and what-have-you. John Warren is a good case in point of someone who has a working nucleus of musicians that he normally uses, he's got a library of good material and the band sounds good and there's nothing for him to do; there's nowhere to play. Sure, you can fix up an odd gig, but generally it takes so much technical messing around to get the people together and so on that from the point of view of the band-leader himself, there's nothing in it.

But back then there was enough activity to do things, and you had bands such as Westbrook's and Chris MacGregor's, that were on the crest of a wave at that point. Chris kept the Brotherhood of Breath together for a long time, but it was a hell of an operation to get it around, even though it had the added asset of being a bit flexible in terms of instrumentation and the state of the performers.

...As a baritone player, I think most of us started with Harry Carney, but of course Pepper Adams had a different kind of sound and a different approach to playing the instrument. I heard him quite a bit, on records and in performance, and he was quite an influence. Then I met him, and when you meet somebody they become a personality as opposed to just a music, and you see them more clearly, plus it was always great to hear him play.

Peter: Speaking of John Warren, who is a Canadian by the way, he once put out a big band record of material he arranged around the trio you had with Stu Martin and Barre Phillips.

John: That particular record was something of a compromise. I had a chance to make the record, but I was also involved with Stu and Barre, who were there, so we thought we would put all the factors together and see what we got, so one part of the record is exclusively written for that, and the other half is them working together with John's original rhythm section.

Peter: Listening to your soprano solo and Alan Skidmore's tenor solo, it struck me that Coltrane was an obvious influence on both of you at that time.

John: In much the same way that Charlie Parker was an influence on alto players back in the fifties. Somebody with such a towering ability is opening such an area of music, that's the key in, isn't it? You can't escape from it, in fact you're looking for that to show you the way through into other areas.

Peter: How did your SOS trio with Alan Skidmore and Mike Osborne come together?

John: Skid had had a very serious road accident that had really smashed him up. He was in intensive care, and I had really quit playing for about eighteen months, and had just started again. I made a solo record and played on this "Morning Glory" project of John Warren's. Then Skid wasn't doing anything and Ozzy wasn't doing anything, and it seemed at that particular time I could see the possibilities. So we formed SOS, and it was great, we had a couple of years together that really worked out nicely. A saxophone trio, and we also used electronics, and did things where Skid played

drums and I played keyboards with Ozzy on alto, so it wasn't really dedicated to the idea of being an acoustic wind trio, it was more of a three-personality thing, throwing in all the things we could think of to keep it moving.

Peter: In that trio's record on Ogun, I detect some influences of Scottish folk music; something that Evan Parker has also referred to....

John: Folk music has always appealed to me very much. You know, I didn't hear any jazz music until I was fourteen or fifteen, so by then all those influences had gone in, and I had heard things I really liked, so jazz music offered me the opportunity to learn how to improvise. Now that I've got that a bit together, I find that there are other areas to improvise in, that I like, that feel natural to me, and sometimes that leads you back to what you tapped your foot to when you were a kid.

Peter: Do you think that there's any affinity between the bagpipes and the saxophone?

John: Well of course they're related; the saxophone is really a development of the simplest form of fingering. The things you can do with bagpipes, the clicks and the rhythmic stuff, are all possible; some of them are harder to do and some of them are easier.

Peter: Do you feel that there's a lot of ground yet to be covered as to the use of electronics in improvised music?

John: I feel that that's virtually an inarguable statement. For one thing the instruments themselves are very primitive. Once you know something about it, a synthesizer isn't really that complicated, and the more you find out about it, the more limited certain aspects of it appear. Some possibilities of it are unlimited, but other things are very difficult to control, and control is the problem, working in improvising, because if the music changes direction madly, it might take a minute or two to get to that place where the music is, just because the instrument is slow; it's like Mozart's original clarinet — a bit of a struggle at times. Because the rock industry supplies the funding for all of these things, they're gradually helping to develop the instruments.

I've done a fair amount of live electronic work, particularly with the Paris Opera — the ballet company, which I've done for about six years now. I've worked with varying numbers of dancers and sometimes with other musicians, sometimes with Barre Phillips, but mostly on my own. Some of the music on my solo ECM record, "Upon Reflection" is music I've done originally for the ballet.

Peter: What about the complaint that the use of electronics in improvised music mechanizes things in a certain way?

John: Well, I suppose it's the same as the old argument that the tenor saxophone destroyed pure dixieland music when it replaced the clarinet. It sounds different. With all of these things, it's the person using it that really dictates the quality of what comes out. A synthesizer is a very insensitive instrument, really... but so is a tuba or a piccolo. Or a bass, just think what a bass used to be played like, guys hauling at it with both fists, pounding the shit out of it, spinning it round, it's amazing what can be done with an instrument when you look into it. That goes for electronics too. There's no synthesizer, as yet, that's as flexible as any of the established orchestral instruments, but you're dealing with a very small area with conventional instruments whereas with synthesizers you can create dust storms in Arabia. Which can be fun, particularly in working with film or with dance, the

imagery of it is fantastic, and you can get enormous, cavernous sounds from these things, huge sounds that you would need an eighty-piece orchestra to approximate acoustically — which may or may not sound better, depending who is in the orchestra; string players and so on can really not quite get the point if they don't want to.

Peter: Your relationship with Manfred Eicher and ECM is obviously working out very well.

John: I've known Manfred since about 1969 or '70 when we started the trio; about the same time that he started ECM. I remember we were sitting around up in Molde, Norway with Manfred and talking about the possibilities of recording. We had just recorded or were about to record the first double trio album in England and we took that course. Since that time, what with one thing and another, I was never really free to do anything with Manfred until a couple of years ago. We had formed a group with Albert Mangelsdorff, which became another problem because he works for MPS, the other German company and they were rather at each others' throats at that time, so we could only record the band with Albert for MPS. As far as I was concerned it didn't make that much difference, because there's all this time in front and then you get hit by a truck and they don't care any more. But at any rate, since Manfred and myself have got together, we've really had a good time.

Peter: Jack DeJohnette talks about how different it was for him to work with a company that was exclusively concerned with improvised music — do you find that difference?

John: Yes, they're involved wholly in the music on their label, coordinating tours and basically doing whatever they can do, because basically none of the other companies I've been involved with have taken that much notice, beyond just putting out the record. They record it, and in some cases such as Decca back in the late sixties, with my things and John Warren's things, it's really just to fill up the catalogue so that they can at least say, yes, we've done our bit for recording British jazz; but as far as distributing it to other parts of the globe, or even other parts of the country outside the Decca warehouse, their interest waned — especially when they found that if you didn't advertise it and didn't sell any and just kept it in the warehouse, you could write it off in the books as a loss. That happens a fair bit.

This interview took place in Montreal on March 5, 1981, while John Surman was touring Quebec as part of the Miroslav Vitous Quartet with Jon Christensen and Kenny Kirkland.

JOHN SURMAN (baritone & soprano saxophone, bass clarinet, synthesizer, composer) **ON ECM:**

As leader:

"The Amazing Adventures of Simon Simon"
(duets with Jack DeJohnette) ECM 1-1193
"Upon Reflection" (solo) " 1-1148

With The Miroslav Vitous Quartet:

"Miroslav Vitous Group" " 1-1185
"First Meeting" " 1-1145

With Barre Phillips:

"Journal Violone II" " 1-1149

With Mick Goodrick:

"In Pas(s)ing" " 1-1139

INTERVIEW BY PETER DANSON

LOL

BILL SMITH: *This is not your first venture into North America?*

LOL COXHILL: No. About four or five years ago I decided it was about time to do a short tour of the States. Solo concerts. That was following the release of my album for Random Radar, "Digswell Duets". So I came over to promote that. I played in a bar in New York with Tristan Honsinger. Just by chance we were on the same plane. A broadcast in Washington, and a gig there. A gig at John Hopkins University, and then after that gig I was given a lift home, but driven into a lamp post, which resulted in my going into hospital for a couple of days. I had a knock on my jaw which put it slightly out of alignment, and broke a few teeth. I managed to talk my way out of hospital, and assure them I was going to be sent immediately back to England. But I was actually going to be put on a train to New York so I could do a final gig in the Zoo Club.

When I got back to England I got them to patch it up as much as they could, but it had completely changed my embouchure. Consequently after about 22 years of serious playing, I found that as far as handling the saxophone was concerned, nothing had changed, but as far as blowing it was concerned, I was virtually back to square one. Like a novice player again. To regain some kind of embouchure, and get back to whatever playing ability I had before, I spent several years playing in disco bands, and any kind of commercial thing that came up. Where I could play whatever was required of myself, without pushing myself to any extreme, and making a fool of myself. I managed to keep on working, and kept on practicing, until I got back to where I was before. I did occasional solo concerts, or with other people, playing improvisations, maybe two or three times a month, but basically I was doing commercial work while I regained my strength. So that was my American tour.

So coming to Canada is the first one where I have been in control of what I'm doing.

B.S.: *You have some kind of impressions about coming to Canada? Because Canada is thought of as a pastel coloured country. Not very active.*

L.C.: I've liked being here very much, particularly Toronto. I love Toronto, I think it's one of the best places I've ever been. I find visually just walking around, the changes from house to house in certain areas quite exciting to be in really. I've met musicians and people interested in the music that I've been happy to meet. I'm very glad I came. It's not that well-organised a tour, we are not going to make any money, but as far as the music is concerned it's very well worthwhile.

I think the whole thing about London, England, is something of a myth, because there are not that many places where we can play. Or if we do play there's very little chance of earning any reasonable kind of money. Thinking in terms of improvising, or less commercial fields, London is not, in my mind, one of the places where I particularly prefer to play. I remember, even when I played in Soul bands, and R&B bands, I used to enjoy playing in places like the Flamingo, and some of the other places in the West End [the downtown part of London, that could be compared to Greenwich Village in

New York] — but I also liked going to Redcar and right up into the North of England, where there seemed to be more interest, because a gig would be more of an event than it would be in London. This is not just my feeling, this is the feeling of a lot of people. There's not that feeling in the audiences, that they have heard everything.

I was born in Portsmouth [a town on the south coast of England], but spent most of my life in Aylesbury, about forty miles from London. I always lived close enough to be able to do gigs there whenever they came up.

I first started playing in Aylesbury. I didn't start until quite late really. I went through the period, in my teen years so to speak, of wanting to look as much like a New York jazz musician as possible. When I left school I was already collecting 78s of Bird and Gillespie, so I was desperately saving, and doing overtime at the factory so I could buy a drape suit. I grew a goatee beard, and eventually managed to get hold of a saxophone, but didn't actually learn to play it. I just pretended that I could play it. Playing with a few friends. Mostly posing. I'm glad I did, because the photos are great. This is about 1949. I was listening to bebop music when it was actually occurring. I was going around hunting for bootleg records, and occasionally finding good things, on metal acetates, or whatever they're called. But through all of that period I was only posing as a musician. I could not actually play anything really worthwhile. I had a good basic grasp of what was going on, like I could recognise sequences instinctively, if I had a solo. But I did not start playing properly until 1960, when I bought a decent horn and studied for a year and a half with Aubrey Frank in London. He's quite an accomplished player in the conventional sense. I studied with him quite formally. He had a partner, Frederick Staff, who worked on band grading. We would have rehearsals with big bands made up of the students. Fairly conventional studies really. After that I just carried on working in my own way, and from that point it was a process of developing my own way of doing certain things.

There were only just a few of us in Aylesbury that were interested (in jazz), and we were considered to be quite weird. People just laughed at us the whole time, because of our clothes as well. Most of the people in town would be wearing quite baggy trousers that went out wider and wider, until they got to the bottom. Mine started wide at the top, and almost went into non-existence at the bottom. So we were considered to be freaks. Not mad, but just quite strange, and not to be taken seriously.

This was the time when Ronnie Scott and Johnny Dankworth, and a lot of their friends were opening little clubs, and working in the bebop area of the music. They were the first people, that I heard live, playing that kind of music. The Club Eleven was the first place in London that I went to, and there was a place in Acton [a district of west London] where I remember hearing Coleman Hawkins. Very early — I think this was about 1949.

The music that the Americans and the English musicians played was not exactly the same. But I found what they were doing interesting.

It obviously came out of the American music, it was strongly related to it. If I hear records that I bought then, now, in a way I can get more from them now, than I did then. I would have a record of Dankworth and another record of Bird, and obviously I would think more of the record of Parker. Now if I hear some of those old things I've still got, I still obviously think much more of Parker, but I hear something that I did not hear then. A very Englishness about it. It's not just a matter of not being as good, it's just a different kind of thing. It's people interested in what they're doing, coming from a different place, picking up on someone else. And that's it.

A great deal of English music was an imitation of American music. There was an occasional odd ball. In more recent years there has been all of the European development, so it's less dependent on America now. Before the Spontaneous Music Ensemble, with John Stevens, Trevor Watts etc. in the middle sixties, I think there were just little pockets of people trying to find things, but the SME were the real basis of the change. I know at that time, even though I was doing improvisations, they were quite close to changes and melodies, I was not playing in such an open way as them, I was just distorting things that already existed. So I would go along and hear them, and I just never had the courage to ask them if I could play with them. That was the real pocket of people that were doing it. There must have been other people in other parts of England. Derek Bailey and Evan Parker, for instance, came down to London. The early players were not all London-based players. They were doing their music somewhere else, and just moved into London. Tony Oxley is not from London. I did not play with them until a few years later.

Towards the end of the sixties I was becoming aware of people other than this little pocket in England. In 1969 I went to Germany with Alexis Korner, to do the Free Music Workshops in Berlin, and got to meet people whom I assumed would not like what I was doing. But did. So that was the start of it for me.

I was most definitely inspired originally, to become a performer, through listening to jazz records. I wanted to become as much like Charlie Parker as possible. Then the more I got to appreciate him, the less I wanted to be like him. I wanted to sound more like myself, regardless of the fact that I was inferior.

The first instrument that I owned was a guitar, but I could not handle that, so I swapped it for a very bad alto. I got the soprano later, when I was taking things more seriously, and did not depend on my appearance. I became instantly very interested in it. I got to the point of liking it so much, that I insisted on playing it on gigs even when nobody wanted me to. At that time, in the early sixties, in conventional modern jazz groups, there were not that many people playing soprano, and so a lot of people I worked with did not actually like the sound of the soprano. They related it back to [Sidney] Bechet, and thought I should not be playing that sort of instrument in a modern jazz group.

By the early sixties I realised I was really into music, as opposed to the music plus the aura

created around it in my own mind.

I was doing a lot of solo playing then, and working occasionally in places like Ronnie Scott's [a famous London jazz club]. Once I started taking it seriously, it was not long before I was actually doing decent gigs. I like working with the drummer Laurie Allen. I think he's quite special really. Sitting in with people. I occasionally played with Joe Harriott, who was a good friend of mine. He encouraged me a lot. Also I worked in soul bands, and some of the blues people as they came over from America. My first pro job was with Rufus Thomas, promoting *Walking The Dog*, on an English tour.

PLAYING SOLO.

I was not aware, at that time, that anyone else was doing this, I just got into it. I started for commercial reasons, busking in the street. When I was working with Rufus Thomas, I got so little money, that to make it possible without doing non-musical part time jobs, I had to play in the street to get my travelling expenses. So it started, just sounding as though the rest of the band had not turned up. But I became really interested in the fact that it could be done, and there would not be any place for anybody else. I was not aware of Steve Lacy, or Braxton, or anyone doing it. The only person I had ever heard doing it was Tubby Hayes, for a few bars in the middle of a gig, and that very old record of Coleman Hawkins playing *Picasso*.

I really did not know about a "soprano tradition". All of my friends that I tended to go around with, who liked Parker going into Rollins and Trane, before they heard Coltrane playing soprano, and they had not heard Steve [Lacy] either, were not aware of any kind of tradition. There was nothing to tell me that there was nor was not any kind of tradition. I knew that I was supposedly playing a New Orleans-related instrument, in a non-New Orleans way.

This scenario built around the idea of me playing in the streets, is the classic thing of looking for the artistic looney. What's so special about the fact that I was busking, playing improvisations on a saxophone? So what! My reasons for doing it were perfectly logical. Later on, for about a two-year period, I did almost exclusively that because I really wanted to play solo things. I could not get gigs in clubs doing it, so the only way to do it was on the street. It's just nonsense really — to make a big deal of it is nonsense. I don't mean doing it is nonsense, doing it is a perfectly logical, valid thing. Journalists found it a good thing to bounce off of. Whenever a journalist said he wanted to write about me, I always would ask him to review it as though it were a gig in a club. But nobody ever would. I was always trying to get people to review the busking as a gig. I would say — if you want to do a review, I'll be here, unless I'm moved, between certain hours. Come and do it. It's a gig.

"Murder In The Air" is a play performed by Lol, in which he is all the characters. I suggest to him, as he has performed this under many circumstances, including countries where the language is not English, that this seems to be very much in the English vaudeville tradition.

I suppose you could see it in that way, but the interest for me is in the sound dynamics of it. It's a bit like playing. I have the basis of the play itself, but it's very different every night. In foreign language countries, it gets back to the thing of it being sound that interests me. The time, the change of volume levels, that's what interests me anyway. I can work in that way in most countries and people find it interesting. If anything, I prefer to work in a country where they don't know what I'm saying, because then it's got to be the sound and dynamics. Even though it's ridiculous — the reasons for doing it are serious.

For quite a long time I have been including verbal things, doing little playlets and saying one thing and doing something else. I just got pulled into that area by people seeing me doing it. I became musical director of Welfare State for two years, just because they saw me doing a gig. Welfare State is an international touring group, who do quite large-scale events, usually in the open air. Or sometimes under canvas. Mike Westbrook wanted to stop working with them, so he suggested that they have me. They use dance and music. A lot of it is very visual. Through working with them, other people saw me, and it went from there.

I don't think though, that it's possible, necessarily, to include more theatre outside of the normal jazz tradition. What you have in England, is somebody like George Melly, who is presenting songs in a very upfront theatrical way. They will accept that from singers it seems. But in the case of people like myself, if I say or do something that can be taken as being non-serious, then that reflects upon how I appear as a musician to certain people. If I do or say something silly, and then play something which is totally serious, then quite a few people are not going to accept that as being of any great validity, because they don't consider me to be a serious person. But almost everything that I play is very serious.

I've been involved with lots of things outside of the jazz tradition, and this does not help me. It stands in the way. It means that people who are interested in more verbal performance hear me play the saxophone. They think — what a pity he's playing the saxophone. I'd like to hear him talk more. If people want to hear me play saxophone, they think — oh why doesn't he Shut Up talking. So I'm creating barriers for myself, but it's something I can't avoid. I'm interested in doing all these things. If I work with a pop group, for instance The Damned, a lot of people who think of me as a serious player, object to the fact that I work with them. So they don't come to hear what I'm doing. If they did, they would find that I'm playing free improvisation within a rock environment. A lot of people who came to hear The Damned liked me. So all that's constructive, but it seems like fooling around and not being serious. I'm not a warm up act for a rock band, I do the whole set with them, without rehearsing. I don't learn what they are doing. I say — I will do it if I have an open hand. The only people that ask me are into that idea anyway. So I think all of that is very constructive. I'm whatever I am, with a lot of jazz references there, obviously, and I'm certainly an improvising musician, although I like playing structured things as well. I do have a lot of curiosity about the old things. Anyone interested in jazz has a lot of that as their background. A lot of contemporary players choose to disregard that. What I'm trying to

say is that most of the contemporary players I know, do have a knowledge of R&B and soul music, and the whole range of jazz, but they don't want to play anything other than free improvisations. Whereas if I'm interested in a particular music, I want to see what I can do of my own within the restrictions of that music.

In this period, in Canada, and in some European countries, specifically Germany and Holland, there has been a great deal of government support, through grant systems, for creative music. Is this so in England?

There is a little assistance, financially, from the Arts Councils, but not very much, because there are so many people who need some kind of help occasionally, that nobody gets very much anyway. I've had three bursaries for general development, composition and whatever I've wanted to work on.

I've worked very little in England, playing what I think of as my own music. I do a bit of acting, a bit of poetry, and I get more from that than I do from playing my own music. With the acting I do in character parts in series, and five minute magazine spots. But with the music I spend much more time out of the country, playing.

The last decade in North America, has produced a kind of jazz music education in universities and colleges. It seems that the idea has become like learning any other subject, so that the essence of improvisation, which is performance, has disappeared, and been replaced with an assembly line concept.

How not to play Jazz. There is this system in England. There are various bands where you are taught section work, and taught to play in a particular way. You are told certain things are wrong. I'm sure in most countries there is something similar. In one way it's good, because you are learning techniques, but in another way you are being sat upon and being told not to go beyond what already exists. There is of course more to it than that. There is the intermingling of people with a totally different approach. If you think of the sound of a Sun Ra orchestra compared to the sound of a Glenn Miller orchestra, where with Sun Ra you are aware of the sound of different people, even though they are playing well within the structure, with Miller there is the classic thing of getting a uniform sound, so you don't recognise individuals. I'm interested in the thing of actually making up the sound of an orchestra from the people who are in it, and having some awareness of these different tones for individual instruments. But the teaching set-ups try to get you to have this uniformity, which is fine as a thing of the past perhaps, but in jazz more can be done now.

In the middle sixties, a group of South Africans, under the leadership of pianist Chris MacGregor, arrived in London, England. The sextet, that I personally heard, consisted of MacGregor on piano, Dudu Pukwana playing alto, and Ronnie Beer on tenor. The rhythm section consisted of Johnny Dyani bass and Louis Moholo was the drummer. This group of players introduced to England a very exciting and original style of music, that for sake of description took from the music of Albert Ayler and Archie Shepp, and completed its character with the African music indigenous to them all. A folk music called Kwela. Ian Carr in his book, Music Outside, described them as "...the funk seen through a glass darkly." This band eventually became an orchestra called The Brotherhood Of Breath. The following description of this



band is from the same Ian Carr book, and is Chris MacGregor explaining its points and problems: "The musicians in the Brotherhood have a very great deal of freedom. I'm against a doctrinaire division between writing and playing. Some things get written down after they are played — a great deal do — that effort of writing it down helps you to remember it... But writing music has a lot of validity because it's an easy way for certain basics to be transmitted — to be agreed on... especially for someone like Dudu with an African tradition of music behind him, it provides a good way of bridging the gap between himself and people with a European background. I find it works the same way for me and can be a means of quick communication... but that's not to forget that 'writing' music can simply take the form



of suggesting a structure on which to improvise... and the structure can often be communicated verbally – in other words, it doesn't even have to be written down... and people compose while they're playing, of course.... We don't any more play variations on versions of a song by, say, Irving Berlin. We play our own songs and there are places where it is impossible to say that that's precomposed or that's improvised!... Musical structure is going to work itself out with whatever means are expedient to help it.... Of course, a music that is totally improvised could conceivably be better structured than a piece written out note by note from beginning to end.... I think it's a definite responsibility in the newer music that you have to be aware all the time that what you are improvising is the structure."

In the orchestras that I had played in, actually it was very formal. It has a place where it tells you you are allowed to stand up and improvise. Then you have to sit down at the right point. The Brotherhood was much more open than that. There were written structures which you could play dead straight if you choose to, but so many different things happened on the event. If something was going strongly, then someone from another area of the band would chip in, it would go off on a tangent, and then be pulled back again. So there was always an element of surprise. Every gig there were surprises. That was what was so interesting about it. It meant that some gigs were better than others, but I think that's fine. That element of chance is interesting for me. I can't think of any band that had anything at all

related to the Brotherhood, before the Brotherhood. The bands that I had played in before were very formal, but sometimes good. When I was asked if I wanted to be in it, I was very pleased.

The possibilities of something like the Brotherhood becoming popular were plagued with the problems of the cost because of its size and the organisation of finding all those players. It seems a bit ridiculous now that the Brotherhood does not exist, because if you take a band like Pigbag, which is one of the most popular bands in England, they are doing basic rhythmic things which sometimes are like an inferior Brotherhood of Breath. Because of them being younger, and sticking to one particular area of that rhythmic thing, they can succeed financially. Where the Brotherhood can't. If we were all about 18 or 20 years old, with a pop-minded manager, that would be a different thing altogether.

What the hell is Johnny Rondo?

That's been going on for five or six years now. Originally, David Holland the pianist, not the bass player, had thought of the idea. He had a group called the Johnny Rondo Combo. He thought of the name because he'd seen an old B movie, I think it was in Hawaii, a detective film, and there was a little band playing, with Hawaiian shirts on, playing in the background while all the action was going on, and written on the drums was Johnny Rondo. So he thought that he would have a Johnny Rondo Combo which would be very much a background group that played all kinds of stuff that could be ignored. But if listened to, was not quite what you thought it was in the first place. I became interested in it. I had known him [Holland] from the Welfare State days; in fact I joined the Welfare State because I wanted to work with him. When I joined, he left, so it was not until much later that we had a band together. The trio was formed with Dave on piano, me on soprano and occasional vocals, and Colin Wood on cello. We got into the area of the little restaurant bands that you sometimes see in old German movies, where you might not see the band, but for all the action going on within the film, the whole mood is created by this little band, off in the corner somewhere. We were all improvisers who wanted an alternative to being up front musicians, so we thought that would be it. The little restaurant trio. But that developed into improvisation as well. That inevitably had to come back again somewhere. Then Colin Wood left. We had a gig in Berlin at the Floz Club for ten days, so we decided to take Mike Cooper on guitar, so that's now the New Augmented Johnny Rondo Duo. That's the name of the band.

A LOL COXHILL DISCOGRAPHY

Johnny Rondo Duo with Mike Cooper	FMP
Fingers—Lol Coxhill, Dave Green, Alan Jackson and Bruce Turner	Spotlite
Diverse	Ogun
Joy Of Paranoia	Ogun
Fiction — Lol Coxhill, Derek Bailey, Misha Mengelberg and Steve Beresford	Incus
Company 6 & 7	Incus

For other recordings, private tapes, and concerts by this artist, contact Lol Coxhill, 2 Digswell House, Monks Rise, Welwyn Garden City, Herts AL8 7NT England. Telephone (Welwyn Garden) 30 8 61.

BLUES

A COLUMN BY DOUG LANGILLE

Once again in this column we find ourselves in **CHICAGO** with the likes of Magic Sam, the Houserockers, James Cotton, Honeyboy Edwards, Eddie Taylor, Sunnyland Slim, Eddie Campbell et al. However, there is a slight diversion to the South for some hot releases by Larry Davis and Eugene "Texas" Ray.

First, an essential LP for Chicago blues fans. Delmark's "**MAGIC SAM LIVE**" (DL 645-646) is a double LP package featuring legally-secured live tapes of the late Magic Sam. Magic Sam Maghett died of a heart attack at the age of 32 in 1969, just as national and international recognition was about to skyrocket his career beyond Chicago's West Side ghetto. Although already recognized in the late 1960s, it is becoming more apparent in recent years that Magic Sam was and still is one of the most influential figures in the West Side School of Chicago blues. In these recordings Sam is caught at his hottest. The first half of the program was cut at the Alex Club on Chicago's West Side in 1963/64. The second half was cut at the 1969 Ann Arbor Blues Festival.

The Alex sides were recorded by blues fan Peter Kroehler, with Sam fronting a working band featuring Eddie Shaw and A.C. Reed on tenors, Mac Thompson on bass, Tyrone Carter on piano, and Bob Richey and Robert Wright on drums. The program is edited to flow as a club set, and the club atmosphere is accurately captured with plenty of stage/audience interaction, and acknowledgements from the stage of future gigs, house celebrities like Ricky Allen, the folks from Cleveland, and Jimmy, who just happened to be a friend of Sam who was having a birthday. Within this setting, Sam rips through a charged program that pays homage to Freddy King, Junior Wells and Albert Collins while including Magic Sam standards *Riding High*, *Lookin' Good* and *Every Night About This Time*. The backing is tight, and Sam really opens up with some ringing lead guitar work. Check him out on the slow, impromptu instrumental *Mole's Blues*, the uptempo *You Were Wrong*, and the Collins-inspired sizzler *Backstroke*.

With the exception of a faulty start, the Ann Arbor set is presented in its entirety as Sam performed it, backed by bassist Bruce Barlow and drummer Sam Lay. I remember this set as the high point of the 1969 festival, and possibly one of the most memorable blues sets that I have experienced. Sam was able to whip the audience of around 10,000 into a frenzied, mesmerized mass. The essence of this magic is captured here. Just listen to *Sweet Home Chicago* (no one has been able to give this song the justice that Sam could), *Feelin' Good*, *Feel So Good I Wanna Boogie*, and Sam's classic, soulful ballad *All Your Love*. Other titles include *San-Ho-Zay*, *I Got Papers On*

You Baby, *I Need You So Bad*, *Strange Things Happening* and *You Don't Love Me*.

The liner notes include a warning about the sound quality; however, the straightahead, organic mono is sufficient to give the first-time Magic Sam listener an honest feel for Sam's rich, soaring voice and his ringing, staccato guitar work. I still have to remind myself that Sam did not have a second guitarist for these dates. I feel that Sam's ability to play lead while driving along with a strong rhythm still defies comparison. This is the hottest Magic Sam, maybe even the hottest live blues, you will find on record. A definite must, and if you haven't picked it up already, I also strongly recommend Magic Sam's "**West Side Soul**" (Delmark DS-615).

Next we have the recent Alligator release of old **HOUND DOG TAYLOR And The HOUSE-ROCKERS** studio tapes — "**Genuine House-Rocker Music**" (Alligator 4727).

Like the Magic Sam release, this brings back memories of the days before Hound Dog's death in late 1975 when the HouseRockers were blitzing North America with their down-home brand of good time dance and drinking music.

The material here comes from the 1971 and 1973 sessions that produced the HouseRockers' first two Alligator releases. These are not alternative or rehearsal takes, but fresh, hot HouseRocker boogie and blues that could not be fitted onto the earlier releases. The only repeat in titles comes in the Elmore James-inspired *The Sun Is Shining*, which the HouseRockers cut in 1974 for their live LP "Beware Of The Dog!" (Alligator 4707).

The program provides an abundance of sizzling slide by Hound Dog, plenty of distorted fender bending by Brewer Phillips, and rock-steady drumming by Ted Taylor. There are ten titles including an uptempo *Crossroads*, *What'd I Say*, *Kansas City* (Phillips takes vocal), plus instrumental workouts with titles like *Phillips Goes Bananas*, *Fender Bender* and *Blue Guitar*. The themes are kept simple with the emphasis on a raucous good time. The blues side is upheld with *The Sun Is Shining* and *Blue Guitar*. "Genuine HouseRocking Music" is a must for HouseRocker fans or folks who just plain get excited every time they hear a "Dust My Broom" theme. For your added appreciation, it appears that improvements have been made to the mix and sound from the original sessions. It is really surprising how tight these three characters could make this loosely-structured music sound, and it is good for the soul to have a fresh visit with the HouseRocker spirit.

The newly-recorded **JAMES COTTON** release on Jackal Records of Canada, "**My Foundation**" (Jackal WOW-720) was recorded in Chicago in 1980, and is said to be the beginning of a Cotton-sponsored series (of the same title) to present and preserve the older Chicago blues styles.

Cotton sounds here like he did in the 1960s — little hype, very relaxed and blowing strong. He has corralled some of his old Chicago blues peers to pay homage to blues greats Muddy Waters, Otis Spann, Little Walter, Howlin' Wolf, Elmore James, Jimmy Reed and Guitar Slim. The sidemen include Pinetop Perkins, Bob Anderson, Sam Lay, Sam Lawhorn and newcomer, guitarist John Primer. Included in the nine cuts are *Dust My Broom*, *Killin' Floor* and *My Babe*, plus less-covered songs like *Take Out Some Insurance*, *Hungry Country*,

Done Got Over It and *Clouds In My Heart*.

Cotton's instrumental and vocal work are solid. No superharp extravaganzas. There are some nice moments by Lawhorn, Primer and Perkins. The production and sound are also good. The only shortcoming is one that it shares with so many recent releases (such as "Genuine HouseRocking Music"): it comes up lean on the total playing time (around 35 minutes). This is a trend that could alienate the record consumer, and drive more to the illegal tape sources.

The next two anthologies also serve the preservation of the earlier style of post-war Chicago Blues. The first from the Earwig Music Company — "**Old Friends**" (Earwig LPS-4902) brings together the likes of **HONEYBOY EDWARDS, SUNNYLAND SLIM, WALTER HORTON, KANSAS CITY RED** and **FLOYD JONES**. The second, from Violet Records — "**Blues From Chicago**" (Violet 2301) features **WILLIE ANDERSON, EDDIE TAYLOR, DETROIT JR., JIMMY LEE ROBINSON** and **ODIE PAYNE**. In each case the format is the same — the artists pool together for the core ensemble, with each being given one or more feature vocals or instrumentals.

"Old Friends" is the better of the two, with the featured artists sounding much more up to performing. Some of the musical ties in this group go back to the Delta of the 1930s, and with the exception of drummer Kansas City Red's and Sunnyland Slim's cuts, the proceedings have a real downhome Delta feel. Red sounds the most urban of the lot with a version of *Lightning Struck The Poor House*, an original *I'm A Prisoner*, and *Freedom Train*. This last cut gives the late Walter Horton a good workout. Sunnyland sounds really good in the spirited instrumental *43rd Street Jump*, with guitar, bass and drums behind his barrelhouse piano, and in his mournful vocal blues *Heartache*. Again Walter Horton shines. Floyd Jones sounds very country on *Banty Rooster* and *Mr. Freddy Blues*. Honeyboy Edwards turns in three vocals of which *Gambler Man* is the most appealing. It's a slow blues featuring some Mississippi slide and Edward's dry, smoky vocals — a good combination. Finally, Walter sounds very strong on his feature cut, the mid-tempo, harp-led vocal *I'm Going Back Home*.

"Old Friends" is recommended as a varied sampler of the downhome side of post-war Chicago blues. The music is simple and relaxed. The principals work well in backing one another in this basic guitar, piano, harp, bass and drums ensemble format. This music is still performed by the likes of Floyd Jones and Honeyboy Edwards in Chicago's North Side clubs. The sound quality is good, with expanded liner notes and lyrics provided on an insert.

"Blues From Chicago" does not work as well. The program is marred by several un-together performances. This may be due to lack of rehearsal time, and the fact that the musicians featured do not work together regularly. Both factors are indicated in the liner notes.

I suppose the idea was to have a spontaneous jam. Well, Willie Anderson's three harp-led ensemble sides do not match his work on the "Blues Over Blues" sides; Eddie Taylor turns in uninspired versions of his oft-recorded *Peach Tree Blues* and *Big Town Playboy*; and Detroit Jr. offers some sloppy, out-of-tune piano workouts. On the positive side, Detroit Jr. redeems himself with *Killing Floor* and *Too Much Press-*

ure. Both are adequate vocal, piano, harp, guitar, bass and drum ensemble pieces with the latter featuring some strong blues lyrics. Also on the positive side are Jimmy Lee Robinson's solo cuts *Can't Be Successful*, *Worried Life Blues* and *Mean Black Spider*. Robinson provides some good laid-back country blues guitar behind his vocals.

"Blues From Chicago" offers the listener fourteen cuts. The mix on a few of them could have been crisper. Only for the hard-core Chicago completists.

Next up are two **MEMPHIS SLIM** reissues — *"I'll Just Keep Singing The Blues"* (Muse MR 5319) and *"Travelling With The Blues"* (Storyville SLP 4033). "...Singing..." is part of the Muse Blues Series, and brings to life an old Strand LP (SL 1046) recorded in 1961. Slim is backed by a resurrected assemblage of his House Rocker band. Slim worked in this format (categorized by some musicologists as the "blues combo" format) from 1944 to the late 1950s. Slim and his House Rockers had a very progressive, urban sound — tight riffing horns and a smooth rhythm section behind piano and electric guitar. On this particular occasion, Slim's piano and vocals are backed by alto, tenor, bass, drums and the guitar of Matt Murphy. This ensemble is tight and punchy. There are some nice reed solos scattered throughout. Murphy is especially hot with frequent barrages of rapid fire lead. Catch him on *Cold Blooded Woman* and *Lonesome*. A good range of mood is presented on the twelve short cuts, from the opening rocker *Lonesome*, to the Clarence Garlow tribute *Let The Good Times Roll Creole*, to the slow blues, *It's Been Too Long*. Good tongue-in-cheek lyrics on *One Man's Mad*.

Of the countless Memphis Slim releases available, I feel his House Rocker sides are his strongest. No Parisian or Greenwich Village politeness here — just good rocking, ballsy ensemble blues. These are really a collective effort. The sound is good and if you want more, check out Slim's House Rocker reissues on *Charly* — *"Rockin' The Blues"* (1030) and *Pearl* — *"Memphis Slim: U.S.A."* (10).

"Travelling" is a continuation of the Moss Music Group's efforts to reissue the Storyville catalogue. What we have here is a polite and personable history and sociological short course on the blues according to the experiences of Memphis Slim. These solo piano sides were recorded in the summer of 1960 in Copenhagen. There is a lot of low-key reminiscing and name dropping as Slim competently rolls off boogies and blues with such titles as *Memphis Boogie*, *Midnight Jump*, *Arkansas Road House Blues*, *Goodbye Blues*, etc. I personally find these sides pedestrian compared to the House Rockers'. Although I find this type of docu-blues concept somewhat dated (remember this was cut during a blues revival), it should appeal to nouveaux students of the blues, and supplements some of the early academic, written histories of the blues nicely.

From **Rooster Blues Records** comes an excellent urban blues release by **LARRY DAVIS** — *"Funny Stuff"* (R 2616). Davis is a talented song writer, guitarist and vocalist from the Little Rock area. Blues fans should remember him from his early association with Fenton Robinson and his early Duke sides *Texas Flood* and *Angels In Houston*. "Flood" has gone on to be a modern blues classic featured in the repertoires of many bluesmen. Davis also wrote *As The Years Go Passing By*. During the 1950s

and 1960s, when not leading his own band around Little Rock, Davis was touring as a sideman with Billy Gayles, Albert King and Fenton Robinson. After a period of on and off inactivity during the 1970s, Davis returned full time to the music scene. In recent years he has been gigging regularly in Little Rock and St. Louis bars, has made a trip or two to Chicago, and has had two LPs released — *"Funny Stuff"* and *"Live at J.B. Hutto's"* on the Japanese label P-Vine. Rooster has also been negotiating some touring abroad.

Larry Davis is a class act — a superb, urbane vocalist and a hard-edged lead guitarist. As his vocal influences he cites Little Willie John and B.B. King, while his individualistic, biting guitar style is reminiscent of Albert King/Son Seals in spirit. "Funny Stuff" provides ten healthy cuts of soulful, funky modern blues, providing a good mix of tempos and themes. Backing comes from an Oliver-Sain-led studio band. Included are notables like drummer Billy Gayles, and ex-Chuck Berry pianist Johnnie Johnson. Producer Sain plays a major role, laying down piano plus alto, tenor and baritone sax tracks, plus composing the title cut (a hoodoo-inspired deep south theme) and the ballad *Since I've Been Loving You*. The backing allows plenty of room for Davis while providing sympathetic support.

Larry Davis and Rooster have a first class and very refreshing modern blues release here. I hope this is the start of something good for

Davis. He is a giant blues talent that should not be overlooked.

Also from Rooster are two 45s from Eddie C. Campbell and Mac Thompson. Campbell's 45 (77-1876-3) is drawn from his Mr. Blues LP "King of the Jungle", and features the LP's title cut plus the wintry *Santa's Messin With The Kid*. Although not the strongest cuts from the LP, both provide a danceable basis for a single. Mac Thompson's 45 (77-1834-1) features a vocal *Something Wrong* and an instrumental — *Goblin*. Both make for a solid, yet not outstanding mid-tempo single. Mac Thompson is a well-known Chicago sideman, best remembered for his work with Magic Sam and as the brother of Syl and Jimmy Johnson.

Although Rooster LPs are fairly well distributed, the 45s might best be secured by writing directly to Rooster Blues Records, 2615 North Wilton Avenue, Chicago, Ill. 60614, or P.O. Box 148, London W9 1DY, England.

Finally, there is a hot single on Nashville Sound Records by harmonica player Eugene "Texas" Ray. The vocal side *Hey Mister Landlord* features strong topical lyrics and a down-home swampy ambience. The instrumental side *Grits* is an uptempo harp showcase that presents Ray's instrumental abilities to good advantage. This single is well worth trying to dig up, and hopefully will serve as a prelude to an LP by this talented, but largely unknown bluesman. Write Nashville Sound Records, 730 Huntington Parkway, Nashville, Tennessee 37211 USA.

JAMES COTTON (photograph by Henry Kahanek)



Coda Magazine Auction List

LIST #115 – APRIL 1983

Once more we are having an auction of out-of-print or hard-to-find records. We invite you to submit your bids to:

Dan Allen (Auction), Coda Publications
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Toronto, Ontario M4J 4X8 Canada

The deadline for receiving bids is July 1, 1983.

AUCTION RULES

1. Bids must be submitted in written form, on a sheet of paper separate from any other correspondence you may be sending to Coda.
2. Each list of bids must have the bidder's name and address, a description of the items wanted, and the price willing to be paid for each (not including postage). Bids are assumed to be in Canadian dollars unless otherwise stated.
3. Let us know if you require shipment by air, or any means other than surface parcel post.
4. If you wish us to charge your wins to VISA or MASTER CARD, give the card name and number, expiry date, and your signature. If your card will expire before the deadline given above, you can give us this information later when the card is renewed.
5. Mention list number 115 along with your bids.
6. Do not send money in advance.

Winners will be notified after the closing date, and will be quoted a price for records plus postage (and tax, if applicable) unless prior credit arrangements have been made (in which case we will mail directly after the closing date).

To avoid tie bids, we suggest that you not bid in exact dollar amounts.

All records in this list have been examined visually. All those with visible defects have been test-played and we have not included any record with known audible defects, unless noted below. Records that turn out to be unsatisfactory may be returned for full credit or refund.

Pressings are normally American, unless otherwise noted. Abbreviations in parentheses are: C (Canadian), E (English), F (French), G (German), and J (Japanese).

HENRY 'RED' ALLEN: All Stars (1946, '57)
& with Lionel Hampton, v.4 RCA(F) 7285
MOSE ALLISON: I Love the Life I Live
Columbia CL1565
AMALGAM: Prayer for Peace (Trevor Watts,
John Stevens, etc) Transatlantic (E) TRA196
GENE AMMONS: Funky Prestige LP7083
• ART ENSEMBLE of CHICAGO: Bap-tizum
(live, Ann Arbor, 1972) Atlantic SD1639
ALBERT AYLER: Nuits de la Fondation
Maeght (July 1970) - v.1 Shandar (F) 10001
v.2 " " 10004
v.1 & 2 as a 2-LP set: " 83504
BENNY BAILEY: Mirrors, arr. & cond. by
Francy Boland Freedom (E) 40163

CHET BAKER and Strings: Love Walked In, w.
Zoot, Shelly, B.Shank Harmony (C) HL7320
COUNT BASIE: with his All-time Great Orch-
guests L.Young, Thad Jones, Max Roach &
Buddy Rich, Buck Clayton Hall of Fame 629
SIDNEY BECHET: In Memoriam - 2-disc set w.
Spanier, Wilber, etc '40-49 Riverside 138/9
SONNY BERMAN: Beautiful Jewish Music, w.
Al Cohn, Serge Chaloff (1946) Onyx 211
PAUL BLEY Quintet: The Fabulous, w. Don
Cherry, Ornette Coleman '58 at Hillcrest
Club, LA America (F) 6120
BOBBY BRADFORD: Love's Dream, w. Kent
Carter, Trevor Watts Emanem (E) 302
RUBY BRAFF: You're Getting to be a Habit
with Me (septet) Stereocraft (mono) 507
GEORGE BRAITH: Extension, with Grant
Green Blue Note BLP4161
ANTHONY BRAXTON: NO-47A B-X⁰ - 1969
quartet w.Jenkins, L.Smith BYG(F) 529315
• ANTHONY BRAXTON: Town Hall 1972, w.
Holland, J.Lee, etc **2-LP set Trio(J)300B/9
RONNELL BRIGHT: Bright Flight (trio)
Vanguard VRS 8512
LES BROWN: Concert Modern Capitol T 959
LES BROWN: Lerner and Loewe Bandbook
Columbia CL 1594
MARION BROWN: Afternoon of a Georgia
Faun ECM (G) 1004
MARION BROWN: Why not ESP 1040
OSCAR BROWN Jr.: In a New Mood... arr/
cond. Ralph Burns Columbia (C) CL 1873
DAVE BRUBECK: Reunion Fantasy 8007
RAY BRYANT: Alone at Montreux (1972)
Atlantic SD1626
MILT BUCKNER: More ChordsMPS(G) 15237
AL CIAOLA: Deep In A Dream, w.Bernie Priv-
in, Hank Jones etc.London Savoy (C) 12033
BETTY CARTER: Inside U.A. (C) 5639
DON CHERRY: Symphony for Improvisers
Blue Note BST 84247
JUNE CHRISTY: Gone for the Day
Capitol T 902
JUNE CHRISTY: The Song Is June! with
Pete Rugolo Orch. Capitol T1114
JUNE CHRISTY: This Is " 1006
BUCK CLAYTON: Jam Session - Robbin's
Nest/Hucklebuck (autographed by Sir
Charles Thompson) CBS (E) 52078
ORNETTE COLEMAN: Chappaqua Suite (2-
disc set) CBS (F) 62896/97
ORNETTE COLEMAN Trio: at the Golden
Circle, Vol. 2 Blue Note BLP 4225
GRAHAM COLLIER Sextet: Down Another
Road (rec. 1969) Fontana (E) SFJL922
JOHN COLTRANE: Coltrane Time, w.Cecil
Taylor, K.Dorham Solid State SS 18025
JOHN COLTRANE: Blue Train B.N. BST1577
JOHN COLTRANE: Quartet & quintet (with
Dolphy) performances boç tlegged in Eur-
ope 1961-63 on the Swedish label Historic
Performances. v.1 (quintet) HPLP-1
v.2 (quartet) HPLP-2
v.3 (quartet) HPLP-3
v.6 (quartet) HPLP-6
STANLEY COWELL: Blues for the Viet Cong
(trio) Polydor (E) 583.740
WOLFGANG DAUNER: Free Action - septet,
w.Jean Luc Ponty, E.Weber Saba (G) 15095
WILD BILL DAVIS: One More Time
(trio) Coral CRL 57417
MILES DAVIS: Black Beauty, at Fillmore West
2-LP set CBS-Sony (J) SOPJ-39/40
MILES DAVIS: Panagea (live in Osaka 1975)
2-LP set CBS-Sony (J) SOPZ 96/97
DUKE ELLINGTON: The Great Paris Concert
(1963) **2-LP set** Atlantic SD2-304
DUKE ELLINGTON: My People
Polydor (C) 2424.005

DUKE ELLINGTON: 70th Birthday Con-
cert, live **2-LP set** Solid State 19000
DUKE ELLINGTON/RAY BROWN: This
One's for Blanton Pablo (C) 2310.721
BOOKER ERVIN: Structurally Sound
Pacific Jazz (C) ST20119
MAYNARD FERGUSON: Wyncote (C) W-9023
PETE FOUNTAIN/AL HIRT: Bourbon Street
Coral (C) CRL 57389
FOURTH WAY: Werwolf, w. Mike White etc.,
live at Montreux 1970 Harvest ST666
BUD FREEMAN: Chicago, w.Ray Bryant, Roy
Eldridge etc. '62 Polydor (E) 2460.126
HANK GARLAND: The Unforgettable Guitar
of... Columbia (C) CL 1913
RED GARLAND: The NEarness of You (trio)
Jazzland JLP 962
STAN GETZ: Dynasty, w.Eddy Louiss, Rene
Thomas live (2-LP set) Verve (C) 8802
DIZZY GILLESPIE: In Greece Verve 8017
DIZZY GILLESPIE: Jambo Caribe (sextet)
w.original foldout jacket Limelight LMB2007
BENNY GOLSON: Gettin' With It (quintet w.
Curtis Fuller, T.Flanagan) New Jazz 8248
PAUL GONSALVES: Ellingtonia Moods &
Blues - a previously unissued Feb.'60 session
w.Hodges, Nance etc RCA (F) 731.071
DEXTER GORDON: Doin' Allright, w.Freddie
Hubbard, H.Parlan Blue Note BLP4077
DEXTER GORDON: Go! (quartet w. Sonny
Clark) Blue Note BST 84112
STEPHANE GRAPPELLI: (1970 London
session w. Alan Clare) Pye 12135
JOHNNY GRIFFIN: Introducing (quartet w.
Wynton Kelly) Blue Note (U.A.) BLP 1533
FRIEDRICH GULDA: From Vienna With Jazz
Columbia (C) CS 9051
EDMOND HALL Quartet (1966 Copenhagen
recordings) Storyville (Danish) 671.190
CHICO HAMILTON Quintet: Bye Bye Birdie/
Irma La Douce Columbia CL 1590
CHICO HAMILTON: Special " CL 1619
JOE HARRIOTT Quintet: Free Form, with
Shake Keane etc 1960 Jazzland JLP 949
TED HEATH: At the London Palladium v.4
London (E) LL.1379
TED HEATH: In Concert " PS 187
FLETCHER HENDERSON: A Study In Frus-
tration **4-LP box set** Columbia C4L 19
ANDREW HILL: Andrew!!! BN BST 84203
ANDREW HILL: Judgment! BN BST 84159
EARL HINES: Life with Fatha Verve VSP35
EARL HINES: Hines '65 World Sound (E)t539
EARL HINES: Spontaneous Explorations
(solo, 1964) Contact (Italy) CM2
AL HIRT/PETE FOUNTAIN: Blockbustin'
Dixie Verve (C) V1028
JOHNNY HODGES featuring EARL HINES:
Stride Right (1966) Metro (G) 2356.104
ELMO HOPE: Hope-Full (solo, & duo with
Bertha Hope) Riverside RLP408
HARRY JAMES: The Hits of Capitol T 1515
THOMAS JEFFERSON and his Creole Jazz
Band: Sleepy Time Down South (auto-
graphed by Jefferson) Maison Bourbon 1
J.J. JOHNSON: Broadway Express, arr./cond.
Mundell Lowe RCA Victor LSP-3544
J.J. JOHNSON: J.J. Inc. Columbia CL1606
J.J. JOHNSON: Trombone and Voices, arr. by
Frank de Vol Columbia CL1547
JO JONES and his Orchestra: Vamp 'Til Ready
w.H.Edison, J.Forrest Everest SDBR 1099
JONAH JONES Quartet: Jumpin' with Jonah
(with Hank Jones) Capitol (C) T 1039
JONAH JONES: Muted Jazz " T 839
QUINCY JONES: Bossa Nova Big Band
Mercury (C) MG C20751

QUINCY JONES: Plays Hip Hits
(Can. or US copy) Mercury MG 20799

GENE KRUPA/BUDDY RICH: The Original
Drum Battle! live at JATP Verve (C) V8484

GEORGE LEWIS: In Tokyo (live, 1964, w.
New Orleans All-Stars) - v.1 King (J) SKJ14
v.2 " " SKJ15

GEORGE LEWIS: Echoes of New Orleans, Vol.
2, w. Jim Robinson etc Blue Note BST81206

RICHARD MALTBY: A Bow to the Big Name
Bands RCA Camden (C) CAL526

ALBERT MANGELSDORFF Quintett: Birds
of Underground MPS (G) 21746

ALBERT MANGELSDORFF: Now, Jazz Ram-
wong (quintet) Pacific Jazz ST-20095

SHELLY MANNE & Co. feat. Johnny Hodges,
Eddie Heywood etc. Contact CM 4

PHYLLIS MARSHALL: That Girl, w. Buck
Clayton, Buddy Tate Columbia (C) FS614

PAT MARTINO: Baiyina (The Clear Evidence).
Prestige PRST7589

GARY McFARLAND: Profiles, recorded live
1966 Sparton Impulse A-9112

GARY McFARLAND: America the Beautiful;
an Account... Skye (C) SK - 8

CHRIS MCGREGOR's Brotherhood of Breath
RCA Victor (C) NE-2

JOHN McLAUGHLIN: Extrapolation, with
John Surman Marmalade (E) 608.007

JOHN McLAUGHLIN: Where Fortune Smiles
w. Karl Berger, Surman Dawn (E) 3018

JACKIE McLEAN: Sextet Josie JJM - 3507

JACKIE McLEAN: Makin' the Changes
New Jazz 8231

CARMEN McRAE Vocalion (C) VL 3697

CHARLES MINGUS: Wonderland (quintet, w.
Ervin, Handy, Wyands) Solid State SS18019

MITCHELL-RUFF Duo: Strayhorn, a Mitchell-
Ruff Interpretation Mainstream MRL335

LEE MORGAN: Lee-Way, w. Jackie McLean
Blue Note (U.A.) BST 84034

GERRY MULLIGAN: The Concert Jazz Band
(1960) Verve MG V-8388

RAY NANCE: Body and Soul, w. Brew Moore,
Tiny Grimes Solid State SS 18062

MARTY NAPOLEON: The Big Three, w. Chub-
by Jackson, M. Sheen Stereocraft (C) rtn108

OLIVER NELSON: Black, Brown and Beauti-
ful Flying Dutchman FDS -116

HERBIE NICHOLS: Trio B.N.(U.A.) BLP1519

ORIGINAL WASHBOARD BAND: Scrubbin'
& Pickin' RCA Victor LPM-1958

JOHNNY OTIS Show: Live at Monterey!
1970 Epic (C) EG30473

BERNARD PEIFFER: Modern Jazz for People
Who Like Original Music Reo (C) RLP615

KING PLEASURE: Mr. Jazz Solid State 18021

BILL POTTS: The Jazz Soul of Porgy & Bess
United Artists (C) UAL4032

BUD POWELL's Moods Verve V 8154

ANDRE PREVIN: 4 To Go! w. Herb Ellis, Ray
Brown, S. Manne Columbia (C) CS8818

DUDU PUKWANA & Spear: Flute Music
Caroline (E) CA 2005

ARMAN RATIP: The Spy from Istanbul
Regal Zonophone (E) SLRZ 1038

SONNY RED: Images, with Blue Mitchell and
Grant Green Jazzland JLP 74

FREDDIE REDD Quartet with Jackie McLean:
Music from The Connection B.N. BLP 4027

MAVIS RIVERS: Meets Shorty Rogers
Reprise (C) R9-6074

JIMMY RUSHING's All-Stars: Going to Chi-
cago, rec. 1954 Vanguard (E) VRS8518

GEORGE RUSSELL Sextet: At Beethoven Hall
with Don Cherry - Vol.1 Saba (G) 15059
Vol.2 " " 15060

J.P. SASSON and the Muskrats: Dixie Down
Beat Wing (C) MGW12144

ALEXANDER von SCHLIPPENBACH: Globe
Unity (Orchestra) MPS (G) 15109

RONNIE SCOTT Trio: Scott at Ronnie's, rec.
live 1973 RCA Victor (E) LPL1 -5056

SHIRLEY SCOTT: Great Scott! - trio w. Geo.
Duvivier (yellow label) Prestige 7143

PAUL SERRANO Quintet: Blues Holiday
Riverside RLP359

BUD SHANK: Holiday in Brazil, arr. Laurindo
Almeida World Pacific WP-1259

GEORGE SHEARING: Satin Brass (quintet w.
brass choir) Capitol T1326

ARCHIE SHEPP: The Magic of Ju-Ju
Impulse AS-9154

DON SLEET: All Members, w. Jimmy Heath,
Wynton Kelly Jazzland JLP45

WILLIE "The Lion" SMITH: Music On My
Mind (solo, 1966) MPS(G) 20628

SONNY STITT: Constellation, with Barry
Harris trio 1972 Cobblestone 9021

SONNY STITT: Pow! w. Benny Green, Kirk
Lightsey Prestige PRST 7459

SONNY STITT: Tune-Up! Cobblestone 9013

SUPERSAX: Salt Peanuts Capitol ST11271

JOHN SURMAN: The Trio, w. Barre Phillips,
Stu Martin (2-LP set) Dawn (E) 3006

JOHN SURMAN: How Many Clouds Can You
See? Deram (E) SML-R 1045

JOHN SURMAN/JOHN WARREN: Tales of
the Algonquin Deram (E) SML 1094

JOHN SURMAN: Westering Home
Island (E) HELP10

BILLY TAYLOR: Right Here, Right Now!
(trio & w. Oliver Nelson) Capitol (C) ST2039

CECIL TAYLOR: Indent Unit Core 30555

CECIL TAYLOR: Solo (1973) Trio (J) 7067

CLAUDE THORNHILL: The Memorable
(1941-47) **2-LP set** Columbia 32906

HORACE TAPSCOTT Quintet: The Giant Is
Awakened Flying Dutchman FDS-107

TRIO HLP (Daniel Humair-Eddy Louiss-Jean-
Luc Ponty) CBS (F) 63140

ART VAN DAMME Quintet: They're Playing
Our Song **2-LP set** Columbia (C) C2L 7

MAL WALDRON: A Little Bit of Miles - live
trio rec. 1972 Black Lion (G) 28466

MAL WALDRON: On Steinway Paula 4000

FATS WALLER: Happy Fats (sextets, Chicago
& NYC, 1936/37/39) Ridisc (Swiss) 6

GEORGE WALLINGTON Quintet: Jazz at
Hotchkiss w. Donald Byrd Savoy 12122

DINAH WASHINGTON: I Concentrate on You
Mercury SR60604

DINAH WASHINGTON: Sings Bessie Smith
EmArcy MG-36130

DINAH WASHINGTON: Sings the Blues/BET-
TY ROCHE and the Earl Hines Septet
Grand Award (C) GA264

LU WATTERS: The San Francisco Style - vol.1
Dawn Club Favorites Good Time Jazz 12001
v.2 - Watters Originals & Ragtime
Good Time Jazz (C) L12002

WEATHER REPORT: Live in Tokyo (1972)
2-LP set CBS-Sony (J) SOPJ-12/13

WEATHER REPORT: Solarization's (1974)
Allied Productions 071

BEN WEBSTER: Meets Don Byas, with Tete
Montoliu Saba (G) 15159

GEORGE WEIN and the Storyville Sextet: Met-
ronome Presents Jazz at the Modern, w. Pee
Wee Russell, Shorty Baker Bethlehem 6050

GEORGE WEIN's Newport All-Stars, incl. Red
Norvo, Tal Farlow, Ruby Braff Atlantic 1533

DICKY WELLS: Trombone Four-In-Hand, w.
Benny Morton, Vic Dickenson, etc. 1959
Felsted (E) FAJ7009

MIKE WESTBROOK Concert Band: Marching
Song - Vol. 1 Deram (E) SML1047
Vol. 2 " " 1048

RANDY WESTON: African Cookbook- septet
incl. Booker Ervin Atlantic SD 1609

DON WILKERSON: Elder Don, w. Grant
Green Blue Note BST84121

DON WILKERSON: Preach Brother!, w. Grant
Green, Sonny Clark Blue Note BLP4107

GERALD WILSON Orch.: California Soul
World Pacific ST-20135

TEDDY WILSON Trio: Mr. Wilson and Mr.
Gershwin Columbia CL 1318

JIMMY WITHERSPOON featuring BEN WEB-
STER: Roots Reprise (C) R-6057

JIMMY WOODS: Awakening!! (sextet)
Contemporary (C) M-3605

JOHN WRIGHT: Makin' Out (quartet)
yellow label Prestige 7212

LEO WRIGHT: Soul Talk Vortex 2011

LARRY YOUNG: Unity, w. Woody Shaw, Joe
Henderson, Elvin Jones Blue Note BLP4221

SI ZENTNER and his Orch.: The Swingin' Eye
Liberty LRP-3166



ORNETTE COLEMAN (photograph by Bill Smith)

RECORD REVIEWS



MUHAL RICHARD ABRAMS

Blues Forever
Black Saint BSR-0061

Muhai Richard Abrams, piano; Baikida Carroll, trumpet, flugelhorn; Craig Harris, trombone; Wallace Laroy McMillan, baritone sax & flute; Jimmy Vass, alto sax & flute; Eugene Gee, tenor sax & clarinet; Vincent Chancey, french horn; Howard Johnson, baritone sax & tuba; Jean-Paul Bourelly, electric guitar; Michael Logan, bass; Andrew Cyrille, drums.

Ancient and Future Reflections/Du King/Cham-bea/Duet For One World/Blues Forever/Cluster For Many Worlds/Quartet To Quartet

The painting on the cover of this particular recording offers the listener a clue as to the nature of the material contained inside the sleeve. Also the work of Muhai Richard Abrams, it contains a multitude of various shapes, colors, and images which blend, clash, and course through each other, ultimately fusing into a single definitive statement. By bringing his considerable composing and arranging talents to the fore, and by deciding to use a

large ensemble where the doubling capabilities of the personnel play a key role, Abrams has succeeded admirably in introducing many of the same elements and characteristics into the music at hand. The band is chock-full of exciting soloists and the compositions range from structured, formal works to out and out swingers. Abrams likes to fragment the sections, having the different combinations of horns working with and then against each other, thus creating an effective dialogue where striking tonal shades weave tapestries of sheer delight. Much of the time, though, Muhai is content to stay in the background, electing to

surface only occasionally. Andrew Cyrille is the backbone, his drums driving, supporting, and stabilizing the ensemble much of the time. One of the outstanding cuts happens to be the title selection which features Bourelly's blues-drenched guitar a la B. B. King over the rich ensemble. Harris's funky plunger mute solo paves the way for some nice relaxed "in the cut" piano from Abrams. The tempo quickens slightly for a solid solo statement from Carroll on flugelhorn and a baritone spot that sounds like Johnson. The tune ends with a lively cadenza by Jimmy Vass.

One can only hope that Abrams will continue to move in this direction more frequently, for it is the resourceful talents of people like him and David Murray who have begun to breathe new life into a slowly stagnating big band arena.

— Gerard Futrick

BAREFIELD/HOLLAND/TABBAL

Transdimensional Space Window
Trans-African Records 001

A. Spencer Barefield: steel-string classical guitar with sympathetic strings (custom-designed by luthier Peter Psarianos); 12-string acoustic guitar; dawudaphone (a locally-conceived urban-African kora or doussn-gouni).

Anthony Holland: soprano & alto saxophones
Tani Tabbal: trap drums & tablas

Inbetween Song; Roscoe Mitchell - Clouds Taking Pictures Of Birds; Transdimensional Space Window Suite; Dawudaphone Dance.

Detroit musicians Spencer Barefield and Tani Tabbal, along with bassist Jaribu Shahid, have been making some beautiful music together for several years now with the Roscoe Mitchell Sound Ensemble. This has brought them to some attention internationally. Well-deserved attention, as they are all players of high calibre. Yet in some ways, what they have done in their home community is more remarkable — in terms of promoting creative music concerts, bringing in musicians such as Mitchell, Anthony Braxton, Leroy Jenkins and others to perform with them; in terms of fostering some kind of "scene" in their own community, to encourage local musicians and ensembles; and in developing their own distinct style of playing and composing music, that incorporates AACM, world music and jazz influences into a whole that sounds unique unto itself, quite unlike anyone else.

This process of developing strong personal voices, both as individuals and as a community, has been the source of all the best jazz and improvised music that has ever been created; and the eventual migrations to the cultural meltingpot of New York City has tended to obscure sometimes the vividly regional characters of the musicians that have come out of Texas, California, Chicago, St. Louis, Toronto, Montreal, London, Amsterdam and so on. At this writing, the musicians on this record show no signs of responding to the strong economic, media-intensive and artistic lure of New York City, and the Detroit area is definitely the richer for this.

Combining highly personal improvisational styles, exuberant group interaction with a sort of relaxed, dancey attitude towards rhythm, this music has a quality that can best be described as "sparkling". At the heart of this sparkling quality are the guitars of Spencer

Barefield, whose playing is as individual as his instruments described above. Perhaps it can be compared with American folk and Spanish flamenco guitar styles (along with the African influences on both those genres), or compared in reverse by saying that he sounds neither like a "jazz" guitarist, or like one of the many Derek Bailey-influenced guitar investigators; rather his playing has clearly been shaped over his years with Roscoe Mitchell (Barefield's first recording with Mitchell, on Sackville, dates from 1975). Anthony Holland and Tani Tabbal share with Barefield a serious concern with tone and an eager exploitation of wide dynamic and intervallic movement, that is one of the legacies of Mitchell and the original AACM.

Since receiving this record I have played it many times, and must admit that I enjoy and respect it more with each listening. It seems that this trio does not play very much outside of Detroit, so if you cannot visit them in their home city I would recommend that you try to hear "Transdimensional Space Window" not just as a matter of taste, but as a necessity to anyone interested in a new, fresh direction in improvised music.

— David Lee

COUNT BASIE

Farmers Market Barbecue
Pablo 2310.874

Basie must have had a ball making this one — an almost informal cookout that came about, as Norman Granz tells us, at Basie's own suggestion: he wanted to try out some new numbers, as well as rehearse some old favorites. And the warmth and good feeling generated by the big band and a smaller group is contagious, making for one of the most appealing Basie band recordings in recent years.

Although the new numbers are impressive enough — a not too fantastic Freddie Green composition *I Don't Know Yet* featuring the Gonsalves-like tenor of Eric Dixon and the late Bobby Plater's medium-paced burner *Ain't That Something* that's destined for permanence in the Basie book, they are overshadowed by new workings of older tunes.

In fact the hoary *St. Louis Blues*, taken at an overly relaxed pace, is the most compelling cut in the album, Basie's sparse but telling piano leading to trombonist Booty Wood's wa-wa and more Gonsalves-like tenor, this time by Kenny Hing, making this a memorable performance of a classic, just when you thought you couldn't squeeze much more juice out of St. Louis.

Ernie Wilkins's *Way Out Basie*, though in the Basie book for years, gets its recording debut here as a feature for Danny Turner's evocative alto and Bob Summers's trumpet. Harry Edison's *Beaver Junction*, a standard Basie number, features a solo by Booty Wood who, coincidentally, played the solo spot on the original version recorded three decades earlier. If anything, it reminds us that the Basie band, like its amazing leader, seems to go on forever without showing its age.

A resurrected *Lester Leaps In*, for instance, is more than just a ghost of the original, with Bobby Plater (alto) and Kenny Hing (tenor) leaping in in lieu of Lester with Plater, a much underrated altoist, coming out slightly ahead, making this as much a memorial to himself as to Lester Young.

Kenny Hing, on the other hand, is one of the band's most impressive newer players,

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particularly when he locks horns with the band's other tenorist Eric Dixon (a veteran of the Basie sixties sessions) on the standard *Jumping at the Woodside* on a refurbished and very bouncy bed of springy bass.

A smaller group slow-broils an original *Blues for the Barbecue* over 10:27 minutes of appetizing jazz that sizzles like chicken on embers, set off by a smoky solo by Booty Wood and more tasteful Eric Dixon tenor. It's a fitting rideout to an all-out satisfying session. Even if you're overstocked with Basie, make room for this one.

— Al Van Starrex

BEA BENJAMIN

Dedications Ekapa 002

Sathima Bea Benjamin, vocals; Onaje Allan Gumbs, piano; Buster Williams, bass; Ben Riley, drums; Dom Um Romao, percussion; Carlos Ward, flute.

Love's Old Sweet Song/Ah! Sweet Mystery Of Life/One Day When We Were Young/Say It Isn't So/Every Time We Say Goodbye/Music/My Melancholy Baby/Africa/Memories Of You.

Sathima Bea Benjamin has solved the problems of a limited range much the way Billie Holiday did, paring phrasing to the bone and investing every syllable with do-or-die emotion. The softness of her voice is double-edged, as it conveys penetrating scrutiny as cogently as it does vulnerability. Whatever the material, Benjamin projects an overriding warmth and connectedness which will surely become her hallmark.

These qualities are at the core of each of Benjamin's performances on "Dedications," one of the finest jazz vocal albums of the year. Standards such as Eubie Blake's *Memories Of You* and Cole Porter's *Every Time We Say Goodbye* receive reverential readings that still accommodate Benjamin's ability to make a song her own. Somewhat the reverse is true with Benjamin's two originals, *Music* and *Africa*, as they have an universality underpinned by their lyrical content and their strong rhythmic frameworks.

The album does have minor flaws that can be attributed to Abdullah Ibrahim, the producer and Benjamin's husband. Except for *Every Time*, every song on the first side is at least a chorus too short, straitjacketing Benjamin's fine supporting cast and occasionally stranding the listener on an emotional sand bar. As ballads are Benjamin's strong point, Abdullah has done well by including many, but the sequencing could have been better; after the opening trilogy of heartfelt ballads, the carefree reading of *Say It Isn't So* seems fluffy.

Still, Bea Benjamin's "Dedications" should be heard, as she is one of the finest vocal stylists to come along in years.

— Bill Shoemaker

JOANNE BRACKEEN

Special Identity Antilles 1001

Special Identity/Mystic Touch/Egyptian Dune Dance/Enhance/Einstein/Evening In Concert / Friday The Thirteenth.

The title number on the album has special significance. From the initial chordal blocking by Brackeen with a Brubeck sense of timing and precision, the ensuing shifting tempos and corresponding moods suggest paradoxically that, indeed, she has no defined "identity," but remains ever elusive, "special." Though she seems an amalgam of many recognizable voices in jazz, she defies such definition. Just when you think you have her — "Ah, that's Monk" — or, "There's the power of Tyner" — a sudden musical metamorphosis takes her and us into a totally different listening arena.

The secret is to enjoy her music for what it is, and the allure of her playing lies both with her technique — unfixed, powerful, sharply clear — and with the imaginative exploration inherent in her own compositions. She has something personal to say here, and she chooses to say it in her own way. If, at times, one catches a fleeting touch of an introspective Evans or a wildly ebullient Powell, it is just that — a recognizable stitch or two fashioned into an ever-expanding tapestry of sounds that are truly unique.

Though she doesn't shine by reflected light, one can sense the polyrhythmic power of Art Blakey in her playing; perhaps her two year stint with him has had some bearing on her apparent dynamic forcefulness and clarity of presentation. Blakey and his pianists (Horace Silver, Bobby Timmons, Cedar Walton) together "drove" the various groups, weaker players often lifted to dazzling feats of daring just to keep from being drowned in a rhythmic flood of sound.

It goes without saying that, in her choice of musical cohorts on this recording — Gomez and DeJohnette — she has selected two of the most original and exciting players on the jazz scene today. What better company to help establish one's own special identity than those who are always strongly supportive, yet never intrusive on those lines laid down by the protagonist in this trio setting.

It's a record worth listening to again and again. And with that pleasant thought in mind, one can only be excited by the future prospects for such an artist whose working philosophy is so positively stated in the liner notes: "After all, the only reason we're on earth is to expand." Undoubtedly, her next musical journey will lead off in new directions through hitherto unexplored territories.

— John Sutherland

ART BLAKEY

and the Jazz Messengers: **Keystone 3**
Concord CJ-196

RICKY FORD

Interpretations
Muse MR 5275

YORK UNIVERSITY JAZZ SEXTET

New View
York University Records YUR 01

It's probable that Art Blakey is the leader of the longest running group in jazz. That's in format, of course, for the Jazz Messengers have had innumerable personnel changes, though Blakey has nearly always chosen interesting musicians who went on in jazz.

The format is fairly constant, though it has had variations — jazz funk when Horace Silver was pianist, then hard crisp ensemble playing on straightahead themes or rocking back beat with tricky riffs, plenty of room for solos, space for individuals in the group to do their own specialty tunes and always that driving force of Blakey's drumming.

There's no doubt, even looking back at the variety of personnel there's been in the group, this aggregation that started the eighties with Blakey is one of his best units ever. I think it's certainly the best since the Messengers included Hubbard, Shorter and Walton.

This one centres around the trumpet of Wynton Marsalis and here he's joined by brother Branford on alto and the tenor of Bill Pierce. That's a solid front line though they don't have as much to do as an ensemble front line: as usual with Blakey that front line is responsible for the opening and closing statements. And they do it with finesse on this album, controlled, yet giving the impression of almost bursting at the seams by a clever use of dynamics.

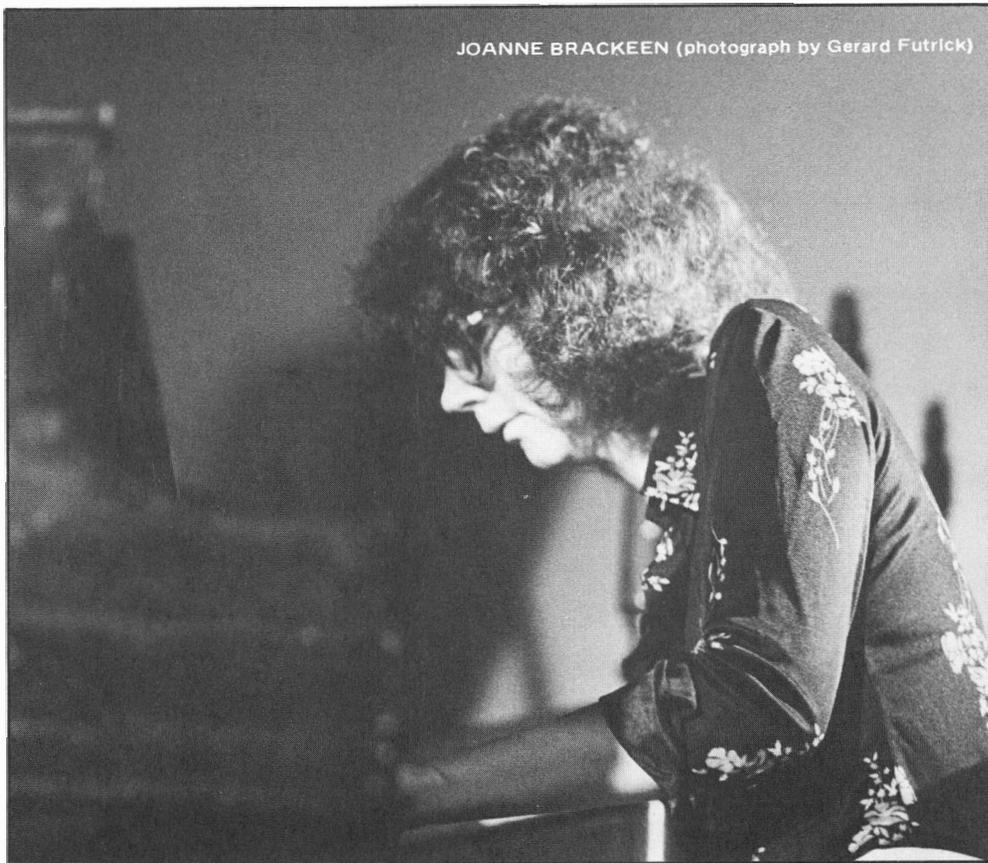
The main interest, then, is in the solos. Marsalis's trumpet is as exhilarating as ever, confident, burnished in tone, shapely in its ideas, clear, bubbly in clipped runs. His brother's alto is not so satisfactory. He's no slouch but stays pretty well in mid-range with effervescent solos. Yet often he seems to be playing the same solo. I prefer him on tenor, though Pierce's tenor fills the bill admirably here. Sinewy and forceful, occasionally a little breathy, even a little cool, he manages a real synthesis of many tenor styles but still establishes a personal voice. His feature on *In a Sentimental Mood* is a gem.

Donald Brown's piano is very good. He's taken over that hard-hitting style of his predecessor, James Williams, who hammered hard (at times I felt a little too hard) with this group. Brown is a little more fluid in his solos and brings a kind of delicacy even in up-tempo numbers.

Charles Fambrough's bass is not as full-toned as I remember it when I heard him with a McCoy Tyner group but he is always firmly there. And Blakey himself is playing better than ever, more intent on fitting closely with the group and still master of that urgent push he usually gives soloists.

Most of this album is excellent. *In Walked Bud* doesn't quite get off the ground but from then on this group is marvellously deft in its music making. I particularly liked trumpeter Marsalis's tune *Waterfalls*, a clever variation on blues form in a tricky fast waltz mode, pinned by a bass vamp that together with Blakey's stunning simultaneous use of two main rhythms, sways the tune between what seems to be its established tempo and double timing. This makes for an appealing edginess that constantly resolves itself throughout the tune. While the album is not quite as good as Blakey's recent release "Album of the Year" (Timeless 155), it is certainly one to treasure as a prime example of this late flowering of Blakey's Jazz Messengers.

Some former Messengers appear on Ricky Ford's "Interpretations." This is a set of tunes by Ford in which he experiments a little with the normal 32-bar format, though I don't find his structures too outlandish. Still, these structures do lead to some sticky playing. The first cut, *Interpretations Opus 5*, doesn't get the album off to a good start. The ensemble



JOANNE BRACKEEN (photograph by Gerard Futrick)

sounds a little hesitant and uneasy, and this feeling continues in the solos. Everyone gets a little confused with the steps in the changes, though pianist John Hicks's solo is good. Wallace Roney, an ex-Messenger on trumpet, sounds particularly awkward, in a sense a musician friend of mine tried to explain about the flow of a solo. Some players, according to my friend, are up and down, fast noted, full of notes but the listener's interest remains in the up and down noodling — that's what he calls a vertical solo, much inferior to a horizontal solo, one which does the same kind of leaps and runs but always carries the idea forward in a line.

The interest here, then, is in the connections along the line of the solo. So, on this first cut, Roney is very vertical, though he improves on the two other sextet performances on the album but I think he's entirely better on the recent Chico Freeman album, "Tradition in Transition" (Musician 96-01631).

These other sextet tunes have their moments, especially *Fix Or Repair Daily* — this has a good strutting tempo that seems to put the musicians at their ease.

That other ex-Messenger, Robert Watson, comes into his own here, especially on *Se AABBA*.

The other cuts are by Ford with Hicks, Walter Booker (bass) and Jimmy Cobb (drums). Ford seems less creaky in these cuts, more in his rolling, muscular vein, though he exhibits some nicely judged delicate touches in *Moon Mist* and *Lady A*, but again I prefer him on an earlier release on Muse, "Tenor for the Times."

The Blakey influence comes through in "New View," recorded in 1980 when I presume these musicians were still students. Some of them are now gigging actively around Toronto.

"New View" is a slightly misleading title for the tunes, if not for the musicians involved. The themes are all original with the group but they don't offer too much in the way of newness. There is some playing around with obvious structures as in the Ford album but, students or not, this group sounds more comfortable with what they're doing. And they are doing the right things — there's that Messengers crispness in the ensembles and there's a sense of group dynamics. However, the playing lacks the bite and attack for this kind of extension from bop. In fact, the best cut is the one nearest to the Blakey format, *Mark's Blues*, which does some of the same rhythmic back-and-forth that happens in *Waterfalls* though here it's a kind of stop-time playing into unleashing a straightahead flow. This suits the cornet of Roland Bourgeois, for he plays his best solo. Altogether this cut has a much clearer notion of shaping a performance.

Bassist Al Henderson is the centre of the rhythm section. Curt Smith's drumming is too timid and his solo on *Puck's Theme* is very uninteresting. The bassist's theme, *Musician's Bar*, shows another extension of bop with a veneer of early Coleman, and the solos are a little looser, especially Chris Chahley's tenor with its Shorterish tone, though he keeps a firm hold without merely imitating.

Guitarist Ben Heywood's solos are generally good and his tune *Harvest* shows a good appreciation of swaying between differing rhythmic impulses. It veers between moodiness and a sprightlier section that moves over a repeating four-note vamp.

So, in all, it's not a bad effort, even in the company it's keeping in this review. But it's obvious that Blakey is still the master of small group jazz in this vein.

— Peter Stevens



LEO CUYPERS

Heavy Days Are Here Again BVHaast 037

Leo Cuypers, piano; Willem Breuker, soprano, alto, and tenor saxophones, B-flat clarinet, Han Bennink, drums, soprano saxophone, trombone, Arjen Gorter, bass.

Happy Days/ Alsdad de Olifanstand/ Misha/ Stefanus/ Be-Bach/ Blue Tango/ Couperin.

Old line American chauvinism criticized European improvisors as imitative; in effect, for trying to sound American. Now, a second generation of grass roots critics have emerged in the record stores, clubs, and other congregating places, decrying the European music of the past decade for straying too far from their alleged American models, for being too European. Without suggesting that they were or are in the throes of an identity crisis, it is safe to say that the major figures in European creative music, at some point in their development, have reacted strongly to American music, specifically jazz. Some have embraced it, some have created a viable antithesis to it, and some have made fanciful commentaries on it. Leo Cuypers reflects these three reactions in his music not only in regard to jazz, but in regard to European music, as well. His is a quick-witted music whose delivery ranges from the deadpan to the gregarious. At his best, it is difficult to determine whether Cuypers is genuflecting or has his tongue in his cheek.

On "Heavy Days Are Here Again", Cuypers has assembled a quartet of old colleagues whose overlapping sensibilities are well-documented on the BVHaast label. The spirited, reunion-like ambiance freshens this by-now familiar mix of studies, parodies, and distillations. Cuypers balances the need for a seamless program and accommodating his cohorts' penchants, so that Willem Breuker's tangophilia, Han Bennink's

somewhat quixotic fetish for wind instruments, and Arjen Gorter's unheralded virtuosity are vented without averting considerable attention from Cuypers' incisive skills as a pianist and composer.

On the basis of *Happy Days*, *Alsdad de Olifanstand*, and *Be-Bach*, it appears that Cuypers' regard for the jazz tradition is as double-edged as ever. On *Happy Days*, a spunky, revved-up A section contrasts with a loungey B section, accented by Bennink's rim effects. A jerky set of changes spiced with earthy, churchy echoes of South African pianists, *Alsdad* is an interesting vehicle for both Cuypers and Breuker's tough tenor. A smooth, cool, period piece, *Be-Bach* blends several more genres than implied by the title.

As criticism, "Heavy Days Are Here Again" proves to be much more interesting than what the press theorizes. As music, it is even more successful.

— *Bill Shoemaker*

DOC CHEATHAM/SAMMY PRICE

Black Beauty Sackville 3029

Doc Cheatham and Sammy Price are outstanding examples of the continued life and growth of the jazz tradition. This is not to be confused with traditional jazz, although that is a part of their musical make-up, but refers rather to their musical understanding and expression, which extends way beyond a single category. It's been one of the pleasures in listening to jazz in recent years to observe and take pleasure in the ongoing growth of these two veterans and others.

Here they've been assembled to play a collection subtitled "A Salute to Black American Songwriters," supported by liner notes that carry a good capsule history of the subject by co-producer John Norris. The idea is a worthy one and the playing of the songs, written in the

first third of the century, has been entrusted to musicians who played them when they were written and published. This is an imaginative idea that contributes an added interest in the record and sets it apart from the long parade of conventional record issues.

There are eleven tracks in all, sticking to the better-known composers and songs: Fats' *Squeeze Me*, Louis's *Someday*, Handy's *Memphis Blues*, James P. Johnson's *Old Fashioned Love*, J.C. Johnson's *Louisiana* and *Travelin' All Alone*, and others where either the songs or the writers or both are familiar. It's a good representation and causes you to ponder the possibilities of an extended series devoted to these and other black songwriters who flourished at one point in musical history, before being smothered out by such developments as the depression and Hollywood's rise to dominance, as the liner notes explain.

The interpretations we hear played on this record are very personal ones, as is bound to be the case and, in fact, is what we look for. With just two musicians, there is little need to accommodate to any other person or concept — though Price would undoubtedly play differently in a solo session. Taken in a single sitting, you can wish for more variety in texture and tempo. There's a homogeneity of sound from track to track that causes the music to lose some of its edge if you listen to too much at once. Taken a cut at a time, everything is in the right place and is very satisfying. Cheatham plays his trumpet both with and without a mute, sounding clean and full in the open horn and using his mute purposefully. By coincidence, I heard these two musicians at a Sammy Price date, leading a six-piece band, just about the time this record appeared. This represented about a three-year spread in time from the late 1979 recording date, and it's worth noting that these two extraordinary musicians are still growing. Their sensitivity continues to increase and their abilities keep up with their ideas. Doc had brought his mute at Sammy's insistence, and he used it assertively in a way that inevitably brought up memories of Cootie Williams, Bubber Miley, Ray Nance, Muggsy Spanier, Sidney DeParis and others. Perhaps Sackville can catch some of that fire and smoke in a new session someday soon. Until then, there are the pleasures to be taken from the glow of this album, "Black Beauty" — which regrettably does not include the Duke's lovely song of that title.

— *Dick Need*

ELEKTRA/MUSICIAN

SPHERE

Four In One Musician (Elektra) 96 01661

Four In One/Light Blue/Monk's Dream/Evidence/Reflections/Eronel

CHICO FREEMAN

Tradition In Transition Musician (Elektra) 96 01631

Jackie-ing/Free Association/Mys-story/Talkin' Trash/Each One Teach One/At A Glance/The Trespasser/In-Spirit/A Prayer

It is encouraging to see Elektra (Musician) promoting some fine jazz musicians, not just

the new breed but some of the old guard as well. A case in point is the recent release of a pair of tenors — Chico Freeman and Charlie Rouse.

It is unfair, perhaps, to place Rouse in the conventional niche of "old guard," for though he has been on the jazz horizons for a good many years (Gillespie, Dameron, Ellington, Monk) and his sound has coalesced somewhat now, he still retains a rich, buoyant tenor tone that would be the envy of many a younger player.

As the title and the chosen group name suggest, the music is all Monk-inspired; with tragic irony, the session was cut on the very day of Monk's death. The group's intent was not to recapture the Monk sound, but to play his music; as Rouse himself says, "It's not a matter of emulating him, but his compositions are so strong and so valuable, that it has to be played" (Coda, number 187, 1982). A quick comparison with earlier Monk recordings of these numbers can attest to the veracity of that statement.

Despite the years, Rouse has lost little of his verve and bounce, a fact readily discernible on *Four, Monk's Dream* and *Eronel*; as well, he can still fashion a relaxed, pleasing ballad such as *Reflections*.

Bassist Buster Williams is a refreshing soloist and behind-the-scenes director of the musical flow. On *Light Blue*, he and Rouse pair up beautifully on the introduction before he articulates his own bluesy voicings; on *Monk's Dream* and *Eronel*, his animated solos show what a superb musician he is.

Kenny Barron makes no attempt to role-play Monk's unique piano phrasings, but is content to fill in gaps with boppish runs, soloing lightly and melodically (shades of Tommy Flanagan!) on *Reflections*.

Ben Riley is everywhere, peppering the compositions with delicate brushwork and unerring riffs, especially on *Evidence*, a Monkish variation of *Just You, Just Me*.

"I think what jazz needs now is good working groups...a good structure, a tightness..." If what Rouse says is indeed a forecast of things to come, one can only anticipate more good jazz in subsequent performances. This is a fine debut for Sphere.

Unlike Rouse, Chicago-born Freeman is a lightweight on tenor, reminiscent, with reservations, of Lester Young or Chu Berry. A relative newcomer to the jazz scene, he is still searching for his own voice, a fact evident both in the five recordings issued thus far under his own name and in the title of this album, "Tradition in Transition." My own choice up to this point lies with the 1979 "Spirit Sensitive" on India Navigation 1045, less daring, perhaps, than more recent ventures, but one given to a more traditional ballad style where he displays a warmer, more comfortable fluency.

It is interesting to follow the gradual metamorphosis in his musical development; his own liner notes to this album suggest that we are to be taken on "...a journey into...infinite possibilities." In some ways this proves to be its weakness — the very lack of clear definition that ensues, despite Chico's assurances to the contrary, that the "album is one composition... a concept...a feeling."

Side one, to my ear, is the more appealing. Monk's *Jackie-ing* is given a fine quintet treatment; however, Freeman does not possess the robustness of a Rouse to charge it up sufficiently. Nor does he quite have the matching power of Wallace Roney's trumpet to carry off their

duet on *Free*. He is better in the haunting, fluid notes laid against the delicate groundwork of piano, bass and drums on *Mys-story*, or in animate conversation on bass clarinet with Roney's trumpet on *Talkin'*, where musical forces are better balanced (this cut sent me off to some older Dolphy-Hubbard sides before flipping to side two). Cecil McBee and Jack DeJohnette, by the way, are indispensable supportive forces to the three cuts on which they share their musical expertise.

On side two, Freeman is featured on flute twice. The first is significantly entitled *At A Glance*, affording us only the briefest sortie on that instrument; the second, *In-Spirit*, is a rewarding sojourn, Freeman's whimsical, highly impressionistic, light but steady tones sandwiching a charming melodic interlude by piano, bass and drums (Billy Hart, this time). The quintet numbers are less successful. Both are up-tempo numbers, sharply punctuated and built around ever-changing clusters of players; nevertheless, the group dynamics seems to lack an apparent direction, and makes little lasting impact on this listener.

Undoubtedly Freeman holds much promise as a developing musical force destined to leave his mark on that ever-changing phenomenon called jazz. Just how influential a force he will become remains to be determined. This album provides few clear-cut answers.

— John Sutherland

TOMMY FLANAGAN

The Magnificent Tommy Flanagan Progressive PRO 7059

This record, like most of Tommy Flanagan's work, has an urbanity, a savvy that is all-pervasive. Yet paradoxically, Flanagan's basis for expression originates in the frenetic, tense rhythms of the bebop school. And while there is always a 'coolness,' an intellectual detachment or aloofness present in even the most intense bebop outburst, the atmosphere that Flanagan creates in his supple, smooth approach is less a 'coolness' than it is a 'warmness.' And so it is apparent that while Flanagan may musically stem from the wellspring of originality that was Bud Powell, he is more closely linked spiritually with the elegant sophistication of a Teddy Wilson.

The keynote here is indeed elegance. Whether on ballads or on the up tempo numbers, there is always a superb sense of proportion and an unflinching control, perhaps even an element of restraint, in Flanagan's improvising. And that sense of proportion carries over into the choice of material, there being a suitable balance of the familiar and the lesser known. In fact, it has always been one of Flanagan's more endearing talents to be able to select the superior standards and combine them with songs that are seldom played yet equally distinctive. Irving Berlin's *Change Partners* is a case in point. Here is a justly famous song, a hit in its day, unusual in construction and perfectly charming melodically — yet it is seldom played. Similarly, it is extremely refreshing to hear Flanagan 'revive' Cole Porter's *Everything I Love* instead of playing, say, *Just One of Those Things* or *Night and Day* for the umpteenth time. And the pair of ballads *I Fall In Love Too Easily* and *Good Morning Heartache* are imbued with a sense of discovery that suits their delicate wistfulness in a way that

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would not have been possible with more familiar numbers.

Elsewhere Flanagan is his usual elegant self, delicately caressing the keys with a feathery touch, spinning threads of musical silk upon the melodies that he chooses to enhance. His own stylings are in turn enhanced by the faultless accompaniment of George Mraz on bass and Al Foster on drums, two musicians who can rival Flanagan in pursuit of the elegant. It's all so unremittingly 'tasteful,' and this may be the only deficient aspect of the record, though perhaps it is simply a matter of personal preference whether one enjoys the refined to the earthy, or vice versa. Nevertheless, Thad Jones's blues *Blueish Grey* stands out as a merciful oasis of funkiness, Flanagan reverting to a more expressive, more virile articulation, and Foster playing with more authority than elsewhere, sounding remarkably Blakeyesque on this track while Flanagan could almost be a Bobby Timmons or Horace Silver. A bit more funk on the other tracks might have helped to balance things out.

No matter. Whatever one's criteria for judgment, there is no denying that this is a beautifully realised collection of performances and is yet another artistically successful addition to Tommy Flanagan's body of recordings. The seemingly immodest title turns out to be no empty boast.

— Julian Yarrow

DAVE FRISHBERG

Songbook
Omnisound 1040

Dave Frishberg's special qualities have been admired by a select group of listeners which has been slowly growing through the years. An occasional glimpse of his distinctive songwriting talents has surfaced on several LPs over the past decade but this is the first time he has given us a complete program of his songs.

It is unlikely that any will be widely performed for they have an ironic sophistication beyond the horizons of most vocalists and their lyrics are full of the language and experiences of the working musician. The best of Mose Allison, Noel Coward and Eddie Jefferson (to name three disparate writers of songs) are rarely performed by anyone else — the same is true of Dave Frishberg.

His songs are full of the harmonic subtleties of a pianist who has performed widely as a jazz musician but I suspect that his songs are not to everyone's taste. Nonetheless, for those who are believers, this is the definitive collection of Dave Frishberg's songs.

He sings in a light, slightly nasal manner, is rhythmically fluent and accompanies himself with the same mastery he showed more than a decade ago with Jimmy Rushing, Al Cohn and Zoot Sims.

Steve Gilmore and Bill Goodwin are heard on some of the selections and give those numbers an extra punch (*I'm Hip, My Swan Song, Slappin' The Cakes On Me, A Little Taste, Z's*) which is a nice contrast to the contemplative expression of *Do You Miss New York* or *Listen Here* and the descriptive eloquence of *Saratoga Hunch* and *Sweet Kentucky Home*.

Dave Frishberg's songs evoke clear images of the hipness of New York and he is an outstanding performer of his own material.

— John Norris

WOODY HERMAN

The Woody Herman Big Band
Live at the Concord Jazz Festival
Concord CJ-191

The presence of celebrated Herman Herd alumni Stan Getz and Al Cohn with the current Woody Herman big band sparks interest in this recording made at the Concord Jazz Festival (at Concord, California) on August 15, 1981.

But it's the young lions of the new herd, notably pianist-composer-arranger John Oddo, who dominate this spirited recording, which recalls some of the best things done by Herman's famous Herds of yesteryear.

Cohn and Getz, as guest stars, are featured on only three titles, none of them particularly outstanding: Getz rides out in customary evocative fashion on a Bossa tune *The Dolphin* without creating tidal waves; Cohn generates mild heat with his fruity tenor work on *Lemon Drop* and Mercer Ellington's *Things Ain't What They Used To Be*. Herman's clarinet, never his outstanding feature, on this outing seems anachronistic — perhaps unconsciously echoing the title words, things ain't what they used to be. Well, not quite.

For Herman's alto work is at its bluesy best, particularly on Bill Holman's *Midnight Sun*, a busy and brassy excursion highlighting the haunting tenor wails of Bill Ross, one of the many competent younger players who keep the current Herman band jumping everywhere but the woodside (that's Basie territory).

Herman's skills as an astute bandleader rather than a clarinet/alto player have kept him in the forefront of the big band scene, riding the storm of changing swing fashions by remaining flexible without compromise. His newest band, propelled by relatively young well-schooled talents reflects the leader's good taste and musical discipline: it swings like the devil without undue expenditure of heat.

Of the new stars, John Oddo is featured extensively — and impressively: on piano on his pleasantly Latin-tinged TV-movie-theme style composition *Time In Search of a Movie*, a feature too for Herman's smooth alto; as composer of a ballad *Especially For You*, featuring the plaintive tenor of Paul McGinley; and a rock-infused *North Beach Breakdown*, also for McGinley and trombonist John Fedchock.

Oddo's takeoff on a folk tune *John Brown's Other Body* (with tambourine and brass, drums and piccolo) will have John Brown swinging in his grave. Finally Oddo has adapted George Wallington's bop favorite *Lemon Drop*, complete with dated scat vocal and a more contemporary Al Cohn solo to bring the Herman band up to date without forgetting tradition. In all a worthwhile album for big band buffs.

— Al Van Starrex

ART HODES

Selections From the Gutter
Storyville SLP 4057

Art Hodes has always been, and remains, a product of a phenomenon unique to his musical generation. For he belongs to that select group of barely professional musicians whose deeply committed love for their music (the 'real' jazz, whatever that means) has led them to a kind of evangelism on behalf of their music that be-

comes, in the long run, probably more important in its effects than their own playing. In this Hodes can be seen as one of an informal 'big three' with his near-contemporaries and occasional associates Mezz Mezzrow and Eddie Condon. All three have left us vital and insightful books, all three were indefatigable gig hustlers and session organizers, and as you might have guessed, all three were often the weakest members of the very bands they organized. Condon was usually inaudible, Mezzrow groped and strained, and Hodes suffered from both a paucity of ideas and a lack of the technique necessary to express the few he had. Yet all three pressed on, remaining rigidly uncompromising, obstinately uncommercial and *absolutely* committed to their own visions of just exactly how their music should sound. And now Hodes is the only one left.

And Hodes has always had that one important advantage over the other two: he is a piano player, and is, as such, musically self-sufficient. He is, by nature of his instrument and as a product of his time and musical preference, a soloist. A soloist has nobody to fall back on, no one to blame if the music isn't right. It is, I think, out of this necessarily rigid self-reliance that Hodes has miraculously distilled from severely limited means that precious thing: a style, a genuine, honest, real style. One is reminded of Monk's old adage: "It's not just what you play, it's what you leave out." Hodes leaves out so much there's scarcely enough left for that style — and yet what he does play is so unremittingly gutsy and sincere that he gets his story across every time.

Hodes has, you see, improved with age; he never played with such a spare intensity as a younger man, never even approached the subtleties of dynamics and touch that he does, for example, on *Washboard Blues* here. Nor does the original version of *Selection From The Gutter* bear comparison with the outrageously growling, slurring bass lines and agonizingly slow full-handed tremolos on the version he plays here. When Hodes has these moments he attains the aura of the eternal, of the age-old wisdom of Jimmy Yancey's slow blues mastery. If any music is timeless, this is.

This set was recorded on a visit to Copenhagen in October 1970; Hodes is sympathetically accompanied by bassist Jens Solund on six of the eight tracks. All the material is blues or blues-related — if you want a broader range of material check out Hodes' more recent "Someone To Watch Over Me: Live At Hanratty's": Muse 5252.

In Hodes' own characteristically conversational liner notes he mentions in passing, "Believe me, we really tried." I believe him. These are not only "Selections From The Gutter" — they are selections from the heart.

— Julian Yarrow

MILT JACKSON

Ain't But a Few of Us Left
Pablo 2310.873

The title, "Ain't But a Few of Us Left," sets a note of reunion and retrospection: this is amplified by the instrumentation — Milt Jackson leading a quartet with piano (Oscar Peterson), bass (Ray Brown) and drums (Grady Tate). Brown played on some of the earliest Modern Jazz Quartet records; and his being placed rather forward on this recording emphasizes the

association. Some people felt that Jackson was at his best outside the MJQ, giving more free-wheeling performances; yet it is the "free-wheeling" pieces that are poorest here. *Ain't But Few of Us Left* and *Stuffy* belong to the type of foot-tapping romp that passes for jazz on Norman Granz sessions. However, the show tunes that make up four of the six tracks are much more attractive. *Body and Soul* begins as a duet between Jackson and Brown, recalling the interplay of years ago with Percy Heath. The number is taken, refreshingly, at an unusual medium tempo, and there is something of the give and take between instruments, and a deviation from the basic 4/4, reminiscent of the MJQ. *If I Should Lose You*, the best performance on the record, opens slowly with an out of tempo duet between Jackson and Peterson, and then moves to double tempo with very satisfactory results. It is much more exciting than the raucous *Stuffy*. *A Time for Love* is delicate, thoughtful, though slightly fussy, by Jackson and Peterson as duo. *What Am I Here For* is satisfyingly inventive, if a bit long-winded. In all, this is a record that devotees of this type of music can safely buy.

To some this may seem a luke-warm conclusion; and perhaps I am the wrong person for this kind of album. My mind goes back over all the marvelous records Milt Jackson has made, and I wonder if I need this one as well; whereas, in the IAJRC Journal, they welcome new records by Zoot Sims, or Ruby Braff, or Oscar Peterson, or Milt Jackson the way most people look forward to steak on Saturdays or the next Argonauts game. If you're like that, perhaps you shouldn't miss this. — *Trevor Tolley*

JIMMY LYONS

Riffs
hat MUSICS 3503

CHARLES TYLER QUARTET

Definite, Volume 1
Storyville SLP 4098

Both Jimmy Lyons and Charles Tyler have roots in the new music explosion of the sixties, initially gaining recognition in the ensembles of Cecil Taylor and Albert Ayler, respectively. Intensity has always been fundamental to their music, even though the past fifteen years have seen each of them go through considerable technical and conceptual refinements (Tyler's intonation and articulation on his first ESP dates are lacking; early criticisms of Lyons as a Parker derivative were not completely without basis). This stance remains intact on both "Riffs" and "Definite, Volume 1" while underscoring the individuality Tyler and Lyons bring to the idiom.

Lyons's preferred framework is the extended improvisation, as confirmed by the two hard-driving, twenty-minutes-plus performances on "Riffs." Were such durations not essential to the point-by-point development of the alto saxophonist's dryly intoned, shouting lines, the tendency could be passed off as a holdover from his association with Taylor. Yet, particularly on *Theme*, where Lyons's melodic bursts have occasional bop overtones, Lyons's unraveling of knotty materials necessitates the ample solo space; unlike Parker, Lyons would be hard-pressed to condense his ideas into three-minute

packages. Though Lyons's regard for silence can be overlooked within the context of Taylor's torrential ensemble work, it is most apparent in his plaintive solo that opens *Riffs #1*, accompanied only by drummer Paul Murphy's rim effects and splashes of cymbals and tom rolls. Leaning more towards a traditional theme-solos-theme organization than towards Taylor's polyphonic structures, Lyons energizes this able quartet (comprised of Karen Borca, a riveting bassoonist, bassist Jay Oliver, and Murphy), whose collective impact makes "Riffs" an absorbing recording.

While Tyler is receiving overdue exposure from his recent recordings with violinist Billy Bang, the saxophonist (originally an altoist, he has also gained command of the baritone) is most rewarding when heard at the helm of his long-standing quartet with trumpeter Earl Cross, Steve Reid (a drummer who never fails to send sparks flying), and Kevin Ross, who now has the bass chair once held by Ronnie Boykins. Using elements of Ayler and Coleman's respective styles in tandem with a strong sense of the blues and mid-eastern musics, Tyler now sustains a high level of melodic invention in his solos that lay the groundwork for powerful, rawly textured surges. Each of the four compositions (only Cross's *Just for Two* was not penned by Tyler) gives Tyler a distinct setting: *Cadiz, of the West Kentucky Woods* has a down-home, Ornette-like swing; using bop and Colemanesque devices against a double-time pulse, *Just for Two* has the go-for-broke energy usually associated with loft music; *The Wasteland* has an angular theme that unfolds into arhythmic improvisations; ending the program with gutsy, bluesy fervor, *Lucifer Got Uptight* features Tyler's fine honking baritone. With the emphatic support of his cohorts, Tyler has delivered his most enjoyable album since his self-produced "Voyage From Jericho".

— *Bill Shoemaker*

CECIL McBEE

Flying Out
India Navigation 1053

First Impression/Truth - A Path To Peace/ Into a Fantasy/Flying Out/Blues On The Bottom

One of the truly compelling elements of what I still clumsily call the new music lies not only in the unending search for new avenues of musical expression but also with the innovative means of achieving it — the experimentation with various instrumental assemblages which often brings together strangely paradoxical musical bedfellows. Such is the case here, where bass, cello, violin, cornet and drums hardly seem complementary; yet, such paradoxes actually permit a much wider range of musical exploration to develop.

Fantasy, for example, is, indeed, a string trio piece — a tri-level luxury of sound from brooding bass and the warm resonance of cello to the strident flights of the violin. Add the pepper of drums and clashing cymbals to the hard-driving interplay of cello and bass, allow the violin to soar freely over the resulting amalgam, and the group is soon *Flying Out*. To the boiling tension of strings stir in one brassy cornet, beat rhythmically with insistent drum beats, spice it up with a dash of Mingus-like bass power, alternate hot and cold tempos, and

we now have the richly woven fabric of *First Impression*. And if those ingredients move you not, substitute piano for bass, chord it strongly against the delicate runs of other instrumentalists until it settles into a delicious bubbling of strong emotional colouring (*Truth*).

Anything becomes possible, especially when the component parts are Grade A quality: Cecil McBee (bass, piano), John Blake (violin), Olu Dara (cornet), David Eyges (cello), Billy Hart (drums). McBee, the nominal leader, has played (as the liner notes indicate) "with mostly everybody who's saying anything". Here, he shows clearly why he has become an emergent force in his own right.

My own personal favourite is *Blues* with a funky, walking bass and driving drums hand-clapping to the front and centre performers on cornet and strings, the whole number reminiscent of that gutsy, infectious feeling so frequently captured on AEC performances.

I wish that I had previewed this recording earlier; it would easily have made my top ten records of the year. — *John Sutherland*

RECENT RELEASES

ANTHONY BRAXTON with R. Teitelbaum
'Open Aspects '82' Hat Art 1995/96
MARTY PAICH BIG BAND
'What's New' Discovery 857
(Reissue of Cadence 3010 - recorded in 1957).
JOHN LINDBERG/MARTY EHRLICH
'Unison' Cecma 1006
(Cecma Records, Via Ricasoli, 27, 50122 Florence, Italy).
MEREDITH D'AMBROSIO
'Little Jazz Bird' Palo Alto Jazz 8019
DAVID LAHM 'Real Jazz For The Folks Who
Feel Jazz' " " " 8027
MARY WATKINS
'Winds of change' " " " 8030
GEORGE HOWARD
'Asphalt Gardens' " " " 8035
PAUL ROBERTSON
'Old Friends, New Friends' " " 8013
DON MENZA w. Nistico, Noto, others...
'Hip Pocket' " " " 8010
AL COHN
'Overtones' Concord 194
JAYNE CORTEZ
'There it is' Bola Press 8201
(Dist. by JCOA, 500 Broadway, NYC 10012).
HARVIE SWARTZ
'Underneath It All' Gramavision 8202
MARK EGAN / DANNY GOTTLIEB
'Elements' Philo 9011
DICKERSON/SIRONE/CYRILLE
'Life Rays' Soul Note 1028
STEVE LACY
'The Flame' " " 1035
BILLY BANG QUINTET
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PETER KUHN
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'To Tadd With Love' Uptown 27.11
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'3 Temps Pour Bien Faire' Cara 002

AROUND THE WORLD

CANADA

Many artistic activities in Canada, including this magazine, owe a great debt to the Canada Council and its provincial counterparts. They are the contemporary equivalents of the industrial barons and royalty who were previously patrons of the arts. Now that the decisions as to whom to subsidize are in the hands of the government, there is obviously increased pressure on the available funds, and a democratic bureaucracy has dispersed these funds to a much broader spectrum of projects than was the case in the past.

It is still true, however, that tradition plays an inescapable role in the funding of the arts. In music, for instance, the bulk of the money still goes to the symphony, the opera and the ballet — both on a national and a local level. Each division of the Canada Council has its own autonomy but it is surprising that, in 1983, the Recording Programme of the council should have such a narrow focus, despite their admitted funding limitations. They subsidize composers and organisations who wish to record music of an artistic nature which is not part of popular music. Despite jazz falling into just that category, the council's music officer, Barry Cole, recently made it clear that "we have found it necessary to exclude jazz at the present time". If you disagree with this philosophy you can write to the Canada Council and tell them so at 255 Albert Street, P.O. Box 1047, Ottawa, Ontario K1P 5V8.

Toronto's new Roy Thomson Hall is a heavily subsidized music centre. It is home for the Toronto Symphony and all of the ancillary events which that organisation generates. This winter they have presented a Sunday matinee subscription concert series. Only those subscribers were really aware that Bob Wilber's band (which is well liked here) was part of that series hiding under its name of The Smithsonian Jazz Repertory Ensemble. It was also little known that the concert was broadcast that same afternoon by the CBC. Neither organisation seems to have the machinery or cares enough to reach beyond its own walls and there were many disappointed listeners whose first intimation of the event was a review the following day in the *Globe And Mail*.

Wilber's presentation, in fact, is probably best heard by people who are only now discovering jazz. It is an historical journey from Jelly Roll Morton to Charlie Parker in which the band faithfully recreates some of the music's finest recorded performances. His musicians did an admirable job but listening to the performance on the radio was an embarrassment to anyone concerned with jazz music. The CBC's unctuously pompous and patronizing commentators were enough to turn anyone away from the music which followed.

Moe Koffman celebrated his 2000th appearance on March 9 with a two set performance which was recorded for broadcast by CKFM. He invited along Guido Basso, Rob McConnell, Jim Galloway and Phil Nimmons to play with his band. It was surprising that none of the participants got a chance to play with Moe. An opportunity for a good natured jam session was



lost. Instead each guest played two feature numbers with Ed Bickert, Bernie Senensky, Kieran Overs and Howie Silverman.

Doc Cheatham will be back at Bourbon Street for the week of May 9 following his Swiss appearances at Bern with Jim Galloway. Watch for Horace Silver's Quintet in the club for the week of May 30.... Pianist Gene Di Novi still tickles the ivories at the King Edward Hotel. In the quieter moments he explores some of the more interesting material in his repertoire.

The New Jazz Series at the Spadina Hotel, sponsored by Onari Productions and Coda, got off to a grand start in February with the Claude Ranger Sextet, Roland Bourgeois/Kirk McDonald Sextet, Paul Cram Trio and a special guest, saxophonist/cornetist Joe McPhee performing with Bill Smith, David Lee and Gordon Rayner. The series continued into March with Ranger, the Bill Smith Ensemble with vibraphonist Larry Potter, a trio called Gotham City and Cram. See the ad on page 32 for April's lineup. This series is allowing a much-needed venue for some of the city's most exciting bands, although acoustic interference from the rock room upstairs continues to pose occasional problems.

... Dutch improvising cellist Ernst Reyseger will be in Toronto to perform with Bill Smith & others at ARC May 14, and solo at The Music Gallery May 15. For more information contact Coda at 593-0269.

Don Thompson is still on the road with George Shearing but his 1980 recording with Ed Bickert will be available this month. The duo tackle material by such jazz luminaries as Thelonious Monk, Miles Davis, John Handy, Toots Thielemans and Dave Brubeck. In further contrast to the music on their previous Sackville release, Don is heard on piano instead of bass in this collection, entitled "Dance To The Lady". Two further Sackville releases this month are collaborations between Canadian and American musicians. Buddy Tate is heard with the Wray Downes, Dave Young, Pete Magadini rhythm section while Jay McShann joins Jim Galloway's Quartet in "Thou Swell"; Don Thompson and Terry Clarke complete the group.

The refurbished Chick'n Deli reopened in March and is home, now, for the Climax Jazz Band. They will be there Saturday afternoons as well as every few weeks at night. Local singers will fill out the schedule and there seem to be few plans to reactivate the "name" jazz policy of the past.... Don Simmons is presenting a series of Sunday concerts in Newmarket with his band The Swing Machine. They are held at the Olde Town Hall, Botsford Street and will continue until June 19.... The popular musical "One Mo' Time" is now in residence at Toronto's Village Gate on Sherbourne Street - a supper club which has been taken over by Art D'Lugoff and his associates. The original cast performers are in the Toronto version of the show. Trumpeter Bill Dillard is the featured musician in the band which is completed by clarinetist Brian Ogilvie, pianist Bob Fenton, tuba players Gordon Fudge or Scott Irvin and drummer Kenneth Sara.... Dave Young, Claude Ranger and Silk Stockings are among recent bands to perform at York University's Bethune College Junior Common Room.

Music Directory Canada is a directory of Canadian music-related companies according to a press release received at Coda. What value it has for the jazz community is hard to tell as we have never seen the book.... The C-Note catalog continues to grow with new releases by the Ron Allen/Dave Pilch band "Strangeness Beauty" and Aaron Davis' "Nouvelle Afrique". Guitarist Tim Brady will have an lp available later this spring entitled "Chalk Paper".

Chris Portinari's Dr. Jazz Band has been presenting a series of concerts in Ottawa-area schools outlining the "classical age of jazz music". Narration is by Charles Lynch.... Joe Hanratty, who presents a jazz show on CHFX-FM in Halifax is looking for material for his show. You can contact him at Jazz Emporium, CHFX-FM, Box 2000, Halifax, Nova Scotia B3J 2R2.... The Banff Centre's Jazz Workshop will be held this summer July 18 to August 5 with a faculty of John Abercrombie, Albert Mangelsdorff, Don Thompson, Dave Liebman, Big Miller, Kenny Wheeler, Eddie Marshall, Anthony Braxton and Dave Holland.

The Nat Adderley Quintet performed in the

West in March with concerts at Winnipeg (March 8) and Edmonton (March 12).... The Bill Smith Smith Ensemble, with aid from the Touring Office of the Canada Council, will be touring the West from March 22 to April 2, performing 10 concerts in 12 days.... Bill Smith will be travelling to England in April for a series of concerts with fellow Toronto saxophonist Maury Coles. The duo will be performing in the London area with a variety of groups, including Paul Rutherford, Roger Turner, Elton Dean, Marcio Mattos, Eddie Prevost and others....

Jazz disc jockey Phil MacKellar died January 26 of a heart attack in Toronto. He was 58.... Pianist Maury Kaye died in Montreal February 3 after a long illness. He was 50.... Arranger/bandleader Lorne Cade, who was active in Toronto in the 1950s, died February 11 in Tokyo, where he had lived since 1969. — *John Norris*

TORONTO — Canadian musicians have been quite prominent in Toronto and beyond during these past few weeks. While bassist/pianist Don Thompson's gig with George Shearing took him from New York to Cairo on tour, Moe Koffman celebrated his 2000th gig at George's Spaghetti House, and pianist Wray Downes came back on the scene as a new member of the Archie Alleyne/Frank Wright Quartet.

Ballads, blues and bebop was offered at Bourbon Street with blues singer Jimmy Wither- spoon, with Wray Downes, Jerry Fuller - drums, Steve Wallace - bass, and P.J. Perry, alto and tenor saxophones. A hard-hitting team of musicians having plenty of fun.... The Concord All Stars appeared at Bourbon Street for two weeks during which they recorded two albums. One was done at McClear Place Studios with Rosemary Clooney, the other live at the club under guitarist Ed Bickert's name (Ed had just returned from three nights in New Jersey with the Boss Brass and singer Mel Torme). The All Stars were Scott Hamilton, Warren Vache, Jake Hanna, Bickert and Steve Wallace. Phil Sheridan was the engineer for the recordings which were overseen by Concord president Carl Jefferson.

Sunday January 9th saw a SRO audience at The Music Gallery for a concert by drummer Keith Blackley's band, which included two pianists (one of them Vancouver native Bob Murphy, who has moved to Toronto), Steve Wallace (this young bassist certainly gets around), Ralph Bowen and Kirk McDonald on reeds and Mike Lucas on trumpet and flugelhorn. The band at times sounded not unlike the Coltrane unit of the mid '60s and I hope will be seen and heard more often. There appears to be a certain Canadian foible that says "Never give credit or boost an artist to any great degree". We should be proud of the musicians we have in this city and this country and I get a feeling of pride when I hear musicians of this calibre.

A short-lived club in Mississauga, a suburb of Toronto, called Shenanigan's had for a six-week period the Lorne Lofsky trio. This was a Sundays-only engagement with Lorne on guitar, Curt Smith on drums and Chris Connor on bass. A couple of Sundays the group expanded to a quartet with tenor saxophonist Alex Dean. Even with the likes of Oscar Peterson and family as regular attendees the club/restaurant closed its doors to jazz, claiming the group didn't attract enough attention.

Two great ladies of jazz appeared at the Royal York Hotel in January, Ella Fitzgerald in the Imperial Room and Betty Carter in Lytes. Both artists drew good audiences even on notoriously quiet nights in the clubs and

proved once again that Toronto is beginning to accept vocalists, where for many years this was not the case.

Thanks to promoter Dan Gugula for bringing in Wynton Marsalis in January. He has Archie Shepp coming in March, also Elvin Jones and in April, Dave Holland.

The free concerts presented every second Monday evening at the Ontario Science Centre have been a big success this year judging by the large audiences at each concert. The Chris Connor/Alex Dean Quartet with Mark Eisenman on piano and Curt Smith on drums played in the series in late January and while the band was very aggressive at times, especially with Alex's tenor playing, there was a touch of hesitation or nervousness throughout most of the concert. The Rollins/Tabackin influence was felt in Dean's work, Eisenman's writing is strong and witty, Smith is an advanced drummer who swings constantly, and Connor complements well at all times.... Phil Nimmons dusted off his charts from the original "Nimmons 'N' Nine" band and welcomed some original and new members. Blues was the order of the night and was well-received by the audience, who were as charmed by Phil's infectious humour as they were by the music. Ed Bickert, Butch Watanabe, Eric Traugott, Jerry Toth and Phil were the principal soloists and proved beyond any doubt that despite the age of the charts, the musicians and the writers still have a lot to say.... Archie Alleyne, Frank Wright, Wray Downes and Steve Wallace offered some solid swinging jazz from musicians who are confident, swing, and have that group feeling. Outstanding solos by Wright, Wallace and Downes, especially the latter in a duet performance of *Things Ain't What They Used To Be* with Wallace.

Dave Young, a bassist whom we have not seen too much of for some time, emerged with his own group at George's Spaghetti House. With Kirk McDonald, Bob Murphy and Bob McLaren on drums, Dave generated some exciting playing with tunes written by Terje Rypdal, Cedar Walton and Dave Young himself. An exploratory group, obviously well-rehearsed, with an extreme care for perfection. Toronto's younger musicians seem more inclined to spawn structured groups instead of blowing, pickup session-type units.

This group empathy is also evident with leaders like Aaron Davis, the Bob Brough Trio, and Demo Cates, who played at Meyers with organist Kingsley Etienne. Kingsley is a compulsive swinger, who gets carried away with tempos at times, but nevertheless is an excellent musician. The next time Bourbon Street books Jimmy McGriff they should seriously consider using Cates as the saxophone player. His feel for the organ-oriented bands is unique; with influences of Lou Donaldson, and Stanley Turrentine, he would be a natural.

Miles Davis and his current band, the same as fourteen months ago except for the addition of John Scofield on second guitar — came to Roy Thomson Hall. In fact the band played much the same music as they did last time. Miles, however, was more animated onstage and played some marvelous trumpet. Drummer Al Foster was totally unimpressive with his mechanical funk-styled playing which at times spread its unfortunate influence to bassist Marcus Miller. Good to see Miles though.

Three breaths of fresh air came to Toronto on different dates; pianist Joanne Brackeen stunned audiences at Bourbon Street with her astounding command of dynamics and incred-



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We would like to thank our readers for their continuing support of *Coda Magazine* and the wonderful music we try to represent.

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ble range of harmonics. Kudos to Neil Swainson on bass and Terry Clarke on drums for unflinching support and energy matching Joanne's in every tune. Come back soon please Joanne. The second was Lew Tabackin at the same club with Bernie Senensky, Dave Young and Terry Clarke never faltering in their support, enabling Tabackin to play many originals as well as some unusual standards — remember *Golden Earrings*? The Carla Bley Band was the third breath of very fresh air. Her two-night appearance at the El Mocambo drew an audience that was mixed in their response. The band was brash and at times bizarre. Outstanding soloists were Gary Valente - trombone, Steve Slagle - reeds, Steve Swallow - bass and Earl McIntyre-tuba and trombone. Sincere thanks to Randy, Chris and all the staff from WEA who made the first evening of this event one to remember for their courtesy and consideration.

Dan Gugula brought McCoy Tyner and his band to the Variety Dinner Theatre. Gary Bartz was the featured soloist on reeds throughout, except for a trio feature *It's You Or No One*. The band exploded with layers of sound on most numbers especially a tribute to Carlos Santana entitled *Senor Carlos*. A vocalist was brought out for the last part of each concert, but failed to fit into the Tyner style.

Trumpeter Spanky Davis came to Bourbon Street, pinch hitting for Doc Cheatham who was forced to cancel at the last moment due to illness. Jim Galloway, who was booked as Doc's partner should have carried the week on his own, it would have been a brighter and happier occasion.

The Brass Connection under the leadership of Doug Hamilton came to Bourbon Street to open a new Sunday afternoon series of concerts. The band (Dave Young, bass; Ed Bickert, guitar; Terry Clarke, drums; Don Thompson, piano; Doug Hamilton, Ian McDougall, Bob Livingston, Jerry Johnson and John Capon, trombones) played some tight charts with spirit and feeling. They recorded their second album prior to and after this engagement.

The whirling dervish of the vibes, Terry Gibbs returned to Lytes for a second engagement. Terry played his usual repertoire with verve and displayed an untiring ability to inject a sense of excitement into each and every set.

Moe Koffman and his band plus Dizzy Gillespie played at Minkler Auditorium to a two thirds-full house early in March. This was part of a short tour the two were doing. They will meet again in the fall for another tour which will take them to the Art Park annual Jazz Festival in Lewiston, New York. Diz was in great form and seemed to enjoy the quintet, especially Ed Bickert.

Finally, the program "From Bebop To Now" (CKQT FM 95) moves to Sundays 10 pm to 1 am, effective March 20. — *Hal Hill*

AMERICA

ANN ARBOR — Buddy Rich probably owes his booking agent a bonus. The agent had scheduled Rich and his band as the featured group at a "big band spectacular" at Hill Auditorium on the University of Michigan's Ann Arbor campus. Hill is only about six blocks from the U. of M. Hospital, a world-class teaching hospital to which the drummer was taken, complaining of severe chest pains, on the morning of January 28 (the day of the concert). The chest pains were diagnosed as a heart attack, and

Rich subsequently underwent four hours of emergency heart bypass surgery. Rich emerged in satisfactory shape, stayed in the hospital about ten days, and is now recuperating at home. Not exactly a laid-back low-stress individual, Rich has suffered several previous heart attacks, the first in 1959 in New Orleans. The 65-year-old drummer evidently survived the latest crisis in remarkably good shape, and as he left Ann Arbor Rich promised to return in August and put on an exceptional performance.

In March, Eclipse Jazz featured Wynton Marsalis, Jamaaladeen Tacuma and Weather Report. Saxophonist Oliver Lake's jazz/reggae band Jump Up, with former Detroitier Pheeroan Ak Laff on drums, played Rick's American Cafe in Ann Arbor March 2. For that matter, we had Ronald Shannon Jackson's Decoding Society in Ann Arbor in January, with a couple of ex-Eclipse coordinators acting as the drummer's managers.

Actually, when one considers the economy around here, the amount and variety of music is amazing. At the other end of the spectrum from Lake, Tacuma, Zawinul et al., there was drummer J.C. Heard's 13-piece group at Oakland University's Varner Hall in January, in a program that leaned heavily on Ellington. On February 19 Clarenceville High School's Schmidt Auditorium was the venue for a Stan Kenton tribute (Kenton would have been 71) by the 21-piece Brookside Jazz Ensemble, augmented by such ex-Kentonites as trumpeter Sam Noto. Sun Ra and his Cosmo Ambassadors of 1984 did a concert at St. Andrew's Hall in downtown Detroit January 28, and Carla Bley's motley crew was through in late February.

Roy Kral and Jackie Cain brought their smooth sounds to the Cadillac Hotel's Motor Bar in February... Anthony Braxton offered a considerably different type of duet in a University Club appearance with pianist Marilyn Crispell February 5... Baker's Keyboard Lounge reopened in January with Betty Carter and had organist Jimmy McGriff in February.

Some of the natives have been active as well. Trumpeter Marcus Belgrave brought a quintet (saxophonist Donald Walden, pianist Teddy Harris, bassist Gregory Cook and drummer Roy Brooks) to the University Club; Belgrave also performed at Bert's Place with Roy Brooks and his Artistic Truth. Brooks and the Truth troop, which included trumpeter Rayse Biggs, saxophonist Vincent Bowens and bassist Don Mayberry, played in Ypsilanti's Depot Town February 12... Pianist James Tatum and his trio appeared at Eastern Michigan University's Pease Auditorium February 18. — *David Wild*

BALTIMORE — Dave Liebman has in recent years been concentrating on playing soprano saxophone, perhaps to get away from the heavy Coltrane strain that has permanently infected his tenor. At the Left Bank Jazz Society's Famous Ballroom concert December 20 Liebman — appearing with a rehearsed pickup band, with whom he had just worked two nights in D.C. — showed that there's a lot of Coltrane in his soprano, too: in his pinched high notes and in his double-timing, but more importantly in the evident internal logic that orders his solos. As the evening progressed and Liebman warmed up, a more individual voice emerged: sometimes soft and feathery, sometimes throaty and sputtering. His rather prolix acapella encore of *Chelsea Bridge* was peppered with Lacy-like shrieks and flutters. On *Pablo's Story* he favoured vocal, bent-note phrases and almost anguish-

ed, sour flat notes. Ornette's *Lonely Woman* was divided into two parts: one successfully recast the melody as a rustling Japanese tune (with Dave on alto flute), but the other reduced the composition to a stock marchy blues. He was joined by timekeeping drummer Mike Smith, pianist Marc Cohen, who combines (Bill) Evanescence harmonies with Tynesque splashes, and brisk, adept bassist Drew Gress. All in all, Liebman's playing was consistently substantial, and makes you wonder why he hasn't been better captured on record.

January 20-22, the Theatre Project presented Abdu-Raschid Yahya's "Afro-American Brazilian Suite", arranged by Roosevelt Dahoud Wardell, with lyrics by El-Hajj Fatimah; it was conducted by Aaron Johnson. Most of the 20 players CAME+1 Orchestra are from Baltimore. The suite was marred by some crowd-pleasing razzle-dazzle from Yahya at the piano, charging across every note as he churned his way up the keyboard, and in the glass-cracking high-note warbling of the obviously gifted singer Nataska Hasan; at times their interplay conjured up images of Carmen Cavallaro accompanying Yma Sumac (no such excesses were evident in Yahya's pentatonic/bop comping behind Pharoah Sanders a month later; read on). Yahya's charts and Hasan's singing were best when closest to the Brazilian music that inspired them. Notable among the six percussionists was vibist/marimbaist Masago, a melodic, hard player whose lines and quirky harmonic conception resemble a steel drummer's. The contrasting saxophone soloists provided the most variety in this pan-cultural context: New York's Luqman Abdul-Lateef, with his Arabic soprano; Mary Pat Hughes with her burly, r&b soaked tenor; and particularly altoist Jackie Blake, with his irresistible clear tone, ruminating on a limited range of notes and producing a whirling, animated bop (almost freebop) solo from a minimum of materials. The orchestra could have used more rehearsal time, but the economics of the situation obviously precluded that. One hopes to hear more from the orchestra — any town can use an experimental big band, and this is the closest thing to one we've got.

Wynton Marsalis' Quintet was at the Famous February 6, and two things were immediately apparent: how far he has progressed as a player in the two years since recording his debut LP, and what a steamrolling rhythm section he has assembled — steel-fingered bassist Phil Bowler, drummer Jeff Watts, and show-stealing pianist Kenny Kirkland, with his snaky right-hand playing and intricate, interlocking lines, and his big ears. He'll grab a note from a soloist's phrase, and return it in a new, unexpected chord. The rhythm section's percussive drive was best illustrated on Wynton's elaborately constructed *Father Time*, which opened the first set and which was, oddly, the high point of the evening.

Fifteen years ago, who could have foreseen it? Baltimore's unassuming inner harbor would be invaded by the tourist trap market Harborplace, and Pharoah Sanders would be playing ballads smack in the middle of the place. It was all part of a promotional series of nine concerts (linked with high-school workshops) by altoist Carl Grubbs' modal-bop quintet — Carl has been living here quietly for a couple of years — which included Earl Grubbs, tenor, John Kordalewski or Abdu-Raschid Yahya, piano,

Billy Johnson or Pepe Gonzalez, bass, and Steve Williams, drums. Guest soloists were tenorist Monty Waters, Ken McIntyre, and Pharoah. On February 18, McIntyre essayed a funky oboe blues, *Chitlins & Cavyah*, and his bouncy bassoon tune *Head Shakin'*, as well as trading phrases in a three-sax riot with the Grubbs brothers and soloing on alto and flute. A week later, Sanders' playing was firmly ensconced in the metallic balladry he has grown fond of, but showed that he hadn't lost his penchant for precise split-tone playing, best demonstrated in a familiar 12-bar framework, to which Sanders occasionally shouted minimalist lyrics: "I got the blues", repeated 12 times. Carl Grubbs was happy to be getting some real exposure in his new hometown, finally, and seemed unfazed by the french friers bubbling nearby and the general noise level of the place; these were more than compensated for by the rapt attention of serious listeners, who seemed surprised to find themselves absorbing the music in such an unlikely setting. With any luck (and an improved economy), the series may serve as a long coming-out party for Grubbs on the local scene.

— Kevin Whitehead

SATHIMA BEA BENJAMIN

Emmanuel Church, Boston, Massachusetts
January 23, 1983

Jazz Celebrations, Boston's longest running jazz concert series presented Sathima Bea Benjamin and her trio as part of their Jazz Women in January mini-series on Sunday, January 23. The concert was a spiritual and musical autobiography, a tribute to the land (Africa) and the composers and performers (primarily Ellington) that have inspired her. She opened with an unaccompanied recital of *Motherless Child*; then, calling out the trio, moved on to a series of original compositions most of which were about Africa, her home, from which she lives in exile. Her nostalgic longing and her anger over her people's continued subjection in their own land were directly and affectingly conveyed. The simple and eternal truth expressed by the lyrics to *Nations In Me*, which she premiered this night, stand as a monument to human dignity and a stinging indictment of apartheid. A blues played by the trio led into the second



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part of the first set, which consisted of standards. The best of them, *Till There Was You* and *Ah! Sweet Mystery of Life*, conveyed in a fresh and exciting way the reawakened sense of joy in life that love can bring. Other singers might treat these songs as naive or corny museum pieces, but Sathima's sincere delivery and pure spirit leave no room for irony or condescension in her music. For Sathima, love is the highest common denominator.

After an opening tune from the trio, the second set consisted entirely of the music of Duke Ellington. The pieces were all familiar, so it was here that the arranging skills of pianist Onaje Allan Gumbs could be especially well appreciated. His setting of *In A Mellowtone* and *I Let A Song Go Out Of My Heart* to Capetown rhythms and the gospel treatment of *Mood Indigo* were inspired touches which shed a new light on the compositions while still being respectful to the original material.

Sathima's singing, too, is the epitome of respect. Her precise diction, relaxed delivery, and ravishing tone were used in a straightforward rendering of the melody of each song, with an occasional discreet embellishment or a gently squeezed note here or there. This approach allows the listener to appreciate the many merits of the compositions as well as the talent of the singer. The words and melody of *Lush Life* and *Sophisticated Lady* took on new life as I sat lost in the complexities of the sound of her voice.

Onaje Allan Gumbs, her regular accompanist, has an almost telepathic sympathy for Sathima's every nuance, and the bassist and drummer, local musicians who had to learn new material as well as unfamiliar arrangements of standard tunes, played well, exhibiting the competent self-effacement which the music demanded.

All in all, a most satisfying evening of beautiful music and uplifting lyrics rendered with taste, humility, dignity, and swing. Many thanks to Mark Harvey and Jazz Celebrations for bringing Sathima and friends to Boston so she could share her talents with us.

— Ed Hazell

BOSTON — Woody Herman checked into Boston's Back Bay Hilton with Concord Records rep Al Juilliard in mid-February to promote the current Herd's Grammy-nominated "Live At Concord" album, as well as to prematurely celebrate his 70th birthday. Present at the lavish brunch/buffet were old Herd hands Phil Wilson, John LaPorta (both of whom teach at Berklee) and Jimmy Mosher. Afterwards, Woody was whisked to a surprise party at Nick's Restaurant, after which he had to hustle out to a distant Boston suburb gig at Duca's in Framingham. There his youthful-looking band clicked well through both classic Hermantonia (*Caldonia*, *Sonny Boy*, *Greasy Sack Blues*) and the group's recent upbeat version of the Battle Hymn Of The Republic humorously entitled *John Brown's Other Body*. Meanwhile, brilliant bebop clarinetist Buddy DeFranco (who once fronted the Herd after a mid-'70s car accident momentarily sidelined Herman) was in the process of making a rare New England appearance at the posh El Morocco, located high on a southwest Worcester, Massachusetts hill.

Visibly fatigued from a two week New York/Village West stint (with Tal Farlow, among others), the legendary, just-turned-sixty musician burned through two extended sets of

"Bird-like" bop with the nonpareil rhythmic support of Boston Pops/Herb Pomeroy drummer Fred Buda, bassist Ted Kotick (a veteran of DeFranco's late 40's big band) and much-heralded young Berklee student, pianist Makoto Ozone, whose protean technique and astounding Oscar Petersonesque keyboard fireworks garnered him much of the night's properly DeFranco-oriented applause. Clearly a talent to watch, Ozone recently came to the attention of jazz promoter George Wein via a demo-tape and was promptly added to this summer's New York/Kool Jazz Festival roster.

Gil Evans made his first... ever... trip to Boston in February to conduct a Valentine's Day concert of his works (with Pat Hollenbeck's Medium Rare Big Band) at the New England Conservatory of Music. On the twin bill with the seventy-year-old arranger extraordinaire was thirty-seven-year-old "creative" composer Anthony Braxton, making his large-ensemble Boston debut after a stellar December trio concert with bassist Dave Holland and pianist Marilyn Crispell at Emmanuel Church.

Brazilian pianist Tania Maria has been taking Boston jazz audiences by storm of late, while Harvard's Hasty Pudding Club continues to be the most consistent purveyor of major name jazz acts such as Don Cherry, Archie Shepp, Lester Bowie, Philly Joe Jones, Lee Konitz, etc. Finally, the upcoming Boston Globe Jazz Festival should shake spring down early with a lineup featuring Lionel Hampton, Art Blakey, Wynton Marsalis, a Tribute To George Russell, Oscar Peterson, The World Saxophone Quartet, Betty Carter, Spyro Gyra, David Sanborn and Return To Forever.

— Joe Carey

EAST COASTING — Philadelphia — Sonny Miller keeps an interesting program going each Saturday afternoon and evening at Natalies Lounge, 40th and Market Streets in West Philadelphia. Each week, a different artist or group is featured. Sonny often plays tenor sax himself, and the room is crowded every Saturday.

The Star Shooter Lounge, a block away, had a fire and is closed. Many clubs featuring jazz have come and gone in this area over the years. The old Fays (later the Fans) Theater, the Powelton Cafe, the Club Zelman and many others gave this area a jazz history for at least fifty years. The elevated trains went into the subway, the theater and clubs have come and gone, but West Philly keeps turning out for Jazz at 40th and Market. Natalies was once known as the Crossroads Bar. I heard Jimmy Golden, Jimmy Oliver and Evelyn Simms there over twenty years ago.

Around the corner at the old Powelton Cafe, Moms Mabley broke it up with her humor and once the Woody Herman band played there when Al Porcino was on lead trumpet. The brass belted it out so loud that the water pipes burst over the bandstand on the second night. I remember passing a group of youngsters standing outside to hear the band as best they could. Young Lee Morgan was one of the group. Kids were hungry for the jazz of that period. Natalies Lounge has a tradition to uphold and it goes back farther than many of today's club goers realize. I bet that some of the oldtimers at the bar could tell some stories about jazz in this area.

Guitarist Eddie McFadden stopped to talk one Saturday evening as I sat at the restaurant next to Natalies. Eddie had bad news. Rose



Scott, known to Philadelphians and some New Yorkers too as Betty Green was in the hospital. Betty sang with a drummer named Coatesville Harris who once played with the Louis Armstrong big band. Coatesville had a nice little group that often played at the Spider Kelly's Lounge on Mole Street right behind the Click Club (a once-famous home of big bands). Calvin Todd was on trumpet and C. Sharpe on saxophone. Betty recorded a single for my label just after that with Sam Dockery piano, Skip Johnson bass, Skeets Marsh drums, Zack Zachery saxophone and Leroy Christy guitar. *I Want You To Be My Baby* backed by *A Tree In The Meadow*. I felt sad after seeing Betty in the hospital; she is one of those people who has always had a smile and been full of life both on and off the bandstand and I'm not able to visualize her any other way.

My next stop was to the studio office of Harold Karabell. Harry is the musical contractor for the Shubert Theater and he heads the jazz band at Rick's LeBistro on the waterfront. I was not prepared for the news that waited for me there. Saxophonist Buddy Savitt was quite sick in Atlantic City, where he has been playing for some time. Buddy once played and recorded with Woody Herman. He and Gene Ammons were in the same band and Harry tells me that he also subbed for Stan Getz with the Four Brothers Herd. Buddy played with Elliot Lawrence, the Music City Big Band, his own small groups and he recorded on many Cameo Parkway sessions as well as holding a chair with the band at the Shubert Theater for some time.

We will be holding a benefit for Buddy Savitt at the 2nd Office Monday March 14 from 7 until 2 and the list of artists includes Al Steele, Jimmy Oliver, John Bonnie, Harold Karabell, Larry McKenna, George Young, John Simon, Jimmy Golden, Sam Dockery, Shirley Scott, Ace Tesone, Wayne Dockery, Charlie Rice,

Tony DiNicola, Mickey Roker, Bubbles Frazier, Charlie Chisholme, Warren Fitzgerald, Evelyn Simms, Sarah Dean and many, many more not yet announced.

I'm looking forward to having Tal Farlow at Dobbs on April 24. Tal has recently joined up with Buddy DeFranco and George Duvivier in New York. Tal worked in Philly many years ago and many folks consider him a local artist that made good although he was from the South and now lives in north Jersey. Dobbs is a rock room but I have encouraged them to get such artists as Al Cohn, George Coleman, Shirley Scott and the late Al Haig in the past and the crowds have always gone home happy.

Gallery Salon on South Street has Jimmy Golden playing their fine C Steinway piano on Sunday, May 1st. Jimmy is a swinger and *Coda* readers are invited to attend. Two shows at 8 and 10 pm, with Wayne Dockery bass and Earl Curry drums.

Comedian Bill Cosby gave a benefit for Philadelphia's Afro American Museum with "Pieces Of A Dream" and a host of others on hand including tenorman Jimmy Oliver. The event was a sellout at the Academy of Music.

New York City — Benny Golson and Albert Heath are advertised to join Art Farmer at Fat Tuesdays. Jimmy Heath and Slide Hampton will be joined by Mickey Roker at Sweet Basils and of course Percy Heath is playing bass with the MJQ at the Blue Note as I write. We feel sure that there will be some fans up from Philly to hear these artists. Ray Bryant and Jimmy Rowser at the Knicker Saloon will draw home folks from Philly, too.

West Boondock, 114 Tenth Avenue at 17th Street is an out-of-the-way spot as the name implies. Pianists Esther Blue and Kuni Mikami take turns at the room's piano and I feel that you might enjoy discovering these young artists now before they make their big recordings or whatever the future holds. Esther has been

playing at Griff's Plaza and Sweet Basil; Kuni tells me that he will be booked quite heavily at the W.B. during April.

Dave McKenna was choice at the Church of the Heavenly Rest. He was the star, joined by Scott Hamilton and Warren Vache Jr. — no bass or drums, Dave did it all at the Steinway Grand. Promoters Paul & Elaine Weinstein have concerts booked at the New School March 18 with David Barger and Howard Johnson and April 15 with Big Joe Turner. At The Church of the Heavenly Rest, they will have Milt Hinton and Bases Loaded April 10 with Major Holley, Slam Stewart, Brian Torff plus Dick Hyman, Bucky Pizzarelli and Frank Wess.

Guitarist Kevin Eubanks had a group at Jazz Forum February 11 and 12. Robin Eubanks played trombone and it was broadcast on WBGO if the heavy snows did not cover your antenna... — Fred Miles

NEW YORK CITY — The Carla Bley Band played January 7 to 9 at Seventh Avenue South. The repertoire was basically from their next release and the ensemble sounded dense and tight. Elements missing from the Liberation Music Orchestra's concert at the Public Theater last year functioned well here, although the music itself was very controlled.

German bassist Peter Kowald was here for two weeks doing some performances. January 12 he was heard solo with a dancer and painter working on their pieces at Clook Towar. Although Kowald skillfully explored the area of his interests, trying to elicit reactions from the others, little interaction took place between them. He was again heard as a member of Marilyn Crispell's group along with Billy Bang, violin, John Betsch, drums and Olatunji, percussion, at Soundscape on the 14th. Crispell has been strongly developing her piano style. She played a duo with Olatunji for the first set and her quartet was featured for the second set, Olatunji joining for the last number.... Kowald and Bang were joined by Frank Lowe, tenor saxophone and Rashied Ali, drums to form "The Jazz Doctors" which played at Life Cafe, 10th St. and Avenue B, in the afternoon of the 23rd. Each musician supplied material and some nice contrasts in styles, together with their overlapping mutual qualities.

Muhai Richard Abrams' Orchestra played in the afternoon of the 16th at Symphony Space, following the release of their recording for Black Saint a few days before. The Orchestra featured Marty Ehrlich, Baikida Carroll, Vincent Chancery, Craig Harris, Rick Rozie and Andrew Cyrille among others. Two numbers were dedicated to Duke Ellington, Fletcher Henderson, Benny Carter and Don Redman.

January 19th, Richard Teitelbaum exhibited his digital piano music with a couple of compositions by Cornelius Cardew and Terry Jennings in Lovely Music's "Music For A New Year" series at Marymount Theater. This '80s version of player piano music surprised the audience very much and his "attempt to integrate the spontaneity and responsiveness of the moment of improvisation with the greater degree of complexity and control possible in structured composition" seemed to develop into a new phase.

Sweet Honey In The Rock presented their own world beautifully as always at Town Hall on the 22nd, singing over three hours just by themselves. And Hot Trumpets shared the bill with the new Andrew Cyrille Quartet featuring

Don Moye, Joseph Jarman and Jimmy Lyons at The Bottom Line on the 27th. Hot Trumpets presented an excellent blend of the change in tone, timbre, dynamics and materials selected. Although Cyrille's quartet played a rather short first set shifting very much towards percussive/timbral aspects of their music, their second set was much more intense and full.

The new Don Pullen Quintet featuring Jack Walrath, trumpet, Grant Reed, tenor, Andy McCloud, bass and Bobby Battle, drums had their first concert at The Kitchen on the 29th. They played a long set without intermission featuring many compositions from various periods. Most of the music was basically swinging, except when Pullen stretched out on his percussive piano solos, hitting keyboards, tapping and almost dancing on his stool.

Oliver Lake and Jump Up started the first week of February at Sweet Basil. Their music was much stronger than on their record, some reggae-fusion elements on the album now having turned more into straight reggae. As a result, vocal numbers became more appealing, while the group's bassist, Kim Clark, laid out an excellent bottom... February 4 at the now-defunct Savoy, which was only open for the night, King Sunny Ade and his African Beats performed for sell-out crowds. Talking drums and a steel guitar were emphasized and the sound was flawless. There was a standard trap drum in the band, however its function was to complement the talking drum section, completely different from its usual role. King Sunny Ade kept firm command of the ensemble while always maintaining its looseness. This again seemed very important as their live performance revealed another aspect of their music much more distinctly: a dance competition (!) was always taking place on stage, mainly by the front line of the band while the rest cheered them on.

"Wilber Force", a trio featuring David Mur-

ray, tenor saxophone & bass clarinet and Dennis Charles drums, playing the music of Wilber Morris, bass, was presented at 182 Grand St. on a snowy afternoon of Feb. 6, as the fourth concert of Kwame Productions' "Creativity and Change" series. It was a rare opportunity to hear Wilber Morris at large, for his usual role is that of a solid supporter. There was a nice crowd and the atmosphere was superbly warm. The same night at Sweet Basil, Olu Dara And The Okra Orchestra started its "Music Is An Open Sky" series... The Paul Motian Band played at Jazz Forum Feb. 10. The personnel was the same as on their recent release, playing many new compositions and some Monk tunes, and the music was more relaxed.

Feb. 9 at Folk City, a trio of Peter Blegvad modulated voice and poetry, John Zorn reeds and Christian Marclay turn tables, was heard performing many short pieces. Their music utilized vocal contents of the sound also and was very witty. It was interesting to see Marclay playing two turntables and a lot of phonographs.... Feb. 11 & 12, two nights of record snowstorms in Manhattan, Akio Suzuki, various self-made instruments, presented his "Sound Work" at the Japan Society. He is an original and even the sound of his instruments such as Analapos (two metal cylinders connected by flexible, coiled wire) amazes the audience. He has joined "Company" in London last summer along with another Japanese, Motoharu Yoshizawa, bass. To introduce his music, I would like to quote some of his ideas: "I let myself interact with the environment, searching for experimental sounds; stones, wood, as well as wind and water could be my instruments. I also employ the sounds of everyday utensils. Such planning and performances have become my musical language and my scores. In this process, I also create my own instruments, searching for new and free sounds, instruments

such as Analapos, metal plates, glass tubes, and so forth. My method of improvisation is called *tadori*, meaning 'exploration and follow-up of sounds.'

Finally, I would like to credit special thanks to Mr. Kuniya Tanaka who has been working with me to cover many events, although I assume the full responsibilities in reporting.

— Kazunori Sugiyama

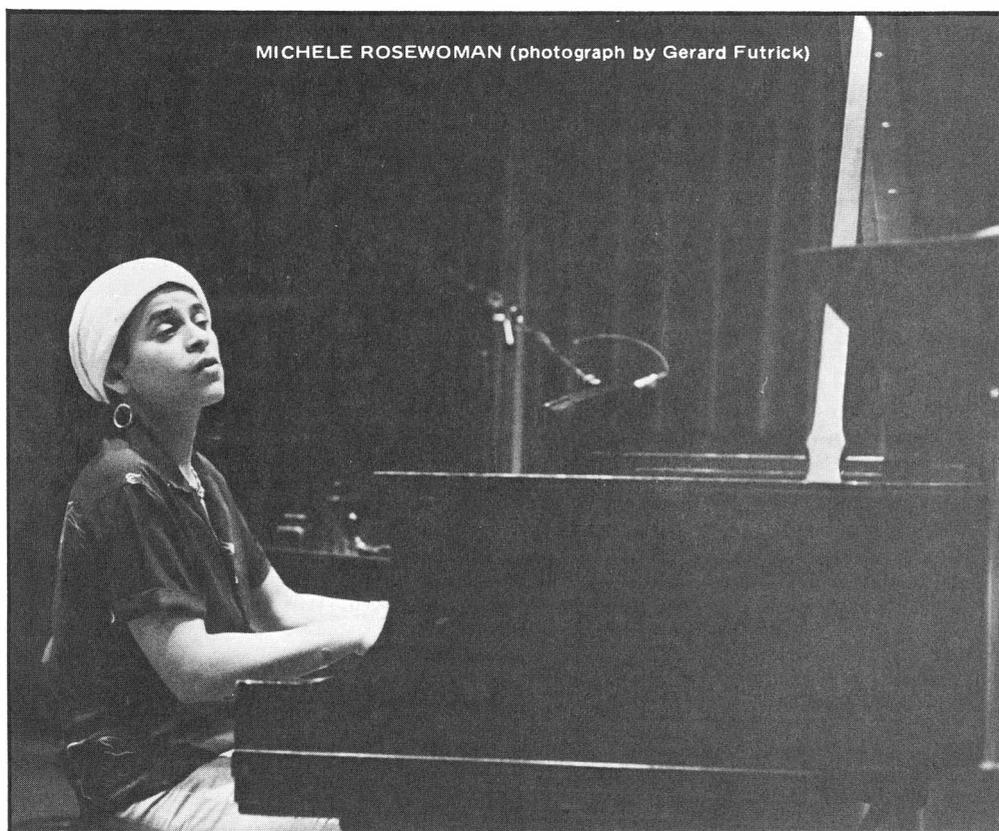
PHILADELPHIA — The Alternative Concert Series of Bryn Mawr & Haverford Colleges opened the 1983 season with Ronald Shannon Jackson and the Decoding Society on January 28 at Goodhardt Hall on the campus of Bryn Mawr College. Bassist Sirone was scheduled to present his group on February 11, but due to a snowstorm the concert was postponed until Feb. 26. Andrew Cyrille and Maono (Ted Daniel trumpet, Sonelius Smith piano, Nick DiGerónimo bass, Andrew Cyrille, drums) performed on March 4 at Mac Crate Recital Hall at Haverford College. March 26 Sweet Honey In The Rock will perform, and a double bill for April 8 features solo pianist Bob Neloms and the Philadelphia area debut of The Rova Saxophone Quartet. Stanley "Buckwheat" Dural and the "Il Sont Partiz Zydeco Band" bring this stimulating series to a close on April 29.

The Painted Bride Art Center located at 230 Vine Street presented the exquisite duo of Mal Waldron and vibist Khan Jamal on Friday, Jan. 14. The following evening baritone saxophonist Cecil Payne was at the "Bride" with Sam Dockery piano, Wayne Dockery bass, and Walter Bolden drums. Pianist Sumi Tonooka's trio with bassist Tyrone Brown and drummer Akira Tana filled the bill on January 29. "The Magnificent Seven" consisting of Odean Pope tenor saxophone, Byard Lancaster flute & reeds, Johnny Coles trumpet, John Minnis trombone, Eddie Green piano, Tyrone Brown bass, and Allan Nelson drums performed at Grendel's Lair Cafe Theatre 500 South St. February 21.

The American Hotel at Sixth and Hamilton Streets in Allentown has been the scene for Improvco's recent activities. "The Skeleton Crew", featuring Fred Frith and Tom Cora was showcased on Jan. 22. Guitarist James Emery, best known for his work with The Human Arts Ensemble and the String Trio of New York joined forces with flautist Robert Dick on Feb. 19, and the David Moss/Malcolm Goldstein Duo is scheduled March 5.

Due to an arthritic condition, Oscar Peterson's Feb. 5 solo recital at the Rajah Theatre in Reading, Pa. had to be postponed until April 23. Drummer Buddy Rich was also forced to cancel his engagement at Wilson High School because of illness. The Town Tavern in Reading, Pa. continues to provide its share of fine music locally. Recent attractions have been the Steve Giordano Trio featuring ex-Basie/Al Grey bassist John Duke, the Khan Jamal Quartet, and guitarist Monnette Sudler. Studio session and jazz guitarist Tommy Tedesco was in town on Feb. 10 for a seminar at Reading Area Community College sponsored by Fred's Music Store. A new recently opened private club, the West End Social Club has been occasionally featuring jazz on the weekends. The first headliner was trombonist Al Grey, followed by tenor legend Budd Johnson Jan. 22 & 23. Organist Don Patterson with saxophonist Bootsie Barnes and Don's old partner from his Sonny Stitt days, drummer Billy James were on board for two consecutive weekends Feb. 18-27.

— Gerard Futrick



MICHELE ROSEWOMAN (photograph by Gerard Futrick)

ODDS & SODS

New York City — percussionist Steve McCall is no longer performing with Air. A permanent replacement has not been announced and various guests will be working with the group. Pheeroan Ak Laff traveled to Bermuda with Air for their recent festival appearance.

The Modern Jazz Quartet is active again. They were at New York's Blue Note March 11-13 and 15-20 and will be in Europe in April where they are headliners at the Bern Jazz Festival.... Art Blakey, Mike Longo's Trio and Junior Mance's Duo with Martin Rivera preceded the MJQ at the Blue Note, and Dean Pratt's big band was at the club for two Sunday matinees (Feb. 27 and March 6).... **Art Davis** was leader of a band at the Jazz Forum March 18 which included Billy Bang, Joe Cusatis and either Larry Willis or Kirk Lightsey. Jazz Alive will be broadcasting part of the performance.... Trumpeter **Johnny Coles'** sextet was at Sweet Basil March 8-12 with Junior Cook, Charles Davis, Stanley Cowell, Buster Williams and Alan Nelson.... March 21 was benefit night at the West End to pay for the refurbishing of the piano. Willis Jackson, Lee Konitz/Dick Katz, Don Lanphere, Heywood Henry and Eddie Barefield were among the March attractions.... Ahmad Jamal, Monty Alexander, Harold Mabern, Cedar Walton, Barry Harris, Dick Katz and Walter Bishop Jr. were part of a "Pianorama Valentine for **Al Haig**" on February 13 at the Top of the Gate.... Luis "Perico" Ortiz and his Latin Jazz Band was at Aaron Davis Hall March 4.... Chris Connor returned to Marty's February 21....

Michele Rosewoman's Univision was at Soundscape March 12 with Baikida Carroll, Bob Stewart, Howard Johnson and Pheeroan Ak Laff.... Drummer Lou Grassi's various jazz groups have been active in the New York area including Wallace's in Orange, N.J. on February 24.... Guitarist **Peter Leitch** is now a New York resident and was at Chin Chin's Feb. 17.... As everyone now knows **Eubie Blake's** 100th birthday was celebrated with parties at St. Peter's Church and at the Shubert Theater, but the pianist was too ill to attend.

The 11th anniversary concert for Tom Saunders' Surf Side Six took place January 23 at Detroit's Presidential Inn with special guests Wild Bill Davison, Pee Wee Matese, Danny Williams, John Ulrich, Don Mayberry and Ken Everts.... **Don Moye** and **Tani Tabbal** concluded a four-part concert series of creative music at Detroit's Institute of Arts on February 26... The James Newton Quartet will be at Ann Arbor's University Club April 16.... Chicago's AACM is holding its 18th International Anniversary Festival May 14-16. The schedule of events will be available soon from AACM, 7058 South Chapel, Chicago, Illinois 60649 (phone 312-752-2212).... A scholarship benefit concert takes place April 30 in the Chicago Room of McCormick Place in Chicago with Muhal Richard Abrams, Tiaz Palmer, Thurman Barker, Amina Claudine Myers and the Laroy Wallace McMillan Ensemble.

"Oh Play That Thing" is a new jazz and blues revue which debuted in New Orleans February 28. Featured artists are **Andrew Hall's Society Jazz Band**, **The Society Swingers** and **The Society Brass Band**.

Dallas, Texas — Raquel Rodriguez reports that new music cooperative Daagnim put on a successful multi-media concert at the Bathhouse on White Rock Lake in December. Sponsored by a new production company called Activities,

the music was provided by a double quartet called The Metaphysical Year Ensemble: Fred Raulston, Ed Smith, Alex Coke, Jim Sangrey, Dennis Gonzalez, Bobby Natanson, Buddy Mohamed and Alex Camp. They played Sousa marches, music by European and American New Jazz composers and the crowd favorite, a searing jazz-reggae tune written by Gonzalez and Sangrey titled *The Biggest Liar In Asia*. Also performing were poet Tim Seibles, dancer Fern Tresvan, photosurrealistic slides by Paul Ashby, and a vignette play written by producer Greg Marcy. In conjunction with the concert were presented the works of sculptor Joanne McGee.

Organizations — The Jazz World Society, P.O. Box 777, Times Square Station, New York, N.Y. 10018 is the new name for the U.S.-based offspring of Poland's International Jazz Federation.... Filmmaker Bruce Ricker has established Rhapsody Films to distribute jazz and blues films in the United States. It should now be relatively simple for organizations to rent some of the wonderful films which have been gathering dust due to the ineptitude of the regular film distributors.... The Duke Ellington Society, Box 31, Church Street Station, New York, N.Y. 10008 is petitioning for a U.S. postage stamp to commemorate the life and contributions of Duke Ellington and is collecting signatures at the above address.

The recent review in *Coda* of the Franklin Mint Armstrong/Eldridge set produced a response from Dan Morganstern, its compiler. Apart from his specific points which follow he also mentions that there will be more Armstrong in forthcoming companion sets devoted to other musicians Armstrong recorded with:

"I was pleased to see the review of the Franklin Mint record in *Coda*, and it is with some reluctance that I now write to take issue with some of your points — in fact, I've been putting it off for some weeks because of my mixed feelings concerning the usefulness of arguing with someone else's critical opinions. However, after due deliberation, I've decided at least to state my case for the record, and to clarify some aspects about the Franklin Mint series as a whole.

"You say there is nothing new to LP in the collection. Well, the take of *Wabash Stomp* is an alternate (which you point out), but the one previously issued on Merrit (which might in any case be considered a private issue, since it is a label not sold in stores and available through club membership only) and on the recent CBS Roy twofer, but a previously unknown third take! Further to this point, the take of *Solitude*, also a third one, was previously also only on Merrit, nowhere else, not even in the 10-LP French MCA box. Nor has *Alone With You* ever been on any legit LP, and was bootlegged only on a long-extinct Rarities Louis, in very poor sound.

"About the Roy half of the set, you make only one critical point, regarding 'some of Roy's best blues playing' being contained on the Verve LP he shares with Sonny Stitt. Well, I happen to be quite fond of that album myself, but two points: One, all the tracks are very long; two, there is much space given to Sonny and Oscar Peterson; three, Roy's very best blues performance on record (by his own judgement — in fact he regards it as his best record ever, blues or otherwise) is arguably Dale's *Wail*, which is included, of course. And *Wailing* is also the blues. Finally, you are correct in stating that the Louis Jordan-Armstrong *You Rascal You* has (finally) appeared on LP, but it's never been on American LP, and the French MCA



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issue is not among those that I've seen in stores that handle imports here. It's certainly not a common item."

This year's Moers Festival takes place May 20-23. Among the many attractions are Roscoe Mitchell, Commitment, the Dave Holland Quintet, George Lewis, Don Cherry/Ed Blackwell, Julian Priester, Kenny Wheeler, William Parker, Hugh Ragin, Karl Berger, Masahito Togashi and many European groups. The 10th Groningen Jazzmarathon takes place the same weekend in Holland and has Johnny Copeland, Abbey Lincoln, Tom Varner's Quartet and Cherry/Blackwell among the early signings.... **Burton Greene** and **Keshavan Maslak** toured together in Europe this winter.... **The Rova Saxophone Quartet** is set to perform in Romania and Russia this June under the auspices of the Friendship Ambassadors Foundation.... A benefit concert for pianist Dill Jones, who has undergone a serious throat operation, was held Feb. 27 at London's 100 Club.... Publication of *Jazz Journal* has now reverted again to its editor, with Pitman Periodicals turning it over to editor-in-chief Eddie Cook.

Books — Upcoming in the fall of 1983 is volume one of "The Music And Times Of Miles Davis" by Jack Chambers. The 400-page book will be published by the University of Toronto Press.... Indiana University Press has reissued in paperback Hoagy Carmichael's 1946 autobiography "The Stardust Road", which recalls his early years with such jazz luminaries as Bix Beiderbecke.... "Music On Demand" is the title of a new book by Robert Faulkner, published by Transaction Books at Rutgers, the State University. It deals with composers and careers in the Hollywood film industry.

By the time you read this, delivery of the first three Mosaic box sets should be completed. **Monk, Mulligan** and boogie pianists **Meade Lux Lewis** and **Albert Ammons** are given the deluxe treatment of their complete Blue Note/Pacific Jazz outputs. It should be stressed that these sets are only available by mail from Mosaic, Suite 135, 1341 Ocean Avenue, Santa Monica, California 90401.... Commodore Records is reissuing the first recordings of legendary pianist **Peck Kelley**. These were made privately in 1957 by a small group and there will be much curiosity about this project.... Fantasy has repackaged forty Prestige/Riverside lps in "facsimile" editions similar to the Japanese reissues of rare jazz originals. These U.S. lps are at giveaway prices, but most of the music is already on the two record sets. The question remains: how many times can they keep repackaging Miles, Monk, Wes Montgomery, Dolphy and Rollins when they have a wealth of other material in the vaults?

Polygram has reactivated its own Verve twofer program with reissue sets from Lionel Hampton, Illinois Jacquet, Ella Fitzgerald and Count Basie as well as a previously unissued Bill Evans package. The Basie reissue begins, once again, a complete chronological survey of the early 1950s band. Missing this time is one tune: **Bunny**. Apparently the publisher of the tune prevented its inclusion. It makes you wonder about the sanity of these people!... New from Stash are lps by Jack Walrath and the guitars of Carl Kress and George Barnes (ex U.A.?).... Trumpeter Johnny Walker's debut lp is called "Advent" and it is available from Walk On Enterprises, 37 Broadway, Brooklyn, N.Y. 11211.... New from Contemporary is an lp under the leadership of Peter Erskine which features the Brecker Brothers, Kenny Kirkland,

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Eddie Gomez, Mike Mainieri and Bob Mintzer.... JAM Records is licensing some lps made for the Japanese market by the Tommy Flanagan Trio (one with Art Farmer) and the Akiyoshi-Tabackin Big Band.

Traditional jazz fans will want to check out the latest releases from Stomp Off Records, P.O. Box 342, York, Pa. 17405.. Featured are Susan LaMarche with Waldo's Gutbucket Syncopators, the Hot Dogs with Victoria Varekamp, the South Frisco Jazz Band, the Weatherbird Jazz Band and the Hall Brothers Jazz Band.... George Buck's Georgia conglomerate has 14 new lps on his Audiophile/Circle/GHB and Jazzology labels by such artists as Red Nichols, Billy Butterfield, Carol Leigh and Glen Gray.... VGM records has released a further sampling of **Wes Montgomery's** music.... Data Records (Govert Glinckstraat 237, 1073 BW Amsterdam, Holland) is one of several new Dutch record companies. Its first four lps feature **Han Bennink, Wolter Wierbos, Ernst Reijseger** and **Maurice Horsthuis**.... French RCA has released lps by Tommy Flanagan, Gigi Gryce/Donald Byrd (a session only available before in Japan), Art Blakey and Artie Shaw.... JSP Records has new lps by Rosco Gordon and pianists Otis Spann, Professor Longhair, Little Brother Montgomery and Lym' Joe Holley. All of the latter are collated as "Piano Blues Giants".... Jane Ira Bloom, Dollar Brand and John Scofield all have new lps on Enja.... **Albert Mangelsdorff's** newest MPS recording is "Triple Entente" with bassist **Leon Francioli** and drummer **Pierre Favre**.

Blues singer Big Joe Williams died December 17 in Macon, Mississippi at the age of 83.... Guitarist Barry Galbraith died January 13 in Bennington, Vermont at 63.... Alto saxophonist

C.Q. Price, who was a member of Count Basie's band in the 1940s, died January 25 in Buffalo.... Pianist Sweet Emma Barrett died January 29 in New Orleans at the age of 85.... Blues singer Sam Chatmon died Feb. 2 in Hollandale, Mississippi. He was 84.... Eubie Blake made it to the age of 100 February 5th and then died February 12 in his home in Brooklyn, N.Y.

— compiled by John Norris

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This column lets musicians make their addresses known to those who want to contact them for concerts, workshops or recordings. Our regular advertising rates still apply to the music community in general, but musicians may purchase "Artists Contact" ads for a flat fee of \$8.00 per insertion (maximum 40 words). We also offer a single free insertion in the "Artists Contact" section to musicians who purchase a new Coda subscription. Payment must accompany order.

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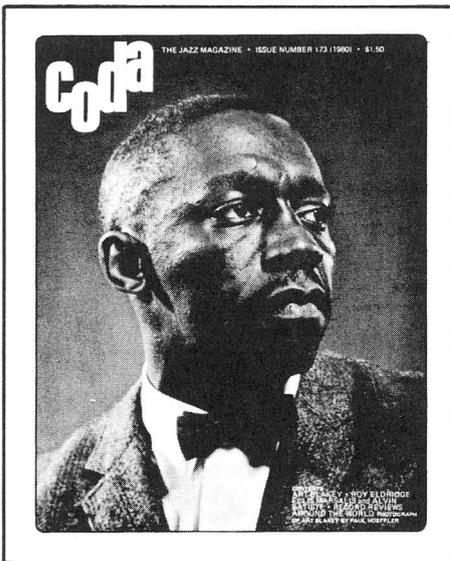
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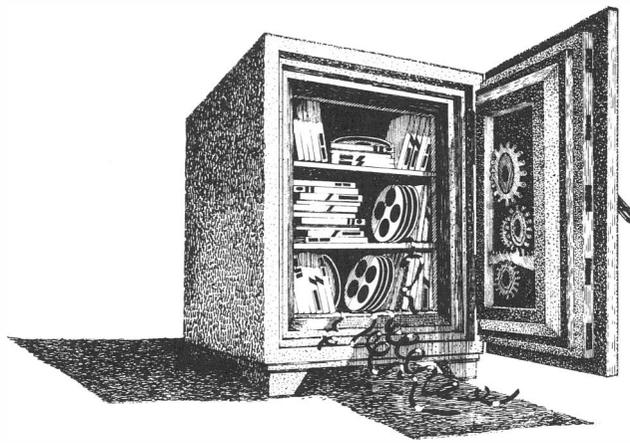
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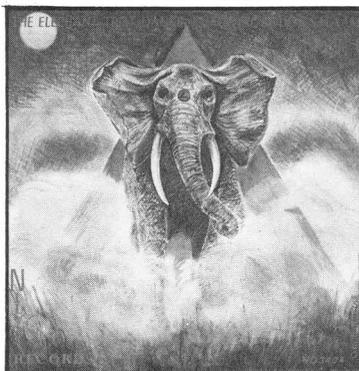
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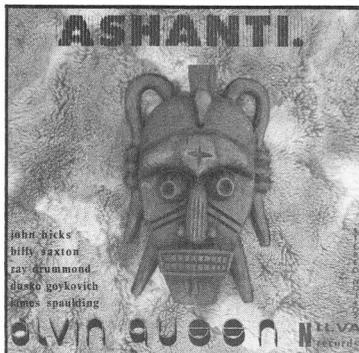
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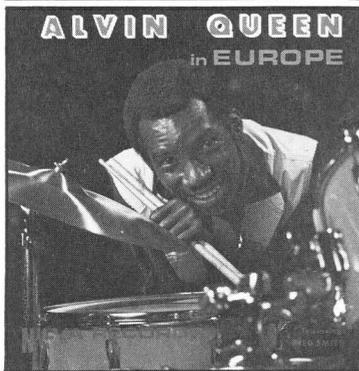
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