

CODA MAGAZINE

THE JOURNAL OF JAZZ AND IMPROVISED MUSIC * ISSUE 213 * APRIL/MAY 1987 * THREE DOLLARS

DUKE ELLINGTON
PIANO VARIATIONS
IN THE TRADITION

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DUKE ON FILM
RECORD REVIEWS
IN PERFORMANCE

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SWING RECORDS
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ART HODES
ANDREW HILL
AROUND THE WORLD



COVER PHOTOGRAPH
DUKE ELLINGTON
BY VALERIE WILMER

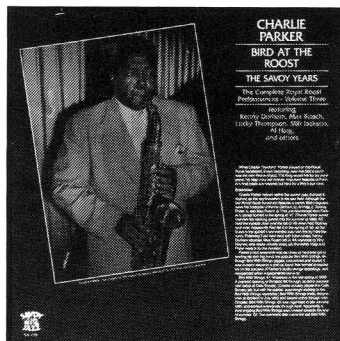


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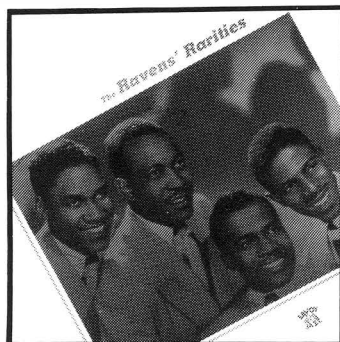


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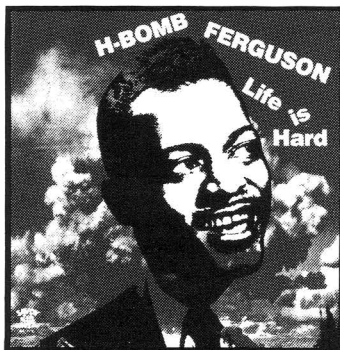
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THE NEXT ISSUE OF CODA MAGAZINE

ISSUE NUMBER 214 will feature the tradition of **BEBOP** music with articles and interviews showcasing the talents of trumpet player **WOODY SHAW** * guitarist **KENNY BURRELL** * pianists **HAROLD MABERN & MIKE NOCK** * **TOSHIKO AKIOSHI** * **CANNONBALL ADDERLEY** & the **RIVERSIDE SESSIONS** * **BUD POWELL** on **BLUE NOTE** * and an extended **RECORD REVIEW SECTION** * **JAZZ LITERATURE** * **CDs** **BLUES NEWS** and **MUCH MUCH MORE !**

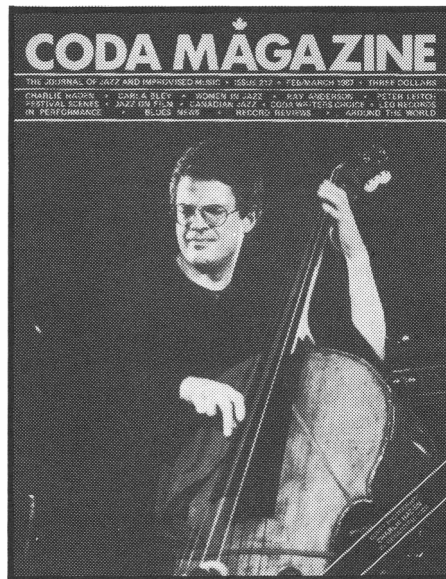
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**CANADA'S
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...a voice of our own

DUKE ELLINGTON

EDWARD KENNEDY "DUKE" ELLINGTON * A GIFT OF MUSIC * AN ARTICLE BY RON ANGER



There have been many instances in musical history of composers dedicating music to a sovereign, because the sovereign was the composer's patron or had commissioned the work, for performance by a musician-sovereign, or simply as a mark of respect to the sovereign (with in some cases perhaps the hope of patronage to follow!). However, these musical dedications were of works intended for general public performances and for publication, after perhaps, a premiere at Court.

I can think of only one instance in all of musical history when a major composer made a gift of a major musical work for a sovereign's personal and private enjoyment and that was the gift of a suite of music made by Edward Kennedy "Duke" Ellington to Her Majesty Queen Elizabeth II. What makes the incident even more extraordinary is that the gift was not even from one of her subjects.

The music, some of which had been percolating in Duke's fertile brain for decades, was written by himself and his long-time close collaborator, Billy Strayhorn. Duke hired the Columbia recording studio in New York City and recorded the music with his own orchestra at three sessions — February 25th and April 1st and 14th, 1959. A master was made from which was stamped only one copy of an LP record. The record was presented to Her Majesty at Buckingham Palace through the Hon. Gerald

Lascalles, her equerry.

To have only one record pressed from an LP master after the enormous cost involved in producing it was a thing totally unheard of in the recording industry, before or since, but Duke wanted this to be a personal and private gift to the Queen. Not only was the master destroyed, but Duke never even performed the music publicly. The one exception he made was a section of the suite called *The Single Petal of a Rose*, played by Ellington as a piano solo accompanied only by a string bass, which he did perform publicly, usually during concert performances.

The suite contains some of Ellington's finest music and much of it had personal meanings and associations for him. Ellington was an artist as well as a musician (he had won an art scholarship as a youth) and a great deal of his music is a correlative of visual impressions — of scenes and colours — and the emotional resonances they arouse. This is especially true of the music in this suite and most of the sections of it are inspired by impressions which he had been planning to turn into music for a long time, in some cases for decades.

A number of these impressions had been gained during the many years when Duke was driven all over North America by his baritone saxophonist, Harry Carney (a member of his orchestra for almost fifty years) in the latter's

redoubtable Chrysler Imperial. Duke was a city person all of his life and perhaps for that very reason he was tremendously impressed and moved by the wonders of nature, observed during those long, quiet hours speeding along with Harry in the never-ending journeyings from one engagement to the next.

The first section of the suite is entitled *Sunset and the Mocking Bird* and was written by Ellington and Strayhorn. Duke describes this impression: "While speeding across Florida from Tampa to West Palm Beach at 80 miles per hour. It was in the half-light of sunset that we passed a bird. It seemed to call to us. We would have liked to have gone back and thanked the bird, but we were much too far down the road and we didn't know what kind of a bird it was anyway. But the first phrase is the melody we heard."

The second section is *Lightning Bugs and Frogs* and was written by Duke alone. Duke's notes read: "It was a hot summer night on the south shore of the Ohio River, a vast clearing with a backdrop of tall silhouetted trees, against which a million lightning bugs were weaving a spangled scrim, a design in symphonic splendour, while the frogs in the orchestra pit (pond in the foreground) provided the audio accompaniment."

The third section, *Le Sucrier Velours*, also written by Duke alone, is the name of a bird

native to France of which Duke had seen pictures, "whose song was as sweet as sugar and who feels as soft as velours" and which, to him, "represented beauty."

The fourth section is called *Northern Lights* and has a Canadian setting. Long before the music was written, Harry Carney told me of the incident which inspired it. He was driving Duke on Highway 17 from an engagement in Three Rivers to one in North Bay when a particularly brilliant display of the aurora borealis spread itself out before them. Duke insisted that they get out of the car and watch it, despite the bitter cold and despite the ever-reliable Carney's concern that they would be late for the engagement. Duke's notes describe it as "the most majestic stage show I ever saw. And then when you stop, get out of the car, and look straight up overhead, it's all going on up there, too. This is terrifying." To Duke it "represented majesty". Billy Strayhorn wrote the music from Duke's description of the scene.

The fifth section is *The Single Petal of a Rose*, written by Ellington alone, and illustrates that an appreciation of nature's wonders is not confined to the countryside. The Duke had given a baby grand piano as a housewarming present to his friends the Diamonds in London when he was in England to play at the Leeds Festival. At a party given by the Diamonds for him, Duke sat at the piano to play. Observing that one petal had fallen from the bunch of roses on the piano, Duke produced the beautiful melody of *The Single Petal of a Rose* for the enraptured guests. Duke's notes on this section read: "So delicate, fragile, gentle, luminous. Only God could make one, and like love it should be admired but not analysed." To him, it "represented wonder".

The sixth and final section, *Apes and Peacocks*, was written by Ellington and Strayhorn. Apes and peacocks are, of course, symbols of royalty, but I had not realized until reading Duke's notes that the reference comes "From the Bible: 1 Kings 10:22. For the King had at sea a navy of Tarshish with the navy of Hiram: once in three years came the navy of Tarshish bringing gold and silver, ivory, and apes and peacocks." The King was Solomon.

In 1976, two years after Duke's death, his son Mercer decided the music was too important to be kept from the world and allowed the studio tapes to be used in order to issue it on Pablo 2310-762 under the title "The Queen Suite" and, as English critic Derek Jewell said, "the world heard for the first time just how brilliant it was — filled with the strange harmonies and felicitous reed colourings of his greatest years. *Single Petal* remains my favourite Ellington piano piece, a most beautiful vignette fit to be placed with the best of Chopin or Debussy."

The immediate inspiration for this extraordinary gift was Ellington's appearance at the first Leeds Festival of the Arts in 1958. The director-general of the Festival was the Earl of Harewood, the Queen's cousin and son of Mary, the Princess Royal. According to the list published in the Autumn 1982 issue of *Monarchy Canada*, he is twenty-fifth in the line of succession to the Throne.

Representatives of the arts were drawn from all over the world and it was the Hon. Gerald Lascelles, the Earl's younger brother, who was responsible for Duke Ellington and his orchestra

being one of these. He had been a longtime admirer of Ellington and had written such monographs as *Duke Ellington as Pianist*. He was to read the Lesson at the memorial service held for Ellington at St. Martin-in-the-Fields, June 12th, 1974. As the younger son of the Princess Royal, he is shown as thirty-first in the line of succession to the Throne in the *Monarchy Canada* list. For Duke it was the first concert of his orchestra in England in twenty-five years as the Musicians' Union had been preventing American orchestras from appearing there.

Ellington's agent had at first refused the invitation because he did not want Duke to give up the lucrative engagement in Las Vegas which he then had. It was only when Canadian Helen Dance told Duke by long-distance telephone that he would probably be presented to the Queen that he overrode his agent's decision and accepted.

This, indeed, came to pass and Duke wrote: "I had the great honour of being presented to Her Majesty Queen Elizabeth... at the festival's conclusion a magnificent banquet was preceded by a red-carpet reception." The Earl of Harewood presented him to the Queen as well as to Prince Philip and the Princess Royal. The press release for the festival notes: "Duke Ellington was engaged in animated conversation by the Queen for several minutes. Singled out from the handful of distinguished artists representative of opera, symphony, etc., the cameras concentrated on Ellington while he talked with her. Her Majesty said that she was sorry she had been unable to attend the concert, but that her husband, the Duke of Edinburgh, had enjoyed it thoroughly. Later Prince Philip told Ellington that he was only sorry he had missed the opening number, a great favourite of his, *Take The A Train*. Ellington was also engaged in conversation by the Princess Royal."

The release also noted that enormous crowds had collected outside the Civic Centre for the Queen's visit and that as Duke stepped out of his limousine, immaculate in white tie and tails, he received a huge ovation from the crowd. At the gracious party by candlelight which followed, both Ellington and Strayhorn played piano in gratitude to their hosts. According to one account, Ellington also met Princess Margaret there, for whom he had already composed *Princess Blue*, which had been performed earlier that year at the ball following the opening of the Stratford, Ontario, Shakespearean Festival attended by the Princess.

Duke's own reaction to the meeting with Her Majesty The Queen was found among his effects after his death on the back of the press release:

The tension in one respect was while waiting in the entrance. You are astonished by the applause and then struck speechless by the grace of the beautiful Queen, followed by H.R.H. Prince Philip, the Princess Royal, the Earl of Harewood, and the Hon. Gerald Lascelles. Her Majesty's general tone reflects the contentment of a normally happy married life, in contradiction of all the rumours and accounts of monarchs, which restores your faith in people as people. A handsome couple with careers. Two young people trying to get along.

Then when it happens, and you are presented by Lord Harewood, Her Majesty with an air of understanding calms your tuned up nerves, your knees stop knocking, and your feeling of

insecurity is gone. Words cannot explain this sheer joy, and you say to yourself, "So it was not necessary to take that tranquilizer after all!" Then I think of all the things I should have said, if I would only have gotten my feet on the ground!

Beauty — wonder — splendour — and majesty — I think no queen ever carried them with such authority.

It was also on the back of this press release that Duke wrote the notes about the music for the projected suite from which I have quoted above.

In a 1965 interview by Henry F. Whiston for the CBC, Duke reminisced further about his presentation to Her Majesty: "When I was presented to Her Majesty, Queen Elizabeth, we were playing at the Festival at Leeds. They had a ball with about 200 or 300 people, of which seven of these were going to be presented to Her Majesty and I was one of the seven. I was so thrilled by the whole thing. I was so impressed by Her Majesty because I noticed that she spoke the language of every person to whom she was presented. She spoke French to the French, German to the German, and when she got to me, she spoke American English. And this was the most amazing thing I had ever seen. She was very casual about it and we talked quite a lot. As a matter of fact, I was the last in line and she sort of relaxed when she got to me and we were talking about her family — her father, King George, and her uncle, the Crown Prince [sic] Edward and the Duke of Kent, whom I had met.

"The Duke of Kent and I used to play four hand piano at night, and the Crown Prince was at several parties we played and then one night, while he flew up, we had to hold the show for him in Liverpool and he sat in on drums at another party. We were discussing most of these things with Her Majesty, and she was telling me about all the records her father had and then we spoke of her husband and she asks, "When was your first time in England?" And I says, "Oh my first time in England was in 1933 way before you were born." She gave me a real American look, and cooled away, man, which I thought was too much."

The reference to the Queen telling Ellington about "all the records her father had" refers to the fact that all through the 30s and as much as possible during the war years the King had each new Ellington recording shipped to him, carefully packed to preserve the fragile 78 r.p.m. shellac discs, and no doubt Her Majesty remembered the happy occasions when she was a little girl and the family relaxed together listening to Ellington music. When unexpected kingship and the terrible trials of the war descended upon him, his unstinting and total devotion of his life to his people destroyed his already frail constitution, but I like to think that even in the darkest days Ellington's music brought him pleasure in the few moments of family leisure he allowed himself. An anthology of monographs on Ellington published in England includes the quotation: "The late King George VI, who had one of the world's largest collections of Ellington records, was often found bending over the gramophone so that he could hear more clearly the characteristically dry, dull thud of the band's bass fiddle pulsing under an Ellington theme or the intricate sinuosity of a tenor saxophone as it curled in and out of the ensemble."

The nickname "Duke" was one of the most apt ever given. Who gave it to him and at what age is the subject of disagreement, but it is generally agreed that it was inspired by his youthful habit of always appearing well-dressed and fastidious. His son Mercer recalls, "If he had a patch on his pants, my mother said, the pants were nevertheless always pressed." Throughout his adult life there was always a strong strain of aristocratic elegance in his many-faceted character and his love of fine clothing and fine manners never left him. He even spoke in the royal "We"! The nickname became scarcely a nickname.

One of Duke's boyhood memories was "the Virginia society party, the all-time highlight of Warrenton, Virginia, when the Prince of Wales made his visit." But it would not be until his orchestra toured Britain in 1933, many years later, that he actually got to meet any members of the Royal Family.

That British tour, his first abroad, had a profound effect on Ellington and was one of the turning points in his life. It was a revelation to him to find in Britain not only popular success, which he had in his own country, but also recognition as an important, serious musical artist, which he did not. Composers Percy Grainger and Constant Lambert compared him to eminent classical composers, particularly the English favourite Frederick Delius, and Lambert called him "probably the first composer of real character to come out of America." One British critic took his performances so seriously that he even criticised the audience for applauding before a piece was finished, while another wrote after his London Palladium concert, "His music has a truly Shakespearean universality."

After opening at the Palladium (then regarded as the number one variety theatre in the world), his orchestra gave many other performances throughout the summer of 1933 in London, the English provinces and Scotland, including a number of concerts (something very rare for a jazz band in that era) and, of course, he played and was interviewed on the BBC.

The Commonwealth Economic Conference was going on in London at this time (some of the delegates had sailed on the same ship as the Ellington band) and this occasioned a number of lavish parties for the delegates, some of which Duke was asked to attend. It was at the most prestigious of these, given by Lord Beaverbrook at his palatial home, Stornaway House, just behind St. James's Street, that Ellington had his first opportunity to meet members of the Royal Family. The guest of honour was the Prince of Wales and Ellington's was one of two orchestras which played for the guests, who also included Prince George and Lady Mountbatten.

The Prince of Wales delivered a long and extravagant eulogy of Ellington to the guests. Later he invited Duke to have a drink with him at the bar and ordered gins. Up to that time Duke had always thought gin was a sort of low drink, but "since that time," he says, "I always felt rather grand when I drank gin."

A slight-looking man at the party repeatedly requested Duke to play one of his earlier compositions, *Swampy River*, which featured his piano and Duke just as repeatedly declined saying that he preferred to leave the solos to the men in the orchestra. Later, Duke was chagrined to learn that the man he had been brushing off

was Prince George, the Duke of Kent. However, this faux pas was remedied and he found that Prince George, who was tragically killed during World War II, was a good jazz pianist and "We played a lot of four-handed duets together." Duke did a recording date for English Decca while in London and Prince George wanted to attend, but at the last moment Scotland Yard vetoed his plans: too many people knew about his coming, they said, and they would not be responsible. Duke paid tribute to London by recording a new composition, *Hyde Park*, at that session.

The Prince of Wales, who was soon introducing Ellington to the guests at the Beaverbrook party as "The Duke of Hot", also got to display his jazz prowess. Sonny Greer, the Duke's drummer for thirty years remembers: "As soon as we got the band set up, the Prince of Wales came over and sat down beside me Indian fashion. He said he knew how to play the drums, so I said, 'Go ahead' ". The two men exchanged bows and the Prince mounted the drum kit. "Lord Fauntleroy stuff, I'll bet," Sonny whispered to Wellman Braud, the band's bass player, but he had to change his mind after the Prince played a set with the band. "He played a simple Charleston beat," Sonny recalled, and very professionally, too. "Good hot drums," Duke said, and he meant it. Sonny recalls that the Prince of Wales "stayed right by me and the drums through most of the evening. People kept coming up and calling him 'Your Highness', but he wouldn't move. We both began to get high on whatever it was we were drinking. He was calling me 'Sonny' and I was calling him 'The Wale'."

Ellington said, "I think the Prince of Wales really did like us, because he came to hear us again in Liverpool... He was loved by the day people and the night people, the rich and the poor, the celebrities and the nonentities: he was truly the Billy Strayhorn of crown princes."

At the Liverpool Empire, the Prince of Wales and Lord Sefton slipped into two-shilling seats in the front row of the stalls. The packed house rose and cheered him as well as Duke. The Prince remained through to the end of the show and requested one or two numbers which the band played with pleasure. The musicians were all so set up by the presence of the Prince that "we didn't know when to stop." Finally, the band played *God Save the King* "very majestically". "I am very sincere about *The King*," Duke said. I can attest to that, as in the later era when I knew the band, Duke played the National Anthem with great feeling on all occasions, in fact I cannot recall ever having heard a more inspired and moving version of it. On one occasion when I complimented him on his playing of it and expressed the bitterness I felt at the then-recent removal of the Union Jack as our National Flag by the Pearson government, Duke agreed that things like one's flag and one's national anthem were very important to him as well and that he always made a point of learning the national anthem of any country he played in. "I know better than to play *O Canada* in Toronto," he said. Ah, those were the days!

Ellington's personal attributes seem to have impressed the British just as much as his music. A Glasgow newspaper described his dress and manners as "of public school quality — or better", while an editorial in the Daily Express

following the Beaverbrook party referred to him as "a genius of Negro music... (who) sat by the side of his host, modest, dignified, delighting all the company with his gay and splendid bearing."

Of all the royals, the one who developed the longest and closest friendship with the Duke was Lady Iris Mountbatten. She was the great granddaughter of Queen Victoria, a cousin of both the Queen and Prince Philip and a first cousin of Earl Mountbatten of Burma, whom she loved dearly. Born in Kensington Palace, she was interested in music and show business from her earliest youth and recalled that George Gershwin often played at her parents' home when she was seven or eight and that she would slip downstairs to listen to him when her nanny thought she was in bed. She was a nurse's aid during the war and when she married a captain of the Irish Guards in 1941, she automatically lost her place in the line of succession to the Throne as he was a Catholic. Since she was then 14th in line, she commented with her typical humour that "The only chance I had of becoming Queen was if a terrible plague hit Buckingham Palace." A further unorthodoxy was her divorce from her husband in 1946, after which she went to the States. As a result she was not even allowed to attend the funeral of her grandmother, Princess Beatrice.

She became the friend and supporter of many famous jazz musicians and married jazz guitarist Mike Bryan in 1957. Lady Iris came to Toronto in 1965 and remained until her death here in 1982. She frequently rented space in her Toronto home to struggling artists who could not afford studio rehearsal space. She was an ardent Ellington admirer all her life and the respect was mutual.

It could not have been long after her move to Toronto that she was one of the guests at a party given by the Duke Ellington Jazz Society for Duke and the men in his band at the Harmony Club on Sherbourne Street. So unassuming was she that I was not even aware of who she was at that time, let alone that she was royal. She was usually in attendance at Ellington engagements in Toronto and elsewhere, including his last in Toronto not long before his death. Her death brought forth many tributes to the unselfish, giving and independent character of this much-cherished woman who truly earned the title "Lady".

The final meeting between Duke Ellington and the Queen brought Duke back to the London Palladium forty years after his triumphant opening there, this time for a Royal Command Performance in 1973. Ellington was on a gruelling world tour which he undertook notwithstanding that he knew he was dying of cancer. After the show he was again presented to the Queen and Prince Philip, perhaps the only jazz musician to be so honoured twice.

Of course, Ellington's travels throughout the world brought him into contact with many members of other royal families, with some of whom he formed close personal friendships, but that is another story.

— Ron Anger

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SWING RECORDS

Swing Records, one of the very first jazz specialty labels, grew out of the activities of the Hot Club de France. The recordings were co-produced by Hughes Panassie and Charles Delaunay who had already been active in this role in sessions for major French companies.

American entertainers (especially blacks) had been working in Europe since the days of ragtime. Europeans were enthusiastic about the exotic and strange music coming from the New World and "society" people, especially, embraced this entertainment wholeheartedly. Bandleaders capable of providing the kind of entertainment wanted in hotels, cabarets and ballrooms of Europe were paid well and the lack of racial tension made Europe highly desirable for any black musician but especially those with above average education and sensitivity. Singers, dancers and comedians were also part of the overall packages which toured throughout Europe, the near east (Egypt especially) and India.

Sam Wooding and Willie Lewis were the most prominent of the bandleaders who worked the European circuit between the wars and they introduced the attractions of Europe to jazz musicians — many of whom opted to stay permanently in Europe. Only the outbreak of war sent them scurrying back across the Atlantic to the uncertainties of life at home.

The presence of these musicians in Europe stimulated the interest of local musicians and quickly developed a coterie of jazz enthusiasts. Between them, they helped set the first guidelines for much of the music from what they learned from the musicians who became residents.

Willie Lewis was a competent clarinetist and alto saxophonist who knew how to be successful in show business. His band was called "Willie Lewis and his Entertainers" and entertainment was the name of the game at such clubs as Chez Florence. But Lewis was aware of the music's qualities and his weekly broadcasts were a different story. Here his best sidemen were featured, soloists were added and the audience was musically sophisticated.

In 1935 the band began recording for Pathe Marconi and twenty-one of the best selections from various sessions are gathered together in **Willie Lewis & His Entertainers (Swing SW 8400/01)**. *Nagasaki* and *I Can't Dance (I Got Ants In My Pants)* from their first date gives a clear idea of the compromises necessary for success. Jerry Blake's arrangements focus on the entertainment qualities of the vocals while the solo work of trumpeter Bobby Martin is conservative.

Blake's replacement as the band's musical director was Benny Carter and his arrangements and solos played a key role in transforming the band from an ordinary outfit into a first-rate musical aggregation. *Star Dust*, *All Of Me* and especially *Just A Mood* are among the best instrumental band recordings from the mid-30s and fully display the imagination of Carter's writing as well as his instrumental prowess on both trumpet and alto saxophone.

Carter's departure for a staff writing job in London posed a problem for Lewis. He borrowed Bill Coleman for broadcasts and recordings until able to get the trumpeter to join full time in June 1936. *Stompin' At The Savoy* and

Christopher Columbus were standards from that period but the band gives them excellent readings while Coleman's cleanly articulated and precisely swinging solos emerge from the ensembles with the kind of clarity that occurred when Armstrong soloed with Fletcher Henderson twelve years earlier. Even better are *Sweet Sue* and *Organ Grinder's Swing* from October 1936. The band had reached its peak at this time. Bill Coleman, once again, is the principal soloist on each selection.

The inevitable personnel changes which seem to affect every band hit Willie Lewis in 1937. Bill Coleman left for India and was replaced by Jack Butler — whose style emulated some aspects of Coleman's approach but lacked the control and precision of his mentor. Lead trumpeter Arthur Briggs, who had held the section together on recording sessions after Bobby Martin left, became unavailable but by the time the band recorded again in October 1937 Bill Coleman was back on the scene. This date has four outstanding arrangements by bassist Wilson Myers — the first of which (*Ol' Man River*) features Bill Coleman and the bassist. *Doin' The New Low Down* is a showcase for pianist Herman Chittison, a member of the band throughout this period, who solos eloquently on many of the selections. His style derives from Earl Hines and he is the most interesting of the soloists (except for Carter and Coleman) in this collection. The third Myers arrangement is of *Basin Street Blues* which features the leader's singing and clarinet playing. *Swing Brother Swing* is the final Myers chart and is the kind of vehicle which would have pleased both the aficionados and night club patrons. Coleman and Jack Butler split the opening breaks and Big Boy Goudie's New Orleans style clarinet is heard behind the vocal. Jack Butler takes the trumpet solo in his aggressive manner reflecting, as it does, some aspects of Coleman and Roy Eldridge. The remaining selections from this session (*Swing Time* and *Swingin' For A Swiss Miss*) have trumpet solos which sound like Butler — Coleman's playing was too precise at this period to have made these runs.

Personnel information and solo identification falls apart for this last session. Fourteen of these selections were issued a decade ago on French Pathe C054-11416 and Johnny Simmen annotated the soloists in his "Crystal Clear" column which appeared in *Coda* #152 (December 1976). His judgement seems better than Jan Evensmo in his Bill Coleman Solography (Vol. 9) who identifies all the solos as being by Coleman and comments that "there are some technical defects which disturb". He picks the one clear cut Coleman solo (*River*) as the best from the date!

Bill Coleman: Paris 1936/38 (Swing SW 8402) are among the definitive recordings of this outstanding trumpeter who found the artistic freedom in France to really excel. Unquestionably the elimination of commercial considerations in these sessions was a key factor

in their success and durability. *After You've Gone* and *I'm In The Mood For Love* are duets for trumpet and piano (Herman Chittison) and are exquisite musical conversations between two of the music's most articulate improvisers. Their interaction and sensitivity to each other make these among the most successful of such recorded combinations. Following two less successful dates with Edgar Courrance and Alix Combelle (all four titles have great Coleman solos) we come to a session made for Swing Records in November 1937 with Django Reinhardt and Stephane Grappelly which contains *Rose Room*, *Indiana*, *Bill Street Blues*, *The Merry Go Round Broke Down* and another version of *After You've Gone*. The rhythm team of Wilson Myers and Ted Fields (from the Willie Lewis band) give a special lift to the solo work of Coleman, Grappelly and Reinhardt. Coleman's blues playing is especially imaginative — as it is in his duet with Django Reinhardt of *Bill Coleman Blues* from a session made a week later which also showcased the clarinet work of Big Boy Goodie (*Big Boy Blues*).

This date with Grappelly and Reinhardt is the heart of this issue. It is timeless jazz of outstanding quality and sounds just as fresh and imaginative as when it was performed nearly fifty years ago.

Coleman Hawkins & Benny Carter (Swing SW 8403) includes some of the most famous recordings made by these two masters of the art. Most notable is the four saxophone collaboration for Swing (the label's very first session) on April 28, 1937. Carter's quick sketches on *Honeysuckle Rose* and *Crazy Rhythm* were good enough to be redone again in the 1960s for Impulse ("Further Definitions") but the originals have a special quality — a newness of two great improvisers at the peak of their powers. *Out Of Nowhere* and *Sweet Georgia Brown*, the other selections from that date, are notable for the solid contributions of the two leaders and Django Reinhardt. Carter plays trumpet on these two tracks. The March 1935 session with an all star band of French residents under Michel Warlop's direction has good melodic solos by trumpeter Arthur Briggs and inspired ones from Hawkins and Django Reinhardt but the gem from this session is the Hawkins/Reinhardt/Grappelly (on piano) performance of *Stardust*. Crossing the Atlantic seemed to give Coleman Hawkins the impetus he needed to become a great artist rather than merely a major soloist. Here all the elements are in balance and he gives this performance the necessary strength and tenderness to bring out all the tune's qualities.

Django Reinhardt was on most of these sessions from the 1930s involving U.S. performers and he was their equal in all respects. His solo in the 1938 version Benny Carter version of *I'm Coming Virginia* is a gem. But Carter can match the brilliance of the guitarist and his solos both here and on the other, less formal performances (*Farewell Blues*, *Blue Light Blues*) are exceptional.



Rounding out this lp are four sides recorded by Delauney in New York in 1946 for Swing under Carter's leadership. *Cadillac Slim* is the outstanding selection with a particularly good contribution from Ben Webster. Buck Clayton has some tasty spots and Sid Catlett pushes the rhythm along but there's quite a different feel to the music on these sides. The elegance and ease of the European sessions has been replaced with a hard edge which was part of the way the music was going at that time.

From the opening notes of *Eddie's Blues* it is apparent that **Eddie South (Swing SW 8405)** was a major influence on the style of Stephane Grappelly. The American violinist had a rich tone, excellent intonation and a delicate conception of swing which also worked perfectly for the Frenchman. The essence of South's approach can be heard in the aforementioned blues as well as in *Sweet Georgia Brown* and *Somebody Loves Me* where Django Reinhardt's guitar gives the music a remarkable amount of urgent swing. Grappelly joins South for shared improvisations on *Dinah*, *Daphne*, *Fiddle Blues* and *Lady Be Good* (Michel Warlop makes it a trio of violins in the latter number). There are also two separate duet improvisations of the

first movement of *Bach's Violin Concerto for Two Violins in D Minor*.

Eddie South's musical gifts would have been channeled into classical music if he had been permitted that opportunity. He had to learn improvisation from Darnell Howard and never had the kind of all out swing which personified Stuff Smith's playing. But, through Grappelly, his music has reached millions and these sides made in France remain his best.

The International Jazz Group (Swing SW 8407) was recorded in New York in 1956 with a band organised by bassist Arvell Shaw. It was supposed to make a French tour and the lp's repertoire was designed to feature the various band members. These were Taft Jordan (*Taft's Blues*, *The Man With The Horn*), Budd Johnson (*If It Weren't For You*, *Budd's Idea*, *Concerto Du Blues*), Vic Dickenson (*What Have You Done With The Keys To Your Heart*), Andre Persianny (*Did I Remember*), Arvell Shaw (*Arvell's Tune*) and Gus Johnson (*Skin Tight And Cymbal Wise*). Baritone saxophonist George Berg completes the personnel but he doesn't solo.

Musical direction was Budd Johnson's responsibility and his charts are ideal vehicles for

the musicians. Each tune has a slightly different approach to the common conception of all the musicians — which is to perform music that swings, has individual expression in the solos and is richly imbued with the spirit of the blues.

Moten Swing, *Every Day Blues* and *Blue Lou* are definitive examples of this music and they sit comfortably alongside the solo features. Even there the backgrounds and riffs complement the statements of the soloists. It's a pity this band never made their tour of France and it's even more extraordinary that this recording has been hidden in obscurity for so long. It adds to the considerable legacies of Vic Dickenson and Budd Johnson as well as adding to the pitifully few lp sessions by Taft Jordan. In 1956 a session such as this was very unusual — both this music and the musicians who created it were in the middle of a very dry spell. Changing times were to alter that state of affairs but this reissue is long overdue. It is a major recording.

Lucky Thompson: Paris 1956 (Swing SW 8404) is another outstanding collection by a major musician whose fortunes might possibly have been different if music such as this had reached a wider audience. 1956, in retrospect, seems to have been the apex of Lucky Thompson's career. He recorded his definitive ABC lp just weeks before leaving New York for Paris. Once there he began an extremely active concert and recording career in the French capital.

Thompson seemed comfortable with French musicians and the earliest of these sessions had the additional bonus of the distinctive trumpet work of Emmett Berry whose showcase feature is an extended blues tribute to Frankie Newton. Thompson's sinewy lines are among the music's most distinctive and *Thin Ice*, the opener, is a perfect example of the way in which he improvises effectively on familiar chord changes. Thompson is much more than a chromatic runner of changes. He finds new melodic lines inside his solos and increasingly, during this period, he was turning them into effective compositions of his own. Only his superb reading of *Sophisticated Lady* in this set is not one of his own tunes (Emmett Berry splits this ballad medley with an austere reading of *These Foolish Things*). This first Parisian session is ably filled out by Henri Renaud's idiomatically sympathetic piano, Bernoit Quersin's dependable bass and Dave Pochonet's exuberant drums.

Side two of this lp comes from two sessions in April, 1956. Guy Lafitte is the second tenor saxophonist on *Passin' Time*, *To A Mornin' Sunrise* and *Why Weep*. He drops out on *Nothin' But The Soul* and isn't present at a later date which produced three quartet titles — including the most moving *One Last Goodbye*. Thompson's breathy edge in his ballads is part of the music's traditions and he is superb here.

Coincidentally, two further Thompson reissues have become available recently. **Brown Rose (Xanadu 204)** is from the same period, was recorded for Vogue (Swing) and once appeared in the U.S. on Transition 21. All twelve tunes are originals and ten of them are by Thompson. Dave Pochonet's nine piece band is well-rehearsed and the performances are highlighted by Thompson's solos but the arrangements now seem a little dated and the playing is a little on the safe side. The music is attractive with Thompson's contributions the most assert-

ive part of the proceedings. Martial Solal, then a young and relatively unformed musician, solos frequently but without the depth he was to develop later.

Lucky Thompson returned to the U.S. in the early 1960s where he made several recordings for Prestige. **Lucky Strikes (Prestige OJC 194)** was the second of these dates and is now available, once again, in its original jacket. The delicate nuances of his new-found instrument — the soprano saxophone — can be heard on half of the selections and it is especially lyrical in Duke Ellington's *In A Sentimental Mood*. Once again, much of the repertoire is original music by Thompson and, once again, it has intriguing melodic and rhythmic lines and suits the shape and contour of the composer's instrumental approach.

The basic qualities of Lucky Thompson's sound were unchanged at this time but the compositions were more angular — rhythmically tuned to the changing directions of the music around him. Hank Jones, Richard Davis and Connie Kay are a closely knit rhythm section. Jones' piano is so finely tuned to Thompson's ideas it sometimes gives the music a slightly surreal feeling.

Understatement is at the heart of Thompson's music. You have to let yourself be drawn inside the delicate nuances of his music to fully experience the beauty of his art.

Lucky Thompson's individuality was also his undoing. Despite being one of the music's major stylists on the tenor saxophone (just listen to Benny Golson or Paul Gonsalves for the idea of how his influence spread) he never felt comfortable within the frameworks established by the music's business interests. Sadly his career slid away until now he has been inactive for more than a decade. He taught music at Dartmouth for a year in 1974. At the end of that contract he passed through Toronto on his way to Northern Ontario in search of a more peaceful lifestyle. His loaded car held all his remaining possessions but he never found what he was looking for in that part of Canada. His last known residence was on the Georgia Sea Islands — hopefully he has found peace of mind and spirit in that environment far removed from the hustle and bustle of urban life.

His music, in the meantime, enriches the lives of all who experience it. No one can take that away.

Clark Terry: Paris 1960 (Swing SW 8406) collates the results of three recording sessions made while the trumpeter was in Europe with Quincy Jones' band for performances with the ill-fated opera "Free And Easy" which had a score by Harold Arlen and Johnny Mercer. Clark Terry is one of the music's most easily recognisable trumpeters. Style and sound often make up his playing rather than being allied to the creativity of intriguing musical ideas. These recordings were made soon after Terry had left Ellington for the European tour with Quincy Jones and mark the beginning of his career as a freelance musician. The first session, under pianist Art Simmons' leadership, is full of the warm lyricism of Terry's playing on *Et Tu Me Regardes* and in support of vocalist Billie Poole in Thad Jones' *Don't Ever Leave Me*. Duke Jordan's *No Problem* was a popular tune of the time among musicians and it gets a robust outing here. Terry returned to the studio the following month for a date with trombonist

Quentin Jackson — his only one as a leader. The rhythm section is the same as before — Art Simmons, guitarist Elek Bacsik, bassist Michel Gaudry and drummer Kenny Clarke. Jackson's vocals on *Don't Worry 'Bout Me* and *Travelin' All Alone* are the highlights. His warm, engaging voice is very expressive as he rhythmically alters the pieces to bring out the meaning of the lyrics, while the brilliance of Terry's trumpet sound gives the music a special quality. The final music on this lp comes from the soundtrack of a Belgian movie that seems to have suffered the fate it deserved. Even the music seems little more than a trifle. All the pieces, written by Martial Solal, were probably suitable for the screen but are little more than fragments. There is little real development of the material and they remain nothing more than curiosities.

Jonah Jones: Paris 1954 (Swing SW 8404) was made at a time when the trumpeter was working in France with Mezz Mezzrow and other expatriate musicians of the traditional style. As a veteran of both the riverboat days of the Mississippi and the Cab Calloway band Jonah Jones was comfortable in a variety of settings. Above all, he was a completely professional performer whose musical roots stem from Louis Armstrong. He was never a major improviser — he could play a melody with expression, often decorating the original line with some nice phrases but his solo work was built around a stock pile of phrases and devices which were designed to generate excitement for the audience. These qualities are evident in the two sessions he made with Dave Pochonet's band. The swing based arrangements are uneventful but do give Jones a lot of solo space. The French musicians are competent but their solos are dull and this is the least satisfying of these reissues.

This series is beautifully packaged in gate-fold jackets with many historic photographs and interesting essays by Frank Driggs (1930s) and Dan Morgenstern (1950s) which draw on much previously published material about the performers and sessions. Even though much of the music from the 1930s has been widely available in North America on French Pathe or English Parlophone reissues (much of it in various Django Reinhardt compilations) it is a surprise to realise that much of it was never manufactured before in the U.S.

The reissues from the 1950s are much rarer and were originally issued in France on 10" lps and eps on Ducretet-Thompson, Pathe or French Columbia. They have all been unavailable for many years and have very generous playing time.

There is much more to be heard in the vaults of Swing and the other labels now owned in France by Pathe Marconi EMI and we can expect lps featuring Dicky Wells, Rex Stewart and such pianists as Teddy Weatherford, Herman Chittison and Garnet Clark in the near future. Some of these are already available in France where Pathe already has its own program of reissues available.

The quality of the transfers of the early material is excellent even though the pressings are a little noisy in some instances. It is commendable that, at least in the U.S., these lps are available at a very attractive price. It should encourage more people to discover the talents of musicians who otherwise might remain legendary footnotes of the music.

— John Norris

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ART HODES * South Side Memories

TED O'REILLY: *When you are talking about South Side Memories of Chicago you are talking about the beginning of jazz. You were there in the twenties and thirties. You saw it all, you were part of it all.*

ART HODES: It's funny, I just did a date with Benny Goodman, he was being honoured and I was providing the music, although he jammed with me, we remembered when we were kids. Things were happening then. It was a good time to be on board. It really was. For my kind of music you could hear more music accidentally than you can hear today on purpose. But of course, as the song goes, there'll be some changes made, and there have been changes. Some for the good - some for the bad. But that was a good time. I just did a date where we did some Bessie Smith numbers, and I remembered her personally. I remember sitting in that theatre and I was probably the only ofay (white person) in the room. And I was perfectly at ease, didn't feel the least bit uneasy, and still remember her singing without a microphone.

Others would not have felt uneasy either, would they? But why wasn't she any kind of attraction to the white populace. We hear her now and can't imagine missing her perform, and yet she was ignored by the white audiences at that time.

There could be the reason that the white audiences were not buying "race" records and a lot of that talent was issued under that pseudonym, as a race record. You couldn't buy them at the regular record stores, you had to go to the black section. They were into Coon Sanders, that was as close as they got to mixed races - which was a white band, despite the name. That was what was going on. Chicago had its Wayne King, and also for a while had its Guy Lombardo - "the sweetest music this side of heaven" - and this was it. Much the same today in another way.

A lot of you young guys were ignored by the white community too.

We were. Not only ignored, but disciplined by being asked to move. You're playing that music again. That terrible music. I sympathise with some of the kids for their desire too... of course they have much more guts and much more nerve than we did, because they walk down the street playing it. They don't care who listens. Kenny Davern got into a cab in New York City, and he was smoking. The cab driver said - I would appreciate it if you would stop smoking, you're polluting my cab. Kenny says - You're polluting my ears with that country and western music; if you turn it off, I'll stop smoking. They reached a deal. But it's ridiculous how we pollute each other. But in my days, the pollution I talk about was in the apartment, trying to play the softest possible. It was still too much. It was different hearing Louis Armstrong and Hot Five and Hot Seven, that was so strange to their ears.

Did you hear them perform live, because I thought that they were basically a recording band, because Louis was just working around town in Chicago....

He was working with Carroll Dickerson's

big band, but before that he made a lot of dates. I wasn't in the studios with him making those dates, but I've heard him play in all sorts of circumstances.

He was an amazingly flexible trumpet player, wasn't he, as you point out, in fact, he was making his living as a jobbing trumpet player.

He was tremendous. And you know one time we got to talking and he surprised me. He says - I've got all these records - I know what Bix (Beiderbecke) is doing, I know what Red Nichols is doing, I've got those records. I don't know why I should have been so amazed. I figured he was head over heels on some of them, at least Red (Nichols), but he was listening to what was going on.

Did he have an idea of how good he was? He must have. Even though he listened to some of the lesser talents, and knew what they were doing, he must have known, just by virtue of that, that he was great.

He had no way of escaping knowing, because his people, he had an audience, see that was the whole thing.... If you were playing so-called black music in the twenties and thirties, and you were white, you didn't have an audience, hardly had an audience, but he always had an audience. His people understood what he was doing. I've seen him being carried on the shoulders of, I don't know how many people it took to carry him, the length of a ballroom, and it was filled with people. Maybe two thousand, and they just carried him through from the front door to the bandstand. He was that popular.

Do you remember when he came up from New Orleans. Were you aware of him almost immediately?

No. I didn't get into him until.... I got into him by records.... I didn't get into him personally until towards the end of, or past the middle of the twenties. I didn't get into him at Dreamland, or some of the other places, but I sure made up for it in a hurry, I practically spent two years with him, day and night, at least four times a week. Because I was living with Wingy Manone, and Wingy adored Louis, and so that was our life you know. Get up, before you brushed your teeth, you put on his record. Then you brushed your teeth. The record's going all the time and when it's time to leave, he turns the record off, and winds up his Ford with one hand. Wingy had one hand, but you couldn't do anything for him, he did it himself, and then drive out to see Louis. That was the routine. Wherever Louis would happen to be.

What were you guys doing at that time?

We were scratchin'. You know how different things get, and how much they are the same. We were not that interested in making a living. Quite a few of the guys weren't married, so you didn't have that responsibility. The music was the most important thing in the world, so what if you miss a meal, you're not going to die. So what if they lock you out of the apartment because you haven't paid the rent. Well you come during the night, somebody's got a key to open the door, and you're got a knife and you take the door off the hinges

and get your clothes out and find another place. I mean these were unimportant things at that time. The important thing was that you worshipped this music and you followed it wherever you could. That's what made a jazzman, in my mind. It wasn't a second class hobby, it wasn't something that you did after you got finished playing in the studios. You didn't do anything else. And there was quite a few. It felt that way, among the black and white musicians. Some of course were either fortunate, or had a taste for the better things in life, so they did get involved. A story comes to mind - Jess Stacy got involved with Benny Goodman later on, and I talked to Jess when Benny was doing a concert at Carnegie Hall in recent times. Benny called Jess to make the date, and Jess told me he turned it down. I says - Why, was it the money? - he says - Well he did offer me \$1800.00, but I'm coming from California and it's warm and I don't have any winter clothes, and I'm not going to travel without my wife, then I have to pay her fare. And there's a rehearsal and I'm going to be there five days. I don't think it's worth it. This is something that nobody would have said back in the twenties.

Another great example. New Orleans has a clarinet player by the name of Raymond Burke. Raymond is as close to Pee Wee Russell in action, playing slow, as anyone I know. Al Hirt called Raymond to make a rehearsal. Raymond came, opened his case, took out his horn, meanwhile Al Hirt is warming up, and you know he plays a million notes - real fast, and Raymond is listening with one ear. He's got the rag - you know what a clarinet player does, he takes that rag and starts stuffing it, cleaning it before he puts it together. He never got it together. He just keeps cleaning it, and puts it back, closes the case and goes home. He just knew he did not belong in that circumstance. We're not from the same school. It's got nothing to do with education. Sometimes education gets in the way, you get to know so much about your instrument that you forget that the original idea was to play it, and to have something come out that is meaningful, besides the fact that... hey, look how many notes I can cover, look how great I am with my technique. Technique is important, but I believe I have to use it and not be used by it. When it uses me I have either run out of thoughts or I'm filling in. I try to concentrate and get lost in it and say what I'm going to say, that has something to do with that tune. I came up in an era where the music was understood by the people, and that stayed with me. There are some players... for example on Sackville Records I heard Jay McShann... now, I understand everything he's doing. He comes out of that era that I come out of. I was amazed about Basie, it turned out that Basie could play stride piano, he came out of that same era. In New Orleans, I was standing on the corner and there was a fellow on each corner shouting their wares. One was really shouting it out. Then the man on the other side of the street, all he said was - I GOT THE SAME / I GOT THE SAME - It reminded me of Basie -

He's telling the truth and he's not taking a lot of effort to do it. Time as I believe it, will bear it out. We get caught in the moment, and the public relations and the publicity of the moment, and we get carried away and forget what the real is. But the moment - that stuff will be gone. Can you remember what the top hits of two years ago were? But I can walk down the street and hear things that Louis Armstrong played, going through my head. Or Bessie Smith singing something. Now they play for the day, instead of the year or the century.

THE COMPLETE ART HODES BLUE NOTE RECORDINGS

Mosaic MR5-114

New York was home base for Art Hodes during the 1940s. The city gave him the momentum to develop his musical ideas (something never possible in his home town of Chicago) as well as providing him with a forum for the exposition of his musical beliefs.

Art Hodes' dedication to the fundamental elements of the music — which were crystallised for him during his youth as a student in Chicago's South Side — have never left him but the artistic fractionism rampant in New York during the 1940s was catalyst for some of his finest music.

Hodes not only had to deal with the recently established critical fraternity which was intent on achieving recognition for the new voices of bebop at the expense of everything which had preceded it, but he also had to contend with racist attitudes which denigrated the work of most black musicians.

Hodes' music was based in the blues and he developed a style which incorporated all the elements which had been established by the pioneer generations who performed and recorded in the 1920s. This music is identifiable primarily through the recorded works of Jelly Roll Morton, Louis Armstrong's Hot Five and Seven, Johnny Dodds, Jimmy Noone, King Oliver and countless blues pianists.

At the same time the Original Dixieland Jazz Band and The New Orleans Rhythm Kings gave birth to a musical style with many similarities. Their principal contribution was the organisation of a repertoire and ensemble style which had a classic formality to it. Bix

Beiderbecke and The Chicagoans (The Condon Gang of the 1920s) took this formality and gave it different flavours before passing it back to many of the same musicians in the 1940s when they became established in New York. They often worked at Nicks (and later at Condon's own club) and recorded prolifically. This repertoire and this style of playing music is still heard worldwide under its descriptive umbrella of "dixieland music".

Art Hodes was part of this world but he was a maverick — and so, too, were Mezz Mezzrow, Pee Wee Russell, Dave Tough and a few others. They lived in a "grey" world and their music was loose, informal and free-wheeling. It mirrored the approach of Sidney Bechet, Henry Red Allen, Edmond Hall, Vic Dickenson, Sidney De Paris, Omer Simeon, Pops Foster, Baby Dodds and others who had survived the depression years and still relied on the blues and other harmonically fundamental tunes for the basis for their musical expression.

The eleven Blue Note sessions gathered together in this 5-lp box set illustrate the rich texture of musical elements utilised by Art Hodes in the 1940s. There are sessions which are conceptually close to his Condon cousins at Commodore. These are personified by his very first dates with trumpeter Max Kaminsky, clarinetist Rod Cless and trombonist Ray Coniff. They are tightly organised and the ensembles and solos offer variety in their sequencing. The repertoire is good — there's an interesting version of *Maple Leaf Rag*, tunes from the 1920s jazz repertoire (*She's Crying For Me*, *Shoe Shiner's Drag*, *Doctor Jazz*, *Yellow Dog Blues*), a familiar dixieland standard (*There'll Be Some Changes Made*) as well as two seminal Hodes excursions into the blues (*Slow 'Em Down Blues*, *Clark and Randolph*).

Max Kaminsky must have been a favourite of Hodes. He is on eight of the eleven sessions. The authority and drive of his lead horn is best captured in the "Chicagoans" session but he is impressive in the "Hot Seven" date of May 17, 1945 where the thematic choices are better than the solo strengths of the musicians. The trumpeter seems less comfortable performing ensemble lead at the session with Edmond Hall and Vic Dickenson but it could also be the unchallenging nature of the repertoire. Even at that date most musicians had little fresh to add

to *Sweet Georgia Brown*, *Squeeze Me*, *Sugar Foot Stomp* and *Bugle Call Rag*.

Where Kaminsky really shines, however, is in the informal atmosphere of the two "after hours" sessions. His deeply etched blues sound works particularly well in *M.K. Blues*, *K.M.H. Drag*, *Blues 'N' Booze* and *Funny Feathers*.

These small group sessions are the core of this reissue set. There's a timeless quality to the music. It is heartfelt and uncomplicated but it captures the essence of the music. Hodes sets the mood with his rumbling blues chords and enigmatic lines. Trombonist Sandy Williams' sound fits perfectly within this environment and *Low Down Blues* sits nicely alongside his work with Bunk Johnson for Blue Note (especially *Days Beyond Recall*) and the 1940 Victor session with Sidney Bechet which produced *Wild Man Blues*.

The September 14, 1945 session featured moving clarinet work from Omer Simeon in *Jack Daily Blues* and *Blues For Jelly*. Oliver "Rev" Mecheux, an obscure trumpeter, gets a brief chance at fame and makes the most of it. His muted efforts are particularly apt.

The final two sessions are, in some ways, the best of the lot. Wild Bill Davison and Sidney Bechet are heard in a quintet setting. The arrangements are straightforward but the force of these two performers turns on the heat from the opening bars of *Save It Pretty Mama*. Hodes, Pops Foster and Freddie Moore work hard in the rhythm section to give the horn players the right kind of drive and everyone sounds good. This session is included here because it is a Hodes-led date. It is also included in Mosaic's "Complete Blue Note Recordings of Sidney Bechet".

The final session was issued under Baby Dodds' name but Hodes was Blue Note's musical organiser for the occasion. It is a particularly satisfying finale to this survey. Four tunes were recorded that day (*Feelin' At Ease*, *Careless Love* — three versions, *High Society* — two versions, *Winin' Boy Blues*) and all feature the tremendous clarinet work of Albert Nicholas as well as a rhythm section which is sparked by the leader's drumwork and the rhythmic pulse of bassist Wellman Braud. Hodes is completely at home in this setting and the music is summed up in the title given the opening performance of the day — *Feelin' At Ease*.

Mosaic's producers (Michael Cuscuna and Charlie Lourie) have come up with eight previously unissued performances and of these only three are alternates of issued performances. *At The Jazz Band Ball* from the Hot Seven date, *S.C.H. Blues* — a piano trio performance from the Back Room Boys session and two versions of *None Of My Jelly Roll* with Omer Simeon and Oliver Mecheux are all newly added selections.

The sound quality is a great improvement over previous lp issues and an illustrated booklet is included which gives full personnel and discographical details. There are comments on the music by Dan Morgenstern as well as Art Hodes' own observations from the sleeves of earlier lps. There are a few typographical gremlins but they are easily deciphered.

This set is a timely reminder of the contributions made to jazz by Art Hodes in the 1940s. It is a fresh and vital musical statement.

— John Norris



PIANO VARIATIONS

A SURVEY OF A VARIETY OF MODERN JAZZ PIANISTS ON RECORD BY JOHN SUTHERLAND

THELONIOUS MONK / Genius of Modern Music (Volume 1) / Blue Note 81510

Round About Midnight / Off Minor / Ruby My Dear / I Mean You / April In Paris / In Walked Bud / Thelonious / Epistrophy / Misterioso / Well You Needn't / Introspection / Humph

TOMMY FLANAGAN/ HANK JONES / More Delights / Galaxy 5152

Robbin's Nest / Round Midnight / Lady Bird / Jordy / Our Delight / A Child Is Born / Autumn Leaves / If You Could See Me Now

TETE MONTOLIU / That's All / Steeplechase 1199

You Go To My Head / When I Fall In Love / Round About Midnight / A Child Is Born / Giant Steps / Imagination / That's All / Solar

OSCAR PETERSON / The George Gershwin Songbook / Verve 823 249-1

The Man I Love / Fascinatin' Rhythm / It Ain't Necessarily So / Somebody Loves Me / Strike Up The Band / I've Got A Crush On You / I Was Doin' All Right / 'S Wonderful / Oh Lady Be Good / I Got Rhythm / A Foggy Day / Love Walked In

HORACE PARLAN TRIO / Pannonica / Enja 4076

No Greater Love / Pannonica / C-Jam Blues / Hi-Fly / Who Cares

BARRY HARRIS / For The Moment / Uptown 27.20

I Love Lucy Theme / To Monk With Love / My Heart Stood Still / Looking Glass / Chico The Man / Monk Medley / Save Some For Later / For The Moment

During a brief visit to America in 1882, Oscar Wilde chanced upon a bistro where, over the piano, was printed a notice: "Please don't shoot the pianist. He is doing his best." There is no need to cast such preconceived aspersions on the pianists featured on these six recordings; they would certainly have had little to fear from anyone who might have been tempted to make a point of arbitrarily judging and rewarding pianists as the notice suggested.

Mind you, Monk's reputation was hardly instantaneous; there were some who openly challenged his playing ability. Ironically, his inevitable influence on the music scene can be seen on almost all of these albums. What we have here is a 1984 re-release of a 1956 LP of numbers originally released on Blue Note 78's from 1947-1948. All are to be found on Mosaic's limited Complete Monk Blue Note sessions (MR4-101); nevertheless, it is good, once again, to have these cuts available, for they capture Monk the innovator in performances that have truly taken on classic stature. Genius is not a word to be taken lightly; however, it is not an overstatement. A master of melody, harmony and rhythm (as the liner notes suggest), he was also firmly entrenched in traditional roots, evident in his striding left hand. Yet, much of this music must have, indeed, sounded strange at that time. *Round Midnight* (first recorded in a big band version in 1944 by Cootie Williams with Bud Powell on piano) is a quintet arrangement with Monk adroitly punctuating his way amidst the horns and rhythm accompaniment; *Well You Needn't* displays an array of challenging chordal complexities, while *Off Minor/ In Walked Bud/ Thelonious* reflect an infectious thematic simplicity; then we have the sheer balladic beauty of *Misterioso/ Introspection*. No wonder many found Monk's music disturbing; it defied categorization at a time when such definitions were expected.

A pair of Detroit pianists are featured on **More Delights**, a second release from a 1978 session; although six of the eight numbers are alternate takes from that meeting, this should not deter anyone from acquiring this recording.

The title couldn't be more appropriate: two masters of relaxed rhythm sharing a good time with tunes familiar to all jazz fans. I recently sat in at a Flanagan performance at Toronto's Cafe des Copains, and was truly charmed by his grace and dedication to the music; the ubiquitous Jones (stereo left on this record) has played with just about everyone since his beginnings as an early bopper (Davis/ Pettiford/ J.J. Johnson/ Coltrane/ etc.). Together, they offer ample evidence that good jazz doesn't have to be frenetically innovative or discordantly complex. Picking favourites here is irrelevant; three numbers are Tadd Dameron originals, a beautifully understated rendition of *Round Midnight* is part of it, and the rest is rounded out with Duke, Jordan, Thad Jones, Lucky Thompson and Johnny Mercer creations. You shouldn't miss this one; it's easily recognizable by the mouth-watering cover design.

Montoliu's *That's All* album, though just released, was actually recorded in 1971 as part of a two and one-half hour session of solo piano; the remainder has already surfaced on Steeplechase (*Lush Life*) and Enja (*Songs For Love*) disks. My fondness for Montoliu has previously been stated in a Coda review (Feb. 1985); this only reinforces my convictions that he is a unique performer whose greatness will be borne out in time. One has only to compare, for example, his versions here of *A Child Is Born* and *Round Midnight* with those on his 1974 *Tete* album (trio performances), to appreciate the paradox that things may indeed be various and yet the same; Montoliu's remarkable stylistic inventiveness makes both worth owning.

Monk reappears once again on the Barry Harris release; the quartet of numbers on *Medley* reveals Harris as an astute interpreter of Monk's many moods, while *To Monk With Love* reminds us of Monk the unexpected chord changer, the fashioner of fleeting moods of singular beauty. As well, there are four additional Harris originals, notably the lyrically sensitive *Looking Glass*, a bouncier Latin-flavoured *Chico*, and a brief but moving title

tune, played fittingly at Monk's funeral and at a memorial concert for Bill Evans. The Powell-influenced Harris is well served here by his rhythm section, especially drummer Leroy Williams who seems to anticipate his every nuance. Barry Harris has not recorded in some time, being involved in the establishment of the New York Jazz Cultural Theatre on the premise that "one has to do something to try and develop an audience for jazz"; despite this admirable endeavour, it is good to have a player of such scope and versatility on the scene again as a performer. It is albums like this that also do their share to attract audiences to the joys of the music.

Like Harris, Horace Parlan proved, over the years, to be a reedman's accompanist, having shared the spotlight with the likes of Stanley Turrentine, Lou Donaldson, the Davis-Griffin groups and Roland Kirk. His strongly rhythmic playing, a characteristic undoubtedly influenced by a memorable two year stint with Mingus in the late 50's, is in evidence throughout, notably on Randy Weston's *Hi-Fly* and Ellington's *C-Jam*, a three-way rouser with drummer Queen and Parlan hammering out the dialogue over Reggie Johnson's ever-insistent bass line. In contrast, however, is the delicately haunting *Pannonica*, a number Monk first recorded back in 1956 (on celeste, no less), and recently performed by Tommy Flanagan for this same label. Despite the Montreal-based cover photograph, the album was cut live at a Munich club; Parlan, like so many other jazz artists over the years, has made the European scene his locus operandi. Fortunately, through recordings such as this, the man and his music remain an important and integral part of that ever-evolving art form labelled "jazz".

The Peterson session is yet another re-release (from 1952), and is truly a gem. My first contact with this master of chord changes occurred sometime in the mid 40's in the form of an RCA 78 picked up for twenty-five cents in a midtown Toronto house which dispensed discarded jukebox recordings; it paired trio performances of *I Got Rhythm* and *Sheik of*

Araby. Why, this pianist could play faster than Hampton (*Piano Stomp*) or Maurice Rocco! (The latter, a Musicraft artist, captivated my interest at the time.) I have since learned (and, judging from Peterson's rendition of *Rhythm* here he has too) that breakneck speed alone is not the only ingredient needed for good jazz. From his 1949 affiliation with Norman Granz to the present, Peterson has shown that impeccable sense of timing and melodic innovation which has made him one of the most consistently satisfying performers in jazz. Add Barney Kessel and Ray Brown, and the merits of this issue become obvious. Gershwin "enjoyed imaginative jazz variations on his music"; as Gary Giddins' notes suggest, "This album would have delighted him." *Strike Up The Band* and *Lady Be Good*, to name but two, fairly pulse with excitement; they are worth the price of the album.

No, don't shoot the piano player! The record distributors who often allow so much material to sit idly gathering dust over the years, however, are fair game!

MICHAEL ABENE

You Must Have Been A Beautiful Baby
Stash 249

You Must Have Been A Beautiful Baby / T.U.A.C / Passion Flower / When The Nylons Bloom Again / Played Twice / When Love Comes / Hullo, Bolinas / Ba-Lue Bolivar / Ba-Lues-Are (rec. 1984)

KENNY BARRON

Autumn In New York
Uptown 27.26

New York Attitude / Autumn In New York / Joanne Julia / Bemsha Swing / Embraceable You / Lemuria (rec. 1984)

KENNY BARRON

Scratch
Enja 4092

Scratch / Quiet Times / Water Lily / Song For Abdullah / The Third Eye / And Then Again (rec. 1985)

CURTIS CLARK

Self Trait
Free Music Production 52

Bouquet (for Dorien Stokkum) / Life Beneath Rocks / Sophisticated Lady / When You Were Here / Self Trait / Peu Du Sentiment (for Joe Clark) (rec. 1984)

MIKE GERBER

Passion Flower
Sonet 931

In Your Own Sweet Way / If You Could See Me Now / The Night Has A Thousand Eyes / Passion Flower / Nefertiti / Dolphin Dance / Introspect / Knocks Me Off My Feet / Our New Day / Stella By Starlight (rec. c1984)

ERROLL GARNER

Erroll Garner Plays Gershwin & Kern
Emarcy 826224



Strike Up The Band / Love Walked In / I Got Rhythm / Someone To Watch Over Me / A Foggy Day / Nice Work If You Can Get It / Lovely To Look At / Can't Help Lovin' Dat Man / Only Make Believe / Old Man River / Dearly Beloved / A Fine Romance (rec. 1964/65/68)

ERROLL GARNER

Afternoon Of An Elf
Mercury 826457

Afternoon Of An Elf / Don't Be That Way / St. James Infirmary / A Smooth One / Is You Is Or Is You Ain't My Baby / All My Loves Are You / Fandango (rec. 1955)

DON FRIEDMAN

I Hear A Rhapsody
Empathy 1003

If I Should Lose You / For All We Know / 'Round Midnight / Olivia / I Hear A Rhapsody / Body And Soul / Half And Half (rec. 1984)

MIKE MELILLO

Live And Well
Red Record 188

Stroking / Live And Well / Yesterdays / Time Frame / Ruby My Dear / Pro-Creation / Just A Memory (rec. 1985)

MULGREW MILLER

Keys To The City
Landmark 1507

Song For Darnell / Inner Urge / Every Time We Say Goodbye / Promethean / Milestones / Portrait Of A Mountain / Saud's Run / Warm Valley (rec. 1985)

ART MONROE

Stained Glass Window
Jazzbeau 1001

Muse / Whichever Way The Wind Blows / Stained Glass Window / Easy / Hues (rec. c1984)

ERIC WATSON

Child In The Sky
Owl 040

(Lyrical Suite) Shady Deal / Hang Time / Child In The Sky / Miss Julia / (Giant's Workshop) Seven Second Scam / Surreptitious Entry / Song For Salieri / Renegade Element / Scarf Dance (rec. 1985)

It can be both rewarding yet frustrating to review twelve disks by ten piano artists of vastly varying styles and experience, spanning thirty years of recorded time, especially in an encapsulated format. However, there are elements which make such a challenge less formidable, even downright exciting: I get to hear a generous smattering of Monk compositions anew, an array of familiar standards and much interesting new material; as well, all the performers here are sincerely dedicated and talented musicians. Whether particular results are appealing or not is, after all, a matter of personal taste, as any reviewer knows.

Mike Abene is not a new figure to the jazz world. He spent some four and a half years with the Maynard Ferguson outfit in the early sixties, and has played with or composed for a score of singers and band leaders — Susannah McCorkle, Joe Williams, Johnny Hartman, Chris Connor, Benny Goodman, Buddy Rich, Clark Terry and Phil Woods, to name a few. Nevertheless, this is his first release under his own name. It's a well-

balanced collection of numbers, approximating a club date in feeling and variety; his playing leans noticeably to Monk's oblique rhythmic patterns and Ellington's penchant for strong melodic lines. Highlights include his own **T.U.A.S.** (Tense Up and Swing — a homogeneous blend of what sounds like Fascinating' Rhythm/Sweet Georgia Brown/Romance a la Mode), a moody **Passion Flower**, and a beautiful rendition of Steve Swallow's **Hullo, Bolinas**. What this all adds up to is a very gifted player whose talents are worthy of greater exposure.

In contrast to Abene, Kenny Barron has been a recording musician, front and centre, for twenty-seven of his forty-plus years. He is extraordinarily imaginative, a fact to which both these albums attest. One wants to make comparisons — say Wynton Kelly or Tommy Flanagan — but Barron is very much his own man. Part of his success surely stems from the calibre of sidemen who accompany him; he has become a NYC fixture with bassist Buster Williams and drummer Ben Riley. On the Up-town date, Rufus Reid and Freddie Waits provide superb rapport, the former acoustically resonant and unobtrusively powerful, the latter deftly adroit with the brushes. **Autumn** finds Barron playfully toying with the melody, yet never losing the linear progression of the piece; **Joanne Julia** and **Lemuria**, both Barron originals, indicate the pianist's facility with shifting rhythms. The Enja recording is equally rewarding, and, again, the accompaniment of Dave Holland and Daniel Humair is a contributing factor to that success. This date reveals a somewhat more spontaneous side to Barron's playing, perhaps encouraged by the new challenge afforded by his European counterparts. He is Evans-like on Carmen Lundy's moving **Quiet Times**, an amalgam of power and beauty on his affectionate tribute to Abdullah Ibrahim, free and flowing on **Third Eye**. If I had to make a choice here, it would go to the Enja performance, only on the basis of the freshness of material and the added element of risk apparent in his approach.

The back cover of the Curtis Clark album shows a figure at the keyboard that, at first glance, is a Cecil Taylor look-alike; however, the music here is more melodically-based than what one might assume from that. As FMP implies, there is a free-flowing quality to what one hears, often slowly and beautifully as on **Bouquet** or **When You Were Here**; in fact, only **Rock**s threatens the bounds of tonality. I especially enjoyed his deliciously seductive Ellington **Lady**, and his own brief but poignant **Self Trait**. Clark has played with the likes of Billy Bang and David Murray; he met those challenges well. If I have any reservations about this solo outing, they lie in the rather unvaried pace set for virtually all numbers, a kind of pianistic somnambulism that really doesn't show off the range of talent that this performer obviously possesses; recorded audience reaction on this performance, however, would seem to suggest strong disagreement with that view.

The Mike Gerber issue turned out to be a pleasant surprise. As was the case with Michael Abene, this is a debut album for the thirty-four year old Gerber, whose prospective talents were spotted in a NYC nightclub by violinist Michael Urbaniak. A good cross-section of material is presented (Brubeck/Strayhorn/Dameron/Hancock/Shorter/Stevie Wonder/two

originals), and he displays that rare diversity and unpredictability of a Tete Monolieu, who just happens to be one of my favourite jazz pianists. In addition, I hear Tatum, Peterson and Evans, though refreshingly transformed on such numbers as **If You Could See Me Now**, **Introspect**, **Our New Day** and **Dolphin Dance** (shades of Old Rockin' Chair!); Stevie Wonder's **Knocks Me Off My Feet** is marvellously blues-oriented. To this release, I give my exclusive four star rating, whatever that means. Let's hear more from Gerber.

Erroll Garner: what unpremeditated good humour and joy from a man who unreservedly delighted in playing the piano, whose bubbly good nature was infectiously transmitted instantly to his audience, whose recognizable style, paradoxically, seldom failed to please. It is a compliment to his own uniqueness that Garner unquestionably sounds like Garner. There are two albums in question, one from 1955, and the other a decade later. Take your pick! My own preferences are with the more extended selections on the '55 date, offering, as they do, Garner in a more uncommon solo role; **St. James Infirmary**, **A Smooth One** and **Fandango** are outstanding examples of his improvisatory genius. On the other hand... The point is, if you intend to assemble your desert island collection, be certain to include a little Garner, whatever your choice. It may cure what ails you.

Friedman's recording is a lovely synthesis of old and new, with three all too unfamiliar ballads (special plaudits to **If I Should Lose You**), a delicately understated **'Round Midnight**, everybody's favourite **Body And Soul**, and two originals, **Olivia** and **Half And Half**, the latter filled with an exciting array of rhythmic explorations. His approach is always lyrical, harmonically rich, melodically inventive, often impressionistic in the frequent style of Bill Evans or Kenny Drew, though he is able to generate those Powell-like runs too, when they serve his purpose. Though I prefer an earlier Paris solo effort (Owl, 1979), chiefly for its more intensely dramatic shifts in tempo, this is a fine disk worthy of a niche in the collection of anyone interested in jazz piano.

Mike Melillo is a name totally unfamiliar to me; the date was recorded live at Capolinea, presumably in Milan, in March, 1985, and is comprised of two standards (Kern and Berlin), a Monk number, and four original tracks. Certain conclusions soon become obvious: Melillo incorporates the entire dynamic range of the keyboard into his performance; he reveals an excellent sense of timing and tonal colouration; he handles the standards, especially **Just A Memory** and **Ruby My Dear**, in a fresh and provocative way; he possesses the broad technical skills which enable him to carry out successfully his own compositional visions. In particular I enjoyed **Time Frame** and **Pro-Creation**, shaped as they were out of a labyrinth of chordal thrusts; the contrast of the gentle **Stroking** and a vitally energetic **Live And Well** was appealing also. In this context, as soloist, he readily convinced this listener that his name is one to look for again. Perhaps, there will also be some liner notes to tell us something about the man who makes such fine music.

I unhesitatingly confess that I had the Mulgrew Miller in my own collection long before I received my review copy. I had already

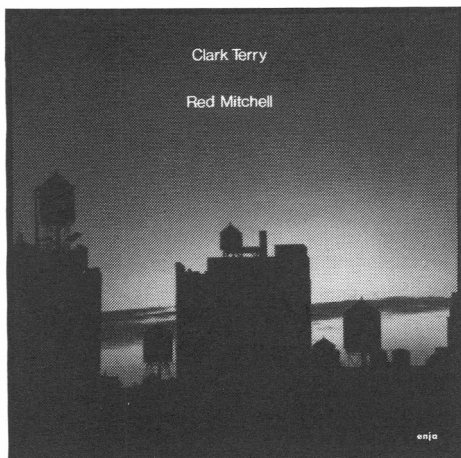
heard what he could do in the company of Bobby Watson, Johnny Griffin and Terence Blanchard; I knew I wanted this one, an album under his own name, and I was not disappointed. Despite a host of accredited influences set out in the liner notes — Peterson, Powell, Tyner, Jamal, Kelly, Newborn, Hancock, et al — Miller's style is no simple collage of these players; he imposes his own distinctive voice on the material here, which includes four of his own compositions. He is a powerful performer (as are most Blakey sidemen), yet equally able to scale, with fire and passion, the daring heights of harmonic complexity (**Promethean**, **Portrait Of A Mountain**, **Saud's Run**) or to descend to the more peaceful valleys of beauty and tranquility (**Everytime We Say Goodbye**, **Warm Valley** (solo piano only)). Credits go to bassist Ira Coleman and Marvin Smith for making those transitions so memorable. This is, indeed, a portentous beginning for a player whose musical depths have only begun to be charted. Another four star rating!

I keep wanting to call Art Monroe "Vaughan", a conditioned response which surely dates me; however, the music on this recording is not "Racing With the Moon", nor anything like it. Rather, it is a well-integrated trio setting for selections written by Monroe, a pianist who, "Whether performing, composing, conducting, arranging or teaching... has been making music for three decades" (liner insert) in the Washington, D.C. area. There's a sense of polished precision and balanced economy in their playing, with the sophisticated swing of **Muse**, the subdued impressionism of **Window**, and the stark beauty of **Hues** (recalling Thornhill's "Snowfall"), contrasted to the unleashing of a more adventurous spirit on **Whichever Way The Wind Blows** or **Easy**. Altogether, it's a warm, pleasant offering, certainly worthy of purchase, though my pressing was somewhat flawed by slurs and hisses.

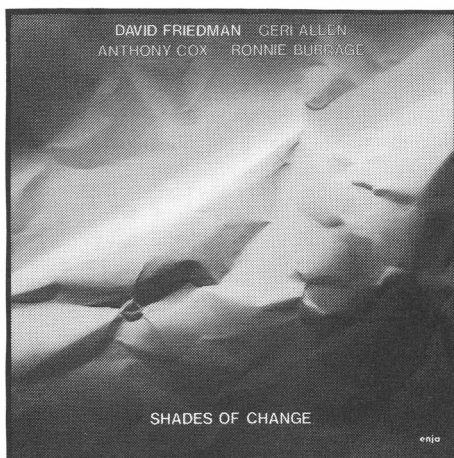
Eric Watson is a player with whom I am only marginally familiar (with bassist John Lindberg). Little liner note information is provided beyond the usual credits and dedications and the fact that he performs his own works in Paris on a Bosendorfer Grand; a rather austere cover photo ("cover concept, art direction") graces the mystery package. There are two extended works, one a four-part **Lyrical Suite**, the other a five-part composition entitled **Giant's Workshop**. The **Suite** is certainly unified in concept, with only the title tune (**Child In The Sky**) built on layers of sound, showing a more animated interpretation; the whole re-echoes early Jarrett or Corea (ECM, c1971), or perhaps tinges of works by composers Deodat de Severac or Kaikhosru Shapurji Sorabji. The surprise is on the second side where, indeed, the gloves are off (see obverse cover photo), and we are in a land of giants. Here Watson works the entire keyboard with especially strong bass lines and powerful, tumbling runs (**Seven Second Scam**, **Song For Salieri**, **Renegade Element**). This all makes for an interesting album with a strong aspect of mystery still to be resolved in future releases.

The fact that so much variety is encompassed within the scope of only ten players speaks well for the continued evolution of jazz piano; it also bodes well for the record purchaser who is faced with the enviable prospect of so much excellent pianistic craftsmanship to choose from.

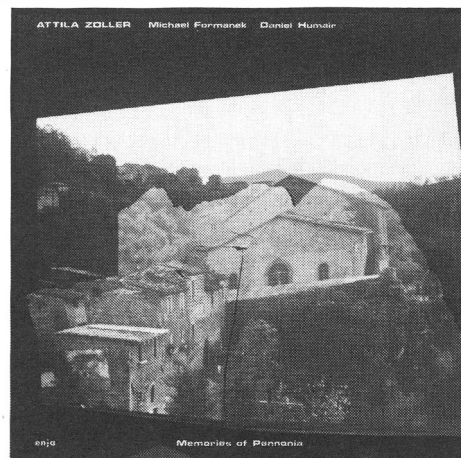
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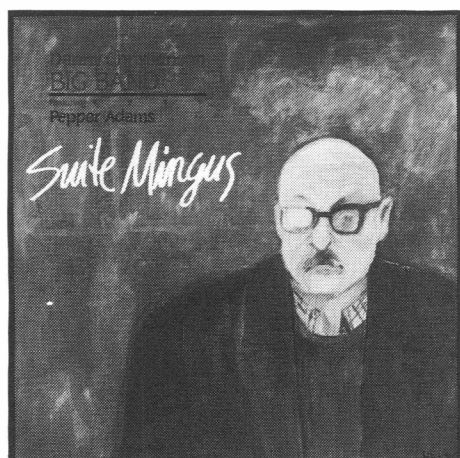
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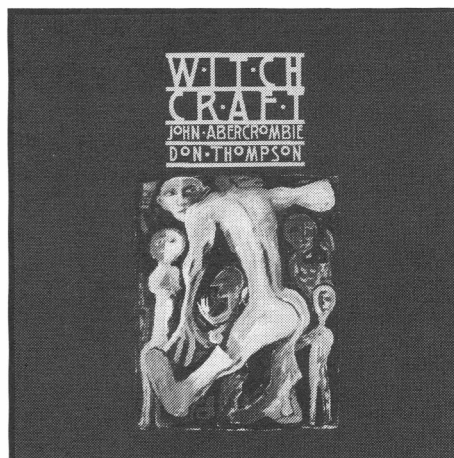
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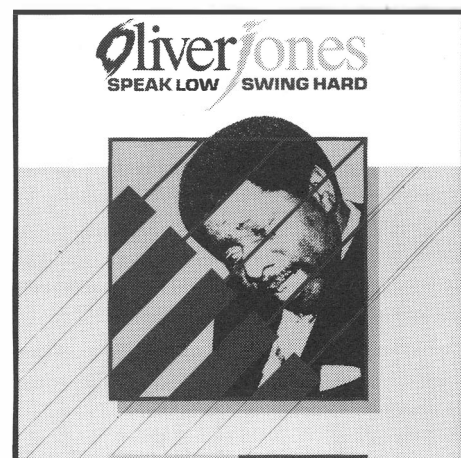
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ELLINGTON ON FILM

FILM CRITIC MARC GLASSMAN LOOKS AT BLACK AND TAN & ANATOMY OF A MURDER

The evocative sounds of the Duke Ellington orchestra have enhanced over one hundred films during the last fifty years. Ellington's particular blend of charm, style and sophistication has lent itself to a multiplicity of cinematic visions. Imaginative directors utilized Ellington's lush sonic stylistics in unique ways. Jean Painlevé's documentary on fresh-water larvae, *Assassins d'eau douce* (1946), Robert Stevens' plea for racial harmony (dealing with a transplant of a white man's brain into a black man's body), *Change of Mind* (1969) and Leo McCarey's comedy starring Mae West as the *Belle of the Nineties* (1934) are just three instances in which the Duke's compositional skills aided in the creation of unusual moments in the cinema.

Ellington has been used as a filmic presence in numerous ways. Hollywood feature films like *Cabin in the Sky* (1942) promoted his elegant persona as a band leader; short subjects such as *Symphony in Swing* (1949) emphasized the superb craftsmanship of his band; while latterly documentaries like *Duke Ellington - Love You Madly* (1966), a study of the touring orchestra in California, paid homage to Ellington in the institutional phase of his career. As a composer, Ellington was commissioned to produce the soundtracks for four feature films, notably Otto Preminger's *Anatomy of a Murder* (1959) and Martin Ritt's *Paris Blues* (1961). And yet, despite all of the laurels that Ellington received from cinematic sources, one still feels that the Duke rarely achieved his own rarefied level of excellence in his relationship to film.

As a famous band leader, Ellington never cultivated the type of image that would have been popular with Hollywood audiences of the time. Unlike his contemporaries, Fats Waller and Louis Armstrong, Ellington seemed unwilling to create the type of flippant persona that Swing Era crowds expected from black performers. He was stiff and formal, indicating a charm that seems closer to that of a Broadway sophisticate than to the Amos'n'Andy stereotype that producers probably would have preferred. Ellington was not the man to be romancing the girls or playing Uncle Tom in the majority of movies that were made during that epoch. Waller and Armstrong exuded a natural warmth and humour that Hollywood could exploit. The Duke's intelligence and wit were not palatable in Hollywood circa 1935.

Despite these drawbacks, Ellington was far too important a musician and composer to be ignored by Hollywood. Besides being the subject of numerous documentaries and musical shorts, Ellington received two unique opportunities to express himself in the cinematic format. These two films, *Black and Tan* (1930) and *Anatomy of a Murder* represent peaks in the Ellington canon that are worthy of greater analysis and discussion.

Black and Tan

Black and Tan, artily directed by Dudley Murphy, represents the type of "showcase" shorts that were made, many of them in New

York using local performers, when talkies were first developed. Vaudevillians like Eddie Cantor and Al Jolson became major stars, as did comedians, such as W.C. Fields and the Marx Brothers, who relied on their verbal wit rather than straight physical humour. Chances were also given to the stars of Broadway, the cabarets and the night clubs, as movie producers searched for product and talent.

Dudley Murphy was a wealthy expatriate who had lived abroad and worked with Fernand Léger on the making of the cubist short, *Ballet Mecanique*. In 1929, back in the United States, he became a connoisseur of the Harlem Renaissance. He used his connections to persuade producers to allow him to make short subjects revolving around some of the great black musicians and performers. His first film was *St. Louis Blues* (1929), with Bessie Smith. Its success was great enough that he was asked to follow up with another.

At this time, and for a long period, Ellington's manager was Irving Mills. Mills convinced Murphy that his hot performers from the Cotton Club would be the perfect people to have in his next film. Years later, Ellington would say that of all the things that Mills ever did for him, arranging for *Black and Tan* was one of the most important.

In *Black and Tan*, which stars Ellington and Freddi Washington, the Duke plays the head of an impoverished jazz orchestra who is about to have his piano seized by the bailiff. His girlfriend, Freddi, comes at the critical moment and charms the Amos'n'Andy style moving men into having a drink instead of taking the piano. Then she tells the Duke that they have a chance at a gig in a club that is obviously modeled on the Cotton Club. He's worried, because Freddi is a dancer who is suffering from a heart condition. The main action of the film takes place inside the club, where the Ellington band of the period plays a number of great tunes, including *Cotton Club Stomp*, *Black Beauty* and *Hot Feet* behind some terrific Jazz-age choreography. As Freddi's condition worsens, she hallucinates in geometric configurations to Ellington's music. Washington's beauty is evident in her sincere performance and her energetic dancing — which leads to her condition worsening to a disastrous level.

Artie Whetsol plays a hot trumpet throughout the film and is prominently featured with the Duke in the early section of the film. Whetsol quit the band to study medicine at Howard University and unfortunately died at a very young age. In his memoirs, Duke said about Artie that "he left behind him an aural charisma that I can still hear." Mercer Ellington tells about his father catching *Black and Tan* at a party in the '60s; Duke was particularly moved by the sight of Artie Whetsol and Freddi Washington, two people who were his contemporaries and who unfortunately did not survive the ensuing years.

The final part of the film, which is very, very moving, is an example of Hollywood kitsch at its finest: Freddi Washington lies

dying on a bed in a backroom of the club, the Duke is looking mournfully at her, and Freddi asks him to play her favourite tune, *Black and Tan*. He begins to play, the Hall Johnson choir starts to sing and the rest of the band, led by Artie Whetsol on a muted trumpet, join in on one of Ellington's great early successes. We see the hands in gigantic shadows forming an expressionist chorus of figures cast against the wall as Freddi Washington expires.

This melodramatic plot functioned as a structure on which to hang the music and also allows enough scope for Ellington to show off his limited thespian ability. Freddi Washington, who was indeed a talented performer gave a luminescent accounting of herself, which led to her famed role as the daughter in *Imitation of Life* (1934), a classic John Stahl directed romance. Duke was unfortunately very stiff, although he did play some great music and found it within himself to gaze sadly at Freddi's impending mortality. If *Black and Tan* was a screen test, it is clear that Duke did not show much natural propensity for the medium. The role that he was given in several feature films — that of the bandleader — seems to have represented the extent of his range as an actor.

Black and Tan is a film worth seeing on its own merits. Its historical value is high, since it is almost a miracle that Ellington was given an opportunity so early in his career to star in a short subject, which now serves as a visual document of his music and his use of band members during that time. Freddi Washington's performance, Dudley Murphy's direction and Ellington's wonderful music combine to make *Black and Tan* a unique embodiment of the Jazz Age's artistic technique.

Anatomy of a Murder

By the time Ellington was asked to participate in the making of *Anatomy of a Murder*, he was at a completely different stage of his career. Thirty years after *Black and Tan*, Ellington was reaching his final mature stage and was almost at the point of becoming an institution. Following the "dry" period of 1946-1955, Ellington and the band entered a new period from 1956-1962 that was characterized by a series of great orchestral suites, such as the Shakespeare-inspired *Such Sweet Thunder*. With the return of Johnny Hodges and the continuing presence of Harry Carney, Paul Gonsalves and Billy Strayhorn, this Ellington orchestra was a mature aggregation — and one of the greatest bands of all time. Both Ellington and Count Basie climbed to a second peak during this period; by the mid-sixties both had achieved "institutional" status.

Otto Preminger was unique as a Hollywood director in his violation of accepted taboos and in his appreciation of black music and talent. He employed Dorothy Dandridge and made her famous, starring her in two important musicals, *Porgy and Bess* (1959) and *Carmen Jones* (1954). Preminger broke the Hays Code, the black list, used black and white performers as leads in the same film, and was the first to broach the subject of drugs in commercial

film. One may question his motives for all of these controversial moves, but his record is undeniably impressive. One of Preminger's typically unique manoeuvres was to employ Ellington as the composer on a major project, *Anatomy of a Murder*. Ellington at that time was an unknown quantity as a soundtrack composer. Music is an integral part of *Anatomy of a Murder*, and it seems clear that Ellington must have been an early collaborator in order to achieve that integration.

Anatomy of a Murder deals with the aftermath of two crimes and the defence that is erected on behalf of one of the perpetrators. An army lieutenant (Ben Gazzara) kills a local bartender/hotel owner after he has been told by his beautiful, fun-loving wife (Lee Remick) that she was raped. The lieutenant is a highly intelligent, Korean War veteran with every appearance of reason who may or may not be driven to fits of jealous violence by his wife's actions. Like many of Preminger's films, ambiguity, both moral and factual, is at the core of the film. The superb cast includes Arthur O'Connell as the besotted best friend and ex-lawyer, Eve Arden as Stewart's secretary, and George C. Scott as the manipulative prosecuting attorney from the big city of Lansing, Michigan.

Jimmy Stewart's role is that of a small town lawyer, an ex-District Attorney who now prefers to go fishing and play jazz on the piano to the active practice of law. The character's love of jazz is commented on at several points in the film — his client thinks he is some kind of crazy lawyer while his alcoholic buddy wonders why he is wasting his talent on music when he could be a star lawyer. We hear Stewart doodling on the piano as a form of meditation or stress-reliever — at least we see Stewart, and hear Duke Ellington.

In addition to the soundtrack itself, we are treated to the last major film appearance by Ellington and members of his band. As "Pie-Eye" (what a great term to describe Ellington's heavy-liddedness!), Ellington invites Stewart to play four-handed piano with him during a gig at the local resort's dance hall. Tourists and residents of the nearby military base do a wild jitterbug to the band's swinging rhythms.

Ellington's music was not in the Hollywood tradition of what a composer should create. His music is too strong in its own right, calls attention to itself too much, for it ever to be considered a great soundtrack. By Hollywood standards, a score should be unobtrusive, filling out the visual action. Ellington's music comes close at times, particularly in the night-time scenes, but ultimately it fails to meet the classic Hollywood test. One knows when one is hearing Ellington music, one knows that it is different than the soundtrack one might have expected. This in itself is not uninteresting, and in fact the very obtrusiveness of the hip Ellington sound was a major influence on the young directors of the French New Wave as well as on young American directors in the late 1960s. This new generation of filmmakers worked with the idea of creating a soundtrack that worked in opposition to the screen images.

Ellington's music appears in four guises in *Anatomy of a Murder*. Stewart's doodling on the piano creates a bluesy undertone and contributes to the development of the central

character. Ellington also appears in Stewart's record collection: Stewart comes home to find Lee Remick, who has been waiting for him for some time, working her way through his record collection. We hear some Cotton Club styled jazz before they get down to business. The use of Ellington's score creates much of the underpinning to the first half of the film's narrative, allowing each character to be introduced. Finally, there is an appearance by the "Pie-Eye" (né Ellington) orchestra in the middle of the film.

The camera enters the crowded Mt. Shasta club and pans across the members of the band: drummer, bass, saxophone, to the piano, where we see Jimmy Stewart and Duke (Pie-Eye) playing the piano together. Duke is wearing a jacket that is nearly impossible to describe but which was obviously a personal favourite as it appears in several photos from the time. It is probably velour, with a black and orange combination that is unmistakably urbane and jazzy. It is a brash note among the somber suits that the other members of the band, Stewart and even the crowd of dancers are wearing. The band is playing an exciting uptempo number.

Lee Remick is dancing with an officer from the army base: as she goes jiving by, she leans across Pie-Eye to tell Stewart once again that he is some kind of crazy guy; and repeats this

observation about four times in one minute. Jimmy pauses, then turns to Duke and tells him he's going to have to get up for a moment. Duke asks if he's splitting the scene: Jimmy doesn't understand, so Duke repeats: you're not going to cut out yet? Interesting to discover that a piece of slang that we take for granted must have been new — at least in the backwoods — as late as 1959! Stewart then finds Remick; as they're leaving, he swings by Pie-Eye and says "so long." Pie-Eye asks him if he's coming back; when Stewart says yes, Pie-Eye puts finger and thumb together and says "OK!" Duke's acting style had loosened somewhat in thirty years, although he still was not leading man material.

The sequence continues outside the club, as Stewart and Remick argue and Stewart then drives his client back to her mobile home. Three compositions are heard in sequence: the jive tune; an interesting "brassy" fight piece; and then a more sombre, romantic ballad. As a sustained sequence of music which includes Ellington's last major appearance in a fiction film, this is undoubtedly the highlight of an altogether interesting score — and of the Duke's contribution to the cinema.

— Marc Glassman and Judy Wolfe Glassman

Thanks to Shannon McConnell.



RECORD REVIEWS

The Authentic ART HODES Rhythm Section Accompanies CARRIE SMITH with DOC CHEATHAM
New York City, June 7 & 8, 1985
Parkwood 106

DICK WELLSTOOD Live at Cafe des Copains
Toronto, May 29, 1985
Unisson Records DDA 1003

STANLEY COWELL Live at Cafe des Copains
Toronto, June 26, 1985
Unisson Records DDA 1004

JOACHIM KUHN -- Wandlungen-Transformations
May 1986
CMP Records CMP 29ST

JOACHIM KUHN -- Easy To Read
Paris, June 1985
Owl 043

NIELS LAN DOKY -- Here and There
Copenhagen, January 17, 1986
Storyville SLP 4117

RONNIE MATHEWS -- So Sorry Please . . .
New York City, August 26, 1985
Nilva NQ 3414

ALAN BROADBENT TRIO -- Everything I Love
Hollywood, April 1 & 2, 1986
Discovery DS-929

THE GENE HARRIS TRIO Plus One
New York, November/December 1985
Concord CJ-303

DOLLAR BRAND (ABDULLAH IBRAHIM) -- Cape Town Fringe
Chiaroscuro CR 2004

STAN TRACEY'S HEXAD -- Live at Ronnie Scott's
London, November 30, 1985
Steam SJ 113

KEITH TIPPETT SEPTET -- "A loose kite in a gentle wind floating with only my will for an anchor"
Exeter, October 25, 1984
Ogun OGD 007/008

To the uninitiated and initiated alike, the saxophone has long been synonymous with jazz. As "spokesman" of the music, it has assumed the role of an archetype, as exemplified by the numerous stylists who have shaped the course of the music. Yet, as much as the saxophone has asserted itself as the most pervasive voice in the music, the piano has acted as its backbone.

From Jelly Roll Morton to Cecil Taylor, pianists have played a key role in shaping the harmonic direction of the music. After all, when one has an orchestra at the tip of one's fingers, the possibilities are indeed bewildering. It is no surprise then, that many composers and arrangers of note play piano, if and when they are performers, too.

Despite the proliferation of pianoless groups, the piano's role has never declined, nor has it lost its original purpose, that of a vertical counterpoint to the horizontal nature of horn playing. Be it purely tonal harmonies

or cluster-oriented playing, the result is a certain density of sound that either complements or clashes with the melodic development, in short, the interplay between resolution and dissonance.

With these considerations in mind, the following compendium of records outlines some of the directions and functions that the piano has fulfilled over the years. From a historical perspective, the early days of the music are documented at varying degrees, either by the originals 78s or subsequent re-releases on LP. However, few musicians of that era are still able to perpetuate that tradition and benefit from the new recording technologies.

Now well into this eighty-third year, **ART HODES** is one of those links to a time when jazz was king, to use a phrase of yesteryear. After some sixty years in the business, he maintains his allegiance to the masters: Morton, Armstrong, Bessie Smith. And herein lies the

concept of this new album: to pay tribute to those collaborations of the legendary singer with a number of pianists and cornetists in the late nineteen-twenties.

Also in his eighties, Doc Cheatham is a logical choice, if not the only one left, for he was part of that heyday. Apart from a common family name, Carrie Smith is no Bessie Smith, but she still manages to elicit some of the period vocal stylings. However, the essence of the music is in the pianist's fingers: without bass or drums, the piano must assume all the support, and never once does Hodes fail. Sprightly chords, a bouncing rhythm and well-paced solos all give the music a lively freshness, albeit totally familiar in content. The rapport with the trumpeter is thoughtful, when the latter plays his accustomed obbligati between the vocal parts. But their two duets are revealing, particularly in *When It's Sleepy Time Down South*: throughout, one hears the nostalgia for a cherished experience, imbued

with the sadness of days gone by.

For all the memories, the early tradition has never been totally extinguished. From time to time, it has been revived, moreso when the search for new concepts has lacked impetus. Still, it remains more of a marginal phenomenon, perpetuated mostly by many amateur musicians bent on hackneyed imitations of the same old tunes. (Incidentally, it strikes me that all of these bands are white, which seems to be the colour of revivalist trends in many cases).

Despite these occurrences, some musicians have defined their terrain within that tradition, though hinting at influences beyond that realm. As a case in point, **DICK WELLSTOOD** is a musician of good standing in this style. The repertoire in this recent release from a Toronto-based label, Unisson Records, ranges from the trite (*Jingle Bells!?*, *Rubber Duckie*) to the more familiar (*What's New, Old Folks*). This, however, does not deter his ability to dress up some old bromides and make them sound not quite like you have heard them before. *St. James Infirmary Blues*, for in-

stance, reminds one more of Bobby Timmons than James P. Johnson. *Vipers Drag* has an almost dirge-like feel, which then breaks into a double-time stride section. Worth of note too is his sense of humour, which surfaces through unexpected quotes. With twelve selections, this is a good buy for those who have a short attention span, or for those who like to take music in their own stride.

The solo piano is an interesting medium, for it gives the performer the time and room to work out both the horizontal and vertical components. It also gives him the opportunity to sound like many all by himself, hence the aptitude to create stylistic variety, be it rhythmic or (especially) harmonic. To illustrate this, the next two albums bring two vastly different pianistic worlds in question.

STANLEY COWELL, known for his work with the Heath Brothers and his tenure as co-owner of Strata-East Records with Charles Tolliver, makes full use of his pianistic knowledge to demonstrate his grasp of the many facets of the jazz-piano tradition. Eight cuts, all of which are different in sound and concept, represent a good cross-section of the tonally-oriented jazz spectrum. Starting off with Bill Evans' *Waltz For Debbie*, he moves on to Monk's *Evidence* (a highlight), then plays some blues, straightahead bop, a latin-tinged *Love For Sale*, a standard ballad, some modally derived sounds and a tribute to one of his mentors, Art Tatum. What also makes this album successful is that the music never becomes a pastiche or carbon copy of any of the genres represented. He shows us then an understanding of what jazz is all about: to build your own statements on the body of existing work. Stanley Cowell may not be a stylist per se, or a trend-setter, but his ability to explore in different directions gives full credence to his skills.

In contrast, **JOACHIM KUHN's** fingers guide him towards darker and moodier overtones in his solo recording. On the one hand, all of the compositions are his while, on the other, certain electronic dubbing effects — though used sparingly — reinforce the generally introverted climate that characterizes the music. Inherent to the European approach is that specificity of sound, more reflective than visceral, of which Kuhn is certainly a valid representative.

This same comment has bearing on his trio recording, "Easy to Read". With one of Europe's stellar rhythm combinations (drummer Daniel Humair and bassist Jean-Francois Jenny-Clark), this album conveys a greater sense of abandon. The opening piece, *Guylene*, consists of an intricate theme that segues into a fast and dextrous improvisation by the leader. More succinctly, this disk alternates between more energetic performances and lyrical ballads. In its own way, the trio date builds more on varying levels of energy, whereas his solo outing is more inclined to tonal exploration.

With respect to this stylistic dichotomy between Europeans and Americans, there is plenty of room for cross-breeding. In Europe, there are many musicians who sound much more American than others, and conversely for some on this side of the Atlantic. Many young musicians on the "old continent" still find their inspiration on this side of the

Atlantic.

A pianist who surely belongs to this category is a young Dane, **NIELS LAN DOKY**. Upon listening to his straightforward swinging style, he would obviously be at home in NYC. At twenty-three, he has his playing together, at least technically, and has even composed five of the six tunes played here. In fact, he was backing Thad Jones at age fifteen, so that may give you a measure of his youthful talent. With the ever dependable NHOP and American expatriate Alvin Queen, the trio gets into the right track from the first downbeat. Now, there may be nothing overwhelming or new here, but there is nothing mundane either. With plenty of good vibes, this is a good start for a name to watch.

Before the solo piano really came into its own, the trio was always the preferred medium for piano players aspiring to make their mark. Even nowadays, it is as commonplace as ever. One such pianist who has fully taken the opportunity to "show his chops" is **RONNIE MATHEWS**. As a long time accompanist, he has garnered more credits as a dependable sideman than anyone would care to count. So to have him now in the spotlight is certainly a welcome initiative. What comes out from this side is the experience and conviction of a seasoned pro who brings his know-how to best use. His up-tempo numbers are assertive, driving both bassist Ray Drummond and drummer Alvin Queen (once again) to keep up the pace. On Monk's underplayed *Crepuscle with Nellie*, he pares down the composition to its essentials, letting the melody speak for itself and communicating the spirit in a way that Mr. Monk would approve of. This new release on Alvin Queen's Swiss label, Nilva Records, is a must for all serious jazz piano enthusiasts.

It is when a pianist gets that big chance to head one's own trio or even do that solo recording that we really find out what that pianist is made of. Some exceed expectations, others prove, in spite of themselves, that they are primarily sidemen. **ALAN BROADBENT**, New Zealander by birth and Californian by adoption, first made his name as the piano player and arranger for one of Woody Herman's recent Thundering Herds. At the keyboard on this trio date, he qualifies as able, but so do many others. All is well played, tasteful in fact, but that spark, or the urgency of the moment, is not borne out. This, in part, is due to a very smooth and basically linear pulse laid down by veteran bassist Putter Smith and subtly accented by the pianist's compatriot Frank Gibson on drums. All in all, the music is relaxed, but hardly attention getting, which makes it a nice album in the polite sense of the word.

As much as piano players indulge in formats like the trio, duo or solo, their role as accompanists cannot be overlooked. Some of them, just by their style, set the tone at a given recording session, even when they take a back seat in the solo department. The name **GENE HARRIS** might not evoke anything earth-shattering in stylistic terms, but one must not forget that over twenty years ago, he was quite a well-known name as the leader of the "Three Sounds". Primarily identified with the soulful funky sound, that group maintained itself until the early 1970s, many years after the genre's popular demise.



Some ten years later, he too has joined the growing list of those on the comeback trail. Though the Three Sounds are now history, the music they played is revived in this trio album plus one, the one being tenor saxman Stanley Turrentine. With Mickey Roker and Ray Brown as backup, one has no doubt what's in store in these grooves. Sure, it is an old recipe with tried and true ingredients, but when it is played by well versed players, it always sounds good. Mr. T., finally away from the commercial compost heap, is a natural swinger and his smooth tone always has soulful elegance. Harris, for his part, churns out the familiar chords and typecast phrases that keep the groove going. Plenty of blues is on the menu, but there is a ballad, an up-tempo number and, of all things, *Battle Hymn of the Republic* as a closer. Despite the stylistic contingencies, this album comes off very well, because it is a live recording done at the Blue Note in New York City. With an audience at hand, this kind of music can really cook in the hands of "experts".

To produce music which the public can dig is always an aspiration; in fact, many a musician hopes (either overtly or covertly) for that hit record or tune, that may bring him a greater degree of public attention. In jazz, however, this happens much more by chance than by design. A good example of this is **ABDULLAH IBRAHIM's** (a.k.a. Dollar Brand at one time) "Cape Town Fringe". Hardly a new release (1977), this record is sufficiently well known to warrant a brief review. Firmly rooted in the folklore of his native country, the catchy nature of the title cut got enough record play at one time. Side B contains a less well known performance, *The Prophet*, a wandering piece that never really comes to a specific high point. Moreover, 26 minutes of music on an LP is certainly a gyp, so one would be much better off listening either to his solo piano outings or his latest group Ekaya.

As one keeps the best for last, the final albums stress the role of the pianist as composer and arranger in larger ensembles. **STAN TRACEY**, the veteran pianoman of the UK, has been recording prolifically over the years for his own Steam label, and it is too bad that he is not better known outside his country. His latest vinyl opus brings together a sextet of solid musicians in a set of originals recorded live at Ronnie Scott's in London, a club where Mr. Tracey was employed for years as house pianist. As leader and composer of Hexad, he presents us with a Blakey-like jazz messengers programme, though the solo parts exhibit a little more freedom. This is particularly true with tenor and soprano saxman Art Themen, who plays in a much more jagged style than his alto partner Jamie Talbot. Trumpeter Guy Barker completes the horn section and acts a bit like a referee between the other two horn players. The rhythm section is on the move all the way through, the leader soloing occasionally albeit not spectacularly. For good straightahead blowing, this album is a sure bet.

The interaction between composition and improvisation is the main criterion in judging a group's performance. Essentially, creativity intervenes in the way the musicians take the framework and use it to suit their respective individual intentions. This last comment has some bearing on the newest release by

KEITH TIPPETT, a double album featuring a major work whose title is almost as forbidding as its length. This long suite stretches out over more than three sides and as extended works go, this one fares well after repeated listenings. After the opening theme, which sounds closer to a parody of an English country dance than a jazz vehicle, the piece goes into a long roller coaster sparring match between Larry Stabbins and Elton Dean, raw in energy but rather overextended. Both hornmen sound far better on side three, where the latter, on saxello, romps over a harmonically mellow framework, and the former plays the whole gamut on his tenor, at first wistful and balladic, then building effectively to a free frenzy. The trumpeter, Marc Charig, and the trombonist, Nick Evans, act more as links between different themes or sections of the suite. To round out side four, a number dedicated to Mingus — whose theme is as close to *Goodbye Porkpie Hat* as you can get — features bassist Paul Rogers as only soloist.

From ragtime to no time, the piano has achieved its special place throughout the history of the music. Whatever the twists and turns encountered — not to mention the bewildering array of electronic keyboards — the acoustic piano remains the single most versatile instrument in most jazz ensembles. In terms of the harmonic/melodic duality, the piano has always acted as an effective counterweight to the horns. But the piano has the option of playing lines like horns or sound masses which, at the same time, is as advantageous as it is challenging for the performer. When one thinks about it, genius is doubly difficult to achieve here, for the interaction of these two levels makes it twice as hard to attain.

— Marc Chenard

SIR CHARLES THOMPSON

**Portrait Of A Piano
Sackville 3037**

Sackville is known for its excellent piano records and also for bringing back into the limelight outstanding artists too long forgotten. They made their mark on both these counts with one of their earliest issues, Claude Hopkins' "Soliloquy" (Sackville 3004); and everyone knows the great hit they made recording violinist Claude Williams on Jay McShann's "The Man From Muskogee" (Sackville 3005), where the forgotten sideman outshone the leader. Now they have brought back into the studio a pianist little recorded, yet loved and admired by everyone who has his records — Sir Charles Thompson.

Sir Charles has been the pianist with many famous groups and at many classic sessions; the Coleman Hawkins band with Howard McGhee that recorded for Asch and for Capitol; the never to be forgotten Vic Dickenson recordings for Vanguard; and the irreplaceable jam session version of his own tune, *Robbin's Nest* with Buck Clayton for CBS. Even with his historic sessions, Sir Charles has not been lucky: the recordings under his own name for Apollo included one of Charlie Parker's earliest appearances with a small group, on the session in September 1945 with Dexter Gordon that gave us *Takin' Off* and *Street Beat*. Sir Charles plays with great dash on *Takin' Off*; but these must be the least re-issued and least known record-

ings of any stature by Parker. Similarly, in among the Vanguards of the fifties were two 10" lps, one by the Sir Charles Thompson trio and the other by Sir Charles Thompson and his Band. *The Talk Of The Town* and *Dynaflow* from the band session are two of the greatest performances from the main-stream revival of that period; but they do not seem to be remembered for the classics they are, despite the subsequent re-issue as a 12" lp of the Vanguard material.

In those days, Sir Charles came on up-tempo like a Count Basie with a fuller tone, half an octave down. He produced a more rolling effect than the generally sparse Basie; but, like Basie, he depended on a rhythm section to support the economical, single noted style. John Norris, in his excellent album notes, tells the story of Sir Charles Thompson since those days (and before); though, oddly enough, he never mentions Basie, so clearly to me at least, one of Thompson's mentors. As Norris explains:

While still calling California his home, Sir Charles has settled down in such diverse cities as Toronto, Paris, Zurich and Boston... playing piano in hotel bars. The demands were slight but the self-discipline of solo piano began to subtly alter his approach and now, a decade later, the results can be heard in the fullness of his approach... The essential characteristics of Sir Charles' style are still there but the latent influence of both Art Tatum and, especially, Teddy Wilson can be heard in his playing.

So this is the new Sir Charles that we have here. In the opening tune, *Easy Living*, he recalls Teddy Wilson in both his sedateness and his style of chording. More adventurous and Tatumesque are *You Go To My Head* and the lovely *Spring Can Hang You Up The Most*. He effectively essays Monk's *Round Midnight*; while each side concludes with a blues — *Happy Boogie* and *Samo Blues*. Why it is supposed that we must be given variety by having an up-tempo and a slow blues on every record, I don't know. It is sameness not variety that is generally introduced; and we can only thank god that nobody gave us an album by Bill Evans with *Bill's Boogie*. I would have much preferred two more enchanting ballads by Sir Charles, who has a gift for them that is none too common; he plays those old standards *Memories Of You* and *All The Things You Are* and still makes you pleased to hear them again.

Included, inevitably, is a version of *Robbin's Nest*, where we come closest to hearing the old Sir Charles. Some passages are phrased as they were on the Clayton version, or — even further back — on the Illinois Jacquet version for Apollo. For me, sadly (as I love the tune), this was the least effective track (apart from the blues); the contrary pulls of the old and the new styles seemed to lead to an undecidedness of character in places.

The new style is epitomized in the title piece, *Portrait Of A Piano* — a tune given to Thompson by Bill Butler in Toronto twenty years ago. It is marked by the "fullness" that John Norris sees as characteristic of his playing today, in contrast with the sparer early work. The tone, beautifully caught here, is more sonorous; and the phrasing, more legato. As the solo pianist must, Sir Charles attempts to realise the many rich possibilities of his instrument; whereas his earlier playing had attained its

special character almost in terms of the limitations it chose.

This is a charming record from Sackville and a welcome re-appearance of a fine artist.

— Trevor Tolley

GERI ALLEN
Home Grown
Minor Music 004

Mama's Babies / Bemsha Swing / No More Mr. Nice Guy / Black Man...M.O. PE. / Round Midnight / Blue / Alone Together In The Same Room / Home Grown

SPENCER BAREFIELD / ANTHONY HOLLAND / TANI TABAL
Live At Nickelsdorf
Konfrontationen Sound Aspects SAS 007

Xenogenesis / Hindola Spring / IOCAB-4

RAY ANDERSON / MARK HELIAS / GERRY HEMINGWAY
You Be
Minor Music 007

Question Mark / You Be / Pumbum / Box Cars / Stole Stuff / Edward's Dance (Suite For Edward Blackwell) / Mud Pie Anthem

TIM BERNE / BILL FRISSELL
Theoretically
Minor Music 008

M / Inside The Brain / Preview / Carolina / Ground Floor / 2011 / Perky Figure

As is the case in many other areas of today's society at large, a growing wave of conservatism has seeped into the current jazz scene. Although there is a new crop of young and talented musicians who appear to have vast amounts of unlimited potential, many are bogged down in the commercial muck of fusion while others are content to rely on a litany of weathered bebop licks. Still others religiously pursue and attempt to recapture intact the golden age of the swing era. These trends are reflected in much of the recorded output (usually from the larger domestic labels) that finds its way into the jazz section of your average record shop.

The other side of the coin however reveals a committed handful of artists who also have a deep respect for tradition, but view it not as a dead-end but as a point of departure. Seeking to broaden their horizons, they forge ahead, striving to develop distinctive voices of their own. These four discs focus on players of this latter persuasion.

Pianist Geri Allen's maiden voyage in the company of bassist Anthony Cox and drummer Andrew Cyrille ("The Print Makers", Minor Music 001) and subsequent appearances with saxophonists Oliver Lake, Frank Lowe and Steve Coleman have helped her secure the respect and admiration of musicians and critics alike. On "Home Grown" (her second release under her own name), she prefers to go it alone, placing her personal signature on a pair of Monk tunes and a half dozen originals. A multifaceted stylist, Allen's touch is agile but firm. She can be driving and forceful or gentle and reflective. Blending the abstract with the conventional, Allen's solos are marked by a probing

intensity that bores beneath the surface, revealing a melodic imagination and rhythmic dexterity that are instrumental in shaping the course of this recording.

The Detroit based trio of Barefield, Holland and Tabal make the most of a rather offbeat instrumentation. Taking their cue from Chicago's AACM, they combine a feisty, free-blown tenacity with occasional exotic flourishes. Barefield's acoustic guitar work has a tensile strength that brings a certain elasticity to the group sound. *Xenogenesis* starts out briskly, then sputters into a brief meandering interlude before regaining its momentum. A series of lively solos ensue fueled by Tabal's thrashing traps. Bowing to the East, *Hindola Spring* has Holland's serpentine soprano wending its way through a hypnotic, trancelike mood created by Barefield on dawudaphone (African harp) and Tabal on tablas. *IOCAB-4* takes up all of side two. Moving in a rigid, circular pattern, it builds to a feverish pitch that is sustained by Barefield's taut percussive attack and Tabal's relentless drive. On the whole an exhilarating if at times uneven performance.

"You Be" is the third recording by the trio of Ray Anderson, Mark Helias and Gerry Hemingway. Their ongoing musical and personal relationship (Anderson and Helias have also worked with drummer Barry Altschul) has no doubt contributed immeasurably to the relaxed, cohesive feeling of this session. Anderson's style draws on a melange of influences, from the gutbucket, tailgating swagger of Nanton, Higginbotham and Dickenson to the experimental inclinations of Rudd and Mangelsdorff. *Question Mark*, the opening cut, hits a nice, easy stride as Helias shadows Anderson's burry toned solo prior to his own commendable statement. Hemingway supplies a broad, flexible rhythmic base. On *Stole Stroll* his hi-hat cymbal and snare drum patter set the pace as Helias bows beneath Anderson's blustery utterances. *Edward's Dance (Suite for Edward Blackwell)* starts with a spry bass line followed by some fancy stepping from Anderson and Hemingway whose drumming shows an affinity for Blackwell's melodic approach. No matter where you drop the armature, this record clicks from start to finish.

Originally released on Berne's Empire label, "Theoretically" surfaces once again, this time with the addition of the previously unissued *Ground Floor*. For the most part a collection of free-spirited encounters, (several cuts, most notably *Preview* and *Carolina* appear to have been preplanned) it pits the high-tech wizardry of Frisell against Berne's emotionally charged alto. A sort of sci-fi spaciness moves through much of this music as both men, Frisell in particular, tinker with electronics. However on *M* it is Frisell's acoustic strumming that sets the stage for Berne's high pitched wail before things settle into a more subdued mood. On *Ground Floor*, Bill rummages through his bag of electronic gadgets and comes up with a seductive groove by initiating a simple acoustic line under a mix of his own whining figures and Tim's electronically modified alto. Puttering with echo delays, Berne brings a light-hearted, playfulness to the aptly titled *Perky Figure* that closes side two. This record goes a long way in proving that under the right circumstances and given the proper dosage, a little shock of electricity never hurt anyone.

— John Sutherland

jazz forum

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SHORT TAKES

CALIFORNIAN WRITER SCOTT YANOW REVIEWS A VARIETY OF RECORDINGS AND CASSETTES

CECIL PAYNE QUARTET

Casbah

Empathy E-1005

Casbah / Carney / Wave / A Walkin' Thing / Time After Time / How Deep Is The Ocean / Bosco
Feb. 27, 1985

This is the fifth release from guitarist Joe Carter's Empathy label and, like the previous ones, it is a fine example of lightly swinging 50s bop. Baritone veteran Cecil Payne is in relaxed form, best displaying his full tone on *Carney*, a delightful Rick Henderson melody that should become a standard. Payne's flute work on two selections is a bit lightweight but certainly pleasant enough. The always-underrated pianist Richard Wyands often steals solo honors although Payne and guitarist Carter (who always sounds so laidback but swinging) give him competition. Wyands' solo feature *Time After Time* (performed by the pianist without him realizing that it was being recorded) is one of the date's highpoints. Bassist Stafford James anchors the drumless quartet with taste and precision. This highly melodic session (available from Empathy, 3 Fair Oak Drive, Easton, CT 06612) is quite satisfying.

ALVIN QUEEN

Jammin' Uptown

Nilva NQ 3413

Mind Wine / Resolution Of Love / Hassan / Europa / Jammin' Uptown / After Liberation
August 24-25, 1985

Although consisting of six recent originals, "Jammin' Uptown" is essentially an exploration of the Art Blakey school of hard bop. The muscular tenor of Manny Boyd, trumpeter Terence Blanchard (who combines the sound of Freddie Hubbard with some of the licks of Wynton Marsalis without being derivative) and trombonist Robin Eubanks make a strong frontline. Eubanks is perhaps the biggest surprise of this date for though his name is rarely mentioned as one of the top young trombonists around today, he proves to be just that, taking some very fluid and creative solos. With pianist John Hicks, bassist Ray Drummond and drummer Alvin Queen aboard, this sextet cannot help but swing hard. Except for the repeated pattern of the title cut, "Jammin' Uptown" could easily be mistaken for a typically excellent set by the Jazz Messengers.

NABIL TOTAH

Double Bass

Consolidated Artists 103

I've Never Been In Love / My Foolish Heart / Caravan / My Romance / Lavern Walk / Lush Life / Subaru Mama
June, 1985

"Double Bass" is a tour-de-force for the talented Nabil Totah. Discovered in 1954 by Charlie Parker, Totah has worked steadily through the

years in small groups ranging in style from swing to modern bop. On his debut as a leader, Nabil overdubbed his bass so he could make melody statements and take solos over a full rhythm trio. Pianist Mike Longo, who has recorded too rarely in recent years, has many excellent solos in a boppish vein and utilizes the synthesizer in the background of several selections (doing a close imitation of strings on *Lush Life*) while drummer Ray Mosca is tasteful in support. Totah, who contributes the medium-tempo blues *Subaru Mama*, has an impressive tone and is quite creative, whether bowing the lead mysteriously on *Caravan*, soloing a la Oscar Pettiford during *Lavern Walk* or simply walking with the rhythm section. Highly recommended.

JAMES NEWTON

Water Mystery

Gramavision 18-8407

Star Crossed Lovers / Lone Hill / The Crips / Water Mystery / One For Strayhorn / Dance Steps
Jan. 1985

Flutist Newton follows up his accessible tribute to Ellington and Strayhorn ("African Flower") with a more adventurous set that has a strong mixture of Eastern music and Western classical. The lengthy *Lone Hill* is a showcase for koto and harp with Newton's wind quintet (flute, clarinet, oboe, bassoon, English horn) and rhythm section (tuba, bass and percussion) taking a purely supportive role, while the Asian-influenced *Water Mystery* is primarily a flute-koto duet. The other selections are more Western in character, featuring stirring solos from clarinetist John Carter and the leader. *Star Crossed Lovers* is mostly written out for the unorthodox instrumentation (with John Nunez' bassoon in the lead), *One For Strayhorn* is a mournful dirge and *Dance Steps* (dedicated to George Russell) utilizes some light funk patterns to back the atonal group playing. The highpoint of this date is *The Crips* which is supposed to depict an L.A. street gang. The written parts fit the material well and the solos by Carter and Newton (over Roberto Miranda's walking bass) are quite energetic although it is doubtful that any gangmembers will be humming this complex tune.

BENNIE WALLACE

Sweeping Through The City

Enja 4078

Eight Page Bible / On Radio 5 / Trouble And Woe / Someone Might Think We're Dancing / Refrain / The Bread Man / Sweeping Through The City
March, 1984

Recorded a year before Wallace's popular Blue Note lp "Twilight Time", "Sweeping Through The City" is a logical transition between the tenor's earlier avant-garde flights (usually in a trio or quartet) and his recent raucous exploration of r&b and blues-oriented material. Bennie

Wallace combines the breathy tone and growls of a Ben Webster with unpredictable octave leaps and honks that recall Eric Dolphy. Along with the eccentric trombonist Ray Anderson and the always-adaptable guitarist John Scofield, Wallace leads his quintet (labelled "The Blues Ensemble of Biloxi") on a good-humored tour of seven bluish originals. A female gospel quartet, The Wings of Song, join the unit for two gospel numbers; the rousing title cut works quite well despite the disparate elements. Although *Twilight Time* is a bit more accessible and riotous, *Sweeping* is also quite worthy.

BOB COOPER / SNOOKY YOUNG SEXTET

In A Mellotone

Contemporary C-14017

In A Mellotone / Prelude To A Kiss / She's Got To Go / I'm Getting Sentimental Over You / Jumpin' At The Woodside / For Freddie / Satin Doll / So Hard To Laugh, So Easy To Cry / I Luv Jazz / Closing Time
Oct. 27, 1985

As can be surmised from the repertoire and personnel, this is a happily swinging if somewhat predictable session that could have been subtitled "Studio Vets Night Off". Tenor-saxophonist Bob Cooper and trumpeter Snooky Young both made their jazz reputations decades ago and they have kept in shape through the years despite their frequent anonymity in the studios. Coop has this album's most rewarding performance, a fresh improvisation on the oft-recorded *Prelude To A Kiss*. Snooky is also in fine form but it's a major disappointment that he plays most of the date muted, for it makes him sound like a second-class Harry "Sweets" Edison. Ernie Andrews takes four vocals, sounding best on the good-time blues *She's Got To Go* and a surprisingly emotional *Sentimental* although *Satin Doll* would not have been missed. Pianist Ross Tompkins and newcomer guitarist Doug Mac Donald also get some well utilized solo space. But since several of the instrumentals (most notably *Woodside* and the uptempo blues *I Luv Jazz*) are so brief as to be almost samplers of the group, "In A Mellotone" never really reaches its potential. Excitement and a sense of adventure are lacking.

JIMMY KNEPPER

1st Place

Blackhawk BKH 51001

Leave of Absinth / Awesome / Distress Dismay / Fallen Crest / When I See You / Idol Of The Flies
Feb. 9, 1982

The previously unreleased "1st Place" is trombonist Knepper's first recorded encounter with a pianoless trio and, not too surprisingly, he excels in this sparse setting. Guitarist Bruce Forman's chording and dry solos work well with the subtle playing of bassist Mike Richmond and Billy Hart, and all three expertly back Knepper. Still best known for his stint with Mingus in the late 50s and mostly out of

the spotlight ever since, Knepper has evolved through the years and today is at the top of his game. His six originals include a tribute to Mingus (*Fallen Crest*) that has a melody reminiscent of *Goodbye Pork Pie Hat* (although using a completely different chord structure), the ballad *When I See You* and a rousing *Awesome* which is based on *S'Wonderful*. A fine outing.

MEL LEWIS & FRIENDS

Gettin' Together
Vee Jay VJS 3062

Motif / My Buddy / Neat Foot / The Song Is Ended / Mullanganesque / Canon Ball / Mood / There Will Never Be Another You / Westlake Bounce
ca. 1957

The obscure material on this disc was initially released in the mid-70s even though it dates from two decades earlier. John Graas, not Mel Lewis, is the actual leader and it is his arrangements for the two tenors of Jack Montrose and Bill Perkins (doubling on baritone) that give this session its personality. Paul Chambers' bowed bass solos are consistently impressive, Mel Lewis (and on a few selections, Philly Joe Jones) contribute strong backup along with occasional solos, and pianist Paul Moer (featured on *Neat Foot*) makes one of his rare appearances on vinyl. "Gettin' Together" is one of quite a few Vee Jay albums to be reissued by the Suite Beat Music Group (3355 W. El Segundo Blvd., Hawthorne, CA 90250). Although it's nice to see the original album design, the innocuous and chatty disc jockey liner notes (which say nothing about the session) should have been replaced. An enjoyable but non-essential West Coast jazz date.

KAHIL EL'ZABAR

The Ritual
Sound Aspects 011

Magg Zelma

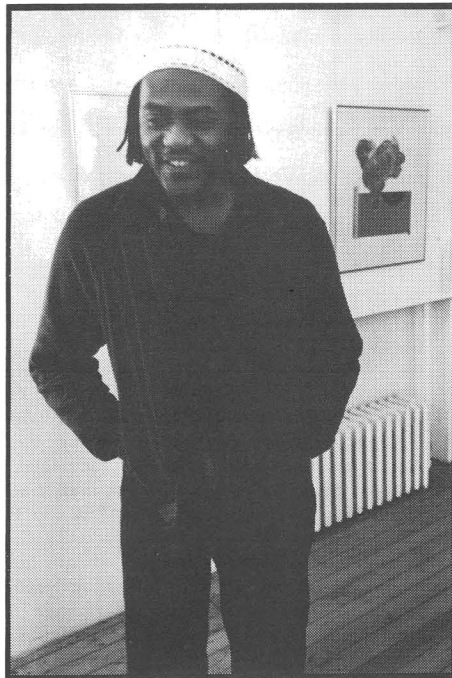
Nov. 3, 1985

The trio of trumpeter Lester Bowie, bassist Malachi Favors and drummer Kahil El'Zabar explore a Favors composition *Magg Zelma* for nearly 42 minutes before an audience in Chicago. The mournful theme is stated by the bass while Bowie harmonizes and comments on the melody. Once the mood is set, each of the players gets a chance to solo and interact with each other but despite some playful moments by the trumpeter, this piece is given too lengthy a treatment for its thin melody. Even though some sound exploration takes place (especially by Favors), there is little passion or intensity from the improvisors.

WORLD SAXOPHONE QUARTET
Live At Brooklyn Academy Of Music
Black Saint BSR 0096

One Waltz Time / Great Peace / Kind'a Up / Paper Works / Open Air (for Tommy) / Georgia Blue
Dec. 6-7, 1985

The latest album from the WSQ is one of their best all-round sets and a perfect place for those not already familiar with the unit to start exploring their music. *One/Waltz/Time* has a gospellish background in 3/4 time behind Julius Hemphill's alto solo (which combines the joy of



Cannonball Adderley with the passion of Eric Dolphy). The 15-minute *Great Peace* (after a boppish ensemble) features unaccompanied solos from the group members: Altoist Oliver Lake, baritone-saxophonist Hamiet Bluiett (contrasting his huge tone with miraculous high notes), Hemphill and the tenor of David Murray (who takes a particularly well-constructed improvisation). The r&bish *Kind'a Up* is too brief to be memorable but *Paper Works* (which has a repeated rhythmic pattern behind the concise solos), *Open Air* (emphasizing long tones from two sopranos, alto clarinet and bass clarinet) and Hemphill's abstract ballad feature *Georgia Blue* fulfill the enormous potential of this innovative group. Highly recommended.

SCOTT HAMILTON / JAKE HANNA / DAVE McKENNA
Major League
Concord CJ-305

Swinging At The Copper Rail / A Pretty Girl Is Like A Melody / Cocktails For Two / I'm Through With Love / Linger Awhile / September In The Rain / This Is All I Ask / It All Depends On You / April In Paris
May, 1986

The swing tenor stylist Scott Hamilton, who at 31 is finally too old to be considered a child prodigy, has only had one major fault on some of his many recordings: a sense of emotional detachment. Pianist Dave McKenna takes care of that problem on this trio date, driving Scott unmercifully with rolling bass lines and challenging him with melodic creativity. The enthusiastic McKenna is such a complete pianist that one senses that not only is a bassist not missed, the inclusion of one would be a frivolity. Drummer Jake Hanna manages the admirable feat of being both exciting and subtle, clearly inspiring Hamilton who on this session sounds a bit like Zoot Sims. Although the still-young tenor has led at least 15 records to date, "Major League" is thus far his definitive album. It's a superb example of modern small group swing.

DETROIT'S GEORGE BENSON

Swings & Swings & Swings
Parkwood 107

Jack's Place / Records-Me / I Should Care / Do Nothing Till You Hear From Me / Tea For Two / Fuchsia Moods / Yesterdays

May 12-13, 1986

Saxophonist George Benson (no relation to his namesake) is a skilled bop altoist and tenor-saxophonist who has spent virtually all of his career in Detroit, away from the media centers. On his fine debut as a leader, the middle-aged Benson jams with a strong pianoless Canadian trio that consists of guitarist Reg Schwager (a rising talent), bassist Dave Young and drummer Archie Alleyne. The musicianship is high, the improvising chordally-based and, although this is a fairly conventional session, the players' enthusiasm makes it a standout. Parkwood Records (Box 174, Windsor, Ontario, Canada N9A 4H0) is proving to be one of the better small jazz labels. The soulfully swinging Benson, who mostly sticks to alto on this date (recalling Sonny Criss) deserves greater recognition outside of Detroit; just listen to him tear apart the changes on *Tea For Two*.

OLIVER LAKE

Gallery
Gramavision 18-8609

Olla' Blues / Sad Louis / Le Sport Suite / Gallery / C Piece / France Dance
July, 1986

In recent years altoist Oliver Lake has been splitting his time between the World Saxophone Quartet and his funk/reggae band Jump Up. "Gallery" showcases Lake's talents in a different setting: bending the modern mainstream with the rhythm trio of pianist Geri Allen, bassist Fred Hopkins and drummer Pheeroan akLaff. Each of the six compositions have their own personality yet Lake has no difficulty fitting his own style in the varying formats. It's a pleasure to hear him jam on the opening selection, an uptempo blues with a humorous melody. *Sad Louis* features the leader unaccompanied playing the ballad melodically and with gentleness. *Le Sport Suite*, which also includes the fiery trumpet of Rasul Siddik, boasts several interesting melodies and climaxes with an intense alto-drums duet. *Gallery* has complex but very coherent solos from Lake and Geri Allen, *C Piece* is an angular melody in waltz time and the 7/4 *France Dance* has some surprisingly bluish Allen piano. "Gallery" is a bit of a departure for Oliver Lake, exploring "the tradition" (although he wrote all of the songs) an unqualified success.

BOB MOVER TRIO

The Night Bathers
Justin Time 14

The Night Bathers / Berg-Like / Helene / Suite In 4 Parts / We-Burn / Beach Music / Randomland / John's 1st Synthony / Fathoms / Sonny Claws / Angelica
Jan. 22, 1986

"The Night Bathers" matches together the rather divergent styles of altoist Bob Mover, guitarist John Abercrombie (doubling on guitar synthesizer) and pianist Paul Bley for four solos,

Swingtime Records

A European jazz label now available from
SACKVILLE RECORDINGS

DICK WELLSTOOD "Diane"

Swingtime 8207

Dick Wellstood, solo piano

My Ideal, Keepin' Out Of Mischief, The Mooche, You Go To My Head, Jingle Bells, Rubber Duckie, Birmingham Breakdown, Willow Tree, Jumpin' Punkins, Diane, The Entertainer, The Broken Windmill, Body And Soul.

HARALD RUSCHENBAUM SAX & BRASS BIG BAND Swingtime 8206

Secret Love, Lazy Bird, Guajira In My Soul, Pepe Cortinona, Lover Come Back, Liza, When Everything's Mellow, First Love Song, Double Faces.

JOE TURNER "Walking Through Heaven" Swingtime 8205

Joe Turner, piano & vocals

Caravan, I'm Walking Through Heaven With You, Keep Off The Grass, Misty, Them There Eyes, Ain't She Sweet, Mack The Knife, Jeepers Creepers, Hello Dolly, Gone With The Wind, Echoes Of Spring, Ready For The River, Blue Skies, St. James Infirmary, Lulu's Back In Town, Gospel-Medley.

DICK WELLSTOOD & DICK HYMAN "I Wish I Were Twins" Swingtime 8204

Dick Wellstood and Dick Hyman, piano duos

The Sheik of Araby, The Breeze That Blows/Let Everyday be Sweetheart's Day, A Foggy Day, Somebody Stole My Gal, Dinah, I've Found A New Baby, I'm Gonna Sit Right Down..., Quincy St. Stomp, What A Little Moonlight Can Do, I Wish I Were Twins

JAY McSHANN & DICK WELLSTOOD "Piano Giants Volume 2" Swingtime 8202

Jay McShann, piano solos and duos with Dorothy Donegan; Dick Wellstood, piano solos and duos with Hans van der Sys.

Vine Street Boogie, 'Tain't Nobody's Business If I Do, Confessin' The Blues, Ain't Misbehavin', Ellington Medley, If Dreams Come True, Giant Steps, Indiana.

DOROTHY DONEGAN & HANS VAN DER SYS "Piano Giants Volume 1" Swingtime 8201

Dorothy Donegan, piano solos and duos with Jay McShann; Hans van der Sys, piano solos and duos with Dick Wellstood.

Here's That Rainy Day, Autumn Leaves, You Are So Beautiful, Ain't Misbehavin', Hank's Special, Rag For Frederic, I'm Getting Sentimental Over You, You Make Me Feel So Young, Ack Varmeland, Little Rock Getaway.

\$12.00 each postpaid from Sackville Recordings, Box 87, Stn. J, Toronto, Ont. M4J 4X8 Canada/ph. (416) 593-7230. Orders in Canada payable in Canadian funds; orders to all other countries payable in U.S. funds or equivalent. Visa & Mastercard accepted.

six duets and one trio (*Randomland*). Much of the music is freely improvised and, sorry to say, rather dull. The title cut, a bluish ballad for Mover and Bley, and Mover's two unaccompanied solos are excellent but most of the other selections meander aimlessly, particularly *Beach Music* and the overly long Bley-Abercrombie duets of *Suite In 4 Parts*. One would expect more intensity and cohesiveness from these players, but instead "The Night Bathers" makes for a tedious listening experience.

SONNY STITT Symphony Hall Swing Savoy SJL 1165

They Say It's Wonderful / Why Do I Love You / Symphony Hall Swing / Sonny's Bunny / Sweet Georgia Brown / Blues For Yard / Harlem Nocturne (two takes apiece of each selection except *Sweet Georgia Brown* and *Harlem Nocturne*) Nov. 20, 1952 and 1956

Sonny Stitt led more than 150 sessions during his busy career and was rarely less than excellent, often inspired. A master saxophonist who carved out his own personal niche in the bop world, Stitt was at his best in quartet settings. "Symphony Hall Swing" features Stitt on tenor in 1952 and on alto in 1956 with two separate rhythm sections. All but two tracks are previously unissued alternate takes. Although five of the seven selections are heard in two consecutive versions, the slightly different tempos and Sonny's imagination results in each of his solos being quite different from each other. The forgotten pianist Fletcher Peck leads the earlier rhythm section while the always-dependable Dolo Coker is in fine form for the 1956 date. It's true that no jazz collector really needs every Sonny Stitt record but this exuberant album is one of the better ones. Another excellent reissue from Muse/Savoy.

BARRY ALTSCHUL QUARTET / QUINTET That's Nice Soul Note SN 1115

Ahfra Love / Blues Interrogation / Satarumbarengue / That's Nice / For "Papa" Jo, "Klook" and "Philly" Too Nov. 25-26, 1985

Barry Altschul's most recent quartet (with pianist Mike Melillo sitting in for two selections) utilizes some of the innovations of the past to create new music (as Charles Mingus did). Trombonist Glenn Ferris, who has had an erratic recording career since his days with Don Ellis, has finally found the perfect platform for his talents and hopefully will be with Altschul for a long time. Sean Bergin (a new name to me) has touches of Archie Shepp, Ornette Coleman and the stomping r&b stylists in his tenor playing while on alto aspects of Ornette and Phil Woods make comfortable allies in forming his happy driving style. Ferris' *Ahfra Love* has the strongest dosage of humor, making good use of stoptime devices and a goodtime blues section. *Blues Interrogation* by bassist Andy McKee is a bit odd with its free segments giving way to an r&b groove with the attractive Spanish themes of *Satarumbarengue* (short for samba, tango, rumba and merengue) and Altschul's appealing ballad *That's Nice* are memorable. The closing selection is a tribute by

the drummer-leader to three master drummers. I eagerly look forward to the Barry Altschul quartet's next album. There is great potential in this unit.

CASSETTES

ROB McCONNELL AND THE BOSS BRASS Again! Umbrella GENCI-12

Confirmation / Everytime We Say Goodbye / The 4,679,385th Blues In B-Flat / A Time For Love / Take The 'A' Train / My Ship / Tickle-toe / I Hear A Rhapsody / Pellet Suite: No Not Sir Henry, Last Summer, The Back Bacon Blues, BB Gun June, 1978

ROB McCONNELL AND THE BOSS BRASS Big Band Jazz Umbrella DDC-4

Just Friends / Keep Me In Your Heart / Run-away Hormones / Street Of Dreams / Dirty Man / A Tribute To Art Fern / No More Blues / Good Morning Irene / Fred / Porgy & Bess Suite 1978

DR. ART DAVIS Live! A.K.M. - 1

Kalypso / Kim Mur / Art's Boogie / Blues From Concertpiece / I Should Care / Remembrances / The Spirit July 22, 1984

PAUL PLIMLEY OCTET Hidden Shades

Diary Of The Dreams Of A Grisly Dressed Globetrotter / The Lunar Exploits Of Bike McKrikey / Hidden Shades

SILK STOCKINGS Conspicuous By Their Absence

Don't Ask That Question / Mirror No Make-Up / Flamingo In Disguise / One Step Closer / Currents & Canoes / In A Grazing Maze / Dangerous Distance / Treacherous Closeness / ABCD

QUANTO Trio Extempore

Sometimes I Feel Like A Motherless Child / Twelve Tone Melody / Goats Hill Road / Night Cap / Quanta / Alone Together / Just Hangin' Out December 20, 1985

THE BILL SMITH ENSEMBLE Live In Toronto Onari 007

Do You Want To Get Down? / J'Accuse / Three Simple Songs / Madder Lake / Home At Last / Rituals / The Subtle Deceit Of The Quick Gloved Hand / Beauty Is A Rare Thing / Paradise / Interludes / Are You From Out Of Town? February 28, 1986

MAJA BANNERMAN Future Perfect BWP Audio 001

The New Wilderness / Close-up On Cancer and

JACK WRIGHT
Spring Garden Music

9 Improvisations 1982-4

PAUL CRAM
Jazz In The Zebra Zone
CC 001

Jazz In The Zebra Zone / Goddendard / Hammer and Tongs / Dwee Dada / Punk Bunk / Marken / Strike Three / Urban Desperado / Extensions
November 12, 1984

Of the ten jazz cassettes covered in this article, only the Rob McConnell dates are also available on records. Vinyl fanatics like myself will always prefer lps, but even we have to admit that tapes play better in a car than records. Ultimately it's really the music not the medium that counts.

The two Rob McConnell tapes, "Again!" and "Big Band Jazz", both actually contain two lps worth of music apiece while most of the other tapes are in the 40-45 minute range. Both of these big band dates are from 1978 and utilize the same personnel but "Again!" is by far the superior recording. McConnell's conservative but colorful arrangements leave ample space for the orchestra's many excellent soloists (including trumpeter Sam Noto, fluegelhornist Guido Basso, altoist Moe Koffman, the two contrasting tenors of Eugene Amaro and Rick Wilkins, guitarist Ed Bickert and Rob's valve trombone) while giving the orchestra an identifiable personality. "Again!" alternates pretty ballads (highlighted by Basso's fluegelhorn on *A Time For Love* and a french horn feature, *My Ship*) with up-tempo standards and the seventeen minute *Pellet Suite* penned by trombonist Ian McDougall. "Again!" offers a definitive look at Rob McConnell's Boss Brass and also serves as an excellent introduction for those not yet familiar with the enjoyable music of this big band.

In contrast, "Big Band Jazz" is often dull. *Fred* has a mundane melody (although McConnell's valve trombone eventually wakes up the band), *Street Of Dreams* is weighed down by a tedious arrangement and the *Porgy & Bess Suite* utilizes rockish rhythms that are inappropriate. The up-tempo selections fare better, particularly *Just Friends* and *No More Blues*, but "Again!" is the cassette to acquire.

Art Davis has had a fascinating yet under-publicized life. A brilliant virtuoso of the bass, Davis was the first black bassist to be a regular member of a national TV network staff orchestra and he fought discrimination so as to be accepted purely for his abilities with symphony orchestras. During the 1970s, Art retired from music to work towards his Ph.D. in psychology; he has since returned to music on a part-time basis. "Live!" features Davis with a top-notch quartet that includes Odeon Pope on tenor and flute, pianist Richard Wyands and drummer Joe Cusatis from a concert back in 1984. In addition to the impressive musicianship and creative abilities of the players, the variety of the repertoire makes this a highly recommended tape. *Kalypso* is not really a calypso but a happy dancing original. It's followed by *Kim Mur*, an

explorative tenor-bass duet. Pope utilizes some of Coltrane's innovations (sheets of sound, multiphonics, etc.) in his style but sounds nothing like him; actually a lot closer to Rollins and Roland Kirk. In contrast, *Art's Boogie* swings hard and has some nice boogie-woogie from Richard Wyands. *Blues from Concertpiece* mostly features the huge tone of Art Davis with some fine supportive drumming from Cusatis, *I Should Care* gets a straightforward trio rendition, *Remembrances* is a brief unaccompanied bass solo and *The Spirit* closes the performance with a joyful gospelish melody, in seventeen-bar choruses. This tape could have used more Odeon Pope but is quite enjoyable and is available from A.K.M. Enterprises Inc., P.O. Box 4037, Costa Mesa, California 92628 U.S.A.

I'm quite unfamiliar with pianist-vibist Paul Plimley and there are no liner notes included with his privately issued tape (only the McConnell and Davis cassettes have more than the barest information), but judging by this fascinating music, Plimley is a superb arranger. Utilizing an octet (that includes altoist Graham Ord, Coat Cook on tenor, Gordon Betran's baritone, trumpeter Kevin Lee, trombonist Ralph Eppel, bassist Paul Blaney and drummer Buff Allen), Plimley's charts are similar to soundtracks in their unexpected turns and storytelling. *Diary* builds gradually with ringing percussion and flutes before the mysterious Eastern theme appears. The second half of this sidelong piece is at a lower emotional level, highlighted by a percussive trombone solo. While *Lunar* uses complex rockish rhythms to back Lee's trumpet, *Hidden Shades* is a moody ballad. The most striking soloist is altoist Ord (sounding a little like Arthur Blythe) but Plimley's creative arrangements are the real reason to acquire this fine tape. (Available from Lori Levesque, Ste. 1201-207 W. Hastings St., Vancouver, B.C. V6B 1H7).

Silk Stockings, a quintet led by guitarist Rainer Wiens, covers a lot of ground on their cassette, from group improvisations punctuated by brief notated passages (most of side one) to jams over rhythmic vamps. The most distinctive and versatile player is Wiens, whose guitar sounds Hawaiian on *Don't Ask That Question*, on occasion scratches freely a la Derek Bailey and at other times is content to unselfishly state repetitive vamps for the horns. Both the warm trumpeter Jim Lewis and saxophonist Mike Murley (best on soprano) play the diverse music with feeling while bassist James Young displays an impressive sound and drummer Richard Bannard is subtle in support. Overall it's a fine effort, not essential music but enjoyable. (No mailing address was listed on this tape).

Trio Extempore consists of Maury Coles on tenor and the electronic synthesizers of Paul Snyders and Paul Tinkler. Coles, best known for his unaccompanied solo album for Onari, receives backing by the keyboardists that could best be described as moody and atmospheric. Coles' tenor sound is a bit distorted, as if it's being run through a keyboard itself, thereby trivializing his ideas. All of the music on this tape is freely improvised but the creativity level is not all that high. Although probably fun to perform, for the listener this one-mood date is uniformly boring. (No mailing address is included).

Boring is an adjective that certainly does not apply to Bill Smith's "Live In Toronto". For

this continuous 82-minute set Smith (heard on soprano) augmented his regular trio of violinist David Prentice and bassist David Lee with guitarist Arthur Bull and drummer Stich Wynston. Eerie "peaceful" segments divide long periods of passionate group improvising. The sound of the ensemble is light but the musical content never is. For those who think that the fire has gone out of the avant-garde or that all of the formerly "free" players are now playing standards, this often-heated and always adventurous performance is highly recommended although it's not the most suitable music to play while driving. (It can be acquired from Onari Productions, Box 87, Station J, Toronto, Ontario M4J 4X8).

Not being a great fan of abstract prose, I found much of Maja Bannerman's cassette fairly incomprehensible. Individual sentences make perfect sense but the connections and the point behind the individual stories are quite unclear. Her dramatic readings include paragraphs on comparing a relationship to a TV show, the inventing of a telescope, a child having a mental breakdown, a woman breaking up with a boyfriend, etc. Much more interesting is the musical backing by the Bill Smith Ensemble, this time the original trio. Smith's mournful alto clarinet on *The New Wilderness*, David Prentice's superb violin statements behind Bannerman on *Close Up* and David Lee's powerful cello on *Future Perfect* overshadow the talking. (Available from Nightwood Editions, P.O. Box 5432, Station A, Toronto, Ontario M5W 1N6).

Altoist Jack Wright's sample tape (which can be purchased from Spring Garden Music, 3321 Spring Garden Street, Philadelphia, PA 19104) shows off his very impressive technique on nine free improvisations. Wright's alto resembles Eric Dolphy a little on the first selection due to the wide intervals and use of percussive sounds but his style is certainly original. At times he sings a little through the instrument, he employs a bit of slaptonguing now and then and much of his playing is on the violent side. Essentially this tape features sound explorations by Wright, who also plays piano on one selection and a little soprano. Three of the cuts are unaccompanied solos; on the others he is joined by either drums, trumpet, bass, or Bill Smith's soprano (a performance that also adds a few unidentified musicians before its abrupt cutoff). Soul-stirring music not for the faint-hearted.

Completing this survey is a spirited set of freebop from the Paul Cram ensemble, a unit that draws its inspiration from the original Ornette Coleman quartet. Crams' tenor, altoist Robert Leriche, bassist James Young and drummer Gregg Simpson swing freely with rhythmic and often-humorous melody statements (especially *Punk Bunk* and the Hollywood Indians-on-the-warpath *Dwee-Dada*), explosive but concise solos and many memorable moments. Bassist Young and drummer Simpson deserve much of the credit for they work together very inventively (with lots of Haden and Blackwell trademarks), while inspiring the soloists. Leriche's tone recalls Coleman without being derivative while Cram plays with both soul and fire. This highly recommended tape (they deserve a record contract) is perfect music for one to put on for their closed-minded bebop friends. (Available from Cargo Culture Enterprises, 598 Crawford Street, Toronto, Ontario M6G 3K1).

REG SCHWAGER

Canadian Interview Number 6

For years, some of Canada's greatest national treasures have been jazz guitarists. Whether they be homegrown talents like Ed Bickert and Peter Leitch (see *Coda* 212) or musical emigrés who stayed here long enough to make their influence felt, as did both Rene Thomas and Lenny Breau — the list is long and the company illustrious.

From the Atlantic to the Pacific: every major Canadian centre has contributed to this treasury. The west coast produced the late Ray Norris, and via Ireland, Oliver Gannon. Toronto has given us the delightful Bickert and Lorne Lofsky, as well as that master of improvised music, Lloyd Garber (and Arthur Bull) — and Ottawa has added Rod Elias. The contingent from Montreal (which has always been a hotbed for guitarists) includes Greg Clayton, Mike Gauthier, Bill Coon, the late Bill White and internationally renowned Sonny Greenwich — as well as ex-Martimers Ivan and Nelson Symonds. Many of these have recorded and are internationally known, but only Leitch has left to carve out a niche for himself in New York.

When a jazz veteran the like of (the late) Fred McHugh begins touting a guitarist — especially one still in his teens — you had better listen carefully. Even back then, attendance at any one of Reg's early Montreal appearances was rewarding; whether you heard him work as a sideman with people like Joe Newman, Pepper Adams and J.R. Monterose, as an accompanist to singer Arlene Smith, or leading his own group.

Despite his age, Schwager (who has called Toronto his home since 1979) is somewhat of a world traveller. Born in Leiden, Holland on May 7, 1962, he began violin studies in New Zealand at the age of three, and by 1969 his family had moved to Sudbury, Ontario and Reg was studying guitar. He credits his first teacher, Ben Rinaldo, for his introduction to jazz techniques. In more recent years, he studied classical guitar while in Spain and later, back again in Sudbury, at Cambrian College. (Len Dobbin from the liner notes of "Resonance" - Justin Time-JUST 13).

REG SCHWAGER: I was always experimenting with harmonicas and flutes, and little musical things. I took recorder in school and somehow we ended up with a ukelele, which after a while got too small, so I graduated to guitar. Then I had lessons for three years with Ben Rinaldo, who introduced me to all the jazz techniques and showed me that it was possible to play jazz, because I had never even considered it. It seemed like it was too complicated. He showed me all the basics I would need. I played in the high school stage band. At a certain point I got really depressed because I had been copying off of records, and learning all these tunes, and then there was nobody to play with. Somehow I lucked into this one piano player who was doing exactly the same thing I was. We would get together and take turns playing bass parts for each other. All you really need to learn to play is one other person to play with, so we would play together, every Sunday afternoon. For a couple of years. We got a little gig, on Sunday afternoons at a place called Hugh's, and

it went from there.

My mum and dad were jazz fans, and I would not have been playing jazz if they had not been playing those records while I was growing up.

It's really hard to play jazz, or anything, if you don't have some storehouse of music that you've listened to, as you're growing up. I heard all kinds of stuff. A lot of classical music, pop music, and jazz. A lot of different things. Some of my dad's favourite records were Clifford Brown and Max Roach, the MJQ with Milt Jackson, Dizzy Gillespie. From Eric Dolphy's last date we discovered Misha Mengelberg and Han Bennink, but that's been more recently that we've been checking that out.

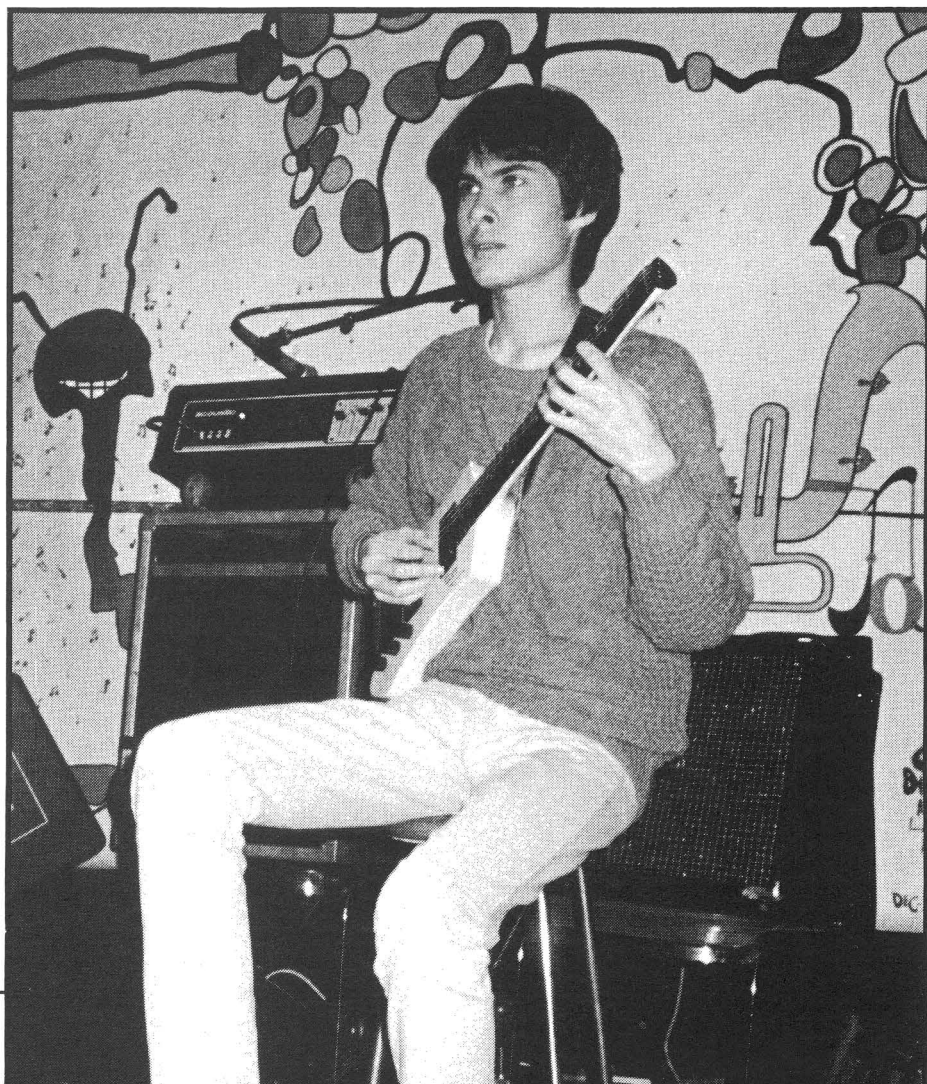
I had been planning to move to Toronto, but my mother decided to move here to study fine arts at York University, so I came along and finished my last year of high school. I started meeting people and started playing. I came into contact with a lot of musicians through Phil Nimmons' workshops. There was

one at the University of Toronto, and then I went out to Banff in 1979, so I met a lot of the guys who were playing with him. A lot of them, like bassist Dave Field, I still play with. I also met the young musicians — Michael White, Renee Rosnes, and Ralph Bowen, who is playing with "Out of the Blue" (OTB). A bunch of people like that. So that was enough to get started.

We all played together, not necessarily gigs, but we would jam, and then after a couple of years you start to be able to work, and do various little gigs. Like where you're playing for the door. There was a place called Daniels; like \$7.00.

BILL SMITH: *In this period you are quite successful and work often. You seem to work as much as you want to work. This was just a long slow process of getting people to know you?*

R.S.: I think I had an advantage because I started playing when I was quite young, so that was a special little image thing. But then I came into contact with vibraphonist Peter Appleyard, and somehow I got to work with



him quite regularly, and met most of the busier jazz musicians in town. Working with Peter Appleyard has enhanced my reputation, and I have also got to play with most of the other people that are on his gigs. And got to know them. People like Dave Young (bass) and Bernie Senensky (piano), and that has really helped. I played with Slam Stewart and Hank Jones. Hank Jones is such a master musician who really knows that style. Whenever you get to play with one of those guys, who was around when that music was originally created, it's a totally different kind of thing. Like playing with Ruby Braff. The music is really him. He's not trying to learn something off a record, he just breathes that kind of music out.

B.S.: *There's no inclination for you to leave and go to the United States, where there are hundreds of those players?*

R.S.: Not really at this point, because there are hundreds and thousands of players like me. I'm in a position now where I get to play quite a bit in Toronto and the rest of Canada. The immigration thing also scares me. Maybe New York is supposedly where the action is, but I feel that before you move on you should make the best use of whatever is around you, whatever resources are available.

B.S.: *Do you have a natural idea about being a Canadian. That you're making the music because you are here?*

R.S.: It never occurred to me until I came back from Amsterdam the last time. I started to realise how much of what I am doing just makes sense in this environment, in Toronto. I was trying to sing my tunes, in my head, walking through the streets of Amsterdam, and it didn't make any sense. So that was something I didn't realise until recently. I have to really think about that.

B.S.: *It's always been thought, historically, that Canada did not have a musical identity outside of "Rose Marie I Love You", or whatever that song is. I feel that's not true of course, and you obviously don't think that's true.*

R.S.: The only thing is Canadians tend to be a little self effacing, they're not necessarily always really proud of what's going on, they always think it's happening somewhere else. That's something we have to get over and do something about. There's so much here, so much opportunity, so much we could be doing.

A year ago was my first trip into Europe, and the main thing was that I came into contact with all the people that were doing a lot there, people who had jazz societies, and I got to see what was possible for them, and what resources they had available. Someone like Misha (Mengelberg). If you go and talk to him, he doesn't say you should move here (Amsterdam), this is a great place, but he says, this is how we achieved what we have achieved. He talks about long term goals. Twenty five years ago they started the Bimhuis and I.C.P. (Instant Composers Pool) records. So he was telling us that we would be doing the same thing where we are, without going to look for it elsewhere.

I played in Berlin and Cologne (West Germany), but these were with musicians that I came into contact with here in Canada. Basically friends of mine that organised gigs for me.

(In this period Reg has collected a small discography that includes as a leader - "Res-

*onance" - Justin Time (Just 13) * "Here and Now" - Radio Canada International (RCI 603) * 4 tracks on "Jazz-Pop" (IBGF/RCI 600), and as a sideman on Oliver Jones - "Lights of Burgundy" - Justin Time (Just 6) and "Detroit's George Benson - Swings and Swings" (Parkwood 107).*

R.S.: You definitely don't want to make a record and then expect it to go out and sell itself, you have to have some kind of a profile too, you have to be working. When I recorded with Justin Time, Jim West said - If you're going to make a record with me, you are going to have to be doing a bunch of gigs. So I went out west and played the Vancouver Festival and the Edmonton Festival, to get my name out there and have people hear and see me, so there would be some interest in the album. Apparently that sold a few. I have not had that many opportunities to record, yet, but you would not want to make a record every three months. I'm not worried at all about saturating the market at this point.

B.S.: *You don't only play in jazz venues, you also job around the city.*

R.S.: That certainly helps pay the bills, and it's relatively painless. If you are going to play jazz gigs, you cannot do it all that often in one place. Also I travel a fair amount, to Halifax or Montreal, a couple of times a year. You could not play a jazz gig every night of the week in Toronto, and make a living and have anybody be interested.

B.S.: *Are there specific guitar players historically, that have influenced how you play?*

R.S.: I've studied just about everybody I could get some recorded material of. Like Charlie Christian, Django Reinhardt I really like... people like Joe Pass... but really I searched through everybody I could find... Wes Montgomery, Grant Green, just as part of learning how to play the guitar. The whole history. I like to do as many things as possible just to get different perspectives on ways of playing. But I'm very interested in songs and song forms. So I've studied Cole Porter, Rodgers and Hart and the American popular song form, and I've studied jazz compositions, and I'm studying Motown tunes, folk songs, and all kinds of things like that just compositionally. One of the reasons that I get hired so much is because I know a lot of tunes. At a certain point I became obsessed by Broadway songs, I ended up with a few "fake" books and I kept learning more and more. So I know a lot of songs which is really an asset on the kinds of gigs that I do. Not scuffling around looking for changes, I can relax and play.

B.S.: *The other thing that I find peculiar about you is that you seem to want to go on and study, and you go to seminars in places like Banff. You find some purpose in those kinds of organizations?*

R.S.: I just want to get information in any way that I can. Information and inspiration, just to keep whatever musical thing is happening, alive. Because I need a lot of variety and a lot of different kinds of inspirations and input to my music. It just keeps it moving. You know what it's like to be in a rut, that's one thing I can't stand, so I'm always looking for a way out of that. There's always something in the realm of music that will be different and exciting for me.



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IN THE TRADITION

WRITER DICK NEELD LOOKS AT SIX RECORDINGS FROM THE TRADITIONAL HISTORY OF JAZZ

BUNK JOHNSON

And His New Orleans Jazz Band
Folklyric 9047

In New York City in the 1940s, while one chapter of jazz was being written by the bop revolutionists uptown at Minton's and Monroe's, another was being written by a reborn pioneer downtown at Stuyvesant Casino. Bunk Johnson, as the living link to the legendary Buddy Bolden, alongside whom he played second cornet, was attracting a great deal of attention. His rediscovery and return to the bandstand after years of obscurity was highly celebrated, culminating in his appearances in New York City in the fall and winter of 1945-46.

He had managed, somehow, even during his most active years in music, to avoid the major jazz centers and, like many other musicians, gave up playing during the depression years of the 1930s. Thus when he was found by a group of jazz enthusiasts at the end of the decade, fitted with a set of false teeth and returned to action, he started recording for the first time in his life. It was a slow start. The early recordings were made by individuals with little in the way of money or equipment. But the records and Bunk were well received and his popularity grew.

By 1945 he was in New York, at last getting the sort of attention he had missed during the first 65 years of his life. Sidney Bechet, who Bunk had helped get started as a youngster, included him on one of his Blue Note record dates and brought him to Boston for part of his long stand at the Savoy Cafe, though the gig didn't work out too well and he was replaced. But, most important were the Stuyvesant Casino engagements with the band that continued for many years with huge success because of the playing of its leader, clarinetist George Lewis. Jim Robinson was on trombone, Alton Purnell, piano, Lawrence Marrero, banjo, Alcide Pavageau, bass and, at this time, Baby Dodds playing drums.

The four sessions encompassed by this lp were made by this band during November and December 1945 and January 1946. Recorded by World Transcriptions and RCA, they document the apex of Bunk Johnson's career. As such, they have their place in history. Musically, they reveal a capable trumpet player, playing within the parameters of the New Orleans ensemble style. Were it not for his historical importance, it's not likely much attention would be paid to these recordings. They're good examples of the New Orleans traditional band mode played from the 1940s on, made exceptional only by the fact that Bunk is there. George Lewis and his crew, relatively new as a band at this point, matured into something better in the years that followed — particularly Lewis himself.

The fare here is largely the traditional New Orleans favorites — *When The Saints Go Marching In*, *High Society*, *Snag It*, *Darktown Strutters' Ball*, *Sister Kate*, *Just A Closer Walk With Thee*, *Alexander's Ragtime Band*, *Maryland*, *My Maryland*. There are also a couple of

blues, *Tishomingo* and *Franklin Street Blues*, and the pop songs that crop up in the New Orleans book that Bunk would like to have played more of — *You Always Hurt The One You Love* and *I Can't Escape From You*.

The enjoyment in listening to a given piece of recorded music is always enhanced by listening within the context of the time and circumstances of the recording. Certainly this is true of the New Orleans fundamentalists, whose lack of sophistication is offset by their direct earthiness. It's a music without pretensions, especially when played by Bunk Johnson, with origins that are as old as jazz itself. Long-time jazz followers will know what to expect and what judgement to make. Newer listeners ought to listen to hear the musical statement of one of the earliest of jazz musicians.

MIKE PETERS / BOB WILBER / BIRELI LAGRENE

Django's Music, Volume One
Stash ST 253

Django Reinhardt, for good reason, was one of jazz's most influential musicians. The combination of originality, style and execution expressed in his playing forever changed the course of the jazz guitar. This record is a gathering of a few of the many musicians he's affected, guitarists and otherwise. Key to the proceedings is Mike Peters, who has studied Reinhardt extensively and persisted in presenting his music whenever and however possible. He's responsible for the band and the music here, along with Bob Wilber, who has long had an interest in Reinhardt's music, as well as with that of Bechet, Ellington, Goodman and his other special projects. And, as added spice, on two tracks, there's a guest appearance by the precocious phenomenon Bireli Lagrene.

The basic make-up of "Django's Music", which is the name of the group as well as a description of the musical content, has Wilber playing reeds, Herb Gardner on trombone, Randy Sandke on trumpet, Bob Kindred playing tenor sax and clarinet, Tony Regusis on piano, Bill Conway, bass, and Ed Soph or Ed Stockmal, drums. Gardner is key to the proceedings, providing the arrangements and transcriptions along with Peters. They come forth with a pair of Django's joint QHCF efforts with Stephane Grappelly, *Djangology* and *Sweet Chorus*, and several later pieces that Django wrote — *Porto Cabello*, *Melodie Au Crepuscule*, *Vamp*, *Micro* and *Nuits De St. Germain Des Pres*. In addition, there are a pair of popular songs that benefited from famous Reinhardt recordings, *Between The Devil And The Deep Blue Sea* and *Honeysuckle Rose*.

The tracks are drawn from two different studio dates and an appearance at the West End Cafe in upper Manhattan, a frequent haunt for Peters and company. The guitarists are prominent, naturally, with Lagrene contributing forceful Django-esque solos on *Porto Cabello* and *Djangology*, and Peters providing a solo interpretation of *Micro*. Wilber is inevitably good on

the five cuts on which he appears, employing his alto sax as well as the soprano and clarinet; Sandke, Kindred and Regusis play well; and it's particularly a pleasure to hear what Herb Gardner can do on his trombone away from the vaudeville environment of the Smith Street Society band with which he's been associated for years.

Mike Peters should be congratulated for his success in accomplishing what he has set out to do. The real star of this recording is Django — a tribute to the music he created, both in the form of his compositions and his guitar playing. Although specific passages from Reinhardt's recordings appear from time to time, they're used only to the extent needed to provide the right texture for the music — and it's the spirit of Django that prevails.

— Dick Neeld

EGGY LEY'S HOTSHOTS Plus Fionna Duncan Come and Get It Veloce VELD 001

This record intends to present a collaboration between a band and a singer, but it seems more like two separate acts that don't entirely come together. On the instrumental tracks, we have a two-reed team of Eggy Ley and Mac White, concentrating on the alto sax and soprano sax, backed by Jim Bray playing bass, John Armatage and Pete Smith covering the drums, and, most significantly for a group of this kind, Paul Sealey adding the rhythmic strength of his guitar. Also, when the occasion calls for it, as on *Louisiana*, Bray and Sealey play sousaphone and banjo. It's a group that knows how to swing and, when the two alto's get going, as they do on *Oh Baby* and *Louisiana*, there's a surge of musical power that gives a lift to both heart and feet. There are also some soprano sax duets on a pair of blues that are similarly effective. And elsewhere, Ley and White play their saxophones to good effect, notably in the album's title piece, Fat's Waller's *Come And Get It*, which also includes an idiomatically successful vocal by Ley.

The singing of Fionna Duncan is another matter. She has a serviceable voice and delivery that she uses to cover a wide range of material with varying results. She attempts gospel, on *Journey To The Sky*, and a traditional hymn, *Just A Closer Walk With Thee*, without being convincing. *Ugly Child*, sung in duet with Ley, is mild fun, especially if your listening isn't spoiled by knowledge of the George Brunis original. *Wolverine Blues* is better, and her well-honed version of *Hard Hearted Hannah* works well, but it's on Ley's blues, written for her, *Hanging Around*, and Nellie Lutcher's *Fine Brown Frame* that she really scores. The spirit, inflections and rhythmic touches that go into these numbers suggest that she is better suited to the swing, jump and blues material that is the band's natural idiom than the traditional numbers.

Next time around, an album of that good stuff, with just a few singing appearances, should produce a more imposing, better-

integrated-package than the current mixture. In an effort to get everything in, the lp verges on being the Eggy Ley music hall. To obtain the record, write to 27 Fairleigh Drive, Leigh-on-Sea, Essex SS9 2HZ, England.

JUDY CARMICHAEL

Pearls
Statiras SLP 8078

Judy Carmichael has chosen to play piano in the stride idiom, a difficult way to go. James P. Johnson, Fats Waller, Willie the Lion Smith, Donald Lambert and a few others invented the game a generation ago and promptly retired the trophy. With the possible exception of a few pianists they inspired — most notably Dick Wellstood — no one approaches them in drawing full value from this particular kind of jazz.

There are many disciples who can be considered well worth listening to, especially in the absence of the masters, and Judy Carmichael can be counted amongst these. With her experience continuing to build, she seems to be benefiting from a greater fluency in her playing. This is put to good advantage in the company of Warren Vache and his cornet, with admirable rhythm support from the bass-guitar combination of Red Callender and Howard Alden.

They come up with a spirited session fueled by such songs as *Lulu's Back In Town*, *Between The Devil And The Deep Blue Sea*, *Everybody Loves My Baby*, *Ain't She Sweet* and *California Here I Come*. There's also Fats' *Squeeze Me* and the song he didn't write but owned, *I'm Gonna Sit Right Down And Write Myself A Letter*. In the midst of each side of the lp there's a solo inserted, in one instance Jelly Roll Morton's *The Pearls* and in the other James P. Johnson's *Mule Walk*. She plays these capably but without distinction. However, what really distinguishes the record is the result of the four musicians playing together. It's a romp, with Carmichael setting the style of the session, Vache having an inspired good time, Alden demonstrating how to get the most out of an acoustic guitar and Callender adding his expertise with his rich sound in the right places. Vache, especially, is a stand-out, playing with an ease and abandon that sounds as though it must be his natural self. Out of it all, we're given a freshness in the interpretation of these veteran songs that makes listening to this album an easy-to-take, pleasing experience.

MEZZ MEZZROW

Paris 1955
Swing SW 8409

Milton Mezzrow, actually Mesirow, but known to all as Mezz, was noted for several things. To the extent that he's remembered at all, it's more for his association with other Chicago musicians and for his autobiography, published in 1947 at age 47. He still had 26 years to go at that point, but by then he'd done the major part of his living in the worlds of jazz and drugs. By the 1950s he'd settled in Europe, where he continued to play his clarinet with French groups, visiting American jazzmen and others.

The music on this lp was originally recorded in Paris in May of 1955 with two fellow-expatriates from the States, trumpeter Peanuts Holland and drummer Kansas Fields, Canadian



Milton Sealey at the piano, and one Frenchman, Guy Longnon, who joined Holland as an added trumpet. The entire session was given over to extended solos that are a series of variations on two blues themes. *Blues With A Bridge* runs over 18 minutes and *Minor With A Bridge* just over 20 minutes, in each case reworking familiar blues themes both up-and-down-tempo. This could be tedious, but turns out to be refreshing and satisfying. There has probably been no musician more maligned for the quality of his musicianship than Mezzrow. He is one of several that everyone seems to feel safe in knocking without fear of contradiction. The degree of his short-comings might be debatable, but in any event let it be said here that this time out he does a very creditable job and has come up with a session that expresses some of the truest and best essences of jazz.

An added asset to the lp is Dan Morgenstern, who provides us with his usual excellent liner notes. He points out that Mezz had been working steadily in France for four years leading up to this date and was consequently in his best shape. This shows, and is something of a revelation. Additionally, the two trumpets do a fine job, Holland then and always a capable and interesting performer. Swing Records has given us another valuable insight on what has been going on in Europe while those of us in North America have been preoccupied with the jazz being played in the land of its birth.

DON EWELL
Chicago '57
Stomp Off S.O.S. 1077

Don Ewell was a rich blend of stride, stomp, Jelly Roll and blues. What made him so valuable, of course, was that he not only chose to play the vital music created in jazz's early days

but that he could play it so well. It's sad to realize that he made so few solo recordings and, further, that almost all of them are out of print.

With that in mind, it's clear that this first time release of a 1957 recording date is most welcome. It's vintage Ewell and a delight every groove of the way. The lp is the result of a privately arranged taping session, a night filled with Ewell's favorite activities — talking, drinking, chess, and a modest amount of piano playing — which is described in an interesting fashion in the liner notes by one of the people who set up the date. The recording was capably done. While it doesn't have the ultimate studio quality of a professionally engineered session, the sound is entirely acceptable — not as full as you'd like but clear and good.

As for the musical proceedings, we get it all. Jelly Roll Morton, a key part of Ewell's music, is represented by *The Pearls* and *Chicago Break-down*. Included is his own outstanding *Frisco Rider*. And there's a string of the best in classic jazz material, such as *Melancholy Blues*, *Save It, Pretty Mama* and *Just You, Just Me*; and everything laced with his sturdy stride style. If you're addicted to Ewell's playing, this record is essential. If your busy life has missed him so far, you should get acquainted, and this is an excellent way to do it. A dozen of Ewell's jewels.

Having a session like this emerge into the daylight after nearly thirty years raises that frequent question of wondering how much more prize material might be around. For example, an excellent tape exists of a 1973 concert, reviewed in this magazine, that featured Ewell, John Eaton and Dick Wellstood. And no doubt there are other such occasions that somebody somewhere has committed to tape. Until those show up, though, just take the treasure at hand. You can't do better.

You made a dozen records with Blue Note between 1963 and 1970. I'd like to get just some feeling for your association with Blue Note because those albums established your reputation as a recording artist.

To me, Blue Note was a good recording company. I had complete freedom in anything I wanted to do. I could play with any musicians that I wanted. They had the consent. And the way the situation worked with Alfred Lion; he was more like a patron of the arts to me, he had other things that he considered for seed money, that he made money. So we had a good relationship. So much so that the new Blue Note — with Alfred Lion coming out of retirement — wanted me to come back to the same type of situation in 1986.

And yet now people say that the "Blue Note" of the '80s is Soul Note and Black Saint Records, in that they seem to be recording musicians who for some reason can't get the record deals in the States that the quality of their music deserves.

Well Soul Note is a good company and they are recording a lot of music. I really can't say that Soul Note is the old Blue Note because Soul Note is a different thing. Even though the integrity is very like Alfred Lion. For a lot of people, when he was off the scene, he was a consultant. Because he had a humanistic approach and plus he knew how to package the music. Plus he put himself *into* the music. With other artists, I heard he would shape it more than he would try to shape me: the sessions. But still the way they're coming at me in 1986, they are making an offer that I can't refuse. Because it's just an extension of being able to be creative and get the right compensation for it. Artists complain about royalties but most record companies, if they want you, they'll give you anything you ask for.

I really won't know what I'm going to do for them until after the end of this month. After the Blue Note Mount Fuji Jazz Festival with a group with Joe Henderson, Woody Shaw and Ben Riley. So, you know, it's interesting, but what I'm doing now is I'm going through the process of looking for newer musicians. Like Clifford (Jordan) was beautiful but he reminded me of the Mediterranean period, while some of the young musicians that I've played with, they have an open slate; there hasn't been anything marked on it. So you don't have to undo life's damage to really get to something beautiful. With some of the older ones you have to approach it therapeutically as far as creatively. Make them think. So now, outside from Blue Note there are so many different artistic offers being handed out that I'm looking for a group where I tell musicians that can play, just to submit a tape of themselves.

You said you're playing with Joe Henderson again in Japan — and your first Blue Note album featured you with Joe Henderson and Richard Davis and Roy Haynes. It's a great combination, the album "Black Fire" that you recorded on November 8, 1963. Can you recall anything about the first session?

Well it was a good session. All the Blue Note sessions were good sessions. They had some of the best artists available to play with.

I want to ask you about Richard Davis because he was on the first seven albums that

Andrew HILL

TALKS WITH DAVID LEWIS

you did for Blue Note and that in itself is a remarkable association. Was he a regular member of your band during that time or was it just for the studio sessions?

Well, I've always been a very human person. When I came to New York, I had known Richard from Chicago as a kid, and he seemed to need a little promotional help. He's a great musician even though there were bassists who swung harder than he did, but I just felt that it was a commitment with two or three days rehearsal, you know, Richard, he read. He was a type of musician where he could give you so much of what you wanted for the composition, where I wouldn't have to go into the field and look for different people. He is good, but now I'm being a little more selective. I'm not so lazy as I was. To be truthful, I could have used any musicians that I wanted to. There were *so* many others. They had Eddie Khan! I tried to have each album different from the others but that really to me was one of my mistakes: not using different bass players for those sessions. So those sessions would be completely different. Instead of having a whole outfit for them all.

That's what's really exciting about your music, and that's documented in the Blue Note releases as a body of work. There are so many different approaches. On your second date you added a second bassist, Eddie Khan. What made you think in terms of using a quartet with two bass players?

Well, I had signed this contract where so many albums were due each year and I was trying during that period to make each one of them completely different.

That was a record called "Smoke Stack" and you were back in the studios four weeks later with Bobby Hutcherson and a great drummer, Elvin Jones.

In that period Bobby Hutcherson was making a lot of sessions under his own name but none of them would be released for one reason or another. So I respected him enough where I tried to give him an approach that he needed at the time to get into the studio and record to show that he was the great artist that he is.

At the end of March 1964 you recorded with Kenny Dorham and Eric Dolphy, and Tony Williams on drums. The arrangement of Spectrum features a sequence of Eric Dolphy on bass clarinet, alto saxophone and flute. Did you ask Eric to perform on those instruments on that piece? Did you arrange it that way or was Eric free to play whatever instrument he wanted at the time of the performance?

I requested that he play those different instruments, because I'd heard him play those various instruments on an album by Max Roach and Abbey Lincoln, "Percussion Bittersweet". I was so impressed, it inspired me to try to do something else.

Another great musician on that session was Kenny Dorham, with whom you had a close association.

Well, it was close to the extent that the second time I came back from New York, where he was very helpful to me — a very nice human being, plus artist. And it was nice that he could share certain things even though he really wasn't getting out of the period what he should have gotten, for all his dedication, and all his years.

I was working all the time. He was one of the few people, at that time, that would lend his resources. He'd show you his resources. His musical knowledge and his economic resources. He would share them with you and try to help you.

"Point of Departure" was his last session. He was an interested observation for younger musicians, just like I'm sure I am for younger musicians. You know you can sometimes see what the artist before you... what his mistake was. As far as the relationship between himself and the business he's in, and tried to avoid the same mistakes. I got new references by me observing, I could understand what the general problem was.

I can't say really that it was lack of promotion. Because sometimes the situation justified promotion. Certain things in life — even if you try to promote them — they are still organic. So promotion can only be catalytic to something that is about to happen. The artists, the way they were living and presented themselves had just reached the end of the rope, came to a period where it became dormant simply because all of a sudden, here's society getting ready to go into great prosperity especially in America, and artists themselves were carrying themselves... inflicted it upon themselves because it wasn't a compulsory lifestyle or anything. It really didn't justify the end but carrying themselves in a way that was unflattering to their art. They became almost littered in the European approach. Even though most of them who grew up never knew about the relativity as far as the European musical history and the lifestyle of the artist. Because then all this self-knowledge, knowledge that was given then really went against their betterment. Whereas before you really wouldn't want your son to be an artist if this is the best he could do for himself at the top. So I feel that the twenty years was necessary to let a lot of the old myths and stuff die. So now, the music, to a certain extent has a new beginning, because now it's done what it is supposed to do. It's appealing to people in a cross-section of society, not just one element. The music went in such a way in the '60s that it got to a point that it would only appeal to one or two segments, you know, not for the music itself, but for what it could represent — new, revolutionary ideas.

It would be useful because then you had great social upheaval in the country. People always say, "musicians are echoing the mood of the people". Which isn't true. Sometimes the musician has been the historian. He's like a sage, he's picturing something *to* come. The newness makes it so neutral that anyone can claim it promotionally as far as personifying the music is out of anger.

I remember Stan Getz saying once that far-out music is just another way of being commercial. I don't know how you respond to a state-

ment like that.

That's a good statement because by not conforming people still conform. If there's a period for our kind of jazz, not in the title, but for a certain type of music, you know they say we can market this with 'x' amount of dollars. It'll fit into the budget and still make a profit, if it's time for that music. Then by playing that music continually, you know when you have a program, a concert or a dance you have different types of music, different tempos, different rhythms. You don't have a monotone all night. So consequently like you said a lot of people came later, were commercial in the sense that with restricted, limited ability they could become sellable because this was the time for angry young people.

During that time the music you were making was incredibly diverse and you were consciously working in fresh directions. And your groups... you were saying that you were consciously trying to work, as you do now, with not only established musicians but also younger musicians. Could I ask you about your association with John Gilmore, whom most people know from his playing with Sun Ra's Arkestra? John's a great tenor player. Do you have anything to say about the dates when he recorded with you? One called "Andrew" and the other one was called "Compulsion" which featured Freddie Hubbard.

Well, no. Because that's one of the things that really didn't last through the years. So that's just something that I can view as a beautiful moment.

We're fortunate that it's been documented on record. Has making so many records in your career influenced the way you've developed your own music? Does that make a composer such as yourself work in different ways to the traditional way of notating on paper to preserve ideas? What are your ways of working now, to document your life in music?

All I can say about myself is I just try to live and have new experiences and not get so involved in the product itself. Before I used to strive for perfection. Now, well I guess I've always strived for success. The success of being able to do certain things and get certain artists together. So that's basically relative to my whole life. I just strive on living. People like you when it's time for them to like you, when it's a renaissance or whenever, and the mass don't like you when it's time for them not to. So this is something that you have no control over. I'm just grateful that I've been blessed enough where I could be able to function in almost any area that I wanted to function in.

That's obviously been one of the benefits of your desire to explore fresh, creative channels. We're very lucky to have those on record. You cut two records with Freddie Hubbard, "One For One" in 1965, and the second date you made with John Gilmore.

Talking about all these musicians. I could say it's good, but really just look at it as a beautiful moment. I can't relive them like you seem to be asking because my life now is not about reliving the past even though now I'm called upon to identify with the past. And I'm almost more involved in today than yesterday. I'm glad to have this kind of past experience but you know, in everyone's life yesterday and tomorrow are ghosts. The only thing you

can live is today.

Do you want to keep talking about your old records?

Not actually, because that's sometimes a stagnation itself, by living the past. I'm grateful that I don't have to live the past to justify today.

It's hard for me to talk about anyone, because whenever we come together I try to come together with everyone in peace and without any ego. So coming like that, a lot of times you come impersonally. Because you just come for the highest goal. Not like a studio job, you're coming together to achieve something artistic. You have this period where you can be together where you can either achieve something beautiful or come up with something mediocre. So all I can say is that everyone I've worked with, at least we open up to each other enough to have something memorable come out of it. That's all you can hope for. You really don't go into the essence and character of people because if you really look at people you come to a point where you can't stand them. You're seeing yourself, and then you're seeing certain things that contradict your opinion. But when you come in peace, neutral, no one... then you can achieve.

What I really want to know is something as simple as what recommended Cecil McBee's music to you so that you wanted to use him in the group on "One For One"?

Well I had heard him during that period. After the first three or four years almost anyone who would come to me and would request something, if they could play they would be playing. That's the way it was during that period, whoever caught your eye. You had to be busy looking, then you would use them like I said. Then it came to a point where there were no new musicians on the scene. So consequently the music would have to lose its popularity for a moment, when it started catering to only one chronological segment of society. But now like I say, a lot of the lifestyles and stuff, all these situations go dead, where music, musicians from my era and after came up in the streets, the music was in the streets, now they have to have good ears, or natural talent, or go to the best school. It's a different time now, but even though the time is different, you still have a lot of fresh blood coming into the music which shows you that it's getting popular again. It's building up. And then the lifestyles of the younger ones who are playing is so healthy. You know maybe there's a lot that they have to learn about feeling, which they will. That's why they seem to be going... it's like a renaissance for a lot of different musicians who haven't been on the scene in a long time, so they can be studied. It really looks very healthy to me, healthier than it's been in years. Enough things are going on to generate more energy.

What's great about your Blue Note albums is that they're still fresh and alive, and for me still today's music. You rightly say that yesterday and tomorrow are just ghosts. But it's great to have ghosts that are so alive as in those records! Surely that must please you, the fact that you made music that still seems as fresh today as it was then, not dated at all.

In life certain things have an infinite quality. Because the only tangible infinity we have

is the arts, as long as there's a planet, those are the things that last. I'm really sad that no major record company is promoting me up until this point. In a long time. I'm satisfied to have done something of unified creative effort, on the part of everyone involved, that has lasted through the years.

Do you agree with Dizzy Gillespie when he says that this music will become the classical music of North America? Even if it's going to take three hundred years for that to be recognized. I found that an interesting statement because I think of someone like Thelonious Monk as a great "classical" composer. I also think that that's a tradition that you've extended in your own individual way and have encouraged so many other musicians to participate in. As you say it's an organic process and a living process. How do you feel about Dizzy Gillespie's comment that jazz will one day be recognized as America's classical music?

The artist's best protection is not to label or categorize himself. In other words, there you have another association with the classical, which is what they call four or five or seven hundred years of culture. That's good, but I feel the people who do this are kind of like Judas goats to me. You know the Judas goat leads so many others to slaughter. Miles Davis even. A lot of these musicians, people who have performed with them are dead, so here they are saying... well, that's like a person grasping for infinity, like some people when they get to a certain age they start going to church. But other people are just like a speck of sand that falls anywhere. Other people when they feel that they're getting old they try to link with infinity while they have obtained a certain commercial acceptance in their lifetime. You know, other people thought so, I can't really comment on that. I'm just grateful that it's not thought and that I'm not even tuned in on other thoughts. Because all they are is just a bunch of words. And words change from day to day and I can't even see anything building either. Because it's just a word. Sad to say. Well, you know and the poor classical musician, all the promotion he gets, he really doesn't make as much as a performing artist. So here's a man who's made more money than most classical musicians in their lifetime saying "Well we're going to be the Western culture". I don't know. Like I said, that's too deep for me. You don't even decide in your lifetime what's important and what's unimportant because your great thought might just be a trivial statement. So an artist's comment and Dizzy's comment... I can relate to it, because it's just the words and aspirations. Then again, with those words you can throw so many young minds on the wrong path. When you teach young children what their problems are today and say "well this is a social or whatever problem" — because when they grow up they'll be in a different situation where there'll be a new problem that they have to deal with. The old one will have resolved itself, or become part of a way of thinking of the mainstream where they adapt to it. So the idea is sometimes an idea. You know. Words is nothing. I've said too much about nothing already. I've spent five minutes saying words is nothing.

Ottawa, August 2, 1986. Transcribed by Anna Hostetter.

MASQUALERO

Brittany Inn, Winnipeg, Manitoba
February 25, 1987

Before the "frozen fjord" music clichés of the ECM label's Norwegian contingent (Jan Garbarek, Terje Rypdal, et al) set in, that Northern country was home to some furious, fiery playing.

That fire is kept alive by Masqualero, a fairly young quintet which features two of the scene's mainstays, bassist Arild Andersen and drummer Jon Christensen in concert with younger lions Nils Petter Molvaer (trumpet), Tore Brunborg (tenor and soprano saxophones) and Jon Balke (electric piano). Their Winnipeg concert, one of a handful of dates on a North American tour sponsored by the Royal Norwegian Ministry of Foreign Affairs, Scandinavian Airlines (SAS) and various Norwegian cultural institutions, was a startling reminder of the initial promise of fusion jazz.

Fusion, in this instance, did not mean electronics, endless vamping and rock heroics, but an energy and an episodic approach to composition, both of which drew from rock spirit rather than form. The English fusion models of the early '70s were especially apparent: the reflective trumpet/saxophone themes recalled Ian Carr's writing for Nucleus; the startling or soothing transitions in mood, colour and force suggested the long, involved medleys once favoured by Soft Machine.

Though only one title was announced through the two hour-long sets of original works, most of the material came from Masqualero's recent ECM release, "Band A Part" (ECM 1319). Yet where the album music tends to make its impact on the sly, the live music was forceful and mostly immediate. Generally, the music worked from the rhythm outwards, propelled and shaped by Andersen's muscular and melodic bass — he's an awesome talent, in Charlie Haden's league — and Christensen's dextrous percussion. One of the brightest moments came when Christensen quit his kit to conjure bubbling and rattling tattoos from an African slat drum, a wooden box of sorts with tremendous tone and resonance. At other times he drove the band like a hard-bop tornado.

Of the front line, Brunborg was the most consistently stimulating player. His tenor work in the ruminative passages was very much in the Garbarek mold (think of a more stately John Coltrane), but once he turned up the heat he found his own voice. His soprano playing showed plenty of ideas and a handsome tone whatever the mood. He's one to watch. Molvaer seemed more comfortable in the more relaxed tempi, which were kinder to his terse, staccato style. Balke was a fluid soloist and a terrific generator of atmosphere. His shimmering, cradling backdrops achieved the same ambient effect ECM producer Manfred Eicher has made a studio signature.

In this gig, the only problem was the band's restlessness in the first set. Masqualero seemed itchy and impatient in the quieter passages, and the balladic beauty of Andersen's *3 for 5* in particular was quickly lost in the rush. A better balance was struck in the second set. After a wild closing hard-bop workout the 180 delighted fans demanded an encore. Masqualero replied with a moving five-minute



piece that moved effortlessly from a booting, breakneck tenor feature to a bluesy trumpet musing.

Plaudits and laurels to the University of Winnipeg Students' Association for booking this resourceful band.
— Randal McIlroy

"LONG TONGUES" and THE WORLD SAXOPHONE QUARTET

The Duke Ellington School for the Arts Theatre
Washington, D.C.
February 13, 1987

Friday, the 13th (of February) was in no way ominous for saxophonist/composer **Julius Hemphill**. Performing at Washington's Duke Ellington School for the Arts, Hemphill, with support from dancers, musicians, and an enthusiastic capacity crowd, achieved success that evening with a workshop presentation of his saxophonic opera "Long Tongues" and followed it by leading the World Saxophone Quartet to a crowd-rousing tribute to the Duke himself.

The music, both that which Hemphill wrote for "Long Tongues" and the W.S.Q. compositions and arrangements (of the Ellington Orchestra's pieces), was clearly the evening's strong point. The opera's orchestra consisted of twenty-three excellent musicians, who contributed to the overall presence and mood that Hemphill attempted to create. The saxophonists who lined up on stage behind the dancers and actors included Hemphill (alto and soprano), Hamiet Bluiett (baritone), Oliver Lake (alto and soprano), David Murray (tenor), Carl Grubbs (alto) and Andrew White (tenor). It should be noted that Grubbs and White, the two non-W.S.Q. saxophonists, enhanced the music, fitting in perfectly at all times. The other musicians included John Kordalewski (piano), James King (bass), Pheeroan Ak Laff (drums and percussion), Savoyd Beard (piccolo), Malachi Thompson and Webster Young (trumpets), Chuck Royal and DuPor Georges (trombones), Brother Ah (french horn), and eight members of the

Washington Philharmonic. They were conducted by Darrold Hunt. What made the group (as a unit) so incredible was its ability to play as a cohesive ensemble regardless of the style of music. This is also a credit to Hemphill's ability to write in a variety of jazz idioms, whether it be a 1940's big band number or the most modernistic representation of the avant-garde.

"Long Tongues" traced the history of the legendary Washington club known as "The Caverns" through music representing the changes taking place at the time. Hemphill's big band tribute swung voraciously. His bebop jam session created a wild free-for-all that shook the theatre from front to back. Moving into the sixties, there were a number of fine solos, the one that I most liked being Andrew White's, in which he blew passionately and (at times) furiously, sounding very much like Coltrane. Whether this was intended or not, I do not know. The performance ended with an ensemble recreation of Hemphill's own *Dogon A.D.* The dancers were energetic if nothing else and the collective dances gave me a feeling of clutter. They were, however, extremely talented. The story was somewhat difficult to follow, despite the efforts of actor/narrator Malinke Robert Elliott to explain the happenings through his lines. His character was likeable, in spite of the fact that we never really found out who he was.

The show, despite its few small flaws, remained interesting because of the variety of media, not unlike a calmed-down Sun Ra concert. Besides the three groups of musicians (the saxophonists on stage, the rhythm section beside the stage, and the rest in the orchestra pit), the dancers, and the actors, there were a continuous showing of slides of relevant historical occurrences. For example, slides of Dr. Martin Luther King Jr., Joe Louis, Jackie Robinson, and southern segregation were shown to emphasize the time periods, as well as the themes, of the opera.

Following "Long Tongues", the World Saxophone Quartet came back onstage, each member wearing the white jackets and black

pants that all of the saxophonists wore. The W.S.Q. is so truly amazing and appealing because each member is a musician, composer and showman. Juxtaposed onto the fine musicianship. The four Ellington tunes, each boiling with an innovative arrangement, were upstaged by the members' showmanship. While Oliver Lake played a long, intricate, masterful solo, Hemphill, noting the length of the solo, made sure that the audience knew he was checking his watch. After a fast solo by David Murray, Hamiet Bluiett played a solo of two parts: the first consisted of alternating hard and soft sounds which provided a moving contrast. The second was an example of his skills as a showman. Going higher and higher until he reached seemingly unattainable and inexplicable highs, Bluiett, cognizant of the fact that the silent crowd hung on his every note, paused. A collective gasp was let out and Bluiett, content with the laughter and his own deceptiveness, finished the solo. The piece which was supposed to end the set contained a Hemphill solo. As he proceeded to sing out with beauty from within, the rest of the group would, every five seconds or so, play a single note, and freeze. Sitting back down to savor the finale, Murray sampled some of the wine which had been a prop in the show. Hemphill ended and received a standing ovation. It would not stop. Not after one encore. Not after a second. After a full opera, a concert which included four Ellington compositions, and five other musical bonanzas, the crowd's insatiable thirst for creativity had been set afire.

...Things are looking good in Washington.

— Peter Robbins

JAMES MOODY / BARNEY KESSEL / RAY BRYANT / BRIAN TORFF / BUTCH MILES
Taos Ski Valley, New Mexico
January 16-21, 1987

For the past two or three decades, jazz events have been happening in more and more unlikely venues, from Roman amphitheatres to urban Cathedrals. It should come as no surprise then, that the Thunderbird Lodge in Taos Ski Valley, hosted a visit from **James Moody, Barney**

Kessel, Ray Bryant, Brian Torff and Butch Miles from January 16 to 21.

The key word to describe this event was diversity, with camaraderie thrown in for good measure. James Moody, not noticeably affected by the fact that he was blowing at almost two miles above sea level, enchanted the enthusiastic crowd with his tenor sax wizardry on Coltrane's *Giant Steps*, and his charismatic, if somewhat unusual, vocal technique on his ribald classic *Bennie's From Heaven*.

Barney Kessel's solid delivery of massive tonal blocks, and his curious repertoire, ranging from *Alfie* to *Tea For Two*, belie the eccentric and insightful guitarist beneath. He can "zing" his listeners straight into *The Way We Were* and make it something to remember.

Because of the veteran talent of each of these five musicians, the sets included duets, trios, ensemble pieces and solo numbers. Butch Miles presented two Max Roach compositions: *For Big Sid* and *The Drum Also Waltzes*. These two solos proved his formidable talent, even though his ensemble playing, while swinging, was often marred by an overenthusiastic back beat.

Ray Bryant displayed his strength and uncanny sense of harmony on the ensemble pieces, but shone in his forceful yet delicate solo version of Dizzy Gillespie's haunting *Con Alma*. His duet with Brian Torff on Pachelbel's *Canon* was both delightful and demonstrative of Torff's unusual approach to his instrument. Brian Torff, now on his own, after a successful and productive stint with George Shearing, is the composer of a swinging number entitled *Manhattan Hoedown*, which displays his sturdy foundation of "the right notes" overlaid by a whimsy, promising even greater things from this young man.

The Taos Ski Valley heard jazz at it's definitive best. Five musicians of diverse backgrounds, influences, styles and ages, who have rarely if ever played together, united on one stage to become a tight and sophisticated quintet, seemingly overnight.

Tom Brownell, an aspiring jazz pianist himself, and his wife Elisabeth, the owners of Thunderbird Lodge are to be commended for producing this annual three week event. Un-

fortunately, I could only be present for the middle week, but January 6 to 14 featured Kenny Davern, Warren Vache, Jr., Ralph Sutton, Milt Hinton and Gus Johnson; and January 23 to 28 it was Monty Alexander, Herb Ellis and Ray Brown.

— Marlyn Rennie

BRANFORD MARSALIS QUARTET
Le Spectrum, Montreal
February 7, 1987

Chapter 175 in the (ongoing) Marsalis saga; Brother Branford, now on his own after (reported) divergences with Brother Wynton, is back again in the jazz fold (at least for the time being). Now leading a quartet, he is now on the latest (and customary) promo tour for his Royal Garden Blues album.

Music-wise, the repertoire has (more than ever) the revivalist 60s sound, which would have made it a state of the art concert, at least back in '67... Performance-wise, he gave it all he had, though the spectre of Coltrane and the sound of Shorter loomed ominously over the proceedings. A youthful rhythm section provided sympathetic support, but did not really challenge the 'star' leader. Would be nice to see him more often in the company of seasoned pros: on the one hand, it's good for the creative chops; on the other, it's good for the ego.

Now, for whatever reason there may be, some look with a jaundiced eye at wunderkinds who make it up to the top so quickly, and who seem to short-circuit the essential dues-paying process. Is there simple jealousy in the air, or just envy of getting the breaks? It's a moot point in any event. What is more important, of course, is the music. Resurrecting R.G. Blues is an interesting idea per se; it just shows how recycling the past can be handy substitute for something different or new. But the concert was a good one, because the first half was such a letdown. Charles Papasoff, a local baritonist and student of the late Pepper Adams, wasted his formidable talents because of a loud rhythm section, who I doubt is well acquainted with jazz. Nowhere near his collaborations with Claude Ranger, that is for sure. As for Marsalis, stay tuned for Chapter 176... — Marc Chenard

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JAZZ LITERATURE

THE HISTORY OF NEW YORK JAZZ * RAGTIME * W.C.HANDY * REVIEWS BY TEX WYNDHAM

JAZZ: A HISTORY OF THE NEW YORK SCENE

by Samuel B. Charters and Leonard Kunstadt

Da Capo Press, Can.\$12.50

The extensive quotations from newspapers, trade publications, advertisements, etc., plus the many photos and reproductions of memorabilia that illustrate this volume, suggest that jazz researcher Leonard Kunstadt must have had a fanatic's lifetime devotion to unearthing documents bearing on the Gotham jazz scene. In 1962, jazz writer/historian Samuel B. Charters organized this mass of data into the fascinating chronology re-issued here in trade paperback form.

Nearly two-thirds of the book deals with the pre-swing, and even pre-jazz, years. This portion is exceptionally good — in fact, is the work's main strength, for several reasons. First, there really is no other comparable source, to my knowledge, that catalogues the activities and gigs of pioneers such as James Reese Europe and Johnny Dunn with such impressive and interesting documentary support. Excerpts from contemporary reviews, for example, of "Shuffle Along" and Whiteman's Aeolian Hall concert are not only absorbing (and often amazingly perceptive) in themselves, but also intriguing to view from today's perspective. Second, though Charters shows an understanding of all types of jazz right up through modern, and has a remarkable ability to appraise a jazzman's music accurately in just a few exactly-right words, I believe the older styles are closer to his heart. He offers, e.g., a precise insight into Clarence Williams' unique objectives for his various small bands and why Williams' superb recordings were relatively undervalued by critics until more recent years. By contrast, some of the chapters on newer jazz forms, especially those Charters doesn't particularly like, are largely in an anecdotal, popular-history vein. Third, it is, of course, always more difficult to see the big picture and get the right angle on recent events. Though Charters correctly enough identifies 1950s rock 'n roll as a close cousin or direct descendant of blues, he did not then recognize that the fundamental difference in its approach to rhythm, as well as its exclusive appeal to the 1950s teenagers, was, even as he wrote, eating into the base of a jazz market that Charters perceived as extraordinarily diverse and



healthy.

Any attempt to cover New York's first six decades of jazz in 360 pages, many of which are devoted to photos, will need to make every word count, and Charters does so brilliantly. However, the text therefore has to move rather fast for a beginner. If you do not have a rudimentary knowledge of the main players in the cast; of the principal characteristics of ragtime, Dixieland, swing, bop, etc.; and of the sounds of Louis, Bessie, Bird, Duke and their ilk; then you will find this volume too much to grasp at one reading. Also, because all jazzmen are dealt with only to the extent of their work in New York City, you may be annoyed at the fragmentary treatment of certain people. As it happened, this was one of the first jazz histories I ever read, and it left me a little cold and overwhelmed at the time. Re-reading it a quarter-century later for this review, and having some reason to believe I had in the interim already learned a lot of what Charters was going to tell me, I still could hardly put it down.

There are some inaccuracies (James P. Johnson did not write the jazz standard *Runnin' Wild*), and I doubt that anyone will agree with all of Charters' opinions.

Nevertheless, I think Kunstadt couldn't have hoped for an author who would write up his collection in a way that would be more readable, and would withstand the test of time any better. A first-rate job, and a very handy one-volume reference for a small jazz bookshelf.

RAGTIME: ITS HISTORY, COMPOSERS AND MUSIC

Edited by John Edward Hasse

Schirmer Books, U.S. \$17.95

This trade paperback collection of essays is indispensable to anyone who is, or wants to be, deeply into ragtime. However, as a book to be read front to back, it is uneven and sometimes annoying, possibly as a result of the way in which it evolved. Editor John Hasse, an ethnomusicologist as well as a skilled ragtime pianist, has long been interested in the idiom. Over the years, he assembled a number of articles and reference lists illuminating various aspects of ragtime that had not been treated in book form. Eventually, recognizing that there would be value in a permanent source for certain of these materials, he assembled them here along with newly-written pieces on other previously-unaddressed areas (ragtime banjo, female ragtime composers, etc.), plus concise summaries of better-known bits of the field that attempt to tie everything into the larger picture. The extensive appendices and footnotes, including such things as the largest ragtime bibliography I've seen and the most comprehensive listings of ragtime LPs and music folios, are essential checklists for those oriented toward such matters, and provide a lifetime of starting points for further exploration.

In addition, there are many strong chapters. Hasse's opening contribution, though a bit dry and academic, is as good an overview of the ragtime scene as I can imagine within 37 pages, embracing some enlightening tabulations that, for example, put into focus that (1) even the major houses published only a relatively small number of rags and (2) most of the great names in ragtime in fact authored only a handful of rags. The volume's middle section, on composers, is not only the best, but also will be the one most accessible to the general reader, containing excellent updated capsule biographies of Joplin and Scott by, respectively, Addison Reed and Martin VanGilder, a fascinating 1959 interview with James P. Johnson

that sketches the netherworld of ragtime pianists in Gotham during rag's early years, and an equally colorful fragment of an autobiography by Brun Campbell.

The portion on the music itself blows hot and cold, with much that can't be comprehended by a non-musician, or even by a musician who isn't already reasonably familiar with the rags being discussed (and, for that reason, will probably also be aware of the fairly obvious things he's being told). On the positive side: Ronald Riddle has penned a short but very readable outline of novelty ragtime. James Dapogny's paper on Morton is interesting and should be within the grasp of a non-musician who's heard the proper records. Joseph R. Scotti's analysis of Lamb will be rough going if you don't know the works intimately, but it's well-thought-out and perceptive regarding Lamb's unique qualities. By contrast, Thornton Hagert's discussion of stock arrangements hardly spends any time on ragtime, and Roland Nadeau's 1973 article on structural elements of rags is not only bookish and boring, but also fails to tell the reader anything that, assuming he was musically sophisticated enough to wade through the text, he couldn't see at a glance from thumbing through a few scores.

Re-reading this book for purposes of this review confirmed my reaction to my first reading (shortly after publication) that it is not for a ragtime neophyte. (The place to start is still Blesh and Janis's amazing popular history "They All Played Ragtime".) It also confirmed my view that, despite its weaknesses, most of it is quite valuable. Thus, to return to my opening assessment, this compendium belongs on the top shelf of a *serious* (and I emphasize the word) ragtimer. And if you want a more emotional opinion from someone who has spent about 35 years as a ragphobe — all things considered, I enjoyed it both times.

BLUES: An Anthology
by W.C. Handy and Abbe Niles
Da Capo Press, New York

The bulk of this volume, and the only significant reason for acquiring it, is the scores to several dozen blues and blues songs, most composed or co-composed by the great W.C. Handy. As the book has seen three incarnations, containing substantial duplication of titles, some chronology seems in order. Here it is, as I piece it out: "Blues: An Anthology" originally appeared in 1926, and was apparently a folio of music from the catalogue of Handy's publishing company. In 1949 it appeared as "A Treasury of the Blues", containing more tunes (but with some deletions), plus an introductory text and

bibliography. In 1972, it reappeared under its original title, keeping the 1949 textual material, but returning to the 1926 song list and adding five other Handy compositions that had not previously been in either edition. The subject of this review is a 1985 hardcover reproduction of the 1972 version.

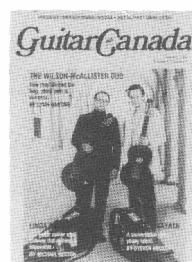
Not to put too fine a point on it, this is an absolutely essential investment for anyone who has any serious interest in performing vintage city-type blues. Handy's works are the staples of the idiom, and here you have, just for openers, the complete song sheets for *The Memphis Blues*, *St. Louis Blues*, *Yellow Dog Blues*, and *Beale Street Blues*, not to mention such lesser-known worthies as *Friendless Blues* and *Atlanta Blues*, plus completely forgotten items like *Sundown Blues* and *The Basement Blues*. If that's not enough, how about such non-Handy gems as *Dallas Blues*, *Tishomingo Blues* and *Basin Street Blues*? And let's not forget the opportunity to try out many fine neglected selections like *Deep River Blues*, by Lucille Handy and Eddie Green, or *The Snakey Blues*, by Will Nash. You may think you already know the standards, but these are definitive editions, probably with additional lyrics (or strains) you haven't heard. A copy of any one of them in its first printing would sell today for more than whatever this volume costs. As a performer of this material, I have both editions and find myself constantly referring to them.

Each number is accompanied by a short descriptive note giving either background sources or colorful anecdotes. These would also be useful in preparing an introduction to the tune for public performance. However, nothing else about the text is worth much of your time. I do not mean to detract from Handy's incomparable accomplishments, but Abbe Niles' pedantic essay views the entire blues scene from a hopelessly biased perspective that treats Handy as virtually the only creative talent in the field. Someone with a proper grounding in country blues or jazz blues could sort out the puffery and glean some worthwhile historical information about Handy, but I think it would be a dangerous business for a blues neophyte to give too much weight to what's said here. The bibliography, of course, is now far out of date.

With that warning, I still must recommend "Blues: An Anthology" in the strongest terms. To my knowledge, there is no comparable collection of such immortal music around. Whether you are a parlor pianist who wants to derive enjoyment from acknowledged masterpieces of blues, or a pro who wants a gold mine of sturdy standbys and surprising finds, you need this one.

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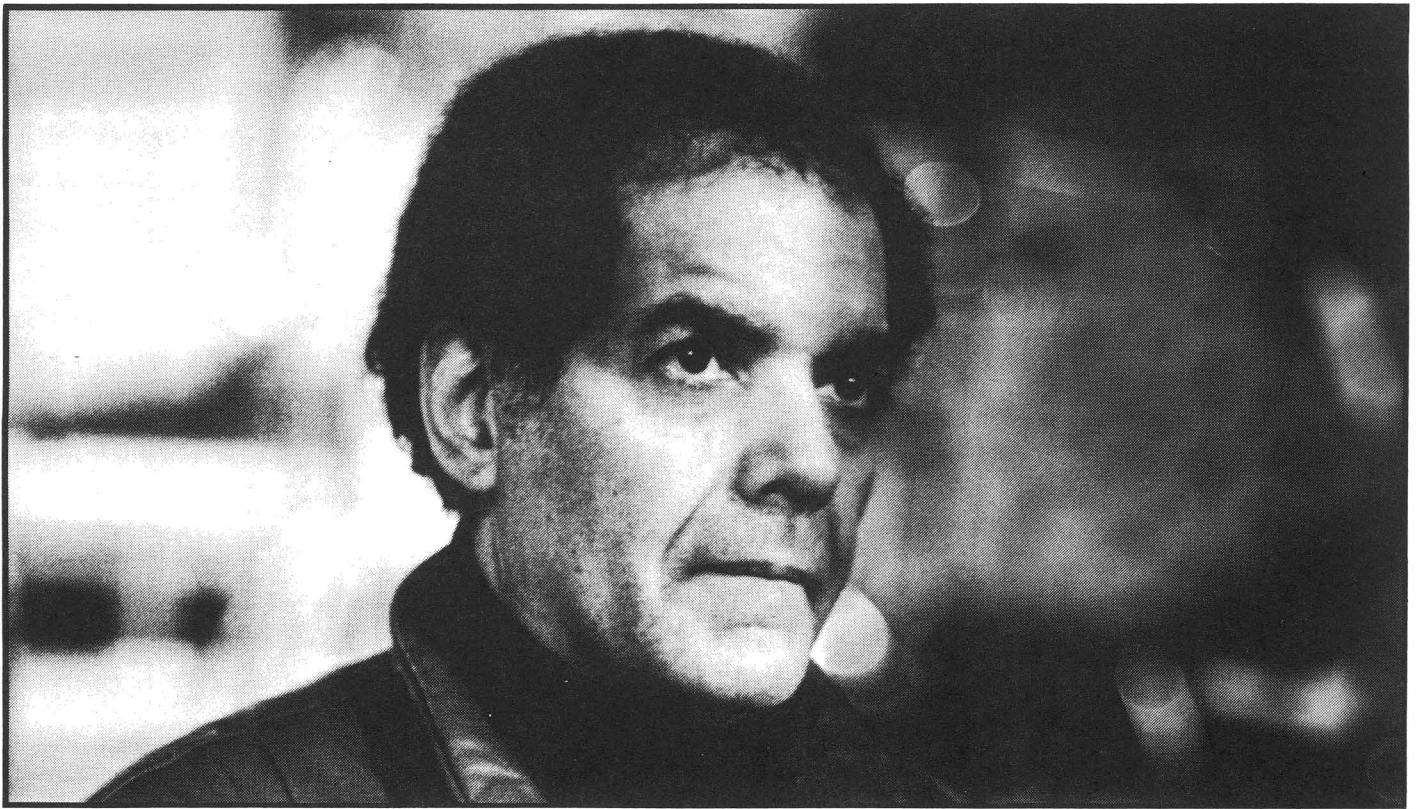
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AROUND THE WORLD



CANADA — It is only the beginning of March but the summer festival season is already beginning to take shape. There have been some changes and, as usual, little definite information.

Sponsorship of Montreal's festival remains in doubt following the withdrawal of Benson and Hedges after the organisers turned down their offer of something like \$200,000.00 as not being enough! In Toronto DuMaurier is sponsoring a new festival — to be known as "DuMaurier Downtown Jazz" — which will be held between June 21 and 28. Concerts at Roy Thomson Hall and the Convention Centre will be the central focus of the event. The Harbour-front Festival will become part of the overall umbrella but their funding is uncertain as Molson's has withdrawn its traditional sponsorship. Out west DuMaurier has already renewed its sponsorship of Vancouver's International Jazz Festival which will be held between June 26 and July 5. Festivals in Edmonton and Calgary will also be held around the same time.

Paquito D'Rivera's Quintet brought its special blend of jazz and Cuban music to the Bamboo for two nights (February 24/25) of high energy sounds which were extremely well received. The Sunday sessions at the Clinton, featuring many of the city's most active bands, has also drawn enthusiastic audiences. In contrast the big ticket Jazz Party at the Westbury was cancelled due to insufficient advance sales.

The Toronto Musicians Association celebrates its 100th anniversary this summer with a special week of musical activity beginning July 6.

The Dave Young-Wray Downes Duo, Eugene

Amaro and Rick Wilkins have been recent residents at George's Spaghetti House. Moe Koffman remains a perennial fixture and his new lp on Duke Street "Moe-mentum" will be issued in early April. Bernie Senensky, Ed Bickert, Kieran Overs and Barry Elmes were the participating musicians... Blues fans have been delighted with the winter series of events at Harbour-front. Margie Evans was there February 14 and the series winds up April 24 with Katie Webster, The Queen of Swamp Boogie... **The Reg Schwager Trio** performed at the February 19 opening of an exhibit of woodcut prints "The Jazz Image" at Columbus Centre Art Gallery.

Oliver Jones opened a new room at New York's Sheraton Hotel (45 Park Avenue) February 3. He began a ten day European tour February 23 with a concert in London. "Speak Low — Swing Hard" is the title of his latest Justin Time lp — a trio with bassist Skip Beckwith and drummer Jim Hillman.

The Andy Homzy Orchestra performed in concert February 13 at Montreal's Concordia University. The focus of the event was the music of **Tadd Dameron**... Montreal drummer Ronnie Page died October 14. He had recorded for the CBC with Maynard Ferguson in the 60s and was an active performer and teacher for many years.

George Russell is the special guest of the Banff Centre's Summer Jazz Workshop session this coming July... Dizzy Gillespie and Moe Koffman were at the Calgary Centre for the Performing Arts March 1 and the Count Basie Orchestra followed behind them on April 1. That city's new Jazzline number is 289-7911...

The Edmonton Jazz Society's activities at the Yardbird Suite continue. Terry Clarke and Neil Swainson co-led a quintet January 16/17 and were followed by the Lew Tabackin Trio (January 21-24). February highlights included Scott Cossu and the Big Miller Blues Band.... Vancouver's French Cultural Centre sponsored a series of events this winter. It opened February 18 with the **Vancouver Art Trio** (Bruce Freedman, Clyde Reed, Gregg Simpson) and trumpeter Bill Clarke's Coast Quartet. The series ended April 1 with Paul Plimley's Group... Masqualero, a Norwegian jazz group, was at The Savoy February 22 and the Dave Holland Quintet were at the Vancouver East Cultural Theatre April 6... Blues artists Katie Webster (February 9) and Eddy Clearwater (February 26-28) were also at the Savoy.

Americ Disc held the official opening of its Drummondville (Que) CD plant February 26... Composer **Harry Freedman** has written "The Sax Chronicles" for Gerry Mulligan's Orchestra. The work is an adaptation of various Mulligan melodies in the styles of varied classical composers. The work is to be recorded with the Houston Symphony Orchestra. — **John Norris**

HARTFORD — Two years ago, **Paquito D'Rivera** gave the Hartford Jazz Society a performance that seemed impossible to top. He returned to the Jazz Society January 11 and topped it. His charisma and virtuosity in healthy competition, he displayed an effortless exuberance that infected his sidemen and his audience with enthusiasm for his unpredictable musical turns.

Bluesman **Larry Davis** gave the Jazz Society

a rollicking, visceral show in his February 15 engagement. The highlight of his night of free-wheeling blues came, surprisingly, on his sensitive rendition of *Misty*, colored with tongue-in-cheek paraphrases of Johnny Mathis.

While the Hartford Jazz Society presented nationally known musicians, the Connecticut Jazz Confederation continued to showcase Connecticut musicians deserving national recognition. The Confederation's sixth concert juxtaposed **Janice Winkler** and her contemporary trio with **Carol Leigh** and her traditionalist trio in a program of distinctive vocal stylings. Winkler, with her breathy understatement, gave fresh interpretations of standards seldom performed in the Hartford area. She varied the moods and textures of her performance by switching from a trio format to duets with guitarist Dave Dana or bassist Phil Bowler. In the trio context, Ed Soph complemented Winkler with the intricate but understated work that earned him his reputation as one of the area's finest drummers. Dana backed her with fleet, clipped phrasing, while Bowler emphasized the melodic aspects of her material.

In contrast to Winkler's subtlety, Carol Leigh belted her material with the bluesy vigor of Ma Rainey, Bessie Smith and Alberta Hunter. Leigh revived the repertoire of the great lady blues singers with an irreverence that captured the essence of their work. Pianist Mike Katz, reedman Russ Whitman and bassist Cliff Gunn backed her impeccably.

Although each vocalist was a master of her respective style, the concert's high point came when Winkler and Leigh teamed on several standards; Leigh brought out Winkler's bolder side and Winkler brought out Leigh's subtlety. The concert ranks as one of the Confederation's finest.

Bill Barron gave one of his finest performances February 14 at Middletown's La Boca, a week after his quintet presented a restrained faculty recital at Wesleyan University. Backed by Joe Fonda, Mike Musillami and Emmett Spencer, the saxophonist soloed with seemingly endless inventiveness. His thematic development was so inspired that the longer he soloed, the more I wanted to hear. Bassist Fonda's uplifting work in the rhythm section helped fuel Barron's adventurous flights, as did drummer Spencer's aggressive fill-in figures. Guitarist Musillami booted Barron with his forceful comping, then soloed with a lyrical swing and a tone both biting and sweet. This quartet is the most comfortable setting I've heard Barron perform in.

Thomas Chapin brought an equally fine quartet to Waterbury's Hillside Restaurant the weekend of February 6 and 7. Returning from a tour of South America, the quartet performed a variety of latin-flavored material, as well as Chapin's original compositions.

The 880 Club featured alto saxophone prodigy **Christopher Hollyday** and his quartet February 18. Hollyday has a thorough knowledge of the bop idiom. The seventeen year old's technique and taste would make many older players envious. Equally impressive is Hollyday's pianist, **John Medeski**, who incorporates drastic dissonances into the bop context with a master's sensitivity. Like Hollyday, Medeski is a look into the music's future.

Eddie Henderson returned to the 880 Club February 5 for another fine engagement. Valery

Ponomarev made his 880 Club debut an impressive one, treating the fans to his crisp, hard-bop trumpet lines. Sonny Fortune's energetic blowing made his January 15 return a welcome one.

The club also featured local musicians Rick Alfonso and Mike Musillami in its Celebrity Jazz Series. Alfonso has developed remarkably as more playing opportunities have come his way. His fine outing as a leader underscores his compelling trumpet work with the Arch Ensemble. Musillami's inner fire simmers or flares, depending on what his material requires. The Arch Ensemble, which includes Alfonso and Musillami, played the club February 26.

Two new jazz clubs have opened. Benjamin's recently featured Hugh Lawson with bassist Paul Brown and drummer Johnny Grieco. Salud, located in New London, has featured Thomas Chapin and Joe Fonda.

— **Vernon Frazer**

MASSACHUSETTS — The new year brought some changes to the Boston area club scene. Regrettably, the Starlight Roof in Kenmore Square, the only jazz club in the city of Boston proper, closed after New Year's Eve. Across the Charles River in Cambridge, Jonathon Swift's, which booked jazz on occasion, became a comedy club, and Charlie's Tap switched its focus from out-of-town bands to locals only. Despite the losses and changes, good music was heard throughout the area at clubs and college campuses.

Charlie's Tap featured **Bill Frisell** and his group on January 16 and 17, and Steve Cohn with William Parker and Zen Matuura on January 23 and 24.

At the Regattabar in Harvard Square, the **Tommy Flanagan Trio** appeared for a four night stand beginning on January 14, the Jim Hall Trio with Michel Petrucciani played the weekend of the 30th, followed by four nights from the Toots Thielemans Quartet from the 4th of February. The Ron Carter Quintet, featuring Kenny Barron, appeared from February 11th to the 14th. I caught the first of four assured and very swinging nights by the Timeless All Stars (Curtis Fuller, Harold Land, Bobby Hutcherson, Cedar Walton, Buster Williams, and Billy Higgins) on February 17. Hutcherson especially seemed on fire, reeling off chorus after chorus of melody and invention. Land's feature, spotlighting his Coltrane-without-the-rough-edges stylings was also a joy.

At the Willow, the **Lowell Davidson Trio** played on January 11, and James Williams Quintet on February 6 and 7.

The 1369's "Celebration of the Avant Garde" opened with the **Joe Morris Trio** on January 7. Still one of the great original talents awaiting "discovery", Morris sounds more assured than ever. Jimmy Guiffre's electrified quartet played several numbers from their last album during their one night stand on January 14. With its all star line up of Marion Brown, Billy Bang, Ahmed Abdullah, Sirone, and Andrew Cyrille, The Group played the concert of the season thus far. A record from these guys is a necessity. A new Jemeel Moondoc Quintet, featuring Bern Nix, played the weekend of January 23rd and 24th, followed by Oliver Lake and a quintet originally slated to play with Julius Hemphill (who reportedly was sick) on January 30th and 31st. Hamiet Bluiett performed Ellington and bebop standards and some originals in an un-



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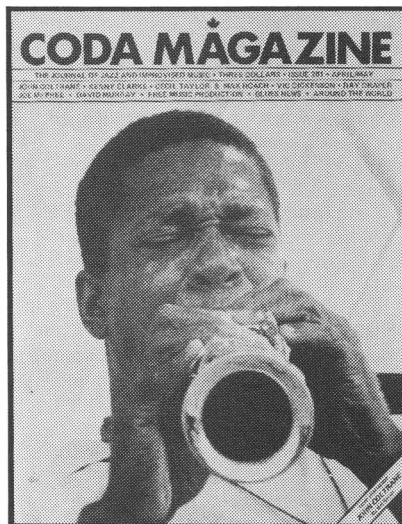
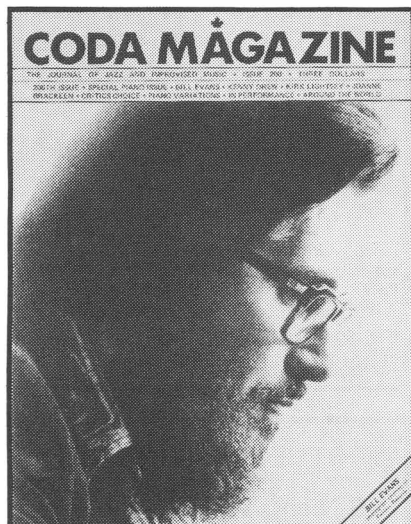
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expected, but effective, duet with Alan Dawson on February 4th.

At Nightstage, the **James Williams Trio** held forth on January 4th. Jay McShann and Jimmy Witherspoon were heard for three nights starting January 14. Ran Blake Quintet appeared January 21. Pharoah Sanders, in his first area appearance in fifteen years (!), played with the Terri Lyne Carrington Trio on February 7. Dizzy Gillespie was the special guest of the Fort Apache Band on February 18. Stan Getz and a quartet closed out the jazz programming for the month of February on the 25th and 26th.

For concerts, the remarkable Brandeis series, The Joint, continued its fine imaginative and uncompromising presentations with the Joe Morris Trio on January 22nd, the Gregg Bendian Trio on February 19th, and a solo Borah Bergman recital on February 20th. Tufts resumed its jazz activities with a Rova Saxophone Quartet concert on January 30th, and duets and quartets between Davey Williams, LaDonna Smith, and local improvisors John Corbett and Sarah Boyd-Blair on February 14th. Marty Ehrlich played a solo recital at New England Conservatory on January 14th. Tommy Flanagan and George Mraz appeared at Wellesley College on February 4th. Roy Haynes and Alan Dawson led student quartets at Berklee on February 5th. Cecil Taylor played solo at the Casino at Roger Williams Park in Providence, Rhode Island on February 15th. Finally, **Anthony Davis** debuted a new work commissioned by the Massachusetts Institute of Technology Experimental Music Studio for electronics and his ensemble, Episteme, at MIT on February 27th. Other works by Davis, and pieces by Richard Boulanger and Earl Howard were also on the bill.

— Ed Hazell

ODDS & SODS

Two major celebrations of **Duke Ellington** and his music are planned for this spring. The 1987 Duke Ellington Conference is to be held May 16-18 at Toronto's luxurious Inn on the Park complex. Three days of seminars, lectures and debates will be augmented by special musical presentations. Oliver Jones and Kenny Burrell will perform in concert May 16 with bassist Neil Swainson working with both soloists. Ellington alumnae Al Sears, Booty Wood and Aaron Bell join Jim Galloway, Doc Cheatham, Ray Bryant and Gus Johnson in a program of Johnny Hodges compositions and will then become part of Jim Galloway's Wee Big Band for a program drawn from the band's extensive library of Ellington classics. The final night of the conference will feature the septet once again in a loosely structured evening of music making. Individual concert tickets are available as well as an overall conference fee which includes all events.

Washington is the site of a month long Duke Ellington festival in April. It will feature many area musicians in a series of special events which will be highlighted by the unveiling of a ceremonial plaque at the Duke's Georgetown birthplace April 29. Clark Terry will handle the musical direction of "The Show of Shows" which will be broadcast live April 24.

Billy Taylor celebrated five years of work with CBS's "Sunday Morning" January 18 with a profile of The Village Vanguard... The Rory

Stuart Quartet were at Fat Tuesday's January 27-28... The David Sidman Trio were joined by Bobby Watson for their Village Lobster gig on January 31. Bassist Greg Maker and drummer Thurman Barker worked with the guitarist on that occasion... Colette Michigan & Company were at 170 Amsterdam February 2... The Michael Weiss Quintet were at the Blue Note February 16. Tom Harrell, Ralph Moore, Dennis Irwin and Kenny Washington completed the personnel... The Jay Hoggard Quartet were at Visiones February 20-21... Hiro Kanna, along with the Frank Owens Trio, were at the Jazz Center of New York February 2... **The Bobby Watson Quintet** celebrated Johnny Hodges February 6-7 in Jazz Centre concerts recorded by Blue Note. Irving Stokes, Mulgrew Miller, Curtis Lundy and Kenny Washington were joined by special guests Art Baron, Lawrence Lucie, Jim Hartog and Bill Easley... The following night **Abbey Lincoln** and the UJC Master Class Singers were also at the Jazz Center.

James Moody, a quartet of Michel Petruccianni, Jim Hall, Ron Carter and Al Foster, Art Blakey's Jazz Messengers and Abdullah Ibrahim's Ekaya were on stage at Sweet Basil in March and early April... A double bill at the Alternative Museum on March 11 showcased violinist **Akbar Ali** with Yukio Tsuji and Abdul Wadud and Julius Hemphill... New Jazz at the Public Theater in its "Meet the Composer" series showcased David Murray (March 16), David Holland (March 23) and Don Pullen (April 6)... Steve and Equa Colson's group were at the West End Cafe April 1-5 with David Murray's tenor saxophone a featured attraction.

The Grady Tate Trio were heard in concert February 8 at Garden City, L.I. On March 1 Gene Bertocini and Michael Moore were heard in concert in Huntington, N.Y. Both events were part of the International Art of Jazz's winter series.

Anthony Davis' Episteme was heard in concert February 27 at MIT in Cambridge... The 1987 Boston Globe Jazz & Heritage Festival took place March 12-17. Sonny Rollins, Sarah Vaughan and Billy Eckstine were among the headliners.

Eclipse Jazz continued its concert series in Ann Arbor with Art Blakey (January 22), Craig Harris (February 7), Preservation Hall Jazz Band (March 22), Amina Claudine Myers (March 26), Miles Davis (March 28) and John Abercrombie (April 4)... "The Big Beat", The History of Jazz through the perspective of the drummer, was a lecture series held at Michigan Union this past semester with participation from, among others, J.C. Heard and Roy Brooks.

The Holiday Inn North in Indianapolis will host a weekend of traditional jazz July 3/5 with bands under the direction of Yank Lawson and Bob Haggart; trumpeter Tom Saunders and Parke Frankenfield... This year's Central Illinois Jazz Festival was dedicated to the memory of **George Duvivier**. Bob Higgins, Heinie Beau, Bob Havens, Ray Sherman, Ray Leatherwood, Glenn Zottola, George Masso, Eddie Higgins, Brian Torff, Bill Allred and Barrett Deems were among the participating musicians.

The American Federation of Jazz Societies (P.O. Box 39, Salem, Ohio 44460) is holding its second annual meeting April 24-26 at Chicago's Blackstone Hotel. The theme of the convention is "Innovations in Jazz Promotion". Keynote speaker will be Milt Hinton.

Vibraharpist Lennie Cuje was heard in concert January 11 as part of the Smithsonian's jazz series at Baird Auditorium in Washington... **David Baker** will serve on the National Council for the Arts... Scott Hamilton was guest soloist with Woody Herman's band at a concert recorded for broadcast by Chapel Hill's WUNC Radio. James Williams performed at the UNC School of Music recently and Chico Hamilton's Quintet was at North Carolina State University in Raleigh.

The eighth Clearwater Jazz Festival is set for October 15-18... Broadcaster Mort Fega has a new jazz show on Delray Beach's WXEL-FM.

Ray Brown is music director of LOA, a new club in Santa Monica which will feature the bassist's trio (Gene Harris, Mickey Roker) on a regular basis... Curtis Peagler, Horace Tapscott and Bud Shank were at Catalina's on consecutive weekends in February... The first "Southern California Blues Festival" will be held May 9-10 at the John Anson Ford Theatre. Producer is Dan Jacobson who was responsible for the successful Long Beach Blues Festival in past years.

The 1987 Otter Crest Jazz Weekend takes place April 30 to May 3 with Ira Sullivan, Carol Sloane, Buddy Tate, Jay McShann, Tommy Flanagan and Gene Harris among the participating musicians. More information is available from Sound Ideas Inc., P.O. Box 148, Salem, Oregon 97308.

Albert Collins was on the David Letterman show February 12... Burlington, Vermont's Borys Guitars celebrated their 10th anniversary of making guitars with a clinic and jazz guitar performance April 4... The Digital Noise Eliminator claims it will eliminate surface noise, scratches, clicks, pops, hum and hiss. More information is available from Digital-Sound Labs, P.O. Box 841408, Pembroke Pines, FL, 33084... **Randi Hultin**, Norwegian jazz authority and close friend of many musicians, sent us a copy of the music for *Fair Weather* — the tune performed by Chet Baker as part of the soundtrack of "Round Midnight". This tune is credited to Kenny Dorham but Randi explains that Dorham sang and played it at her house in the 1960s. Chan Parker transcribed the tape and Baker performed it in the film soundtrack. However, Dorham said that both the tune and lyrics were by Bud Powell. Composer credits in the CBS issue of the soundtrack give the composer credit to Dorham.

London's 100 Club showcased the music of **Charles Mingus** February 11 with a band which included Tony Milliner, Willie Garnett and Digby Fairweather. A week later there was a star-studded benefit night for guitarist Denny Wright... Barre Phillips, Lee Konitz, Richard Teitelbaum, Tristan Honsinger, Han Bennink and Derek Bailey are some of the musicians who will make up Company for their week at the Arts Theatre in Great Newport Street May 11 - 17... Conductor Martti Lappalainen received the annual Georgie Award at the Finnish National Jazz Days in Kokkola last November. Lappalainen organised and has conducted the Espoo Big Band for fifteen years... The Pori Festival will be held July 4 - 12... The 18th International Jazz Week in Burghausen, West Germany took place between March 18 and 22 with Jerome Richardson, McCoy Tyner, Terence Blanchard-Donald Harrison, Dudu Pukwana, Jimmy Smith and Joe Henderson among the

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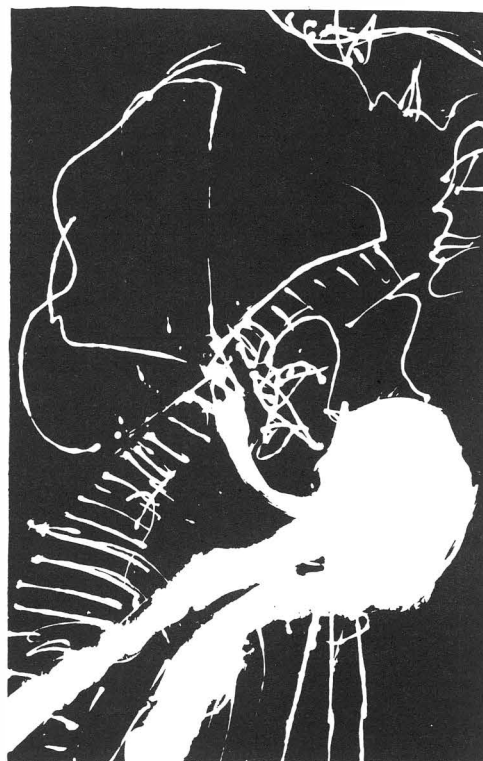
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lineup... FMP presented a series of concerts in their studio at Koloiestrasse 133 with Evan Parker/Barry Guy/Paul Lytton (14/15) and Michel Pilz/Kai Kanthak/Klaus Kugel (April 4/5) among the featured attractions. They also organised four days of concerts at the Akademie der Künste (March 18-22) with Peter Brotzmann, Sonny Sharrock, Louis Moholo, Rudiger Carl, Peter Kowald, Butch Morris, Danny Davis and Derek Bailey among those participating... Zurich's Widder Bar featured Harry Edison, Clifford Jordan, Tete Montoliu and Toots Thielemans in February... Ray Bryant was in Switzerland for the month of March performing solo as well as working two weeks in Bern at Jaylins with Harry Edison.

Greenwood Press (88 Post Road West, Box 5007, Westport, Ct) has published Michel Ruppli's 2-volume (876 pages) discography of the Clef/Verve Labels. The set sells for \$95.00... "Red Bank Special" is the title of the official journal of the Count Basie Society. The well put together magazine carries news, articles and reviews of musicians associated with Basie as well as reports of the society's activities. Membership, which includes the society's publication, is available from Eileen Dunford, 33 Barrington Road, Crawley, West Sussex RH10 6DQ, UK... "Mississippi Delta Blues" — a book about the music of Robert Johnson — has been published as the 8th volume in Studies in Jazz Research from Akademische Druck u. Verlagsanstalt, Neufeldweg 75, A-8010 Graz, Austria... "The Voice of the Delta: Charley Patton" is a soon to be published book based on lectures given in 1984 at Liege as part of a blues summit confer-

ence. For more information write to Robert Sacre, 117 Chaussee de Tongres, B-4420 Liege, Rocourt, Belgium... W. Royal Stokes has an article about Washington area jazz singers in the January issue of "Washington Women".

Fantasy has acquired the Pablo label from Norman Granz and expects to begin re-releasing material from the catalogue by early summer. Fantasy now has available a 22-record set of the complete Riverside recordings of Thelonious Monk. They also released thirty more OJC titles from the Prestige/Riverside/Contemporary catalogues in late 1986. Out now on Contemporary is "Classic" by Chris Connor as well as a compilation of various versions of **Round Midnight**. Bobby Hutcherson recorded a live album for Landmark at the Village Vanguard with Kenny Barron, Buster Williams and Al Foster while Dave Frishberg was taped live at San Francisco's Great American Music Hall for Fantasy. Look for "Cannonball Takes Charge", the latest Riverside reissue on Landmark from the Adderley Brothers and, on Contemporary, Frank Morgan's "Bebop Lives" — a live date recorded at the Village Vanguard in December.

"Liberty Suite" is the new release by the **Toshiko Akiyoshi Orchestra**. It is available by mail from Ascent Records, P.O. Box 20135, New York, N.Y. 10025. Cost is \$10.00 plus postage. The band was on a western tour at the end of January and will be in Europe May 26-31.

New from **Blue Note** is volume two of Joe Henderson's Village Vanguard sessions, and Michel Petruccianni's "Power of Three" with Jim Hall and Wayne Shorter... Polygram has re-

activated the Verve label with **new** recordings of Nina Simone, Marlena Shaw and Astrud Gilberto... "In A Sentimental Mood" is vocalist Bob Stewart's new lp on Stash... The Queen City Ragtime Ensemble has released an lp on Stomp Off Records under the title of "Everybody's Rag"... "Voyage" is the first release of UpTee Productions (635 East 9th Street, New York, N.Y. 10009). It features Thurman Barker, James Emery, Alonzo Gardner and Rob Schwimmer... Global Pacific Records has signed David Friesen to a multi-album contract...

Bobby Watson recently recorded a new lp for Red Records with John Hicks, Curtis Lundy and Marvin "Smitty" Smith as well as participating in the 29th Street Saxophone Quartet's third album... Russ Freeman's "Nocturnal Playground" is to be issued in Japan on Alfa Records... Italy's Space Jazz Trio and the Gijs Hendricks-Beaver Harris Quartet have new lps on Demon Records (Hirschweih 3, 7913 Senden, West Germany)... Peter Leitch's Criss Cross lp with Neil Swainson and Mickey Roker was scheduled for March release... North Texas State University's One O'Clock Band was been mixing down tapes made during their Australian tour for early release on lp... Lonnie Mack, Lonnie Brooks and Albert Collins all have new lps on Alligator.

Guitarist **Bola Sete** died February 14 in Sausalito. He was 63. Guitarist **Freddie Green** died of a heart attack March 1; he was 75. Pianist **Alton Purnell** died in Los Angeles January 14. Blue Note founder **Alfred Lion** died February 2nd in San Diego.

— compiled by John Norris

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- 3013 **DOC CHEATHAM/SAMMY PRICE * "DOC & SAMMY"** * Doc Cheatham (trumpet), Sammy Price (piano)
- 3017 **BUDDY TATE & BOB WILBER * "SHERMAN SHUFFLE"** * with Sam Jones (bass), Leroy Williams (drums)
- 3018 **JULIUS HEMPHILL/OLIVER LAKE * "BUSTER BEE"** * Julius Hemphill, Oliver Lake (alto and soprano saxophones, flutes)
- 3019 **JAY McSHANN * "A TRIBUTE TO FATS WALLER"** * Jay McShann (piano)
- 3020 **ANTHONY DAVIS * "OF BLUES AND DREAMS"** * with Leroy Jenkins (violin), Abdul Wadud (cello), Pheeroan Ak Laff (drums)
- 3021 **JAY McSHANN * "KANSAS CITY HUSTLE"** * Jay McShann (piano)
- 3022 **RUBY BRAFF WITH THE ED BICKERT TRIO** * Ruby Braff (cornet), Ed Bickert (guitar), Don Thompson (bass), Terry Clarke (drums)
- 3024 **SAMMY PRICE * "SWEET SUBSTITUTE"** * Sammy Price (piano)
- 3025 **JAY McSHANN * "TUXEDO JUNCTION"** * Jay McShann (piano), Don Thompson (bass)
- 3026 **ARCHIE SHEPP * "I KNOW ABOUT THE LIFE"** * with Ken Werner (piano), Santi DeBriano (bass), John Betsch (drums)
- 3027 **BUDDY TATE QUARTET** * Buddy Tate (tenor saxophone, clarinet), Wray Downes (piano), Dave Young (bass), Pete Magadini (drums)
- 3028 **SACKVILLE ALL STARS * "SATURDAY NIGHT FUNCTION"** * Buddy Tate, Jim Galloway (saxophones & clarinet), Jay McShann (piano), Don Thompson (bass), Terry Clarke (drums)
- 3029 **DOC CHEATHAM/SAMMY PRICE * "BLACK BEAUTY"** * Doc Cheatham (trumpet), Sammy Price (piano)
- 3030 **LEO SMITH * "RASTAFARI"** * with Bill Smith (reeds), David Prentice (violin), Larry Potter (vibes), David Lee (bass, cello)
- 3031 **JUNIOR MANCE/MARTIN RIVERA * "FOR DANCERS ONLY"** * Junior Mance (piano), Martin Rivera (bass)
- 3032 **ART HODES * "SOUTH SIDE MEMORIES"** * Art Hodes (piano)
- 3033 **HUMPHREY LYTTTELTON * "IN CANADA"** * with Jim Galloway (reeds), Ed Bickert (guitar), Neil Swainson (bass), Terry Clarke (drums)
- 3035 **JAY McSHANN * "JUST A LUCKY SO AND SO"** * with Jim Galloway (saxes), Don Thompson (bass), Terry Clarke (drums)
- 3036 **JOE McPHEE With The BILL SMITH ENSEMBLE * "VISITATION"** *
- 3037 **SIR CHARLES THOMPSON * "PORTRAIT OF A PIANO"** * Sir Charles Thompson (solo piano)
- 3038 **THE SACKVILLE ALL STAR CHRISTMAS RECORD** * Jim Galloway (soprano saxophone), Ralph Sutton (piano), Milt Hinton (bass) and Gus Johnson (drums)
- 4002 **JIM GALLOWAY * "THE METRO STOMPERS"** * Jim Galloway (soprano and tenor saxophones) with his mainstream sextet
- 4003 **WRAY DOWNES & DAVE YOUNG * "AU PRIVAVE"** * Wray Downes (piano), Dave Young (bass), Ed Bickert (guitar)
- 4005 **ED BICKERT / DON THOMPSON** * Ed Bickert (guitar), Don Thompson (bass)
- 4007 **JOE SEALY TRIO * "CLEAR VISION"** * Joe Sealy (piano), Dave Young (bass), Pete Magadini (drums)
- 4008 **BILL SMITH ENSEMBLE * "THE SUBTLE DECEIT OF THE QUICK GLOVED HAND"** * with David Prentice (violin), David Lee (bass, cello)
- 4009 **FRASER MACPHERSON / OLIVER GANNON * "I DIDN'T KNOW ABOUT YOU"** * Fraser MacPherson (tenor sax), Oliver Gannon (guitar)
- 4010 **ED BICKERT/DON THOMPSON * "DANCE TO THE LADY"** * Ed Bickert (guitar), Don Thompson (piano)
- 4011 **JIM GALLOWAY * "THOU SWELL"** * with Jay McShann (piano), Don Thompson (bass), Terry Clarke (drums)
- 001 **LLOYD GARBER * "ENERGY PATTERNS"** * Lloyd Garber (guitar)
- 002 **BILL SMITH/STUART BROOMER * "CONVERSATION PIECES"** * Bill Smith (soprano saxophone), Stuart Broomer (piano)
- 003 **MAURY COLES' SOLO SAXOPHONE RECORD**
- 004 **BILL SMITH * "PICK A NUMBER"** * with David Prentice (violin), David Lee (bass, cello)
- 005 **RANDY HUTTON/PETER MOLLER * "RINGSIDE MAISIE"** * Randy Hutton (guitar), Peter Moller (percussion)
- 006 **PAUL CRAM * "BLUE TALES IN TIME"** * Paul Cram (saxophones), Paul Plimley (piano & vibes), Gregg Simpson (drums) & others..
- 007 **BILL SMITH ENSEMBLE * LIVE IN TORONTO * (Cassette / 82 Minutes Stereo Dolby)** * Bill Smith (sopranino saxophone), David Prentice (violin), Arthur Bull (guitar), David Lee (bass), Stich Winston (drums).

Ellington '87

DUKE IN CANADA

MAY 16-18

TORONTO



CENTENNIAL BALLROOM * INN ON THE PARK * TORONTO * EGLINTON AVENUE EAST AT LESLIE

5TH ANNUAL INTERNATIONAL CONFERENCE OF THE DUKE ELLINGTON STUDY GROUP
CONCERTS * SEMINARS * WORKSHOPS * DISCUSSIONS

CONCERT SCHEDULE

SATURDAY - MAY 16	OLIVER JONES (piano) AND NEIL SWAINSON (bass) PLUS SPECIAL GUEST FRASER MACPHERSON (saxophone)
SUNDAY - MAY 17	"A SALUTE TO JOHNNY HODGES" with DOC CHEATHAM (trumpet) * AL SEARS (tenor saxophone) * JIM GALLOWAY (soprano saxophone) * BOOTY WOOD (trombone) * RAY BRYANT (piano) * AARON BELL (bass) * GUS JOHNSON (drums)
MONDAY - MAY 18TH	"ELLINGTON 87 ALL STARS" - Three sets of music featuring DOC CHEATHAM * AL SEARS * JIM GALLOWAY * BOOTY WOOD * RAY BRYANT * AARON BELL * GUS JOHNSON

ALL CONCERTS START AT 8 PM * TICKETS FOR INDIVIDUAL CONCERTS ARE \$20.00 EACH FROM
THE JAZZ AND BLUES RECORD CENTRE * 66 DUNDAS STREET EAST * TORONTO
L'ATELIER GRIGORIAN * 70 YORKVILLE AVENUE * TORONTO
BY MAIL * ELLINGTON 87 * 95 THORNCLIFFE PARK DRIVE * SUITE 2906 * TORONTO * ONTARIO
CANADA * M4H 1L7 * PHONE (416) 422 - 4656

CONFERENCE SEMINARS * MAY 16TH, 17TH AND 18TH * DAILY FROM 9:15 AM UNTIL 5 PM

Presentations by noted authorities on ELLINGTONIA will include RON ANGER * LOU APPLEBAUM * ALICE BABS * RON COLLIER * HELEN OAKLEY DANCE * ANDY HOMZY * MAURICE PERESS * JACK TOWERS * JERRY VALBURN * ERIK WIEDMANN

BUCK CLAYTON, a special guest of the conference, will discuss his association with DUKE ELLINGTON and autograph copies of his new book - "BUCK CLAYTON'S WORLD"

CONFERENCE FEE (INCLUDING CONCERTS)	\$100.00 Canadian or \$75.00 U.S.
CONFERENCE FEE FOR STUDENTS WITH I.D.	\$50.00 Canadian
DAY REGISTRATION (INCLUDING CONCERT)	\$50.00 Canadian

FOR PAYMENT OF CONFERENCE FEES AND FOR FURTHER INFORMATION WRITE TO

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