

more reissues...

Since all of the great musicians stress the influence of the past masters as being tantamount to their development, I have picked a number of reissues that I think you should be aware of.

CD's: Rhino has released another great crop of reissues in both jazz and rock. *Does Your House Have Lions* by Rashaan Roland Kirk chronicles this multi-reed player in a number of settings live and in the studio. *The Last Giant* by John Coltrane is a masterpiece showcasing his development from 1946. *Thirteen Pictures* by Charles Mingus follows this great bassist through his Jazz Workshop days and live big band. Well respected for his composing, I find his physical bass playing inspiring. The rhythm and blues of Big Joe Turner on *Big, Bad, and Blue* captures this great blues singer in a variety of sessions dating from 1939-1983. Songs like *Honey Hush*, *Flip Flop and Fly*, and his most famous *Shake, Rattle, and Roll*, are all here as well as other lesser known tracks. *Twang Thang* by Duane Eddy is a great piece of rock & roll history. Eddy was one of the first true guitar heroes and has influenced everyone from Stevie Ray Vaughan to George Harrison. Put on the 1958 *Rebel Rouser* and you'll know what I

mean. Kudos for all of the liner notes and packaging on all of these CD sets.

DA Music has released *Jazz Masters Vol. 1 & Vol. 2*, both 5-CD sets of the Black Lion catalog featuring artists as diverse as Louis Armstrong, Count Basie, Louis Jordan, Dexter Gordon, Thelonious Monk, and Duke Ellington. The quality is great and the music is swinging.

Columbia Records has released the OKEH *Rhythm and Blues Story 1949-1957* in a 3-CD box, complete with a great annotated pamphlet. If you're a fan of Louis Jordan and the Tympani Five this package is right up your alley! The music comprises jump blues, doowop, and the beginning strains of R&B, à la Atlantic Records. I love this package because you can't stop rockin'!

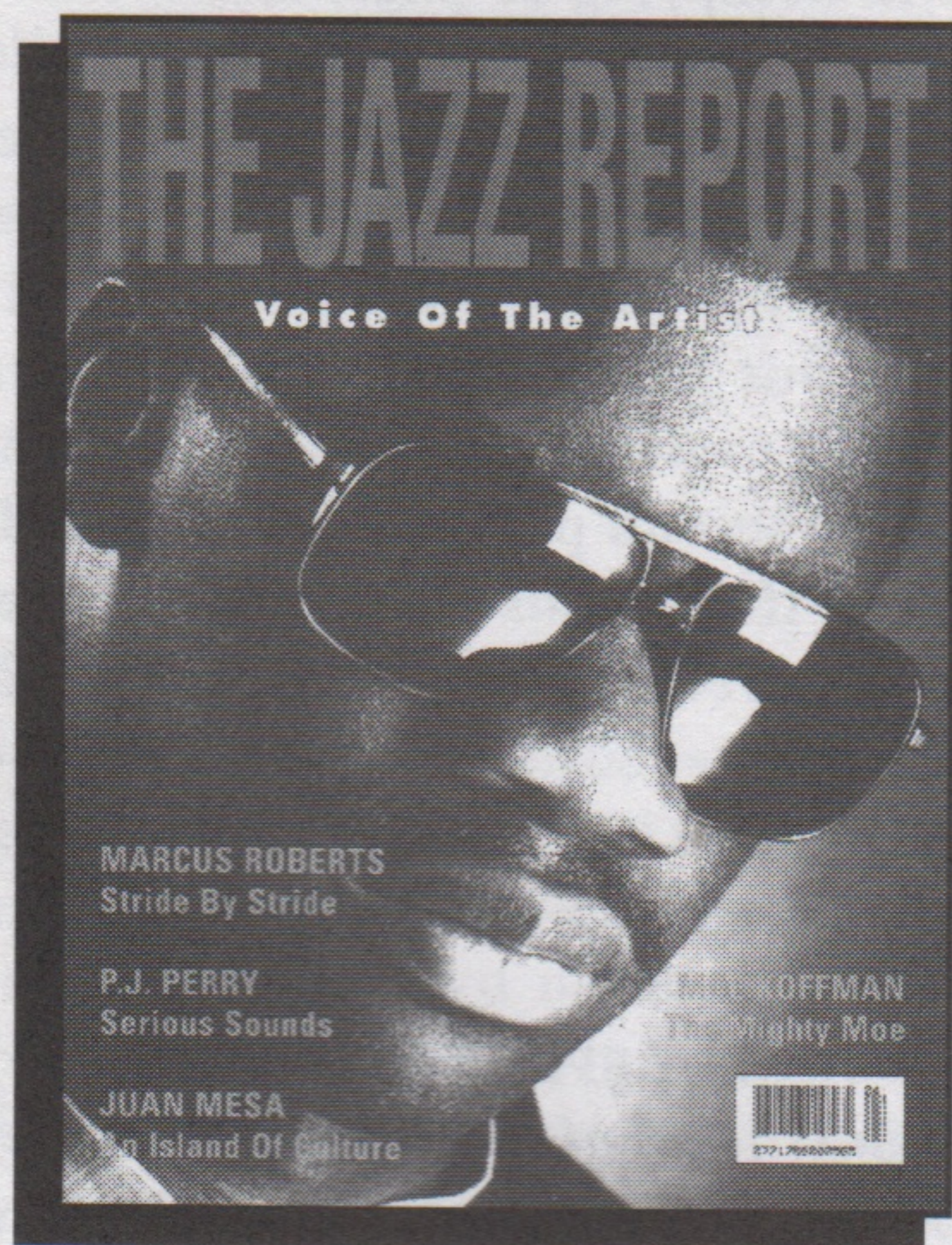
Specialty Records, started after World War II, was based in Hollywood but that never stopped Art Rupe from searching nationwide for stars like Little Richard, Roy Milton, Joe and Jimmy Liggins, Sam Cooke, Larry Williams (a hero to John Lennon) and many others. The 5-CD *Specialty Story* captures many of the great songs, 130 to be exact, of these and other renowned stars of the 50's R&B explosion.

Speaking of Louis Jordan, he was the altoist and one of the singers in the Chick Webb Orchestra. *Spinnin' the Webb*, a compilation of 1930's instrumentals, is one of 3 new Decca Jazz Masters to be released. *Apex Blues* by clarinetist par excellence Jimmy Noone, featuring Earl Hines, and *Dixieland All-Stars* featuring Eddie Condon are the others. GRP is handling this series, and I recommend any and all of their releases (see *Bassics* Vol. 3 No. 1).

Videos: Rhapsody Films has sent me a number of historical documentaries that I highly recommend. *Live from the Jazz Showcase* features the Art Ensemble of Chicago on Nov. 1, 1981; *Monk in Oslo* features Thelonious Monk and Company in 1966; *Last Date* is a 90-minute documentary on Eric Dolphy's last performance with interviews by the musicians who played with him; *Sonny Rollins Live* showcases his quartet performing some of his greatest works; and *David, Mof-fet, and Ornette* is a 26-minute piece filmed during the recording of a film score by Ornette Coleman and his Trio in France. The videos are of excellent quality and it's great to be able to see artists I was too young to see live.

Amvest Videos deal with early Jazz Classics that showcase an era the likes of which will not be seen again. *Reet Petite* and *Gone* featuring Louis Jordan, *Killer Diller* with Nat King Cole, *Harlem Harmonies Vol 1 & 2*, featuring Duke Ellington, Erskine Hawkins and Tiny Grimes, are all great treasuries of swing music in its heyday. —David C. Gross

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the melodies to these tunes. Remember, if you do not know the melody, you cannot interpret a great solo.

Jamey Aebersold, PO Box 1244, New Albany, IN 47151-1244, 1-800-456-1388.

Videos:

Hot Licks has released two new videos.

Beginning Bass Guitar by Chuck Rainey is just that, a basic primer. Chuck teaches you the notes on the fingerboard, tuning techniques, major and minor scales, blues and R&B patterns, ear training and practice tips.

Classic Rock and Blues Bass by Allen Woody, bassist for the Allman Brothers is a no-nonsense video about funk, southern rock, and shuffle basslines. Grooves, string bending, and working with a drummer are all discussed and he even instructs you on how to buy an amp or a bass. Hot Licks Productions, PO Box 337, Pound Ridge, NY 10576.

Mastering the Electric Bass Vol. 1 & 2 by David C. Gross. OK, so I'm giving myself a shameless plug but hey, I think I have an easy-to-understand player-friendly 2-video package that goes into detail about how to view chords and scales, how to solo, and a host of concepts that I know will help you to become a better player. And think about how your purchase of my tapes will help me with my mortgage payments!

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Current Past (Reissues)

By David C. Gross

The reissues market is heating up again with record companies searching their vaults for important recordings. I can't stress the importance of listening to the great artists of the past enough. How can we look to our future without recognizing our past?

Fantasy Records is one of the more dependable labels with regard to its back catalog. With a wealth of material, they continue to aid us in tracing the roots of jazz, blues, and soul. *Birds & Monks*, recorded in 1978, features saxophonists Art Pepper, John Klemmer, Joe Farrell, Joe Henderson, Johnny Griffin, and Harold Land with Stanley Cowell on piano, John Heard and Cecil McBee on basses, and Roy Haynes on drums, in a tribute to the music of Charlie Parker and Thelonious Monk. Griffin's *Billie's Bounce* and Henderson's *Relaxin at Camarillo* are standouts. *Mission Eternal* is a 1973 recording by Art Blakey and the Jazz Messengers Vol. 2 featuring Woody Shaw on trumpet, Carter Jefferson on tenor, Cedar Walton on piano, Mickey Bass on bass, and Jon Hendricks on vocals, for *Moanin'* and *Along Came Betty*. Blakey was in fine form!

GRP continues to release incredible music from the Decca, Impulse! and Chess catalogs. Impulse! has reissued *The Complete Africa/Brass Sessions* by John Coltrane. This 2-CD package features the "classic quartet" in a big band setting with Eric Dolphy, Freddie Hubbard, Booker Little, and a host of stars. Check out the two versions of *Greensleeves* and *Africa!* Two more Coltrane recordings feature 'Trane in a more avant-garde setting—*Sunship*, which features the classic quartet, and what I consider a real find, *Stellar Regions*, with material never before released. With Alice Coltrane on piano, Rashied Ali on drums, and from the classic quartet, Jimmy Garrison on bass, we are privy to the last music recorded only five months before 'Trane died. Listen to *Seraphic Light*, *Iris*, and *Configuration*.

Two more Duke Ellington CDs are also being reissued. *Duke Ellington Meets Coleman Hawkins* is a 1962 date that features the great tenorist with alto great and Ellington mainstay Johnny Hodges, cornetist and violinist Ray Nance, Harry Carney on bass clarinet and baritone, Sam Woodyard on drums, and Aaron Bell on bass. *Live at the Whitney* recorded in 1972 is a solo and trio date with Rufus Jones on drums and Joe Benjamin on bass. Ellington did not consider himself to be a great pianist but in retrospect these selections focus on an introspective genius of melody.

Charlie Haden and the Liberation Music

Orchestra recorded in 1969 features some of the greats of the "avant garde" scene—Perry Robinson on clarinet, Dewey Redman on alto and tenor, Gato Barbieri on tenor and clarinet, the late Don Cherry on flutes and cornet, Roswell Rudd on trombone, Mike Mantler (from the Jazz Composers Orchestra) on trumpet, Andrew Cyrille and Paul Motian on drums and percussion, with Carla Bley writing three tracks and contributing on piano. This is music that is both challenging and rewarding to listen to!

From Chess comes the beautiful 2-CD retrospective, *The History of Chess Jazz* featuring the stars of that label from the 50s & 60s. Artists include Ahmad Jamal and the classic *Poinciana*, Roland Kirk, Ray Bryant, Ramsey Lewis and his 60s hit *The In Crowd*, Illinois Jacquet and a who's who of jazz. The booklet inside the box is extremely informative! From the Decca archives comes the Lionel Hampton *Legendary Decca Recordings* which includes the great *Flying Home* with Illinois Jacquet, *Mingus Fingers* with bassist Charles Mingus, *Evil Gal Blues*, with one of my favorite vocalists Dinah Washington, and a 1947 version of *How High the Moon* with a young Kenny Dorham on trumpet. All in all another great package of history making music!

Evidence is reissuing the recordings from the Bethlehem catalog and this new batch shows how this small independent label recorded a wealth of talent in the 50s and early 60s. *Booker Little and Friends* is the last recording this trumpeter made before he died in 1961, and it shows both his playing and writing skills with Reggie Workman on bass, Julian Priester on trombone, George Coleman on tenor, Pete La Roca on drums and Don Freedman on piano. *Daddy Plays the Horn* is a 1955 recording of tenor sax giant Dexter Gordon with Kenny Drew on piano, Leroy Vinnegar on bass, and Lawrence Marable on drums. This recording includes a fine reading of the Charlie Parker classic *Confirmation*. Vibist Teddy Charles is represented in this 1959 recording, *The Vibraphone Players of Bethlehem Vol 1*. This is a tribute album to Lionel Hampton featuring Addison Farmer on bass, Zoot Sims on sax, Bob Brookmeyer on trombone, Art Farmer on trumpet, Hank Jones on piano, and Ed Thigpen on drums. A *Modern Jazz Symposium of Music and Poetry with Charles Mingus* is a classic recording fusing music with poetry on *Scenes from New York*, narrated by actor Melvin Stewart. With Dannie Richmond on drums, Jimmy Knepper on trombone, Shafi Hadi on sax, Bill Hardman/Clarence Shaw on trumpet, ⇒page 23

this material, it becomes obvious why these songs are considered standards. One of the most entertaining and important pianists and songwriters of our time is the late *Fats Waller*. Fats is chronicled from 1929 thru 1943 with tunes like *Ain't Misbehavin'*, *Honeysuckle Rose*, and *Your Feet's Too Big*. You get the feel of an era that is sadly a thing of the past. RCA has put together a series that will be beneficial to anyone wanting to study this great period in jazz history.

Count Basie and the Kansas City 5 is a date from 1977 and it features Joe Pass on guitar, Milt Jackson on vibes, John Heard on bass, and Louis Bellson on drums. Listen to an updated *One O'Clock Jump* and *Perdido*. Ray Bryant and his Trio, with Sam Jones on bass and Grady Tate on drums, recorded in 1978, are featured on *All Blues*. This recording is full of great blues tunes like *Billie's Bounce*, *C-Jam Blues*, and of course the title track. *Early Art* is a 1954 recording featuring a quintet of Sonny Rollins on tenor, Horace Silver on piano, Percy Heath on bass, and Kenny Clarke on drums, and a quartet with Wynton Kelly on piano, Addison Farmer on bass, and Herbie Lovelle on drums. Listen to *Wisteria* with the quintet and *Gone With the Wind* with the quartet. Vince Guaraldi is known for his Charlie Brown scores and his big hit *Cast Your Fate to the Wind*. On this recording, *The Latin Side*, he uses the talents of Eddie Duran on guitar, Fred Marshall on bass, Jerry Granelli on drums, Bill Fitch on congas, Benny Velarde on timbales and a string quartet on songs like *Mr. Lucky* and *Work Song*. *Chasin' the Bird* by the great Barry Harris Trio proves why he is one of jazz's most valuable resources. Recorded in 1962 with Bob Cranshaw on bass and Clifford Jarvis on drums, the selections include *Bish, Bash, Bosh*; *Round Midnight*, and *Indiana* which features the chord changes to *Donna Lee*. In 1960, The Roy Haynes Trio recorded *Just Us* with Richard Wyands on piano and Eddie De Haas on bass. Listen to *Speak Low* and *Cymbalism*. *Sirius*, by Coleman Hawkins, was recorded in 1966. With Barry Harris, Bob Cranshaw, and drummer Eddie Locke, we hear Coleman on great standards like *Just a Gigolo*, *The Man I Love*, and *Sweet and Lovely*. One of the best singers in jazz and blues history is Etta Jones. This recording, done in 1961, features the arrangements of Oliver Nelson. Listen to *You Don't Know What Love Is*, and *I'm Through With Love*. Tenorist Lester Young is featured on *In Washington DC 1956 Vol. 2*. This is the second part of a release recorded at the Olivia Davis' Patio Lounge by pianist Bill Potts. He, along with Norman Williams on bass and Jim Lucht on drums, includes *Lester Leaps In*,

Jumpin With Symphony Sid, and *Almost Like Being in Love*.

Speaking of Blue Note, I have received some great recordings from their back catalog. *The Best of McCoy Tyner* is just that! This CD includes material recorded over a 28-year period and it has one of my favorite McCoy tunes, *Passion Dance*, recorded in 1967 with Elvin Jones on drums, Joe Henderson on tenor, and Ron Carter on bass. One of the foremost guitarists in jazz is found on *The Best of Django Reinhardt*. It was recorded in the 30s and 40s with the Quintette du Hot Club de France, with the legendary Stephane Grapelli on violin, trumpeter Rex Stewart and the Feetwarmers with Barney Bigard on clarinet, and in solo performance. Check out *St. Louis Blues*, *You Rascal You*, and *Montmartre*. In a more contemporary vein we have *I Don't Care Who Knows It* by pianist and A&R man Duke Pearson. This recording is part of Blue Note's "Rare Groove Series" which includes music that has been, and probably will be in the future, sampled à la *Cantalloop* by US3. These recordings span 1968-1970 and include Ron Carter and Bob Cranshaw on bass, Bobby Hutcherson on vibes, Frank Foster on tenor and other jazz greats. Check out *Bloos* and *The Theme from Rosemary's Baby*. Also from the same series is the *Memphis to New York Spirit* with organist John Patton, guitarist James "Blood" Ulmer, Leroy Williams on drums, and Marvin Cabell on flute and sax. Patton grooves through the Wayne Shorter composition *Footprints* and the Meters' tune *Cissy Strut*, a bonus track on the CD. Returning to the 1940s we conclude with *The Complete Blue Note and Capitol Recordings of Fats Navarro and Tadd Dameron*. The recordings span from September of 1947 thru August of 1949. Not only was Fats Navarro one of the founders of modern jazz trumpet, he was to die tragically in 1950. Tadd Dameron was one of the first mature composer/arrangers in the bebop idiom. Along with 22 tunes, most with alternate takes and stellar musicians like Miles Davis, Howard McGee, Kai Winding, Curley Russell, Kenny Clarke, Benny Goodman, and Dexter Gordon to name just a few, we have a swinging session over 2 CDs that typifies the great music of bebop.

Columbia Records has begun a 60-CD collection, *This Is Jazz*, an introduction to some of the greatest music ever recorded during this century! The first 10 include *Louis Armstrong*, recorded in the 20s and 30s. *Chet Baker* features material from his tenure at CTI. *Dave Brubeck* includes *Take Five* and *Blue Rondo a la Turk*. The *Benny Goodman* CD features Count Basie and Lionel Hamp-

ton. *Thelonious Monk* includes live, solo, and big band material. *Charles Mingus* features music from the incredible *Mingus Ah Um* and other important compositions. *Sophisticated Lady*, *East St. Louis Toodle-o*, and *Satin Doll* are just a few compositions from the great *Duke Ellington*. With John Coltrane, Wayne Shorter, and Tony Williams, we get a perfect sampler of the great *Miles Davis*. *George Benson* with Dave Sanborn, Ron Carter, and Jack DeJohnette includes material from his days at CTI. And last but definitely not least is *Weather Report* including material like *Birdland*, *Teen Town*, and *A Remark You Made*. If you are just getting into jazz, this is a great place to begin.

BOOKS:

Da Capo Books has re-released a number of biographies in paperback about some of the greatest musicians in jazz. *'Round About Midnight A Portrait of Miles Davis* by Eric Nisenson is based on interviews he did from 1978-1981 with Miles and others during his 6-year hiatus from recording and performing (1975-1981). Ross Russell, the man who owned Dial Records and recorded some of Charlie Parker's greatest music, is the author of *Bird Lives! The High Life and Hard Times of Charlie (Yardbird) Parker*. Now, people say that this book is filled with inaccuracies but I find it a very interesting read, particularly since it is my second time. One of my personal inspirations is chronicled in *Eric Dolphy - A Musical Biography & Discography* by Vladimir Simosko & Barry Tepperman. In this short history of his life we are privy to his early development and the details leading up to his tragically short life. My favorite book in this collection is *Black Beauty, White Heat - A Pictorial History of Classic Jazz 1920-1950* by Frank Driggs & Harris Lewine. This is basically a picture book of the greats in jazz with historical captions below the pictures. I find that looking through this book and listening to music from this era gives me a greater insight into what really happened culturally during that time. Their expressions and their clothing are a good indicator of the time and place in history. Two books about clarinetist and soprano sax legend Sidney Bechet have been re-released, his autobiography, *Treat it Gentle* and *The Wizard of Jazz*, a biography by John Chilton. After reading both books I was able to gain a greater understanding of this man. Obviously autobiographies glorify certain aspects while a biography should be more unbiased and factual. Read them both, I would be curious to hear your take on it.

BUNNY BRUNEL

.....
instruments for people to work. It's easy to just play chords, you don't have to play concerto, it helps from the piano.

But when you take this idea of playing certain scales with certain chords, say if it's a II-V-I, or even a more complex progression, you're not actually thinking, "Well, this is a II, I'm going to playing dorian now, this is the V so I'm going to play mixolydian." How do you connect the melodic phrases through the progressions?

Well, it's like everything else, first you learn things that you don't know. So you have a chord that gives you a mode, let's say we're talking about D minor 7, I'm going to play D dorian, which by the way is in the key of C major, so I can play my pattern right there. So instead of thinking the mode on the bass, I can just think a pattern in the beginning, then you go through the pattern and play it, the different arpeggios...then you go to the next chord and apply the scale corresponding to that chord. So at the beginning, you're going to be doing it mentally of course, but after awhile you're going to be able to hear things going on. If I'm sight reading a tune, when I improvise for the first time, I'm going to think about those notes. Then on the bass, the way I [present] it, you don't even have to think notes, you can just think patterns, "Oh, if I put my finger here it'll be fine." But after

awhile what happens is, you're going to hear it, your fingers will go to the right place.

So you're suggesting that once you know all the different patterns and scales, it will become a natural process?

Yeah, it becomes natural. In some cases you will still have to think—when you have a key change, you'll have to change positions and go to that mode, etc. Half of it would be hearing it and half would be thinking about it, and after awhile you can really play. If you know a tune, you don't think anymore, you know exactly where it's going. You have to understand, you have to start somewhere!

I guess part of hearing through the changes is also going to be affected by things like knowing the melody of the song, and then when you're doing your patterns you'll just naturally start to hear some of those things...

If you practice different patterns, play around with the rhythm, change the rhythm of the pattern...to create a phrase you just need one pattern where you change the rhythm, then you can change intervals, play thirds...at first you're going to be a bit scale-ish, but after awhile you're going to start changing the rhythm and that's how you're going to make a phrase out it.

How important do you think it is for bass players to learn the melodies of songs?

I think it's important not because you have to, but it's good just to get a feel for it. It's

going to teach you how to play melodies, because it's a melody that you're playing, that's going to be something good when you play a solo, you'll have an idea of how to create different rhythms to make a melody.

Each of your three books presents a substantial amount of material...

If you just take the first one, you could be a great bass player. If you could go through just that one, "Bass Essentials," you'll be happening for sure! B

You can communicate by E-mail with Bunny at: jazzbass@westworld.com and check out the website for MRP/Muffin Records, <http://pages.prodigy.com/muffin.records/bunny.htm>

A SELECTED DISCOGRAPHY

As a leader: *For You To Play*, Muffin, (Japan - NEC Avenue), (France - Media 7); *Dedication*, Muffin, (France - Musidisc); *Momentum*, Muffin, (Japan - N.E.C.); *Ivanhoe*, Muffin, (Japan - N.E.C.); *Touch*, Muffin, (Japan - N.E.C.); **With Kazumi Watanabe:** *Kilowatt*, Gramavision, (Japan - Polydor); **With Chick Corea:** *Tap Step*, Warner; *Secret Agent*, Polydor, **Chick Corea/Al Dimeola/Tony Williams/Bunny Brunel**, *Live In Tokyo*, Polydor Japan; **With Gayle Moran:** *I Love You Now*, Warner; **With Allen Vizzutti:** *Skyrocket*, Headfirst, (Japan - Teichiku); **With Didier Lockwood/Bunny Brunel:** *Zigzag*, WEA.

CURRENT PAST (CONT'D FROM PG. 23)

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Volume 3, City Lights, and Candy. Sidemen featured are saxists Gigi Gryce, Hank Mobley, Benny Golson, George Coleman, and Pepper Adams, bassists Wilbur Ware, Doug Watkins, and Paul Chambers, pianists Horace Silver, Ray Bryant, Wynton Kelly, Sonny Clark and Bobby Timmons, and drummers Philly Jo Jones, Charlie Persip, and Art Taylor. The liner notes include insights into the recording process as well as wonderful photos of the actual sessions by Francis Wolfe. Tunes to check out include an interesting arrangement of *A Night in Tunisia*, *Slightly Hep*, *Little T*, and *Reggie of Chester*.

The Count Basie Band had been wowing their audiences for 30 years prior to *The Complete Roulette Live Recordings 1959-1962*. This 8-CD package includes the 25 tracks issued on 3 LPs and an unprecedented 108 tracks that were previously unissued. These live recordings were done at a radio convention in Miami at the Americana Hotel May 31, 1959, at Birdland on June 27, 1961, and at the Dans Inn, Grona Lund, Stockholm, August 9th, 1962. With writers and arrangers like Quincy Jones, Benny Carter, Frank Foster and Thad Jones, hot soloists like Joe Newman, Frank Wess and Al Grey, and the vocals of Joe Williams, we have over 8 hours of

swinging big band music! *Smack Dab in the Middle*, *Teach Me Tonight*, *Splanky*, and *The Deacon* are true representations of a classic style of music.

The quality that went into the recording process used by Blue Note is once again evident with *The Complete Blue Note Andrew Hill Sessions 1963-66*. During these years 6 LPs were released, *Black Fire*, *Smokestack*, *Judgment*, *Point of Departure*, *Compulsion*, and *Andrew!* The incredible talent on these recordings featured Eric Dolphy, John Gilmore, Sam Rivers, Joe Henderson, Freddie Hubbard, Tony Williams, Roy Haynes, Elvin Jones, Richard Davis and Kenny Dorham. Andrew wrote some of the most challenging music of the 60s, and he developed a style that was both structured and free. He was lumped into the "avant-garde" group of musicians but when listening to these recordings you can tell that he cannot be kept in one category. I seem to keep these discs on my CD player just for inspiration. Listen to *Wailing Wall*, *New Monastery*, *Subterfuge*, and *The Griots*. Mosaic Records is a mail order company, so I suggest you order their catalog at 35 Melrose Pl., Stamford CT 06902-7533, or call (203)327-7111.

RCA Victor has released 9 *Greatest Hits*

CDs with some of the greatest names in jazz! *Louis Armstrong* includes music from 1933 all the way up to 1970. *Count Basie* includes music from 1947 thru 1950 with vocal selections featuring Jimmy Rushing. *Duke Ellington* runs the gamut from 1928 thru 1967 and features tunes with the great bassist Jimmy Blanton. *Benny Goodman* features music from 1935 thru 1937 and includes tunes with both his Orchestra and trio with Teddy Wilson on piano and Gene Krupa on drums. Speaking of Goodman, a former member of his band is the great vibist *Lionel Hampton* whose CD travels from 1939 to 1956 and features Coleman Hawkins on one track. Trombonist *Glenn Miller* covers 1938-1942 and features some of his biggest hits including *In the Mood* and *Pennsylvania 6-5000* which incidentally is and has been the phone number for the Hotel Pennsylvania in New York City! Clarinetist *Artie Shaw* is featured with his band in the years 1938 thru 1941. He is in my opinion one of the finest instrumentalists on the licorice stick. *Tommy Dorsey*, besides being a great bandleader, is also remembered for his male vocalist *Frank Sinatra*. On this CD, including material from 1940 to 1942, they are heard on songs that are considered 'Jazz Standards.' When you hear \Rightarrow page 45