



Presented by the  
London Borough of  
Camden and the  
Jazz Centre Society

Round House, Chalk Farm Road, NW1 8BG

## Camden Jazz Week



### 26-31 October 1981

- Monday 26 • **Carla Grey Band**
- Tuesday 27 • **Otis Rush Blues Band**  
+ Alexis Korner/Colin Hodgkinson
- Wednesday 28 • **Archie Shepp Quintet**  
+ Louis Moholo's African  
Drum Ensemble
- Thursday 29 • **George Coleman Octet**  
+ 'Hannibal' Marvin Peterson  
/Don Weller Quintet
- Friday 30 • **Steve Kuhn Quartet,**  
featuring Sheila Jordan, Bob Moses  
+ John Schwartz  
+ John Surman's Brass Project  
(dir. by John Warren)
- Saturday 31 • **Chris McGregor's Brotherhood of Breath**  
+ Abdullah Ibrahim (Dollar Brand) solo

Sponsored by  
**Dickie Dirts**

Monday October 26

## The Carla Bley Band

Carla Bley — piano, organ; Arturo O'Farrill — piano, organ; Mike Mantler — trumpet; Tony Dagradi — tenor sax; Gary Valente — trombone; Vincent Chancey — French horn; Earl McIntyre — tuba; Steve Swallow — bass; D. Sharpe — drums.

Carla Bley's travelling bands have always been an exhilarating mixture of outrageously oompah marches, Kurt Weill, rock rhythms and explosive jazz solos. They project, in fact, so much fun and frolic that it is easy to overlook the sheer craftsmanship of the leader's writing.

One of the more important contemporary composers, Carla Bley's recorded works include the titanic jazz-rock opera, "Escalator Over The Hill", "A Genuine Tong Funeral", "Tropic Appetites", "3/4", "Dinner Music" and "Social Studies". With Mike Mantler, she runs the Jazz Composer's Orchestra Association, a non-profit foundation to support an orchestra and commission new works.

Tuesday October 27

## Otis Rush Blues Band

Otis Rush — vocal, guitar, Ira Kamin — organ; Bob Jones — drums; bass; guitar.

Chicago bluesman Otis Rush, one of that generation of West Side exponents of intensified anguish — Buddy Guy, Jimmy Dawkins, Magic Sam — became a legend from his first recordings for Cobra at the age of 22. A series of rough deals from the record companies kept him from his rightful place in the sun, but he has always enjoyed the awed respect of his profession.

Since the slump in the Sixties, there has been a great revival of interest in the art form, and Otis Rush's visit to Japan in 1975 proved the usual tragic truism about prophets without honour in their own land. Otis Rush's classical material includes "Double Trouble", "Checking On My Baby", "Groaning The Blues" and "So Many Roads So Many Trains".

## Alexis Korner-Colin Hodgkinson

Alexis Korner — vocal, guitar; Colin Hodgkinson — vocal, bass guitar.

Following their triumphant tour last winter for JCS, the Korner-Hodgkinson duo have established themselves as a guaranteed crowd-puller and proof positive — if proof is still necessary — that whites can play the blues.

Alexis Korner's influence on the history of British popular music is well-known. His band, Blues Incorporated gave a launching pad to such musicians as Mick Jagger, Charlie Watts, Ginger Baker, Jack Bruce and Eric Burdon, to mention but a few. Colin Hodgkinson is best known for his work with Back Door and Jan Hammer.

Wednesday October 28

## Archie Shepp Quintet

Archie Shepp — tenor sax; Charles McGhee — trumpet; Kenny Werner — piano; Santi de Briano — bass; John Betsch — drums.

After making his reputation as one of the enfant terribles of the Sixties New Thing, Archie Shepp has returned in recent years to a re-examination of Bebop. Of all the ready-mades that Shepp has invested with his own contemporary brand of passion and logic — R&B, Sousa marches, New Orleans-style collectives — Bebop represents the most exacting of forms, and his proficiency within it has caused many of the more purist critics to eat their words.

## Louis Moholo's African Drum Ensemble

Louis Moholo, Kofi Aylor, Nana Tsiibo, Gasper Lawal, Thebe Lipere, Speedy Aqule, Putato Darkon, Lord Eric Sugu Mugu, Julian Sebothane Bahula, — African percussion (marimba, timbales, bongos, congas, malombo, kplogo)

A traditional eight-man African drum choir, complete with costumes and an on-stage village environment, Louis Moholo's latest project promises to be both an education and a musical treat. Using drummers from South Africa, Ghana and Nigeria from groups such as Osibisa and Jabula, Moholo has structured a work in distinct movements to convey an impression of African life today.

Louis Moholo came to Britain in 1965 as part of Chris MacGregor's Blues Notes, and for many years fuelled the Brotherhood of Breath. He has also worked abroad with Steve Lacy, Roswell Rudd and John Tchical.

Thursday October 29

## George Coleman Octet

George Coleman — tenor sax, Sal Nistico — tenor sax; Robert Watson — alto sax; Mario Rivera — baritone sax; Danny Moore — trumpet; Harold Mabern — piano; Clint Houston — bass; Billy Higgins — drums.

Dominant figure in jazz's Memphis Mafia, George Coleman's advance to the front rank of today's musicians has been steady, workmanlike and unstoppable. He paid dues with Max Roach and Miles Davis, learning from both of them before finally forming his own units which are models of straight-ahead, uncompromising blowing.

His interest in the octet dates from a period with Slide Hampton's Octet, and led to the formation of the band in 1974. Coleman does most of the arrangements which, as the line-up shows, attracts some of the master craftsmen of the music.

## Hannibal Marvin Peterson-Don Weller Quintet

Hannibal Marvin Peterson — trumpet; Don Weller — tenor sax; Martin Blackwell — piano; Dave Green — bass; Bryan Spring — drums.

The Gil Evans Orchestra has been the common denominator in the association between the American trumpet star and Britain's toughest tenorman. Both musicians share an interest in writing, Weller's appetite whetted during his experience with the Stan Tracey Octet, Hannibal's resulting in his own Sunrise Orchestra, which toured Europe in 1975, and several ambitious works for jazz unit and choir, such as "Children of the Fire" and "Angels of Atlanta". With the volcanic Bryan Spring on drums, this should be a challenging combination of heavyweights.

Friday October 30

## Steve Kuhn-Sheila Jordan Band

Sheila Jordan — vocal; Steve Kuhn — piano; Harvie Schwarz — bass; Bob Moses — drums.

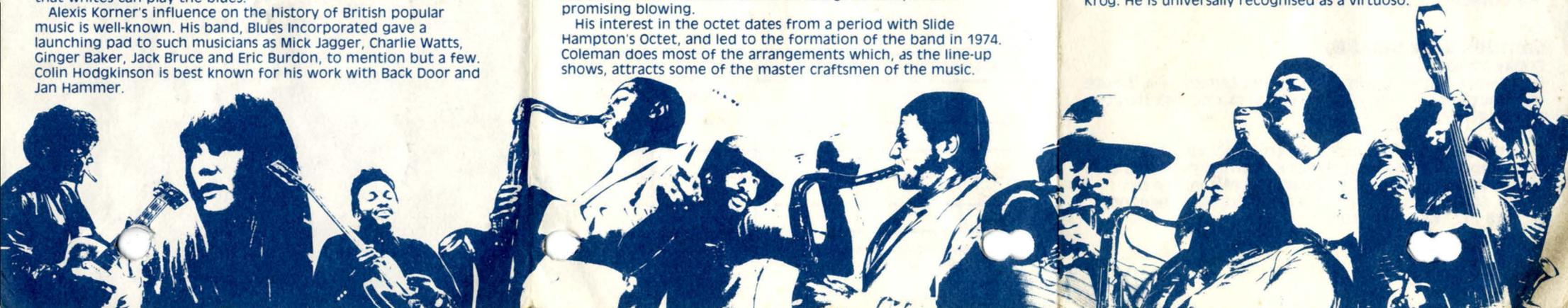
Best known through her association with composer George Russell, Sheila Jordan — like Betty Carter — is one of those singers other singers defer to. She studied with Lennie Tristano, and has worked with Lee Konitz, Roswell Rudd, Carla Bley, Jan Garbarek, Barry Harris, Tommy Flanagan and Kenny Burrell.

Steve Kuhn's track record includes Kenny Dorham, John Coltrane, Stan Getz, Art Farmer and Gary Burton, besides leading his own trios and quartets over the last decade.

## John Surman's Brass Project

John Surman — saxophones; Henry Lowther, Harry Beckett — trumpets; Malcolm Griffiths, Geoff Wright — trombones; Geoff Perkins, Phil Brown — bass trombones; Chris Laurence — bass; John Marshall — drums. Under the direction of John Warren.

Baritone saxophonist John Surman makes few public appearances in Britain these days, and this collaboration between Surman and baritonist-arranger-bandleader John Warren on a new composition should help to redress the balance. Starting out with the Mike Westbrook Sextet and Orchestra in which he proved the dominant soloist, Surman toured extensively with his own trio, comprising Barre Phillips and the late Stu Martin, formed the saxophone trio SOS with Mike Osborne and Alan Skidmore, and has recently toured with Norwegian singer Karin Krog. He is universally recognised as a virtuoso.



Saturday October 31

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## Chris McGregor's Brotherhood of Breath

Chris McGregor — piano; Harry Beckett, Marc Charig, Dave de Fries, Peter Segone — trumpet; Radu Malfatti — trombone; Ernest Mothie, Didier Levallet — bass; John Tchical, Andre Goudbeek, Bruce Grant, Louis Sclavif — saxes; Jean-Claude Montredon — drums.

Founded in 1970, the original Brotherhood of Breath took the British jazz scene by storm. The wild mixture of Kwela, Swing and Free Music drew an immense following which remains faithful to the memory of those chaotic ensembles and unpredictable inspirations; certainly things have seemed flatter since Chris McGregor's withdrawal to France. The combination of ex-Brotherhood graduates and unknown quantities among the personnel should guarantee a concert to remember.

## Abdullah Ibrahim (Dollar Brand)

Abdullah Ibrahim — piano.

Africa represents to jazz what the cloth cap represents to the Labour Party, a touchstone of mythical integrity. Abdullah Ibrahim's music, however, is the real thing — a uniquely personal blending of African tradition, mission hall hymns and sophisticated jazz techniques. He is one of the few solo performers who can generate a near-hypnotic spell among audiences, and his compositions combine melodic simplicity with symphonic textural sweep.



All concerts begin 7.30 p.m.

## Camden Jazz Band Ball

Friday 20 November

Bob Wilbur Septet playing 'The Bechet Legacy' — a tribute to Sidney Bechet, the great American clarinetist, plus the Crouch End All Stars

8 — midnight at the Camden Centre, Bidborough Street, WC1 (opposite St. Pancras station). Licensed bar, seats at tables, dancing. Tickets £3 available from Camden Box Office, St. Pancras Library, 100 Euston Rd, NW1. Telephone (01) 388 7727 (or on the door).

## Booking Details

Ticket Prices:

£1.50, £2, £2.50, £3, Monday

£2, £3, £3.75, £4.50, Friday

£3, £4, £4.50, £5, Tuesday, Wednesday, Thursday, and Saturday

Personal Booking opens 28 September. Tickets available from Round House Box Office, Chalk Farm Road, London NW1 8BG. 10am to 8pm (Monday to Saturday). Telephone (01) 267 2564 and Camden Box Office, St. Pancras Library, 100 Euston Rd, London NW1. 10am to 5pm (Monday to Friday) Telephone (01) 388 7727.

Postal Booking opens 21 September, Round House Box Office ONLY. Please use Booking Application Form. Cheques and Postal Orders should be crossed and made payable to 'Round House Trust Ltd'. It would be helpful

if applicants would write their addresses on the back. A self-addressed, stamped envelope MUST be included with each application.

Telephone Booking opens 28 September for Round House Box Office and Camden Box Office, but reservations cannot be accepted within three days of a performance. Telephone reservations will be held for only two days.

Concessions: Jazz Centre Society members and Camden Library card holders receive a discount of 50p on the top ticket prices, on production of the relevant card.

The organisers acknowledge financial support from the Arts Council of Great Britain.

## Jazz Centre Society

Registered as a charity, the Jazz Centre Society receives considerable backing from the Arts Council of Great Britain to pursue its aim of furthering the cause of jazz generally. Since it was founded some twelve years ago, it has increased enormously its range and scope of activity, and is easily the largest single promoter of modern jazz in Britain.

Benefits of membership include:

- \* Your first Jazzcentre club event FREE.
- \* Reduced admission price to all Jazzcentre clubs, concerts and festivals.

- \* Reduced admission price to Ronnie Scott's Club and 100 Club.
- \* Regular Newsletter containing up-to-the minute news and information.
- \* Regular Calendar of events.
- \* Discount on a wide variety of records and books.

All for just £4 annually (£3 for full-time students and M.U. members).

For an application form, or further details, contact:

JAZZ CENTRE SOCIETY, 35 Great Russell Street, London WC1. Tel: (01) 580 8532.

## Camden Jazz Week Booking Application Form - Post to Round House Box Office, Chalk Farm Road, London NW1 8BG.

Name and address (BLOCK CAPITALS)

Evening telephone:

Daytime telephone:

Date	Price	No. of seats	Total £	Box office use only

Cheques payable to: Round House Trust Ltd.  
(enclose s.a.e.) Total £