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Interview with Jack Batten

Monday March 14 1983

at Batten's home at 41 Salisbury Ave., Toronto, Ontario

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001

C. Leive (CL)

Um... When did you join do you remember exactly

002

J. Batten (JB)

Um... I, I joined in the winter of 1953
 Um a friend of mine had been it in from the beginning - a guy named Roger Feather and um he, he talked a lot about it and so I went to a couple of the meetings that were held um just before the Massery Hall concert when it was being planned um even before the musicians had been signed and the meetings were held in a building on Bloor Street near Avenue Road. um.. that later - no even then - was the house the house of Hamburg (unintelligible) Clem Hamburg who had a jazz club and the musicians lived there as well.

006

Ed Bickert lived there at one time, Nagood Hardy um anyway the meetings were held in a room there and uh when I went to the meetings there were only

(The New Jazz Society)

Number	Voice of	Transcript of Dialogue	Description and Comm.
019	JB	<p>I couldn't see much to recommend them and I was mostly silent in the meeting because it was really a one man band it was it was Waltham and so at that that one of the meetings they talked about what musicians they were gonna have up.</p>	
022	CL	<p>Uh huh How did they come to that I mean that's a pretty wild thing to try to get those particular musicians together on</p>	
	JB	Right	
	CL	any one night.	
	JB	Well	
	CL	How did they	
	JB	The decision from the beginning was get everybody who was	

Recorder Number	Voice of	Transcript of Dialogue	Description and Comm.
024	JB	The best and someone or other am they established contact with Max Roach	
	CL	Ah	
	JB	He he was the center of it all and 3 guys, Waddam and Roger Feather and one other guy on a weekend they drove to New York (The) drive to New York was a big deal then cause there was no highway or anything	
	CL	Ok really?	
	JB	I mean next to highway, not a straight shoot, eh?	
	CL	It just took you know it was a long drive so they went down there and they met	

030

JB
 Roach and then its in a
 whirl wind two days they
 made contact with them all
 and arranged for them to
 come up um and there was
 it was it was ^(organ) not impeccably
 organized and there was
 a lot of nerve as the
 day got closer there was
 a lot of nervousness
 about when they were gonna
 show up and

CL
 Did they just come in for
 one for the one day?
 Did they fly in or did they

JB
 Um
 bus in or
 I I think think think they
 all flew in and um Bud

038

Powell had with him um
a guy who was sort of like a
male nurse - he was freak out
of one of his you know one
of his stays in different
institutions for his various
drambles (unintell.) drugs (unintell.)
illness and stuff.
Yeah.

CL

JB

Um the curious thing was that in
the end I think he played
better than any body

CL

JB

At the concert, yeah
He this this male nurse would
lead him on and off stage
for his appearances but then
once he was sitting at the
piano um it's as if all his
drambles you know would
vanish He just played

CL



Voice of

Transcript of dialogue

Description and Comm.

JB

Super He was played so well
He as well as playing with
the quintet

CL

Uh huh

JB

had a trio which

CL

Trio which

JB

Uh anyway as as the as the
concert got closer it became
pretty apparent that uh
it was not gonna be a
financial bonanza.

Um I I know I went out
and sold tickets and stuff

CL

How did you go how did you
do that did you just go
door to door or did you

JB

Yeah

CL

have places uh

JB

Uh I I phoned up people

(both here recall
the recording
and understand)

046

Number	Voice of	Transcript of Dialogue	Description and Comm.
050	JB	who I thought might be interested	
	cl	Uh Uh	
	JB	And uh I belonged to a fraternity at university and I tried to sell them there - I sold them to one guy	
	CL	(laugh)	
	JB	Um there there was just you see in in retrospect it seems you know a meeting of the mighty and indeed it was but then um	
	CL	It wasn't necessarily those guys had just uh	
	JB	No body nobody seemed to give a damn.	
	CL	I know Mingus had been in Mingus, in particular, had been pretty much starving in and out of you know, New York at that	

time so even though he was one of the "biggies"

Yeah

he wasn't wasn't necessarily making a living —

Yeah I I'm not sure how many and what another thing that happened did didn't help was that at the heavyweight championship bout was scheduled for the same night. Rocky Marciano and Joe Walcott and it ended with a one round knock out and Dizzy

so everyone should've come to the concert

Yeah Dizzy announced it from the stage

Voice of

Transcript of Dialogue

Description and Comm.

061

JB

Um in in when the great night arrived she not sure what the numbers were but it seemed to be about half full you know if you talk to people now you know everybody says they were there
(Laugh)

CL

JB

And so

CL

Yeah starts

JB

So there was this

CL

That's interesting. In spirit.

JB

(To) hear everybody talk

"Oh I was there" I know

they weren't but I think

there was enough to fill up the

CNE stadium

CL

Yeah right

JB

were there.

066

JB

But um it it sitting sitting
there and listening ^{do the}
music was absolutely
sensational It was you
know as great as ^{as} anybody
expected um I didn't have
I had very little to do with
anything that night.

CL

uh huh

JB

I had sold my kicks. I just
went. I saw the guys there
but then you know later on
Roger and Waltham would tell
stories about how um I think
at intermission Bird and Azzey
went out and Bird had about a
million drinks at the
King Edward I think and
um they had trouble getting
them back and uh Dizzy
was clowning around and

074

JB

doing everything and the
Bud was in the care of his
male nurse but no matter
what happened

CL

oh huh

JB

when they were on the stage
they they produced the
music was sensational.

CL

Yeah

JB

Um and they arranged
Mingus and Waktam together
had arranged to tape the
thing but the taping was
done just by the regular
guy at Massey Hall,
I believe, and he was

Recorder Number	Voice of	Transcript of Dialogue	Description and Comm.
080	JB	A incompetent and B drunk	
	CL	(laugh)	
	JB	so its amazing that the tapes came out	
	CL	at all	
	JB	the way they did	
	CL	yeah	
	JB	yeah and when when they everybody left the next day I think they s - it was a Friday night the concert was stayed over to Saturday Minguo someone left with the tapes and thats how they came out on Debut records his sounds like Minguo - sneaky	
	CL	(laugh)	

085

JB

CL

JB

CL

JB

CL

Yeah
Um do you know what they
they um recorded the
Canadian half of the
concert? Do you remember
much about that Parkin

Um It was a big band
led by a trumpet player
named Graham Topping and um
a tenor saxophonist named
Marty Wheeler who was
sorta played the way
Illinois Jacquet used
to play in Jazz at Philharmonic
you know a real barker. He
took enormous long solos.

Ah
He solved forever.
(laugh)

090

JB

Um di sorta by they were all right you know, it was just that by comparison ^{pretty good}

CL

yeah well.

JB

Ya had to have the Canadian band on because of union regulations regulations and you had to pay a standby Canadian band when Americans appeared in a concert.

CL

What about the style? Were they playing - can you characterize the style at all?

JB

They were

CL

You just said Ellington's Jacquet which ok ay there.

097

JB

They were they were playing
big band jazz in a
reasonably modern way.
Ok yeah even though they
most of the guys would
make their living in
you know dance bands and
stuff like that they were
um you know

CL

They considered themselves

JB

wanted to be jazz musicians.

CL

Yeah really contemporary.

JB

And they some of them could
play. Graham Topping was
a good crumped player.

CL

Uh huh. I'm gonna be talking
to Jerry Talk who one
of his arrangements

Number

Voice of

Transcript of Dialogue

Description and Comm.

101

CL

uh I gather from Alex Harris' review of the concert was on the program that night so

JB

Oh no kidding oh that's great um listen about Waktam by the way um Mark Miller at the Globe & Mail writes jazz

CL

Uh hum

JB

Yes got Waktam's phone numbers

CL

Oh okay um Miller is as hard to get a hold of as Waktam

JB

Do you have his home number?

105

Miller?

CL

JB

Yeah

CL

I think so

JB

Oh Good

CL

Yeah 'cause um

JB

Yeah well he he has a house but he lives alone

so he's sometimes hard

he has no answering

service so he's hard

to get but anyway I had

lunch with him last

week and he's got Dick

Wattam's phone numbers

CL

Oh great okay I wanted

to talk to you first

to try to get an idea

108

CL

of where to go um from here.
 Do you think any records of
 those meetings the New
 Jazz Society meetings like
 did you did anybody take
 any pictures or um
 anything

JB

Not that at the meetings I was
 there there was there was
 a recording secretary and
 um minutes of a sort were
 taken

CL

Oh. Do any of those you
 mentioned that there were
 about eight other people
 do any of those other
 people are they still
 around? Do you know?
 Do you ever run into

Number	Voice of	Transcript of Dialogue	Description and Comm.
115	CL	anybody?	
	JB	<p>No, no there they were a very odd lay. There was one man, who must have been in his seventies I'm not sure why he was there. There was one woman she was extremely attractive and but seemed to know nothing about jazz. I'm not sure why she was there.</p>	
	CL	Hmpt.	
	JB	<p>Uh when the other people were jazz fans and so on but I've never heard of them or encountered them so this day.</p>	
	CL	<p>Was that pretty much the</p>	

120

CL

end of the New Jazz Society
 at the Massey Hall
 concert were their finances
 pretty much at

OB

Pretty much so I think
 Warkham ^{um} attempted to
 keep things going and I he
 was so um so dedicated to
 Lennie Tristano and it
 made his interests rather
 narrow and in later years
 he had a l everything
 to do with bringing
 Tristano to Toronto even
 to play in clubs like
 he'd work out deals with
 club owners like at Town
 Tavern for one and

Counter Number	Voice of	Transcript of Dialogue	Description and Comm.
127	JB	<p>upstairs that place on um on Avenue n Young Street near Bloor Famous Door it was called (withell) played upstairs there um he would go to New York and work it out with Tristano so</p>	
	CL	Hmff	
	DB	<p>He he he carried on but the society</p>	
	CL	really didn't	
	DB	yeah	
	CL	<p>were you aware of anything in between like they did a Tristano</p>	

131

CL

they brought Tristano the year before that right?

JB

Yeah that's right.

CL

Did they do anything in between those times?

JB

No

CL

That was the one concert?

JB

Yeah

CL

Did you go to that concert?

JB

Yeah, yep I wasn't in the club at all

CL

Uh huh just out of interest.

JB

Yeah.

CL

Okay um do you if the

CL
 contracts that the musicians
 signed uh skill exist
 have you asked ever
 talked to one of um
 about that do you save
 the contracts?

JB
 The only one of the musicians
 about the thing was Bizzif
 uh, huh
 and he was not forthcoming
 (laugh)

CL
 (laugh)
 JB
 And whatever remember he
 had to say he pretty
 much in that Saturday
 Night article

CL
 Uh huh
 JB
 You've got it.

140

Um what about you mentioned
 that you had trouble
 selling the tickets. Or
 you think that that most
 people just weren't aware
 they weren't paying, ^{alot of} attention
 so what was happening
 like down in New York.

CL

JB

well um Toronto was was
 a very good modern jazz
 city then um and I
 think it was a combination
 of things that that didn't
 didn't sell the um
 the promotion for it was
 wasn't was just about
 nil like I mean it got
 essentially it was an
 amateur
 uh huh

CL

Page No.	Voice of	Transcript of dialogue	Description and Comm.
149	JB	<p>Kind of um enterprise I mean I've had I've had experience similar to that later on later in 1974 my wife and I brought Gang Barker up</p>	
	CL	<p>Oh wow</p>	
	JB	<p>When he had the quintet with Steve Swallow and</p>	
	CL	<p>great</p>	
	JB	<p>Pat Metheny and those guys and um we lost three grand</p>	
	CL	<p>ooo</p>	
	JB	<p>Simply out of an American and and we would've lost a</p>	

JB

but none except Gary himself
he was a friend played
for free

CL

OK wow (laugh)

JB

That's twelve hundred bucks
see all he paid was the
guys in the band and
expenses. Anyway so it
was that kind of
thing just wasn't
professionally done

CL

Do you know how much the
musicians were paid
the either the Canadians
or

JB

I heard that um the
five guys got \$800
bucks each but they
didn't see their money

JB They didn't get it right
away

CL How did they feel
about that? um

JB um there were various
reactions Diz Dizzy was
pissed off and I think
Bird got his somehow
out front

CL (laugh)

JB and uh

CL Bird was Bird, eh?

JB and Bud Powell didn't
know

CL (laugh) I remember reading
um you can always take
what Mingus says with

165

CL a grain of salt or two
you know (laugh)

JB yeah

CL but he was saying 'I
didn't even get paid for
the concert' but you
know

JB everybody got paid
eventually

CL Yeah but that was his
you know he was always

JB yeah

CL kind of saying those
kind of things to shock
people & think

JB yeah

CL were there any posters
or did you advertise

169

CL

on the radio or anything like that?

JB

There was stuff on the radio but I don't remember any posters there would be a wonderful collection you know you know something has occurred to me that's curious about it can in Dizzy's autobiography of To Be or Not To Be he doesn't mention it.

CL

Hmm

JB

Which is odd isn't it?

CL

Yeah

JB

Not a word

CL

I know that is strange he

173	CL	Doesn't mention a lot of people	
	JB	Yeah	
	CL	and things that	
	JB	Yeah	
	CL	you might think he would (laugh) you know	
	CL	You don't know of anybody who kept scrap books or anything that's that of the activities like tickets I don't imagine you had programs for those	
	JB	No no	
	CL	did you have no	
	JB	Um if anybody did it	

178

JB

would be Waltham

CL

Yeah

JB

Um and as as I say he's
you know I hope you get
to him and get something
out of him but he is
difficult

CL

Yeah

JB

Weird

CL

(laughs) Um so you're not
sure whether she
Canadian half of it
was recorded or not.

JB

I don't know

CL

Yeah it would be interesting
you don't know if she
guy she guy who was

CL doing it was skell around
or

JB CL no he was if he is less
increasibly old

CL (laugh) okay he was old
in those days um
what about dai just
interested in your opinion
about when you mentioned
about the union am
there being a union
rule do you think that
became a problem in terms
of people wanting to
finance concerts if you
had to have twice as
many musicians

JB yeah I had forgotten
about that since we
until we started talking

JB

but I remember that there were in those days that was always a complaint that people who wanted to put on concerts and promoters and stuff were always saying that they wanted local guys they wanted to bring in guys but the union was always getting in the way & forget about that but you know you get touring shows like Jazz at the Philharmonic and there were things at Maple Leaf Gardens where they'd have bills that would have on them like Stan Kenton, Sarah Vaughan,

(his emphasis)

(here he means local promoters)

195	JB	and Billy Eckstine and some dancers I mean tap dancers you know like that so you had big shows	
	Cl	OK had	
	JB	like that come through and you'd have bands at the Palace Pier um Palace Pier was a terrific big dance hall out on the Lake its no longer there there's a condominium called Palace Pier	
	Cl	OK its the same	
	JB	but all the bands would come through there and the bands would play Mutual Mutual Street Arena which is now a roller skating rink	

JB The first, the first live jazz that I heard I think was in February 1940 September 1948 and it was at Mutual Street Arena and uh, it was Woody Herman's Four Brothers Band

CL won

JB and about Nat Cole

CL OK that's great

JB and he he he thanks when he had a quartet then a guy named Jack Stanza played bongos as well as guitar and bass and it was I mean they in um

209

JB

in Woodie Hermans band
there was Zoot, Serge
Chaloff, Red Rodney and
Milt Jackson

dk

was

JB

and a singer named
Mary (unintelligible), Oscar
Pettyford. Oh it was
incredible

el

was it must have been
Um how were the
Canadian musicians hired?
were they did I read
for instance a I think
it was in one of the
advances that Alex
Harris did in the Globe
and he said that Cal

Cl

Jackson was originally gonna lead the band and

JB

Ok really

Cl

yeah and I wondered did you know anything about what he do you know how they were hired like did Walkman just call em up and call his friends

JB

He almost like that it was it was definitely a I can't remember much discussion it was definitely you know

Cl

Uh huh

JB

of secondary importance

218

JB

if not Kersey

CL

(laugh) yeah

JB

you know

CL

I know from going through the literature like going through old clippings, and newspapers and whatever there is

JB

yeah

CL

(sigh) there is very little talk about C. you know the Canadian musicians who also played you know the kind of.

JB

the Alex Barris with a B

CL

Barris really

JB

With a B year

CL

Barr is really cause its always Harris in the newspaper isn't that interesting

JB

Well is that is that in the Tele?

CL

In the Globe.

JB

Alex Harris geez.

CL

A-L-E-X year he had a I think it was um it was really a records review column.

JB

Yeah.

CL

And every once in a while if there was somebody coming through town that he seemed

229

CL

to be wild about he'd mention he did quite a bit of talking about that

JB

you you might um see there's a guy named Alec Barris who was a columnist around Toronto for the longest time uh about music and everything knows a lot about jazz and he when he went out to Hollywood and (unintelligible) worked out there now he's back in Toronto he does jazz stuff in the CBC on um Variety Tonight

CL

Humm

JB

and he lives here in Toronto and you might

Number	Voice of	Transcript of dialogue	Description and Comm.
235	JB	look him up in the phone book because uh he might have good stuff	
	CL	yeah that might be	
	JB	hes a very nice man	
	CL	oh that's good to know Did you know any Did you know Graham Topping or any of the other	
	JB	No I didn't	
	CL	people or the	
	JB	no I didn't get to know musicians until uh the '60s when I started to write about J433	

240

Uh huh How old were you do you mind me asking uh in 1953

JB then? uh well I'm 51 now and I was

CL 21

JB 21

CL year

JB year

CL Did you play an instrument at all when you were in school.

JB I took piano lessons and stuff like that but uh no I didn't but you know

244	JB	started buying J433 records when I was about 11 or 12 and um ^{and} never lost the interest still play the records all day long you know and Toronto was a terrific place to go and hear live J433 through the fictives
	CL	Uh huh
	JB	I don't know she getting off
	CL	no no that's good cause I wanted to ask you like well
	JB	well
	CL	who were the people that you went to see and hear

251

well um there were two
apart from the concrete
and stuff that I mentioned
there were two places to
go to the Colonial
and and slightly later
the Town Tavern um
the Colonial is where the
Colonial skill is um you
know on Young just down
from Queen and um in
those days + what I mean
my those days is before
they had a fire there in
1963 it was in two different
sections two very
different sections downstairs
there was a bar and like
areally low like kind of
bar I don't think

JB

There was any entertainment
 down there but ym went
 up two flights of stairs
 to a dining room up at the
 top low ceiling place
 well that was the
 jazz place and they all
 through the fifties and
 early sixties till the
 five they brought
 great jazz in there.
 They they'd bring in um
 sort of trad people now
 and again and I never
 went to see them

(laugh)
 but but they brought all
 the all the best modern
 bands ^{and} till the best bebop
 bands

JB

cl
JB

258

JB

The first time I ever went there was in September 1950 I was under age but nobody asked had to be 21 then even to get in to the place um and playing there that night was the Red Norvo Trio the great Red Norvo Trio with Charles Riggs on bass and Tal Farlow and George Strong the through the fifties I heard there um Art Tatum, I heard Erroll Garner there, I heard the great Max Roach - Clifford Brown quintet. That was that was starkly before the car crash when Clifford Brown and Richie Powell,

Number	Voice of	Transcript of dialogue	Description and Context
276	JB	<p>Bud's brother, were killed, um I heard um Dizzy Collespe brought his mid- 1950's big band in there and this small little place at the table where I was sitting the baritone saxophonist um Bill Graham was sort of sitting at the table (laugh)</p>	
	JB] unintelligible	
	CL		
	JB	<p>uh and uh Gerry Mulligan was there frequently, Stan Getz, Chet Baker when he had his band with Roy Berry Mulligan, Phil Weso, just just Lee Konitz came in just everybody. What was great about it is that you know on early</p>	

288

in some weeks there'd be zip people there but they'd keep on bringing them in like I remember going down on a Tuesday night to hear Lee Konitz there were about eight of us there. He was playing with a trio and but they kept on booking people and it was just dynamite it was really great.

Now the Town Tavern around the corner it was on was on, is gone now there's a squash academy there
(laugh)

cu

OB

Um uh the Town Tavern was a very curious place. A lot of uh mob people hung out there in fact one of the

297

JB
big events there in am the late 50's was that am a guy named - this is just to give you the atmosphere of the sort of place, it was

CL
good

JB
there was a guy named max Buxton who controlled a group of boxing camp games

CL
(laugh)

JB
in Toronto. well, the mob that is the Mafia guys, the Italian guys, they had run gambling places out in Enobarbico - gambling clubs. They they were called veterans clubs but they were really gambler's clubs. But they were being closed up by the O.P.P. so they the mob

308

JB

brought in a guy named um
John Papalia "Johnny Pops"
Who was a mob-enforcer
from Hamilton

CL

Umm

JB

This see what the mob
wanted to do they're losing
this gambling they want
a slice of Max Blusstein's
um crap games so the
Town Tavern on this night
Papalia was there with
four others guys and he
sent a drink this is in
a I've written a couple of
books about criminal lawyers
see I got the whole story
of this thing cause I
wrote about the guy who

later figured me of the
 lawyers. Anyway um
 Papalia sent the drink to
 Blustein's table at the
 Town this night and it
 Blustein accepted the
 drink that was a signal
 he was allowing the rob-in.
 He turned the drink away
 and he walked out to the
 lobby. In the lobby these
 five guys, Papalia beat him
 up just right there
 Ok
 just beat him ground him
 into the floor and then
 beat it. The cops came and
 everybody said they saw
 nothing

JB

Ch

JB

316

324

JB

Who? What?

Cl

What do you mean Jim listening to music, right.

JB

So in those days Pierre Burton had a column in the Star, right? He was shocked about this

Cl

Oh

JB

He wrote a whole series of columns uh Wotayameon nobody saw nothing went on and oh and oh uh. He didn't know all what was behind it so the police finally cracked down and Papalia and and two other guys went to the slammer finally um and a couple of the hot-check girl at the Town

333

JB
 was charged with peeing
 because she said she didn't
 see anything she was standing
 right there watching them.
 She was later acquitted
 because the guy defending
 her said that she had
 um amnesia.

CL
 OK (laughs) sounds great.

JB
 Yeah but it worked

CL
 Was the music similar
 there?

JB
 Yeah a lot of modern jazz
 music but it was a
 terrible place really to
 listen to because

CL
 You never know what was
 gonna happen

339

JB

The mob, the mob, the mob
didn't give a shit.

CL

(laugh)

JB

and a lot of the audience didn't
care and the musicians
played in this weird thing.
It was, it was the room was
divided in two and this
side was the dining room,
this side was the bar
there was a wall down
the middle except um
elevated up above this
high is the stage and the
stage is in between facing
there's the dining room
there the bar

(gestures to the
left and right)

(stands up and
gestures approximately
1 foot above his
head) — he's about
5'8"
(on either side)

CL

JB

Oh yeah I see
And um so they'd play up there
well a bunch of great musicians

JB

were booked in there I heard
 Bob Powell play there the
 40s um uh Berry Mulligan
 played there with the quartet
 that had Art Farnes in it.
 Anita O'Day sang there. It
 went on well into the sixties

CL

Uh huh

JB

Um I mean into the seventies
 Jackie & Ray were there
 played modern jazz an old time
 but always small groups.
 Um and always under abysmal
 conditions. There were all
 kinds of scenes between patrons
 and musicians. The story that
 tells you the sort of place that
 it was um Miles Davis played
 there - what other Miles is
 there

CL Yes right you can say Miles
 JB Miles played there with the
 quintet that had in it
 Coltrane um Red Garland um
 Philly Joe Jones and Paul
 Chambers and on Friday night
 the week they were there
 Miles was told to play with
 without the drummer and
 Wilton Coltrane. Somethin'
 like that.

CL Oh God

JB 'Cause it was too noisy

CL Oh (laugh)

JB Yeah

CL Cut your grip

JB Yeah

367

Wow I bet he

Jazz messengers played there.
Everybody did.

Amm I bet if he told the
number of times things like
that happened to him I
bet it would be amazing.

Yeah

So was the clientele so you're
saying

'cept there was there was like
jazz fans would go there
over on the bar side

Uh huh

But then but the place was
full of um

Uh huh (laugh)

("knowingly")

373

JB

You know hookers and

CL

you

JB

and low life

CL

Matia - associated people

JB

And and you got good food
there

CL

Hmm

JB

It was You got real bargain
in the prices and everything
like that so it was a
wonderful place to go for
a meal so there were a
lot of people there for
the food. Same as
people go to George's

CL

Uh huh

377

To Bourbon Street if you
can believe it for that
wretched food

cl
Yeah (laugh)

JB
They're there for the food

cl
Yeah, yeah it's interesting
What about were there
live radio programs or
things did they have
look-ups ever in these
clubs?

JB
Well oh no uh uh no there
was none of that in those
days No the the jazz radio
programming around those days
was every Saturday afternoon
from 4-6 there was a program
on the CBC network called
Jazz Unlimited

385

JB

and uh it was a Super program

cl

Ok yeah

JB

um it was presided over by a guy named Dick McDougall in it's best years and he died and it was taken over by the late Phil McCallister and one of the terrible things that Phil McCallister did in his life in my opinion is that he wrecked that program he started he programmed it the way he programmed commercial radio - that is you get the God damned Four Freshmen - stuff like that

cl

Yeah something for everybody

394

JB

Yeah

CL

in other words

JB

So it it lost its purpose
I thought and am

CL

Um I've heard Dick
McDougal before. Did you ever
see those am I think I
mentioned them to you the
CBC Jazz with Jackson,

CL

Sure McDougal I think was
at one point along the way
the sort of the commentator

JB

Yeah well he would be
because he he was the
CBC staff announcer and
a very good one. He did
television and radio. And
he knew and liked jazz a lot.

CL

uh huh

404

JB

He was very good and he had a sense of humor too.

CL

Is his family still around do you know at all?

JB

Um could well be because he was a young man when he died. He was only in his at the very most his mid-fifties

CL

Hmm.

JB

He he died suddenly and (unintelligible). Very nice man and really a good person for jazz. You might find out through the CBC

CL

Yeah okay um no a matter

415

of fact I've been in touch with
 the CBC about those UK
 Jazz with Jackson programs
 because a lot of the same
 musicians that played
 on the Massey Hall concert
 on the Canadian portion
 played as in the band
 (unintelligible) and as they
 have kinescopes of at least
 some of the programs still
 hanging around so we're
 gonna try to get to see
 some of that to see what
 CBC was up to
 (end of tape)

JB

I did this piece for
 the name about the jazz festival

(all through this
 part of the
 conversation
 JB was eating
 his tuna salad
 that he'd made at
 the start of the
 interview so
 there was a lot
 of table noise
 on the tape)

JB At am the CNE stadium in 1959 or 60.

CL Uh huh.

JB It was a really good um. It was a terrific festival it had um. It was a George Wein production.

CL Oh yeah.

JB So it had everybody.

CL Everybody.

JB From miles to Ben Webster, to Ruby Braff, ran for three days. Things at the King Edward Hotel during the in the morning like

CL Umm. were trying to most of what

440	CL	we've been into. I went through the Globe files
	JB	They let you in
	CL	for the 50's Year believe it or not (laughs) and um you know a lot about Americans but very little about the Canadian aspect of it with the new Litchfield discography that's come out there's at least some place to start and also with Mark Miller's
	JB	Yeah there was a
	CL	But it's very sketchy

There were great after hour things on the weekends - at a place called Melody Mill

Nmm.

It was on Jarvis Street around Gerrard. It was a big old house and musicians boarded there and down in the basement there they had jam sessions. Modern all modern. And people from out of town would come as well as um local guys and all went to them quite often and you could sit there for five hours and just listen to everybody play

JB

CL

JB

449

460

JB

A tenor player named Dave
Hammer who's still around
Toronto he played there all
the time uh

Ch

Let me run some of these
names by you and see if
you (laugh) recognize
you need to think
Ross Cully did you not

JB

Yeah I remember him.

Ch

He was a trombone player
and Don Johnson he was a
trumpet player

JB

Yeah but he teaches out at
Kumbier

Ch

Uh huh Uh huh

468

CL

And um — — piano
player do you know

JB

I remember the name but
forgotten

CL

Um was

JB

I think I think we used to
play down there and Rob
did too Rob McConnell

CL

Um huh you know um in this
review of the concert it was
really funny because he
Narris really loved everything
about the concert except
Dory Bennett a drum player

JB

Oh yeah

CL

He said he was rashing and
really poo-pooed him,
picked him out and stuck

(I think I meant
drummer here)

JB

Oh yeah oh yeah he used to play drums at um the Embassy a bar or um on on Broad street right near Bay Trio in there Wally with um Trio - that's what. He used to play there all the time

CL

Hmm so it was interesting to um what about the audience at the concert? Did they were they impatient with listening to the Canadian players or did they think it was great or. Did you sense any difference between

JB

No I think it was pretty well received except I think people got a little some people got excited by

491

the Max Wheeler solo and

(laugh)

some people get impatient

I once heard Stanley Clark
on what was Return to Forever

then that group with a

Chick Corea and it was
half acoustic and half electric
and I once heard him play
on his acoustic bass electrified
you know amplified

yeah

A low E for a good five
minutes which is the
bottom string on the bass
and

That's pretty funny

500

CL

and the audience went wild
 (laugh) and there was like
 this whole group of 1933
 musicians this was in
 Rochester well now you
 know and and everybody
 but mind you they had
 their marijuana under one
 arm and their booze under
 this arm so anything you
 would sound good you
 know (laugh)

JB

Maybe they were scientologists

CL

Yes (laugh) but it was like
 uh I thought well this
 way an all time high
 for (laugh) you know
 listening. It was interesting
 anyway.

508

CL

Well I think we've pretty
much covered what I
wanted to talk about

VB

You know um Bob McConnell
he he must be about 47 or
so now so he would
have been playing back
in those days um why
why I suggest you just might
sound him out on the
phone anyway is that
among musicians he's the
number one best talker.
He's funny and he's very
sharp like like i'd call
the humor there's really
a good point and he's
accurate and he he
joked around back in

524

JB

those days when he was getting started when he was just a kid and he's just the nicest guy.

CL

Oh he was a kid then he probably has a great insight too into you know you get a special viewpoint

JB

Yeah

I think when you're first starting out you know so good.

CL

JB

For what is worth Don Thompson said that um the worst clubs that he's ever worked in are all in Toronto

Number

534

Voice of

cl

Transcript of Dialogue

(Range) well thank
well thank a good
insight year.

Description and Comm.