

## Book Reviews

*Heat Wave* is yet another splendid contribution to popular music research from Pierian Press. This fine reference work should be acquired by all sound recording archivists and popular culture teachers and scholars. It is a masterful organizational achievement. *Reviewed by B. Lee Cooper*

*Swinging in Paradise.* By John Gilmore. Montreal, Vehicule Press, 1988. 322 pp. \$16.95.

The role of Canada in the history of jazz has always been somewhat marginal. A number of internationally-known jazz musicians were born within Canada's borders (Georgie Auld, Paul Bley, Gil Evans, Maynard Ferguson, Kenny Kersey, Tiny Parham and Oscar Peterson) and its cities have been on the itineraries of touring jazz musicians as long as they've been touring. But most of the musicians born in Canada matured and made their real contribution in the United States, and most touring musicians were probably only vaguely aware of anything special about the Canadian cities they played in. The exception was Montreal, where the wide-open atmosphere, lack of overt racial strife and the warm welcome of French-Canadians caused American jazz musicians to seek out bookings in the city and, in some cases, to stay.

John Gilmore's book documents live jazz in Montreal from the earliest ragtime to the break-up of the Quatuor du jazz libre du Quebec in 1974. Using painstaking research and extensive interviews, he pieces together the social and political background of the city, which supported such famous jazz spots as L'Amorce, the Black Bottom, Cafe St. Michel, Chez Patee, Rockhead's Paradise and La Tete de l'Art, which welcomed visits by musicians as diverse as Pepper Adams, Louis Armstrong, John Coltrane, Miles Davis, Duke Ellington, Dizzy Gillespie, Jackie McLean, Fats Navarro, Charlie Parker and Lester Young, and which provided lengthier employment to Brian Barley, Paul Bley, Walter Boudreau, Willie Eckstein, Lou Hooper, Vernon Isaac, Pierre Leduc, Louis Metcalf, Oscar Peterson, le Quatuor de jazz libre du Quebec, Herbie Spanier, Mynie Sutton, Nelson Symonds, Harry Thomas, Rene Thomas and the legendary Benny Winestone.

Gilmore takes us through each period in the city's social and political history. He describes its impact, positive or negative, upon the jazz musicians and the places where they played as they witnessed the continual struggle between mobster and reformist, bootlegger and prohibitionist.

Each major North American city has made some special contribution to jazz, but few have had the benefit of someone like John Gilmore to seek out and describe their contribution in such an accurate yet readable manner. Supplementing the excellent text are numerous rare photographs of musicians, bands and sites, plus appendices of organizations and the addresses of clubs cited in the text. *Reviewed by Ron Sweetman*

*Laughter on Record: A Comedy Discography.* By Warren Debenham. Metuchen, New Jersey: Scarecrow Press, Inc., 1988. Illus. 369 pp. Hardback \$35.00.

*Film, Television, and Stage Music on Phonograph Records: A Discography.* By Steve Harris. Jefferson, North Carolina: McFarland and Company, Inc., 1988. 445 pp. Hardback \$49.95.