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From the editor

Regular readers will know I'm of the opinion that despite the publicists' fantasies ("Think you'll really like this album that I'm plugging from boundary smashing - ") after the last few decades few if any musical barriers remain to be breached; there is no admonitory hand controlling musicians, rather the reverse: the establishment has turned diversity into a branch of artistic enterprise. Yet I survey the contents of this month's JJ: it's jam-packed with a variety of music and opinion, probably along with a few mental barricades. How dull our lives (and music itself) would be without conflict and resolution. From ECM to swing past and present, to Roger Beaujolais's grass-roots story, to Jelly Roll Morton, to Joe Henderson's 90s rebirth, to free improv remembered and Les Paul barely recognised in book & DVD reviews, to obituaries representing jazz from avant-garde to swing, plus record reviews in styles across the board it's probably fair to say *Jazz Journal* has one of the widest sweeps of style - and argument - among all jazz publications.

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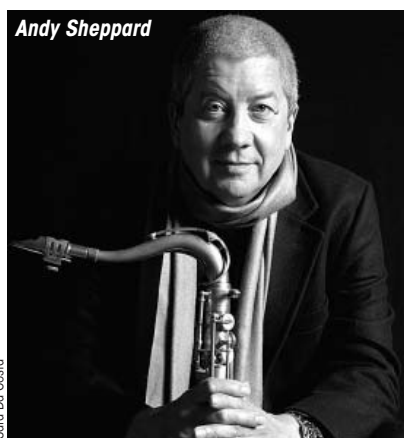
Wilder

Leon Nock sees why smart Alec Wilder has enchanted jazz musicians

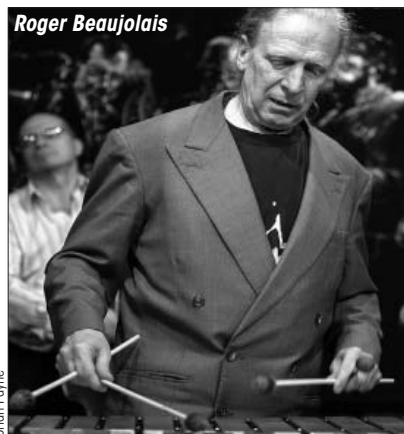
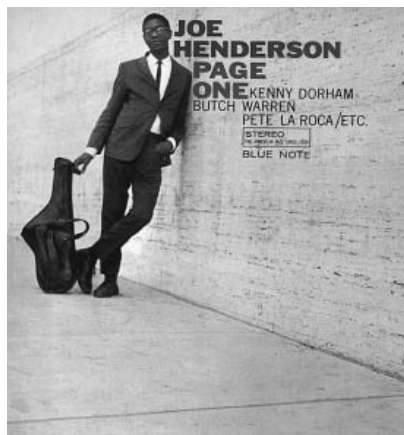
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