

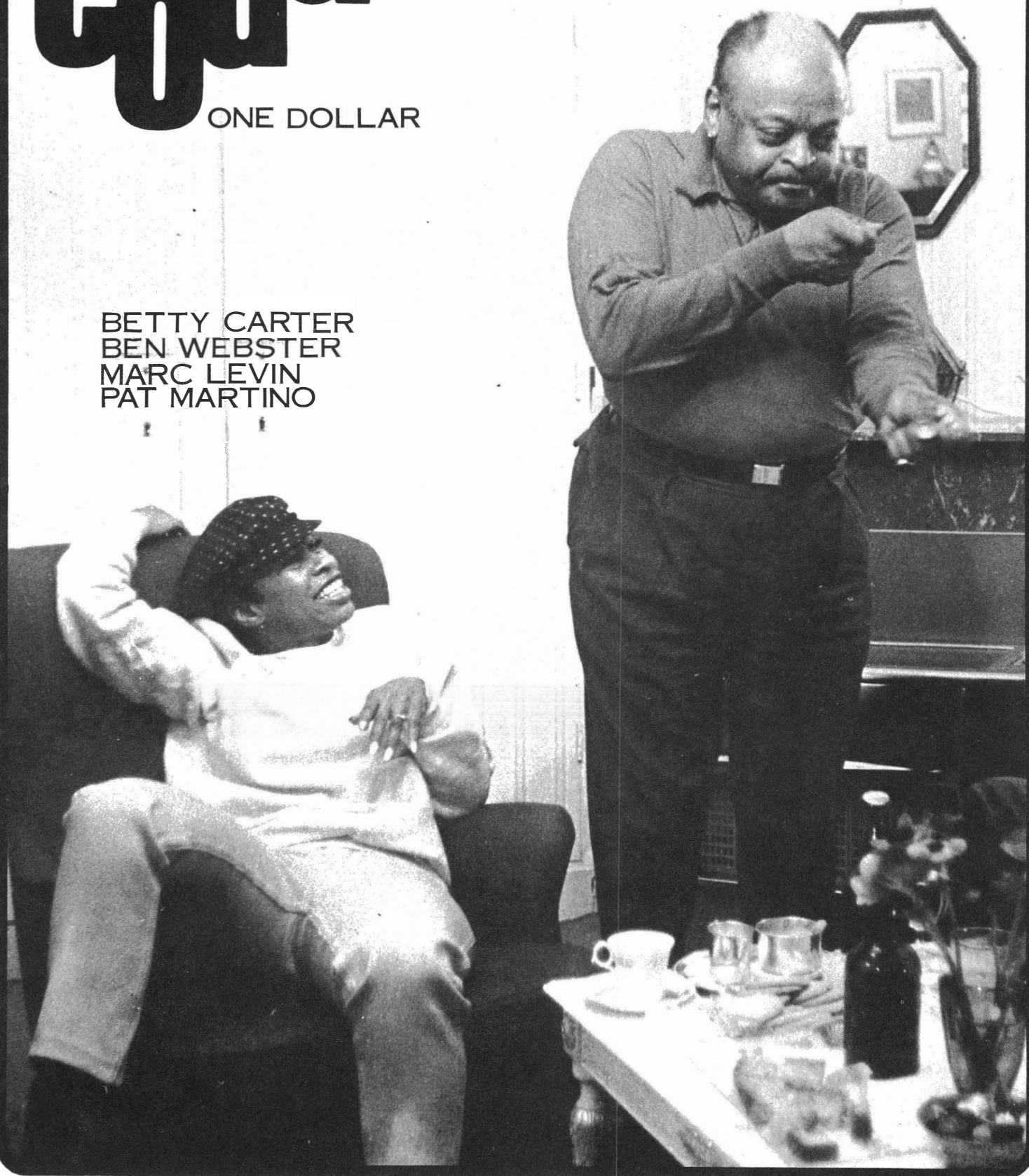
MARCH 1976

CANADA'S JAZZ MAGAZINE

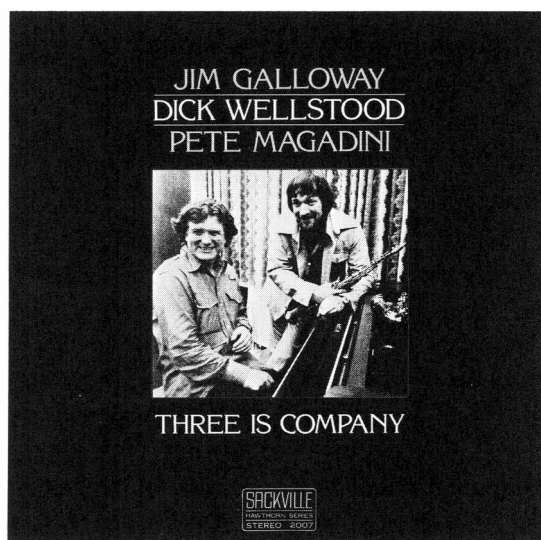
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ONE DOLLAR

BETTY CARTER
BEN WEBSTER
MARC LEVIN
PAT MARTINO



For Export CANADIAN CONTENT



THREE IS COMPANY - SACKVILLE 2007

JIM GALLOWAY - soprano sax and clarinet
DICK WELLSTOOD - piano
PETE MAGADINI - drums

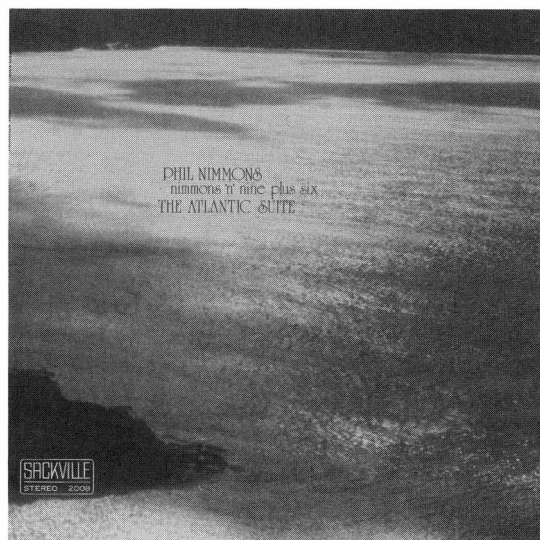
Minor Drag, Lulu's Back In Town, Broken Windmill, Sunday Morning, Blues Alley Bump, After You've Gone, Buddy Bolden's Blues, I'd Climb The Highest Mountain, Let's Get Away From It All, Everything I've Got

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The Atlantic Suite (Harbours, Islands, Tides, Horizons) and The Dorian Way



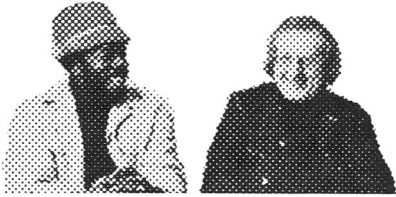
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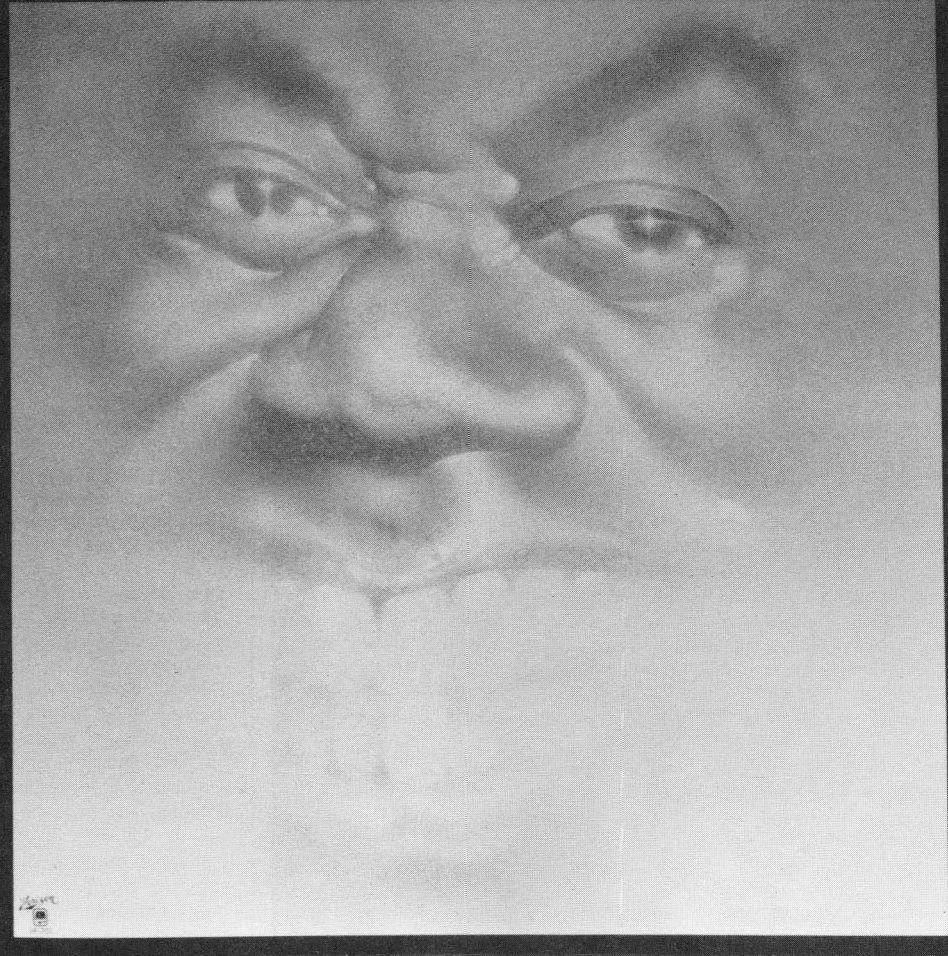
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Coda

March 1976 - Issue 145

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I was born in Bayonne, New Jersey, on August 6, 1942 - about 10 miles from New York. I was raised in Bayonne and in 1947 I came to Jersey City which is kind of a grey town compared to Bayonne, much dirtier and so on and I wasn't too happy there. I started studying trumpet in 1956. I was always amazed by the black culture but I was never allowed to come too close to it as a child. Also I was raised in an anti-semitic neighborhood right after the war - so I was really kind of a lonely kid.

In 1956 I had a black teacher for the first time in my life. His name is Melvin Thompson and he has later become a legend among the black community. Since that time I think he has moved to Detroit. He was a little man with very big hands and he was standing on a box in front of the orchestra. I wouldn't say that he was that much of a personal inspiration but I was impressed, he could play all instruments. That was my basic start and after that I took lessons once a week in the back of a music store for two dollars an hour. Then I met Allan Jacobs, who is also a teacher, and at that time I felt that he was a lot more sophisticated because he was from a Jewish middle-class milieu like I was. Allan Jacobs went to New York University when he was about 24, he had played with studio bands and he knew a little about Charlie Parker. He became my private teacher from 1956 to '58. He played clarinet and in 1958 he felt that I was advanced enough to go to William Vachiano. Everybody studied with William Vachiano, Miles Davis studied with Vachiano. But I heard at that time that Vachiano had a lot of trouble with Miles Davis.

But I never got to study with him because he was very busy but I studied with his assistant, John Ware, and in a way it was even better, he was a much cosier guy, very warm. I graduated from high school in 1959 and my family wasn't too supportive to the fact that I wanted to go to a music school, but they did help me.

It was a new school just getting started and at that time I was not a very good trumpet player by those technical standards. They said that I had to move my embouchure which meant I had to re-learn the instrument. Also I had a rich uncle who wanted me to give up the whole thing and take a place in his stocktrading firm and learn to be a stockbroker. I almost did that but then I was listening to a Bach Brandenburg Concerto and I heard that trumpet player.... I had a close friend who began to speak to me and ask me if I wanted to be a musician. I wanted to be a musician because I was told in school that I "wasn't intelligent enough to be anything else". I was a melancholy kid, all I had was my instruments and my Miles Davis records. This is my first record...it's here, my father bought it for me for 57 cents. It's Charlie Shavers, and I still keep it. It's a beautiful record. But this friend told me, Marc, you are intelligent, you can read books. And as he wanted to be a doctor he wanted me to be a doctor too. He never became a doctor, he be-

MARC LEVIN

INTERVIEW WITH ROLAND BAGGENAES



came a psychologist and I became a psychologist and am just now becoming a musician again.

Anyway, that summer I read some books he gave me and I went to Rutgers University. I majored in psychology because my mother was in a hospital and I wanted to help her. My father was so relieved and he did something that I think was pretty nice. He said: "I know music's important to you and as long as you're under my roof I'm supporting you". So I studied with John Martell, a fine teacher and studio musician who lived in Bayonne, New Jersey, and in my last year at the university, where I was from 1959 till 1963, I studied with William Gustenburger. At that time I began to get involved with avant garde jazz. There was a guy named Peter Plonsky, one day he put his

guitar down and began to play and one guy fixed a radio so it would just go ooo, eee...an early synthesizer. Bob Schectman played trombone and we would play things where I didn't have to know the changes.

I remember there was a big, fat guy who had a part-time job at Savoy Records and I had my little phonograph trying to keep up my record collection. One day that guy said to me: "You give me \$1.25 and I'll bring you a modern jazz record". And that was the Archie Shepp/Bill Dixon Quartet and I have that record here also. My copy, in fact, was stolen by a junkie but I got another one. I put the record on and said: "Holy shit, how can they get away with this. But they're making records so they must be good".

But that trumpet player.... Here was Bill Dixon who seemed to me to be playing the instrument the way it should be played. So I got Bill Dixon's number and I put it away and then I came to New York one year later. One of the reasons for my coming was to find Bill Dixon. I had finished at the university in 1963 and for a few months I stayed in New Jersey because my mother committed suicide earlier that year and my Jewish family told me I had to stay with my father. But when my father after some time began to live a social life of his own I was alone and I said to my sister that I never saw my father anymore and that he was always out. And my sister said that at least he would see me in bed when he came home. The ironic solidarity of the Jewish family structure.

After some searching I contacted Bill Dixon but we didn't get together until March 1965. When I first lived in the East Village it was a literary scene. Allen Ginsberg, Gregory Corso, they all lived there. Then around 1965 and '66 the painters came, in 1967 the jazz musicians began and I don't like to say it but around that time also a lot of the violence, the drugs and the problems began. My own use and abuse of drugs began in 1964 and ended in 1969 when I helped start the drug treatment program, Horizon House, in New York. I stopped using "medium-hard" drugs (cocaine, pills, etc.) in 1968, one year before.

Roland Baggenaes: What was happening musically when you came to New York?

Marc Levin: As I said, first there was the literary scene and you must remember all the time that this trumpet business was a very peculiar thing. I was discouraged from pursuing it as a career and I was told it was impossible for me. Also I had no exposure yet to black people really. I just met them on the street but they were really kept from me. And the white players said that I wasn't technically good enough. So I arrived as a young intellectual without being conscious of the fact that Archie Shepp, Bill Dixon, Cecil Taylor, Eric Dolphy, Freddie Redd.... everyone was within 1 mile from where I was living. Now and then there was a little music going on I knew of, but I avoided going to the clubs because I didn't want to be disturbed. When I finally came to Dixon in '65... - now that I know him I

don't know why he didn't throw me out of the house - but I came in not knowing that two years before he had said that he would never do another thing for a living except music even if he should starve. I walked into his apartment and I said: "I'm coming to see you because I want to speak the language of jazz". He looked at me and said that he would take \$4.00 a lesson. Also he told me to come back with some tapes with what I had been doing. So I came home and I got an old tape-recorder and I made a solo tape. The first thing that struck me with Dixon was when the music was swinging he wouldn't tap his foot, he wouldn't move his head, he would just sit and listen.

When I came back with my tape he listened and listened and then he said: "When you're playing you're tonguing a lot...te-te-te- you don't speak all the time like that". And we began to talk about basic things of life. Dixon was a very fine painter, it was as a painter he began to get out of the ghetto. He won an art scholarship in the 40s but he was drafted into the black army and he never finished it. But he made some pictures, beautiful pictures. Well, now he gave me some strange exercises, and he would say to me: "Play that figure", and I would play it and he would say: "Play the scale it comes from". And he would have us play the same note and listen to each other. I came in to him one night and I just saw Dixon's back and he was playing all over that instrument, up the high register, down the low, just whisper. There are a lot of trumpet players who can't do that but Dixon had complete command over the instrument.

On my second lesson with Dixon I had to bring another tape in and I got very high because I was scared. And I found another musician, Max, and we began saying silly things and we played, he played clarinet, and I brought that tape in. When Dixon heard the tape he listened and I told him the whole story and about my plans of being a psychologist and he said to me: "When you first came to me I thought I could make a competent trumpet player out of you. Now I think you're going to be a creative trumpet player and you're not going to be a motherfucking psychologist or social worker or whatever you say you want to be". Dixon is very gruff, especially when he says tender things. Then he began to invite me to the Jazz Composers Guild to watch. At that time John Tchicai was living in America. Well, I began to meet Steve Tintweiss, the bass-player, and then after a few weeks I met Alan Silva but I was very shy to go on the scene. Dixon was doing duos a lot with Alan Silva and I remember that Alan at that time didn't even read, he was a very intuitive bass-player. And Dixon said to Silva - and he did it to me years later when I was pulling a band together for a record - he said: "Don't bother with stars if they give you troubles. Better take somebody who wants to learn and work with them". And he told me that Alan was forming a band and that he might be interested. So I went down and I came in and in that band was Perry Robinson

who has become a great influence on me. Also there was Frank Clayton who became my drummer for years and then my bass-player later on. Ed Curran, who I made a record with, was there and George... somebody who moved to California and the only one I didn't keep in contact with.

R.B.: Did you meet John Tchicai in New York?

M.L.: Yes, but I didn't know him too well, he just looked at me and I was very shy. We do remember each other because I spoke to him when I was here in 1971.

R.B.: Could you tell about the albums you made before "Songs, Dances And Prayers"?

M.L.: They were all made within a few weeks. I think the first one was "Intents And Purposes" with Bill Dixon... I studied with Dixon for a year and then I played with him for a year... Dixon had a pattern which I don't think is unconscious to him because he did it with others; he taught them for a year, he had them work with him for a year - and then he didn't talk to them for a year. After that he accepted everyone as a peer. Dixon and I had done a lot of work with Judy Dunn, the dancer, and Dixon had worked at Newport that summer with Ken McIntyre and Bob Cunningham. When he was going to record his album I was hoping he would ask me to be on it and it ended up that I was going to play percussion on his record date. Bob Pozar, the drummer on that record, is very technical and he taught me mallet technique and we built a whole percussion outfit. Part of it we called "The Midwestern White American Tone Block". I had a lot of tricks where I had mallets in my teeth and soon. It was a very corny version of an African "tone block". It was a beautiful record, it was done in October 1966 and the next one I was on was the one made by the Ed Curran Quartet a few weeks later. That group was actually 7 or 8 months old when the record was made and to my feeling the quartet had been a little more cohesive in the beginning. By the time we recorded we were a little tired, disappointed and uninspired in relation to earlier although I think it's a nice record. Doing that record also reinforced my connection with Tiyoshi Tokunaga, the bass-player, and I asked him to be on my "Dragon Suite" album because I liked the way he played and it would have been a nice ethnic balance - I thought very much in terms of ethnic balance at that time. Tokunaga was Japanese and he had a different opinion, he wanted to play with Bill Evans!

After we made the record we heard that Ed Curran went to a monastery and nobody's heard from him ever since. And then the next record was my album, "The Dragon Suite". "The Dragon Suite" and "Songs Dances And Prayers" have many things in common. The idea was to show many different types of music. The first record is much less commercial than the next one. When I made "The Dragon Suite" I had no sympathy for the jazz audience or anybody, I was angry, I was dirty and fucked-up.

R.B.: What happened between the two albums?

M.L.: Well, I had gotten a lot more satisfied and it had a lot to do with my personal life. I stopped using drugs and began to find my place as a guest in the black culture. I began to understand over those years a little more, I got hurt a lot of times but not as many times as other white players because Dixon really prepared me to show respect all the time but still keep my dignity. So I was lucky working with some very fine musicians and have some good friendships. There were Leroy Jenkins, Mohammed Ali and others. I learned much about black music and black culture because they were open enough to let me in. I was very close with Mohammed Ali, Rashied Ali's brother, he was really beautiful to me.

R.B.: That latest record, "Songs Dances And Prayers", was released on your own label.

M.L.: I told you that Dixon predicted certain trends... about Slugs, about a certain kind of change in the jazz scene. Dixon said in 1966 that musician-ownership was the only alternative and that one day it would happen. Also Dixon said, in 1965, that there would be - in some stadium somewhere - cheap jazz concerts available to a great number of people and probably sponsored by a beer company. He could see certain things. On my record he is credited on the back and I feel he was pleased with it.

R.B.: Why did you leave the U.S.?

M.L.: It was a combination of different things. I didn't get much support from America culture-wise and there were a lot of things wrong with the racial situation. I felt it was wrong... Then I met a Danish doctor by the name of Jens Mathiesen. He wanted me to come to Denmark and work with the drug treatment system in Copenhagen. That was around June 1971 and we talked of my coming in September the same year but that wasn't possible because they wanted someone who spoke Danish. But I came in the summer of 1972 and in the summer of 1973 and during that time we negotiated. Then I went back to New York and closed up my business and came back to Denmark.

R.B.: Did you know Albert Ayler?

M.L.: I knew Albert, but I was a little closer, I talked more with Don. The first time I saw Albert I didn't speak to him. He was with Henry Grimes and Sunny Murray, Charles Tyler and Don. At the time it seemed very flipped and crazy but I didn't say that to too many people. I was part and wanted to be associated with his music. But now as I look back I realize it wasn't that crazy. I knew bop was not for me but I didn't know if I was ready for the other kind of music.

The last time I saw Albert was a few weeks before they found him. He was walking in the street and I picked him up in my little red Volvo and I gave him a copy of the "Dragon Suite" and we talked about his brother and his family, the music scene. Also we talked about Stollman and the ESP records. I didn't know Albert awfully well but I'm sure he wasn't the happiest guy in the world.

However, he never struck me as



being awfully melancholy or psychotic or manic-depressive (and I'm a psychologist you must remember). I don't think he committed suicide. I think it could have been some kind of terrorism or something underworld-related or police-related. It may have been a racial incident that happened while Albert was taking a walk. I don't believe Albert was addicted to any drugs or was involved with anything consciously shady. I think he was killed - and I know he was killed in terms of the system. Another thing, there wasn't any police investigation of any significance as far as I know.

R.B.: Which may indicate that the police...

M.L.: Possibly, or else it's "just another nigger in the river". We must never forget this schizophrenic life going on. Charlie Parker is a genius to some and a nigger to others, that's how it is. Everyone thinks Leonard Bernstein is OK - except maybe the black people. But then there are more white people in the world than black people.

R.B.: Do you feel that the type of music we might call free jazz has its limitations - as far as musical expression is concerned?

M.L.: I don't believe we will ever be able to fly to the moon without a rocket-

ship, yes we do have our limitations.

In 1965 we had a poetry and music festival given by a poet who gave cheese and sardines and wine on a pier. Frank Smith was playing with a drummer whose name I can't remember. The Electronic Duo they called it but they had no electronic instruments. Frank was jumping up and down, honking and hollering (Frank Clayton has told me that Frank now is playing very lyrical, but at that time it was honk, honk, honk...). And the drummer...to me it was all the same. I'm not making a critical judgement, I want to avoid that, but really it was just one level of energy.

And while they were playing honk, honk, honk...came down the pier a little black Ford. Very quietly the doors opened and out stepped Ronnie Boykins and John Gilmore and Clifford Jarvis...usually a Ford holds 5 or 6 but there must have been around 8 men coming out and finally came Sun Ra. And then out of this little Ford came a set of drums and horns and horns and they opened a trunk and out came a celeste and at the same time it sounded honk, honk, honk.... And these so-called savage niggers very calmly put down the celeste and put a beautiful piece of cloth on it...honk, honk, honk behind them. The black drummer, it was Clif-

ford Jarvis, he had a set of white drums and they all sat down with their instruments. And when finally Frank Smith ran out of energy, Sun Ra touched the celeste very softly and began to play, and Pat Patrick and John Gilmore and all the men began to play so beautifully. And what is structure? The Sun Ra Band is a good example of a group that is so-called avant garde. But it's very consistent and disciplined - and how often have we not seen bop sessions where everyone's so fucked-up on dope and no responsibility at all. So who is really to say about limitations. I personally have found limitations in bop. Myself, I don't do it well, frankly. I don't think I'll ever play like Sonny Stitt, but now I've contacted Horace Parlan and I hope I can study with him. I refuse to be made guilty that I have no right to make records - like a famous piano player once told me. He said I had no right to make my first record because I couldn't play How High The Moon in all different keys...that's just dumb. He was white, incidentally. I've never, ever been discouraged by a black player. When I've been discouraged it's been by white "techno-maniacs" - not that all white players are discouraging....

If you ask me if there's anything I miss working with Danish musicians....

The attitude of the Danish musicians is very positive and because they are not so suppressed (compared with the Americans) they don't have so many hysterical needs that have to be met, basically in terms of survival. They work hard, they usually have good instruments and people like Erik Moseholm are helping very much, eg. by building Nordic groups. But I can still listen to certain Danish players and I can name the records from my collection....

I don't imply a weakness, but I think it's built into this culture. Many Danes are into this business of self-effacement. Instead of drawing on their own culture you get a bunch of half-hearted Zoot Simses and half-hearted Ben Websters. Therefore I think that a musician like Christian Kyhl is so important. He's considered crazy, but he is a true creator. He could go to New York and be respected. His music isn't that much based on American music, you can hear the Danish irony, the cosiness and everything. His music is beautiful. The Danish musicians have been very positive to me, but I would like to see them trust themselves more. Then you would really hear something....

Discography:

Bill Dixon: Intents and Purpses
RCA Victor LPM-LSP-3844

Ed Curran: Elysa

Savoy MG-12191

Marc Levin: The Dragon Suite

Savoy MG-12190

Marc Levin: Songs Dances and Prayers

Sweet Dragon M. L. 1

soon to be released:

Marc Levin: Social Sketches: Marc Levin in Finland

ENJA (recorded January 29, 1975)

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BENNY GOODMAN/In Hollywood with Wardell Gray

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COUNT BASIE – LESTER YOUNG, 1944

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WOODY HERMAN/The Great Herd, 1946

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BENNY GOODMAN/The Forgotten Year, 1943
(with Jess Stacy & Gene Krupa)

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DUKE ELLINGTON, Vol. 1/Fickle Fling, 1946

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DUKE ELLINGTON, Vol. 2/The Unbooted Character, 1946

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GENE KRUPA/King Krupa, 1945
(with Charlie Ventura — Anita O-Day — Buddy Stewart)

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GREAT MOMENTS IN JAZZ with the Fletcher Henderson Orchestra featuring Dexter Gordon & the Cab Calloway Orchestra featuring Illinois Jacquet

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WOODY HERMAN — Boiled in Earl — with the Second Herd (1947-1948)

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GREAT MOMENTS IN JAZZ, Vol. 2 — Johnny Hodges — Willie Smith — Benny Carter with John Coltrane, Duke Ellington Orch., Jimmie Lunceford Orch., Harry James Orch.

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DUKE ELLINGTON — Blue Skies

Jazz Showcase

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DIZZY GILLESPIE BIG BAND, Vol. 1, October 1947

5001

A KNIGHT IN THE VILLAGE
(with Bill Harris — Flip Phillips — Lennie Tristano)

5002

DIZZY GILLESPIE BIG BAND, Vol. 2, October 1947

5003

CHARLIE PARKER ALL-STARS/On The Road with Brew Moore

5004

MILES DAVIS/Lady Bird with Jimmy Forrest

5005

SONNY CRISS — HOWARD MCGHEE — WARDELL GRAY — DODO MARMAROSA/California Boppin'

5006

LOW DOWN BLUES — Featuring Jonah Jones, Pete Brown

5007

CHARLIE PARKER ALL-STARS/On The Coast
(with Chet Baker & Sonny Criss)

PAT MARTINO

BY GARY VERCELLI

Recently, I had the good fortune of experiencing Pat Martino and his youthful aggregation live at the Lighthouse in Hermosa Beach, California, during one of Pat's rare West Coast tours. The club was filled to capacity on a Tuesday night, an indication of the diverse, dedicated following Pat has developed during his 15 years of professional playing. Many had come to confirm doubts that indeed a guitarist could play with such great speed, agility, and articulation, and yet combine these three qualities with such soulful imaginative lyricism. Others had come to witness the virtuosity of a dedicated musician committed to making music encompassing very little commercial compromise, in a period when many artists are writing with one eye on the cash register. Still others were, no doubt, aspiring young guitarists, there with hopes of learning a few quick licks from the Philadelphia mentor. Pat pleased one and all with superior musical expression, free of cliches. His empathy with young pianist Gil Goldstein was particularly notable. After being totally engrossed with three high energy sets, I only hoped that Pat Martino would be as articulate verbally as he was musically. As the following interview demonstrates, he was....

Gary Vercelli: I noticed that much of your following is comprised of younger people. To what do you attribute this?

Pat Martino: Wherever we play, a diverse group of people come to listen. I find this very encouraging. Over the years, I've built up quite a "bop" audience, a very purist group of people. Recently, with the advent of implementing more electronics and processing devices, more and more younger people are present for our dates. I'm very pleased with this.

G.V.: Let's briefly discuss your background and musical origins. In Philadelphia, you began your career playing with a number of soul/jazz groups including Lloyd Price, Don Patterson, Jack McDuff, Red Holloway, etc. Did you find your duties as a sideman to be stifling after a while?

P.M.: It was a learning experience; I enjoyed that part of my development as an artist. However, you can become saturated with anything. While I was doing that, I was really involved with it as a healthy medium of expression for me. Ultimately, I was totally absorbed by it. At this point, it became very stifling. It was, however, a tremendous period of development and growth, and I enjoyed every moment of it.

G.V.: Much of the music coming off the East Coast seems to be of a high energy nature. Does that have anything to do with lifestyles in New York and other large cities on the coast?

P.M.: I can only speak for myself, and tell you how I'm motivated, not for other musicians on the East or West Coast. Making music is a total living experience. I'm on the West Coast now and I'm writing music here too. I really don't think it's totally an external stimulus that causes the music to come out at different levels of energy; it's the total experience of the



person who's creating the music.

G.V.: You were so inspired by the late Wes Montgomery, as to be moved to dedicate an entire album to him ("The Visit" on Cobblestone #9015). Can you comment specifically on what motivated you to do this?

P.M.: I had a pretty close relationship with Wes when I was younger. You couldn't help but be influenced by him in one manner or another. From time to

time, we would bump into each other on the road. We'd go out for some ribs or something and then come back to the hotel and jam. A few of the things that were on that album, we had actually played together during our "road sessions." I wanted to do that album for such a long time, but I had not really reached the point playing-wise that I felt secure enough in that idiom, to really take on something like that. Finally, I committed myself to

graduated from The New England Conservatory. It's excellent working with them. They are young and therefore, they are not inhibited by a specific environment, as I was by the bop environment. I worked in Harlem for a number of years, and hung out with all the boppers. Playing that type of music was a tremendous foundation for me. Nevertheless, over the years you fall into a predictable fixed-action type of pattern, a comfortable groove so to speak. Recently, I've had a need to do something different, and working with a youthful group has been beneficial to all concerned.

G.V.: To what extent do you structure their music, as leader of the group?

P.M.: They structure their own music, as I structure mine. Those things that are compatible are played. We explore together. They are free and I'm free as a composer and performer. No one person is in control of all of the music. Gil Goldstein and I are doing the majority of the composing. We have diverse interests, but it all works out collectively.

G.V.: We live in an age when electronic gimmicks are very fashionable. Many commercially successful artists have seemingly gone electric due to commercial pressures. Do you feel that you now have to structure your music electronically in order to make it acceptable to the public?

P.M.: Definitely not. I'm alive right now in the 1970's and I intend to make use of everything that is at my disposal. To try to come out on my tour in a covered wagon would be absurd; just as absurd as to not take into consideration what is at my disposal today because of modern technology. To a creative person, electronic devices can be creative tools. It's not a matter of electronics invading the purity of my music. I don't see it that way. I want to grow. There's a rainbow of music out there and I want to explore it all, not just one color of it. If I would experiment with just one color, I would destroy myself as an artist. My creativity demands more than that. Joe Zawinul and Miles came from the bop situation, just as I did. They mastered the art, and then moved on to master other forms. I want to do the same.

G.V.: What about the financial considerations of just making a living as an artist with the economy as it is?

P.M.: I confronted that a long time ago. I don't have to become marketable in order to survive. I don't like to have to confront my art with the business of making a living. I'm doing all right... my rent is paid.

G.V.: Do you resent being categorized as a jazz artist?

P.M.: Yes. I'm much more than a guitar player or jazz artist. I'm a human being who's full of creativity and I want to get it out. I'm interested in the totality of music. I'm interested in constant change. Change comes because your attitude changes first. I need to communicate to more people, not because I want to appeal to a broader market; I just want to see more smiling faces and open ears. I want to grow.

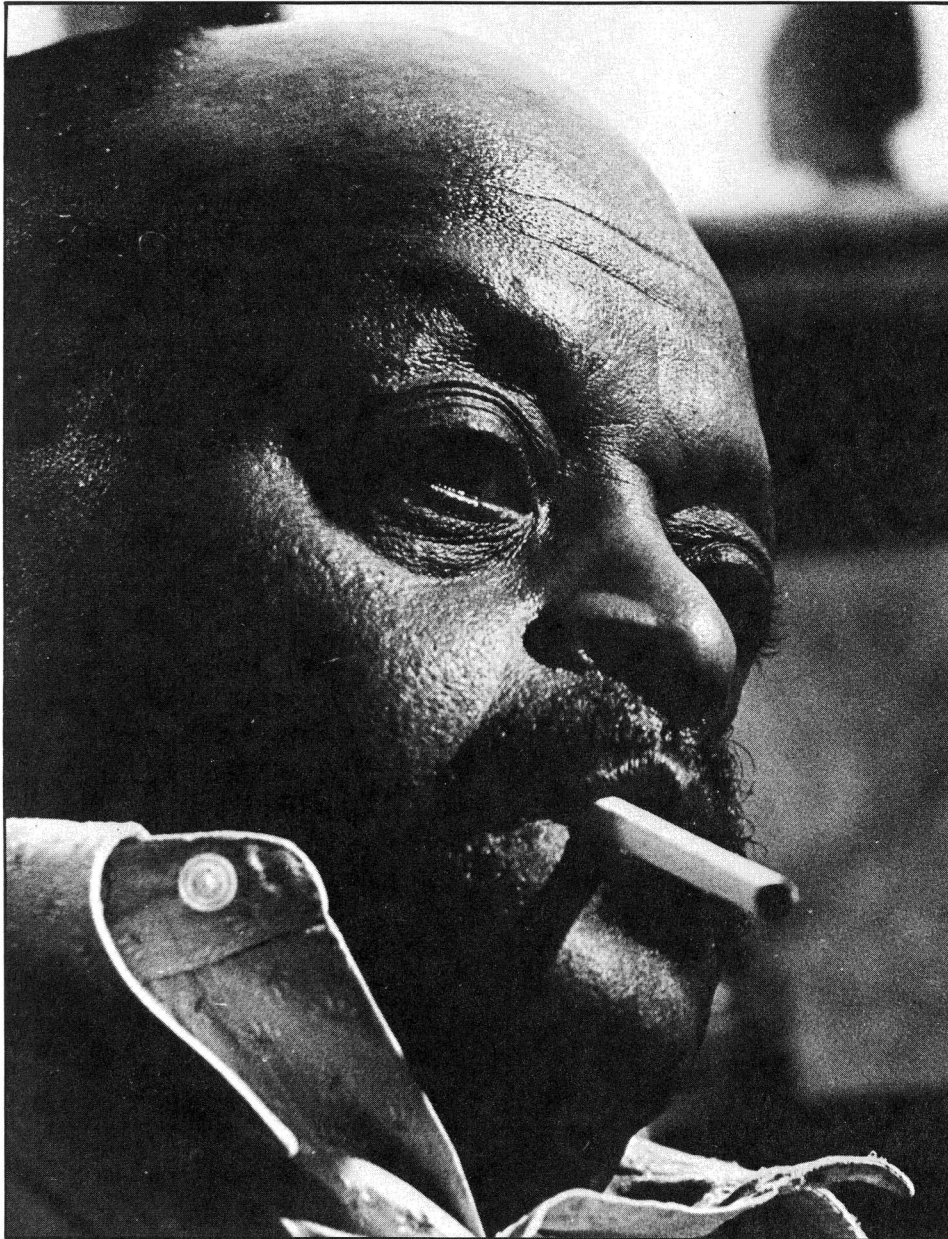
from the idiom made it a much more objective experience. I was affected by the masters like Wes, but no longer preoccupied with thinking about what he was doing. Therefore, it was a fresh experience for me.

G.V.: Let's talk a bit about your present group (Gil Goldstein - keyboards, Jeff Berlin - electric bass, Bob Hanlor - reeds, and Anton Figg - drums).

P.M.: The majority of the players just

do the album, after I had already moved away from those idioms and on to a different format. As a matter of fact, when the album was cut in 1972, the formats that I was engaged in were quite different from the format of that particular record. In retrospect, I feel it was better for me to do it at that time because I was no longer subjected to the bop greats, and therefore was able to be much more objective in my endeavor. Withdrawing

THE BEN WEBSTER EUROPEAN DISCOGRAPHY



Ben Webster with Kenny Drew's trio: Ben Webster (ts), Kenny Drew (p), Niels-Henning Orsted Pedersen (b), Alex Riel (d). Jazzhus Montmartre, Copenhagen, January 30, 1965.

Perdido	Fontana(Du)	JCY 883 276, JCL 683 276.
Over The Rainbow	-	-
Londonderry Air	-	BL 30155
Gone With The Wind	-	-
Mack The Knife	-	30155
I Can't Get Started	-	-
Yesterdays	-	-

Indiana	-	-
Misty	Polydor(G)	2310 061
Blues For Herluf	-	BL 30155
My Romance	-	-
Stormy Weather	-	-
That's All	-	-
Set Call	-	-
	Int. Polydor	623 259, Black Lion 2661 006
The Man I Love	Int. Polydor	623 251
Teach Me Tonight	Int. Polydor	623 259
Friskin' The Frog	-	-
	Black Lion	2661 006
Our Love Is Here To Stay	BL	30155

Ben Webster, Kenny Drew, Niels-Henning Orsted Pedersen, Alex Riel
Copenhagen, February 6, 1965
Autumn Leaves Polydor(E) 623 209,
2460 111, Interccrd(G) 28413
Stardust -
What's New -
Easy To Love -
Yesterdays -

Ben Webster, Kenny Drew, Niels-Henning Orsted Pedersen, Alex Riel
Copenhagen, September 5, 1965
Close Your Eyes Polydor(E) 623 264,
2460 190, Intercord(G) 28445
There's No Greater Love -
I Got It Bad -

Ben Webster with Arnvid Meyer's Orchestra: Arnvid Meyer (tp), John Darville (tb), Ben Webster, Ole Kongsted (ts), Niels Jorgen Steen (p), Henrik Hartmann (b), Hans Nymand (d).
Copenhagen, September 13, 1965
Duke's In Bed Polydor(E) 623 264,
2460 190, Intercord(G) 28445
Nancy With The Laughing Face -
Brother John's Blues -
Blue Light Polydor(E) 623 209,
2460 111, Interccrd(G) 28413
Days Of Wine And Roses -
The Jeep Is Jumpin' Unissued

Same, Hugo Ramussen (b) replaces Hartmann. Copenhagen, September 15, 1965
What's I'm Gotchere Polydor(E) 623 264,
2460 190, Intercord(G) 28445
Stompy Jones -
My Romance Polydor(E) 623 209,
2460 111, Intercord(G) 28413
Note: Polydor 2460 111 issued on Freedom(F) 30 105; Polydor 2460 190 on Freedom(F) 30137.

Valdemar Rasmussen (tp), Steen Vig (ss & ts), Bjorn Jensen (bjo & gtr), Jens Solund (b), Leif Johansson (cl). + Ben Webster (ts)
Padborg Jazzclub, Denmark
March 19, 1966
Perdido Storyville SLP 608
Love Is Here To Stay -
Ain't Misbehavin' -
Mop Mop -
Other titles do not feature Ben Webster

Duke Ellington and Ella Fitzgerald: Cat Anderson, Wilbur "Bud" Brisbois, Mercer Ellington, Herbie Jones (tp), Ray Nance (co, vln, vcl), Lawrence Brown, Buster Cooper, Chuck Connors (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Russell Procope (as), Ben Webster, Paul Gonsalves (ts), Harry Carney (bs), Duke Ellington (p), John Lamb (b), Sam Woodyard (d), Ella Fitzgerald (vcl).
Jazz Festival, Juan Les Pins, July 27 & 28, 1966.

It Don't Mean A
Thing (vcl:EF, RN) Verve MG(S) 4072-2
Just Squeeze Me (vcl:EF, RN) -
All Too Soon -
All selections also on Verve 711.055 and Verve Select 2317.073.

Ben Webster Quartet: Ben Webster (ts), Dick Katz (p), Spike Heatley (b), Tony

Crombie (d). London, January 1967
 Wrap Your Troubles In Dreams
 Fontana(E) FJL 316
 Exactly Like You -
 How Deep Is The Ocean -
 Honeysuckle Rose -
 The Jeep Is Jumpin' -
 Just A-Sittin' And A-Rockin' -
 Solitude -
 All selections also on Mercury (Du) 6499 710.

Ben Webster Trio: Ben Webster (ts), Allen Haven (org), Tony Crombie (d).
 London, January 1967
 My One And Only Love Fontana(G) FJL 316, Mercury(Du) 6499 710
 Where Or When -
 You Forgot To Remember -

Tenor Of Jazz: Ben Webster, Eddie "Lockjaw" Davis, Eddie Miller, Bud Freeman (ts), Fred Hunt (p), Jim Douglas (g), Ronnie Rae (b), Lennie Hastings (d).
 London, April 16, 1967
 Jaws Bookin' Now Fontana(E) (S)TL 5453
 Lamb -
 Bud -
 Hi Eddie -

Same, Miller, Freeman out, same date.
 Griff And Lock Fontana(E) (S)TL 5453

Same, Davis out, same date.
 You'd Be So Nice To Come Home To
 Fontana(E) (S)TL 5453

Same, Davis, Miller, Freeman out, same date.
 La Rosita Fontana(E) SPJL 916

Bill Coleman And Ben Webster: Bill Coleman (tp, flhn), Ben Webster (ts), Fred Hunt (p), Jim Douglas (g), Ronnie Rae (b), Lennie Hastings (d).
 London, April 27, 1967

Bill Coleman Polydor(E) 2460 128, Intercord(G) 28441, Freedom(F) 30 12

Pound Horn -
 For Max -

Same, Coleman out, same date.
 For All We Know Polydor(E) 2460 128, Freedom(F) 30 12, Intercord(G) 28441.

Ben Webster Meets Don Byas: Ben Webster, Don Byas (ts), Tete Montoliu (p), Peter Trunk (b), Albert "Tootie" Heath (d).
 Villingen, Germany, February 1 & 2, 1968.
 Blues For Dottie Mae MPS(G) CRM 658, Prestige S-7692

Sunday -
 Perdido -
 Caravan -
 All selections also on MPS MB 20658.

Same, Byas out, same date.
 When Ash Meets Henry MPS(G) CRM 658, Prestige S-7692, MPS MB 20658

Ben Webster and The Frans Wieringa Trio: Ben Webster (ts), Frans Wieringa (p), Gerard Holdgreve (b), Ton van Steenderen (d).
 Hilversum, Holland, January 12, 1969

Benny's Tune Imperial(Du) ST-ILAS 327,

Ember(E) CJS 822
 Once In A While -
 Ben's Blues -
 Sweet Lorraine -
 Hymn To Freedom -
 Saint Louis Blues -

Ben Webster (ts), Cees Slinger (p), Jacques Schols (b), John Engels (d).
 Hilversum, Holland, May 26, 1969
 I Got It Bad Imperial(Du) 5 C 054 24049
 Drop Me Off In Harlem -
 One For The Guv'nor -
 Prelude To A Kiss -
 In A Sentimental Mood -
 Rockin' In Rhythm -
 All selections also on Columbia(E) SCX 6389 and Prestige 24031.

Ben Webster (ts), Bent Schjaerff (p), Hugo Rasmussen (b).
 Copenhagen, September 16, 1969.
 Blue Miller Vanguard VSD 79303, Sonet(E) SNTF 622
 Two unknown titles Unissued

Ben Webster (ts), Kenny Drew, Frans Wieringa (p), Niels-Henning Orsted Pedersen (b), Makaya Ntshoka (d).
 Copenhagen, October 29, 1969.
 John Brown's Body Catfish(Du) 2 C 054 24159, Prestige 24031

Worksong -
 The Preacher -
 Straight No Chaser -

Ben Webster (ts), Ray Kaart (tp), Herman Schoonderwalt (as), Rudy Brink (ts), Cees Slinger (p), Rob Langereis (b), John Engels (d).
 Laren, Holland, August 5, 1970.

Ben's Little Scheme Westside(Du) 6802656, RCA(F) 741 060, Black Elephant 822 005

Billy Boy -
 Deep River(1) -
 Nobody Knows The Trouble(1) -
 Greensleeves -
 Steff's Shoes -
 Ida Sweet As Apple Cider -
 Carry Me Back To Old Virginia -
 Note: (1) Webster and rhythm only

Ben Webster with Stan Tracey's Orchestra: Ben Webster (ts), Tony Coe (cl), Alan Branscombe (vb), Stan Tracey (p. arr.), Dave Green (b), Tony Crombie (d), Tony Gilbert (leader, 1st violin), strings.
 London, October 12 & 13, 1970.

Our Love Is Here To Stay Philips(E) SBL 6308 101

Where Are You -
 Willow Weep For Me -
 For All We Know -
 That's All -
 Someone To Watch Over Me -
 The Shadow Of Your Smile -
 Come Sunday -
 For Heaven's Sake -
 Old Folks -

Ben Webster (ts), Tete Montoliu (p), Rob Langereis (b), Tony Inzalaco (d).
 Haarlemse Jazz Club, Holland, May 9, 1972

For All We Know Cat LP 11
 Sunday -
 How Long Has This Been Going On -

In A Mellotone -
 Stardust -

Ben Webster and Georges Arvanitas: Ben Webster (ts), Georges Arvanitas (p), Jacky Sampson (b), Charles Saudrais (d).
 Paris, June 5, 1972.

Johnny Come Lately Futura(F) Swing 06
 Prelude To A Kiss -
 Autumn Leaves -
 I Want A Little Girl -
 Makin' Whoopee -
 You Better Go Now -
 Ash's Cap -
 Hal's Blues -

Ben Webster with Savage Rose: Annisette (vcl), Ben Webster (ts), Thomas Koppel (p), Anders Koppel (org), Niels-Henning Orsted Pedersen (b), Alex Riel (d), strings.
 Copenhagen, September 25 & 26, 1972
 What Do You Do Now Polydor(G) 2380 019
 Your Daily Gift Unissued
 The Dreamland Unissued

Ben Webster with Tete Montoliu's Trio: Ben Webster (ts), Tete Montoliu (p), Eric Peter (b), Peer Wyboris (d).
 Barcelona, Spain, November 11, 1972.

Ben's Blues Ensayo(Sp) ENY 301
 The Man I Love -
 My Nephew Bent -
 How Long Has This Been Going On -
 Sweet Georgia Brown -
 Don't Blame Me -
 Did You Call Her Today -
 Barcelona Shout -

Ben Webster with Alex Riel's Trio: Ben Webster (ts), Ole Kock Hansen (p), Bo Stief (b), Alex Riel (d).

Jazzhus Montmartre, Copenhagen, January 11, 1973.
 Willow Weep For Me SteepleChase(D) SCS 1008

Exactly Like You -
 Same.
 Jazzhus Montmartre, Copenhagen, January 12, 1973.

Sunday SteepleChase(D) SCS 1008
 I Got Rhythm -
 Set Call -
 Same.

Jazzhus Montmartre, Copenhagen, April 19, 1973.
 Old Folks SteepleChase(D) SCS 1008

Ben Webster (ts), Irv Rocklin (p), Henk Haverhoek (b), Peter Ypma (d).
 Cafe Societet de Twee Spiegels, Leiden, Holland, September 6, 1973

Pennies From Heaven EMI 5 C 178 24964/5
 I Got Rhythm -
 My Romance -
 Autumn Leaves -
 For All We Know -
 Sunday -
 Just You, Just Me -
 How High The Moon -
 Straight, No Chaser -
 Short Speech by Ben Webster -

Coda Publications welcomes additions and corrections to this discography.

COMPILED BY BENT KAULING



This autumn in New York City the Jazz capital of the world I experienced one of them "great sacred moments" of music, the feeling of an extended orgasm throughout the entire body, a most wonderful spiritual and physical condition that I had witnessed when I first heard Dizz, Armstrong, Bird, Duke, and Cecil Taylor in person. For that time was baptism time and each time that I am fortunate enough to experience such "upward thrust" which betters me as a human being, I am surely blessed! Again I witnessed a precious moment in creativity of music, the "great Black classical music, that is nicknamed 'jazz'". It was merely, the marvelous Ms. Betty Carter, our very best non-compromising jazz singer on the face of this our planet earth. She was at her genius best, a lady poet, who is singing her "chants of the marvelous". This was my second time to see and hear Betty Carter sing since 1950 (if I remember well) with Lionel Hampton's great jazz laboratory orchestra. She was billed as Betty 'BeBop' Carter then, and didn't get a chance to stretch out, not even on Hamp's discs. But now twenty-five years later I get to be baptised in three different Betty Carter sessions, all took place in New York's Greenwich Village, which has replaced Harlem for being "where it's at!" The first session of this great singing lady was her stage debut in a short one act play, at the Termini Brothers' famous Five Spot jazz club. The play, a trite piece of theatre, was only valuable because of Ms. Betty Carter's singing and natural acting in it. It was titled, "Don't Call Me Man", written by Howard Moore, who blows better tenor sax than he writes plays. He is also in the play and is upstaged throughout the evening by the personage of the professional Ms. Carter. She is an excellent actress and I hope that some film makers (white or Black) get hip to that fact. The saving grace of the play is her singing, her own lyrics and music. There were only a few people that witnessed her Five Spot stage debut, perhaps due to the fact that the play had just recently played in Brooklyn at the Billie Holiday Theatre. This gig only offered "an intro" to things to come from Ms. Carter, and like Dizz's Things To Come they did come at the Bottom Line. The Bottom Line as a jazz club is fine. Graduates from the "pop crop" are now coming into the lofty intelligent world of jazz, which is THE pure classical music of our times. They were at the Bottom Line awaiting, merely for the marvelous, which is the voice of Ms. Betty Carter. And after a brief warmup by John Hicks (piano) Chip Lyles (drums) and Stafford James (bass), the latter once wailed with the genius Albert Ayler, Ms. Carter came before that predominantly young white American audience. And even before Ms. Carter opened her lovely Black mouth to sing, they all stood and gave her a tremendous welcoming ovation! I was moved by this very very hip respect, coming from young people whose parents were perhaps still the most persistent racists in the Western world. It was the beginning of something good in the U.S.A. in spite

of the Boston and Louisville bus hassles. Betty opened with Making Dreams Come True and then she did a fabulous medley, where she went into her unique bit of mellow voice rollercoasting/boaconstricting the lyrics of each evergreen standard song and one sits and listening to what seems to be: Bird-like/Lester-like/Holiday-like/but in the final analysis, it is merely the marvelous Ms. Betty Carter! She sung Seems Like Old Times (and it did), I Remember You (and she did!) and Everytime We Say Goodbye (and we never will!), for Ms. Carter seems to sing especially for me, alone. She not only sings with her mouth wide open, like Bes-sie Smith, Ruth Brown, and Louis Armstrong did, this petite Madame puts her entire body into the song she sings.

Like the great Arkestra of Sun Ra and the egocentric genius Thelonious Monk, Ms. Carter must be dug in person, for it is a real treat to just watch her creating, thus she is not only for your ears but your eyes too. The young audience was hip to the fact and some of the girls were moving with her, not merely just swaying on the up-tempo tunes but during the constantly swinging changing tempos of the love ballads. Those glad nights at the Bottom Line were the very top of the great performances of jazz for 1975. It should have been preserved for future generations on movie tape. I went backstage and pushed my way into her overcrowded dressing room of reporters and admirers. We chatted about old times and the now times. She is still peeved about the bad deal that the "reverend" Ray Charles gave her after they cut that masterpiece album, on which he did his very best pure jazz ballad singing, spurred on to those highly sought-after heights by Ms. Carter. The album is no longer being distributed and Mr. Charles never mentions it or Ms. Carter during his many numerous interviews. Ms. Carter refuses to "whore" for the 1619 (the same number of August 1619 is when the first group of Africans were sold into slavery) Broadway Brill Building booking (auctioners of slaves) agents, and recording (slave masters) corporations, nor will she "prostitute" her natural soul for Coca-Cola gold, as a certain sold-out soul singer is now doing.

Merely being the marvelous creative singer that Ms. Carter is, perhaps doesn't guarantee material wealth, but it does mean that you have the high respect of other great singers such as Carmen McRae, Dee Dee Bridgewater, and Sarah Vaughan. Many singers old and young are influenced by Ms. Carter in the same sense that trumpeters are influenced by Miles Davis on ballads, saxophonists are "borrowing" from Bird, Trane, Ornette, etc.; and yet some of the musicians make the money that the creator never made. Betty Carter recordings can be found now and then in certain very hip record shops and shacks throughout continental U.S.A. I perhaps have the only Carter sides on the African continent, and the indigenous people I have played them for, dig her singing in spite of them not understanding one word of Afroamerican english. If you would like to score for albums by Ms.

BETTY CARTER

Betty Carter, just write direct to her personal outlet: Bet-Car Productions, 333 North Drive, North Plainfield, New Jersey 07060 U.S.A. and if you wish to hear and see Ms. Carter singing, get some very big important financial guarantees together and write requesting Her Hipness to appear on your scene, you will be blessed, and this gesture can be accomplished by writing direct to this business address: 111 St. Felix St., Brooklyn, N.Y. 11217 or phone direct 212/522-1539. No bullshit, no middleman jivery and hassles, just you and the artist, to discuss what the happening will be.

The last late autumn set of Ms. Carter that I was blessed with, took place in Max Gordon's Village Vanguard. Again the young folks were on hand, only this time there were more Blacks than whites, due to the fact that most of the Blacks were musicians. Cecil Taylor, Roy Brooks, Leon Thomas, Rashied Ali, and many others were there to dig "THE true sustah". It was a night full of energy, black magic flashes of jazz lightning, glissandos of singed mellow mouthed sounds that swelled up from the body of this one beautiful woman. Listening to her set after set, was "toujours pour le premier fois", even when she did the same songs on the next set. It was like I had heard Charlie Parker do set after set wayback in those good-old-bad-old days. I think it was Sara Penn, one of Ms. Carter's loyal aficionados, that said it had been thirteen years since Ms. Carter had performed there, and that yesteryear evening is now available on record, MK-1001-A, the setting is a swinging birthday party.

What causes the raving of joy from musicians and fans about this youthful lady? I could easily say, "merely because she is marvelous, the most marvelous singer in the world", but here is a more wordy enlightenment (hipping you to her!) about what this fine brown framed convulsive beauty is about: the natural truth of her stage appearance, the sincere honesty of her non-compromising, and the way she sings, which is automatically creative, without cliches or overworked and repeated devices. She has no destruction, no death, or hate in her voice, although it is filled with warnings, change, and transformation. She melts the snow, she warms the cold, and makes those that were uncomfortable before hearing, become comfortable. She is the personification of the hip musician, she is doing what musicians attempt to do on their instruments, to speak-sing like a voice. Unlike many other "jazz" singers, she does not imitate musical instruments, thus when she scats-sings, her voice does not try to become trumpet, tenor sax, etc. She is unique, a genius of singing. Merely the marvelous!

- ted joans

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 Tex Wyndham

TEN FROM POLAND

In a European nation that espouses local "socialist realism" as the ideal aim for all its arts, it would be no surprise if the most repressed musical forms within its borders were the independently personal expressions of jazz and contemporary classical music. With respect to these, Poland would have to be viewed as perhaps the most musically-advanced of the socialist bloc countries, because since the lifting of such Stalin-inspired bans in the late 1950s creation in both streams has progressed not just as tentative, derivative gropings toward what had already been done in the West, but in rapid strides to attain its own identities. While the Soviet Union is forced to bear the bumbly and mumbly of a Shostakovich - with official censure the prize for creativity - over its western border Krzysztof Penderecki and Witold Lutoslawski have worked toward remodelling the orchestra into a personally expressive arm of extreme emotive power. In a very real sense, these ten recordings show the same phenomenon; this is not so much "Polish jazz" as "jazz from Poland". Despite annotations that would repeatedly try to convince you of the presence of something quintessentially Slavic about these recordings, most of this music shares the same world view and image as the jazz stream elsewhere. National identity, such as it is, comes from a shared rhythmic/modal climate drawn from the indigenous musics (just as Gato Barbieri has returned to Latin America for his inspirations), as uniquely second-nature to musicians who have been nurtured by it as it would be ungainly in the hands of most Americans. Although one can define such elements, they are only that - additional aspects of one's personal resources to be used as needed in the improvisational process.

The other wonder is not only that creative music of quality thrives in such an environment, but its quantity. Although the number of available recordings is less than one might like, and opportunities for recording come infrequently, when the only production agency in the country is state-controlled and must divide its activities among all the acoustic arts of its inhabitants such support as it gives smacks - if not of bureaucratic approval of the music - at least of governmental objectivity regarding its merits. Such a view is further supported by the unrestrained travel of musicians and by what seems to be (if "Jazz Forum" is to be believed) relatively as much opportunity for per-



formance as comparably capable players receive in North America. After all, jazz is as much there as here a music for the initiated minority.

Krzysztof Komeda was one of the patriarchal figures of Polish modern jazz from the time of his emergence in 1959 until his accidental death a decade later. Surprisingly enough, he was most important not for what he played himself, but for what he wrote. Komeda was a composer with a flair for the suspenseful and the lyric in form and harmony. Apart from the distinction this gave his work in jazz contexts, this trait made him one of the most important European film composers of the 1960s. Two compositions from his 1965 album "Astigmatic" (Muza SXL0298) - the title selection and Svanetic - demonstrate this well. In both cases the pieces are structured as sequences of freely-organized episodes, each ending in a circle at its opening. Komeda's own piano solos, like his compositions, are cerebral, subtly formal creations making great use of modal and impressionistic harmonies, long sliding phrases, and function best to set a stage for the rhythmic and harmonic freedoms given the other soloists within bounds consistent with the leader's own expressive ends. In a remarkably Ellingtonian manner, Komeda plays the quintet, telling his tales by manipulating the other members of the ensemble. Thus the full implication of his music demands space and sympathy bordering on the telepathic. Space is provided by the open complex of polydirectional rhythms laid down by Rune Carlsson - in an approach recalling Tony Williams behind Miles Davis of the day - and by visiting bassist Gunter Lenz, who weaves his lines through and around the others of the ensemble, feeding and expanding the

offered potentials. While Komeda himself did not espouse freedom from harmonic constraint in his playing, he did see enough validity in such approaches to cast full roles for creators who did. Trumpeter Tomasz Stanko has since evolved into one of Europe's finest New Music brassmen. At this stage of his career, his moves were jumpy and somewhat ragged, relying for a great deal of impact on short, burry phrases juxtaposed rapidly through the rhythm framework, played with a brittle, flat sound that left little room for bending. His solos do attain a strikingly effective individuality. The other quintet member is a second guest - Zbigniew Namyslowski, who by this time was established as Poland's premier altoist. Namyslowski plays in a fleet, lyric style, alternating choppy, angular phrasings that recall Dolphy with longer lines that sound almost like they might have come from one of Jackie McLean's ultra-hip mid-60s Blue Notes. The sound of the alto furthers that impression - chubby and full in the mid-range, it thins almost to the breaking point near the top of the horn. Still, if the attraction of jazz involves the creator finding his own solutions to the musical problems presented him, Namyslowski at this time was definitely moving into his own. He defines himself breathtakingly in an unaccompanied passage in the middle of *Astigmatic*, while *Kattorna* (Cats), a sliding, mysterious line much akin to Wayne Shorter's mid-60's writings for Miles, features Komeda and the altoist at length.

By the time of his recording of his own "Winobranie (Wine Feast)" (Muza SXL0952) in early 1973, Namyslowski had really come into his prime as an improviser and composer. He had also not had the opportunity to record his music since 1965, so "Winobranie" came as a doubly important event on the European jazz scene. One very prominent feature of the album is its unity as a single compositional entity. By using repeated ensemble figures, ostinato and drone basses, Namyslowski has managed to draw an astonishing range of musical sources - Middle-Eastern musics and rock (reflected respectively in the form and sound of Gogoszary), Indian music (whose surfaces are captured with astonishing efficacy in *Taj Mahal*), as well as collective power improvisation and orthodox jazz forms - into a unified experience that generates a personality of its own much more than functioning as an eclectic patchwork. His ensemble partners, like him, enjoy a dark sound that adds much-needed depth to what would otherwise be a rather sparse quintet set-

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ting, imparting an overall sound akin to Albert Mangelsdorff's quartets. The leader himself, now fully blossomed, has a hard-driven, graceful style that takes joy in rhythmic juggling, harmonic angulation, and generally "breaking the rules" - but not by much. He follows a conservative post-Coleman lineage. Although, like Komeda, he draws from free music occasionally as a compositional device, he is unable to sustain such a performance himself. Which is not to fault him at all; in what he does, he is a formidable individualist, and one need ask no more than that. The other two hornmen tend away from such coolness. In Tomasz Szukalski's nervous lines (tenor, bass clarinet), in his ferocious attack, you can almost taste his impatience with having to sustain anyone else's forms. Trombonist Stanislaw Cieslak brings a jagged, muted tranquility that makes good use of his instrument's particular potentials for sound. Namyslowski acquits himself reasonably on cello and piano (even if I do find the sound of electric cello with fuzz and wah-wah somewhat annoying). Bassist Pawel Jarzebski provides a full tone, and astute harmonic feeding of the others; the only noticeably weaker link is drummer Kazimierz Jankisz, who plays all the necessary time patterns proficiently, but too precisely stiffly for the purposes at hand.

Chronologically, there are five years separating the birth dates of Zbigniew Namyslowski and Michal Urbaniak. Musically, those years span a full generation. Urbaniak and his colleagues are far more conscious of the post-Coleman improvisatory freedoms and the uses of electronics, at a level more immediately accessible than Namyslowski. The two Urbaniak albums received ("Live Recording" - Muaz SXL0733; "Constellation In Concert" - Muza SXL 1010), recorded two-and-a-half years apart, preserve a remarkable personal evolution toward a more intelligently expressionist application of technology to music than many American artists have undergone. As a starting point, Urbaniak was primarily a saxophonist, doubling occasionally on electric violin. The sound of the amplified violin is sufficiently invariant that stylistic incest between its various practitioners is easily recognized. In the beginning, he obviously drew a great deal on Mike White's tranquil space, but as he acquired mastery of the instrument grew toward the high-intensity kinetics of a Ponty. The 1970 recording finds him well-suspended between the two influences; by 1973 he had opted for a personal solution through the choices in sound offered him by fuzz and wah-wah devices voiced in duet against singer Urszula Dudziak. By the later recording his saxophones were not to be heard at all; this is a pity, because Urbaniak brought a different aspect of his personality to each of his horns, and for this reason the earlier album seems to offer a fuller view of the man's mind. His tenor style was thoroughly ingratiating and derivative, drawing from Dexter Gordon via Joe Henderson (most apparently in Body And Soul); his soprano was chaotically free and dubious in intonation (Jazz

Moment No. 1). It is in his baritone idiom, curiously enough, that you feel the impact of his experiments with the violin; relatively, the stringed instrument lacks the division of sorority or implication between registers normally heard with the reeds, and Urbaniak seems to carry a wide-ranging fluidity from there into his concept of the bulky horn. His span from the bottom of the instrument up into false register has an avid alacrity even John Surman could envy, but he never draws the implication of extreme emotional intensity that the notes "above the top" are commonly used to climax, instead accepting them - as Coltrane did - as simply another resource. He has an unpleasantly nasal sound that mars passages in the lower reaches (Crazy Girl, a graceful Komeda waltz). The earlier recording is pleasantly substantial, but has Urbaniak and keyboard man Adam Makowicz's intelligent electric commentary functioning in parallel, widely-spaced, planes with little interaction. By 1973, Urbaniak, Makowicz, and organist Wojciech Karolak (out of Jimmy Smith via Khalid Yasin) voiced and acted as a single concentrated unit that melted and remolded their music. For his limber propulsion of both bands, Czeslaw "Maly" Bartkowski seems to be the most adept of all Polish drummers. However, one event makes the second of these two concerts stand out, not only above the earlier session, but over all the other Polish recordings noted herewith; and that is the advent of Urszula Dudziak. She has a dramatic, stinging angle to her abstracted vocalise, with a gift for range and articulation, that takes her improvisations away from the cool burn of a Jeanne Lee (the foremost practitioner of this art) or the extravagant techniques of a Cathy Berberian toward the gravely immediacy of Janis Joplin's lost music. Through use of tape delay loops in sequential layers, linear interplay with the other ensemble members, and the elastic articulation of her own syllables, Ms. Dudziak develops superb live electronic music that - toward the end of Bengal - rivals the depths and complexity of Luciano Berio's Visage (composed around Cathy Berberian's voice). Except for Ms. Lee's vocalises - which tend toward the opposite extreme of a spectrum of vocal openness - there is no experience comparable in the streams of jazz.

Various notices in "Jazz Forum" and elsewhere tell of Andrej Kurylewicz as having moved out of the original generation of Polish jazz (alongside Komeda and Jan "Ptasyn" Wroblewski) to become a distinguished modern classical composer in areas of fusion. To judge from his 1967 recording "Ten + Eight" (Muza XL0439) both distinctions are dubious at best. Kurylewicz's compositions are - for the most part - overwritten and static. Anomalous (where the endemic music draws heavily on metric perambulations "odd" to North American ears), he and the other members of his ensemble are unable to read or solo comfortably in any metres more complex than a basic four-metres which he attempts throughout his four compositions. Thus most solos are still-

born for a metric block to developing and extending phrases. The composer himself plays graceful if undistinguished piano, and valve trombone in a free style which - in the few instances when he can put it together - depends on a burry sound and chromatic harmony. Altoist Włodzimierz Nahorny, far the most impressive player involved, seems from this hearing to have been the most forward-looking and germane of Polish jazzmen in terms of the New York avant-garde of the time. His composition Spectator's Face - which he dominates - and his extended solo in the title selection are the only fully-realized passages of the album. Rondo adds Wanda Warska's vocalise as a third level in ensemble voicings, furnishing a relaxed Muzak air between the rambling solos. It's a shame that the rhythm section - Jacek Ostaszewski and Janusz Kozłowski, basses, and Sergiusz Perkowski, drums, were incapable of the driving support the front lines needed.

Not unexpectedly, considering their dominating cultural milieu, most of these Polish recordings have at least one major distinguishing attribute to set the artists apart from their American peers. The exception to prove that rule is "Carry On!" by the Jazz Carriers (Muza SXL0962). Saxophonist Zbigniew Jaremko leads his five colleagues through the paces of seven Blakey-inspired originals with competence but little enthusiasm. Either this isn't a representative recording, or the various festival competition awards noted in the liners were won against little challenge. Apart from the strangled sound of the leader's tenor, the only distinction to these bloodless performances is a terrifying lack of any group personality. It seems to confirm my notion concerning the world view of Polish jazz that among its practitioners, too, are some who sink this easily into the world-wide mediocrity quagmire.

One would reasonably expect any European jazz to be eclectically derived as well from the local musical cultures, and any other sources at their disposal since the very existence of jazz there is manifestation enough of creative borrowing (Europe having no such traditions except by transplantation). We saw this with Namysłowski; and the eclectic fusing of streams seems the entire raison d'être behind "Paradox". This is a quintet led by trombonist Andrzej Brzeski, so named because the initial instrumentation of the ensemble - trombone, bassoon, acoustic guitar, cello, and bass - seemed at first thought inappropriate to the music they played. By the time the band reached the recording studio in Warsaw in 1971 ("Drifting Feather", Muza SXL0745), the bassoon had been traded for an alto saxophone, approximating even more closely the makeup of a drumless Chico Hamilton Quintet (the only comparable American precedent). The Hamilton ensembles of the 1950s are not a valid parallel on any other levels, however; "Paradox" draws on a far wider range of musical sources to yield a wide variety of ensemble conceptions. The repertoire on the album runs the gamut from revamped classics

(Albeniz' Malaguera), through compositions in the post-Parker mainstream (Drifting Feather, Pete), to a couple of local folk tunes that serve as excuses for some funky fun-in-the-barnyard explorations that generally sound like Livery Stable Blues updated. The soul of the group seems to be acoustic guitarist Slawomir Piwowar, a superb technician in the classical mold with a bold mastery of improvisational form, whether oriented along a jazz model, or toward his instrument's Spanish heritage (extensively in Malaguena), or in accompanying with harpsichord-like fullness. Ensemble empathy is striking; and this is primarily an ensemble music. But on the other hand, none of the other members seem to be able to handle extended phrasings successfully (even though both horns can negotiate the freer edges of the hard-bop spectrum well enough in short sprints), and Włodzimierz Szlaskiewicz' shrill, yawning alto is a jarring sound against the usually muffled ensemble colours.

Two of these recordings qualify, by any criteria I have to apply, as little more than slightly high-brow Muzak. The heritage of the classical romantic piano solo is particularly strong in Poland (Paderewski, Liszt, Chopin) as elsewhere in Eastern Europe, and Mieczysław Kosz ("Reminiscence", Muza SXL0744) draws from this an attractive delicacy of touch and a range of harmonic command that runs the gamut from Chopin to current Bill Evans (or, roughly, from small "a" to capital "A"). In classical terms, his technique is impeccable. But in terms of jazz, which is what this whole production pretends he plays, his inability to form or drive his lines, his invariant low-level dynamics, and the extravagance with which he resorts to meaningless filigree are merely inexcusable. His accompaniment helps him to emulate the sound of the Bill Evans trio in its less inspired moments (you can almost see Kosz' forelock touching the keyboard), but the whole endeavour strikes me as generally non-productive. What he does, Friedrich Gulda does much better.

The second such album, "Rien Va Ne Plus", is the latest (Muza SXL1009, June 1973) by the NOVI Singers ("New Original Vocal Instruments"). I've been at least subliminally aware of NOVI for some time from jazz poll results that always seem to list them toward the top of the vocal group section. The answer - as far as I can see - to that phenomenon is that it's not hard to be the best in your group when you're the only one left. The jazz vocal group, in the face of the international rock onslaught, has all but gone the way of the accordion; and judging by this recording, one almost wishes for that evolution to proceed the rest of the way. It isn't hard for me to imagine a vocal ensemble that would be an improvement on Bernard Kawka's foursome (Kawka, Ewa Wanat, Janusz Mych, Waldemar Parzynski). Their prototype is the Double Six of Paris, which - like the Polish quartet - voiced in tightly sliding chord blocks that give way intermittently to multi-layered divergent or parallel lines. The NOVI arrangements

are harmonically and rhythmically less sweetly naive, and fonder of double tempos than the Double Six - occasionally to grotesque limits - but neither in content nor harmonic ingenuity approach the sophistication Lambert-Hendricks-Ross gave the genre in their (and ergo its) prime. As for swing, even the popular Sergio Mendes' Brasil '66 outdoes NOVI (compare versions of The Fool On The Hill). The four singers' conceptions of linear timing differ markedly enough that the group as a whole is hard put to marshal any drive. They are well-intentioned if nothing else; but terribly imprecise of intonation, diction (apart from which they insist, for their own reasons, on singing in English, which sounds awkward for them), and placement in space. None of the four has enough of a soloist's conception of the music to take charge of a performance, and their ensemble choruses are so diffuse as to dissipate their drive very quickly. Their main accomplishment is in their choice of accompanists and arrangers (the back-up band contains some of the notables discussed above); but the results come out sounding too much like an expanded "Blood Sweat & Tears" imitation. Still, any "easy listening" FM station would be proud to have them - or Kosz - in its library.

I've saved consideration of HAGAW for last because of their fundamentally different view of music. While the others spoken of here look to the present and future of jazz with respect and emulation, HAGAW looks backward with a tongue-in-cheek affection that often overtakes the merits of the music played. On "Do You Love HAGAW?" (Muza XL0388, 1967), their first album, they cross the very thin line between valid traditional jazz and a hokum skiffle band. Like all their compatriots they bring to their material (all original compositions) the endogenous modal harmonic environment, rather different from their erstwhile sources - New Orleans, early New York bands, and silent-film sentimentality. Instrumental complement and sound, and ensemble textures all strive to put this music back into its original setting. While it's very good-timey, humorous music, HAGAW's predilection for acoustic theatrics often wastes what impact it might develop. They have no pretensions of being more than that, though; and over the slapping two-beat drive from bassist Włodzimierz Halik, and with a couple of reasonably idiomatic soloists (Henryk Kowalski, violin; Ryszard Kula, alto saxophone; Włodzimierz Ciuk, trumpet), they can build an amazing stomp momentum.

All ten recordings are available from Jazz Forum Distribution Service, Box 671, A-1011 Vienna, Austria. Thanks to E.J.F. Secretary-General Jan Byrczek for expediting selection and delivery of this representative sampling from a vital jazz scene. - B.T.

HERB ELLIS • JOE PASS

Seven Come Eleven
Concord Jazz CJ-2

These live performances from the Concord Summer Festival in 1973 are well captured on this album with an enthusiastic and attentive (uncritical?) audience raving about the guitar artistry of Herb Ellis and Joe Pass. However, after listening to the music here to me it's the bass-playing of Ray Brown that stands out while Jake Hanna's playing is supportive and solid.

The two guitars of Ellis and Pass produce a music that despite all its musicality and taste to me is boring. The guitar, in my opinion, has always been a problematic instrument in jazz. As a solo instrument, the sound and range is limited and in the band it has often been in the way of the other instruments. I can't think of any guitar player who as a major soloist could hold my attention throughout a whole LP and to my ears this duo just doesn't make it. The musicianship is OK, the repertoire is excellent and the musical rapport between the two men is irreplaceable but the over-all result never amounts to much.

I prefer the two solo pieces, Prelude To A Kiss, Ellington's beautiful composition, nicely performed by Pass but never a really moving version, and a similar effort by Ellis, Easy Living. There is a good I'm Confessin' but most of the rest, Seven Come Eleven, In A Mellotone, Concord Blues, is too hurried, too occupied with technicalities.

The album may be a worthy recollection for those who were there when the music took place. To others, at least to this listener, it will soon be forgotten.

- R.B.

DUKE ELLINGTON

Suddenly It Jumped
Big Band Archives LP-1217

Cotton Club, 1938 "Three Blind Mice"
Volume 2
Jazz Archives JA-13

Cotton Club, 1938 "If Dreams Come True"
Volume 1
Jazz Archives JA-12

Perhaps the most interesting of these three Duke Ellingtons is the Big Band Archives one, if only because it demonstrates what a formidable group the band was in its post war period, a time when, according to much evidence, its output consisted of four fifths puff going on five. While this is not the stuff of which milestones are made, it's about the best 1946 Ellingtonia to come down the pike. All selections are instrumental.

Hodges is at his nimble best in Riff n' Drill, as well as standards such as In A Jam and Jeep Is Jumpin'. He's also heard in Passion Flower and Flower Is A Lonesome Thing, presumably in their first recorded performances by the full band. The indomitable Harry Carney has Sono all to himself and demonstrates his touch at both slow and brisk tempos. Other nice spots include a rousing Suddenly It Jumped, good Cat Anderson as Rex Stewart on Romeo, and a charming

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piano/bass (Oscar Pettiford) quickie called Tip Toe Topic.

Where the orchestrations are weak, the soloists usually provide enough interest to hold things together. The collection reaches its nadir in Suburbanite. But the sound is excellent and the band's in fine fettle. This material is also available on a label called Prima, which also includes Perdido, not included here. Dates are (a) March 28, 1946; (b) July 11-17, 1946; and (c) June 10, 1947.

Any addition of late '30s Ellingtonia is welcome, even if the original recordings of the period remain the preferred statements. The selections in the two Cotton Club issues are sumptuous and uniformly delightful, particularly to ears familiar with the original recordings. The variations in soloists and solos is surprisingly limited (Goodman and Basie broadcast performances of the same period offer far more daring variations), but the relaxed atmosphere does add a dimension not present in the studio sessions.

If one LP must be picked above the other, it would probably be volume 2 on the strength of Echoes Of Harlem. Cootie does marvelous and powerful things with that simple piece here. His liberties are subtle and limited, but strongly felt. Harmony In Harlem is also welcome for its familiarity as well as Hodges' soprano sax. An arrangement of Rachmaninoff's Prelude In C Sharp Minor is even more welcome for its lack of familiarity and its rich section work. Sunny Side Of The Street gets the traditional Hodges/Brown treatment, but with a chorus by Ivy Anderson added. Dinah features a stirring Rex Stewart chorus.

A second Dinah, apparently shortened to just a vocal trio, opens the first volume, along with another Harmony In Harlem. There's also a version of If Dreams Come True, basically the same as the instrumental version on volume 2 (which also has yet a third version, albeit with a vocal). The best moments of volume 1, however, come in Riding On A Blue Note, a marvelous showcase for Rex and Cootie, with Hodges' soprano providing a bit of counterpoint at the beginning.

Sound quality is so-so, due mostly to a poor pressing rather than bad source material. Nevertheless, every Ellington collector will want this and will enjoy. It's good music.

- J. McD.

The World of Duke Ellington Volume 2
Columbia KG 33341

Volume One in this series covered the period August 14, 1947 to December 22, 1947 and contained 22 titles out of some 37 available. This set runs from December 30, 1947 to May 24, 1951 and, although the titles are in date order, contains only 20 out of a probably 30 recorded. A two-disc set, selling at a "special price" is supposed to be a bargain but with only five titles averaging a little over fourteen minutes per side, this is not a very good buy.

The Clothed Woman and New York City Blues feature "small group" Elling-

ton - Harold Baker, Hodges, Carney, Junior Raglin, Greer, Duke, with Al Killian (trumpet) added for the second title. Let's Go Blues has never been issued before and was not even allocated a master number when it was recorded - you won't find it in Jepsen either. Again, it is not the full orchestra: Baker, Killian, Brown, Tyree Glenn, Hodges, Hamilton, Al Sears, Raglin, Duke, Greer. Almost two years later, September 1949, Duke recorded the glorious Kay Davis version of Creole Love Call, and both takes of this could have been easily included here. What a difference between Kay Davis and vocalist Lu Elliott who is heard on The Greatest There Is, Joog-Joog (with a horrible "Vocal Group" added) and On The Sunny Side Of The Street, the latter redeemed somewhat by the great Hodges. Miss Elliott turns out to be one of those "let's get it over with quickly" type of singers. Snibor is a return to Dullsville, Al Hibbler has a go at Good Woman Blues, and there are instrumental solos all round on B Sharp Boston which concludes side two.

Side three opens up with another Hibbler vocal on Build That Railroad from November 20, 1950, a session that also produced another lost cause of a vocalist named Yvonne Lanauze performing on Love You Madly, and an instrumental, Great Times, a series of choruses by Ray Nance (violin), Shorty Baker, Jimmy Hamilton, Quentin Jackson, Paul Gonsalves, and Fats Ford climbing into the stratosphere a la Cat Anderson.

With Fancy Dan (May 1951), Hodges, Lawrence Brown, and Greer had departed, and everyone thought Ellington was "finished" (again). But their three replacements (Juan Tizol, Willie Smith, and Louis Bellson) proved more than adequate. The Hawk Talks, V.I.P.'s Boogie, and the alternative alarm-clock (Jam With Sam) are all typical of this era. There have been more exciting "live" versions of this opus, but this one is incendiary enough. Duke's delightful monologue (Pretty And The Wolf) dulls the fires for a few moments, until Paul Gonsalves returns on Ting-A-Ling and Cat Anderson blasts away on Eighth Veil. This title drops the veil on a rather dull collection of Ellingtonia.

Stanley Dance must spend most of his waking hours writing sleeve-notes, especially where Ellington is involved, but I sometimes wonder if he actually listens to the records he writes about. He refers to Tyree Glenn's vibes behind the vocal in On The Sunny Side Of The Street, but the sound I hear is played on celeste by Billy Strayhorn. The whole package is in unstimulating stereo, and while it may have some "popular" appeal, it will be shunned by all discriminating Ellington collectors. I wonder how long it will take French CBS to reach 1947? - J.R.N.

THE ELLINGTONIANS

Rex Stewart/Billy Taylor/Barney Bigard/Juan Tizol
Jazz Trip TLP-5549

The Ellingtonian atmosphere is well cap-

tured in the first set originally issued on Keynote by the Rex Stewart Big Eight recorded June 5, 1944. Apart from the explosive Rex, the dour Lawrence Brown, and the great Harry Carney, there is Tab Smith swinging away like mad on alto, all suitably driven along by the Basie-like piano of Johnny Guarneri with Brick Fleagle on guitar, Sid Weiss (bass), and Cozy Cole (drums). I'm True To You, The Little Goose, Zaza, and Swamp Mist came out wayback then on those vulnerable twelve-inch 78s so this session lasts about sixteen minutes.

Billy Taylor then replaced Sid Weiss in the rhythm section for an August 1, 1944 date and the rest of his Big 8 consisted of Emmett Berry (trumpet), Vernon Brown, Johnny Hodges, and Carney. Highlight of this group is a composition of Billy Taylor's called Night Wind which he first recorded with Duke and Hodges back on March 21, 1939. A couple of weeks later, Taylor was in Paris and made it again under the title Finesse with Rex Stewart, Barney Bigard, and Django Reinhardt. It is a haunting type of tune and this version is sheer delight, being Hodges and Carney all the way. The other three numbers are Carney-Val In Rhythm, Passin' Me By, and Sam-Pan.

Barney Bigard was content with a small quintet consisting of Joe Thomas (trumpet) along with Guarneri, Billy Taylor, and Cozy Cole. Bigard hogs most of the wax with all his twiddly-bits and high-register pyrotechnics on Rose Room, but allows the others a little elbow-room on Bojangles, Coquette, and Borobudur. This dates from February 5, 1945.

Juan Tizol "and his orchestra" consisted of Willie Smith (alto), Arnold Ross (piano), Ed Mihelich (bass), and Nick Fatool (drums), all of whom were working with Tizol in Harry James' band at that time (April 1946). The other members of this recording-group were Dick Cathcart (trumpet) and Babe Russin (tenor). They all plod through rather dull performances of Keb-Lah, The Sphinx, Zanzibar, and You Can't Have Your Cake And Eat It - the latter with a vocal by Willie Smith.

The A side of this LP (by Stewart and Taylor) is well worth the trip, but the B side (Bigard and Tizol) is somewhat tiresome. With Fred Norworthy now in charge of Jazz Trip's reissue program, things are looking up a little bit on that label. The mono transfers are reasonably good, and Stanley Dance (no less) does the liner notes. - J.R.N.

GIL EVANS

The Gil Evans Orchestra Plays
The Music Of Jimi Hendrix
RCA 1-0667

Along with the much-heralded "return" of the late Jimi Hendrix to the pop record charts lately, it's surprising that more people haven't picked up on Gil Evans' album of Hendrix material.

One of Evans' assets is his ear for good material, and he realized long ago that Hendrix was much more than another

windup rock guitarist; within the sparse instrumentation and the not-always-so-simple chord changes of hard rock he made some superb music. As well as being a brilliant lyricist, he often over-dubbed electric guitar parts to produce the sound of a much larger band. Some of the startling ensemble sections on this album were "written" years ago by Hendrix and the two instruments of which he was a virtuoso: the guitar and the 16-track tape recorder. Even when confined to one guitar, bass guitar and drums, Hendrix could work wonders with his fine sense of time and tempo changes and, of course, the lunatic genius of his improvisation.

Hendrix and Evans admired each others' work and a collaboration between the two musicians was imminent at the time of Jimi's death in 1970. What a combination that would have been - rock's most spectacular guitarist fronting an orchestra led by jazz's finest living arranger. Ah, well...

Hendrix lives on in the two songs on the album actually arranged by Evans himself. In Castles Made Of Sand the orchestra plays a straight Evans-competent version of the original tune for three choruses, then Billy Harper solos in front of an arrangement which draws a terrific power from its restraint. It should be mentioned at this point that harmonically and, with this latest band, rhythmically, a "restrained" Evans arrangement is a veritable jungle of different delights; horns singing in the treetops, three guitars always chittering and sliding in the bushes and, deep in the undergrowth, three percussionists carrying the band along irresistably, sometimes bellowing and whispering in strange accents. Behind it all bass (acoustic, electric, and both) and keyboards provide a firm harmonic structure.

Nowhere is the multicolored capability of this band more evident than on Up From The Skies, in which the arrangement of this already-whimsical song becomes more and more whimsical itself as it progresses, until just string bass and one of the drummers keep the theme going as everyone else wails and blows in happy, swinging dissonance.

The other pieces on the album are arranged by various members of the band. It is tempting to say, "Well, none of these young dudes can touch the Master," but the fact is that some of them can touch the Master. It sounds as if some very fine musicians are benefitting from working with Evans. Tom Malone is the most obvious example; with an admirable resourcefulness he has swiped the introduction from an otherwise routine Hendrix song, Burning Of The Midnight Lamp, and used it to open and close Angel. The result is very close to the characteristic Gil Evans sound, with Billy Harper's dancing sax solo over some beautiful changes and a flowing, complex orchestral background. Malone's Crosstown Traffic/Little Miss Lover is not so good - Blood Sweat and Tears have been accused of sounding like watered-down Evans, and it is a letdown to hear an Evans orchestra sounding like wired-up BS&T. However it is still a

good, brassy number, with an excellent vocal by trumpeter Marvin Peterson.

Except for David Horowitz's dynamic 1983, the other selections are less immediately accessible than the above. Coming on the heels of Castles Made Of Sand, Foxey Lady took several uncomfortable listenings before this listener began to appreciate it for the finely-crafted piece of work it is. Gypsy Eyes contains some good blues voicings, and Howard Johnson's bizarre and hilarious Voodoo Chile does what the album, at least on one level, should do - send us back to Jimi Hendrix's original versions, to discover again what a serious and inspired musician he really was. - D.N.L.

AND TADD DAMERON

The Arrangers' Touch
Prestige P-24049

Prestige has done it again, reissuing another essential twofer of vital material long unavailable. This set contains one LP each from two of the great arrangers of their era. Neither should need any introduction; the uninitiated could do worse than to start here (the liner notes don't tell much about the music, but the sketchy career date is adequate as a prelude to playing the records). Both albums are a treat to the ear, a gourmet feast of beautiful tone colours; subtle, intricate arrangements for small bands showing what exquisite creativity these men were capable of in the middle 1950's.

The Tadd Dameron disc contains two different sessions. One side is the June 11, 1953 nonette date featuring Clifford Brown and Benny Golson; Brownie's magnificent open-horn solos are among the highlights of the set. Philly J.J. features Philly Joe Jones for drum breaks in the theme, and long, fine solos by Brown and Golson. Theme Of No Repeat has a muted trumpet solo and a sparse, at times vaguely Monkish piano solo from Dameron. Two takes of Choose Now feature Brown and Golson, the longer take sandwiching a Dameron solo between them; Golson evokes Coleman Hawkins quite vividly on both takes. Dial B For Beauty is particularly lyrical, the framework for a tranquil Dameron piano solo.

The other side of the LP was recorded on March 9, 1956, with an octet. Fontainebleau is entirely arranged, but the writing is superb; no description could do it justice. Delerium spotlights tenor Joe Alexander, who is featured in breaks in the theme as well as for some extended soloing. (Alexander is not widely recorded as far as I know, but having seen him many times at the old Club 100 in Cleveland, where he was frequently playing in the early 1960's, hearing his hard-toned, aggressive, muscular tenor on record was particularly interesting.) Kenny Dorham is also featured on this track for a particularly good trumpet solo. The Scene Is Clean features a sparse Dameron solo between theme statements, and Flossie Lou is a feature for trombonist Henry Coker, with some nice work

from Tadd on the bridge of the theme. All compositions on both sides are by Dameron and show off his capabilities very well.

The Gil Evans album was originally issued as "Big Stuff" on the New Jazz label and as "Gil Evans Plus Ten" on Prestige. The eleven piece group contains a three man reed section consisting of soprano and alto saxes and bassoon; among the brass is a French horn. The unusual instrumentation is voiced effectively by Evans' brilliant arranging throughout. Evans' sparse piano solos are featured on each cut; besides his own exposures, Just One Of Those Things is an up tempo feature for Steve Lacy's soprano, while the slow and moody Nobody's Heart with its oddly voiced ensemble (bassoon lead) and Tadd Dameron's composition If You Could See Me Now are both features for trombonist Jimmy Cleveland. Lacy and bassist Paul Chambers are also featured on Remember, a slow, lyrical piece which exhibits subtle interweaving of ensemble and soloists throughout. The Evans original Jambangle, with its witty theme with boogie woogie overtones stated by Evans' piano, features both Lacy and Cleveland. Ella Speed is taken fast, and besides Evans, Lacy and Cleveland, features Chambers' arco bass, a muted, tasty trumpet solo by Jake Koven, and a drum solo by Nick Stabulas punctuated by the ensemble. The deeply voiced theme of Big Stuff is stated by Cleveland, features brief solos by Chambers and Evans leading into a lyrical solo from Lacy weaving in and out of the ensemble; Koven and Cleveland follow Lacy with some neat counterpoint and Cleveland takes it out with subtle support from the ensemble. It is particularly welcome to find Steve Lacy's brilliant soprano so well featured; at this time (fall 1957) Lacy was with Cecil Taylor and known in jazz circles for being the only modernist to concentrate on playing soprano sax. Of the several albums Lacy made with Gil Evans' groups, this one affords him the broadest exposure - and all of Lacy's albums are far too rare at this writing.

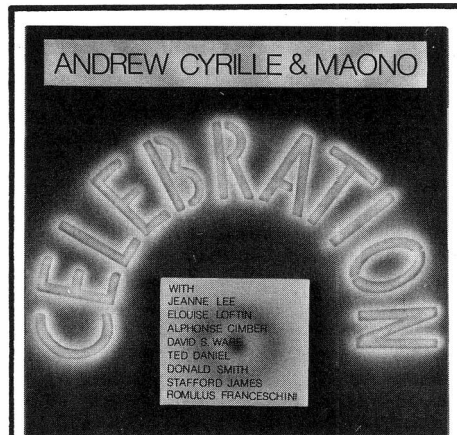
This package is indeed a welcome reissue and can be recommended without reservation. - V.S.

CARLOS GARNETT

Journey To Enlightenment
Muse MR5057

Ignore the spiritualist pretensions of this album's title. Since his first recordings, Panamanian tenorist Garnett has demonstrated a consistently meaty approach to his saxophone. He depends much less on Coltrane than the majority of his contemporaries, and here manages to sound very much like Joe Henderson. He is not the most original of improvisers, and tends to run out of ideas before he runs out of steam; both problems should resolve with maturity. His improvisations have an ingratiating lyricism and relaxation that make them most attractive.

The setting he has chosen for himself

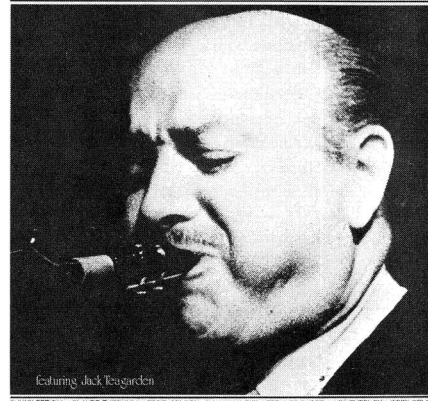


Side One: Haitian Heritage, pt. 1, (a) Voices of the Lineage, (b) Agcwe, Hunto (Spirit in the Drum); pt. 2, "Levitation"
Side Two: Fate, Gossip, Ncn-Expectation Celebration.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8, CANADA. \$5.98 postpaid.

DAWN CLUB

BUD FREEMAN - CHICAGOANS IN NEW YORK



Side One:

The Buzzard (take A), Tillie's Downtown Now (take A) with Bud Freeman's Windy City Five; I've Found A New Baby, Easy To Get, China Boy, The Eel (all take 1), As Long As I Live (take B) with Bud Freeman and his Summe Cum Laude Orchestra; Jack Hits The Road, 47th And State with Bud Freeman and his Famous Chicagoans

Side Two:

Muskrat Ramble (takes 1 & 2), That Da Da Strain, Shim-Me-Sha-Wobble (take 1 & 2), At The Jazz Band Ball, After A While (take 1 & 2), Prince Of Wails with Bud Freeman and his Famous Chicagoans

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here is a buoyant calypso-rock, competently performed and meshing well with his ideas. But - one wishes that his sidemen were his musical peers, or that he had chosen to feature his tenor at much greater length. Garnett's vocals are vibrant, off-key, and overlong.

The only other artist worthy of note in "Journey To Enlightenment" is singer Ayodele Jenkins, a sensuous, soulful voice whose contributions alone could make this album commercially quite successful if marketed properly. Love Flower would certainly make it as a single.

I expect the soul-rock radio stations will pick up on this.
- B. T.

BENNY GOODMAN

Presents Arrangements by Fletcher Henderson
Columbia JGL 524

Would you believe that I reviewed this record once before, about twenty years ago? You would? Suffice to say the original record (GL 524 in USA, CL 524 in Canada) did come out originally in the late 1950s, and now Columbia Special Products ("Reissues For The Discriminating Record Buyer") has taken the lazy way out - so here it is again, complete with George Avakian's original liner-notes, and again in mono. With their hit-and-miss reissue program, of which this is a sample, you can rest assured that Columbia will never get around to a complete or a chronological set of Benny Goodman, as French CBS are doing, or like Victor have started on Bluebird.

For the record, and in case you missed it the first time, here are the titles and dates, all twelve of them - Stealin' Apples (August 11, 1939), Night And Day (August 16, 1939), Honeysuckle Rose (November 22, 1939), Can't You Tell? (January 16, 1940), Henderson Stomp (November 13, 1940), Frenesi (November 29, 1940), Somebody Stole My Gal (December 20, 1940), Just You, Just Me (August 29, 1945), Crazy Rhythm (April 16, 1940), I'll Never Say "Never Again" Again, What A Little Moonlight Can Do, You're A Heavenly Thing (February 23, 1953).

The last three titles feature Helen Ward's vocals - she had been coaxed out of retirement having left Benny in December 1936 to get married and appearing with him just twice in the intervening years as "guest". This session predated Benny's somewhat abortive attempt to get some of his old band together for a concert-tour of the U.S.A. with Helen Ward as vocalist. You can read in "BG On The Record" (page 490) how Benny got "cold feet" and dropped out after appearances in Boston and New York, playing to capacity crowds. And that was when your ancient reviewer shuffed off to Buffalo in 1953 to see and hear Benny Goodman And His Orchestra at Kleinhan's Music Hall, only to discover that a Goodman was hard to find. Gene Krupa was there, Teddy Wilson was there, Helen Ward was there - but no Benny. Oh yes, there was another bandleader there that night. His name was Louis. - J.R.N.

Solid Gold Instrumental Hits Columbia PG 33405

Columbia is digging in the Goodman goldmine again and has come up with a few nuggets among the dross. That BG expert, On and Off The Record, Russ Connor, evaluates each title on the sleeve, assisted with comments from Benny himself. To fully enjoy the discs, I suggest you read up each title in Mr. Connor's book as you sift through this hodge-podge of a twofer.

This set points up the fact that Benny Goodman used many arrangers other than Fletcher Henderson, and they are given equal prominence on the sleeve, along with the individual soloists. Eddie Sauter was the arranger for Superman, Clarinet A La King, and Time On My Hands (all previously unissued), and he also contributed Something New, Love Walked In, and Moonlight On The Ganges. Another unissued title was Birth Of The Blues - this was arranged by Mel Powell, who is also well represented with the charts for Clarinade, String Of Pearls, Mission To Moscow, The Earl, The Count, and My Little Cousin (vocal by Peggy Lee). Other arrangers demonstrating their talents include Richard Maltby (Six Flats Unfurnished), Buster Harding (Scarecrow), Jimmy Mundy (Air Mail Special, Festival In Blue), and Don Kirkpatrick (Idaho - vocal by Dick Haymes). Although Goodman is listed as the arranger of Pound Ridge, he modestly denies this in the liner-notes.

In spite of the previously unissued material, this is far from being a set for collectors. Rather it is just another of those "pop" BG compilations designed for old Dad to recall those good old wartime "hits" from 1940-1945. Undoubtedly, Columbia has lots of solid gold Goodman in its vaults and who can blame them for shining up a few titles in electronic stereo - a process that unfortunately tends to reduce the sound range of the original mono recordings. Needless to say, a mere twenty titles, averaging a little over fifteen minutes per side, make a mockery of the advertised "special price". The Goodman mine at Columbia may be deep, but Coda readers will not dig this.
- J.R.N.

DEXTER GORDON

All Souls'
Dexterity ST-1-001

Long tall Dexter stretches out on this double album. We get five selections over the course of four sides. On one of them - Jelly, Jelly - Dexter lays down his horn and limits himself to a vocal.

The title of this album comes from the fact that it was recorded live in a club in The Hague, Holland on November 2, 1972 which just happened to be All Souls' Day. The rhythm section is made up of Rob Agerbeek, piano; Henk Haverhoek, bass; and Eric Ineke, drums. All acquit themselves well in support of Dexter. Agerbeek plays some nice solos, Haverhoek puts down a solid bottom line and Ineke drives and kicks Gordon and Rob

to stimulating solo heights.

Some Other Blues, a Coltrane composition, is the longest track at just over nineteen minutes. It is also the best performance of the set. Dexter truly blows up a storm on this one and the album can be recommended without hesitation on the virtue of this one track alone. This shouldn't be interpreted as meaning that nothing else of value occurs on the record set. Actually every track offers something of merit.

If you come alive emotionally (and intellectually as well) to the powerful tenor saxophone magic of one of the premier jazzmen on any instrument playing today, then you will want to add this one to your collection.
- P. F.

SONNY GREENWICH

Sun Song
Radio Canada International 399

"In jazz circles, Sonny is a legend. His name is known around the world, and it's a rare guitarist who doesn't know of him, and admire his highly personal style."
- liner notes to Radio Canada International 399.

Well, yes and no. Understandably Sonny Greenwich is a legend among guitarists world-wide, and on the Canadian and New York jazz scenes. But few such legends have had less opportunity to record (two discs as leader - this one and a 1969 set issued on Sackville; sideman with Lee Gagnon on a session issued and quickly deleted by Barclay; featured with Moe Koffman - "Solar Explorations" (GRT); and one piddling chorus beside John Handy in Columbia's "Spirituals to Swing - 30th Anniversary" album), been more recalcitrant about appearing in public in circumstances less than absolutely ideal, or been more resolute in following his own paths to the exclusion of all others. Thus, it comes about that the finest plectrist in the world today (of those approaching the orthodoxy of the instrument - i.e. excluding Derek Bailey) has assumed legendary status - if not against his will, then certainly without the disseminated sustained exposure to back it up.

One hopes that his return to regular work in the past year, the formation of his new ensemble ("Heard and Seen", Coda, January 1975), and the release of this recording will drag him into too-much-resisted prominence. His recordings as sideman simply do not give him the room he needs, and his in-person performances inevitably musically excel his studio work. "Sun Song" is a double landmark for him - not only another, rare chance to be heard, but his first truly representative recording. As inevitably, the sparks present in live sessions do not happen in quite the same profusion away from audiences. But this ensemble - his regular quartet until late 1974 (Don Thompson, Rick Homme, Terry Clarke) augmented by percussionist Clay Johnston - is far more together and single-purposed than I'd been accustomed to hearing in person, where Clarke's heavy-handedness

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FATS WALLER - MEMORIAL N° 1

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St Louis blues - Lennox Avenue blues - Blue black bottom - Handful of keys - Numb fumblin' - Valentine stomp - My feelin's are hurt - Smashing thirds - Alligator crawl - Viper's drag - Tea for two - I ain't got nobody - Georgia on my mind - Honeysuckle rose - Carolina shout - Ring dem bells

730.570

"Mémorial n° 1" - Vol. 2 du coffret

Do me a favor - Don't let it bother you - Serenade for a wealthy widow - How can you face me? - Sweetie pie - Mandy - Let's pretend there's a moon - You're not the only oyster in the stew - Dream man "Make me dream some more" - Baby Brown - Because of once upon a time - I'm gonna sit right down and write myself a letter - Dinah - My very good friend, the milkman

730.571

"Mémorial n° 1" - Vol. 3 du coffret

Somebody stole my gal - 12th street rag - Just as long as the world goes round and round - I'm on a see-saw - I got rhythm - It's a sin to tell a lie - You're not the kind - Why do I lie to myself about you? - Fractious fingering - Pas-wonky - Lounging at the Waldorf - Bye Bye Baby - S'posin' - La-de-de La-de-da

730.572

"Mémorial n° 1" - Vol. 4 du coffret

Havin' a ball - Please keep me in your dreams - Who's afraid of love? - Nero - The meanest thing you ever did was kiss me - Boo Hoo - Blue, turning grey over you - Beat it out - Our love was meant to be - The joint is jumpin' - Florida flo - If I were you - Two sleepy people - Hold tight

730.573

"Mémorial n° 1" - Vol. 5 du coffret

Anita - Your feet's too big - Darktown strutter's ball - The moon is low - Oh! Frenchie - Fats Waller's original E flat blues - Stayin' at home - My mommie sent me to the store - Hey, stop kissin' my sister - Pantin is the panther room - I wanna hear swing songs - Oh baby, sweet baby - Moppin' and boppin' - Ain't misbehavin

730.574

coffret de 5 disques



FATS WALLER - MEMORIAL N° 2

"Mémorial n° 2" - Vol. 1 du coffret

Giadyse - Have a little dream on me - Honey-suckle rose - African ripples - Clothes line ballet - I believe in miracles - I ain't got nobody (voc.) - I ain't got nobody - Whose honey are you? (voc.) - Whose honey are you? - Rosetta (voc.) - Rosetta - Pardon my love - Take it easy

731.054

"Mémorial n° 2" - Vol. 2 du coffret

Sweet Sue - Rhythm and romance - Sweet thing - The panic is on - Oooh! Look-a there, ain't she pretty? - Moon rose - Christopher Columbus - Let's sing again - Bach up to me - Floatin' down to Cotton Town - Hallelujah! Things look rosy now (voc.) - Hallelujah! Things look rosy now - 'Tain't good (like a nickel made of wood) (voc.) - 'Tain't good (like a nickel made of wood)

731.055

"Mémorial n° 2" - Vol. 3 du coffret

Swingin' them jingle bells (voc.) - Swingin' them jingle bells - A thousand dreams of you (voc.) - A thousand dreams of you - Honeysuckle rose - Blues - You showed me the way (voc.) - You showed me the way - San Anton' (voc.) - San Anton' - I've got a new lease on love (voc.) - I've got a new lease on love - Sweet heartache (voc.) - Sweet heartache

731.056

"Mémorial n° 2" - Vol. 4 du coffret

Basin street blues - How can I, with you in my heart - Every day's a holiday - My window faces the South - Shame! Shame! - I'll never forgive myself - Tell me with your kisses - Yatch club swing - Patty cake, patty cake - A good man is hard to find - Squeeze me - You're lettin' the grass grow under your feet - Swinga-dilla street - Little curly hair in a high chair

731.057

"Mémorial n° 2" - Vol. 5 du coffret

You run mouth, I'll run my business - Everybody loves my baby - 'Tain't nobody's biz-ness if I do - Liver lip Jones - You're gonna be sorry - Rockin' chair - Chant of the groove - Rump steak serenade - Buck jumpin' - You must be losing your mind - Two bist - The jitterbug walz - Solitude - Sometimes I feel like a motherless child

731.058

coffret de 5 disques

FATS WALLER COMPLETE RECORDINGS



WALLER Fats

Intégrale - Vol. 1
"Young Fats at the organ"

Soothin' syrup stomp (2 et 3) - Sloopy, water blues - Loveless love - Messin' around with the blues - Rusty pail (1 et 3) - Stompin' the bug - Hog maw stomp - Sugar (1 et 2) - Beale street blues (1 et 2) - I'm goin' to see my ma

741.052



WALLER Fats

Intégrale - Vol. 2
with "Morris' Hot Babies"

Fats Waller stomp - Savannah blues (1 et 2) - Won't you take me home? (2 et 3) - Florence - Bye-Bye Florence - He's gone away (1 et 2) - I ain't got nobody - The Digah's stomp (1 et 2) - Red hot Dan (1 et 2) - Geechee (1 et 2)

741.062



WALLER Fats

Intégrale - Vol. 3

Please take me out of jail (1 et 2) - Chlo-e - When you're with somebody else - Willow tree (1 et 2) - 'Sippi (1 et 2) - Thou swell (1 et 2) - Persian rug - The minor drag - Harlem fuss - Ain't misbehavin' - Sweet savannah Sue - I've got a feeling I'm falling

741.076

WALLER Fats

Intégrale - Vol. 4

I've got a feeling I'm falling (2 et 3) - Love me or leave me (1 et 3) - Gladys - Valentine stomp - Waiting at the end of the road (1 et 2) - Baby, oh! where can you be? (1, 2 et 3) - Tanglefoot (1 et 2) - That's all - Waiting at the end of the road (1 et 2)

741.086

WALLER Fats

Intégrale - Vol. 5

Baby, oh where can you be? (1 et 2) - Goin' about (1 et 2) - Lookin' good but feelin' bad - I need someone like you - You don't understand - You've got to be modernistic - My fate is in your hands (1 et 4) - Turn on the heat - Lookin' for another Sweetie - Ridin' but walkin' - Won't you get off it, please - When I'm alone

741.094

WALLER "Fats"

"Complete Recordings 1930-1935" - Vol. 6

St Louis blues - After you've gone - A porter's love song to a chambermaid - I wish I were twins - Armful o' sweetness - Georgia May - Then I'll be tired of you - Believe it, beloved - I'm growing fonder of you - If it isn't love - Breakin' the ice - I'm a hundred per cent for you - Baby Brown - Night wind

741.112

WALLER "Fats"

"Complete Recordings 1930-1935" - Vol. 7

You fit into the picture - Louisiana fairy tale - What's the reason - Cinders - Night wind - African ripples - Because of once upon a time - (Oh Susannah) dust off that old piano - Lulu's back in town - Sweet and slow - You've been taking lessons in love - You're the cutest one - I hate to talk about myself - You're the picture - Blue because of you

741.113

WALLER "Fats"

"Complete Recordings" - Vol. 8

There's going to be the devil to pay - There'll be some changes made - Sweet Sue - Truckin' - Sugar blues - Georgia rockin' chair - Brother seek and ye shall find - The girl I left behind me - You're so darn charming - Woe! is me - A sweet beginning like this - Got a bran' new suit - Thief in the night - When somebody thinks you're wonderful

FPM1 7001

WALLER "Fats"

"Complete Recordings" - Vol. 9

I've got my fingers crossed - Spreadin' rhythm around - A little bit independent - You stayed away too long - Fat and greasy - Functionizin' - Sugar Rose - West wind - That never-to-be-forgotten night - Sing an old-fashioned song - All my life - Crosspatch - It's no fun - Cabin in the sky

FPM1 7008

WALLER "Fats"

"Complete Recordings" - Vol. 10 (1936)

Us on a bus - Stay - The more I know you - Big chief de Sota - Black raspberry jam - Latch on - I'm crazy 'bout my baby - I just made up with that old gal of mine - Until the real thing comes along - There goes my attraction - The curse of an aching heart - Copper colored gal of mine - I'm at the mercy of love - A rhyme for love

FPM1 7025

WALLER "Fats"

"Complete Recordings" - Vol. 11 (1936-1937)

I adore you - I'm sorry I made you cry - One in a million - You're laughing at me - I can't break the habit of you - Did anyone ever tell you? - When love is young - Cryin' mood - Where is the sun? - You've been reading my mail - To a sweet pretty thing - Old plantation - Spring cleaning - The love bug will bite you (If you don't watch out) - Honeysuckle rose

FPM1 7048

WALLER "Fats"

"Complete Recordings" - Vol. 12 (1937)

(You know it all) smary - Don't you know or don't you care? - Lost love - I'm gonna put you in your place (and your place is in my arms) - Keepin' out mischief now - Stardust - You've got me under your thumb - I'd rather call you baby - I'm always in the mood for you - She's tall, she's tan, she's terrific - You're my dish - More power to you - A hopeless love affair - What will I do in the morning? - How ya baby? - Jealous of me

FXM1 7074

Recently released:

FXM1-7093 - Complete Recordings Vol. 13 (1937-38)
FXM1-7123 - Complete Recordings Vol. 14 (1938)
FXM1-7166 - Complete Recordings Vol. 15 (1938)
FXM1-7198 - Complete Recordings Vol. 16 (available soon)



WALLER Fats

"Musak serie" - Vol. 1

Baby Brown - Viper's drag - How can you face me? - Down home blues - Dinah - Handful of keys - Solitude - Crazy 'bout my baby - Tea for two - Believe it, beloved - Hallelujah - Do me a favor - California, here I come - I've got a feelin' I'm fallin' - My fate is in your hands - Ain't misbehavin' - Poor butterfly - Saint Louis blues

730.659

WALLER Fats

"Musak serie" - Vol. 2

Sweet Sue - Somebody stole my gal - Honeysuckle rose - The moon is low - The Sheik of Araby - B-flat blues - Honeysuckle rose - Where were you on the night of June 3rd? - Clothes line ballet - Don't let it bother you - E-flat blues - Alligator crawl - Zonky - Crazy 'bout my baby - The spider and the fly - After you've gone - Tea for two - You're teh top - Blue turning grey over you - Russian fantasy

730.660

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PUBLICATIONS**

often disrupted the sensitive web of communication the guitarist worked so desperately to spin. Here, Greenwich's lyricism is joined rather than crossed by his cohorts. And for the first time, all the titles are Greenwich originals - which is to say that he is given his head fully here.

In many respects, the mature Greenwich idiom brings to mind another significant Sonny - Rollins. To begin with, there is his incisive, richly brassy sound (which in a club, with your mind wandering, always got you thinking that a tenor had been smuggled onto the stage). There is the ingenuity with which he fragments and re-expands his ideas, spinning out their implications in subtle lengths (especially in modal compositions like Peace Chant), and stretching the chords by anticipating or lagging the changes as much as two bars at a time (Lily (Lotus)). His style does not depend on rhythms, but his is a wonderfully eloquent way of building space for his solos through time by stretching the phrases over the fast-flashing rhythmic milestones of his accompaniment.

The two sessions making this album (11-12/2/74, Toronto) are among the few occasions of which I'm aware when this band was both fully committed and comfortable in their music, never coasting. Homme is without doubt one of Canada's two finest contemporary bassists (his peer being Greenwich's other occasional partner, Michel Donato). Don Thompson (glory be!) is finally moving away from Tyner into realms more cutting, and for the most part here sounds like Corea on edge. Clarke, who in person was on occasion anathema to the intentions of the rest of the quartet, is - if not as subtle as the others - at least appropriate.

"Sun Song" is his most evolved statement yet on life and love." - liner notes.

"The Stars are my strings//the Moon my // Plectrum // The Sun //My Song" - Solmia Sonny Greenwich, liner notes, RCI 399.

And the world your audience, finally, I hope. Few other creators have been either so consistently reticent or so richly deserving as Sonny Greenwich. - B.T. (Available for \$4.00 from Radio Canada International Transcription Service, P.O. Box 6000, Montreal, Quebec, Canada).

EARL & CARL GRUBBS

Rebirth
Muse MR5047

AZAR LAWRENCE

Bridge Into The New Age
Prestige P-10086

These are two of the more recent additions to the post-Coltrane mainstream, and once again the A&R men have done their tricks. The title "Rebirth" implies a re-credescence of something already well-established in the music. In fact, it's one of the more auspiciously personal recordings I've heard of late, especially as

compared to Azar Lawrence's "Bridge", which executes a narrow U-turn.

The Grubbs brothers, out of Philadelphia, are cousins (by marriage) of John Coltrane, and were touched by the man at the time of his own search, before he became the prophet figure who still governs the music from beyond. From him they learned - rather than the manners and approaches so many who were later affected by him gained - of the need for search for soul and expression. Both brothers are only peripherally "out-of-Trane" (in the sense that Lawrence or Wayne Shorter or Pharoah Sanders are), though tenorist Earl can come very close to the "Giant Steps" era at times. Rather, their music resounds with a bounding joy of self-discovery, much as did (say) the very advancing Prestige/New Jazz releases by Eric Dolphy in the early 1960s, or Ornette's Atlantic recordings. Altoist brother Carl is for me the heavier spirit, the more intense of the two, but one who occasionally gets tongue-tied in turn-arounds, ornaments, and phrasings that exceed the available space. Although the ghosts are there in both men's playing - Dolphy, Coltrane, Ken McIntyre (particularly in Carl's lines) - theirs is an increasingly personal stance stemming from an other-side-of-the-heartbeat telepathy that exceeds even Ornette-Cherry to the point that keeping track of the brothers during exchange passages is virtually impossible. Even so, each man is a whole enough creator to perform substantially away from the other. The rhythm section, as expected, is fine, supple, and sensitive - Kenny Barron, Buster Williams, Albert Heath, Sonny Morgan - but represent a drop in intensity when their turn comes. You almost feel that they've come along just for the ride.

Azar Lawrence's saxophone art is almost too timely perfect to be as good as some people think he is. The spiritual stance and content of his lines are right for the ideal reedman of the Miles-post-Coltrane epoch. At his best, Lawrence reminds one of Wayne Shorter (pre-electric) in his more expansive moments. When he's not on...well, there must be at least a few hundred other people who do Coltrane emulations with the same mediocre pretense. Lawrence impresses far more for the company he keeps than for anything he does himself. Woody Shaw keeps faith as the poor man's Freddie Hubbard. Vibist Woody Murray is an impressive newcomer, with a clipped, brittly contemplative conception of his instrument. Black Arthur, a Los Angeleno altoist who last surfaced alongside Horace Tapscott circa 1969 on Flying Dutchman, has a long, flighty, and fantastically inspired Dolphy-winged solo in Warriors Of Peace that only whets your appetite for what he may do tomorrow. The rhythm sections are intense, hard, and tightly enmeshed. In general, one wishes that this music said something more of its own. - B.T.

HERBIE HANCOCK

Death Wish
Columbia PC 33199

Bromley Hollow's mom figures he might grow up to be a concert violinist someday, but when it turns out that he can only hit three notes dead on when his teacher isn't around to correct his fingering she settles for the next best thing and sends him to Hollywood. There Bromley joins the four thousand other violinists who have three perfect notes and begins recording soundtracks. For ten years he makes a comfortable living and enjoys casual affairs with his colleagues. Then one day he goes into the studio to make the soundtrack for a Charles Bronson movie called "Death Wish". After the four thousand violins are tuned up and all three notes rehearsed, in lope a bunch of black guys. The concert master tries tactfully to get them to leave, but instead they go ahead and set up these machines that sound like feet shuffling and stomachs rumbling and like that. Finally, the tallest guy goes to the mike and says, "Okay. You mothers just play your three notes for about forty minutes. We gonna wail." And they wail. Well, as soon as the session is over Bromley goes right out and buys a wah-wah pedal for his violin. Everybody warns him not to bring it into the studio, but he doesn't listen. His mom even flies to the coast to warn him, but he gives her the same treatment as everybody else. He just looks her right in the eye and says, "Shee-it." - J.C.

WITH FREDDIE HUBBARD

In Concert Vol. 2
CTI 6049

There is good news and bad news about "Volume 2".

First the bad news: side 2 is taken up with another version of Hubbard's Gibraltar, this one recorded in Detroit the night after the one recorded in Chicago and released on "Volume 1" (CTI 6044). Worse yet, side 1 is filled up with two versions of Hancock's Hornets (the Chicago and the Detroit versions) side by side. If music rather than the market had priority, the producer would have noticed that he only had enough material for one release from these two concerts.

The good news is that the music is tougher than CTI's normal fare. The musicians were flown in from various directions for the concerts, so it was impossible in so short a time to get the studio gloss that is too apparent on this label. Instead, CTI had to settle for the old standby of musicians who are thrown together in a performance, a blowing session.

The result is computerized Jazz At The Philharmonic. It is not great music (neither was JATP). But it captures the punchy rhythm of the best rock, and Hancock moves against it with the speed and grace of a good welterweight. When Hub-

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bard and Stanley Turrentine join up (on side 2 only), Hubbard carries just enough spring to offset the flatfooted tenorman, thus keeping the card balanced. Nobody wins a championship, but the bouts are well matched and there is enough action to make it interesting. - J.C.

LOUIS HAYES

Breath Of Life
 Muse 5052

It is a surprise to discover that Louis Hayes is the strongest soloist in his septet. Long respected as a steady, tasteful drummer in accompaniment, his solo efforts have generally been short and workmanlike. Here he takes more choruses more frequently, to a maximum of three and a half minutes on a solo track called Bongolo. That he can usually hold the listener's attention for so long only proves again that he is an excellent drummer, a fact that was never in dispute.

On the other hand, he wins the title of best soloist in the septet partly by default. His hornmen are not in his league. Tex Allen (trumpet), Gerald Hayes (alto) and Charles Davis (baritone) deliver the Messenger-style arrangements with gusto, but are pretty ordinary when it is their turn to stand alone. No one else gets heard much. Ronnie Matthews (piano) invariably plays behind horn riffs. David Williams (bass) and Toot Monk (percussion) make their presence felt, but only have a few bars in the forefront.

Though they cannot sustain the whole record, the ensembles are impressively crisp. All but Bongolo were written and arranged by Allen and Davis, in a straight neo-bop style. The group is well drilled, and of course it is well propelled, and for both of these strengths the credit goes largely to Louis Hayes. - J.C.

COLEMAN HAWKINS

The Hawk Flies
 Milestone M-47015

Some heavy Hawk is encompassed within the sides of this double album - to be precise four sessions from four different years. The first LP is a straight reissue of Prestige 7824 (Bean & The Boys) while the second collection came out as "The Hawk Flies High" (Riverside 233). The first four titles (On The Bean, Recollections, Flyin' Hawk and Driftin' On A Reed) constitute Thelonious Monk's official debut on record, and it took Hawk to give him the chance. The year was 1944 and Monk takes characteristic solos on two of the tracks by a Hawkins-led quartet. Bean is in bristling form.

The next five numbers find Hawk in 1946 even deeper into his bebop bag with a group containing Fats Navarro, J.J. Johnson, Hank Jones, Milt Jackson, Curly Russell and Max Roach. There are two takes of Bean And The Boys plus Monk's I Mean You and a pair of ballads, Cock-

tails For Two and You Go To My Head. Fats, Milt, J.J. - all are featured. Hawk was generous to the young cats and he knew what they were up to and could follow them.

Six tunes taped in Paris in December 1949 find Hawk meeting up with Americans Nat Peck and Kenny Clarke, and Continentals Hubert Fol (alto), Jean-Paul Menguon (piano) and Pierre Michelot (bass). Hawk really dominates this session, walking a couple of blues lines, a pair of ballads along with Paper Moon and Bay-U-Bah (old friend Sweet Georgia Brown). This is among my favourite Hawkins dates - full of fire. It was as if Hawk was mentally adjusting to a new decade that would launch hard bop after soft cool had outworn its welcome.

The 1957 titles that make up the bulk of record 2 spelled a reunion for Hawk with J.J. and Hank Jones, the line-up being completed by Idrees Sulieman (trumpet), Barry Galbraith (guitar), Oscar Pettiford (bass) and Jo Jones (drums). Hawk isn't quite so commanding here, but Sulieman has seldom played better, allowing for one lapse of taste (Juicy Fruit) where he plays a whole chorus on just one note! However, everybody needs to hear Hawk's majestic solo on Laura - a classic.

This side is completed by a track, Ruby, My Dear, from a Thelonious Monk date - just Hawk, Monk, Wilbur Ware and Art Blakey in 1957. Monk returning the compliment that Bean paid him 13 years earlier. A perfect way to wrap things up, particularly as Hawkins produces a bitch of a solo. This entire set is essential listening. - M.G.

AND PEE WEE RUSSELL

Jam Session In Swingville
 Prestige P-24051

Corn session in Torporville would be more appropriate for the four titles on sides one and two by the Hawkins-led group - and what a disappointing group it is: Joe Newman, J.C. Higginbotham, Jimmy Hamilton, Hilton Jefferson, Claude Hopkins, Tiny Grimes, Wendell Marshall, Bill English. You would wonder how such great names could produce such lousy music. Jammin' In Swingville, Cool Sunrise, Spring's Swing, and Love Me Or Leave Me were recorded April 14th, 1961 and by this time, of course, Hawkins had lost interest in everything and evidently his mood affected all the others. The only redeeming feature of the first disc in this "twofer" package is a rollicking piano solo by Cliff Jackson accompanied by Joe Benjamin on bass and J.C. Heard on drums - the title is I Want To Be Happy and it lasts all of two minutes and 43 seconds, which hardly makes up for the some 35 minutes of musical lethargy that preceded it.

I suppose half a twofer is better than none, so I am happy to report that sides 3 and 4 go a long way to offset the mealy-mouthed meanderings that madden me so much on sides one and two. Recorded May 19, 1961, the line-up is Joe Thomas (trumpet) (omitted from the personnel listed on

the sleeve), Pee Wee Russell, Buddy Tate, Al Sears, Cliff Jackson, Danny Barker, Joe Benjamin, J.C. Heard. The arrangements are all by Al Sears who also composed the first tune, Phoenix, a lightly-swinging opus to which Sears contributes his patented "Castle Rock" type of solo. Sears is also listed as composer of the next tune, So Glad, a catchy ditty which features solos all around, including a lively set of chase choruses. Things Ain't What They Used To Be is described cannily as being composed by "Ellington-Persons" but the tribe here give it a strictly un-Dukish treatment. I have never been too enamoured of the burry trombone of Vic Dickenson or of Joe Thomas's trumpet, but on I May Be Wrong, Vic's Spot, and Years Ago, and on the three titles already mentioned for that matter, they are simply magnificent - as are Buddy Tate and Pee Wee Russell. Cliff Jackson's bluesy piano and Danny Barker's guitar are not to be overlooked.

All the titles were originally issued on the Swingville label as a two record set entitled "The First Annual Prestige Swing Festival" and then reappeared under Coleman Hawkins' name on Prestige 2024 ("Things Ain't What They Used To Be") and 2025 ("Years Ago"). Recommended only for Sides 3 and 4, but unfortunately your record store will not split the package, you will have to take the whole thing. - J.R.N.

JOHN LEE HOOKER

Free Beer And Chicken
ABC Records ABCD-838

This record should have been entitled Free Canned Heat and Chicken Shit. The ABC folks sure have John Lee in a heavy setting for this one. They have their "Boogie King" backed by a flute, assorted keyboards, a Hohner Clavinet, electric violins, wa-wa guitars, Moog and Arp synthesizers, a Moog bass, Chinese hand cymbals, a Ganquok bell, a shaker (no religious affiliation), slide guitar, assorted brass, various drums, bass etc., plus Joe Cocker on tambourine and vocals. As the under-the-counter culture would say - Far Away! Sure enough - it is even in quad so that those who relate to this "fortuitous concatenation of events" can better get it on.

John Lee and his rocker slag go through old Hookerized blues classics like Five Long Years, Bluebird, Sittin' On Top Of The World and One Bourbon, One Scotch, One Beer plus several contemporary heavies. When in presence and not wacking his tambourine, mad dog Joe Cocker graces the happening with a few vocals. By the sounds of it though, John Lee has the situation in control. He is playing his new found rock "Boogie King" image to the limits. Hopefully old John Lee boogies these under-the-counter culture mothers right to the bank.

The back cover of the LP pictures thousands of boogie-crazed infidels boogying into heaven. If this is heaven, sure as hell head for the tropics. Get this if

John Lee as a hipster "Boogie King" with "variable... rock and roll heavies" is your thing. Otherwise look elsewhere. - D.L.

LOU HOOPER

Lou Hooper, piano
Radio Canada International 380

Montreal's Lou Hooper, born 1894, has had a long and distinguished career in all phases of music - sacred and secular, as performer and composer, as accompanist and featured artist. His work is of interest here not only because he was part of the New York jazz scene in the twenties, recording with a number of jazzmen and vocalists of the day, but also because this recent LP of twelve piano solos, cut at age 79, is predominantly ragtime.

Lou's playing would do credit to a pianist half his age. Although slightly on the academic and restrained side, the solos have a firm, bright rhythm, are cleanly executed, and generate a mood of confidence and good cheer - all captured in top-drawer sound quality.

Four numbers are Hooper originals, the best two being Cakewalk, a multi-theme composition reflecting more of the intricacies of novelty ragtime than of the simpler cakewalk syncopations that one might expect, and the solid, medium-tempo Black Cat Blues. Another five provide a cross-section of the ragtime field ranging from Joe Lamb's stately masterpiece Alaskan Rag to Rube Bloom's buoyant and difficult novelty Spring Fever. A reflective and sympathetic reading of Bix Beiderbecke's In A Mist, plus two light classical pieces, round out the program.

Now that the ragtime years are well over a half-century behind us, this album offers an increasingly rare chance to hear ragtime played by a pianist who lived through them and who retains his keyboard skill. Worthwhile for ragtimers. - T.W.

Available for \$4.00 from Radio Canada International Transcription Service, P.O. Box 6000, Montreal, Quebec, Canada.

LIGHTNING HOPKINS

Low Down Dirty Blues
Mainstream 405

This collection is somewhat of a discographer's nightmare. To begin with, three of the cuts; Cairo Blues, Ground Hog Blues, and Bad Whiskey-Bad Women, although credited to Lightning, are actually by Little Son Jackson. They were originally recorded for the Houston label, Gold Star Records in 1948 and 1949. The latter two have also appeared on the British bootleg LP, Blues Obscurities Volume 6. Quite good examples of traditional Texas country blues.

The remaining seven Hopkins' numbers are also from the Gold Star catalog having been recorded in 1947 and 1948. While they offer good examples of some of Lightning's early work, four have already appeared in LP form. For example:

Big Mama Jump (Arhoolie 2006), Ida Mae and Automobile Blues (Arhoolie 2007), and Unsuccessful Blues (Dart 8000, Verve 8453). That leaves Shiny Moon (listed in Blues Records as Somebody's Got To Go), and finally, Rollin' Woman Blues. Got To Go is an organ boogie almost identical to Lightning's Zologo (Arhoolie 1009) and Rollin' Woman Blues features a small combo of piano, sax, etc., well in the background. This latter cut is somewhat of a mystery for vocally it does not sound like Hopkins.

For the collector without the already mentioned LPs or original singles, this particular set may prove interesting, especially the bonus sides by Jackson. The highlights of the set are Jackson's Cairo Blues and Lightning's rocking Big Mama Jump. The latter features Joel Hopkins on second guitar. Sound quality is quite good considering the vintage of the material and the packaging is universally non-descript. - D.L.

ILLINOIS JACQUET

Genius At Work
Black Lion BL-146

My favourite track on this record is the first one which is the Basie evergreen entitled The King. On this tune Jacquet swings in a relaxed manner which demonstrates the influence of Lester Young on his playing. Easy Living, the only ballad of the set follows and beautifully displays a more full toned Ben Websterish approach. The three remaining tunes C Jam Blues, A Train, and Benny Green's I Wanna Blow Now bring the rip roaring extroverted side of Jacquet's tenor front and center. There is none of the honking and squealing that Illinois was known for in his days as a JATP stalwart, but just hard swinging with all the stops out.

This LP was recorded live at Ronnie Scott's Club in London in 1971. Illinois is joined by Milt Buckner's organ and drummer Tony Crombie. They both seem to thrive in this stomping atmosphere and lend exuberant support to the leader.

While not up to the level of Jacquet's 1968 outing with Barry Harris ("Bottoms Up" - Prestige 7575), or his 1969 recording with the late Wynton Kelly ("The Blues, That's Me!" - Prestige 7731) this is nonetheless an album to be enjoyed. - P.F.

BOBO JENKINS

Here I am a Fool in Love Again
Big Star Records BS 11-33

This is quite an improvement over Bobo's first Big Star LP. While still having a homemade character, improvements have been made both technically and musically. Included here are nine selections mainly from sessions back in April 1973 plus three exciting 1950's cuts from Bobo's Boxer and Fortune days. The early material includes Ten Below Zero and Baby Don't You Want To Go (also available on Blues Classics 12 - Detroit Blues), which

were originally recorded by Fortune Records of Detroit in 1956 and feature the hard driving backing of Robert Richard (harp) and James "Rabbit" Johnson (guitar). Also there is Nothing But Love which was recorded in 1955 for the Chicago Boxer label and features the additional guitars of Willie Johnson and Eddie Taylor.

For the recent material backing included harp, organ, guitars and of course bass and drums. Backup musicians included elements of the Ann Arbor crowd, Sarah Brown (bass), Steve Nardella (harp) and Fran Christina (drums) and Detroit natives, L.B. Pryor (organ), Rabbit (guitar), King Caine (guitar), Kenny Matthews (drums), Michael Bell (guitar) and Melvin Allen (bass). In terms of material, all are Bobo Jenkins originals or adaptations. There are some hard driving blues here in the form of Somebody Been Talkin', If You Were The Only Woman, Monkey Not For Sale and an interesting Shake'em On Down. Also there are some fine socio-political blues in the form of Share Cropper Blues and Watergate Blues. In the former title, Bobo likens work in the Mottown assembly plants to the oppressive share cropping system of the south and Watergate Blues is a period song based on Bobo's strong pro-Democratic sentiments. Musically it is similar to the original Democrat Blues.

While Bobo is not a super upfront guitarist, his strength lies in his strong almost hypnotic vocals, his originality, and in his honesty. This all makes for quite an impressive combination and one that negates any possible criticism relating to recording quality and musical shortcomings. Above all, it is songs like Watergate Blues and Share Cropper Blues that make blues a living and relevant art form. For many reasons, this is a worthwhile and recommended set. The LP can be either obtained through the Jazz And Blues Record Centre or directly for \$5.98 from Bobo Jenkins at Big Star Records, 4228 Joy Road, Detroit, Michigan 48204, U.S.A.

- D.L.

JOHN JENSEN

ZeZ Confrey Novelty Piano Solos
Genesis GS 1061

Nearly half of the twenty piano solos comprising this album are rags, the rest being descriptive pieces flavored with some ragtime figures, a light classic and a waltz. All of it is of interest to a dedicated ragtimer, as the package provides a broad sample of the composing range of ZeZ Confrey, the best-known writer of "novelty" ragtime.

The "novelty" style, based on intricate pianistics that stretch the keyboard's resources to the limit, requires bravura technique for proper performance. Jensen certainly qualifies, sailing through Confrey's dense scores with apparent ease. The numbers are played as written, cleanly and accurately, with the rags getting slightly swingier, warmer readings.

Kitten On The Keys, Confrey's famous

SHOE STRING RECORDS



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SIDE ONE: Started, Round My Old Deserted Farm (3/27/38), Round My Old Deserted Farm (4/8/38), An Old Straw Hat, You Took The Words Right Out Of My Mouth/Kiss Me Again, Moonshine Over Kentucky, Heigh-Ho.

SIDE TWO: Prisoner's Song, Shanghai Shuffle, I Can't Get Started (SNSC), In A Mist (SNSC), Little Gate Special (1939), Livery Stable Blues (39).

Shoestring SS-101: Bunny Berigan Volume 2 (1937-40) (More rare AIRCHECKS with Bunny's swinging 1939 band & with Tommy Dorsey 1937 (with Bud Freeman/Davie Tough) and 1940 (with Don Lodice, Johnny Mince & Frank Sinatra) plus Berigan trumpet solos from 1940)

SIDE ONE: Theme/Mr. Ghost Goes To Town/Head Over Heels In Love (TD-January 31, 1937), Started Melancholy Baby, Deed I Do, Savoy Blues, Started/Sugar Foot Stomp.

SIDE TWO: Marie (TD-March 9, 1940), Dark Eyes/Fable Of The Rose (TD-March 9, 1940), What Can I Say Dear After I Say I'm Sorry (TD-3/9/40), Trumpet solos (with piano/ds) JaDa/Linger Awhile/Sunday/China Boy/China Boy (2nd take).

PRICES: \$5.50 in U.S.A. \$6.50 elsewhere. Dealer's prices on request.

SHOESTRING RECORDS

Distributed by: Zozy White, P.O. Box 99484, San Francisco, California 94109 U.S.A.

masterpiece, is here of course, along with other marvelous, eccentric, seldom-recorded ragtime gems - Greenwich Witch; You Tell 'Em, Ivories; Coaxing The Piano; Jay Walk; and others; all of which leave me in stunned admiration of Confrey's ability to tie together the cascading figures, cross-handed patterns, simultaneously contrasting rhythms, and other novelty rag devices into steadily building, satisfying musical statements. Confrey's characteristic top-speed finger-exercises are also adequately represented, headlined by Dizzy Fingers, which brilliantly sums up the entire genre, and including the more obscure Dancing Shadow and Blue Tornado.

Every serious ragtime fan ought to have some Confrey in his collection. Considering how difficult his stuff is, I doubt that you'll get many, if any, other chances to get this much Confrey at one bite and get it impeccably played in the bargain - and with informative and interesting liner notes yet (written by ragtime historian and pianist David A. Jasen). Not a hot jazz LP, naturally, but it hits its mark dead center. First-class.

- T.W.

EDDIE JEFFERSON

Things Are Getting Better
Muse MR 5043

They say that imitation is the sincerest form of flattery. If so, then Eddie Jefferson could pay no higher tribute to his colleagues than he does when he puts aside his own improvisational talents in favour of lyricising and singing their creations. As Gary Giddins' astute liners point out, if you view such efforts only in the same terms you apply to the original performances, you'll never appreciate the subtleties of the singer's art, because the very performances most tempting for this treatment are those whose instrumental attributes are so powerful that - at very best - the vaudeville of lyrics adds absolutely nothing to the root expression. Seen thus, the best that could be said of Jefferson is that he never detracts from the virtues of great solos (Billie's Bounce), and that he adds new insights and merits to lesser ones (Bitches Brew).

Viewed in vocal terms, these performances are admirable examples of creative ingenuity, of the matching of pitch to articulation, and of impeccable swing. The exact words are often irrelevant to the quality of performance, but Chris Hall's touch of voodoo around the unfortunate Bitches Brew is a career zenith for that particular solo. Night In Tunisia is a gracefully integrated entity, with lyrics built around the singer's own improvisations on the changes. The sensitive I Just Got Back In Town, built around one of James Moody's I Cover The Waterfront solos, recalls Jefferson's days alongside the saxophonist and Moody's Mood For Love. Some lyrics are painfully naive out of context (the title selection), others just don't say much (Freedom Jazz Dance). The instrumental perfor-

mances, like the leader's, are fine, swinging, if just not quite personal enough. Billy Mitchell sounds much like the young Dexter Gordon; the much-ignored Joe Newman plays with passionate understatement. The rhythm section - Mickey Tucker, Sam Jones, Eddie Gladden - take care of their end in solid, if unspectacular, manner. This is an attractive recording with no pretense; perhaps not everyone's cup of tea, but surely several rungs up on Bette Midler or the Pointer Sisters.

- B.T.

BARNEY KESSEL

Swinging Easy
Black Lion BL-130

This trio set was recorded in London, England during October of 1968. Barney receives sympathetic backing from British musicians Kenny Napper on bass and John Marshall on drums. Seven of the eight tunes are very relaxed easy listening performances which include such familiar fare as Autumn Leaves, The Look Of Love, On A Clear Day, and Corcovado. It is only on the last track called Watch The Birds Go By where the trio takes a more stomping bluesy direction.

I wouldn't rank this among Kessel's better recordings, but is by no means poor. The album title "Swinging Easy" may in fact be the perfect description.

- P.F.

JAMES P. JOHNSON

The Original
Folkways FJ 2850

Folkways' recent series of ragtime-related LPs, of which this album of sixteen high-quality piano solos is a part, has suffered to some degree from inadequate discographical data and careless production. We should perhaps thus be skeptical of Folkway's claim that these are recordings made for Moses Asch in the mid-forties which have never previously been issued (the liner notes to Xtra 1024 said exactly the same thing about a suspiciously similar list of titles) and that Johnson is the artist on each and every track. Some critics suggest Cliff Jackson - and this was outlined by Johnny Simmen in the October 1974 issue of Coda.

The incomparable James P. is unquestionably at the keyboard for the lightly-swinging, aptly-named Daintiness Rag; the stomping Twilight Rag; and a rendition of Gershwin's Liza that molds imagination, speed and heat into a truly impressive performance. The Dream, a favorite of the Harlem ticklers, is given full justice with a filigree right hand floating over Spanish rhythm, and one of Johnson's most famous pieces, Snowy Mornin' Blues, rides in on a beautiful, loping medium stride.

The selections branch out to cover such things as Jungle Drums, a descriptive sketch with a pulse that illustrates its title, and St. Louis Blues, a boogie

that, as is typical of boogie-blues played by Eastern ragtimers, never really develops the earthy potential of 8-to-the-bar. The one try at "classic" ragtime, Joplin's Euphonic Sounds, is the only loser, a poorly played number handicapped by the lumpy work of an anonymous drummer. On the whole, however, the balanced program makes for a very listenable, engaging LP.

Most tracks have some fluffed notes, which may account for Asch's failure to issue them when first recorded. But there's really nothing here to put off any fan of traditional piano; in fact, you can't hear piano played like this very much these days (whether by Johnson, Jackson, Sullivan or whoever cut these sides), and it's good to have more of it around. A worthwhile buy.

- T.W.

STEVE KUHN

Trance
ECM 1052 ST

Steve Kuhn is chilly. The liner photo of Kuhn in a fur topcoat only confirms it. On the record, the music he makes seems to me to be absolutely frigid.

His style is uninvolved, impersonal. The Young Blade, a melody that begins in the style of Jarrett, gets reduced to a disembodied right hand running on the upper keyboard. On Squirt, the right hand fritters away three whole minutes. The unaccompanied Silver, the only track where the left hand participates much at all, recollects a cafe pianist, not (heaven forbid) Horace. The Sandhouse repeats an eight-note phrase for what seems like forever.

Somehow, Kuhn remains untouched by the good company he has kept. Since 1960, he has been employed in groups led by the likes of Stan Getz, Art Farmer and Gary Burton. For "Trance", he shared the studio with Steve Swallow, Jack DeJohnette and percussionist Sue Evans. All for nought. "Trance" is a tiresome embellishment in search of a melody and a rhythm.

- J.C.

B.B.KING • BOBBY BLAND

Together for the First Time... Live
ABC Dunhill DSY-50190/2

No doubt this will be perceived as the blues super session of 1974. One major problem though, for the best part, it does not work. Granted the road bands of B.B. and Bland are in the studio for a change and there is some involved singing by Bland and King and B.B. lets fly with some tight high register guitar work. However, there are times when the dialogue falls to showbiz jive, B.B. King sounds too predictable and there is also a tendency for B.B. to get in Bland's way, much to the annoyance of Bland.

The material includes King standards like It's My Own Fault, 3 O'Clock, Everybody Wants To Know and Don't Want A Soul Hanging Around with Bland belting

out his regulars That's The Way Love Is, I'll Take Care Of You and Don't Cry No More. Other material includes blues standards Driftin' Blues and Going Down Slow. There is also a fourteen minute medley covering everything that hasn't already been mentioned. The medley is somewhat of a disaster with B.B. and Bland often working at cross purposes.

The superficial jive, the B.B. King predictability, and the unconscious upstaging by King do much to mar what could have been an outstanding two LP set of modern blues. It is not a total disaster for there are some good moments here. These of course are mostly laid down by Bland. No question, Bobby Blue is a giant. He really comes across when left alone on I'll Take Care Of You and Don't Cry No More. If ABC had really wanted to be progressive, they should have recorded and released a live LP by Bland alone with Mel Jackson and the Mellow Fellows. Bland shines when he is with the Mellow Fellows. Catch - Don't Cry No More. It sure is a positive selling point for this set.

- D.L.

STEVE LACY

Lapis
Editions Saravah SH10031

Steve Lacy made his first impact on the jazz world alongside several major figures involved in leading the way out of the bebop cul-de-sac - Gil Evans, Monk, Cecil Taylor, Don Cherry, Roswell Rudd. And just as Lacy took an adamantly personal stance for those years in his choice of horn - the soprano saxophone - it's hardly surprising that his music should have developed along freely personal lines. But along the way something has happened to Steve Lacy. Many of his previous "free" recordings were marked by poor sound quality and little sideman empathy; here, in a well-engineered 1971 Paris session composed of Lacy alone and overdubbed, for probably the first time his current course is accessible without opportunity for making excuses. And you look frantically for that opportunity.

In his Stateside days, Lacy was ever a formalist - that being the one lesson he had learned from Monk and rethought alongside Gil and Cecil. But in leaving the realms of bebop and its immediate descendants toward a more open music, the sopranoist apparently forgot that "free-form" is not "free-from-form", or that - above all - personal expression should have some perceptible reason for being.

Thus my perception of a problem in "Lapis". The music is fascinating in itself. Lacy has evolved into a primarily sound-oriented performer much along the lines of the earliest quivering AACM forays. It's a very superficially energetic music that moves in fits and starts, alternately between under-finger boppish patterns and the pulselessness of a dead dragon. But its only message is its medium, and the soprano says little without some guiding intelligence. If you look for no more than that level of musical content,

you'll be satisfied. But... "it's not about sounds anymore... it's about feelings." Remember? There is the same momentary amusement with his vocabulary as you might have in hearing a neighbourhood kid blowing the end of the garden hose, but little more profound. Some isolated passages are beautifully meditative, others have a fascinating multilayered intricacy; but beyond the initiating luxuries of concept and form each selection drifts off into chaotic incomprehensibility.

I wouldn't go so far as to suggest that the title of the last selection, Paris Rip-Off, is a fitting summation of the proceedings. There are people who would dig all of Lacy's albums, even if he were playing tuned bagels; this is another one from that under-recorded artist for them. As for me... I'll go back to the Taylors', to the Evans' recordings to hear him. Perhaps Steve Lacy knew what he wanted when he went into the studio and cut this one. I only wish I knew. - B.T.

MILESTONE CLASSIC JAZZ

No longer can the news be kept secret - Orrin Keepnews, Mr. Reissue himself, is back and so are many of the records originally issued on Riverside - a company which had Mr. Keepnews as one of its founders. Ralph J. Gleason is also very much involved, and points out that his Fantasy/Prestige/Milestone group pioneered the double issue LPs now commonly known as "twofers", and there are six of them in the initial set of Milestone Jazz Classics. Each album is nicely embellished with a large "period piece" of the featured artist(s) and there are copious sleeve notes in each set, culled from such eminent sources as John Steiner, Martin Williams, the late Walter Allen, John Hammond, and others. There is the usual disclaimer about the absence of "simulated stereo" processing, yet each and every disc is labelled "stereo" - maybe to con some unsuspecting FM disc-jockey into playing them. Unfortunately, the rather murky sound that always characterized the old Riversides is also present on all these Milestones. The critical collector who wants quality sound and quality transfers will look farther afield - for example, to Fountain and Audobon, where similar reissued material is available. Milestone has also previously released much of this material.

By the same token, the Milestones are widely distributed in North America and are readily available to the average collector at a fairly reasonable "twofer" price. Milestone also lists all the album titles on the outside of the sleeve, so at least you can see what you're getting even though you may not be able to hear it before forking over coin of the realm.

First up is "LOUIS ARMSTRONG AND KING OLIVER" (M. 47017), and this contains 13 titles originally recorded for Gennett by the Creole Jazz Band on April 6, 1923 and October 5, 1923, in Richmond, Indiana. There are also two takes each of Mabel's Dream and Southern Stomps, and one take of Riverside Blues, all recorded

for Paramount in Chicago, November 1924. (It is perhaps interesting to note that King Oliver's Creole Jazz Band was not confined to these two labels. Between the two Gennett sessions, seven titles were recorded on Okeh in June 1923, and between the second Gennett session and the Paramounts, there were twelve more for Okeh/Columbia).

The sleeve notes by Ralph J. Gleason quote Louis Armstrong saying: "It was no trouble to make the records. We'd just make one after another". This might give you the impression that they just stepped up and made one version of each tune, and then went on to the next one. This is far from being the case, as several takes were made of each of the thirteen Gennett numbers - inexplicably the take numbers are not included in the liner-notes. The first take was used only on three titles, the second take on two, the third on six, and the fourth on two - so Louis and/or Joe Oliver and/or the Gennett people were not too pleased with first impressions.

To start a series of "Classic Jazz" reissues, Milestone put Louis and King Oliver at the top of the list, and they included in their first package the famous duets Oliver made with Jelly-Roll Morton (King Porter Stomp and Tom Cat Blues) and topped it off with the seven titles Louis made with the Red Onion Jazz Babies in November/December 1924 in New York City. The eighth Gennett title, not included here, is Everybody Loves My Baby and there would have been room for it, if only for completeness.

The first two sides of "JELLY-ROLL MORTON 1923/24" (M. 47018) contain 16 of his piano solos recorded for Gennett between July 17-18, 1923 and June 9, 1924. The sleeve notes by Bob Greene state that these are "all of Morton's classic Gennett solos" - but actually there are three others: a second take of New Orleans Joys, and Bucktown Blues, both of which were issued on Gennett, and Milenberg Joys (11916) which was not. Frog-I-Moore Rag (11909) appeared in the Gennett ledgers and a test pressing of this title was found in a Chicago junkstore in the forties. The version appearing on this LP is undoubtedly the one made by Morton in Chicago in April/May 1924, along with 35th Street Blues, Mamanita, and London Blues (for Paramount/Puritan/Rialto) but Orrin Keepnews stubbornly likes to think it is the missing Gennett master.

In Chicago again, back in June 1923, two versions each of Big Fat Ham and Muddy Water Blues were recorded by Jelly Roll "Marton" and His Orchestra and the second takes of each are included in this Milestone reissue. These are followed by three different renderings of Mr. Jelly-Roll, two takes by Morton's Steamboat Four (Paramount, April 1924), and one by his Incomparables from Gennett (February 1926). The fourth side of the LP contains a hodge-podge of Mortonia from 1924 including numbers by his Stomp Kings and Kings Of Jazz. Some, but by no means all, of this classic Morton has been issued elsewhere (the piano solos are on Fountain 104), but there is sufficient in this Milestone reissue to satisfy most



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Morton collectors. Maybe the man was not a genius and maybe he did not "invent" jazz, but these recordings prove without a doubt that there is no need to call Central - Doctor Jazz himself is here waiting for you in these grooves.

"BIXBEIDERBECKE AND THE CHICAGO CORNETS" (M. 47019) contains all of the Wolverines' recordings from 1924 - fifteen titles in all, including two takes each of Susie and Lazy Daddy. These were all recorded on just five days in 1924 - February 18, May 6, June 20, September 16 and October 8 at the Gennett studios in Richmond. Three days later, Bix was back there with his Sioux City Six for I'm Glad and Flock o' Blues. Then, in January 1925, it was Bix And His Rhythm Jugglers with Toddlin' Blues and Davenport Blues. Included by Milestone for historical purposes are the two titles by the Bix-less Wolverines: Prince Of Wails and When My Sugar Walks Down The Street, both with Jimmy McPartland on cornet.

Side four is where a Chicago cornet by the name of Muggsy Spanier takes over, and here Milestone makes the type of goof that just drives collectors straight up the wall. They have reissued seven titles by the Bucktown Five and have included two takes of Buddy's Habits, but, for no reason at all that I can see, have left out Someday Sweetheart entirely even though there is room on the disc for an eighth track. The Bucktown Fives were also issued on a Fountain LP and here again Milestone just does not stack up in the clarity of its transfers, which sound like the same ones as used on the old Riversides.

The sleeve-notes on this Bix Milestone are by Max Harrison, and all recording-dates, master numbers and takes are included, although the Sioux City Six session was overlooked. Altogether, a tempting Bixian collection - should we carp that the Marion McKay session (Dec. 17, 1924 - see page 408 of the Sudhalter Bix book) should have been included?

The most famous "initial" jazz group was the N.O.R.K. - the "NEW ORLEANS RHYTHM KINGS" (M. 47020). They followed the O.D.J.B. in more ways than one, and made their first recordings six months before the first of the Gennett recordings by King Oliver's Creole Jazz Band (K.O.C.J.B.?) The N.O.R.K. Gennetts have been largely ignored in the reissue field, and it is to Milestone's credit that they have produced an album of most of their available recordings. The set includes many alternate takes and even a test pressing of Livery Stable Blues (11184) which was never issued by Gennett.

The first side of the LP contains the eight numbers originally issued under the name of The Friars Society Orchestra which consisted of Paul Mares (trumpet), George Brunies (trombone), Leon Rappolo (clarinet), Jack Pettis (C Melody Sax), Elmer Schoebel (piano), Lou Black (banjo), Steve Brown (bass), Ben Pollack (drums) - although some say Frank Snyder was the drummer. These historic records were made on August 29/30, 1922. They are followed by thirteen titles made by a much smaller group (Mares, Brunies, Rappolo, Mel Stitzel (piano), Frank Snyder (drums)

THE JAZZ and BLUES RECORD CENTRE is at 893 Yonge Street, Toronto, Canada. It caters



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although some opt for Ben Pollack on drums. This batch was recorded on March 12/13, 1923 and includes no less than three different takes of Tin Roof Blues.

The last three tracks of Side 3 and the seven tracks of Side 4 were recorded July 17/18, 1923 by the original eight members N.O.R.K. with Glen Scoville supposedly replacing Pettis, and either Jelly-Roll Morton or Kyle Pierce replacing Schoebel on piano. The sleeve-notes by Max Harrison state that "Charlie" Pierce is on Sobbin' Blues, Marguerite, Angry, and Mad while Morton is on Clarinet Marmalade (two takes), Mr. Jelly Lord (two takes), London Blues, and Milenberg Joys. Here I must disagree. The pedestrian piano on both takes of Clarinet Marmalade is assuredly Pierce, and I think Pierce is again the pianist on Mr. Jelly Lord (take 4). Anyone care to argue?

In discussing the tunes Marguerite and Mad, Max Harrison says that "this was the first time anyone had tried to use a four-piece reed section on a jazz recording date". Four-piece sax section? The plot thickens. Rappolo and Scoville make two, and if Pettis remained and was not replaced by Scoville, that would make three. (Martin Williams has a most interesting chapter on the N.O.R.K. in his book "Jazz Masters Of New Orleans", and in it he says of this session: "... was made by a much-expanded group, including a sax-section of three..."). But four? In an ancient discography of Rappolo, it was suggested that Don Murray was added on tenor sax for this session, and Brian Rust lists him as present for all titles, so it all makes for interesting conjecture, yes, even after all these years.

So if you all want to have your day in court, and present your evidence concerning four-piece sax sections, and the pianistic puzzles of Pierce and Morton, I would recommend you get this Milestone set, which is certainly the best in their Classic Jazz Series so far.

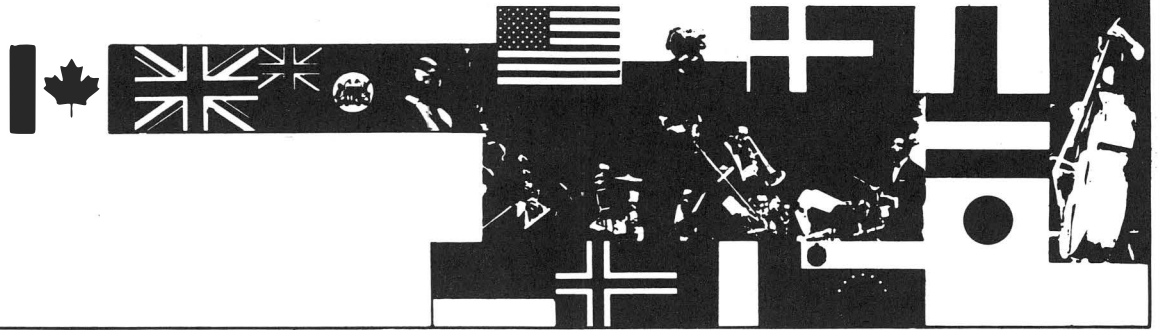
Thirty-two titles by "MA RAINEY" (Milestone M.47021) at one sitting may prove to be too much for even the most ardent collector of early blues-singers. Maybe Gertrude "Ma" Rainey could be dubbed the "Mother Of The Blues Singers" on quantity of recordings alone. The batch here represent about one third of all the titles she made for Paramount between October 1924 and September 1928. To describe her singing as "Classic Jazz" may be a misnomer, although her accompaniments range from Louis Armstrong to Joe Smith to Jimmy Blythe to Claude Hopkins and many more. The much-maligned pioneer discographer Charles Delaunay listed some of her discs (twice) in a section described as "Pioneers" - and that she most certainly was.

Dan Morgenstern's notes cover her entire life and her comparatively short recording career which started when she was 37 years old. A review of this album appeared in the March 1975 issue of the Toronto FM Guide under the title "Pop-side", alongside other artists totally unknown to me. Who knows, maybe the modern, younger generation will find food for contemporary thought in the blues songs sung by Ma Rainey, recorded over fifty years ago.

"BLIND LEMON JEFFERSON" (Milestone M.47022) was born in 1897, and the thirty-two country-blues recordings in this album were originally made for Paramount, for which label he made some eighty titles. To quote Pete Welding's liner notes: "He was the first to achieve any kind of broad commercial success with a strong, unadulterated, country-derived style, which ran very much counter to the prevailing theatrical sound of the female 'classic' blues singers".

This album will be of limited appeal to all but Jefferson collectors, but listeners to contemporary country-blues would be well advised to acquire this album to find out where it all began. - J.R.N.

around the world



TORONTO

Toronto's night club scene is in bad shape. The necessity of visiting El Mocambo (for McCoy Tyner), Zodiac 1 (for Stan Getz), Bourbon Street (for Illinois Jacquet) and Stagedoor 212 (for Gerry Mulligan) reinforced our belief that only the totally insensitive can find sustenance in these environments. Each club has its own peculiarities which make it objectionable. They are all unsympathetic to music, for a start, and hearing all of those musicians was a uniformly unsatisfying experience.

This is why the opening of two clubs offering a viable alternative is to be applauded. Whether they will be successful remains to be seen. Their biggest obstacle to success is their lack of a bar. Then, too, they are both dedicated to the presentation of local music - an idea which has never succeeded in the past and has just as little chance of succeeding today. But both The Music Gallery (30 St. Patrick Street) and Mother Necessity Jazz Workshop (14 Queen Street East) are potentially major contributors to the lifestyle of this city's music. The Music Gallery is sustained by grants at this time and is offering concerts and workshops on a regular basis involving the CCMC, Stu Broomer and other creative talents. It is open day and night and part of its mandate is to develop music workshops for all ages. If it is to survive beyond the lifespan of its grants it needs to incorporate all elements of the contemporary improvised music scene to guarantee enough public support of its efforts.

Mother Necessity Jazz Workshop's horizons are similar but are more firmly jazz oriented. Its weekly format is Sunday night concerts by the Mother Necessity Big Band and two and three day engagements through the remainder of the week (the club is closed Monday). In some ways it is a permutation of musicians from the younger elite - those yet to break into the studio world - and does reflect a different viewpoint of Toronto jazz to that on view at George's Spaghetti House.

The music at both these establishments is of a high calibre. We hope that you support them. Communication is the key here and a number of people are actively striving to disseminate more information about Canadian jazz. Much of it is focused through the CBC's Jazz Radio Canada and the activities, in Montreal, of

Nighthawk. One of her recent columns mentioned the possibility of a jazz newsletter linking Montreal, Ottawa and Toronto. It's a splendid idea - a weekly bulletin would definitely help keep people in communication with one another. If Buffalo can do it there's no reason why a similar venture couldn't succeed here.

Nighthawk also reports the recording of a CBC album by Jane Fair and the taping, for Jazz Radio Canada, of the groups of Al Baculis, Andy Homzy, Gordie Fleming and Nick Ayoub. The CBC has also been active in Toronto where both Ed Bickert and Kenny Wheeler were recorded for album release at a future date. Gene Perla's PM Records is also readying releases by Bernie Senensky, Doug Riley and Don Thompson while Sackville Recordings has albums by Jim Galloway/Dick Wellstood and the Phil Nimmons Band due for March release. Perhaps this will be the year when Canadian jazz musicians get a real opportunity to be heard. If you want to keep in touch with Nighthawk she can be reached at 1947 Baile, #1, Montreal, Quebec H3H 1P6.

Tormax Music, the organisational wing of the Climax Jazz Band, has announced its plans for this year's trip to New Orleans. They leave on April 14 and return on the 18th. For more information write Tormax Music, 1359 Sedgewick Crescent, Oakville, Ontario L6L 1X9. If you're thinking of heading for Europe this summer there's a package going to the Montreux festival in Switzerland and then a second week in either London, Nice or Copenhagen. Jim Galloway's augmented band (Cat Anderson, Buddy Tate and Jay McShann) will make the trip.

The Silverleaf Jazz Band, resident group of the Toronto New Orleans Jazz Society, has begun Friday night sessions at the Church Street Community Centre as well as continuing to play Saturday afternoons at the Chez Moi Tavern.

Erich Stach New Art Ensemble will play a Sunday afternoon concert at A Space on March 14 and Moe Koffman's group will be featured at the Guelph Spring Festival. This concert is set for May 6.

Phil Nimmons, Clark Terry, Big Miller and Paul Horn will be the artists in residence this summer when the Banff Centre School of Fine Arts presents its two week jazz program August 2 to 13. Write the Banff Centre School of Fine Arts, Banff, Alberta T0L 0C0 for further information and application forms.

The Riverboat, Yorkville's long-standing folk music club, played host to

two of today's more rewarding blues artists - Louisiana Red and Blind John Davis - during January. We hope that they'll be back again soon. - John Norris

THE SCENE

ALBERT'S HALL, THE BRUNSWICK
481 Bloor Street West
Monday-Wednesday - Kid Bastien
Thursday-Saturday - Jim Abercrombie
BASIN STREET - 180 Queen St. W.
March 8-20 - Dick Wellstood
BOURBON STREET - 180 Queen St. W.
March 1-13 - Barney Kessel, Dave Young, Marty Morell
15-27 - Joe Venuti, Carol Britto, Michel Donato, Bruce Philp
29-
April 10 - Bobby Hackett, Rob McConnell, Carol Britto, Dave Young, Howie Reay
CHEZ MOI - 30 Hayden Street
Silverleaf Jazzmen - Saturday afternoon
CHURCH STREET COMMUNITY CENTRE
519 Church Street
Silverleaf Jazzmen - Friday night
D.J.'S BAR - Hydro Building - University & College
Climax Jazz Band - six nights a week
EXECUTIVE RESTAURANT
254 Eglinton Avenue East
Saturdays 2-6 p.m. John Dela Trio
EL MOCAMBO - 464 Spadina Avenue
March 18-20 - George Benson
29-
April 3 - Albert King
5-10 - Willie Dixon
GEORGE'S SPAGHETTI HOUSE
290 Dundas Street East
March 1-6 - Moe Koffman
8-13 - Eugene Amaro
INN ON THE PARK - Leslie & Eglinton
Saturday matinee
MALLONEY'S - 85 Grenville Street
Saturday afternoons - Climax Jazz Band
MOTHER NECESSITY JAZZ WORKSHOP
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THE MUSIC GALLERY - 30 St. Patrick St.
concerts every Tuesday, Friday and Saturday night at 9 p.m. with CCMC plus others.
Saturday afternoons 3-6 p.m. - Broomer, Smith, Dubin, Coles
Thursday nights - open rehearsals - bring an instrument
A SPACE - 85 St. Nicholas St.
March 6 (9 p.m.) and March 7 (3 p.m.)
ANTHONY BRAXTON, RICHARD TEITELBAUM, FREDERICK RZEWSKI

March 27 (9 p.m.) and March 28 (3 p.m.)
SONNY GREENWICH QUINTET
April 10 (9 p.m.) and April 11 (3 p.m.)
OLIVER LAKE and JOSEPH BOWIE

MONTREAL

In England a town became a city when a cathedral was built, in Middle Europe when a brewery produced a good beer, and in Canada when they got EXPO. In the musical world such a place should establish and retain habits as well as a need for permanent professional and artistic musical life. For some reason it does not work here. Anyone who likes jazz and lives in Montreal for a while, sooner or later (especially if they are able to compare with other cities of comparable size around the world) must discover that some kind of damnation or witchcraft is at work against our beloved music. Not only do the local public generally not care very much for this phenomenon but somehow everything works in such a way that it is easier to count what was wrecked rather than what happened!

Sax No End - a year old 10-piece band under the leadership of Andrew Homzy consisting of 5 saxes, bass, guitar, percussions and drums - all graduated from a Conservatoire or Music Faculty, began appearing every Monday night at a fairly suitable place by the name of "Pancho's". This band of young professional musicians (who, by the way, make their living outside jazz) was created to serve not only as a hobby-stimulation to their jazz inclinations but as a "dream"...a non-profitable organization (at this moment) to become a jazz vehicle for local jazz musicians and arrangers. In my opinion, this band is not a dream - it is a band of promising talents and of instant importance. The repertoire is in no way similar to a rather commercial supersax as the personnel may perhaps suggest. They offer a wide scope of compositions from W. Herman, T. Monk, L. Young, H. Silver, and J. Farrell as well as their own with their original arrangements with many opportunities of solo works. Thanks to their technical abilities and youthful zeal, one had a great opportunity to hear real swinging jazz in wide horizons from bebop to contemporary jazz. Well, after 7 weeks of Sax No End's struggle to draw a crowd of listeners, the Musicians Union decided that it should not continue: "Pancho's" place (a Mexican restaurant) employ a non-union group at weekends, and so....

Repeated attempts to stage a jazz festival as part of the Arts and Culture Program connected with the 1976 Olympic Games have failed to attract a sponsor, and the project has been dropped. Participants in the concert series were to have been top Canadian jazz performers. One of the organizers was quoted as saying, "It's an artistic tragedy that no company could realize what sponsoring an Olympic Jazz Festival could do for them; we presented an excellent package."

Sadik Hakim, pianist and Canadian resident for 10 years has decided to move



back to the U.S.A. because of the lack of interest in jazz.

After those bitter lines, a score of things which happened: Dizzy Gillespie stayed for a week at "In Concert" and cheered up a large crowd of followers with some fine trumpet work along with some quite inflated percussion solos and some rather antique jokes and speeches. Later in the same place, blues enthusiasts (as well as swing loving jazz fans) were pleased to see after a long time, Freddie King, whose Blues band was without doubt the best "together" ensemble blues group to appear in this city for years. One week later "In Concert" re-welcomed Muddy Waters for the 3rd time in a year to Montreal, drawing a large number of fans. Muddy, as usual gave some very spicy and toward-climax performance.

Apart from "In Concert" there was an opportunity to hear a most ambitious and technically interesting solo guitarist, Michael Gregory Jackson, who appeared in several concerts in local colleges as well as Concordia University. His performance on "wah-wah" pedal-controlled electric guitar and microphone pick-up classical guitar was with few exceptions (Ornette being one of them) a chain of non-melodic - non-harmonic compositions of sound creations.

McGill Jazz Workshop, under conductor Gerry Danovitch, had their annual concert at the Pollack Concert Hall. Three different big bands performed music by M. Ferguson, W. Herman and L. Bellson.

The most controversial "show" was that of Keith Jarrett, two concert appearances at Universite de Montreal, in a hall with very good acoustics, produced by newcomer Robin Fogel. This correspondent, who came to see one of his favourites at the second concert only, was spared a public disaster which occurred in the first concert given a few hours

earlier. Apparently K.J. did some prima-donna creations mainly consisting of non-playing. In the second show, just the opposite happened - K. Jarrett, accompanied by Dewey Redman, tenor sax (as usual checking the arrangements or harmony with his sheet music), Charlie Haden on bass and Paul Motian on drums, performed a number of compositions of brilliant music with all the richness of pure feeling, swift swing, dynamic and technical sparkling - in fact all that one could wish for. However there was a speech given by K. Jarrett after the encore - but neither I nor anyone with whom I spoke, understood what was meant. It was angry, instructive and esoteric. Whatever it was - his MUSIC was "the most beautiful sound next to silence."

To end on a dismal note - "In Concert" closed at year end - apparently unable to generate enough funds to pay for long-standing debts incurred prior to the jazz policy. Jazz, in fact, paid its way but was left hanging at the end.

- Henry J. Kahanek

VANCOUVER

The musical highlight of 1975 was, undoubtedly, Anthony Braxton's solo saxophone concert at the Western Front, 303 E. 8th Ave., in November. Expecting about 20 people, Braxton was visibly surprised when over 200 hard-core music supporters gathered to hear him play. In fact, ticket response was so positive some had to be turned away. However, those of us that managed to get in were handsomely rewarded. After a one hour performance Braxton's creative energy was self-evident. He is a dynamic composer/improviser with a strong bent for tonal exploration and compositional structure. Ideas flow so naturally they seem limitless; the more amazing considering the taxing atmosphere of a solo context. I am happy to report that the entire concert was videotaped and inquiries concerning its availability should be made to the Western Front.

Following Braxton to the Western Front was trumpeter Leo Smith. Sadly enough, lack of proper organization (advertising, booking confirmation) prevented more people from realizing the concert. Luckily, this concert too was videotaped and is on record for posterity. Both these performances owe their birth to a revitalized Vancouver Jazz Society under the direction of Brian Nation, a jazz enthusiast who out of desperation to experience live music, began organizing concerts himself. A solo concert featuring pianist Dollar Brand was slated for February.

The booking of major jazz players continues to be a policy of Oil Can Harry's. At the moment, the club is the only spot in town booking jazz people on a regular basis. In recent months Dizzy Gillespie, Jack DeJohnette, Horace Silver and Oregon have played week-long engagements. DeJohnette's group was particularly powerful and featured the strong voices of guitarist John Abercrombie and young reedman Alex Foster. On the other

hand, the music of Diz and Silver was overwhelmingly predictable. These giants of yesteryear seem to be firmly entrenched in commercial funk these days. Looking ahead, Gabor Szabo will play February 16-21, Oregon comes in March 2-5 followed by Gary Burton March 8-13.

Lightnin' Hopkins played a two-night stand in Images Theatre at Simon Fraser University shortly before Christmas. Unfortunately, Lightnin' had overindulged before the concert and subsequently was not in the greatest of form. Accompanied by a local bassist and drummer he decided on an evening of raucous boogie to the disappointment of those more interested in honest blues.

The Hot Jazz Society located at 36 E. Broadway is a non-profit society interested in preserving and extending traditional, dixieland style jazz. Each Thursday, Friday and Saturday from 9 pm. to 1 am. the premises cook with sounds of resident musicians from various bands that include the Apex Jazz Band, The Westside Seat Warmers and The Phoenix Jazz Band. More information on memberships and activities can be had by calling Gerry Weinberg, 879-0889.

Listeners/Collectors of difficult to obtain jazz recordings have finally been rewarded. Ken Pickering with partner Jack Schuller have recently opened a record shop that stocks the most extensive jazz and blues listings in Western Canada. Black Swan Records is located at 2343 Main St. (873-8222), and is already a focal point for music enthusiasts.

Finally, guitarist Herb Ellis gave a concert at the Burnaby Arts Centre on February 22. - John Orsysik

ODDS & -----

The fifth Cascas International Jazz Festival was held November 21-23, 1975 with a mixture of European and International stars. Charles Mingus' quartet was the high point. The musicians individually and collectively displayed their talents to the fullest with Jack Walrath and George Adams the featured horn men. The Benny Carter/Earl Hines package was also very well received by the generally attentive audiences. Also present were groups led by Gary Bartz, Arild Andersen (with vocalist Karin Krog), Roy Haynes, the Music of Louis Armstrong package minus Ruby Braff, Kenny Davern and Marty Grosz and finally the Portuguese group Araripa.

Trumpeter Ray Copeland has joined the faculty of Berklee College of Music... The Applied Music School - Contest, P.O. Drawer 7698, Tampa, Florida 33673 is the address to write about its first composition/arranging Contest. Deadline is June 15... Jazz Laboratory at Bennington will bring together major jazz performers/educators and young aspirants looking for concentrated immersion into American jazz. From a wealth of offerings participants will choose what they wish to learn and from whom. This program is in its embryonic state and Deborah Dansby, International Correspondent of Bennington Summers, Bennington College,

Bennington, Vermont 05201 wishes to hear from individuals, organisations, potential students, and jazz players and enthusiasts... The Institute of Jazz Studies at Rutgers University is offering three jazz courses as well as presenting a series of concerts with artists in residence. Upcoming are March 3 (Dewey Redman), April 14 (Betty Carter) and May 2 (Dizzy Gillespie)... Blues Portraits is a course being offered at the New School for Social Research, 66 West 12th Street, New York, N.Y. 10011 by Anton Mikofsky.

Jeanne Lee has recently issued a new album on Earthforms "Conspiracy" and is also available for concert performances with her group - which offers music, poetry and dance. She can be contacted through Ms Management, 463 West Street, Room 419, New York, N.Y. 10014 (212-691-0481)... Gabriel Productions, 406 West 22 Street, New York, N.Y. 10011 are helping stimulate interest in both John Stubblefield and the Sam Brown-James Spaulding Big Band.

Art Hodes appeared January 11 at the Detroit Hot Jazz Society's monthly bash and the Happy Jazz Band appeared February 8 in a concert sponsored by the Classical Jazz Society of Southwestern Ohio. The event took place at Bogart's, a club near the University of Cincinnati campus... Gene Mayl's Dixieland Rhythm Kings have been busy in Ohio. Ernie Carson and Hans Kuenzel are regulars... Boston's New Black Eagle Jazz Band dedicated the "New Black Eagle Hall" December 6 and 7 with the assistance of the Salty Dogs. The hall is located in the Sticky Wicket Pub in Hopkinton, Mass... Davenport hosts the annual Bix Fest on July 30/31. Information from 2225 West 17th St., Davenport, Iowa 52804... Pianist/composer Eubie Blake celebrated his 93rd birthday on February 7. Still going strong as a performer, this remarkable man is a living testimony to the great strength of jazz music.

Vocalist/writer Babs Gonzales returned to New York in December following a lot of action in such European countries as Sweden, Holland, France and England. His new book "Movin' On Down De Line" is \$5.50 postpaid from the author at 94 Milford Avenue, Newark, N.J. 07168 U.S.A.

Wallace Davenport heads to Europe in March for performances with various bands in Italy, Switzerland and West Germany. The Trevor Richards Trio will also be touring in Germany and the same is true for the Louisiana Shakers. Veteran reedman Benny Waters will be in Germany with the Trevor Richards Trio in April. They have a record out in Europe on CBS 80252... The New Jazz Piano Quartet of Ran Blake, Andrew Hill, Michael Smith and Paul Bley performed in concert in Paris November 23... The Many Styles of Nick Brignola will be presented in Cohoes Music Hall, 58 Remsen Street, Cohoes at 8 p.m. on March 16. The first set will team Brignola with Max Kaminsky in a dixieland setting. For the second set he will be joined by Red Rodney, Jack Wilkins, Eddie Gomez and Ted Moore. The final set features Brignola's

jazz/rock band Petrus.

Australia's Nolan-Buddle Quartette is planning a world tour in 1976/77 and is interested in contacting organisations which may be able to assist in scheduling concerts etc. Write to them at 1 Cox's Lane, Karingal 28, 2066 Lane Cove/Sydney, Australia... Long time jazz writer and collector Louis Topic of Czechoslovakia recently celebrated his 70th birthday by sending his jazz friends signed photographs of himself surrounded by his memorabilia... Alto saxophonist Marion Brown is now represented by World Enlightenment Productions, 800 Silas Deane Highway, Wethersfield, Conn. 06109 and an illustrated booklet is available outlining his work... Steve Lacy will be touring the U.S. this spring and interested people should contact Martin Davidson, P.O. Box 123, Lanesville, N.Y. 12450 (914-688-5081)... Cadence is the name of a new jazz magazine being published by Bob Rusch. The opening issue includes an interview with Freddie Hubbard. Designed, partially, to fill the gap left with the demise of Jazz Digest it fills a void in the U.S. scene. Sample copy is \$1.00 from Cadence Magazine, P.O. Box 5, Oxbow, N.Y. 13671.

Clark Terry recorded his big band live at Buddy's Place in December for Vanguard Records... Denmark's Steeple-Chase Records is becoming the most prolific jazz company in the world. Among recent releases are albums by Niels Henning Orsted Pedersen, Ken McIntyre and Walt Dickerson. The latter, one of the most influential vibraphonists of the 1960s, has not recorded since 1967... Improvising Artists Inc is the name of Paul Bley's new company. Naturally he has a solo album (373840) as well as one with Bill Connors and Jimmy Giuffre (373839) and an older session with John Gilmore, Paul Motian and Gary Peacock (373841). Other releases are Ran Blake (373842), Jimmy Giuffre Orchestra (373843), Altschul, Peacock and Bley (373844) and Lee Konitz (373845). These should be available from IAI, 26 Jane Street, New York, N.Y. 10014... Infinite Sound, the San Francisco group with Glenn Howell, Roland Young and Aisha Kahlil has just released their first album on 1750 Arch Records, Box 9444, Berkeley, California 94709... Oregon and Elvin Jones have recorded together for future release on Vanguard... Master Jazz Recordings have issued volume four in their Master Jazz Piano series. This release features Earl Hines, Cliff Jackson, Cliff Smalls, Gloria Hearn and Jay McShann. "The Boys from Dayton" features Norris Turney and Snooky Young... Blue Labor Records, now at 342 Madison Avenue, Suite 211, New York, N.Y. 10017 will shortly release the first Marie Knight album in more than a decade.

We have recently been berated for what some readers feel is a slight in not writing extensive eulogies to the memories of passing jazz giants. While we do not wish to lessen the impact of the death of major talents we feel that our space is better served by acknowledging the contributions of the living. Inevitably there

will be retrospective articles on the giants of the past but the monthly listings of recently deceased will not diminish as the music grows older. Thus we do not show disrespect by simply recording the unpleasant facts of reality as they occur.

Composer/arranger/saxophonist Oliver Nelson died in Los Angeles on October 28; Vocalist Lee Wiley died in New York on December 11; composer/vocalist Noble Sissle died December 17 at the age of 86; the blues world lost several vibrant performers - the most notable being Howlin' Wolf in December; Hound Dog Taylor died December 17 at the age of 59; Jesse Fuller died in Oakland early in February and fellow songster Mance Lipscomb died in early February in East Texas; Cornetist/violinist Ray Nance died January 28 in New York; trumpeter Mongezi Feza died of pneumonia in England late in November.

SMALL ADS

This section is for individuals and organizations to advertise non-display items.

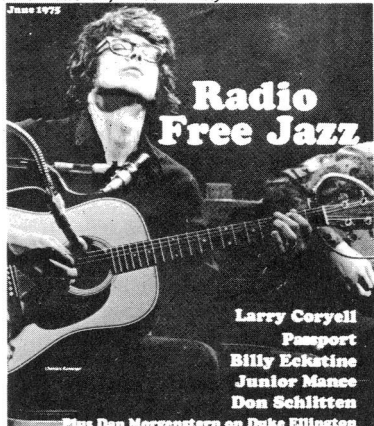
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LLOYD Garber's New-Music Improvisation Book (Guitar Energy) now available \$23.00. Also enquire about new recording. Write Lloyd Garber, Box 7020, Station A, Toronto, Canada, M5W 1X7.

COLLECTOR looking for the following LP's - no tapes: Woody Herman - Jazz the Utmost (Verve MGV 8014 or Clef MGV 745); Artie Shaw - Gramercy 5 Volume 4 (Clef MGC 645); Les Brown - Concert at the Palladium Vols. 1 and 2 (Coral 2-CX1) Dizzy Gillespie/Stan Getz (Verve MGV 8141 or Norgran MGN 1050); Larry Sonn - Jazz Band Having A Ball (Dot 9005); Red Rodney/Lennie Tristano - BeBop (Mercury 21028). Will pay premium price if in new or exc. condition. Apply to Gerry Schlaer c/o Michelin Tires, 2700 Alphonse Garipey, Lachine, Quebec.

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LIVING BLUES, America's first blues magazine, published quarterly since 1970. Contemporary and historical coverage, from Robert Johnson to T-Bone Walker. Photos, reviews, news, in-depth interviews, etc. One issue 75¢; four for \$3.00 from Living Blues, P.O. Box 11303, Chicago, Illinois 60611, U.S.A.

RARE out-of-print Jazz LP's sold by auction. Free lists Leon Leavitt, 824 1/4 No. Las Palmas, Los Angeles, Ca. 90038 U.S.A.

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BACK ISSUES OF CODA still available - \$1.50 each postpaid or 10 for \$11.00: MAY 1967 (Albert Ayler, Earl Warren); AUG. 1973 (Louis Armstrong... 15th Anniversary special); FEB. 1974 (Dollar Brand, Lee Wiley, Maxine Sullivan); MAR. 1974 (Gene Krupa); APR. 1974 (Anthony Braxton, Blues Poets & Critics); MAY 1974 (Kenny Hollon, Larry Coryell); JULY 1974 (Mary Lou Williams, Jimmy Rogers, Morris Jennings); SEPT. 1974 (Rashied Ali-Andrew Cyrille-Milford Graves, Johnny Hartman, Swing); OCT. 1974 (Karl Berger, Jazz Crossword, Johnny Shines); NOV. 1974 (Delaunay reminiscences part 1, Howard King, Rex Stewart); DEC. 1974 (Julian Priestler, Steve McCall, Muggsy Spanier Big Band); JAN. 1975 (Strata-East Records, J.R. Monterose, Louis Armstrong, Filmography); MAR. 1975 (Cecil Taylor, Joe Albany); APR. 1975 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis); MAY 1975 (NHOP, Nessa, Junior Wells, Graeme Bell); JUNE/JULY 1975 (Sun Ra, John Gilmore); AUG. 1975 (AACM, James Black, Freddie Kohlman, Ken Colyer); SEPT. 1975 (Roscoe Mitchell, Bunky Green, Montreux '75); OCT. 1975 Claude Thornhill, Brew Moore); NOV. 1975 (Leo Smith); FEB. 1976 (Art Farmer, Red Rodney, Woody Shaw).

BIG BAND Remotes, V-Discs, Old Radio Shows on Reels less than \$1.00 per hour, Cassettes \$1.95. Catalog \$1.25 available from Early Radio Tapes Ltd., Box 9117, Postal Station E, Edmonton, Alberta T5P 4K2 Canada.

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DEREK BAILEY interviewed in "Bells" #17. Single copy 40¢. Subscriptions \$3.00 for 8 issues from Henry Kuntz Jr, 1921 Walnut, #1, Berkeley, California 94704.

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GREAT NEWS: A limited supply of Rex Stewart's Jazz Masters of the 30's, now out of print, in stock now. \$6.50. Charlie Parker Disco, Volume 3, \$2.50. (Volume 4, April) Coming in March, Bing: \$8.25. Also, Whitney Balliett's new book, New York Notes, \$8.25. Modern Jazz, The Essential Recordings, \$6.75. The American Dance Band Discography, 2 massive volumes, \$24.95. The Big Bands Songbook, \$15.95. Esquire's World of Jazz, \$19.95. Dr. Simpkins' Coltrane, \$8.25. All postpaid, Oak Lawn Books, Box 2663, Providence, RI 02907 U.S.A.

LOUIS Armstrong special issue celebrating CODA's 15th Anniversary. Articles, reminiscences, reviews, discography. A collector's item. Single copies \$1.00 postpaid.

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CODA Publications is attempting to build a film library with the intention of expanding its activities in this media for use in universities, libraries, schools, etc. If any reader has access to jazz or blues films that could be purchased for this purpose please contact Bill Smith at CODA.

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ADVERT

JAZUM 39: BING CROSBY

I've Got The Girl (142785-3) (10/18/26), Shanghai Dream Man (37764-4) (2/10/27), Pretty Lips (38124-1) (2/28/27), Side By Side (38378-4) (4/29/27), Magnolia (38779-1) (5/24/27), Mississippi Mud/I Left My Sugar Standing In The Rain (39271-3) (6/20/27), Sweet L'il/Ain't She Sweet (39272-3) (6/20/27), Where The Blue Of The Night (37373-B) (11/23/31), I'm Sorry Dear (37440-A) (12/3/31), I Found You (37525-B) (12/21/31), Starlight (11291-A) (2/16/32), Soft Lights And Sweet Music (11416-A) (3/8/32), Love You Funny Thing (11330-A) (2/23/32), Shadows On The Window (11417-B) (3/8/32).

JAZUM 40: BING CROSBY

The Five Step (39569-3) (8/16/27), The Calinda (39575-2) (8/19/27), It Won't Be Long Now (39577-8) (8/20/27), Miss Annabelle Lee (40894-2) (11/17/27), From Monday On (41612-3) (1/12/28), What Price Lyrics (43121-3) (3/1/28), I'm Wingin' Home (43140-2) (3/12/28), Paradise (11480-B) (3/15/32), You're Still In My Heart (11481-A) (3/15/32), Waltzing In A Dream (8593-A) (4/23/32), Happy-Go-Lucky You (8594-A) (4/23/32), Lazy Day (8596-B) (4/24/32), Love Me Tonight (8640-1) (5/26/32), Let's Try Again (8597-A) (4/24/32).

JAZUM 41: BENNY GOODMAN

Sing Sing Sing Pt. 1 (09571-1) (7/6/37), Sing Sing Sing Pt. 2 (09572-1) (7/6/37), Sing Sing Sing Pt. 2 (09572-3) (7/6/37), Ciribiribin (025900-1) (10/13/38), Estrellita (033710-1) (2/9/39), I Didn't Know What Time It Was (25352-1) (9/13/39), Love Never Went To College (25353-1) (9/13/39), It Never Entered My Mind (2975-A) (3/1/40), Devil May Care (26715-A) (4/10/40), Ev'ry Sunday Afternoon (26741-A) (4/16/40), The Sheik (26718-A) (4/10/40), Buds Won't Bud (26714-A) (4/10/40), I Surrender Dear (26743-B) (4/16/40).

JAZUM 42: BENNY GOODMAN

I Can't Love You Any More (26811-A) (5/9/40), Once More (2976-A) (3/1/40), These Foolish Things (26941-A) (6/20/40), Henderson Stomp (29064-1) (11/13/40), I'm Always Chasing Rainbows (29274-1) (12/20/40), I Left My Heart In Your Hand (29276-1) (12/20/40), I Hear A Rhapsody (29503-1) (1/14/41), Gone With What Draft (29519-1) (1/15/41), This Is New (29577-1) (1/28/41), I'm Not Complaining (29529-1) (1/21/41), My Sister And I (29864-1) (3/4/41), Good Evenin', Good Looking (30419-1) (5/5/41), I Found A Million Dollar Baby (30422-2) (5/5/41), Time On My Hands (29530-1) (1/21/41).

JAZUM 43: BOSWELL SISTERS/CONNIE BOSWELL

Everybody Loves My Baby (11354-A) (2/24/32), Washboard Blues (11520-A) (3/16/32), It Don't Mean A Thing (12639-A) (11/22/32), I Had To Change The Words (14527-A) (1/4/34), The Gold Digger's Song (13450-A) (6/13/33), The Boulevard Of Broken Dreams (15133-A) (4/27/34), It's Sunday Down In Caroline (13451-A) (6/13/33), Carioca (15132-A) (4/27/34), Goin' Home (15134-A) (4/27/34), All I Do Is Dream Of You (15342-B) (6/19/34), Rock And Roll (221-A) (10/4/34), Little Man You've Had A Busy Day (15341-B) (6/19/34), If I Had A Million Dollars (222-A) (10/4/34).

JAZUM 44: BOSWELL SISTERS/CONNIE BOSWELL

A New Moon Is Over My Shoulder (15714-A) (8/21/34), It's Written All Over Your Face (279-B) (12/10/34), Say It (15713-A) (8/21/34), Alexander's Ragtime Band (15254-A) (5/23/34), With Every Breath I Take (295-A) (12/13/34), Dinah (294-A) (12/13/34), I'm Growing Fonder Of You (296-A) (12/13/34), Clouds (16643) (1/15/35), 'Way Back Home (17631-1) (5/21/35), You're All I Need (17611-2) (5/16/35), Every Little Moment (17632-1) (5/21/35), In The Middle Of A Kiss (17644-2) (5/28/35), Trav'lin All Alone (17645-1) (5/28/35), St. Louis Blues (17646-2) (5/28/35).

JAZUM 45: CAB CALLOWAY/COUNT BASIE

I Love To Sing 'A (1090-A) (1/27/36), Save Me Sister (1092-A) (1/27/36), Wedding Of Mr. & Mrs. Swing (19877-1) (9/15/36), My Gal Mezzanine (146-2) (3/17/37), Congo (157-1) (3/17/37), I'm Always In The Mood For You (607-1) (8/24/37), I Like My Music Hot (747-1) (1/26/38), If I Could Be With You (24241-1) (3/19/39), Someday Sweetheart (26283-A) (11/6/39), Evenin' (3254-A) (8/28/40), It's Torture (3258-A) (8/28/40), I Want A Little Girl (3259-A) (8/28/40), Moon Nocturne (31375-1) (10/1/41), I Struck A Match In The Dark (31642-1) (11/3/41).

JAZUM 46: CHICK WEBB/CLAUDE HOPKINS/ANDY KIRK/JIMMIE LUNCEFORD

Blues In My Heart (36433-A) (3/30/31), On The Sunny Side Of The Street (38594-A) (9/10/34), My Gal Sal (15043-A) (4/6/34), Give Her A Pint (61003-A) (4/3/36), Twinkl'n (63256-A) (2/8/38), Unsophisticated Sue (38543-A) (9/4/34), Star Dust (38544-B) (9/4/34), Like A Ship At Sea (1011-A) (11/5/37), Rainin' (23904-1) (1/3/39), What Is This Thing Called Swing (24083-1) (2/7/39), Sassin' The Boss (24967-A) (8/2/39), Who Did You Meet Last Night (24965-A) (8/2/39), Pretty Eyes (25754-1) (12/14/39), Let's Try Again (3070-B) (7/9/40).

JAZUM 47: EARL HINES

Blue (15002-A) (3/26/34), We Found Romance (15001-A) (3/26/34), Just To Be In Caroline (15000-A) (3/26/34), You Are The One Of My Dreams (15008-A) (3/26/34), I Can't Believe That You're In Love With Me (1818-2) (2/10/37), Tippin' At The Terrace (22520-1) (3/7/38), Julia (63331-?) (4/3/41), It Had To Be You (061540-1) (8/20/41), Sweet Honey Babe (10329-A) (Dec. 1947), Midnight In New Orleans (10329-B) (Dec. 1947), Keyboard Kapers (10382-B) (late 1948), Lazy Mornin' (10382-A) (late 1948), Louise (SU-2044) (Dec. 1947), When I Dream Of You (SU-2038) (Dec. 1947).

JAZUM 48: BOB CROSBY

Ol' Man Mose (A-922-C3), I Don't Want To Make History (A-923), It's Been So Long (A-923), Here Comes Your Pappy (A-925-C1), In A Sentimental Mood (A-924-C1), Savoy Blues (A-932-C1), (the preceding six selections are from 1936 Muzak transcriptions, great quality), Christopher Columbus (60911-A) (3/19/36), It's Great To Be In Love Again (60914-B) (3/19/36), Muskrat Ramble (61036-A) (4/13/36), Vieni Vieni (1030-A) (11/5/37), Silhouetted In The Moonlight (1031-A) (11/5/37), Please Be Kind (63268-A) (2/10/38), I Simply Adore You (63269-A) (2/10/38).

JAZUM 49: BOB CROSBY

Sugar Foot Strut (BB-16071-D1), The One I Love (BB-16069-D1), Dixieland Shuffle (BB-16071-D1), How'd Ja Like To Love Me (BB-16069-D1), Little Rock Getaway (BB-16071-D1), Mary (072224-A1), My Inspiration (SRR-2789-1), (first five of seven preceding selections from World transcriptions about 1936 or 1937, last two from Standard transcriptions about 1937 or 1938, great quality), Do You Ken John Peel (63383-A) (3/8/38), Louise Louise (63387-A) (3/8/38), Tea For Two (63390-A) (3/8/38), You Must Have Been A Beautiful Baby (91511-A) (10/14/38), When We're Alone (91712-B) (4/14/39), Only When You're In My Arms (91709-A) (4/14/39), The Lady's In Love With You (91710-B) (4/14/39).

Because of rising production costs, postal rates and cost of living, the price of each Jazum record sold to an individual in the U.S.A. is now \$5.75. The price of each record sold to an individual outside the U.S.A. remains at \$6.75. Packing and postage are included but not insurance. If you want insurance, you must add the cost to your payment. We will not be responsible for damaged shipments or for loss of un-insured shipments. We pack in corrugated folders or boxes holding up to 3 records, 7, 25, 50, or 75 records, depending on the size of the order. If you want special packing, we will quote a price for it. All records are shipped via parcel post, surface mail, special fourth class rate in U.S.A. only. Rates will be quoted on request for shipping via air mail, small packet, REA, truck, freight forwarder, etc. TERMS: Payment advance, no exceptions, currency (U.S.A. only), money order or bank check. Checks from foreign sources must be payable net with allowance for bank discount and handling charges. All checks and money orders must be made payable to William C. Love, not Jazum Records. Dealer and distributor prices (to bona fide and license dealers and distributors only) will be quoted on request. Send orders, payments, requests for quotations and other correspondence to William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217 U.S.A.. All requests for information, other than quotations or essential business, must be accompanied by a stamped and addressed envelope or they will not be answered. Jazum 1-38 are available. Jazum 39-49 are in production with estimated availability in February 1976.



OSCAR PETERSON • VERY SPECIAL

TV Taping - CBC Toronto
January, 1976

Television, by its very nature, distorts and contracts reality. What you see on the tube is a mere fragment of the medium's potentiality. Twenty years of production has streamlined the packaging into well worn patterns. To even sell an idea for a television show requires its framework to conform to well tried shapes. Television's bureaucracy has made it imperative that shows be overloaded with Production. Under the circumstances, then, there was probably only one way for Gary Ferrier and Aubrey Tadman to persuade the brass at the CBC that "The Oscar Peterson: Very Special" was a responsible proposition.

Jammed into one hour were the immense talents of Ray Charles and Oscar Peterson as well as the considerable skills of Clark Terry, Roy Eldridge, Zoot Sims, Lockjaw Davis, Herb Ellis, Ray Brown and Louis Bellson. Functioning entirely in a subordinate role were the cream of Toronto's studio elite and the arranging skills of Rick Wilkins. The potential for many programs was present - whereby the TV medium could really capture the extraordinary creative skills of these imaginative improvisers. Television, however, is a static visual medium which has yet to come to grips with the possibilities of music - especially such a visually exciting music as jazz (the one exception, which is always quoted, is the 1958 production "The Sound Of Jazz".

Significantly, production of that program was the responsibility of jazz writers and not professional TV people. Closer to home there were various Paddy Sampson and Daryl Duke shows on CBC - which would be required viewing for budding TV producer/directors if the tapes hadn't been erased).

Packaging is a crucial part of television and although every nuance of this "special" was charted in advance, right down to the scripted narrative of its host (Oscar Peterson) it was taped in bits and pieces. Sitting in the studio while rehearsals and tapings progressed doesn't necessarily give an accurate portrait of the finished product. For one thing, the music will never sound as good through the miniature speaker of the average TV set and there is also no way of knowing how good the recorded sound is going to be.

The whole day in the studio was worthwhile just to experience the incredible energy of Ray Charles. The vitality, directness and enthusiasm of his musicianship is something special. The afternoon rehearsals were relaxed and the way in which he punctuated the rhythmic lines of the charts during sound rundowns for the sections of the orchestra was an elementary lesson in the fundamentals of the music. He was constantly playing piano - and there was plenty of time for this as the technicians seemed to spend forever getting everything straight for a run through. There were other wonderful moments - when the Peterson Trio slipped into a version of My Favorite Things which evolved naturally as they explored the possibilities of the tune. None of this will be seen on the show, of course, but it is

situations such as this which reveal the essence of the music as well as capturing the sound and feeling of jazz so much better than the predetermined choruses which are preserved for our edification.

By the evening, when a specially invited audience was at hand, the polish had improved with the tuxedos worn by the musicians but the rhythmic flow had become restricted. The stiffness of the band impeded Ray Charles in his vocal treatment of I'll Be Home and the Basieish feel of Blues For Big Scotia had tightened up in the few hours since Ray Charles (on electric piano) and Oscar Peterson (on acoustic piano) had first run through the number. What was worse, in some respects, was the way in which the audience was compelled to sit through long periods of inactivity. In its heyday it would have been inconceivable for so much time to be wasted in the production of a TV show and, if there is to be an audience present, then they should be given a show. Otherwise they deserve to receive a fee for fulfilling the role of extras.

Only part of the final program was taped in the studio. The improvised jam session (JATP) took place two evenings earlier at Seneca College before another invited audience. Hopefully the spontaneity of that situation will be translated into something worthwhile on the screen (although the recorded documentation from the 1975 Montreux concerts indicates that well worn cliches were the most visible aspect of that occasion).

Canadians will have to be patient. "The Oscar Peterson: Very Special" program is not scheduled for viewing until the Fall of 1976. In the meantime it gives us a lot of time to think about the respon-

sibilities of the CBC who, in effect, use our money to launch programs which fall far below the potentiality of the medium. And while it is nice that the CBC has finally deigned to give an hour of its time to Oscar Peterson, our most famous jazz musician, it does seem a little ridiculous to run through the same tired clichés about Tatum, Nat Cole and the other historical flashbacks of his career. Like CTV's inept Lionel Hampton Special, the CBC wasted a wonderful opportunity to capture the special magic of jazz music. It had the talent on hand - the combination of Ray Charles and Oscar Peterson is dynamite - but the inability of the production to get inside the music will result in yet another bland Variety Hour Special.

Ray Brown's attitude summed up the situation. He was able to conduct a conversation with members of the reed section while playing the music for the show during rehearsal. Such were the demands placed upon him and the other world class musicians who came to Toronto to play but who ended up being pawns of the television game. - John Norris

DAVE LIEBMAN

The Bottom Line, New York City
January 12, 1976

Since establishing his own direction and music through the formation of Lookout Farm several years ago, David Liebman's long affair with rhythm seems as intense as ever. Last year's album on ECM, "Drum Ode", in addition to its title and David's declaration that "the drummer's spirit is what moves me the most," featured eight percussionists (Jeff Williams, Badal Roy, Bob Moses, Patato Valdez, Steve Sattan, Barry Altschul, Collin Walcott and Ray Armando). With "Sweet Hands", David's new release for A&M's Horizon label, the rhythmic emphasis continues. And in the most recent edition of Lookout Farm, Liebman has added to the roster of regulars (pianist Richie Bierach, bassist Frank Tusa, drummer Jeff Williams and Indian percussionist Badal Roy), the dynamic Jumma Santos on congas and varied percussion instruments. The result is an even more enriched rhythmic and coloristic palette.

After an enthusiastic greeting by the capacity crowd, Lookout Farm launched into Liebman's Dr. Faustus. Opening with a complex stop-start chromatic line voiced by David's tenor, the rhythm section followed with a tough, rocky vamp. Switching to soprano, Liebman gradually built his essay to an intense multi-noted frenzy before turning the lead over to Bierach's Fender-Rhodes. Bierach, one of the fine young pianists on the contemporary scene, traced his journey with sharply angular right-hand lines and cleanly executed chromatic runs. Returning to tenor, Liebman and Williams fashioned a rhythmically rich contrapuntal exchange before David segued back for a final reading of the head. Throughout, the band was a seething, bubbling Faustian cauldron.

On Liebman's Pablo's Story, Jumma's bells and Richie's mellow electronically processed chords set the stage for David's lyrical, echo-plexed soprano. Playing with a moving tenderness, David's liquid arcs were gently cradled by the beautiful backdrops of his listening colleagues. As the texture became increasingly dense, David intensified his own statements through forcefully expressed sheets of sound. Suddenly, the focus shifted to the explosive Jeff Williams who was then joined in turn by Santos, Roy, Tusa, Bierach and Liebman. After a provocative dialogue between David's soprano and Badal's talking drum, a seamless transition brought the band into a lush, tropical interpretation of The Breeze And I.

Changing the mood and pace, Bierach moved to a baby grand for his Mitsuku (from Richie's recently released ECM album "Eon"). Reflecting his classical training, his interest in advanced 20th-century compositional techniques and his experience with such jazz giants as Stan Getz and Jeremy Steig, Mitsuku is a melodically, harmonically, and rhythmically complex, yet clear, composition. Concluding the set was Liebman's evocative Napanoch, named for the small town in New York where Lookout Farm - the place that inspired the band's name - is located. As with the other selections in the set, Napanoch is an episodic, picaresque musical sojourn which allows for spontaneous and inspired interaction among the mature talents of Lookout Farm.

A final word on Liebman. David is a solid leader. Using a variety of hand signals and nonverbal gestures to help shape the evolving musical quests, Liebman encourages the full and free participation of his cohorts. The feelings of strong mutual respect among the band's members are obvious. David is also one of the most consistently energetic and accomplished saxophonist/flutists playing today. These factors, along with several upcoming tours and the new recording arrangement with Horizon, promise to make David Liebman and Lookout Farm one of the groups from which to expect bigger and better things. - Chuck Berg

CJRT FESTIVAL

Basin Street, Toronto
January 12-17, 1976

Some called it the greatest event in Toronto's jazz history while others were a little more reserved in their judgement. It would be hard to imagine anything much more exciting for those people who jammed Basin Street nightly for a week long festival which paraded some of this city's best talent in a manner normally reserved for the best of International stars. Such are the things benefits are made of.

In a way it is ironic that it took a benefit to assemble such an impressive roster of musicians and produce such sustained enthusiasm from the jazz public. It certainly showed that jazz people do care about the music in Toronto and they

also care about the continuance of their non-commercial radio station CJRT-FM - where jazz is programmed for more than 24 hours weekly. The station is funded by the provincial government but needs to pick up additional revenue to meet its budget. This was supposed to come from industry grants - but they have shown remarkable lethargy - perhaps a diet of jazz, classical music and Open College (higher education via radio) is a little too esoteric for the magnates who wallow in a diet of Stompin' Tom Connors, The Maple Leaf Hockey Team and hopes of one year producing a football team of merit.

In early December the decision was made to solicit donations from the listeners to the station and a direct outgrowth was the suggestion of a benefit concert of some kind. Terry Sheard, a dedicated jazz enthusiast, spearheaded the program which rapidly escalated with the support of Doug Cole (owner of George's Spaghetto House, Bourbon Street and Basin Street), Paul Rimstead, Jim Galloway and a number of others involved in the jazz scene. Remarkably, a full scale festival was launched in just three weeks with the full cooperation and blessing of Local 149 of the AF of M. The musicians were fantastic in their support - 100% positive response to the idea of playing a 45 minute set at the club which would be broadcast live on CJRT at the same time.

Despite a curious ambivalence from the media (perhaps they were wary of encouraging support of a benefit of this kind) - they seemed to miss the point that this was the most incredible presentation of Canadian jazz talent yet assembled in one week. It was an event of major significance - and it could all be heard on the radio so that many thousands could experience the diverse styles of music being performed here in Toronto.

Any doubts about the possibilities of failure were dispelled on opening night. The electricity generated by Nimmons 'N' Nine Plus Six set a standard for all to follow. Rarely has there been such charging excitement from a big band before. From the opening notes of their warm-up set through their broadcast performance of The Atlantic Suite they were close to the edge of a precipice. Keith Jollimore's alto solo took off and was followed by just as inspired an effort from Art Ellefson. It was the first of many standing ovations from the capacity crowds who jammed the club all week.

Stylistic contrast was part of the programming objectives of the festival. The juxtaposition of different viewpoints was a reflection of the presentation of records by Ted O'Reilly on The Jazz Scene. He had the difficult task of keeping the proceedings flowing smoothly for the people at home during the changeover of bands while keeping an eye on the microphone setup for the next band. Most people accepted the challenge of listening to music they would normally avoid. Hopefully it was as good an experience for supporters of The Artists Jazz Band as it was for those who came to hear Jim Galloway.

Although I was at the club every night my impressions of the music are quite



sketchy. Finding seats for people, making sure that everything was running smoothly on the bandstand and generally being available for whatever problems might occur kept Bill Smith and me very busy. The surprise of the week was the very professional performance by the Humber College Big Band under Ron Collier's direction. It turned out to be an inspired opportunity for these young men to demonstrate that the music program at that college is very positive. Their understanding of jazz was high and their cohesion was obviously the result of much hard work.

The more contemporary music is not usually heard in a club setting and in general, the groups in this category (CCMC, Avant Garde Revival Band, Artists' Jazz Band and the Michael Stuart/Keith Blackley Duo) acquitted themselves well. The contrasts in style evident in the music of all four groups was evidence of the healthy variety of approaches being offered by contemporary musicians in this city. While I would say that I have heard all these groups perform to better advantage elsewhere there was no denying the intensity level of the CCMC where tenor saxophonist Greg Gallagher was the principal soloist or the satirical arrogance of the Artists' Jazz Band. The greater degree of organization in both the Stuart/Blackley Duo and the Avant Garde Revival Band made their performances more successful - perhaps because there was less possibility of failure occurring. Stewart Broomer's opening solo piano was more percussive than usual and almost the entire piece was created from within the piano. It was particularly effective on radio where the miking of the instrument completely changed the sound of the instrument. The duets and solos of Maury Coles and Bill Smith were good controlled efforts. The Stuart/Blackley Duo is one of the most impressive combinations currently working in the city. Their interaction, rapport and soaring conception is beginning to move beyond the limitations imposed by their admiration for Coltrane's concept. What they need most is

to perform frequently. Their music is only now beginning to take real shape.

Both Ted Moses and Alvin Pall led tight, organised groups who played with zest and imagination - reflecting their divergent approaches to jazz today. Alvin's music is less controlled and he allowed much room for solos from a new addition to the Toronto scene - trombonist Jerry Johnson executed his J.J. Johnson lines with immaculate ease. Ted's band is more contemporary in the sense that he prefers the modal exercises which have dominated the Miles Davis school for the past decade. Mike Malone got off some characteristic solos while Cathy Moses' flute work is calm in the midst of much convulsion.

This festival thrust into the spotlight vibraphonist Frank Wright - a musician who is widely respected but little known by the public. His Milt Jackson oriented approach has graced many of Toronto's plush hotels for the past decade so it was valuable for him to be exposed in this manner. His quartet featured the guitar work of Gary Benson, Lennie Boyd (bass) and drummer Mike Beck. Joel Schulman is another musician who usually avoids the spotlight although he is often on view at his own restaurant - The Garden Party - during the day. His locked-hands approach and vast knowledge of songs makes him an attractive musician and he shared the stage with Aura, the lady with the remarkable range, for his set of spontaneously put together standards. He had been preceded by Bernie Senensky whose more contemporary piano stylings were ably assisted by Dave Young and Marty Morell.

There was a lot of fun when Guido Basso and Rob McConnell joined the Ed Bickert Trio for the kind of jamming which used to electrify Toronto's after hours clubs a decade ago. The professionalism of these musicians (Don Thompson and Terry Clarke completed the lineup) made everything seem ridiculously easy but there was still a sharp edge to their music. The Climax Jazz Band, taking time out from their regular gig, made

the first set on Wednesday night solidly traditional and complementary to all the efforts of Galloway and friends.

Throughout the week the middle set was the responsibility of the Jim Galloway/Paul Rimstead Quartet. It was used as a forum for itinerant jazz musicians and others to participate in the proceedings. It ranged from the organised clarinet/soprano duets of Alistair Laurie and Jim Galloway to the rip-roaring four saxophone battle between Moe Koffman, Pat Riccio, Fred Duligal and Galloway. This particular set, on Wednesday, was one of the most exciting (in the old fashioned sense of the work) of the week. It certainly brought back memories as chorus after chorus poured forth from these stalwarts of the scene. Charlie Gall took his horn out of its wrapper opening night and warmed the room with his Spanier stylings while Ian Bargh was often on hand to take over from Ron Sorley at the keyboard. His work on the saxophone battle set was electrifying. Jodie Drake sang a couple of times, Graham Topping displayed his immaculate taste, Dave McMurdo tried to play tailgate, Archie Alleyne reminded everyone that Toronto lost its finest drummer when he went into the restaurant business and Don Vickory and Paul Robson also took over from Rimstead for a set each. On Thursday a very much on form Metro Stompers - the quartet plus trumpeter Ken Dean and trombonist Pete Sagermann - presented a special salute to Duke Ellington and remained on stage when Oscar Peterson lent his name to the proceedings while jamming with the band for one number. Bourbon Street's own favorite lady, Carol Britto, sat in Friday night and Ross Hunt, a very promising guitarist was heard at length on Tuesday night. On hand throughout the week was the ever dependable Dan Matri who adjusted his bass lines to suit the music taking place in front of him while Ron Sorley's direct uncluttered piano lines were always just right.

It was a marvelous week - and the patience displayed by those people who waited (sometimes) for hours to get a seat is some indication of their commitment to the music and the event. The combined total of money received from donations at the door and phone pledges was over \$10,000 - a very healthy contribution to CJRT's fund raising. But, more important, it showed that there is a lot of talent in this city and the proof is in the fact that a second week could easily have been scheduled without duplicating any of the musicians from the first week.

- John Norris

Editorial Note

I wrote this ending because I felt that John Norris was unduly modest about his participation in this fund raising event. He in fact played a major role in assembling the musicians that played, and spent a great portion of the three weeks prior to this event making sure everything fitted together. CJRT still needs support and if you feel inclined you can send donations to CJRT-FM, 297 Victoria Street, Toronto Ontario M5B 1W1.

- Bill Smith

WARNE MARSH

Covent Garden Community Theatre,
London, England
December 18, 1975

Recent appearances in Britain by Warne Marsh confirmed that not only is he a magnificent saxophonist but, more important, one of the few players since Parker's death to have risen to the challenges posed by that departed master. At the first recital, on December 18, Lee Konitz was also present, so it was inevitable, I suppose, that the music should have had something of a nostalgic cast, though the rhythm section, powered by the indefatigable bass work of Peter Ind, who was flanked by Dave Cliff on guitar and Alan Levitt at the drums, evinced a multi-directional complexity that would have been unthinkable in the Tristano circle of the late 40s or early 50s. Wow opened a programme which included several other items associated with the school, notably Background Music, You Go To My Head, 317 E. 32nd and Subconscious-Lee; all featured impeccable ensembles and solos whose harmonic and rhythmic subtleties went hand in hand with razorsharp enunciation and real tonal sinew.

In Konitz's case, the best of his recent albums had prepared us for the impact of his work, but Marsh came as something of a revelation. The bounding aggressiveness and remarkable rhythmic flexibility of his playing, based on tremendous facility of execution, unprecedented control in and beyond his instrument's upper register and extraordinary tonal consistency throughout the range, struck the audience that much the more forcibly for their not so far having been altogether captured on record. Another aspect of his work to seize one's attention was his ability to articulate phrase patterns of very considerable length and dense rhythmic content, often implying double time yet also running his lines over and across that very implied beat further to intensify the solo's substance. In such items as It's You Or No One and The Way You Look Tonight the speed of his invention evoked that palpable excitement that stands close to the core of the jazz tradition, whilst his reading of Darn That Dream was rich in melodic turns that lent the song fresh emotional integrity. A 12-bar which eventually resolved into a variation on Parker's Now's The Time was yet another memorable listening experience: ushered in by a superb unaccompanied passage by Peter Ind, it gave rise to a series of solos of which Marsh's remains in my mind as a model of un-hackneyed inventiveness, with his phrases flowing freely across the chorus divisions, pursuing their own musical logic yet steeped in the spirit of the blues.

When one thinks of the multiform pressures to which jazz musicians are exposed, especially in today's climate, it is not in the least surprising that so many eventually dilute their styles, either by jettisoning hard-won individuality so as to conform to a fashionable stereotype in

their field, or, perhaps more understandably, by grafting commercially useful procedures on to their own medium. That Marsh has compromised in neither of these ways, but instead has worked assiduously over the years to broaden and intensify a truly personal form of expression speaks as eloquently for his integrity as it does for his musicianship.

- Michael James

Queens Theatre, Sittingbourne,
Kent, England
December 21, 1975

The appearance of tenor saxophonist Warne Marsh on a short tour of England was as surprising as it was pleasurable. Warne made his European debut at the invitation of English bassist Peter Ind, a longtime associate of Warne's from the 1950s. To accompany Marsh, Ind imported American drummer Al Levitt (recently moved from Spain to France) and added the very able young English guitarist Dave Cliff. On the Continent (and for a few of the English gigs, but not this one) the quartet was augmented by alto saxophonist Lee Konitz - quite a reunion for the Tristano clan.

However, at Sittingbourne the spotlight was deservedly on Mr. Marsh, one of the finest tenormen of his generation and a pure improviser. He was clearly comfortable with his accompaniment, underpinned by Ind's firm and appropriate bass lines. Cliff proved a splendid foil and, far from being overwhelmed by his surroundings, earned the nod of approval from the distinguished visitor for many of his solos.

The group played three sets, opening with an easy paced Easy To Love on which Marsh played some beautiful melodic phrases, followed by a dashing Little Willie Leaps, a tender God Bless The Child and an exciting You Stepped Out Of A Dream which featured all four members of the group. Levitt drummed impeccably and his solo showed his controlled musicianship. The closer was another Parker line, Donna Lee, played at a finger-busting tempo that found Marsh especially venturesome. An unusual feature was the chorus of two-bar exchanges between tenor and drums.

The second set began with a pulsating The Night Has A Thousand Eyes, a sequence which inspired both Marsh and Cliff. Foolin' Myself has always been a favoured progression with Marsh and his associates. This version found Peter Ind outlining the melody backed by Levitt's brushes. Then Marsh came sliding in, showing an almost Pres-like relaxation. It's You Or No-one was the next offering, a further glistening example of Warne's authority at up tempo. All The Things You Are, on the other hand, was medium down and served to showcase the guitarist with Marsh only coming in for a shortish solo in mid-performance. Yet a further page of Parker - Au Privave, brisker than the Bird recording; virtuoso stuff by Warne.

Climax of the final set was a magnif-

icent Body And Soul, an Ind/Marsh duet for most of the way. We also had The Way You Look Tonight, Body And Soul, Limehouse Blues, Darn That Dream, Softly As In A Morning Sunrise and a rousing Background Music, the only one of his own compositions that Warne Marsh played on this particular evening.

In every way this was a memorable concert for the 120 people fortunate enough to be present. To hear Marsh in the flesh, after so many years of listening to him on record, was, for this writer, ample confirmation that you can never fully appreciate a musician until you see him work in person. None of Warne's records does complete justice to his superb sound. Perhaps some of the albums the group made in Europe during the trip will rectify matters?

One is left, meanwhile, with the memory of a dedicated and astonishingly creative artist at the peak of his powers. It is a poor commentary on the American jazz scene that Marsh is appreciated by all too few listeners in his country of birth. The man is a master of his instrument and within his chosen style is incomparable.

- Mark Gardner

A CODA

Despite making an adjustment in the subscription price at the end of the year we now find our vision to have been unduly modest. At the beginning of January the post office raised the mailing rates of magazines to the U.S. by a whopping 200% and to other countries (where it was already high) by almost 100%. Once again we have been caught short in the general economic squeeze and it seems inevitable that the Canadian rates must rise in the near future. A few quick calculations showed that the subscription price of \$8.00 barely met the most basic costs of the magazine and if we are to survive (as we most certainly intend doing) some drastic changes have to be made. We looked at alternatives to our present way of printing the magazine but decided these were so detrimental to the quality of the magazine that there had to be another way to go. Without making direct comparisons, we like to feel that we are the "Horizon" of the jazz world and that our readers are willing to support our efforts even if it costs more money.

We have decided, therefore, to continue publishing 10 issues a year although we should stress that we do not guarantee to publish on the first of the month as we find it increasingly difficult to function as a news distributing organisation. Deadlines are too far ahead to disseminate all of the news before events take place. To sustain the magazine in its present form the subscription rate will go, immediately, to \$10.00 (in Canada) and \$11.00 to all other countries. The sterling rate will go to 5.50 pounds. You will receive 10 issues for each subscription.

THE ROOTS OF JAZZ

Sheraton Poste Inn, Cherry Hill, N.J.
December 7, 1975

Chilly Cherry Hill, New Jersey was blasted with hot blowing, trad jazz the evening of December 7; the largest turnout of the year sponsored by the Delaware Valley Jazz Fraternity. Previous presentations had met with keen apathy by Fraternity members and the community, yet splendidly supported by Trenton, New Jersey's WPST jazz personality, Edwin R, and other media, members, friends and the general public arrived with high expectations of exciting traditional jazz they were about to experience by the old pros.

Leading the front line was the explosive Jack Fine, a sizzling cornetist with a good local reputation, along with creamy smooth Benny Morton on trombone and the under-rated kid brother of Edmond Hall, Herb on clarinet. The rhythm section, of such exceptional strength it could have carried the evening alone, was anchored, driven and at times completely inspired by Al Casey, Fats Waller's favourite guitarist. Norman Simmons, a worthy match, tickled the keyboard along with Trenton, New Jersey's most solid bassist, Johnny Ellis and the young talented drummer from New York, Mike Burgovin.

After breaking the ice with a tentative offering of Just A Closer Walk With Thee, the evening began to take shape as emotions flared and the inspiration spread. Muskrat Ramble became a vehicle of expression for Jack's lightning cornet attack, which dominated the band throughout the evening, more because the others held back than because he drove them off.

Who is Jack Fine, you ask? Hailing from a rough section in Brooklyn, unlike many of his very schooled, somewhat sheltered counterparts of the 40's and 50's New Orleans Revival, Jack came up the hard way, learned by ear, living amongst the musicians and hard times; days of minstreling with Danny Barker on banjo down along the brawling gin mills of the west side. Over the years he's played with many of the giants in jazz like Coleman Hawkins, Pee Wee Russell, Baby Dodds, managed the famous Cinderella Club in Greenwich Village four years and worked for Milt Gabler's Commodore Record Shop where he met nearly everyone imaginable in the jazz world. A jazzman of such purity that he chooses the cornet over the trumpet every time gives some insight into this man's traditional values. His intricate style and strong blues sense coupled with his lightning attack, set him amongst today's finest cornetists in the truly authentic New Orleans tradition.

Herb Hall, the dignified one, became more assertive and relaxed as he took over Do You Know What It Means To Miss Orleans, lyrically haunting the melody with a melancholy feeling, seemingly deep within him. The song was all his and the audience responded warmly. Herb has gigged all around, although somewhat in the shadow of his brother, whom he



greatly admired, yet listen to him when he's loose and Herb swings that clarinet into a hot fury.

The room was rocking by the time Mike laid down his pulsating Krupa-like introduction on St. Louis Blues. Then it was every man for himself. Jack took off, emotions and power surging, each chorus more demanding. Norman couldn't be stopped as he laid out a rollicking, gut blues. Benny, although hardly a growling tailgater, hit his well remembered stride and Al was out there somewhere, playing with intense, good natured joy as he felt the warmth of the crowd and played to it, approaching each bar with a uniquely different idea and style. They all were on and the audience responded enthusiastically to the chaotic flow of hot music surrounding them.

Rarely recognized as one of the finest jazz guitarists that he is, Al Casey is best remembered for his playing in Fats Waller's band in the 30's and 40's. His infectious swinging style and intense awareness of the blues are reflected in his rich chording and single string solos laced with continual subtle changes. This strong, sensitive man's influence can be heard in some of the younger guitarists. Although obscure lately, Al, with all his good natured fun and humor still possesses the distinguishable talent and ability

of a master.

A surprise appearance by vocalist Suzanne McCorkel mellowed the pace as she recreated some Billie standards like What A Little Moonlight Can Do and Fine And Mellow. The latter turned into the most moving blues of the evening. Benny, who had been standing off to the left, started blowing with a smooth, flowing intensity, reminiscent of his recordings with Billie and Teddy Wilson's band in the 30's and 40's. Although not a powerful gut driver like Jim Robinson or J.C. Higginbotham, Benny's been blowing with his own smoothly distinctive, but sometimes erratic, touch for over fifty years now and is still going. Jack, wanting a piece of the action, moved in from the right and they riffed beautifully behind her. Then Jack was off, face distorted, crimson cheeks bulging, fiery notes soared through the electrified air; the heart of a man transposed openly through his horn, blowing out all life's blues and unexpected ecstasies of joy.

After the final encores had been played, the crowd charged with excitement, stood applauding the veterans of an ageless music. In an area of sagging jazz enthusiasm, this night augers well for the future of traditional jazz in this part of the world.

- Cyndi Murray

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OLIVER LAKE: Heavy Spirits (Arista).....	6.50

The above records have been selected from our current stock and the prices include all packing and shipping charges. We can usually supply all recordings listed in the Schwann Catalog as well as British and Continental releases. We will search for out of print recordings on receipt of the information on 3x5 index cards.

JAZZ IS ON THE
Horizon

"...a series of records intended to capture important new music..."

Horizon is jazz.

Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.

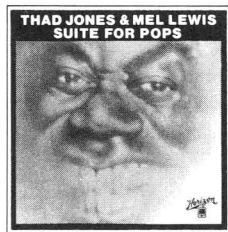
Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

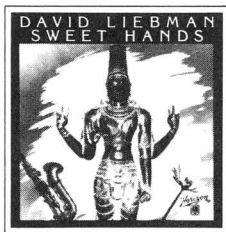
All Horizon albums will be available at a list price of \$5.98, instead of the usual \$6.98.

We welcome your opinions.



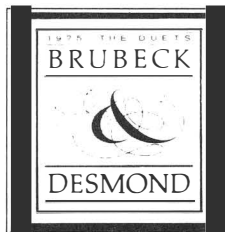
THAD JONES & MEL LEWIS SP 701
SUITE FOR POPS

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



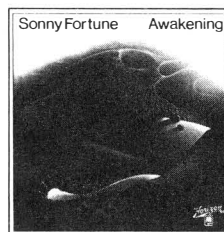
DAVE LIEBMAN SP 702
SWEET HANDS

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu, John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet. Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



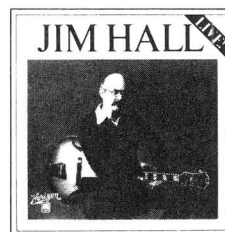
DAVE BRUBECK & PAUL DESMOND SP 703
THE DUETS

Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



SONNY FORTUNE SP 704
AWAKENING

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



JIM HALL SP 705
LIVE!

Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters—Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances — accompanied by Don Thompson on bass and Terry Clarke on drums.

Horizon



A JAZZ SERIES ON A&M RECORDS & TAPES