FEBRUARY
1977

Coda

THE JAZZ MAGAZINE

ONE DOLLAR
& FIFTY CENTS

STEVE LACY
MAL WALDRON
MARTY GROSZ

new!

columbia

COLUMBIA RECORDS OF CANADA, LTD.

photograph of Joe Daley
by Gerard Futrick

Coda

JANUARY/FEBRUARY 1977 - Issue 153

STAFF

CONTENTS

COVER

STEVE LACY
photograph by Roberto Masotti

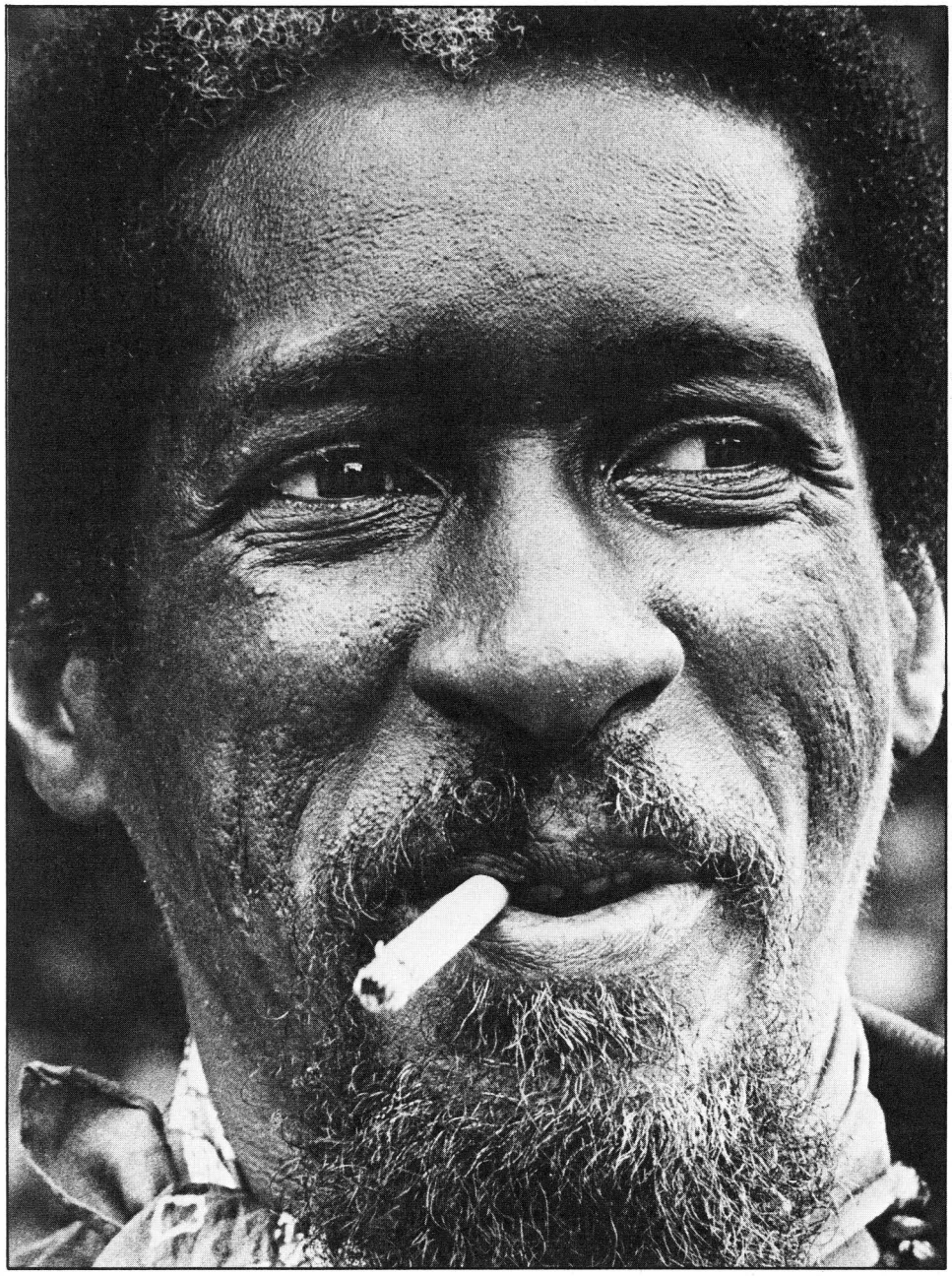
Subscription rate $10.00 for 10 issues (surface mail inside Canada); $11.00 elsewhere (surface); $18.00 (airmail); $15.00 (first class - in U.S. and Canada only), individual copies $1.50 each, from: Coda Publications, P.O. Box 87, Station J, Toronto, Ontario, Canada M4J 4X8.

Subscription rate, United Kingdom - 5.50 pounds for 10 issues (surface mail); 9.50 pounds (air mail) from Rae Wittrick, 5 Whitefriars Crescent, Westcliff-on-Sea, Essex, England.

Payment outside Canada through International money order or bank draft. We accept U.S. cheques but require 75¢ additional to cover bank charges.

Coda is published 6 times per year in Canada cooperatively by John Norris and Bill Smith, with assistance from the Canada Council and the Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of Coda on microfilm, write to University Microfilms, 200 N. Zeeb Rd., Ann Arbor, Michigan 48106 U.S.A. Indexed in The Music Index.
ISSN CN-0010-017X

MAL WALDRON



ROLAND BAGGENAES: Mal, do you remember your first major jazz gig?

MAL WALDRON: Well, it was about 1950 and I played with Kansas Fields and Ike Quebec. We played the Cafe Society, downtown New York City, that was my first professional gig. Before that I had been playing a lot of clubs, sitting in as an amateur musician. I had been sitting in at places like Minton's and at another place uptown in Harlem. You would meet people like Horace Silver and many of the famous musicians would come up there, like Kenny Dorham. So you would meet them all up there, talk to them and get to know them. And if they liked the way you played they would offer you a job. I remember Dizzy Gillespie and Charlie Parker, Curley Russell, Allen Eager, Dodo Marmarosa, Ernie Henry, Cecil Payne, Fats Navarro...all the fellows. 52nd Street was a beautiful street too because it had clubs right next to each other. So you would come out one door and go in the next one, you could hear Bird with Max Roach and go out and catch Bud Powell, all the cats were playing there.

I used to catch all the big bands when they came to the Apollo. They would come out to Jamaica and play theatres there, like the Carlton Theatre, too. I lived in Jamaica and heard bands like Jimmy Lunceford, Cab Calloway, Lucky Millinder, Count Basie and Duke Ellington. Every week there was a new show and I would be right down in front of the line to buy my ticket.

Roland: Before you played piano you played alto sax, right?

Mal: No, I started playing classical piano when I was ten years old. I wasn't allowed to play jazz on the piano. My parents thought it was music of the Devil but anyway I got an alto when I was about fourteen and I started playing it like a tenor. You see, I wanted a tenor but I couldn't afford it. I liked the sound of a tenor, the sound touched me humanly. I was listening to Coleman Hawkins, Don Byas, Lester Young, Dexter Gordon, Gene Ammons, Chu Berry, too, all the tenor greats that were around at that time. I didn't have too many alto heroes then. All my heroes were tenor players. I started playing alto around 1941 and I gave it up around 1948, a little bit after I heard Charlie Parker. I couldn't keep up with him technically (laughter) so I stopped, actually I pawned my horn. And I went back to the piano because I had much more technique on piano to keep up with the new music. Bud Powell was my first influence and after I heard him I heard Tatum. Duke Ellington was always a big influence as a piano player and as a composer. Then I heard Monk and I liked the way he played, very sparse, very simple, very economical, and it appealed much more to me than Bud's playing. Bud was so flashy, those thousands of notes ...and it overwhelmed me because my personality is not very flashy, my temperament is more introverted. So I went away from Bud and turned to Monk. And in between the two of them I found my own style around 1950.

Roland: In the beginning of the 50s you played with Charles Mingus....

Mal: Yes, I played with him from about 1954 to 1957, I left Mingus in the beginning of 1957. It was beautiful to work with Mingus, we were like brothers, we were always like brothers, actually I saw him last week. There were tensions with some of the other fellows in the band, but I never had any tension with Charles. I have learned a lot about music from him, I learned how to play the piano from him because he corrected me and told me which things were not making it. He told the others also but they didn't take it as I did. You know, their egos would get in the way and that's a very bad thing when ego gets in your way. You have to always remember to be humble, to try to learn something...and criticism, you must consider it and not just flatly put it down.

Later, in the beginning of the 60s, I played with Max Roach. In that band we had Booker Little, Walter Benton on tenor, Art Davis on bass and sometimes Eric Dolphy was in the band too, and also Clifford Jordan joined us. The band kept changing. No one musician just worked with one band at that time in New York. He had to work with several groups and when you were not available they took someone else. The scene in New York around 1960 was busy. I was working a lot....I lived in Jamaica and John Coltrane lived round the corner from me and we were very friendly and visited each other and talked and discussed things. The music was very political around that time, but jazz was always political, always a protest against what was happening, against the status quo, but the free-

photograph of Mal Waldron by Jorgen Bo

dom drive kind of put it more out in the open. And words were put to the music, words with protest.

I made four or five records with Booker Little and Eric Dolphy at the Five Spot, they were all made in one night. I knew Eric very well, he was a very warm and beautiful man, he always gave his all, and it was almost as if he knew he wasn't going to live very long, because he worked so hard. He practiced all the time, he really worked hard to get a job done. I lost contact with him in 1963. At that time I was very sick and I left the scene completely and didn't see anybody except Max who came out to the hospital to see me. But the others...I lost track of them all. I was away for about one year, suffering from a mental breakdown. And then in 1965 I went to Europe. I got the chance to write a motion picture score for Marcel Carne who came to New York to see me. He had heard the score I did for The Cool World and as he liked it he wanted me to write another score for Three Bedrooms In Manhattan. He asked me if I wanted to write the music in Paris or in New York and I said Paris and stayed there. I went back to New York once to finish a score I had on order already, The Sweet Love Bitter, but as soon as I had finished that I went back to Paris. There was a lot of club work there, some of the clubs were Blue Note, Chat Qui Peche, Buttercup Powell had a club and I worked there. I played with Kenny Clarke, with Ben Webster and Jimmy Gourley.

Why I stayed here in Europe? Well, it's a combination of things. Life over there is no life as far as I'm concerned. It's just an existence, most of the people over there just live to make money, just to have it, as an end in itself and that's no life for me. And the artist is considered "the lowest man on the totem-pole" - which puts me underneath the ground. As an artist you are appreciated much more in Europe. When I came here ten years ago the music was a little weaker than it is now, it was good though, it was shaping up. I stayed in Paris for about one year and went to Italy from there. I worked in Italy for about one year, doing radio work in Rome also, and that was a beautiful job, making music all day. I travelled a bit and finally I came to Germany and met a German musician, Christian Burchard who plays vibes. He wanted to form a quartet so I joined him, and as he lived in Munich I came there too and as I liked being there I stayed.

Roland: Do you visit the States?

Mal: Yes, I got back every year for two weeks and it's as much as I can take. After two weeks I get on the plane - back to freedom. I went there last year to record and this year I may work. I don't feel too enthusiastic about working there because I know what it involves. It involves selling out to a certain extent, compromising yourself....

I have contact with Max and Mingus and with Don Pullen, Danny Richmond and Jackie McLean. I never think seriously about going back to the States but I listen to the records coming from there. I like Miles Davis and Herbie Hancock and some Keith Jarrett and some Weather Report. I hear most of the records coming out.

Roland: Are you inspired by the young musicians?

Mal: I'm inspired by the young and the old musicians. I think the old ones have an edge on the young ones, though. The young musicians are more unschooled, they don't have the experience that the old ones have. The old musicians have much more influence on me, but I like to listen to the young because I may hear an idea that I want to keep to myself.

Roland: Your music has changed since your coming to Europe....

Mal: Yes it has changed because the situation has changed around me. The world has become more...seeking freedom, everyone seems to be very much aware of freedom now, that's what I try to express in my music. My music is much freer now. I'm not tied down by chords and time and rhythm and form and harmony any more. For instance, I don't play a tune with 8 bars, 8 bars, a bridge and 8 bars again - I don't play that as firmly as I used to do. I may stretch it out, it may go short, it may go long. There may not be any form at all. I like that way of playing and when I go back to the other way I feel like I'm in prison.

Roland: You also worked with Billie Holiday....

Mal: Oh yeah, I worked with her from about April 1957 until she died in June 1959. It was beautiful and fantastic to play with her. She taught me the importance of knowing the words to a ballad before you play it. In her later years her voice was not as strong as it had been before but it had a force that came through anyway, a very strong force. She was godmother for one of my kids.

I read John Chilton's book about her and I feel it is a valid portrait that is very well documented.

Roland: You travel a lot.

Mal: Quite a lot yes, always on the road as they say. Japan, all over Europe, Eastern countries too. I like to travel and I plan to continue doing it.

Roland: What does inspire you?

Mal: Well, people around me, the scenery and the atmosphere. Signs, different languages, all these things inspire me. We were talking about Japan and Japan is really a jazzman's paradise. The jazz player is so well known that he's like a movie star in America. When they see him in the street they crowd around him and want his autograph. He's like a king, it's a fantastic ego-trip in Japan. They have many clubs in Tokyo filled with musicians and people every evening. I think there are about thirty clubs functioning with live music and there are other clubs called "jazz coffee houses" where you can hear your favorite jazz records while drinking a cup of coffee. When I go to Japan I play concerts mostly but also clubs. I play some solo and I play with Japanese musicians too. Let me name one, Kemiko Kasai, a girl singer over there who is very affected by Billie Holiday. She is only 19 years old but she has so much to tell, so much experience, and when she sings it's like she's much older.

Roland: Your musical situation right now?

Mal: Well, I live in Germany and I work all over the world, I travel all the time. I compose all the time too. I compose at least one tune a day. More tunes actually come to me every day. I don't practice too much at the moment, because when you practice you have a tendency to play what you are practicing and that means you're going to be held in more instead of being as free as you could be. That's what I'm striving for now, freedom. I've been working with Marc Levin. We came together the first time I came to Copenhagen. He helped me out, helped to find me some work. We got along beautifully and it was a natural thing for us to start playing together. In the future I'll try to be as free as I can, more free than I am now. Also I would like to write some motion picture scores too. I would like to see more of the world. I know a lot about the music of Africa and I would like to see Africa. Also I would like to go to Russia and to South America.

Roland: What does jazz mean to you?

Mal: It means to me a modern expression, a way of speaking, communicating with people in terms of today. The vocabulary has to be from the moment, from what's happening now. I hope my music will change in the future. Jazz is very important to me. I think it should be taught in schools, that would introduce the music to the young kids. Many of them don't even know of jazz. They hear what's on the radio which is mostly the other type of music, pop music. Jazz should be given a programmed education in schools. Also if the music could be given some more time on radio and TV it would give people a chance to hear jazz and they would like it, many of them.

Roland: Do you prefer working in clubs or do you like playing concerts more?

Mal: I enjoy both but I prefer a concert because your music will reach more people. In a club you usually play for two hundred people but in a concert hall it may be thousands of people so you will reach a larger public. But then, concerts have drawbacks, people are sitting there facing one way while in the club they move around and the atmosphere is different. A concert hall is very much like a studio except the people are there. But in a way you feel you're playing to a space. You don't see the people, it's dark out there.

Roland: You've made many records. Can you name one which is representative of your music?

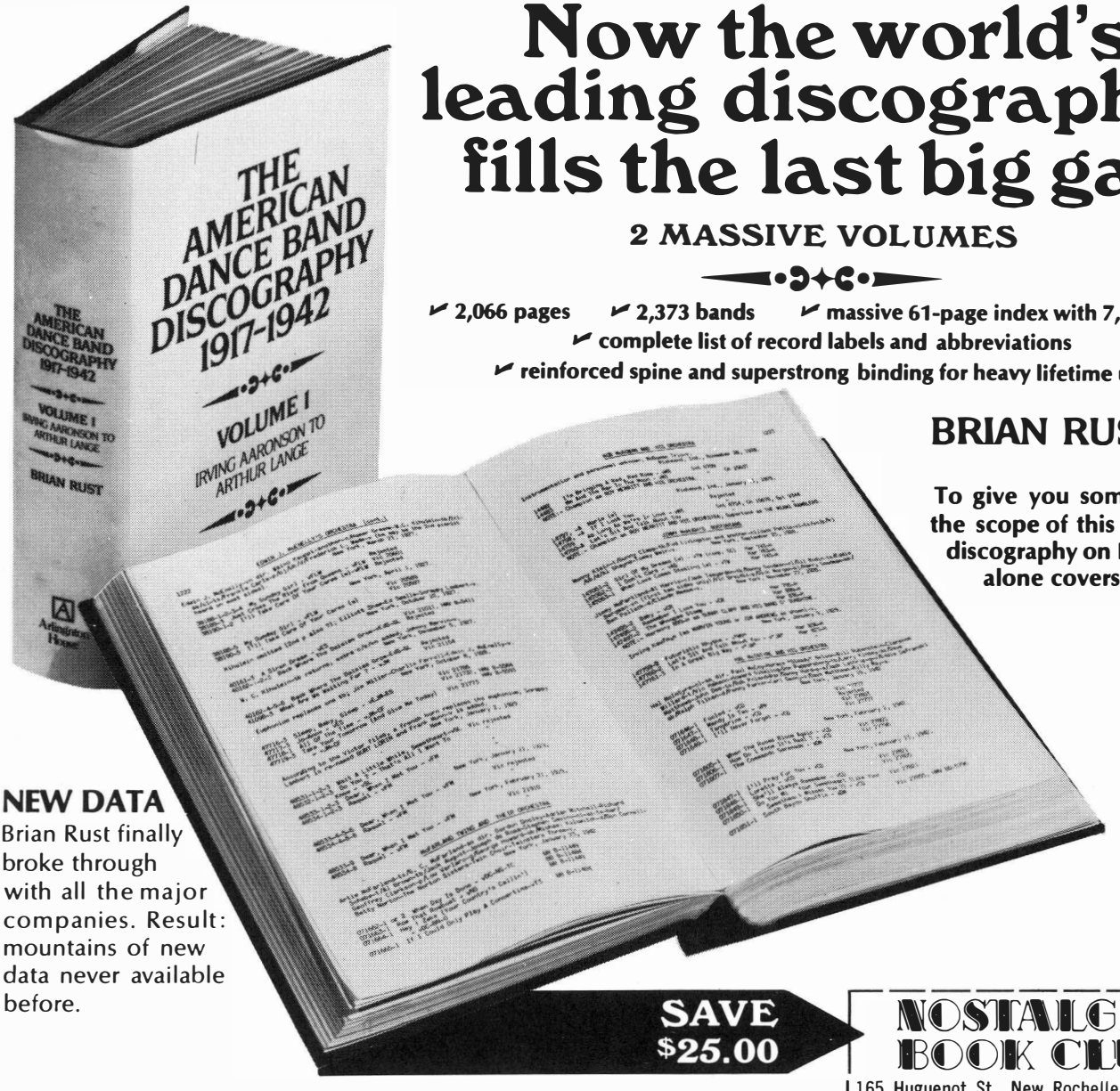
Mal: In fact I can think of three. "Meditations" is an album of piano solos, "Mal Waldron with the Steve Lacy Quintet" is an album I did for America Records, Steve Potts is on it too, and finally a trio album, "Impressions". It's an old one but it's still one of my favorites.

ROLAND BAGGENAES

Now the world's leading discographer fills the last big gap

2 MASSIVE VOLUMES

✔ 2,066 pages ✔ 2,373 bands ✔ massive 61-page index with 7,141 entries
✔ complete list of record labels and abbreviations
✔ reinforced spine and superstrong binding for heavy lifetime use



BRIAN RUST

To give you some idea of the scope of this work, the discography on Ben Selvin alone covers 47 pages!

NEW DATA

Brian Rust finally broke through with all the major companies. Result: mountains of new data never available before.

SAVE $25.00

With this massive set, the world's leading discographer fills the last remaining gap in pre-World War II discographical research. And fills it definitively.

Jazz recording has been exhaustively researched, most notably by Mr. Rust himself in *Jazz Records 1897-1942*. His *Complete Entertainment Discography* (Arlington House, 1973) covered singers, comics and actors. Now these two volumes trace the recording careers of 2,373 dance bands:

- The giants: Whiteman, Ray Noble, Isham Jones, the Dorseys, Hal Kemp, Harry James, Glen Gray, etc.
- Unsung greats (and near greats): Red Norvo, Les Brown, Larry Clinton, Will Bradley, Jan Savitt, Claude Thornhill, etc.
- The deserving (and undeserving) rich: Welk, Lombardo, Kay Kyser, Freddy Martin, Sammy Kaye, Wayne King, Frankie Carle, Dick Jurgens, Jan Garber, Rudy Vallee, Art Hickman, Ben Bernie, Ozzie Nelson, Leo Reisman, Eddy Duchin, etc.
- The obscure but deserving: Joe Haymes, Bert Lown, Paul Tremaine, Teddy Powell, Bob Chester, Mal Hallett, Smith Ballew, Gus Arnheim, Will Osborne, Seger Ellis, Richard Himber, Don Bestor, etc.
- The exotic and the offbeat: Xavier Cugat, Shep Fields and His Rippling Rhythm, the Clicquot Club Eskimos, Ray Herbeck and His Music with Romance, Coon-Sanders' Original Nighthawks, etc.

There are no Negro bands, since Mr. Rust covered them in *Jazz Records 1897-1942*. Glenn Miller is omitted because he is covered definitively in John Flower's *Moonlight Serenade* (Arlington House). Benny Goodman is omitted because he is covered definitively in *BG on the Record* by D. R. Connor and W. H. Hicks (Arlington House). Apart from these sensible omissions, the rolls here are complete.

This is no mere record listing. Brian Rust summons all the arcane data so delicious (and necessary) to the music scholar: recording dates, vocalists, band personnel, matrix numbers, take numbers, pseudonyms, etc. It is a work that can never be supplanted.

EXCLUSIVE

Many of the band personnels are published here **for the first time.**

NOSTALGIA BOOK CLUB

165 Huguenot St., New Rochelle, N.Y. 10801

I enclose $10. Please send **The American Dance Band Discography 1917-1942** by Brian Rust at no further cost and accept my membership in the Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955) — movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 94% plus shipping. I get a free subscription to the Club bulletin, Reminiscing Time, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates. I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 a year.

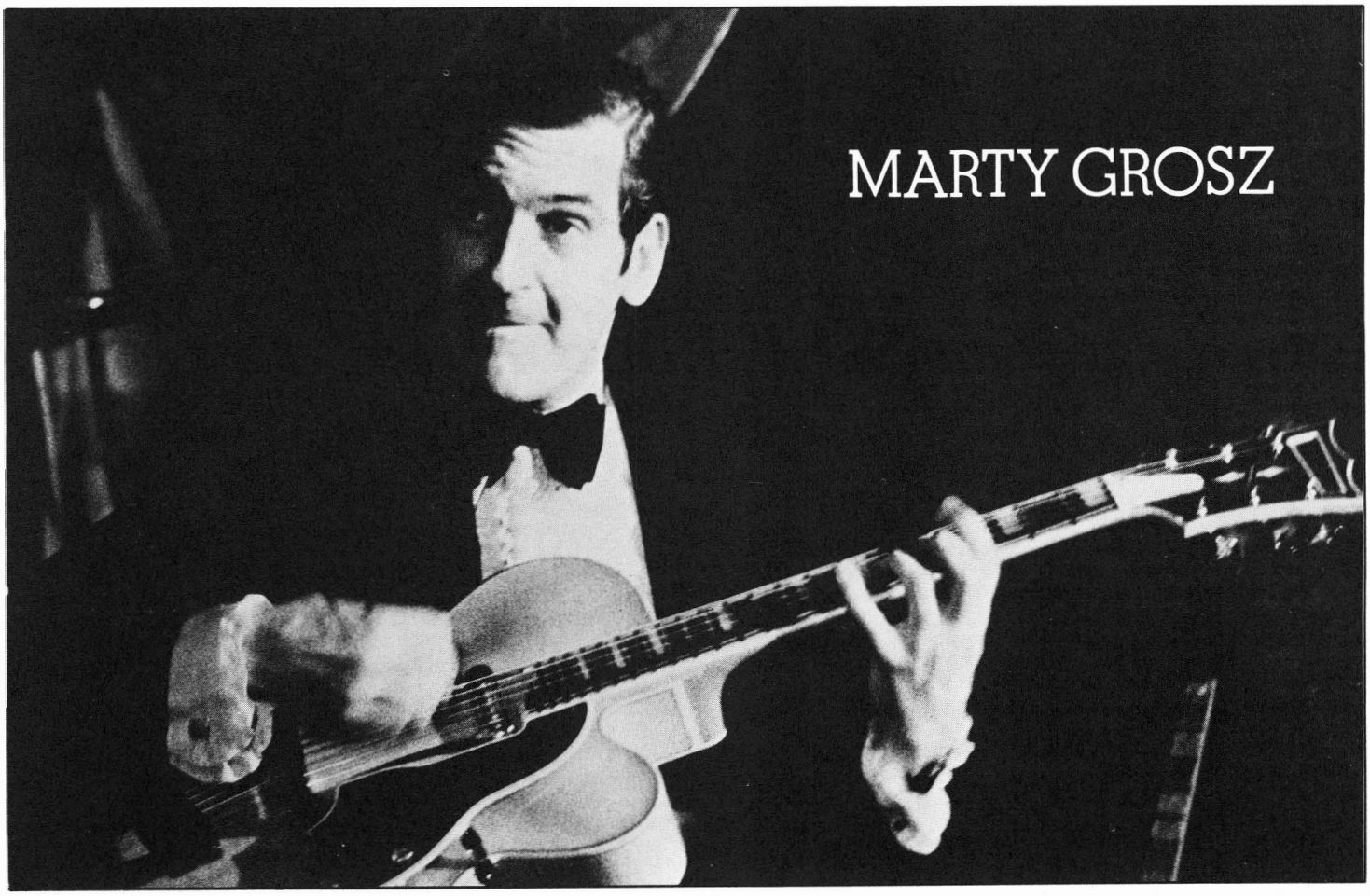
CA 223

Name

Address

City/State Zip

☐ I don't care to join the Club but I enclose $35. Please send **The American Dance Band Discography 1917-1942** postpaid on 30-day examination with full refund guaranteed.



Like father like son sometimes is true in the world of the arts but consider guitarist-vocalist-humorist Marty Grosz a partial exception to this rule. Marty was born in Berlin in 1930. His father was the famous satirist-cartoonist of the Weimar Republic in Germany, George Grosz. Besides being a cartoonist George was interested in music. He studied the banjo and heard the first jazz records which fans had imported into Germany. The Chocolate Kiddies review visited Germany in 1924 and played there for six months on the vaudeville and Dada cabaret circuit. George Grosz was a friend of Bertold Brecht and the Bauhaus circle.

George Grosz developed an early interest in American culture. He drew fantasy pictures of America in 1910 - The Rise and Fall of the City of Mahogany and a sketch of bandleader Paul Whiteman in 1926. George longed to come to America. He received his chance in 1932 after the Nazis were on the verge of coming to power in Germany. George Grosz had created a great deal of controversy in Germany because his political cartoons embarrassed the Nazis, especially the illiterate ones. So "the bastard of Berlin," as George Grosz was called by his enemies, came to New York City in 1932. Half of his students followed him. George taught at the Art Students Leagues. Fortunately he left in time because in 1933 the German Reichstag passed a special law outlawing Grosz's work in Germany.

While in the United States George Grosz and his family, who came in 1933, lived in New York City, Bayside, and Douglaston, Long Island, the home of jazz bassist Bob Haggart. In America Grosz met cartoonist Sims Campbell and drew cartoons for Esquire magazine. One night George Grosz met George Gershwin at a party; Gershwin fell asleep! When asked if his famous father had overshadowed him Marty Grosz replied unassumingly: "No, to me he was always Pops." At home the Grosz family spoke German but Marty was Americanized. He drew cartoons naturally, just like his father. Marty started playing the ukelele and banjo in grammar school and paid fifty cents a lesson. The teacher taught all instruments in one room in a local grade school.

Marty Grosz became really interested in jazz at age twelve and received his first guitar a year later. In his early years he went to three high schools and a boarding school. While in high school Marty obtained his jazz education by listening to the radio and by collecting records. Like other youngsters living during the big band era Marty went to the local record store and heard seventy-eights in the listening booths: Harry James, Bunny Berigan, Glenn Miller, Charlie Christian, the Chocolate Dandies, Billie Holiday, Count Basie, and Bobby Sherwood. He read jazz books by Hugh Panassie and Robert Goffin.

Soon afterwards Marty began listening to Django Reinhardt and the Hot Club of France, Bix Beiderbecke, and Louis Armstrong. Marty played along with these records to learn their styles. Marty explains his musical training in this way: "I never got over the sound of the acoustic guitar. I loved playing it. Everyone has to keep quiet in a club to hear the unamplified guitar. The guitar has a swinging feeling; I'm still learning it. It's a complete rhythm section. In playing with other musicians you learn to subdue yourself for the greater general effect - like guitarist Freddie Guy with Duke Ellington, Allan Reuss with Billie Holiday and Lionel Hampton, John Truehard with Chick Webb, and Bernie Addison with Roy Eldridge. I borrow bits and pieces from everyone and put it together. It requires a blend to play the acoustic guitar. You need resistance from the guitar to play off against it. With the acoustic bass and the guitar the sound comes right out. It has a barrel-house stomp to it."

Marty took out his acoustic guitar and demonstrated his chordal style of playing on his custom-made, Stromberg arched cutaway guitar. He played the most incredible octaves and single string lines with harmonic embellishments, alternating down strokes with rhythmic up-strokes. He continued his explanation. "I didn't like single string solos. I liked the chordal style of playing and rhythm guitar like Dick McDonough on Honeysuckle Rose, Eddie Condon, and George Van Eps. Van Eps had the best, most

correct sustained note technique. Technically he has no peer." Van Eps plays a seven-string guitar which is specially designed with a low A string. Marty gets the same type of funky metallic sound by playing his acoustic guitar through an eliminator and a speaker or through an amplifier or a PA system.

Other guitar soloists Marty Grosz admires include Carl Kress. "Kress played a funky or barrelhouse type of guitar and wrote mellow solos for the guitar. The sound was harplike." Kress recorded on Decca by himself on Love Song and Somethin' Mutton. Kress also recorded a duet with guitarist George Barnes on Blue Room, also on Decca.

After experimenting with five or six different tunings Marty Grosz finally settled on the following tuning so that he could get a unique sound. He tunes the six strings of the guitar to Bb, F, C, G, B, and D. The regular guitar tuning is E, A, D, G, B, and E. Marty employs this guitar tuning because he first started playing the banjo, acquired great speed on it, and tried to keep that facility in playing the guitar. This original tuning is good for playing without a bass but with two horns.

"Most guitar players think of the guitar like a uke with a few added strings. A guitar is four bass strings with a few melody strings. Barnes, Reuss, and Freddie Green applied this technique to the guitar." This chordal style of guitar playing is also used by Al Casey and is similar to the stride piano style developed by Joe Sullivan, Jess Stacy, and James P. Johnson. While playing Marty uses special custom-made heavy gauge guitar strings. He can get tenths easier, like Teddy Wilson, Art Tatum, and Earl Hines on the piano. Marty's tuning is good for chordal, not single string solos. He explained the function of rhythm guitar: "Monotony in music is good - then after the tension is broken it becomes very exciting. Good rhythm guitar players added chords. A guitarist can play cut-down version of chords, make lines with chords, and fit melody notes with chords. Django Reinhardt heard tunes off records, added his own chords, and changed them in his head when he played. In order to do this one must have command of the instrument and study bass lines like those by Eddie Lang, Van Eps, and Barnes." George M. Smith published a book on this technique. In his guitar method Johnny Smith wrote bottom notes in the bass clef. Marty continued: "The bottom note of the chord is important. Notes only have importance as to where they're coming or going, a sequence or continuum." Marty Grosz admires classical composer Villa Lobos and his compositions for the classical guitar and string quartets. "I hear them as moving voices, time is most important. Everyone has different time in music," Marty added.

Marty Grosz continued talking about his professional career in music. In 1948 he came to Chicago to find his identity. There he met clarinetist Frank Chace and Bud Jacobsen. Marty liked the Chicago school of jazz with Bud Freeman and Pee Wee Russell. While in the windy city Marty jammed with Jimmy Mancy, and trumpeter Bill Price's traditional band at the University of Chicago. Marty also worked as a short order cook and sold musical instruments at Carl Fisher. Then he returned to New York City and attended Columbia University for a year. Afterwards he registered for the draft and spent two years in the army. He served as an interpreter for the American troops at Spandau, the war crimes prison in Germany in which Adolf Hitler stayed. However, instead of writing a book there like the fuehrer, Marty spent his time more constructively and practiced the guitar. After the service Marty Grosz returned to Chicago, went to the University of Chicago for one year on the GI bill, and played guitar exclusively. Later Marty married and his wife had two sons.

In 1957 Marty Grosz obtained a job playing banjo at the Gaslight Club in Chicago with pianist Frank Price and a violinist and stayed there for five years. "Jobs were more plentiful then," Marty explained. He went to the key club in Waukegan in 1962. The next year he joined the Village Stompers. They had a hit record, put a road band together, and went to California. Unfortunately Marty did not record with them. On his return to Chicago he worked with Nappy Trottier's band at the Velvet Swing for a year. After this job folded he went to Canada and freelanced with clarinetist Henry Cuesta at the Golden Nugget and the Ports of Call and the Colonial night-clubs in Toronto. Marty worked a guitar duo with Bobby Roberts and performed concerts and hospitality suites in Chicago and Los Angeles in 1969 and 1970. Then Marty worked eight months at the Blackstone Hotel with trumpeter Norm Murphy, trombonist Harry Graves, drummer Kansas Fields, and bassist Truck Parham.

Marty Grosz's recording career began in 1951 and he appeared on seven Lp's which include "Marty Grosz and His Cellar Boys" with pianist Dick Wellstood and bassist Pops Foster. In 1957 Marty recorded "Hooray For Bix" on Riverside and an album on Jubilee entitled "Chicago Jazz Reborn" with trombonist Dave Remington. Marty appeared on three albums in New York in 1959 with Max Kaminsky, Cutty Cuttshall, Don Ewell, and Gene Schroeder on Audio Fidelity records. Other records Marty Grosz played on include Don Ewell's "Yellow Dog Blues" on Audiophile records, "Albert Nicholas's All-Stars" on Delmark, and an album on Vanguard with violinist Johnny Frig and pianist Art Hodes. Marty Grosz also recorded with Chicago musicians Carl Halen, Frank Chace, Wayne Jones, and Tut Soper.

Around 1971 Marty Grosz appeared on Chicago television with an eight-piece band called the Sounds Of Swing which recreated hits of the big band era. This group included Norm Murphy, clarinetists Jerry Fuller and Franz Jackson, tenor saxist Bill Usselton of Les Brown fame, Harry Graves, pianist Joe Johnson, bassist Joe Levinson, and drummer Bob Cousins. The Sounds Of Swing also played concerts at the Chicago Historical Society and at the North Park Hotel.

Marty discussed the current music scene. "It's hard to find good rhythm players. You have to have a feel for it. I like the swing style of jazz. There are few good jazz players like Jack Teagarden, Charlie Parker, and Pee Wee Russell. Marty dislikes rock music and explains very concisely: "The electrification and volume is oppressive. The themes are amateurish. I don't like the frantic energy, it's uptight, forced excitement." However, if Marty is called upon to play rock on a job "I just fake it," he stated. This is not hypocrisy; the job demanded it. Remember, the world is not a perfect place.

Currently Marty is freelancing around the Midwest and in Canada. "Every job is a jam session. There's no organization." Fans around Chicago may hear Marty at the Dearborn Room in Marina City every Friday at the Jazz at Noon jam sessions run by impressario John DeFauw. A major record company would do well to record Marty's quiet, thoughtful music so that it can be enjoyed by a larger audience.

Since this article was written Marty Grosz has gained wider exposure through numerous appearances with "Soprano Summit" (the two-reed unit organised by Bob Wilber and Kenny Davern) and is heard on their most recent recordings: "Chalumeau Blue" (Chiaroscuro 148) and "In Concert" (Concord 29).

ARTICLE BY JACK ONGE

DAWN CLUB 12009
BUD FREEMAN
"Chicagoans in New York"
Bud Freeman (tenor sax and clarinet) with: His Windy City Five (featuring Bunny Berigan); His Summa Cum Laude Orchestra; and His Famous Chicagoans (featuring Jack Teagarden).
The Buzzard, Tillie's Down Town Now, I've Found A New Baby, Easy To Get, China Boy, The Eel, As Long As I Live, Jack Hits The Road, others....
Recorded 1935, 1939, 1940.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario, M4J 4X8 Canada. Each $6.50 postpaid.

A Brand New Jazz Collection

From Canada With Love

Ed Bickert
"Ed Bickert"
PMR-010
with Don Thompson
and Terry Clarke

Don Thompson
"Country Place"
PMR-008
with Gene Perla
and Joe LaBarbera

Doug Riley
"Dreams"
PMR-007
with Michael Stuart,
Don Thompson and
Claude Ranger

Pat LaBarbera
"Pass It On"
PMR-009
with Richard Beirach,
Don Thompson,
Gene Perla and
Joe LaBarbera

Bernie Senensky
"New Life"
PMR-006
with Michel Donato
and Marty Morell

Exclusively on P.M. Records

P.O. Box 103, Sta."A," Toronto, Ontario M5W 1A2 Canada (416) 534-7951
Distributed by P.J. Imports
1635 Sismet Road, Unit 30, Mississauga, Ontario L4W 1W5 Canada (416) 624-0510

pm

the STEVE LACY interview with Roberto Terlizzi

ROBERTO TERLIZZI: When did you leave the States?

STEVE LACY: In 1965. Then after three years in Rome, I moved to Paris.

Roberto: I have heard that you played with traditional jazz bands. You started that way?

Steve: That's right.

Roberto: How did you come to play your music?

Steve: Step by step, but it has to do with a progressive appetite, an appetite for a new music; you could be playing all music, but you could be playing in a progressive way. So that you are always in the progressive camp, no matter what you're in.

Roberto: What were your first loves?

Steve: The first jazz that I liked was Duke Ellington, Art Tatum and Sidney Bechet and Louis Armstrong. If you take Louis Armstrong in the twenties, he was extremely progressive, he was very modern, and Art Tatum too, and Duke always; so that's all music, but I don't call it old at all, to me it's modern.

Roberto: Were you already a musician when you heard jazz?

Steve: I was always into music, but when I heard Sidney Bechet play and Duke Ellington I realized that what I wanted to do was music.

Roberto: Your falling in love with the soprano sax has to do with Bechet?

Steve: Sure, yeah, the sound, it was like I heard my own voice when I heard that voice; I said that's my voice....

Roberto: And you became a professional....

Steve: Over a period of years, but I started playing in public soon. I grew up in New York, and music in New York is in the air, it's in the building you live, downstairs maybe. My brother used to buy records, by Benny Goodman mostly; then I too started to buy records without knowing what they were, just because they looked interesting. My first interest was classical music. Gradually I got more into jazz, and dropped classical music, step by step.

Roberto: You've played recently with Musica Elettronica Viva and other composers that are not really known as jazz musicians.

Steve: Certain people have one foot in both places, other people are out of it. It depends on the people; somebody like Frederic Rzewski is always close to jazz, somebody like Stockhausen is not.

Roberto: You know the jazz tradition well....

Steve: I was always interested in the history of jazz, always. I continue to study, it's an enormous field, it takes a long time, it is a very rich history.

Roberto: And lots of it is lost.

Steve: Unfortunately. Not everybody recorded and not everybody recorded on the good days, and a lot of the music is just lost, is just talked about, and it's continued in the others who heard it, the other musicians who heard it: they recorded it in themselves and they carried it on. That music continued in the musicians, and in the records also.

Roberto: To what degree did the show business of that period affect the musicians? Were the musicians conscious that they were playing something of great artistic value?

Steve: Many were not conscious of being either artists or performers, but each person was different. I think it's still the same today; it's difficult to generalize, because one person has one way of thinking about it, another person has another way of thinking about it and they may play very close.

Roberto: How far do you go back to the roots of jazz? Do you go as far back as African origins?

Steve: Well, I go much further back than that: to me it's a long, long story, goes way back, to me it's thousands of years, there were many strains; I can feel them, but only some of them I know about consciously; but I can feel the old ones, thousands of years old, that I really can't name, I can't put a name to it: it's just in the blood, in the memory, in the spirit.

Roberto: When did your music begin to take shape?

Steve: It began to form around 1965; I started to become a little bit clearer about the way of improvising, but I had been writing for a long time. But it was only in 1967 that I wrote my first piece, that I still play now. Before 1967 everything I wrote I just threw away. We played that first piece last night, it's called The Wail, a slow song. At that point things started to unfold, to become clear.

Roberto: Your music is very open: I heard last night a calypso....

Steve: All kinds of things are happening, I just play.

Roberto: What of your experience with Cecil Taylor?

Steve: That was fantastic; it was my real education in the music and also politically because he was very conscious, very much aware of everything. When I played with him, he was very ahead; I was just trying to catch up with him.

Roberto: Did you have musical relationships with other musicians?

Steve: Yes, I played with Eric Dolphy in the Gil Evans Orchestra, and also when he was with Mingus in New York, I was there every night just to listen. I lived near there and because I wasn't working I went there, like you go to school, I went to the club, to study and see what happened night after night, how the music was changing. Though I realized by hearing Dolphy later on records that he was much better than I thought he had been.

Roberto: Steve Potts was telling me that he saw musicians take Dolphy's horn and hide it, they didn't want him to play. Were they afraid of his popularity or what?

Steve: I didn't see that with Eric but I saw that with Cecil. When Cecil first began to play in New York around 1953, the other musicians were extremely hostile. It wasn't popularity at all, he was completely unpopular; everybody was against him, the musicians, the critics, the club owners, the agents, everybody, except maybe three or four people. That's all. And the other musicians used to try sabotage, stop him from playing. When Coltrane first played with Miles many musicians said no good. After a while it changed. I think it always is no and then it becomes yes. Any kind of new music is no, because it's new and it sounds funny. Taylor, Coltrane, Monk, there's a gap between the no and the yes and for this musician it's small, for this musician it's big, for one music is a hundred years, for another music is five minutes. There's always a different gap.

Roberto: Are the majority of musicians conservative?

Steve: I think people who are interested in the new stuff are in the minority; those are the ones who make the moves and the others, they carry them behind.

Roberto: How did you venture into solo saxophone concerts?

Steve: From practicing really. If you practice an instrument alone many many hours you are playing alone, and there's just a small step from there to doing that in public, though it's a big step too. The one who helped me get over there is Braxton; when I heard Braxton successfully, that gave me the idea I could do it too. It's a different story to group music because it's one voice. You have to control very carefully your material, you can't bore people, you must hold their interest, you must keep the whole space alive yourself; you have no drums, no help, you must keep the thing alive by a change of material; and that was a challenge for me to organize my material so that I could keep the interest alive with a single voice. I try to concentrate on the rhythm, which is the most important element in a solo concert. In other words rhythm for me is when you do something and what you do afterwards and the distance between and the proportions. Rhythm is the most difficult thing in solo concerts and also the sound because it's based on sound and no sound; that's all you have in solo performances.

Roberto: Do you let yourself go or is it structured from the beginning?

Steve: Most of it is a let-go. If a concert is two hours long I may have a minute here and a minute there where everything I do is very precise; but most of the time it's improvisation, free.

Roberto: To what degree does an audience affect your music?

Steve: At the highest level possible, that's beyond everything, that's what it is for, what it is about. I'm just like a workman, I'm trying to get the evening to a certain point, where we are all together, where I disappear and they disappear, and it's just one thing, that's it.

Roberto: Is it very difficult to be always creative?

Steve: Yes, like a permanent revolut-

ion. Coltrane used to start from zero every day. It's a matter of life and death. If you don't do it you're dead.

Roberto: Are you afraid of wearing out your energy in this process?

Steve: I used to be, but not anymore 'cause I know better than that now. Before I knew how it worked I thought it would go away but now I know it doesn't go away. You can go away, but it doesn't go away. It goes on and on, it's always there. If you go after it, it's there.

Roberto: What is the relationship between the words and the music?

Steve: What you heard last night are old Chinese texts from Lao Tse, that's two thousand years old and came to me mysteriously many years ago. I can't explain that because it's too old. How can I know what happened thousands of years ago? and why is my job to be in music? I can't answer that, it's too mysterious for me really. Those pieces are moralistic pieces; we do other pieces which are more amusing, and poetry and politics and architecture, and buddhism; we have about 35 pieces with words.

Roberto: How about the titles?

Steve: The reason you give a name to a piece is to call it, so when you need it you can call it, you say: hey, come here!

Roberto: You love animals....

Steve: Yes, they're very important to me as a source to me of life and music too. I study animals a lot. And every time it rains I have the chance of studying the rain for its musical qualities; that adds to my information, so I can perform the music better. I think that one of the most important things in music is the reappearance of the voice in jazz. I think it's rare but it's coming back, the mixture of the human voice with instrumental music. The importance of the words is that the singer who sings them must be believable. Irene, my wife, is a certain type of a person, so she could only sing certain things that sound believable; if she sang the things that Billie Holiday sang, she's not that kind of a person - it wouldn't be believable, it would be imitation, it would be artificial. When I look for texts I try to find things that fit her, that she would feel like singing.

Roberto: You are also interested in religion....

Steve: I'm interested in many religions, spiritual matters. To me Lao Tse was not a religion, it was a fragment of a way of life, an ethical system, ethical nonsystem really, but I am also interested in Buddhism, in Catholicism from a certain distance. We have Buddhist pieces and another piece which is a Spanish Catholic song; we do that at Christmas time only. So if you put all these pieces together you would see what it's all about. But it's too soon, after I'm gone one can do that.

Roberto: For you it's a personal research, but what about the period of Black Mysticism? Was it also polemic? Sun Ra for instance....

Steve: I think it is everything at once, and it has a heavy side and a light side too and they're both true. A good music is round and must have everything that life has; it has animals, it has people, it has events, it has politics, it has religions, everything.

Roberto: You still go and hear other musicians....

Steve: Sure; tonight I'll go see Dizzy Gillespie. But I also listen to younger musicians 20 years old, 17 years old and I learn much from that. I follow Braxton's records and Cecil's records and Gil Evans'.

Roberto: Do you know the new generation of musicians like Leo Smith, Oliver Lake?

Steve: Sure, I know all these people; it's very important to me that those people exist because they reassure me in the continuity of the life in the music. It keeps me alive knowing that they're alive.

Roberto: Is it the same also with European musicians?

Steve: I've got a good relationship with many of them. People like Alex Shlippenbach, he doesn't know a lot like me in the tradition, but it doesn't matter, he follows with open ears, in a very good way.

Roberto: Even a Peter Brotzman or an Evan Parker are in the tradition?

Steve: Sure, because it's an expanding universe. Jazz has always been a music that defies restrictions. So if you have a rule that says "it's always like this" someone will come along and break that; music is about freedom, a freedom fought for.

Roberto: Do you feel like playing every day?

Steve: I always feel like playing and if I have a job I have to play, so even if I don't feel like playing the music is there waiting; so when I go to play, the music comes and I feel better.

Roberto: Have you become rich with your music?

Steve: No (laughter), not yet, not yet.

Roberto: Have you ever thought about commercializing it?

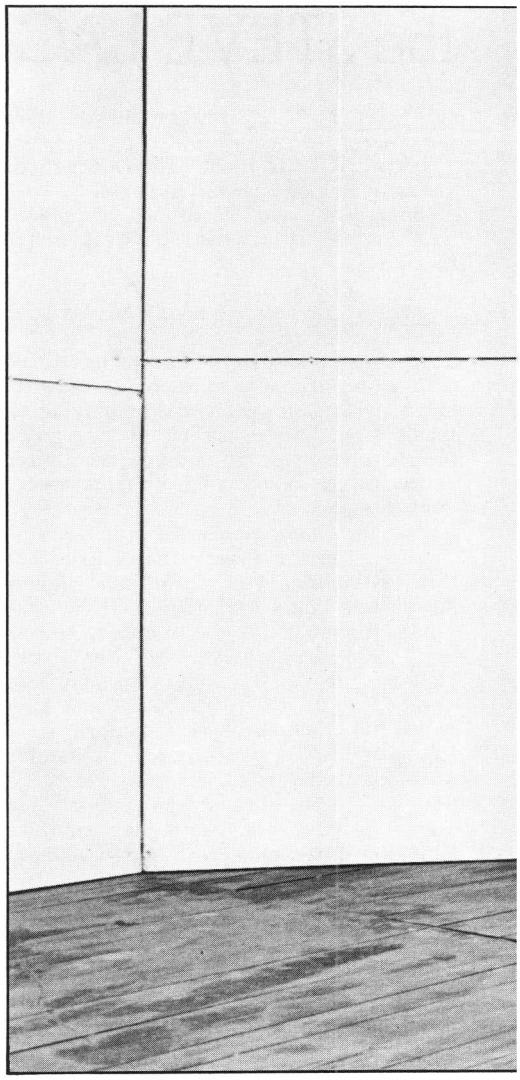
Steve: Sure, I thought about it. In my opinion everything that I do turns into gold, but there's a gap between the time it's done and the time it turns into gold. It's coming. I don't have to worry about that because the gold is coming. I used to worry, there have been times when I was very poor; there are many criminals in the business and they steal the money from us.

Roberto: Do you think your music is presented in the wrong way?

Steve: Less and less; when the music was not clear the people were not clear either, but as the music gets clearer it becomes easier and easier to understand. Sometimes the music is hard to understand but with time it becomes easy. It is not promoted as it should be anyway.

Roberto: What is your reason for that, fear or what?

Steve: Ignorance, apathy and also it is dangerous music for the other musics. Most music is uncreative, it is just like soup and what we do is against that, it threatens that, I think the soup will melt if they let us play in front of the public as much as we wanted to; well, we would take the place of the soup. Probably they would make money anyway but it hasn't to do with money.



Roberto: Do you think creative musicians would still starve, whether they were black or white?

Steve: If you look at the history of jazz you see that everybody knew everybody else, there were no race problems. Louis Armstrong knew Bix Beiderbecke, Frank Teschmaker knew Barney Bigard and they used to play together all the time. Good musicians know the other good musicians always. Some people have a pathetic story, there are many tragedies in jazz, people who died before they got their recognition. I know some musicians who are starving even today, fantastic musicians, in New York for example; most of them are obscure but to me they are fantastic. I wouldn't want to say names, there are many really. Art Williams, the trumpet player, he never works. There are musicians who hardly ever play, once in six months; other people play every day, there are very difficult stories. That's why I left New York. New York is hard because there are many musics going on at the same time, many musicians; competition is very intense, competition is on music and the right to work. It has to do with space, with how many jobs there are, how many places to play, how many promoters, how many record companies. In

Chicago they were clever, they had a good organization and they had solidarity, they had Richard Abrams and they had space, the idea and the spirit and they knew how to survive and they learned from the errors of other people; so Chicago was a very special case. Now all the people are inspired by that and they also organize. I think musicians have to organize to survive, but in New York there's no organization, it is just like a war.

Roberto: Getting back to your music, do you think your music has influenced other musicians?

Steve: Yes, sometimes I hear the echoes come back, quite surprising sometimes.

Roberto: Even John Coltrane?

Steve: Yeah, he was influenced when he took up the soprano 'cause he heard me play in a club and he asked me what key the soprano sax was in, and I told him it was B flat and a week or two later he got one, but I think maybe he would have gotten one anyway, I don't know. He needed it, he was coming to it, so I had something to do with it, but not everything.

Roberto: What's your relationship now to musicians of older styles, people like Rex Stewart or Cootie Williams, who limited their creativity to one style?

Steve: People like that are always interested in creating; Cootie Williams is still playing, still sounds fantastic; Rex Stewart I heard him at the end of his life, he was beautiful.

Roberto: What about the drugs?

Steve: Music like that is hard to do, it puts you beyond the normal life in a way and I understand why musicians are attracted to drink and drugs, because the way they live they're sort of outside society and so it's like a tool or a crutch. You may call it bad, but it's understandable to me that musicians were attracted to them. But there are some people who never touched them, other people who died of them and each one has a different story.

Roberto: Do you think your music has something to do with the social situation?

Steve: Yes, quite a lot. While the Vietnamese war was going on, the last year and a half of it, we were playing a war piece which was terrifying, just terrifying; we didn't want to do it, but it had to be in the music; that was the only thing we played for a year and a half, a half-hour piece, like a war melodrama with all kinds of tapes of war noise. It was a terrible piece, we don't do it anymore; when the war was over we stopped playing it. That's just an example of how life gets in the music. You can't keep life out of the music. Whatever is going on in life is also going on in the music. But I know other musicians who try to keep life out of the music; but I don't believe that, I believe that everything can be viewed critically, can be viewed politically, musically. Everything contains everything.

Roberto: What of the opposite? At what degree can a work like Max Roach's "Freedom Now Suite" influence people?

Steve: At the deepest level; what about Guernica? - at a point beyond life, because it lasts a long time, beyond one person's life, it goes on and on for hundreds of years. Like what Goya did, the disasters of war, the echoes of that go on and on and people who see that are moved by that, but they're only moved in a way that they're gonna go anyway, so one person will ignore that, another person will see it. But I think they're powerful because they are like tools to help people move. One more thing. You said your music, your music. The music that I do it's not my music, I don't think of it that way; it's just something I do, it's a music I'm involved in; sometimes I do it alone but I have a lot of help too, it comes to me, it's my job to do it, but it's not mine: I belong more to it than it belongs to me.

PHOTOGRAPHY BY ROBERTO MASOTTI

LESTER BOWIE

Rope-A-Dope
Muse MR 5081

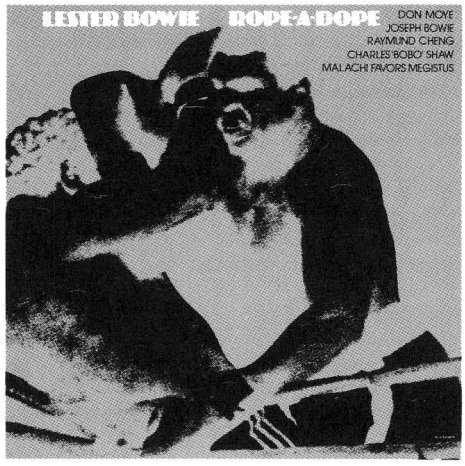
New York, June 17, 1975; all titles - Lester Bowie (tpt), Malachi Favors Megistus (bass); Don Moye (dr, perc) ; Tender Openings - add Raymund Cheng (vln); Charles Bobo Shaw (dr); Joseph Bowie (perc), St. Louis Blues (Chicago Style), Rope-A-Dope - add Joseph Bowie (tbn), Shaw (dr); Mirage.

With the expansion of creative musical options that followed the revolution in jazz of the late 1950s and early 1960s came the parallel enlargement of the expressive realm of the musician - not just in terms of the depths to which one programmatic task could now be plumbed, but in the dimensions of the concepts and contents that the improviser could now legitimately take on himself. The music became spirit in the hands of John Coltrane and Albert Ayler, or exploration in the hands of Sun Ra, or ghetto cry behind Archie Shepp. Behind these pioneers it became theatre in which the legitimate use of the concert stage - and its acoustic equivalent in non-visual media - became of almost as great moment to the performers as the music itself. Thus on both sides of the Atlantic, in the hands of the Art Ensemble of Chicago and of Willem Breuker, the music became part of the wider presentation. In the Art Ensemble, it has always seemed that Lester Bowie, as the prime colourist and humorist of that ensemble, was the initial impetus and main mover toward those directions.

Bowie is now the major trumpet force on this planet. He has assumed progressively more prominence as Miles Davis hid himself behind sham and noise and as Don Cherry successively retreated into Europe and the East. There is certainly little that Davis plays in the current period that does not reflect Bowie's impact on the timbral approach to the brasses.

For "Rope-A-Dope", unlike his earlier Muse "Fast Last", Bowie has surrounded himself with a consistent and practical-sized ensemble for "live" appearance, drawn from his most consistently sympathetic and non-challenging accomplices, and assembled a program of spiralling extramusical impact. Bowie no longer need prove himself. "Fast Last", for all its excellence, often smacked of a compulsion to show everything possible at once. Bowie himself has grown significantly over the years. As he has learned to extend original ideas and further elaborations of solo content, so much of this album smacks of the little utterances he seemed to throw away in Roscoe Mitchell's seminal recording "Sound" (the ancestral role of "Sound" and "The Little Suite" seem especially conspicuous).

The four compositions here all argue



common tasks - challenging the timbral power of the horns over a common tonal root in bass and percussion - from different vantage points. Tender Openings is just that; a pastel but not watercoloury montage of the gentle. Bowie's reading of St. Louis Blues is his bow to a musical ancestry in R&B tent shows, and behind that through the T.O.B.A. circuit to minstrelsy, to tell you he remains no man's uncle tom. Mirage, less fragmented in its ensemble textures, is a straight-ahead trio performance recalling a full-bodied Don Cherry. The final summation of all this in the title piece is dedicated to Muhammad Ali as a theatrical reinterpretation of the process of his victories.

Bowie could not have chosen more sympathetic cohorts for his art. Brother Joseph is another master colourist in his own right, but one who tempers his ensemble incursions with a harsher, steelier bite than the trumpet's acid humour. The contributions of Megistus, Shaw, and Moye extend far beyond rhythmic underpinning and textural feed, although not to a point of equal ensemble footing with the horns. Raymund Cheng is a fine colourist, but retreats to ensemble understructures too often to let his voice be known.

If you have, for example, spent the past decade in Antarctica and thus missed the growing eminence of Lester Bowie, the time to hear him is now. This is his time. - Barry Tepperman

DOLLAR BRAND

The Children of Africa
Enja 2070

Like the flute piece on "Good News from Africa" (Enja 2048), the title tune of this album radiates a feeling of joy and freedom. The short track is dashed off in a carefree manner, as if Dollar Brand had taught it to the other musicians (Cecil McBee, bass; Roy Brooks, drums) just minutes before. They play as if in the first rush of enthusiasm.

The music throughout the album exhibits the same kind of energy. McBee and Brooks may be depending on Brand's piano for direction, but already have a firm grasp of the feeling of each piece. Certainly the feeling is the dominant factor in Brand's music, which overwhelms the listener before the bare technical facts of chords, keys and structure can be absorbed. One senses that the spirit of the tunes is foremost in the minds of the accompanists, with McBee especially concentrating to find a bass role that is not already fulfilled by the pianist's monumental left hand.

Ishmael, a modal chant sounding more Middle Eastern than African, blends the trio perfectly as Brand moves from voice to soprano saxophone to piano. On soprano he doesn't try any acrobatics, but produces a full, vibrant tone, and the same feeling of restrained power he projects on piano.

The Honey-Bird is a surging, violent group improvisation based on a brief, percussive theme. Roy Brooks has an excellent solo here; his style and precise, musical ear remind me of Max Roach. Strangely enough he appears in The Dream only as a whisper of cymbals at the beginning, before the piece turns into a slow, reflective duet for piano and bass, and does not return until well into Yukio-Khalifa, as if he preferred to lay back entirely until he knew he could contribute to the music. It is this sensitivity and respect for the music that makes this collaboration between these two American musicians and Dollar so successful. Previously I have thought that his duo set with Johnny Dyani ("Good News") was his best album, but it is becoming clear that "Good News", and this record, and the best of Brand's various other albums cannot be compared in this way; they are each separate, very different and self-contained works in themselves.

After several listenings I find a comparison between this album and Duke Ellington's "Money Jungle" irresistable. The latter album, where Charles Mingus and Max Roach collaborated with Ellington, had the same feeling of looseness, the same feeling of mutual respect among the three masters, and it produced music of comparable quality. If you've heard it, you'll have an idea of the sort of session (in spirit, if not in sound) that produced "The Children of Africa".

- David Lee

ANTHONY BRAXTON

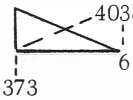
Five Pieces 1975
Arista 4064

Robert Palmer's liner notes to this set go to great lengths to defend Braxton against all the positive-negative hype and counter-hype he has been receiving lately; this done, we can go on to a discussion of the music itself, as played by the Braxton quartet of that time: Braxton, trumpeter Kenny Wheeler, bassist Dave Holland and

percussionist Barry Altschul.

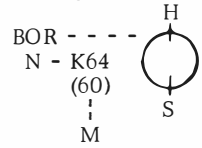
You Stepped Out Of A Dream is a duet between Braxton on alto and Holland much akin to those released on Sackville. The duet of Braxton and Holland takes its music in a variety of directions; this one is in the tradition, needless to say. Very relaxed, open and positive playing.

G-647
(BNK - ▭ begins with a written line for flute and muted trumpet, breaking in and out of the rhythm section. The bass and drum punctuations are stronger in terms of expression than the melody itself would indicate, resulting in the impression of something fragile being expanded. It melts into a percussion solo which is remarkably quiet and colorful in pure sound effect alone...wet, clickety-clack, sometimes jungle sounding, then metallic, then...The New Yorker's Whitney Balliett compared Altschul to the miniature bonsai tree, a criticism which can also be taken as a compliment depending on one's point of view. Altschul miniaturizes each sound, arranges them in detailed rows but still allows each to have its own personality. A little bit of pointillism never hurts.



deals with the angularity of be-bop lines (Braxton certainly can write good be-bop tunes!) without the swinging pulse which usually accompanies this music. Holland and Altschul play intricate stop-time punctuations throughout, rigidly during the thematic statement and opening just a bit during the solos, allowing themselves occasional longer phrases which click into the stop-time meter. It's a jumping-up-and-down melody, the trumpet and alto going in and out of unison, returning to one catchy pattern over and over. Braxton pops out of the ensemble with a tough, lumpy, full-of-life improvisation. He gets very strong, leaping into the high register for both broad-ranged harmonics and squealing squeaks. Wheeler follows, displaying his own use of the trumpet's "false" register as not as colorful or dramatic as Leo Smith. Braxton eventually joins him for a dialogue that leads to the entire quartet going into stop-time, Braxton's smacking and Altschul's woodblock meeting across a crowded room.

489 M
70 - 2 - - (TH-B)
M is immediately "somewhere in the sense that it establishes a presence from the moment it begins, with sopranino and trumpet playing a slow, long-tone theme over shifting bowed bass and cymbals played with brushes. The first impression is of the entire quartet involved in the build-up of a gradual whirl of sound, but in reality various members of the ensemble drop in and out during the theme statement. At times Altschul is left alone, to be joined by the horns re-entering on slightly stronger levels. Holland, too, comes in and out, at one point beginning to play with the horns - an especially effective movement. Near the conclusion of the thematic statement, Altschul and Holland begin racing forward with the utmost urgency - Holland still bowing, Altschul creating many different interlocking patterns and cymbal splashes. The horns still glide over this, slow and steady until one high long tone; with Holland moving into pizzicato, both Braxton and Wheeler practically fling themselves out of the theme and into improvisation. The momentum here is incredible; yet the major body of the improvised section occurs as the intensity thins out and all players begin coming in and dropping out again, making each entrance as different texturally as they can, listening intensely and moving with precision. There are solo, duet, trio and quartet moments in which Altschul continually surprises, Braxton brings forth clarinet and contrabass clarinet and flute, Holland moves to cello and Wheeler alternates between mute and open horn. A short recapitulation of the theme ends the piece. At more than 17 minutes, this composition is the longest piece Braxton has recorded for Arista, and it suggests that the compositional germ or seed he works with in much of his music demands this much room to grow during improvisation. The final piece,



reinforces this impression. It begins with Braxton improvising fast and flippy lines over an ostinato bass line and a held trumpet note; it begins to swing happily, and after a pause breaks into another be-boppy fanfare theme, this one as if somebody important was about to enter the room. Romping loose, it fades out during a Braxton and Wheeler dialogue, not taking any sort of real shape in the process. The difference between this short take and the preceding long one is disappointing.

I have no pat statements to make about the shape/direction/content of Braxton's music; only to note that it is continually changing and that, in particular, it has become more natural and self-assured in this quartet setting. It would have been interesting to hear what effect the substitution of drummer Philip Wilson had. A two-record set, recorded live, would be a good idea. How about that, Arista? - Eugene Chadbourne

---

Creative Orchestra Music 1976
Arista AL 4080

Creative Orchestra Music 1976 is one of Anthony Braxton's most important records, on a level with his early Delmarks and Actuels, or the almost unfindable Town Hall Concert record. It is also the most important recording of contemporary "big band" music of the decade (albeit almost by default). Here the potential for large groups in this music that such forgotten masterpieces as the Cecil Taylor seven piece band's recording of Mixed (Impulse A-9) or the Bill Dixon 11-piece group's Metamorphosis 1962-66 (RCA Victor LSP-3844) pointed to is exploited

NEW IMPORTS

BLACK SAINT BSR 0005
FRANK LOWE
"The Flam"
Frank Lowe (tenor saxophone) with: Joseph Bowie (trombone), Leo Smith (trumpet, flugelhorn, wood flute), Alex Blake (bass), Charles Bobo Shaw (drums).
Sun Voyage, Flam, Be-Bo-Bo-Be, Third St. Stomp, U.B.P.

BLACK SAINT BSR 0004
DON PULLEN
with SAM RIVERS
"CAPRICORN RISING"
Don Pullen (piano), Sam Rivers (tenor and soprano saxophones, flute), Alex Blake (bass), Bobby Battle (drums).
Break Out, Capricorn Rising, Joycie Girl, Fall Out.

BLACK SAINT BSR 0003
MUHAL RICHARD ABRAMS
with MALACHI FAVORS
"SIGHTSONG"
Muhal Richard Abrams (piano) with Malachi Favors (bass). W.W., J.G., Sightsong, Two Over One, Way Way Way Down Yonder, Panorama, Unity.

AK - BA Records AK-1000
CHARLES TYLER Ensemble
"Voyage From Jericho"
Charles Tyler (alto & baritone sax), Ronnie Boykins (bass), Earl Cross (trumpet), Steve Reid (drums) - with Arthur Blythe (alto sax).

HORO HLL 101-27
"Jazz A Confronto 27 - ARCHIE SHEPP"
Archie Shepp (soprano and tenor saxophones) with Charles Greenlee (trombone), Dave Burrell (piano), David Williams (bass), Beaver Harris (drums)
Lybia, My Heart Cries Out To Africa
Recorded in Rome, September 28, 1975.

HORO HLL 101-26
Jazz A Confronto 26:
"STAFFORD JAMES"
Stafford James (bass) with Enrico Rava (trumpet), Dave Burrell (piano), and Beaver Harris (drums).
Costa Bruciata, Neptune's Child, City Of Dreams, I Ain't Named It Yet.

HORO HLL 101-25
Jazz A Confronto 25:
"DANNIE RICHMOND"
Dannie Richmond (drums) with Don Pullen (piano), George Adams (tenor saxophone), Jack Walrath (trumpet), David Friesen (bass), Irio De Paula (guitar), Afonso Vieira (percussion).
Neata Babe Boogie, Waltz For Tamia, April Denise, I Told You So.
Recorded in Rome, July 28, 1975.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J4X8 Canada. Each $6.98 postpaid.

impressively by Braxton with much larger groups, which include such notables as Roscoe Mitchell, Leo Smith, Muhal Richard Abrams, Karl Berger, George Lewis, and Kenny Wheeler.

Side one begins with a blistering line played by the reeds, a typically outrageous Braxton beboppish line full of unanticipated leaps and twists played with amazing accuracy. After a fantastic bit of counterpoint between the reeds and brass, there are solos by Bruce Johnstone on baritone sax, Cecil Bridgewater on trumpet, and Braxton on alto. Johnstone is particularly impressive. The counterpoint between the sections builds behind Bridgewater and Braxton until the soloists momentarily drop out of sight, to return after an immaculate 8-bar drum break by Warren Smith over the steadily building section riffs. There is some bar-swapping by the soloists and the climax of the piece finds all three men blowing together over the full-blown 15-piece band. The band drops out, leaving the three soloists still blowing off of a 4-note triplet-plus-one motif then returns for a final chord. An incredible performance where Braxton was able beyond doubt to get all the ideas he always has in his head for his pieces to come out musically, something I'm not sure he's always able to do. In his concern with the extension of traditional big-band ideas, as well as in the intensity and density of the piece, Braxton evokes Mingus here.

Much of the same applies to track two, side two. Again there is a ridiculously convoluted bebop line (these amazing cubist take-offs from the Parker-Dolphy part of Braxton's heritage are surely about the most delightful facet of his music), and again the concern is with traditional music - Braxton lists Ellington as his inspiration here. And, naturally enough, the presence of Mingus' spirit is felt again, particularly in the use of a strongly propulsive vamp. Kenny Wheeler turns in a good solo, his tone sounding richer than usual, and Abrams has a great spot.

Cut two on side one is at the other extreme from these two high-energy outings. In fact, it may be the quietest 20-piece band recording ever! Here the musical events unfold themselves slowly, almost serenely. Soloists are listed in the credits, but this seems almost inappropriate as there are no "solo" statements made, the principal players engaging themselves in the group flow throughout. As much is heard, in fact, from Leo Smith or Barry Altschul, who are not listed as soloists, as from George Lewis or Dave Holland, who are. The emphasis here is on the constantly shifting colors and textures, a format calling for ultimate attention from the individual musician to what's going on around him, rather than what's in his own head. And it's done beautifully here.

Breaking into the serenity created by this track is Braxton's parade music composition, a piece of high humor which can't help reminding of Archie Shepp's brilliant finale to his Portrait of Robert Thompson (Impulse 9134). After as straight sounding a march - complete with tuba and glockenspiel - as you could ask for, the orchestra settles onto an off-rhythm, dissonant vamp over which Leo Smith takes off with his only solo outing on the record, and it is fantastic, as you would expect. Next, a syrupy sweet, almost corny vamp line is set by the woodwinds, into which George Lewis' trombone barges hilariously. George's spot is a little too short for the world at large to really tell much about the extent of this man's great talent, but it is a perfectly conceived solo for the context. And I can hardly resist commenting on the appropriateness of a young man bearing that name getting his first hearing on a piece of parade music! For Braxton's clarinet solo - his best yet on record, to my ears - the orchestra takes on a decidedly Stravinskian flavor. And Jon Faddis does some impressive piccolo trumpet work on the take-out.

Cut one, side two, is another slow-paced piece, introspective, but not impressionistic as is the piece described earlier. Instead of solos we have here a series of duet improvisations (except for Karl Berger's solo) and densely chorded orchestral sections. The feeling here is not of serenity but of suppressed energy. On a record where everything works, this track seems particularly perfect. Without reference to traditional means of structure, it moves through its sequence of events - the duets - with almost magical pacing. Braxton's flute interchange with Abram's piano is breathtaking.

The final track is, I suppose, the most "difficult" piece on the record. Braxton describes this as a vehicle for himself and Roscoe Mitchell which is conceptually post-Webernian. First we get Roscoe at his most oblique, honking and snarling disjointedly while the orchestra explores all kinds of levels and degrees of dissonance, then Braxton on sopranino, who manages to sound melodic even at his most abstract. At the beginning of each solo, the orchestral punctuations are sharp and staccato, with various sustained tones emerging as the solos progress. This for sure is the composition furtherest from traditional "jazz" concepts, and closest to contemporary "serious" music, so if your preference is decidedly with the former and not the latter you may like it less than the rest of the music here. If, on the other hand, you are particularly interested in music which breaks down some of the barriers between the two approaches, this may be your favorite track on the record. One way or the other, it makes for challenging and rewarding listening, and rounds out an amazingly broad spectrum of conceptual approaches to which Braxton has addressed himself here.

All of this music is, as I commented about the first piece, fully realized. The musicians who participated on this recording deserve every kind of credit; that they could get down music of this complexity in an average practice time of two hours per piece staggers the imagination. Credit, too, should go to Arista records for producing such an ambitious project. It's easy to overlook the fact, amid the spectacular Arista releases that are reissues, that the label has already recorded at least three new albums every bit as important as those that were inherited from Freedom (Oliver Lake's "Heavy Spirits" and Julius Hemphill's "Coon Bid'ness" being the other two). I would have to single out Muhal Richard Abrams, too, as having contributed tremendously to the success of this record.

As for Braxton, he has accomplished more with this record than possibly any other he has made to date. If there have been many references to past accomplishments by other masters in this review, it is because I believe that Braxton has achieved something here which will be a reference point for the future of Creative Orchestra - to use his term - Music. If you have any interest at all in contemporary improvised music, you will buy this record. - Richard Baker

BROTHERHOOD OF BREATH

under the leadership of Chris McGregor
Live at Willisau
Ogun OG 100

We begin tentatively with slow, soft, weaving statements from string bass, saxophones and trombones. And then, from out of nowhere, a theme emerges and the music is off like a rocket. Celebrating, shouting sections playing hide and go seek, horn lines switching around and twisting and curving. Swaggering music with a personality all its own, a true orchestra playing orchestra music just as Ellington played orchestra music.

Yes, who else but the Brotherhood of Breath, the legendary big band with players such as Dudu Pukwana, Evan Parker, Gary Windo, Mongezi Feza and Radu Malfatti. If you have not heard these men you certainly should, for together they have fused many of the most important roots of this music in a way that has to be heard to be believed. To hear Evan Parker come twisting out of the ensemble on Do It is only the first of this album's many treasures. To hear Dudu Pukwana on alto, who when given enough room can truly be frightening. The trumpet of Feza; Malfatti and Nick Evans' trombones; the drumming of Louis Moholo, driving the band along; and the leader's piano playing, sparking direction, hearing and responding. This live recording is the first Brotherhood recording readily available in some time; there should be many more, because the Brotherhood, like the Arkestra, is one of the world's greatest resources. Of course you should get this. - Eugene Chadbourne

DAVE BURRELL

Dreams
Trio PAP-9010

For the usual reasons, too often discussed and too infrequently dealt with

tangibly, having probably to do with the now out-of-style crossover between music and politics, pianist Dave Burrell is far better known - and au courant - in Europe and Japan than in his homeland. (So what else is new?) The majority of his recent issues (from Japan) find his fleet, discordant idiom of the late 1960s being gradually replaced by a lighter weight, more lyrical idiom making use of multiple parallel lines rather than blocks, with a great deal of assumed polyphony, but rhythmically inert.

If you have no Burrell in your collection, you could do far worse ("La Vie de Boheme" on BYG) than get "Dreams". It took me quite a few approaches to that recording, an extended duo in four continuous movements (Red, Black, Green, Daydream), before I realized my impasse in accepting it. Invariably my ear was drawn to the bass playing of Motoharo Yoshizawa, an artist whom I'd heard once previously, in a Japanese Free Jazz sampler disc ("Coda", December 1974). As "Dreams" evolves, one finds that progressively more and more it becomes an unbalanced partnership, and in fact that - logically willing to exploit sympathetic local creativity - Burrell has wandered out of his depths. With the exception of the final reading of Daydream (a version of which Billy Strayhorn could have been justly proud), Yoshizawa alone carries the initiative. In any period of jazz his mastery of the acoustic bass would be remarkable; in the current one of ensuring the instrument's survival against electrified onslaught, it is definitive. His sheer mastery of the subtleties of the bass, and his grace, make him its first full practitioner since Richard Davis gave up trying, a decade ago. His lines are the basis for the continuing experience of "Dreams", a power in whose face Burrell is confined simply to treadmilling embellishments that rarely enhance the experience. When I first heard Yoshizawa, I looked forward to hearing him again; that wish now fulfilled, I hope soon to hear him extensively and unencumbered.

Since both appeared a decade ago (in separate rhythm sections) on Marion Brown's "Three For Shepp" album on Impulse, I tend to think of Burrell together with another outstanding pianist of his generation, Stanley Cowell. Cowell's is a more diverse idiom, more directed by the imperatives of modal harmony and hard-bop rhythm. The significant common factor in their music is lyricism, and that - more than anything - is what shines through "Questions/Answers".

Their shared performance is a neoclassic four-hand work, reminiscent of some Lisztian etude for two pianos than of most musics in the AfroAmerican heritage, in three movements (Questions, Answers, Epilog) jointly written by the two. Texturally it exploits so systematically, thoroughly, and clearly the various orchestral resources of paired keyboards that I find it often difficult to conceive of it as an improvisation; but the opening section flows with such great spontaneity that its being prewritten seems preposterous. It is a romantic, programmatic work, with an unresolution of the opening side moving in almost rhetorical manner into a series of responses making use of the same recurring upper register motifs, and finally a stately summation. These explorations of the keyboards seem out of character to the substance of Burrell's or - especially - Cowell's previous works in other contexts; but perhaps all the more beautiful a demonstration of their arts for that.

- Barry Tepperman

High Won - High Two
Arista/Freedom AL 1906

Dave Burrell, piano; Sirone, bass; Bobby Kapp, drums; Sunny Murray, drums on "East Side Colors".

Pianist/composer Dave Burrell presents another view of what contemporary keyboard artistry has become at this the dawn of the 21st century. His approach to the piano seems to favor a strict adherence to time and rhythm, making for elaborate and beautifully conceived clusters of notes as opposed to a heavily felt harmonic presentation, the type of presentation one might expect from a player of Burrell's persuasion. If Cecil Taylor and Don Pullen would be called the darker side of dissonant beauty Burrell would have to be seen as their brighter counterpart.

Although this two record set was recorded in 1968 (The West Side Story Medley, Margie Pargie and East Side Colors were originally released on Douglas Records) it presents a fairly good idea of what Burrell's music can achieve at the height of rhythmic clarity. Yet it is on the elaborately executed East Side Colors with its textural and rhythmic shifts in accent and color that the real Dave Burrell, the Burrell of that legendary aggregation of the 60's known collectively as the Untraditional Jazz Improvisational Team, surfaces to spark still another flame. Supported here masterfully by bassist Sirone and percussionist Sunny Murray (and this might very well be the best recorded Murray to date), the pianist is found in the perfect setting to exhibit his vertical articulations in rhythmically challenging surroundings. As Burrell expresses in the liner notes about this period of discovery: "A note wasn't just what it was on the keyboard, it was what you made it with your touch, your rhythm and the stuff you put around it or where you placed it in the other sounds around you. Playing like that also let you liberate the notes to mean something in themselves in terms of the structure of the moment, what you were hearing, rather than how that note fit in a particular chord which took its meaning someplace else".

Listen especially to the firm grasp of textural and shading ideas that percussionist Murray exhibits on this track. He presents an ideal approach to the drum kit that enlarges and at many times delays the actionality of the music to higher levels of "durational density". It becomes clear here that he was perhaps

the first percussionist in improvised music to dispense with the metric pulse and separate the rhythmic pulsation of the music in terms of sequential lengths or spans of internal time.

The West Side Story Medley is Bernstein's score arranged by the pianist to provide a brief panoramic hearing of this somewhat popular score. Especially noteworthy here is the playing of bassist Sirone, who seems to be entrusted with the job of holding this performance together. Sirone has a strength of perception and intuition that borders on the telepathic - notice how his lines weave in and out of the spaces in the densities set up by pianist Burrell, as if to emphasize, echo and paraphrase the music surrounding him - not to be missed too are the contributions made by drummer Bobby Kapp, a player who at this time worked regularly with pianist Burrell but has since dropped out of sight.

Burrell represents a further refinement of those ideas we've come to accept from Cecil Taylor. There is a flow and grace in his playing that is unparallelled in the improvised continuum - a flow and grace that not only emphasizes his contributions to the form but implies what the future might be in terms of keyboard stylings. - Roger Riggins

CANADIAN NEW MUSIC

The Al Neil Trio Retrospective:
1965-1968
Lodestone Records lr-7001

The Artists' Jazz Band
AJB ST57427-57430

Eugene Chadbourne Volume One:
Solo Acoustic Guitar
Parachute Records P-001

Three records of Canadian "Avant Garde" music, indicative of the fact that contemporary improvised music of considerable worth is being created North of the Border. There has been some for a time, of course, but recorded evidence of the fact has been negligible. As it is, only one of these records - Chadbourne's - is being produced in anything more than a "limited edition for collectors". Which is too bad, since the AJB and certainly Al Neil have music to offer that's worth hearing to more than one or two hundred people. But then these two particular releases aren't all that they could be on that score. The AJB would come off better with some editing, and the Al Neil Trio record doesn't fully convey the depth and power of the music that Al was getting into with his groups during the late sixties.

Neil was a bebopper to start with, and a Folkways record of his quartet backing poet Kenneth Patchen reveals he was a more-than-competent bop pianist. He left the scene for something like five years around 1960, and returned playing a kind of music that sounded strange even to ears already accustomed to Ornette, Cecil Taylor and Sun Ra. Neil derived as much from John Cage, Alfred Jarry, the I Ching, and his own experiences living in a floathouse in Deep Cove, B.C. (about a mile from where the great novelist, Malcolm Lowry, had lived as a squatter) as from any trends in free jazz or, for that matter, bop. He began working out his personal vision musically with a trio that included two excellent young musicians, bassist Richard Anstey and drummer Greg Simpson. A prominent feature of this music was the use of pre-recorded tapes, which might contain anything from corny old pop tunes (Road To Rio , on the record) to human or animal voices. Performances were likely, also, to be almost as much theater events as concerts. Unfortunately it wasn't until Anstey had left the group that Neil was able to bring his concepts into sharp focus. I say unfortunately because it was Anstey who produced this album, so naturally enough it is a record of the trio that he was a part of.

As such, it will be a little hard for people who didn't see this group perform to get a handle on what's going on. Some of the straighter pieces (Blooz, Minor Mode) sound sort of like the Paul Bley Trio on an acid trip. The more open-ended tracks, like Zen Ballad, Shoeless In Heaven, and Recitative, are the most valuable of what's here, but developments during the intervening years make it difficult to realize what a departure these performances represented at the time. Similarly, the totally outrageous Horse Opera, on which Al reads a very fractured Western movie script (which brings, in one of the more coherent moments, a cast featuring Bela Lugosi and Rin Tin Tin to the LBJ Ranch) over a taped montage of cowboy songs, calvary charges, Charles Ives, and God-knows-what-else, strikes me as brilliant and delightful, but it will probably just sound crazy to the unprepared listener. The 200 copies that have been printed of this record will be greatly appreciated by folks in the Vancouver area who remember the concerts from which these records have been made. But the need for a record which will indicate to the world at large something of the power and scope of which Al Neil is capable has not been filled.

The Artists' Jazz Band, comprised of visual artists living in the Toronto area, has been together in some form or other for about fifteen years. Michael Snow is a highly accomplished jazz trumpeter; the technical abilities of some of the other members is virtually non-existent, something which underlines the fact that this group represents, and no doubt envisions itself as a direct challenge to many traditional notions about what a jazz band is. Such as the notion that members of a band need to master an instrument before they can play music on it. Actually, this record pretty well proves the contrary; in fact, the weakest moments are always caused by the intrusion of someone's imperfectly formed technique into the very (of necessity) freely created group improvisation. In other words, the AJB convincingly demonstrates that as long as musicians listen to each other and concentrate on blending their sounds together, it is not necessary that they have any technical ability in order to play good music. Whether or not really great music could be created in this manner is still open to question, but a good deal of what the AJB does on the best two tracks here (Looks Like Snow and Raynershine) is considerably better than anything that many thoroughly-trained people on the scene will ever come up with. The other two tracks, Is It Addicting, an intentionally bizarre outing to the tune of Are You From Dixie? and the useless Markle-O-Slow are another matter. Here the band tries to do things it can't, and the results aren't good, to say the least. Actually, Is It Addicting works well enough since it's a satirical effort anyway, but it's too long. Seemingly AJB felt that each track had to take up an entire LP side, and in this case five minutes would have been plenty of time to get the point across. A single record of the two best tracks would make a much more convincing, and recommendable, item than this two-record set. As it is, the AJB has succeeded in demonstrating a rather revolutionary point, one which should provide the "real" musicians in the Toronto area and elsewhere with an interesting challenge. After all, if guys who "can't play" sound this good, what are all the thoroughly-accomplished instrumentalists who don't sound good going to do with their hard-earned chops?

Finally Eugene Chadbourne. Although originally from Colorado, Eugene has spent the last five years in Calgary, and since he does most of his performing in Canada it seems reasonable to regard him as a Canadian musician, at least for the purposes of this review. Eugene's record is, almost by default, one of the most important jazz guitar records to be released in recent memory. After all, other than the rather rarified conceptions of Derek Bailey et al, the pretentious and boring jazz-rock-jive of Coryell, Abercrombie and McLaughlin, and the bloodless and somewhat inbred world of the mainstream players - Kessel, Pass, Martino, etc. - what is there these days in the way of guitar music? There is Sonny Greenwich, who has yet to make a record really indicative of his talents, and there is James Ulmer, the interesting if somewhat oblique guitarist who plays with Ornette and Rashied Ali. And now there is Eugene Chadbourne, whose first record would be an important event in any case; it is the more so for the poverty of good contemporary guitar music available these days.

Like Bailey, Eugene "prepares" his instrument - with a vengeance, I must say - using such measures as retuning, taking off frets, inserting various objects between the strings, and even attaching bells, extra strings, and other noise-makers to his instrument. Unlike Bailey, however, and unlike almost all jazz guitarists since Charlie Christian, Chadbourne really attacks the instrument, with a right hand strength that would make the most thick-wristed bluegrasser envious. The opening piece, Marcella

CANADIAN CONTENT

THE NEW MUSIC:

CANADIAN CREATIVE MUSIC COLLECTIVE - "CCMC Volume 1"
Music Gallery Editions #1 $5.98

CCMC - "Volume 2"
Music Gallery Editions #2 $5.98

EUGENE CHADBOURNE
"Volume one: solo acoustic guitar"
Parachute P-001 $6.50
"Volume two: solo acoustic guitar"
Parachute P-002 $6.50

THE ARTISTS' JAZZ BAND
Gallery Editions ST57427-57430
(2-record set) $10.00

THE ARTISTS' JAZZ BAND
"Live at the Edge" (2-record set)
Music Gallery Editions #3 $10.00

MICHAEL SNOW - "Musics for piano, whistling, microphone and tape recorder" (2-record set)
Chatham Square 1009/10 $10.00

MODERN JAZZ:

BERNIE SENENSKY - "New Life"
with Michel Donato, Marty Morell
P.M. Records PMR-006 $6.98

PHIL NIMMONS - "The Atlantic Suite"
Original big-band jazz.
Sackville 2008 $6.50

DOUG RILEY - "Dreams"
P.M. Records PMR-007 $6.98

DON THOMPSON - "Country Place"
P.M. Records PMR-008 $6.98

THE MAINSTREAM:

JOEL SHULMAN - "Nowhere But Here"
Attic LAT 1014 $7.50

ROB McCONNELL and the BOSS BRASS
"The Jazz Album"
Attic LAT 1015 $7.50

MOE KOFFMAN - "Live at George's"
GRT 9230-1055 (2-record set) $8.00

JIM GALLOWAY/DICK WELLSTOOD
"Three Is Company" with Pete Magadini
Sackville 2007 $6.50

CLIMAX JAZZ BAND with Graeme Bell
"Live at Malloney's"
Tormax 33004 $5.98
CLIMAX JAZZ BAND with Ken Colyer
"I Can't Escape From You"
Tormax 33005 $5.98

These records are available at the above prices (which include postage) from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8.

Bienvenue, is a good introduction to his style. Often he shoots off a rapid-fire series of what is more percussive sounds than notes, a technique Sonny Sharrock gained some attention with a few years ago, but Eugene has refined this approach, punctuating it with chords, ringing harmonics, and the simple but extremely effective device of hitting open bass strings between his upper-register runs. The piece ends with a sardonic, be-boppy flavor, something Eugene does very well. Another effective piece is Preparation No. 3, which is a tour de force of unorthodox techniques, from strumming below the bridge to striking percussively with a bottleneck on the left hand. Like Cage's early compositions for prepared piano, this prepared guitar piece is reminiscent of Balinese Gamelan music.

Amber/Misty is a good place to note the contrast between Chadbourne's conception and Derek Bailey's; the latter's music is almost completely non-sequential in traditional terms, while Eugene's best pieces here are structured, even during improvised sections, in a way that is immediately obvious and logical, as is the case with Cecil Taylor, Ornette, or Albert Ayler. The other outstanding tracks are the first two parts of Music For Mr. Anthony Braxton, which feature some beautiful bottleneck work. The only track which doesn't hold together is the final Strands, but the rest of the record is all at least very good, and much of it is excellent. All things considered, this is an extraordinary first release, one which no guitarist interested in new possibilities for the instrument can be without, and strongly recommended to anyone who's into contemporary improvised music. It, and the AJB record, can be ordered from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8. For the Al Neil Trio record, write Lodestone Security Society, 33067 First Ave., Mission, B.C. Canada. - Richard Baker

---

Michael Snow
Music for Pianos, Whistling, Microphone and Tape Recorder
Chatham Square 1009/10

This is different music than the "freely improvised" music Snow has been playing for years in Toronto with The Artists' Jazz Band, the CCMC and other groups. I won't make any comparison other than pointing out that it is music from a different aesthetic or concept of sound organization.

The three pieces date from 1970-72, and are home recordings. All are solo pieces, and while sound quality isn't that hot by normal standards, the music itself involves the actual sound quality he was able to create at home (in some cases, the music is the sound quality) and as a result one really can't make any complaint technically. These are pieces in which Snow's concept of the piece determined its being or outcome; it is much different than, say, a long improvisation based on some sort of pre-determined framework or launching point. It is improvised yet not open to wander outside its concept; in that sense it becomes totally composed music, the composition in each case a single idea (or multiples of that idea) that through the performance is stretched over a certain period of time. The length which Snow has chosen for each piece (W In The D and Left Right are a side long each, Falling Starts takes up an entire album) indicates an interest in intensifying the experience of the single concept or idea as realized in sound; in other words, when listening to each piece one is able to develop a magnified understanding of the process. The idea is stretched out before us and the many details that actually do live and breathe in what might pass for single, unimportant sounds in much other music are on view here. Falling Starts works with one phrase which begins its life as a sped-up recording and over two sides slows down through its normal keyboard sound all the way through a slow recording sounding like a series of explosions. Simply from my own point of hearing, I find the second one and concluding part of the composition the most interesting; but, of course, it only actually makes sense structurally when left in its entirety. W In The D is a full side of Michael Snow whistling into a microphone. Some of his whistling is truly amazing, although the piece isn't actually about being a virtuoso whistler. He blends long tones, bird-call sounds and near be-bop phrases, sometimes he sounds like a recorder, or a tin whistle, or a shakuhachi, also sometimes the music is like an electronic tape piece. The sound of the air on the microphone is just as important as the whistling. It provides kettle-drum punctuation at times, something he evidently heard and began controlling as soon as it happened. Left Right was recorded by placing a microphone on top of an old upright piano and turning the recording volume up to the point of a distortion. There is a metronome ticking, a phone ringing (who called? Snow asks in his liner notes, which wrap around the entire inside and outer cover) and the piano sound itself is calliope giddy. At first I thought this piece went on too long, but after being unable to figure out at what point I would have stopped it I realized that I was just listening too long, that's all. Very important difference. I like this album very much. - Eugene Chadbourne

---

JOHN COLTRANE

Interstellar Space
Impulse ASD-9277

S.M.E.

Face to Face
Emanem 303

I wasn't really planning on reviewing these two reed and percussion duets together, as the music stems from two entirely different aesthetics - or so I thought until listening to both albums back-to-

back one evening. The experience of hearing John Coltrane and Rashied Ali improvise together, and then hearing John Stevens and Trevor Watts, the founders of the Spontaneous Music Ensemble, improvising together in a duet setting, pointed out the existence of similarities in what I previously thought were opposite points of music/thought. The purpose of discussing the two albums together isn't to make a point-by-point comparison, however, but to provide a common setting in which to come to some sort of conclusion about the values of the two performances.

As much as I love Coltrane, my desire to seek out the music of the SME and Music Improvisation Company - along with the music of the AACM, Stockhausen, John Cage and anything else I could find - came from frustration with what had developed musically since Trane's death among those musicians who appeared to be carrying on in his tradition. It is obvious that the tradition they carried on was one brought to an end by Coltrane himself at one of the most important points in his development, the abandoning of his popular quartet with McCoy Tyner, Jimmy Garrison and Elvin Jones for a new ensemble which would eventually include Pharoah Sanders (at that point certainly a more innovative reedman than his playing today would ever suggest), Alice Coltrane and Rashied Ali, with whom Coltrane recorded the duet "Interstellar Space" on February 22, 1967.

Certainly there is no need to describe the music of that original quartet. Energy and intensity was the main consideration in the music, and the sound of Trane blazing over the modal build-up of Tyner, Jones and Garrison is one that usually leaves newcomers to this music grabbing for their handkerchiefs. This is of course the sound that has become the new mainstream in jazz, the sound imitated to death and beyond death into boredom by so many of today's fashionable players. These people fail to consider that this approach had run its course before Trane's death; that Rashied Ali signalled a new era, that Coltrane's music was at its absolute strongest before his death. Heresy? Not anymore. The power of posthumous releases such as "Concert In Japan" and now "Interstellar Space" is impossible to miss. The concepts that Trane and Ali brought to each other in the music they created allowed an opening for many other players to investigate many other ways of creating intensity in the music they played without having to match blow-by-blow, decibel-by-decibel the power of Coltrane, Tyner, Garrison and Jones. Most of us are familiar with the AACM and the drum-less concepts it spawned: the trumpet-violin-and-reeds CCC of Braxton, Smith and Jenkins. The Art Ensemble, who for many years functioning wonderfully without a trap drummer. The solo performances of Braxton, Smith, Roscoe Mitchell. All these were new ways of creating intensity, as was the SME and the ensembles it spawned; as were the works of many "classical" composers whose work pre-dated Trane but who now can be understood in a total spectrum of sound development. All of this said, "we can make music and make intensity without having to drive the music." Force is not an essential consideration in this music. Silence is. Space is. Texture definitely is. Too intellectual, too cold, as was once (and still is) said of Braxton? You don't have to sweat to "cook". Of "Face to Face", John Stevens writes, "When Trevor and I perform it we are seated to enable the drums and the saxophone to be approximately at the same level. We face each other and play at each other, allowing the music to take place somewhere in the middle. This is very much an outward process. We are trying to be a total ear to the other player, allowing our own playing to be of secondary importance, apart from something that enables the other player to follow the same process - the main priority being to hear the other player totally. Both players are working at this simultaneously. At this stage, we are not aware of the total sound of the two players. When we arrive at hearing the other player completely and playing (almost subconsciously) for his sake at the same time, we then allow ourselves to bring into focus the duo sound. Up to this point, we've let our own personal playing function in an unconscious way. From then on we start to converse naturally, retaining the group awareness we've developed between us. Free group improvisation is our aim, and a preparation piece like this is to aid us to achieve the concentration required for the best results. The actual process, loosely described in these notes, may only take a few seconds, but those few seconds are significant in getting us beyond ourselves and into the music. Trevor and I have been the best of friends since 1959, and would like to feel that this, our first duo record, is a good example of that friendship."

What does the music sound like? Close, very close. At times so close that it becomes like a living organism, breathing in and out. But a small organism. This "preparation piece" is very small music, miniaturized in a way by its concept. The seven versions of Face To Face included - ranging in length from nearly 11 minutes to four minutes - range from banal and simplistic to amazing complexity in terms of responses. The players move together in areas of motion, density, rhythmic shape. The differences from piece to piece are in the timing of certain events and responses that tend to occur in each improvisation. Stevens' percussion is ideal in one sense, extremely flexible in its ability to change the music. The extended kit - with wood and metal sounds joining the more traditional drum-heads - takes on a presence of light and dark pitches, high and low textures. The lightness, freshness and motion of Stevens' designs are lovely in their detail and anticipation of each phrase from the soprano. In Face To Face 4, when Stevens and Watts totally merge at the end, the result is remarkably clean, rough-textured music. The soprano deals only in those rough textures and in percussive blurts. Ranges and intervallic relationships - other than the much-repeated jump from very high to very low or reverse - are not really a factor. The long Face To Face 1 is a conversation - as is all the music - in which each man talking attempts to guess what the other's next word will be. As the sentence takes a definite shape, the final words become very obvious, and the conversationalist's attempts to put off ending the sentence - as seems to happen on most of these improvisations - become frustrating and obvious. Stevens' use of the cornet to change the language of the sentence to wide-vibrato, distorted long tones isn't particularly enlightening.

In many ways, "Interstellar Space" is a very conventional record alongside "Face to Face". Modes are still present as a source of pitch-reference; Trane's lamenting ballad-like themes are a more obvious and recognizable saxophone language than are Watts' abstractions. The pulse is immediately sensed and the energy, intensity and drive of the music will provide the "jazz fan" with a more immediate kick than "Face to Face" ever would. But upon listening to this duet music of Coltrane and Ali after "Face to Face", I found myself re-reading Stevens' statements of the music's goals and architecture and reviewing in my mind the accomplishments of the music I have loved since Trane. Did I say "since Trane"? For you can find, if you listen, all these things throughout this remarkable, high-flying recording. Conversing naturally. Each player hearing the other totally and completely. Not just energy music - as some would like to think - but music, that like the AACM and any others - brings forth a multitude of ideas, feelings, textures, spaces.

I am not one to hail Trane as the single "genius" of the last period of improvised music, or to believe that the music died when he died, or to insist that we must wait out a "new Coltrane" before we can begin again. There were others of equal importance during Trane's period - Cecil Taylor, Ornette Coleman, Eric Dolphy, Albert Ayler - and there are many of equal importance now. The music is healthy, and saying that perhaps we should look to Trane (and to Taylor, Coleman, Dolphy and Ayler) every time we hear music such as "Face to Face" is not to downgrade musicians such as John Stevens and Trevor Watts, who are moving in their own ways to bring forth the music, but to simply encourage those intent on hailing the glories of today's music not to lock all of our most noble spirits (and this should obviously include the great musicians of every decade) into "yesterday". Clearly, loudly and emphatically, the music of "Interstellar Space" says John Coltrane is still here.

- Eugene Chadbourne

CCC

CCC
Muse MR 5071

The Creative Construction Company, to the best of my knowledge, began as a trio with Leroy Jenkins, Leo Smith and Anthony Braxton, and eventually was augmented by percussionist Steve McCall. There is some, but not a great deal, of this CCC music out on Delmark and BYG and it is some of the AACM's most interesting music. The space involved in the original trio's improvisation was a triumph of control over an unusual instrumental combination - reeds, brass and violin, plus little instruments - that in its finest moments resulted in chamber music of a unique style. McCall's contributions at some points brought back the drum-centered "intensity" that Braxton had originally wanted to escape from, but for the most part followed the CCC's original concepts in a manner that few other drummers would have been able to duplicate. This album, a recording of a live concert at Peace Church in New York in 1970, includes the further addition of bassist Richard Davis and pianist Muhal Richard Abrams. All at once the space the CCC's music was about is gone, replaced by a "rhythm section" - although obviously Abrams, McCall and Davis are involved in much more than keeping time. The long piece Muhal is a two-sided improvisation with a lot of loud climaxes, some of which occur much more quickly than they ought to. It is eager, responsive playing, but it is also strange music in the sense that the identity of the CCC - as established by the ensemble's original recordings - comes and goes as the music develops. At times the rhythm section seems to relax or slow down the movements of Smith, Braxton and Jenkins; at other times these three usually nimble improvisers begrudge each other's moments of individual triumph, as if thinking "You got off on that moment, but I didn't."

The little instruments come off poorly here. At first, they are overwhelmed by the big ones, appearing but sounding as if they're going to be smashed underfoot at any minute. Later they gain more prominence, but only as players choose them to pick up and "play along" with the music on them, rarely involving them as an integral part of what is going on. Jenkins in particular could be blamed for breaking the mood when he picks up the harmonica or recorder or what have you - he certainly prevents the music from developing when he begins his usual harmonica exercises, something he's recorded often before and something which is beginning to piss off a lot of people who appreciate the harmonica as much more than a toy to be fiddled with in the name of "creativity".

Richard Davis is the only member of the ensemble who wasn't from the AACM. He never takes the opportunity to make the music any more conventional or "New Yorkish" although his presence is strong and he rarely waits around to see what everyone else might have done without him. Muhal begins with a thematic statement that alternates between Smith, Jenkins or Braxton solo or all three stating the written music. This is recapitulated at the end, and in between the following things struck me (after quite a few listens) as particularly positive developments:

Leo Smith on French horn. A worthy addition to his brass arsenal, and maybe something he should return to.

Braxton's choice of what instrument to enter on. He continually surprises and does something unexpected to the textures. There's a clarinet "solo" that is much more rough-edged than his work on this instrument now, and a terrific climax in which Braxton on alto, Smith on trumpet and a variety of squeeze horns, cymbals and gongs explode all at once.

Other than that, this is good music which can hardly be considered as earth-shattering as the record company would like it to be. As Muse's one example of AACM music in its catalogue (along with "Volume 2" - of more music from the same concert), the album is hardly essential. One more reason why is the mix, which places Jenkins' violin much louder than it should be or most likely was in the actual concert; he sounds like the dominant force whenever he appears although in reality he was only one part of it. Although he generally plays superbly, one quickly resents his presence because of this fault.

- Eugene Chadbourne

ELTON DEAN

Oh! For the Edge
Ogun OG 900

This is really excellent large-group music - an eight-piece band made up of Brotherhood of Breath members and others, with alto saxophonist Elton Dean doing most of the writing and presumably the arranging. The band combines sophistication and folksy, dancing rhythms in a way that I've heard before only in Charles Mingus' and of course Chris MacGregor's arrangements for large groups. Only they have struck such a balance between written and improvised orchestrations. Dean writes melodic, ballad-like lines that bring to mind the vocal melodies that so much big-band music of the past has been based on. However pieces like Fall For Free sound more of modern times and even in bouncier pieces like Dance and Friday Night Blues the soloists are definitely of the moment, after bebop, after Ornette Cole-after Coltrane, after the sixties. The band features some terrific soloists - the players are Elton Dean, Alan Skidmore, (reeds), Harry Beckett, Mark Charig (trumpets), Nick Evans (trombone), Keith Tippett (piano), Harry Miller (bass) and Louis Moholo (drums) - but its most exciting aspect lies in the total sound. When a horn player is soloing Tippett, Miller and Moholo are playing such fine accompaniment so hard that they are im-

possible to overlook. When the other horns are accompanying a soloist, they do so with similar ferocity.

In this band the written sections are played with as much exuberance as the improvisations. This leads to ensemble sections that often sound sloppy, like the ensemble parts in early bebop music, and which burst with the same shouting energy. With so much low-energy music around, this record is as refreshing, sometimes painfully refreshing (eg. a few intonation problems in Forsoothe) as an ice-cold shower.

From a nucleus of South African players in England this sound has become identified with English jazz music of recent times, and there are European orchestras with similar qualities. Hopefully there are musicians on this side of the Atlantic willing to organize their sounds along these lines. Also, I wish somebody would reissue the Brotherhood's RCA Neon record of a few years ago. In the meantime, this record and the Brotherhood's "Live at Willisau" recording (reviewed elsewhere in this issue) will have to do. "Oh! For The Edge" is recommended, especially to those interested in jazz music as an arranger's art. Lovely stuff. - David Lee

VIC DICKENSON

Vic Dickenson in Session
Jazzways 106/3

Here's a very nice record featuring good work by the leader, some interesting Howard McGhee and some beautiful Herb Hall. The rhythm section of Al Hall, bass, Chuck Folds, piano and Jackie Williams, drums, hold together though some of Folds' work could be faulted; his tendency to a trochaic pa-dunk pa-dunk sounding left hand detracts both from his back-up and his otherwise interesting solo work. Folds is better on the slow numbers where his good harmonic sense is heard to advantage. Williams plays the old stuff well for a young man; his solo at the beginning of I Want To Be Happy under Folds' single-note statement of the melody is quite fiery, setting up the best track of the record. Al Hall holds up the bottom beautifully, as one expects of Al Hall.

McGhee is a favorite of mine. He plays well here, but would play much better if given the same chance that some white (the truth hurts) survivors of the bop era have had. When he flies into a double-time passage on the first tune, All Of Me the rhythm section picks up on the excitement but comes back with a confused jumble which reminded your reviewer of maybe an elephant trying to do a hula dance. Wisely, Howard subdues himself for most of the proceedings, contributing some moving passages on Good Morning Heartache and playing well-ordered solos throughout. Still, he obviously could do better in a more modern setting.

Vic himself blows very nicely, as always, but I must admit to preferring him on up numbers. His vacuum-cleaner imitation on Don't Blame Me breaks the continuity of his opening statement, which is pretty hammy to start with. Only Herb Hall's clarinet is faultless to my ears. He doesn't have a bad spot, and his good ones - like that on Someday Sweetheart - are jewels. The best moments, besides Hall's solos, are the ensemble passages on Twelfth Street Rag. The things that occur among the horns are fantastic, as you would expect from such an excellent and diverse front line and the rhythm section gets hot enough to weld the group with some really exciting results. For the rest, this is a very nice record with some slight flaws - Folds' pedantic left-hand work, the hemmed-in quality of some of McGhee's playing, some time problems on a tune or two - which are more than compensated by Herb Hall's playing, the hot ensemble choruses, and a couple of other moments I haven't mentioned which I leave for you to discover. - Richard Baker

DOLPHY & MENGELBERG

Epistrophy/Eeko
ICP 015

BUD POWELL

Bud in Paris 1959-60
Xanadu 102

These two albums have more in common than one might at first suspect. Both were recorded shortly after their arrivals in Europe by expatriate American jazzmen who would play out the final important parts of their careers there. Both men were in the front ranks of successive revolutions in the music; and both were broken men when they came to Europe.

Dolphy first. Eric Dolphy came to Europe - or rather, stayed on in May 1964 after his tour with Charles Mingus had ended - to work in circumstances that would leave him the freedom to pursue his own musical ends. Sympathetic surroundings for aural revolutionaries were not available stateside, and it was (as ever) difficult to survive. Thus, he came to Europe to work and eat. That he did not survive to do so is one of this tragic music's greater tragedies.... But it's difficult to hear the ICP disc - a lengthy rehearsal take of Epistrophy, recorded with the same quartet the night before the "Last Date" session - and not reflect that Dolphy was already past his prime. In terms of being a group organizer, Dolphy was never a proficient leader in the first place. By this time, what with hunger and shelter insecurities to cope with, it took an outside force the magnitude of a Coltrane or a Mingus to dynamize him into action. Financial instability had led him, in other situations where the impetus had to come from within, to compromise chameleon-like - if not abandoning his musical advances, mixing and watering them appropriately to the pickup bands with whom he had to deal. Thus

we hear a man, an inventive improviser, retracing his steps to ground he had covered in Copenhagen and at the Five Spot in 1961, little akin to the iconoclasm of his 1963 dates for Alan Douglas ("Iron Man", "Conversations"). While he retained his tonal and harmonic edges, he moved backward in that most critical of of all realms, in rhythmic setting, to reimpose on his vocal lines the by-now-unnecessary disciplines of Charlie Yardbird rebop'n'bebop. His rhythm section demanded it. (Misja Mengelberg, Jacques Schols, and Han Bennink had enough trouble in 1964 coping with just that.) He was tired (if not already sick). Too tired to look for good rhythm sections, too tired to fight. Epistrophy is a fascinating study in frustration, musically far superior and more accessible than the next day's "Last Date". But the steady one-four-three-chop-two-hup of the rhythm clips through his rococo lines like a misguided Frisbee, breaking his ideas up into shards too tiny to pick up and - like Mengelberg's heavy blocks of chord - leaving them with nowhere to fall but apart.

Perhaps the most interesting area of Dolphyana evoked comes with the fine sleeve photographs, previously unpublished from May-June 1964 rehearsals. Necrophiles who worry about such things will note that the mysterious forehead lump apparent throughout 1962-63 photographs has mysteriously disappeared. (It was a wen, removed at Bellevue in March 1964, before he left for Europe. It had absolutely nothing to do with his demise, Mr. DeMichael.)

ICP 015 is a cynical little issue. Despite the fact that the long-lost tape was moldy and parrot-worn when found, the sound quality is at least as good as that of that of the next day's sessions. (Even allowing for a few annoying drop-outs.) But there's an air of bitterness about it - Mengelberg's and Bennink's anger at being underpaid for the Mercury session, misdirected at a benign and very dead musician. The second side of the disc is a mercifully few minutes with Mengelberg and his parrot, whistling and clacking to piano accompaniment. For a parrot, it's pretty good. Would you think perhaps that accompanying parrots is a valid reflection of Mengelberg's musical assets on the whole? The implied insult is bizarre and trivial.

Bud Powell came to Europe for opposite reasons. He was never lacking for work - he had by this time been a "name" for over a decade, and the revolution he helped to foster had by now become a common vernacular. But the pressures and vices of the musical industry had exiled him by the demands they made of his physical and mental health. Paris for Bud, initially an asylum, was to be a total rebirth, a salvation for at least five of the seven years left to him, a final chance to make music that called up his full powers. He made it count.

"Bud in Paris" contains some of the best music Powell had recorded since his pre-1951 period of total well-being. This is a pianist on the mend, with not only original ideas - even his bleakest work was never devoid of them - but with a command of his hands that bowed nowhere in their ability to follow his mind. As with many artists of his generation, Bud was a master miniaturist. He automatically compressed his essential music into a very few short choruses (in the case of this version of Confirmation, a head at each end and one in between) so that each phrase carried a maximum of substance. That Powell was unpredictable in the exact implications he would draw from his material is shown by the three completely different attacks here at John's Abbey. His was technique, his was power... but above all he was unsentimentally inspired at all times when he was at his peaks. Like here.

Like most players of his generation, Powell leaned heavily on his accompanists. For all but two of these titles, he is part of the stable trio he led throughout most of his Paris stay - Pierre Michelot and Kenny Clarke. Michelot is a stable, supple bassist. But it is Clarke, whose charged rhythms kick through Powell's lines, who makes all the difference. Two titles add Barney Wilen, an attractive enough Rollins disciple at that time, to make it a quartet.

If I had to choose two titles that, for me, say everything about Bud Powell, I would pick the two duets. No Michelot, no Clarke... just Bud and another expatriate, tenorist Johnny Griffin, chatting back and forth. Bud had enough power that he really needed nobody else when he had it together. Few accompanists swung as hard as he, or kept the horns they accompanied singing as vitally as he could. Griffin's shotgun lines come in kinetic call-and-response to the piano, as Powell jumps in and out elliptically. His own solos are elaborate harmonic developments of the head material (Idaho and Perdido), and his rhythmic attack is just eccentric enough to keep you on the edge of your chair. - Barry Tepperman

KENNY DREW

Everything I Love
SteepleChase 1007

Duo, Duo 2 (with Niels Henning Orsted Pedersen)
SteepleChase 1002 and 1010

I must confess I've never been a great Kenny Drew fan in the past. To be sure, he has always had plenty of chops and his recordings in the fifties rightfully earned him a place among the most highly regarded of post-Powell pianists. But I have never contacted any consistently deep emotional level in Drew's work from that period. Perhaps unfairly, he has always been associated in my mind with Coltrane's "Blue Train" and Clifford Brown's "Best Coast Jazz" and "All Star" dates, on which all the sidemen seemed bent on grinding out long, technically proficient but boring solos, as if to show what separated the leaders from the rest of the pack (although Brownie manages to sound like a robot himself for most of "Best Coast Jazz".) But then, some musicians improve with age, and this, happily, is exactly what has happened in the case of Kenny Drew. It is not just a matter of the fact that Drew has expanded his already impressive technical facility, which he has, but that his current work, at least on these records, is so obviously driven by the kind of direct, deeply-felt emotion that I find lacking in his work of fifteen or twenty years ago.

This new dimension in Kenny Drew's music is exposed beautifully in the solo record, "Everything I Love". Here Drew reveals a highly personal writing style on originals like Portrait Of Mariann, Fall, and especially the opening Sunset, which utilize a highly refined, completely individualistic harmonic sense and spare melodic lines in creating a music of almost chilling loneliness, a little like that of Eric Satie. Drew imparts this same kind of feeling to interpretations of four standards, Yesterdays, I Can't Get Started, Don't Explain, and the title track but, excellent as these pieces are, the originals are even better. The record is rounded out by the easy-swinging Blues For Nils and Winter Flower, another sombre piece. All in all, "Everything I Love" is something of a minor masterpiece; certainly one of the best solo piano records of the decade, and as intensely personal a record as I have heard in some time.

The two duet records are good, too, if not quite up to the level of the solo. Here, propelled by Niels-Henning Orsted Pedersen's powerful bass work, Drew's playing is more up-tempo for the most part. The rapport between the two men is uncanny, and when they are cooking (Kristine, Do You Know What It Means To Miss New Orleans, Duo Trip on "Duo" or Jeg Gik Mig Over So Og Land, My Little Suede Shoes, or My Shining Hour on "Duo 2") there is enough going on for three or four musicians. Pedersen has the facility of the post-LaFaro bassists but holds up the bottom right from the bottom and tunes into everything going on around him like, say, Mingus or Charlie Haden. There are also a number of slower tracks, but these tend to be less successful. Both men are melodists, and at times they verge, especially on "Duo", on preciousness, (Serenity, In The Still Of The Woods) a quality noticeably absent on the solo record. There are also some cuts with electric piano which I find completely uninteresting. Of course the same is true of virtually all the electric piano playing I've heard, so my reaction could be attributed to a personal prejudice against the instrument. Overall, "Duo 2" is the better record, but there is a lot of music on both discs.

In this age of rediscovery of all kinds of old boppers who would have been better off remaining legends, the full emergence of Kenny Drew is particularly satisfying. "Everything I Love" is the statement of a man who has found himself musically and is, as such, highly recommended. - Richard Baker

JAZZ BOOKS

THE ART OF THE JAZZ GUITAR
Charlie Christian guitar solos $2.95
A TREASURY OF DJANGO REINHARDT GUITAR SOLOS $3.95
JOHN COLTRANE - a musical biography of his recorded & live performances - hardcover.
by Bill Cole $13.95
COMING THROUGH SLAUGHTER - a fictionalized account of the life of Buddy Bolden, based on historical research. by Michael Ondaatje $4.95
COLLECTORS' CATALOGUE Volume 2
by Raffaele Borretti $3.50
VINTAGE JAZZ MART magazine - full of collectors' ads and want lists for 78, microgrooves and books - irregularly published 3-4 times per year - a must for serious collectors: surface mail, $3.75 for 5 issues or $7.50 for 10; airmail, $7.00 for 5 issues or $14.00 for 10.
AIN'T MISBEHAVIN' - the story of Fats Waller.
by Ed Kirkeby $3.45
COMBO U.S.A.
by Rudi Blesh $7.95
THE FACE OF BLACK MUSIC
by Valerie Wilmer (paperback) $8.95
BLACK MAGIC: A history of the Negro in American entertainment.
by Langston Hughes & Milton Meltzer; (hardcover) $8.95
JAZZ: ITS EVOLUTION AND ESSENCE
by Andre Hodeir (paper) $2.25
DUKE ELLINGTON'S STORY ON RECORDS by Liborio Pusateri & others:
vol.7 (1947-50) $3.00
vol.8 (1951-52) $5.00
vol.9 (1953-55) $6.00
OF MINNIE THE MOOCHER & ME
by Cab Calloway $10.00
THE JAZZ BOOK: From New Orleans to Rock and Free Jazz.
by Joachim Berendt $6.95
MAYNARD FERGUSON: a discography
by Ed Harkins $6.00
JAZZ SOLOGRAPHIES by Jan Evensmo - critical guides to the solos of, plus discographical information on, the following artists: Chu Berry, Coleman Hawkins 1929-42, Charlie Christian/Robert Normann/Oscar Aleman(in Europe). Each... $4.50
BENNY GOODMAN On The Record
by D. R. Connor and W. Hicks $14.95
COLTRANE: A biography
by C.O. Simpkins $8.95

Order from:
WALTER C. ALLEN OF CANADA, Box 929, Adelaide Stn., Toronto, Ont. M5C 2K3 Canada....for books, please add for postage 5% of total value of books ordered (Canada) or 8% (other countries. Minimum postage 25¢ (Canada) or 35¢ (other countries).

CBS SONY SOPL-163
MILES DAVIS
"Miles in Berlin"

Miles Davis (trumpet), Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums).
Milestones, Autumn Leaves, So What, Walkin', Theme
Recorded live at Philharmonic Hall, Berlin, September 25, 1964.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada. Each $6.98 postpaid.

RECORDS IN BRIEF

REISSUES

Clifford Hayes and the Dixieland Jug Blowers (Yazoo 1054) is a collection of country instrumental music (plus vocals) from the Louisville area. Recorded in the late 1920s and originally issued under the names of Clifford Hayes, Ben Ferguson and the Dixieland Jug Blowers, this music will appeal, principally, to those listeners interested in early blues styles. The instrumentalists, with one exception, are limited in both their concept and execution and perform the music with considerable restraint. Earl Hines is the pianist on four of the selections (Everybody Wants My Tootelum, Dance Hall Shuffle, You're Ticklin' Me, Hey I Am Blue) and his brief contributions are jewels in a rough setting. Historically this music has less impact and value than, say, the best selections by the Memphis Jug Band and the better known selections by The Dixieland Jug Blowers with Johnny Dodds on clarinet. Hayes' violin playing is often poignant while Cal Smith's guitar work has moments of interest. If You Can Make It Easy Sweet Mama is also available on Whoopee 102 while three of the selections with Hines have been reissued in the past. The rarity of the originals will make this a valuable reissue for collectors.

The latest batch of Savoy reissues from Arista contain some gems as well as some period pieces. Lee Morgan/Hank Mobley: A-1 (Savoy 1104) is a tasteful example of the music created in various cities in the 1950s which reflected the influences of the classic bop of the 1940s. Both Morgan and Mobley were articulate practitioners and they are assisted with a smooth, but unexciting, rhythm team of Hank Jones, Doug Watkins and Art Taylor. Both hornmen are heard to better advantage on Blue Note but there's some nice moments in this repackage of Savoy 12091. A-1 is a previously unissued selection.

The Red Norvo Trio (Savoy 2212) collates the Discovery material previously reissued on Savoy 12088 and 12093 as well as unissued alternates of Swedish Pastry, Godchild (two versions), This Can't Be Love (two versions), and one new session which produced Mood Indigo, Prelude To A Kiss and Deed I Do. This chamber group - Norvo, Tal Farlow and Charles Mingus - produced some of the most intimate sounds to grace the jazz world of the early 1950s. Mingus' agile and accurate bass playing gave Norvo and Farlow the freedom to interchange roles without worrying about the music losing rhythmic flow. The music, by today's standards, might seem a little precious but it has stood the test of time and is presented here intact. Farlow was the guitarist of the period and this group marked the beginning of Mingus' career as a major bassist. Norvo's musical ideas overcome the brittle clatter of his vibes sound. Sound quality of this reissue is much better than before.

Gene Ammons: Redtop (Savoy 1103) reissues on LP for the first time a 1947 session under Leo Parker's name. The four selections (El Sino, Ineta, Wild Leo, Leaping Leo) contain tasty examples of Ammons' smooth tenor playing, Junior Mance's articulate piano and Parker's unfortunate baritone sax - hardly classics. The remaining titles are all from United sessions in 1952/53 which were reissued on Savoy 14033. One title (The Beat) has still to be released on LP. This was a regular working band - the music is cohesive but lacks the intensity of interaction when major performers work together. The echo-chamber sound of the studio is an irritant but was something new, I suppose, for 1952. This record ends on a high note - Jim Dawgs and a two part Big Slam which point in the direction achieved by Ammons in his numerous sessions for Prestige a few years later.

Billy Eckstine: Mister B and the Band (Savoy 2214) is a comprehensive repackage of the National 78s. There once was a Regent LP as well as some titles on EmArcy - all long deleted. Eckstine had the first big band to play the new music of the 1940s and there are excellent solo spots for Dexter Gordon, Gene Ammons, Fats Navarro, Wardell Gray and Kenny Dorham in this package. The ballads made Eckstine famous and there is a preponderance of these here. However the importance, historically, of this band is such that one can tolerate this situation. The glimpses given us of the band's potential on these recordings makes one wish for more location tapes of the calibre of those reissued on Spotlite 100.

Don Byas: Savoy Jam Party (Savoy 2213)

reissued all of Byas' Savoy sessions as well as one session under Emmett Berry's name (Sweet And Lovely, White Rose Kick, My Deep Blue Dream, Byas'd Opinion). This is a beautiful collection by one of the truly great saxophonists. The ballads are favored in the quartet sides but Byas' improvisational talents were just as explicit in uptempo romps. Charlie Shavers, Emmett Berry and Benny Harris share the honors in the solo department. The Shavers selections are especially interesting for he brought to every session he participated in some of the aspects of what is identified as the John Kirby sound. It is self-evident, though, that Shavers is the man who deserves the credit. An invaluable reissue of a major musician.

Black California (Savoy 2215) doesn't follow quite the same route as the other Savoy reissues. All but the Art Pepper sides (Brown Gold, These Foolish Things, Surf Ride, Holiday Flight) appear on LP for the first time as far as I can figure out. Most of the Roy Porter big band sides were never issued at all and the same seems true for Helen Humes' Knockin' Myself Out/Ain't Gonna Quit You Baby, Harold Land's Outlandish/Swinging On Savoy plus the extended version of Backbreaker (featuring Al Killian, Sonny Criss, Wardell Gray, Russ Freeman, Barney Kessel) which opens the set. Documentation of the West Coast scene during this period (1945-52) is as fragmented and erratic as the horrendous social conditions described so vividly by Patricia Willard in the liner notes. The Golden glow of Los Angeles was a one-dimensional affair! Sonny Criss, Dexter Gordon, Wardell Gray, Art Farmer, Hampton Hawes, Barney Kessel, Harold Land and Eric Dolphy, all of whom are heard in this set, achieved musical maturity in L.A. and the jazz world would be a lot different without their contributions. The two Onyx reissues from the 1940s ("Central Avenue Breakdown Volume 1 and 2" - Onyx 212/215) gave us a taste but this set is much more comprehensive. It ranges from the zany nonsense of Slim Gaillard to the powerful saxophone playing of Harold Land, Art Pepper and Wardell Gray. There are early examples of Hampton Hawes' trio sound (Jumpin' Jacque, Don't Get Around Much Anymore, It's You Or No One, Then Swell) and the expressive blues voice of Helen Humes with Dexter Gordon's tenor in attendance. There are eight selections by Roy Porter's big band. It performs with the same kind of wild exuberance that made Dizzy's big band so exciting. There's even a conga drummer in the band. Art Farmer, Eric Dolphy and Jimmy Knepper became famous but all the solo work is idiomatic and reflects the Parker/Gillespie influence rather than the individuality they were to achieve at a later date. "Black California" is an historically and musically fascinating document without really containing monumental music.

International Jam Sessions (Xanadu 102) contains four Charlie Parker selections (Anthropology, Cheers, Loverman, Cool Blues) from the Swedish sessions which are found in their entirety on Spotlite 124/125; a long jam version of Indiana by Clifford Brown and Danish musicians from 1953; and two unissued selections from Cecil Payne's 1957 Signal session with Phil Woods, Frank Socolow, Duke Jordan, Wendell Marshall and Arthur Taylor. Yardbird Suite and Scrapple From The Apple (a longer version than that on Signal 1204/Savoy 12138) are the two tunes and the graceful flow of this music occupies one side of the disc. It's an excellent example of 1950s bop with good solos from all concerned. The other side of the disc is another matter. Only Clifford Brown completists need to own this cut. Those performing with Brownie are mediocre and his solo following immediately upon that of the Danish trumpeter only emphasizes the disparity between the musicians. Bird collectors will already have the Spotlite set and others will find superior performances of Parker's music available elsewhere.

Sidney Bechet and Mezz Mezzrow (Classic Jazz 28) is the first U.S. release in some time from the King Jazz sessions. Classic Jazz acquired this 2 LP set from Musidisc in France - which is a dubious source for the material. Sound quality is inferior to the Danish Storyville issues of the same material. Nonetheless this is a representative (good) cross section of material but omits some of the best selections (Ole Miss, Out Of The Gallion, Tommy's Blues, Really The Blues). It's nice to have this material available again for it contains great Bechet, wonderfully idiomatic piano from Sammy Price as well as Mezzrow's feelingful clarinet. I Want Some, I'm Speaking My Mind, Kaiser's Last Break, Breathless Blues, Perdido Street Stomp and De Luxe Stomp are particularly good.

Oscar Peterson: Travelin' On (MPS 20693) has finally been released in North America. It's volume six of the "Exclusively For My Friends" series and features Sam Jones and Bobby Durham playing with Peterson. Travelin' On, Emily, Quiet Nights, Sax No End and When Lights Are Low are the selections in this superior example of Peterson's craft.

Randy Weston: African Nite (Inner City 1013) is a reissue of the French Owl LP recorded September 1975, one of a number of solo piano albums by Randy Weston. It is better than the Arista release and is warmly recommended to anyone who admires the central tradition of jazz piano. Randy Weston is a giant.

Johnny Griffin: Big Soul (Milestone 47014) is a repackage of "White Gardenia" (Riverside 387) and "The Big Soul Band" (Riverside 331) recorded in 1960/61. Both LPs have Griffin in front of large ensembles. The tribute to Billie Holiday is by far the more imaginative of the albums with Melba Liston and Norman Simmons' arrangements showing sensitivity. Use of strings is tasteful and economic. All in all, it's one of Griffin's more successful sessions. The Big Soul Band was a reflection of the time but, in retrospect, has stood up remarkably well. There are good solos from Griffin, of course, and as a concept it makes sense to package these together.

Duke Ellington: On The Air (Max 1001, 1002, 1003) were produced in Sweden. Most of the selections have been issued before but sound quality is generally superior in this package. Volume one include the soundtrack of two movies (Bundle Of Blues and Symphony In Black); Serenade To Sweden, Rockin' In Rhythm, Cottage By The Sea and a four minute interview with Duke from Sweden (April 29, 1939) and Sepia Panorama and Concerto For Cootie from Hotel Sherman (September 6, 1940). Volume 2 includes nine selections from the Cotton Club 1938 and nine selections from the Ritz Carlton Boston in 1939. All of the Cotton Club selections except for I Let A Song Go Out Of My Heart were on Jazz Panorama 14 while all of the Boston selections were on Palm 30.05. Volume 3 contains ten selections from Boston's Southland Cafe (January 1940) - all but one (The Sergeant Was Shy) were previously on Privateer 101 and seven were on Collectors Classics 16. The remaining three selections (Slap Happy, In A Mellotone, Chatter Box) are previously unissued selections from the Sherman Hotel, Chicago in 1940. This is vintage Ellington and a worthwhile addition to the studio recordings from the same period.

Duke Ellington: 1938 (Smithsonian R003) is a two record set drawn from Brunswick/Vocalion masters now owned by CBS. Fifteen of the 32 selections were issued by CBS on the two box sets or the Ivie Anderson set. The remainder have been reissued in Europe on such labels as Tax and Raretone while one or two selections are on IAJRC 11. Sound quality is excellent and it is fascinating to listen to these recordings in this manner. You can hear an orchestra on an ascending direction as it moves towards the masterpieces of 1940/42. All that was really missing was the fullness of Ben Webster's tenor saxophone and the rhythmic pulse of Jimmy Blanton's bass. Ever present were the volatile sounds of Cootie Williams, Rex Stewart, Harry Carney and Lawrence Brown - the most prominently featured of the soloists. All of these selections plus the remaining titles (and takes) will be included in the French CBS complete Ellington collections. Many of these titles will be new to isolationist North American listeners and Jerry Valhern's transfers are superb. This set is only available from The Smithsonian Institution, P.O. Box 1641, Washington, D.C. 20013. $9.00 postpaid. For the record, here are the selections: Steppin' Into Swing Society, Prologue To Black And Tan Fantasy, The New Black And Tan Fantasy, Riding On A Blue Note(-1), Lost In Meditation, The Gal From Joe's(-2), Scrontch(-2), I Let A Song Go Out Of My Heart(-2), Braggin' In Brass(-1), Dinah's In A Jam, You Gave Me The Gate, Rose Of The Rio Grande (-1 and -2), Pyramid (-1), When My Sugar Walks Down The Street, A Gypsy Without A Song, The Stevedore's Serenade, A Blues Serenade, Love In Swingtime, Please Forgive Me (-2), Lambeth Walk, Prelude To A Kiss (-2), Hip Chic, Buffet Flat, Mighty Like The Blues (-2), Jazz Potpourri, T.T. On

Toast(-2), Battle Of Swing(-2), Blue Light (-1 and -2), Boy Meets Horn, Slap Happy (-1). - compiled by John Norris

---

These records have been issued recently, but will not be reviewed in Coda.

"Sequoia Song"
Bob Degen
Enja 2072

"Islands"
Benny Bailey
Enja 2082

"In Concert"
The World's Greatest Jazz Band
Flying Dutchman BDL1-1371

"Breath of Life"
Birthright
Freelance FLS-2

"African Songbird"
Bea Benjamin
Gallo GL 1839

"A Drowsy Old Riff"
Alvino Rey
Golden Era 15002

"Easy Does It"
Bob Chester
Golden Era 15003

"Ease On Down"
Teddy Powell
Golden Era 15004

"Breakthru"
Ran Blake
Improvising Artists 373842

Jaco Pastorius, Pat Metheny, Bruce Ditmas, Paul Bley
Improvising Artists 373846

"Arrival"
Horace Parlan Trio/Quintet
Inner City 2012
Reissue of SteepleChase SCS-1012

"Two's Company"
Joe Albany and Niels Henning Orsted Pedersen
Inner City 2019
Reissue of SteepleChase SCS-1019

"Question Marks"
Enrico Rava
Japo 60010
with Jeanne Lee, John Abercrombie....

"Scales"
Manfred Schoof Quintet
Japo 60013

"May 24, 1976"
Larry Karush, Glen Moore
Japo 60014
piano/bass duets

"Battle of the Saxes"
Tenor All Stars
Jazz Trip RLP-5527
Coleman Hawkins, Don Byas, others.

"Jazz Piano Greats"
Various Artists
Folkways FJ 2852
Willie "The Lion" Smith, Meade "Lux" Lewis, Teddy Wilson, Mary Lou Williams, Art Tatum and Errol Garner.

"Commitment"
Jim Hall
A&M Horizon SP-715
with Art Farmer, Tommy Flanagan, Ron Carter, Don Thompson, Terry Clarke, Allan Ganley, Joan LaBarbara, others.

"Marathon '75", vols. 6 and 8
Andrew White
Andrew's Music No.'s 20 and 22.

"There's a Trumpet in my Soul"
Archie Shepp
Arista Freedom AL 1016

"Montreux One"
Archie Shepp
Arista Freedom AL 1027

"Evil Eyes"
Mike Vax Big Band
Artco LPJ 117 LD
with Art Pepper and Warren Gale

"Yardbird Suite"
Bob Dorough
Bethlehem BCP-6023

"1974 Bix Festival"
Bix Lives volume 3
Various artists.

"Ohio Theater Concert"
Terry Waldo
Blackbird C6002

"Everybody Sing"
Erhard Bauschke
Black Jack LP 3005
pre-WW II German dance band

"Waiting"
Bobby Hutcherson
Blue Note LA615-G

"Dance of Magic" and "Dark of Light"
Norman Connors
Buddah BDS 5674 and 5675
With Cecil McBee, Stanley Clarke, etc.

"A Jazz Piano Anthology"
Columbia KG 32355 (2 lps)
from James P Johnson to Cecil Taylor...

"Rubisa Patrol"
Art Lande
ECM 1081

"After The Rain"
Terje Rypdal
ECM 1083

"Live at Pio's"
Ben Webster
Enja 2038
with Junior Mance, Bob Cranshaw, and Mickey Roker.

"Highlights of the Fifth Annual Pee Wee Russell Memorial Stomp"
Various Artists
Jersey Jazz 1001
with Herb Hall and others
"...plenty of variety and musicianship on display here, making for enjoyable listening". -(Tex Wyndham)
Available from Nancy Nelson, the New Jersey Jazz Society, 176 Canoe Brook Pkwy., Summit, N.J. 07901 U.S.A.

"Tony Lee Trio"
Lee Lambert Records, British Jazz Artists Vol. 1.

"Encyclopedia of Jazz on Records, Vols 3 and 4/ The Forties and The Fifties.
Various Artists
MCA 2-4062

"Love and Sunshine"
Monty Alexander
MPS-G-22620

"Karuna Supreme"
John Handy and Ali Akbar Khan
MPS-DC 227 913

"Continental Experience"
George Shearing
MPS MC 25612

"Still On The Planet"
Eddie Jefferson
Muse MR 5063

"Slow Down, Baby"
Rickie Boger
Muse MR 5084
with Howard Johnson and others

"Together"
Eric Kloss/Barry Miles
Muse MR 5112

"Nova"
Steve Reid
Mustevic MS 2001

"Kujaviak Goes Funky"
Zbigniew Namyslowski Quintet
Polish Jazz vol. 46
Muza Polskie Nagrania SX 1230

"Family of Percussion"
Peter Giger
Nagara Mix 1010N

"Alvin Alcorn and his New Orleans Jazz Band"
New Orleans NOR 7205

"Memories of Bacares"
Harry Beckett's Joy Unlimited
Ogun OG 800

"Jazz at the Santa Monica Civic '72"
Various Artists
Pablo 2625 701 (3 lp set)
includes Eddie "Lockjaw" Davis, Count Basie, Roy Eldridge, Oscar Peterson, Stan Getz, Ella Fitzgerald, Ray Brown, Harry Edison, Fred Green, others.

"The World's Greatest Jazz Band of Yank Lawson and Bob Haggart plays Duke Ellington"
World Jazz WJLP-S-9

"Gerry Mulligan meets Enrico Intra"
Pausa Records PA-7010

"My Ship"
George Shearing piano solo
MPS G22369

"Dreams"
Doug Riley
PM Records PMR-007
with Michael Stuart, Don Thompson, and Claude Ranger.

"Country Place"
Don Thompson
PM Records PMR-008
with Gene Perla and Joe LaBarbera

"Ragtime Entertainment"
Various Artists
RBF 22
various original ragtime recordings

"Dixie Down Under"
The Graeme Bell All-Stars
RCA Camden VCL1-0063

"A Blessing for Joseph DeJean"
Saheb Sarbib Live in Europe Vol. 1
Sasa Music SS 1976
Available from Sasa Music Inc., 152, Boulevard Vincent Auriol, 75013 Paris, France.

"The Jazz Years"
Artie Shaw
Sounds of Swing LP-125

"Mindscapes"
Charles Austin and Joe Gallivan
Spitball SB-4

"Steen Vig/Ben Webster"
Storyville SLP-608
Recorded in Europe 1965-66.

"A Night at the Savoy"
Various Artists
TAX m-8006
featuring the bands of Cab Calloway, Teddy Wilson, Don Redman & Fletcher Henderson with Dizzy Gillespie, Chu Berry, Ben Webster, Benny Morton and others.

"Chicago in the '30s"
Various Artists
TAX m-8007
featuring the bands of Reuben Reeves, Charles Lavere, Richard M. Jones, and Earl Hines.

"Dixieland Session"
Muggsy Spanier
Trip TLP-5532
with Darnell Howard and Harry Graves.

"The Essential Louis Armstrong"
Vanguard VSD 91/92 (twofer)
Recorded live in Paris, 1965.

"Together"
Oregon/Elvin Jones
Vanguard VSD 79377

"John Norris and the New Orleans Jazz Band of Hawaii"
Waikiki Jazz WJR 6942

NEW YORK NOTES

A Journal of Jazz, 1972-75
by Whitney Balliett
Houghton Mifflin: Boston
250 pages $8.95

Whitney Balliett cares about style. After almost twenty years of jazz journalism for the New Yorker, he might be expected to care a little less. Instead, he goes on polishing his prose to a sheen just shy of ostentation. In a field where the aggressive journalese of the late Ralph Gleason set the professional standard, Balliett's high style has been all the more striking. It might be easy to parody but it has not been easy to emulate, so he has remained jazz's solitary belle lettrist.

Style is very much to the fore in New York Notes, a collection of his New Yorker pieces from the last four years. It is his sixth collection and, like all the others, it makes beautiful reading. But it is easily the least substantial collection so far.

Balliett has become highly selective in what he chooses to cover in recent years. Either as a privilege of his seniority or as a symptom of middle age, he apparently feels no compunction to represent the variety and depth of the New York scene in his columns any more. Night club gigs, still the most important venue for jazz in New York and everywhere else, get very little of his review space now, and when he does venture into a club he seldom brings back much more than a paragraph. New records, which he once dispatched in clusters, get less notice. Sidemen too often remain anonymous and sets are left undocumented.

Discographers labouring outside the Apple will have to find a new source for the details they prize.

Much of what Balliett covers here organizes itself around a few themes. A prominent one is popular song, cabaret style. He devotes as much care and probably more enthusiasm to pieces on Mabel Mercer (203) and Helen Humes (214) than to any other subjects in the book. Other noteworthy entries on the same theme include pieces on Johnny Mercer (66), Nellie Lutcher (85) and Anita Ellis (198). (The page references, listed here because the book lacks an index, show only the first page; the Mabel Mercer article, for instance, fills six pages.) Cabaret singing, like the dodo, is an endangered species, but it will be hard for most of Balliett's readers to avoid carping about the amount of space he gives it (and takes from jazz) even if they do care about ecology.

A second theme, closer to jazz, is the institutionalized concert scene. The New York Jazz Repertory Company and the National Jazz Ensemble both debuted in 1974, and Balliett has watched them closely (131, 145, 193, 209, 230). The standing concert orchestra, funded by municipal or foundation grants, is about the last obvious frontier in the ascent of jazz from folk music to cultural legitimacy, so Balliett's attention to the first efforts in that direction is easily justified. By contrast, he can hardly hide his cynicism about that older institution, the Newport Jazz Festival (23, 90, 167, 233). His annual serialization of its events fills page after page with lists of who was playing where, strung together with even duller narratives about the author's mode of transportation from one hall to the next.

Obituaries are rapidly becoming a favoured literary form for Balliett, and he has subjects in this four year period that draw out his highest style, including Ben Webster (108), Gene Krupa (112), Eddie Condon (119), Baby Lawrence (142), Duke Ellington (161), Harry Carney (190), and Zutty Singleton (247). Only the profile, a genre invented by the New Yorker, provides him with a more compatible form. His portrait of Jimmy Rowles (148) is a masterpiece in the tradition, and those of Charlie Christian (18), Ellis Larkins (62) and Charlie Parker (181) are almost as good.

Of course, if the reader is willing to ignore the narrow scope and the occasional lack of zest, it is much the same Whitney Balliett as always. There are the sly barbs, sometimes finding their mark (Johnny Dankworth, he says, "would have made a good second alto saxophonist with Alvino Rey" (242) and sometimes missing it by a mile (Coltrane, he claims, "built a commanding style out of borrowings from Coleman and Rollins"(11)). He interviews Count Basie, surely one of the most inarticulate men in any business, and has him chattering away for a paragraph like a character created by, well, by Balliett (138).

Since he is constantly searching for the perfect phrase, he inevitably finds it once in a while, with stunning effect. He recalls the young Stan Getz as "the cadaverous, green seventeen-year-old playing in fast company" (67). He describes Velma Middleton's stage presence as "massed melons" (55). His lead for one Newport concert goes: "A sea of bald pates, bifocals and paunches flowed into Carnegie Hall to hear the Benny Goodman Quintet" (91). He can still say it all in a line or two, like a haiku poet, when the spirit hits him, and even if it hits him less often than it used to, he is still too good to miss. - Jack Chambers

POUR ARMSTRONG

by Michel Boujut
filipacchi editions, Paris, France
65 francs
(Available from Filipacchi Editions, 63, Champs-Elysees - Boite Postale 87-08, 75360 Paris, France)

Webster English
*Pour. verb/to flow or cause to flow in a stream or flood. to supply freely and copiously.
*French Larousse meaning 'for'.
French poet Michel Boujut has compiled a tribute to the late music master Louis Armstrong. It is sort of a scrap book deluxe, and his publishers Filipacchi Editions (who has issued several of the best surrealist books) have brought forth this worthy jazz-encyclical. Photos galore, some deja-vu and non deja-vu, posters, newspaper clippings, magazine covers, cartoons, disc labels, drawings, and literary commentary from unusual sources. This is a fine book for squares and hipsters, even 'hippies' should study this book. The book opens with an excerpt from Federico Garcia Lorca's poem, "The King Of Harlem" across from a full page blow-up of Pops in a stereotyped pop-eyed photo that certain white people love to publish. I even saw one of that kind of photo of Thelonious Monk on an album cover issued here in Paris. Also the biggest spread that BeBop music ever received in an international magazine was started off with the same type of pop-eyed photo of Dizz. But that is all history now, plus it backfired on the editors whom demanded such a 'funny-foto' of a black man of serious music. The biographic essay is chronological well done, with a minimum of this, and a maximum of that, plus it is augmented by chromatic memorabilia. One of my favorite photos in this book is from the film, "Artists and Models". It is a still of Armstrong in the front of a group of black folks, as though he is protecting them, since they all are being confronted by a white mob of machine gun armed hoodlums. All of this is witnessed by Martha Raye, mounted on a beer keg, with her slit-side satin skirt. And if I remember well, this chick was supposed to have the biggest mouth in Hollywood, and some said she too was a Satchel Mouth.

Some of the appraisal prose and poetry worth mentioning as well as rereading to others is: Tristan Tzara, Paul Niger, Philippe Soupault (a fabulous poem/Cette Voix), Henry Miller, James Baldwin, Charles Delaunay, Punch Miller (fabulous gossip), Robert Goffin (fine poem), Marcel Duhamel, Max Jacob (fabulous poem/Depart du Chateau), Leo Ferre (Dieu est Negre/the truth!!), Alejo Carpentier, Julio Cortazar, LeRoi Jones, Jean-Louis Bedouin (fabulous poem/Satchmo), Sun Ra, and to sum all the words up, there is Cecil Taylor and Rene Magritte's marvelous on-target-short-riffs on page 89 and 94. Plus a drawing by Sine of Louis blowing the flame out at the Arch of Triumph, with a trumpet in his beautiful black ass! And as if that wasn't enough to 'show it like it damn show be', there is a keyhole photo of brother Armstrong taking a shit (but still offering that famous smile) and that photo is perhaps

Louis' offstage mind, when after so much giving to the entire world, untiring, always with 'that smile', and being rewarded with just a few crumbs (compared to the loaf-o-bread given white genius Pablo Picasso). Yes, as a black man operating creatively in the oppressive white controlled music business, what else?

Bird cursed 'them' out through certain aspects of his solos, Trane warned them, Ayler tried to change 'them' by preaching on his horn that, 'music was a healing force in the universe'. The great classical Black music that Louis Armstrong and the others that 'done gone on' brought to the world, which is nicknamed 'jazz', is perhaps like Dizzy Gillespie has been quoted as saying, "our music is too good for them". Mr. Louis Armstrong was and shall remain, the most important influence on creative music of all times. He was first of all a Black genius, the greatest trumpetist, and a classic personality. I feel that the world should at least now, show their appreciation of this fabulous healthy germinating human being, by naming something just as natural great after him. I am asserting that the mis-nomered lake, the so-called 'Victoria', which is located on the African continent where Armstrong is still loved and revered, after and before his grand tours there, that this enormous body of water, which is the second largest lake in the world, the birth source for the Nile River, and a life giving force, I put forth the desire, that this lake be named: Lake Louis Armstrong, or at least his nickname; Lake Satchmo. This is a dream that I personally shall see become a reality, for it is a powerful Black spiritual thing to do. I plan to start this revolutionary action at the Black World And All African Festival Of Arts And Culture at Lagos, Nigeria next year. I am certain many African intellectuals, political figures, leaders, and all the Black artists would welcome my Louis Armstrong proposal. How could any authentic 'soul brother' refuse such a great, but simple task as taking an old antique imperialist bitch's name off of an African natural wonder and placing the name of our own black genius, that is a credit to the entire human race. My proposal shall meet some opposition of course, due to the change from White to Black. But it is not an anti-white move, but a right move. I feel the time, now is the time. Lake Louis Armstrong welcome, and goodbye to Victoria and all the other enslaving forces in Africa. By the way, the title of Boujut's book: POUR ARMSTRONG, let's make 'for Armstrong' or even make possible to 'pour Armstrong' by naming that great lake after one of the greatest men that ever set foot on planet earth. - Ted Joans

DISCOGRAPHIES AND BIBLIOGRAPHIES

Gene Krupa
by George Hall and Stephen Kramer
Published by Jazz Discographies Unlimited
$5.00

Basically, a listing of Krupa's orchestras and small groups, with the only exceptions being where he appeared as a featured soloist. Even with this restriction, there are 63 pages of listings, and as far as I can see, the quality of accuracy is up to JDU's high standards. The layout conforms to current usage, and is legible and easy to follow. The only comments I have to make are it is odd that Krupa's appearance with the Guido Basso Orchestra on CBC-TV's "In The Mood" is not listed, as tapes of that telecast are in general circulation. Krupa also appeared for three nights at the Canadian National Exhibition in Toronto in August, 1972. As I remember, all three nights were recorded, and a 57 minute radio broadcast was made from those tapes. Finally, Bop Boogie recorded by Columbia 26/1/49 was only released on English Columbia. The authors list it as also being on Columbia lp CL 641, ep B-1999. The tune was listed on the jacket, but on the lp at least, the tune played is Lemon Drop. Good indices and cross-references at the back of the book.

Claude Thornhill
by Charles Garrod
Published by Joyce Music $3.00

Only 20 pages are needed to list the output of the various Thornhill bands, and even though much of his music is a little "sweet" for some, there is much valuable music here, eg. the band that had Gil Evans, Gerry Mulligan and Lee Konitz either playing and/or arranging in the late '40s. The radio transcriptions are clearly listed, and the re-issues on VDisc and Monmouth-Evergreen are easy to follow.

Jazz Publicity II: Newly Revised and Expanded Bibliography of Names and Addresses of Hundreds of International Jazz Critics and Magazines.
by Reese Markewich $4.95

One of the longest titles I've ever seen. But the book is useful, even if at times editor and magazine are listed individually (George Hulme/Matrix), but in the case of this magazine, only Norris with Coda after his name, and not also in the "C's". But in 25 pages there are about 500 names/magazines listed. As well, there is a lengthy resume of the career of the author.

The New Expanded Bibliography of Jazz Compositions based on the Chord Progressions of Standard Tunes.
by Reese Markewich $4.95

A self-explanatory title. The book makes fascinating reading. One wouldn't have thought that Beyond The Blue Horizon would have been used by Charlie Parker to make She Rote. Etc. etc. The original tune is listed, then the variants, re-composer, recording label, and other details. The many descendants of I Got Rhythm and Flying Home are "Not attempted". Everyone is going to have his suggestion as to omissions, and here are mine: I'll Remember April became And She Remembers Me by Tal Farlow, and Roses Of Picardy became Lullaby Of Birdland. Right or wrong?

Buddy Rich
by Doug Meriwether Jr.
Published by Joyce Music $4.00

It seems that only Rich-led groups are listed, and maybe a good idea, for Rich recorded with many groups as a sideman; and then there are his appearances with the James band. To include all those would have made for a very large book. As with the other discographies, layout is good. Radio and TV appearances are only listed when he has his own groups. For example, his many visits to the Johnny Carson show are not listed unless he brings in his own band.

Harry James, Volume 1. 1937-1950
Volume 2. 1951-1975
by Charles Garrod and Peter Johnson
Published by Joyce Music. $5.00 each

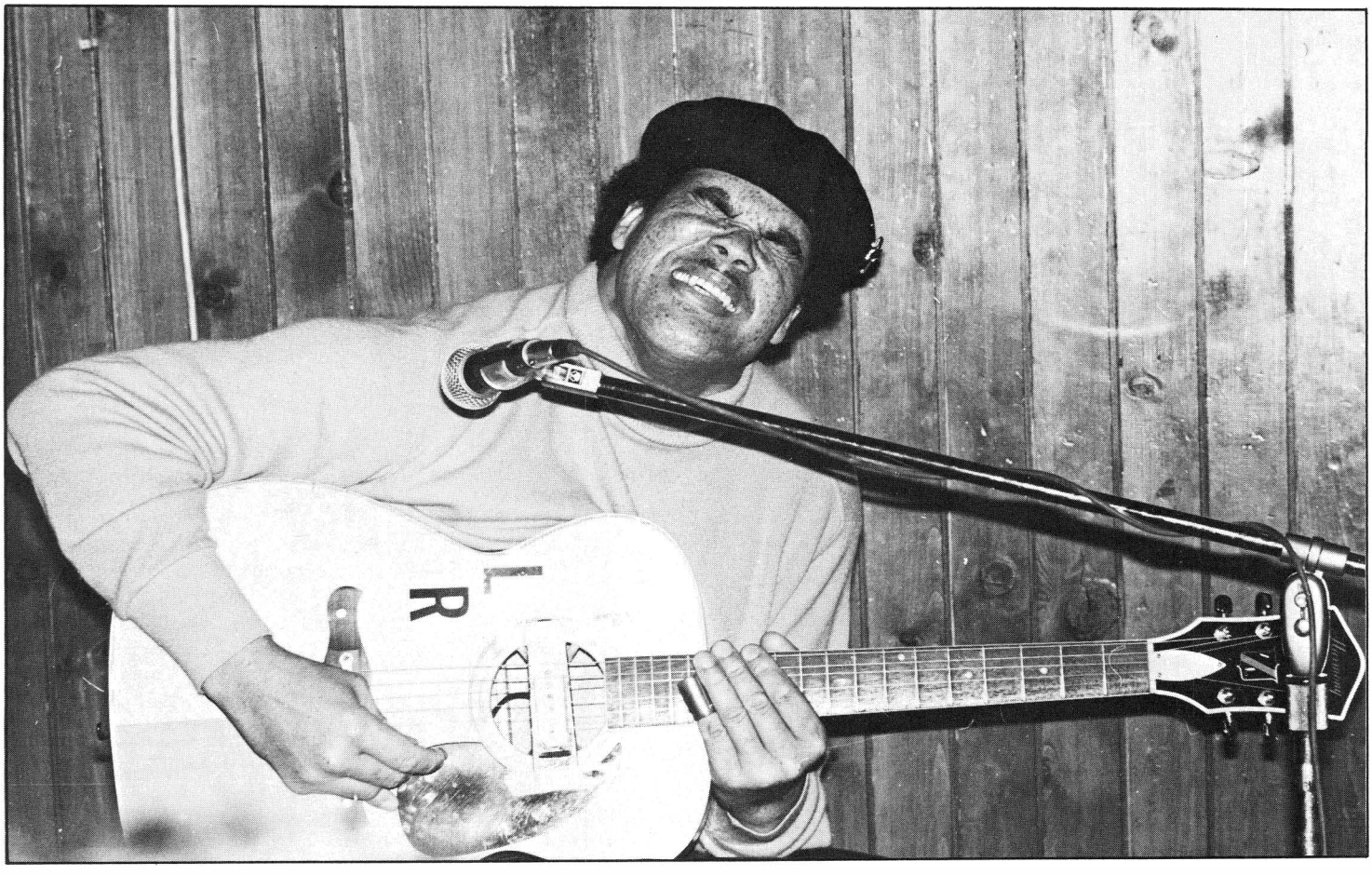
110 pages in all, and on some pages, radio programs are double columned, e.g. the Chesterfield shows that were transcribed by AFRS. There is a great amount of material here, and I would recommend the book. Only volume 2 has a tune index.

I hope that JDU are working on a new Herman discography. I feel that an update of the previous ones is greatly needed.

In some discographies, tunes whose titles begin with "A" are listed with the A's, and those that begin with "The" are listed in the T's. In my opinion, this is wrong. Any tune that begins with A or The should be listed under the letter of the alphabet of the word following the article.

One area that should be considered for future discographies is "Private Recordings". Over the past ten years we have seen the increased use of cassette recorders at concerts and dances. The sound from these machines ranges from surprisingly good to bloody awful. Then there are the people who (presumably with the artist's permission) use a one or two mike setup on the stage. The quality of the recordings varies from poor to very good. Then we have those that even set up a 16 track machine and get superlative sound. Then of course there is the oldest method - hooking into the PA system. And we all know, PA's are variable in sound. The Rich book lists a few of these "private recordings", the James many. And there must be many more. I know of dozens made of the Kenton band. How this matter will or should be handled, I do not know, but I suggest in future that the technical sources be indicated, or a comment made as to the quality.

- Ben Haley



BLUES NEWS

As many Coda readers are well aware, the magazine has gone through a significant change in format. This column, which is to appear on a regular basis is an outcome of this change. The focus will be on blues and blues related material. Although this may be leaving it somewhat wide open, the main emphasis will be on the review of new blues material and reporting of relevant blues news. Hopefully the records reviewed will be considered in some thematic context so that meaningful comparison will be facilitated.

Since there was a fair backlog of reviewed material awaiting publication prior to the format change, an attempt will be made to discuss the more worthy of this material in future installments. However the main purpose of this column will be to speed up the review of new blues releases and to give interested readers an idea of forthcoming events and tentative record company plans.

The focus of the present installment is on newly recorded examples of prewar and rural blues. The first LP considered falls under the category of blues-related material. It is Adelphi's latest offering - "Harmonica Frank Floyd" (Adelphi AD 1023), featuring that cultural eccentric, Frank Floyd. In a sense Floyd can be likened to Jimmy Rodgers and is part of the phenomena that was well documented in Tony Russell's "Blacks, Whites and Blues" (Studio Vista, London, 1970). Greil Marcus devotes a fair amount of space to Floyd in his recently published book, "Mystery Train" (E.P. Dutton, N.Y.C. 1976). Marcus sees Floyd as some sort of stepfather of rock and roll and early downhome guru for Bob Dylan.

Floyd's music belongs to the American disenfranchised of the 1920's, 1930's and 1940's. He is a self-proclaimed spokesman for the rounders, backwoods rebels, poor farmers, sharecroppers, labourers, drifters, hobos, and alley people of that hardtime period. His musical approach is an eclectic collage of 1920's and 1930's black and white country traditions. These recorded performances by Floyd clearly illustrate the impact that rural black music had on Southern white stylists. Given all this Floyd defies classification. He sees himself as a blues singer, a country and western singer, and as a father (of sorts) of rock and roll. His background includes birth into Mississippi rural poverty, years of extensive hoboing across the U.S. and a wide musical experience ranging from recording sessions for Chess, radio work to medicine shows and street busking.

In terms of technical quality this release rates quite highly. The material comes from sessions recorded back in 1972, 1973 and 1974. The basis for the songs comes from both original and traditional sources, with Floyd performing each in a solo format, accompanying himself on guitar and harmonica. Included are rearrangements of Jim Jackson's Kansas City Blues, the Mississippi Shiek's Sittin' On Top Of The World and a Jimmy Rodgers blue yodel. The remaining eleven cuts range from guitar/harp breakdowns, a fox chase, a talking harmonica number, country blues, traditional white country themes, original social commentaries to talking blues incorporating somewhat absurd imagery. However one should not forget that there can be art in absurdity and to this end Floyd is a downhome champion. Floyd stomps and hollers out rebellious and defiant talking blues, enriched by a generous rationing of backwoods humour, cynicism and philosophy. It is quite clear where Dylan got the inspiration for some of his unconventional 1960's outings into American socio-political absurdity.

Floyd's guitar and harp playing serve as adequate vehicles for his downhome moods and statements. His country harp is quite strong with a definite adherence to more traditional themes and his guitar playing, while not fancy, more than serves the purpose. His vocal presentation has a rough and rowdy backwater honky tonk and street corner feel to it. Although crude by conventional standards, the overall effect of his playing and singing has a basic familiar and relaxing feel to it. Floyd's traditional interpretations, defiance, risque humour and downhome insight makes for an interesting and entertaining set. Again, while his playing and singing are somewhat basic, he is not at all hard to take. His music is a perceptive interpretation of a period of societal history by a man who has been there, and ironically enough, is still there. This

photograph of Louisiana Red by Ed Brake

music is not that anachronistic; for Floyd and countless numbers of his North American peers this life style and philosophical outlook is still a reality.

Now it is time to turn to material that some readers might find more appropriate to the pages of Coda. Essentially these are recordings that were slated for review prior to the format change and because of merit deserve some consideration. The best of the lot are Louisiana Red's "Sweet Blood Call" (Blue Labor BL 104), Peg Leg Sam's "Goin' Train Blues" (Blue Labor BL 105) and J.C. Burris' "One Of These Mornings" (Arhoolie 1075). All three LPs have much in common. All are characterized by excellent reproduction and packaging and two of the LPs feature highly personal and introspective material (Louisiana Red and Burris). All three go out highly recommended.

Louisiana Red's solo LP comes from an early 1975 session. The material here is intense, sincere and at times somewhat derivative. The influences of the Delta and in particular Muddy Waters are quite evident. Much of the material is of an autobiographical nature with Red utilizing the thick bottleneck technique to conjure up an emotive thrust for his blues. Standouts include the very personal Death Of Ealase (based on the passing of his wife), a convincing King Bee and a remake of Red's tongue-in-cheek Too Poor To Die. Some of the images developed in the various songs are quite devastating. Producer Kent Cooper should take credit for some of these.

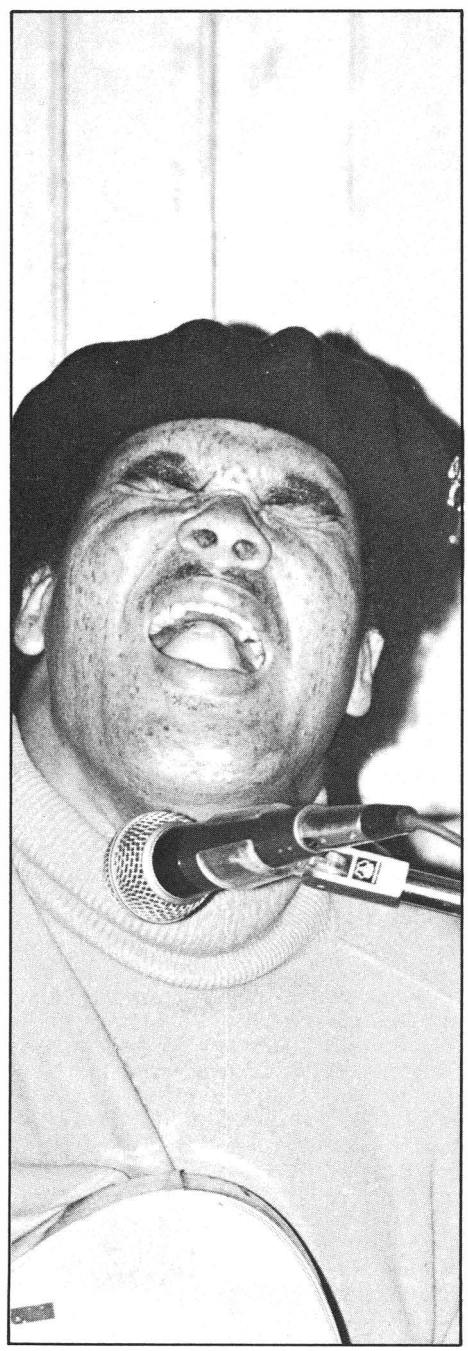
"Sweet Blood Call" is definitely a significant release, characterized by honest and committed performances, a good mix of tempo and a high degree of lyrical richness. However, there is one cut that should have been redone to correct vocal and instrumental bugs. A minor point and certainly not the artist's fault.

Red joins harmonica player, Peg Leg Sam on Sam's "Goin' Train Blues" LP. Red even takes vocal on the highly rhythmic and driving title cut. However "Goin' Train Blues" is definitely Sam's LP with Red generally providing extremely sympathetic guitar backing in a variety of styles. In comparison to Sam's Trix LP (see Coda: Nov. 1975, p. 14), Blue Labor seems to have caught Sam in a very laid back and mellow mood. This atmosphere is appropriately reinforced by Red's presence.

The set opens on the spiritual side with Joshua Fit (sic) The Battle Of Jericho and closes with a fresh variant of Poor Boy. In between is a varied program of relaxed toe tapping country harp blues. Seven of the numbers feature Red's backing while three are straight solo blues with harp accompaniment. Traditional themes include Mr. Ditty Wa Ditty, John Henry, and yet another fox chase workout. The sound quality is excellent with Sam's forceful harp living in the flesh and Red's guitar mixed at the appropriate backup level. Like the Louisiana Red LP, this one is highly recommended; possibly recommended a slight degree more than Red's LP.

Like Peg Leg Sam, L.C. Burris is a Piedmont harmonica player. Although Burris does not have Sam's varied medicine show background, he demonstrates a strong background in a wide range of Carolina-based rural blues and folk traditions. Like Sam, he demonstrates a high level of proficiency on the harp. The level of ability that was necessary to function as a viable solo performer.

"One Of These Mornings" is made up of sides recorded live during 1975 and features Burris in a completely solo setting. Included are harp accompanied vocal blues, an exciting unaccompanied hand jive, an outing with African rhythm bones and a performance by Burris' wooden dancing puppet, Mr. Jack. Each of these traditions has been well preserved by Burris as he is able to project a highly rhythmic excitement into each of his performances. The bulk of the material is made up of harp accompanied blues vocals which amply display Burris' ability as a harmonica player and song writer. His harp runs are his own but the impress of his uncle, Sonny Terry is strongly evident. His autobiographical songs deal with the ravishing effects of inflation on those with low or no income, rambling, dejection, loneliness, and the spontaneity of good times - all elements of his life, past and present. Again - a highly recommended LP.



Now for a brief consideration of a double reissue LP of Vanguard's Newport blues. The material for "Newport: Great Bluesmen" (Vanguard VSD 77/78) was originally recorded at the Newport Folk Festivals between 1959 and 1965 and initially appeared on various volumes of the label's Newport series. As would be expected the Vanguard sound and pressing quality is good and the 24 selected performances are generally convincing and appealing. Featured is a who's who of the 1960's folk blues discoveries, with representation by John Lee Hooker, Terry and McGhee, Robert Pete Williams, Son House, Sleepy John Estes, Doc Reese, John Hurt, Skip James, Gary Davis, Willie Doss, Fred McDowell and Lightning Hopkins. Where appropriate the sidemen include Hammie Nixon, Yank Rachell, Mance Lipscomb, bassist Bill Lee and drummer Sam Lay. Like many Vanguard "twofers", this particular anthology serves as a good generalist's introductory set. This one in particular features a good mix of artists, regional styles and stylistic approaches. There is even an a cappella call/response prison work song via Doc Reese.

In conclusion - other releases of this kind that you might check out are Son House: "The Real Delta Blues" (Blue Goose 2016) and Henry Townsend: "Mr. T-Music Man" (Adelphi AD 1016). While the Blue Goose set is not as good as Son's Columbia LP - "The Legendary Son House" (CS 9217) it does feature some strong and stimulating solo Delta blues. The Townsend set is an exceptionally pleasing and exciting sampling of newly recorded prewar St. Louis Blues. Featured are plenty guitar duet and piano/guitar sides.

Also of interest are a recent news item and record release from Alligator. Alligator has obtained the U.S. rights to a German recording of John Davis which they plan to release in North America in the near future. Alligator's new Son Seals LP - "Midnight Son" (AL 4708) has been released and features Son's raw vocal and guitar work in front of tight rhythm and horn sections. The material is original with the exception of two cuts and the LP as a whole shows a definite professional progression. While Seals has matured as a blues artist and performer his music has not lost the emotive urgency that was in evidence on his first Alligator LP (AL 4703). "Midnight Son" will be considered in greater detail in a later issue of Coda. In the meantime check it out, as it is one strong urban blues LP.

- Doug Langille

Around The World Around The World Around The

CANADA

TORONTO - another try at a jazz club has just been started. It's a weekend after-hours affair at Yellowfingers Gourmet Cafe (located at the corner of Bay and Yorkville). Bernie Piltch opened the club and he was followed by Kathryn Moses and the Ed Bickert Trio. Bernie Senensky is there February 4/5 and will be followed by John McGarvie's Quartet (February 11/12) and the Andy Krehm Trio (February 18/19). El Mocambo will give listeners a taste of jazz-oriented music with Gato Barbieri (February 7-9) and Jack DeJohnette's Directions, featuring John Abercrombie (February 10-12).

Bruce Bakewell's long-awaited club at Anthony's Villa should be in full swing by the time you read this. Barry Martyn's Legends Of Jazz are in residence January 31 to February 4. Upcoming will be trumpeter Alvin Alcorn for the week of March 14 when he'll appear with the Louisiana Joymakers. For the week of April 4 the club will feature Sweden's Sven Stahlberg and the Sumpen's Swingsters.

CKQS FM (94.9 stereo) in Oshawa offers 22 hours of jazz a week. Music for Night People with Paul Fisher has jazz from Midnight to 3 am Monday to Friday. From midnight Saturday until 5 am Sunday either a live concert recording (in its entirety) is featured or there are guests. Every Saturday night from 10:00 to midnight is The World of Jazz and Big Bands. On the first and third Saturday of each month Hal Hill hosts "From be-bop to now", everything from Bird to Braxton. Hal is the Toronto correspondent for the Buffalo Jazz Report and the jazz editor for Cheap Thrills magazine - John Norris

Perhaps it is not a good way to start the new year with an apology, but it ends all well anyway. The photograph on page 31 of the last issue of Coda was of course not Kid Thomas, but Albert Burbank. An error that turns into a small tribute. May he rest in peace. Music is usually sparse over the festive season, the clubs bow to the reality that Xmas and New Year is a family time, and at home is where the music is. But in spite of this several great events took place here. The first was Dexter Gordon at Bourbon Street, a most fantastic occasion even though the rhythm section had some difficulty coming to terms with the music. This is a difficult situation for three local players who have never played with the likes of Dexter before, and probably have heard little of his music on record. Most local musicians are not famous for their purchasing of phonograph records, and it sometimes surprises me that they cope as well as they do. The same criticism applies to concerts, there are very few musicians who attend these events. Perhaps they believe they do not need the experience of other players' music. It certainly does not show in any form of creativity on a local level...with few exceptions...anyway Dexter is reviewed at greater length elsewhere and no matter the setbacks, the music was superb.

The Onari A Space concert series continued with an alarming duet by Anthony Braxton and Roscoe Mitchell. The display of instruments in itself was spectacular, someone in the audience said it looked like an exhibition of saxophones ...really. Much has been written about both these players in Coda, so descriptions have already been taken care of. You just multiply by TWO. Sackville recorded them while they were in Toronto. The series continues with a concert of music by and with Marion Brown. The other performers will be myself, David Rosenboom, Stuart Broomer and John Mars. Julius Hemphill will perform solo on February 26.

The Colonial Tavern, the oldest Jazz (?) club in Toronto, had two jazz ACTS, Freddie Hubbard and Dizzy Gillespie, that is about it. Diz you don't have to do that nonsense.

The event of the year, for me, was the open house New Years Eve party at The Music Gallery. The event was hosted by some of the members of the CCMC and brought out a fantastic number of folk, probably several hundred. Victor Coleman wrote an interesting review of one of the CCMC's concerts. It simply said, "The Canadian Creative Music Collective in concert at the Music Gallery or The Less Said The Better."

$E=CCMC^2$

Atomic fission has now become our slogan, even down to sporting it on T shirts and bumper stickers...The Music Gallery continues with performances every Tuesday, Friday and Saturday night. Two records have been released of the CCMC and a second volume of The Artists' Jazz Band, also Eugene Chadbourne's solo guitar, Volume Two is now available. There is an advert elsewhere in this issue detailing these and other Canadian releases. Ralph Sutton was here as a guest of the Climax Jazz Band, at DJ's Lounge. His music was a treat, but he seemed not to be that much in love with the lounge's piano. He offered to tune it with an axe. Happy New Year.

- Bill Smith

TORONTO MUSIC SCENE

A SPACE - 85 St. Nicholas Street 964-3627
BOURBON STREET - 180 Queen Street W. See advertisement on page 31 864-1020
CHEZ MOI - 30 Hayden St. 921-5566
DJ's TAVERN - Hydro Building, University & College 595-0700
FRIDAY NIGHT JAZZ - 355 College Street 3rd floor - Friday nights from 10:30 to 3
GEORGE'S SPAGHETTI HOUSE 290 Dundas Street East 923-9887 See advertisement on page 33
INN ON THE PARK - 1100 Eglinton Ave. E. Jazz every saturday 2:30 to 5:30 pm. 444-2561
MALLONEY'S - 85 Grenville St. 922-4106
EL MOCAMBO - 464 Spadina Ave. 961-2558
MOTHER NECESSITY JAZZ WORKSHOP 14 Queen Street E., 2nd floor 368-0971
THE MUSIC GALLERY - 30 St. Patrick St. 368-5975
YELLOWFINGERS - 1280 Bay Street Jazz After Hours 964-1984
INNIS COLLEGE (Town Hall) Sunday afternoon jazz concerts 461-8080

photograph of Roscoe Mitchell and Anthony Braxton by Bill Smith

ANTHONY'S VILLA - Dupont & Davenport For information phone 827-6828 (Toronto Dixieland Jazz Society)

MONTREAL - Henry Kahanek, Coda's man in Montreal, had an exhibition of his jazz photographs at the Nikon Gallery from December 5... The Canada Council is now giving money away for the recording of "serious music". You can be sure that doesn't cover jazz... The Banff School of Fine Arts, Banff, Alberta will, once again, be holding a two week jazz course from August 1 to 12 with the Phil Nimmons Quartet in residence as well as other instructors yet to be named. Registration is limited so early application is encouraged. A detailed brochure is available from the school. - John Norris

CHARLES TOLLIVER and Music Inc. will appear at the Rising Sun Cafe in Montreal, March 15 - 20, 1977.

EUROPE

DENMARK - one of the happiest events of 1976 was the re-opening of Montmartre in Copenhagen. Opening the new spot in September was Charles Mingus and during the first months some first-class music was presented: Dexter Gordon, Thad Jones and Pepper Adams with Kenny Drew's Trio, Charles McPherson with Barry Harris, Hal Dodson and Leroy Williams, Elvin Jones, the Art Ensemble of Chicago, Roland Kirk, Howard McGhee, Kenny Clarke and Joe Henderson among others. Another new home for jazz that opened in 1976 was Purple Door in Copenhagen. Also, it was good to see and hear John Tchicai back as a more active musician again after a couple of years as a teacher. In August Herbie Hancock played in Copenhagen - and in Aarhus where Danish violinist Svend Asmussen was an added attraction. In October a festival was held in Holstebro featuring, among many local musicians, three American tenor saxophonists: Paul Quinichette (invited to Denmark by Jazz Exchange), Benny Waters and Bud Freeman and baritone player Pepper Adams.

The Newport Jazz Festival came to Denmark in October and played at Montmartre and at Tagskaegget. This European edition of the festival presented Gil Evans' band, McCoy Tyner's Sextet, Muddy Waters and the Illinois Jacquet Trio. In November tenor saxophonist Hal Singer and singer Carrie Smith played here and in December some fine Brazilian music was performed by the brilliant Tania Maria Trio.

This year (1976) Jazz Exchange also invited Lennie Tristano who couldn't go. Maybe he will be a future guest and it certainly would be interesting to hear this fine pianist in Europe. A German student, Jurgen Schulmann has written (in German) an interesting treatise on Lennie Tristano and his music. For details contact Jurgen Schulmann, 4330 Mulheim a.d. Ruhr, Muhlstr. 238, Germany.

- Roland Baggenaes

AMERICA

LOS ANGELES - the influx of musicians from Texas during the 40's and 50's has left L.A. well endowed with exponents from all manner of southwestern idioms. Harold Land, John Carter, Bobby Bradford, James Clay, Evans Walker, Ornette Coleman (since gone), Pee Wee Crayton and Eddie Cleanhead Vinson all hail from Texas turf. Texas style R&B is especially prominent with hot groups like Pee Wee Crayton's Ultimates of Soul working weekends in Compton at Roy's Rib Inn, 604 Long Beach Blvd. A memorable evening was Pee Wee's 63rd birthday party on Dec. 18. Eddie Vinson may be heard at the Rubaiyat Lounge, 1400 S. Western every weekend blowing his slick Cleanhead blues, all his own, authentic and footstomping! In the band are John Buedreao, drums, the organ and guitar brothers Blevins, Bobby and Leo (who has gigged with Gene Ammons, and may be heard on a Russell Jacquet date from '47 with Dexter Gordon, Onyx 220) and livewire vocalist-MC Tommy Soul who keeps a non-stop show going with a little help from his friends, who are usually a little more than inclined to do a little singing (up to five and six other vocalists an evening). Both spots are neighbourhood bars sporting a freewheeling policy of no charge-no minimum - drinks - come and relax to the sounds of some men who have seen a lot go down in this world.

Horace Tapscott and P.A.P.A., Pan Afrikan Peoples Arkestra may be reached at 4050 Buckingham Rd., L.A. 90008, formally under the foundation U.G.M.A., Underground Musicians Association now U.G.M.A.A., Union of Gods Musicians & Artists Ascension or catch them in performance at the church on Holmes at 85th every last Sunday of the month.

At the North Hollywood club, Donte's, one is sure to catch the likes of Hampton Hawes, Supersax, Warne Marsh and Art Pepper a couple of evenings out of each month. Pepper can also be seen at the Whiskey-A-Go-Go on Monday eves with Don Ellis' Electric Orchestra. The Lighthouse in Hermosa Beach hit the spot this last couple of months with Milt Jackson, Art Blakey, Betty Carter (John Hicks, piano; Dennis Erwin, bass; Clifford Barbaro, drums), Dexter Gordon and Kenny Burrell. "Sweets & Jaws" showed at Rudi's Italian Inn just off Crenshaw Blvd. (that would be Harry "Sweets" Edison and Eddie "Lockjaw" Davis). The Playboy Club has Jimmy Witherspoon for two weeks beginning January 21 and coming to Howard Rumsey's Redondo Beach club January 4-9 is Max Roach!

As always for those with a taste for the avant garde there is The Little Big Horn in Pasadena at 34 N. Mentor, Thursday nights and Sunday afternoons. The mainstays of the house; The Bobby Bradford Extet, an unsettled band fluctuating around Bobby on flugelhorn of late, James Newton on flutes, and Glenn Ferris on trombone. Glenn is a respected musician around town, a student of the bone for 18 of his 26 years, and may be heard on lps by Billy Cobham and Don Ellis but to best advantage with Bradford. Richard Reywald, Roberto Miranda and Kevin Brandon comprise the bassists, Kim Calkins and Charles Hall, the percussionists, with Vinny Golia dropping by with his wide assortment of reeds. The other mainstay enjoying the sympathy and rapport brought on by several years of existence: The John Carter Ensemble, with Hassan William Jeffery, composer and traps extraordinaire; Stanley Carter, bass and "the clarinetingest player west of the Atlantic", (as stated on a card from the A.E.C. in Sweden) John Carter. Recent drop-ins to The Bighorn have been Benny Maupin, Michael Cuscuna and Paul Bley! An all night session and good time hoodoo exorcised the old and brought on the dawn of the new year; may the sun shine in all of your backdoors! - Mark Weber

NEW YORK - This column will resume Coda's coverage of the New York jazz community. The scope of the column will be as wide as the broad range of jazz artists and styles in New York, with the emphasis on the "New Music" as well as underpublicized musicians of all eras.

From November 3 through 6 Haleakal Inc., in cooperation with New York University's Program Board and Kimball International, Inc., sponsored a benefit concert for the Kitchen at NYU's Eisner and Lubin Auditorium. The concerts incorporated both jazz and classical music and featured solo pianists Muhal Richard Abrams, Richard Goode, Ursula Oppens, Fredric Rzewski, Paul Bley, Paul Jacobs, Cecil Tayler, and Charlemagne Palestine on the Bosendorfer piano. This instrument, unlike the standard piano, has seven additional notes below the usual lowest note, A. It also has a longer sound decay which increases the sounding time of a note, as well as more resonance. This produces a fuller and richer sound than that of any piano with which I am familiar.

Paul Bley played a strong set, fusing classical atonality with blues and jazz. I have always found Bley to be an interesting and extremely inventive musician. He is always searching and probing in his playing, and one feels that he or she is in the presence of someone creating rather than going through a series of planned audience pleasing routines. Bley took advantage of the Bosendorfer's special qualities and this added to the performance; the piano's sustaining ability allowed Bley to make his musical phrases ring out even more than usual and emphasize the presence or absence of dissonance, depending on the musical moment. Although Bley played well, I felt that he didn't completely warm up until his encore, Ida Lupino, which was superb. Cecil Taylor uses some of the same influences as Bley, but one could never mistake either musician for the other; each is unique in his own way. At this concert, Taylor played a set which was absolutely brilliant, and showed off his music at its finest. The pianist's organic incorporation of the blues and the chant combine with 20th century European influences and fuse together into an incredibly powerful music which moves from a whisper to a shout and back again. This is all shaped by Taylor's use of the piano as a drum (i.e. rhythm) and his sense of color and form. Blocks of sound are contrasted against single lines. Thrashing chords compete with contrapuntal sections. Themes and motifs are stated, repeated, broken down, and explored for their melodic, rhythmic and gestural construction and implications. You may not be able to hum what Taylor plays, but it sings.

The Art Ensemble of Chicago (Roscoe Mitchell and Joseph Jarman, reeds, flutes and percussion; Lester Bowie, trumpet and percussion; Malachi Favors, bass and percussion; Don Moye, drums and miscellaneous percussion) make one of its rare New York appearances on November 27 and 28 at the Kitchen. The set I heard was a superb display of imagination and musicianship that their records can't even begin to approximate. While the Ensemble's music is truly a group effort I couldn't help but be especially impressed with Lester Bowie's playing; he incorporates the entire history of the trumpet in his playing, and his performances have a timeless quality. The highlight of the set was the encore which featured a beautiful Ornette Coleman-like theme which kept returning throughout the piece.

BRIEFS: Studio Rivbea's fall festival of New Music was held during November and included the groups of Kalaparusha, Dewey Redman, Jimmy Lyons, and Sam Rivers.... WKCR has increased its jazz broadcasting with the addition of an early morning show from 2 to 6 am Thursday through Saturday. The station has also been featuring live sessions from its studios on Monday evenings; among the recent performers have been Steve Reid, Arthur Blythe, and Hannibal Marvin Peterson with Beaver Harris.... Dexter Gordon has made a long awaited return visit to the United States after a seven-year absence. In October, he played two nights at Storyville and a week at the Village Vanguard. He returned to the Vanguard in December for another week .... The West End Cafe presents a mini-jazz festival which currently features: Mondays and Tuesdays, the Frank Williams Four; Wednesdays, Jo Jones; Thursdays and Fridays, the Swing-to-Bop Quintet; Saturdays and Sundays, the Countsmen.... Don Pullen played at Ali's Alley from December 17 through 19.... The current issue of The Grackle, an excellent new magazine devoted to improvised music, features interviews with Steve Lacy and Paul Bley as well as an article on Herbie Nichols, record reviews, etc. Issues can be obtained for $1.35 ($2.00 abroad) and should be addressed to Ron Welburn, P.O. Box 244, Vanderveer Station, Brooklyn, New York 11210.

- Clifford Jay Safane

BILL DIXON

Editor's Note: A review of these performances, written by Ted Joans, appeared in the last issue of Coda. The following, supplementary review is being published at Bill Dixon's request.

Why would a man who has ostensibly given up the world of public performance suddenly return to that world? Bill Dixon has not performed for the general public for over ten years, with the exception of one performance in 1972 with the now defunct Judith Dunn/Bill Dixon Company. This fall Dixon gave a series of performances in Paris at the Musee Galliera under the auspices of the Festival d'Automne a Paris.

These performances were in themselves total entities: Entrances, Places And Things, Letters That Illuminate, Places And Things #2, and Exit, and at the same time were parts of a larger work, or more precisely, a larger structure called "Autumn Sequences from a Paris Diary: 1976". The separate pieces and the total entity of this work was erroneously referred to in Paris as a suite, a suite it was not - the problem in trying to write about Dixon's compositions and his playing is that he is continually creating new structures and new sounds that seem, somehow, familiar - familiar enough to slap a generally understood label on. Bill Dixon rather enjoys messing with you aurally and musically. "What is the structure?", "What's notated?", and then, "What's written?", "What's notated vocally, through instruction?", "Is this the improvisation?" For most listeners it is difficult to answer any of these questions, two out of five isn't bad.

Having attended the rehearsals which preceded the concerts I was able to see and hear much of the notated material, both written and vocal. I was able to see the basic, the most fundamental materials that the pieces would be built on. Construction and architecture are central to Dixon's compositions. I was prepared for certain musical events in the pieces, as for the structure, the architecture, I had to wait. Structure aside I was prepared for what the overall sound of the ensemble might, and in some instances would be. I knew I could expect to hear an orchestra of three pieces, Bill Dixon, trumpet (amplified and unamplified) and piano, Alan Silva, double-bass, and Stephen Horenstein, tenor saxophone. One never actually heard more than three pieces, and often less, but one never heard a trio. Dixon's music is orchestral in nature and in sound and he transferred that tendency, that way of working from his own ensembles of twenty or more pieces to three pieces.

It is often difficult to know precisely where you are when faced by a piece of Bill Dixon's. Letters That Illuminate began with two solos, Horenstein and Silva, but then were they solos after all? Another problem in hearing Dixon's work is trying to figure out when a solo is actually a solo and when it is a single voice playing within the context of the piece, in most instances it is the latter. For those who attended all of the performances the larger work became something of a puzzle; when would the new material appear, and more importantly, where and how? It was impossible to predict, which made listening a joy, and it never appeared where you thought (logically) it would. Again for those who attended every night (the first two rows of seats held the same faces every night) there were musical stations and settings which always appeared, one melodic line which moved from the piano to the tenor to the bass (or in some other manner), there was a section of unison - non-unison playing between the tenor and the trumpet. It took a few seconds to realize that this "unison" playing was not notated but that the tenor was following the trumpet, but then it was more than that, the tenor was duplicating the sound of the trumpet. This is a favorite device of Dixon's: making two horns sound like one horn, one voice that has never been heard before (this is hardly a trick - Horenstein has been a student of Dixon's for almost seven years). This way of creating new instruments, new voices is not far removed from Dixon's way of composing and playing.

Alan Silva is a string section unto himself, both bass and cello, and he had me hearing violins and kotos. Dixon's intervallic playing has you listening so carefully for his incredibly long lines that you begin to hear things that aren't there - I often left the museum feeling that both Dixon and Silva had implied 90% of what I'd heard that night, which is not to say that the performances weren't filled with spacing and silence and implication, which sometimes felt like innuendo, that it became difficult for the listener to sort out what he had heard and what he hadn't heard. Silva may not play in a pulsative manner but the time is always there (somehow) and he won't let you forget it.

Dixon simply overpowers the listener, he commands attention in the most ruthless way, through subtlety. Have you any idea what the sound of air through a Schilke custom made trumpet can do to a room crammed full of people? Just air through a horn? You seldom hear an attack when Dixon plays the trumpet; notes, sounds sounds appear they slide into the air, you can almost hear them before they appear, you can't predict what the sound will be but once you hear the air start to come through the horn, well....

In Letters That Illuminate Horenstein began the piece playing alone in the blue lights with Alan Silva draped over his bass nearby. To my ears this was Horenstein's most thoughtful and strong/beautiful playing; using bits of the melodic line here and there, seeming to get himself trapped in an awkward situation and turning it into a figure which moved him into yet another figure. Horenstein's forte is soaring with the tenor, and later during an ensemble section of the piece (piano, bass and tenor) he soared again in that evening's new material, a song, my notes read: "A song, who would think that men could know of such grace and elegance?"

The lasting impressions of such a work are myriad/this is what art is at its best; thought provoking, surprising, at times seductive and hypnotic in its beauty - but this is what art ought to be/this is a serious endeavour, this is mastery of a language and an instrument/this is not the stuff that "gigs" are made of/this is genius as it is normally thought of.

Only Bill Dixon's music can make you understand his vehemence about Black Music as art. Only hearing his handling of the elements of music can make you understand his bitterness.

So why this reappearance in the world of "professional" performing? In this instance the offer and the situation was right. Dixon believes that this art, and particularly his art demand a certain

photograph of Bill Dixon by Alan Jon Fortney

dignity and respect, he has quite simply refused to perform in situations where that respect and dignity has not been evident. Bill Dixon will not play in clubs or outdoors, and he prefers smaller rooms, for more than 300 people really can't hear all of the small touches which figure so intimately in his music, and further the offer came from the Autumn Festival in Paris. The festival people, particularly Mlle. Josephine Markovits and Mme. Marie Claude Dane, director of the museum, approached Dixon as an artist, not an entertainer, a real artist and their approach and attitude never changed. The Europeans, or these Europeans, seemed to know that without the individual artist there would be no art, and apparently art is important to them.

- S.B. MacGregor

DEXTER GORDON

Bourbon Street, Toronto
November 26, 1976

It was eight A.M. on Friday November 26. I had just climbed out of bed and was attempting to convince my wife and seven year old son to do the same. I had hopes of getting on the road to Toronto by nine o'clock. In good weather it's about a three hour drive from my home just outside Rochester, New York. The plan was to arrive in Toronto by noon so as to have time for a leisurely lunch, check into our hotel and have a few hours left to spend at the Jazz and Blues Record Centre. All this was a prelude to the musical event of the year - Dexter Gordon was in town!

It was a few minutes after nine P.M. when I arrived at Bourbon Street and the first set was just about to begin. Our distinguished editor (ex-editor?) had the forethought to make a reservation and with the tremendous influence of the name CODA we had received a table in the extreme rear corner of the room. Actually, in all fairness to the raw power of CODA it was only a few minutes before we were moved right up to the very closest table in the house. This enabled me to enjoy to the fullest three lengthy sets of Dexter Gordon's tenor saxophone artistry with the bell of his horn literally just inches away.

Everyone I spoke with prior to Dexter's appearance shared a similar concern, "What about the rhythm section?" Were there local players who would be compatible with this giant of bebop seemed the major question. Gary Williamson's piano showed the influence of McCoy Tyner with touches of Bill Evans here and there. Rick Homme and Jerry Fuller were on bass and drums. While by no means the perfect rhythm section for this gig, I thought they did a good job under the pressure of fitting in with a jazz master from a different era. The Ray Bryant Trio was playing in Rochester and our editor suggested how nice it would have been had they done a trade with the trio backing Dexter for a night. I must agree that Ray Bryant with Dexter

photograph of Dexter Gordon by Jorgen Bo

Gordon would have been something to hear.

When you get right down to the essentials Dexter played so strongly and with such emotional impact that he dominated the stage completely and the role of the rhythm section was relegated to the background. The first set began with (the ever) Green Dolphin Street. Little warming up seemed necessary as they next blew one of Horace Silver's compositions Strollin'. The appropriately groovy treatment given this tune included a delightful quote from Robbin's Nest and was one of the many highlights of the evening. The ballad of this set was next and Dexter selected The Shadow Of Your Smile. A rousing version of Wee-Dot was introduced by Dexter in both English and Danish. Anyone interested in the definition of "swinging" would have profited enormously from the opportunity to have heard that tune. It brought my blood pressure up and the first set to a close.

Set number two started with a D.G. original entitled Fried Bananas which is based on the chord changes of It Could Happen To You. Kenny Dorham's Blue Bossa was next followed by a most beautiful Sophisticated Lady. The last tune of the set showed off Dexter's vocal talents. He sang Jelly, Jelly in an entertaining manner and I found it interesting to see how there is an Eckstine influence in his singing.

The third and final set of the evening began with the modal piece Tanya written by Donald Byrd and found on Dexter's Blue Note album "One Flight Up". The modal approach was continued for the classic Body And Soul using Coltrane's changes to give the tune a somewhat different flavor than usual. It was now after one A.M. and Dexter announced his final tune The Jumpin' Blues. This was also another one of the highlights of the evening and was not only jumpin', but wailin', stompin' and cookin' as well. The audience was so enthusiastic that they wouldn't let him off the stage. He graciously consented to an encore and selected The Days Of Wine And Roses. By the time things ended it was getting close to two o'clock. We had been fortunate enough to get almost an extra hour of music as the last set is supposed to end around one A.M.

At the end of the evening I asked Dexter about the rumour that he was playing Ben Webster's tenor saxophone. He explained that Webster had purchased the horn just a few months prior to his death as an extra horn and it wasn't the one he regularly played. Following Webster's death Dexter was in need of a horn so he bought it from Ben Webster's estate.

Regardless of the origin of the particular tenor played that evening the music was absolutely marvelous. Twelve tunes were played over the course of the three sets and while some were better than others, on none was Dexter loafing. As fine as Dexter is on records he should be heard live to gain a full appreciation of his talents. He surely has to qualify as one of the few living players deserving of the title jazz great! His playing exudes confidence. Dexter incorporates the three essential elements of jazz - rhythm, melody and harmony - into a personal mastery. The evening I was there the room was full, and the reports I heard were that the crowds were good all week long. Let's hope the management of Bourbon Street receive the message and bring Dexter Gordon back again soon.

The next day when I loaded my family into the car for the trek home, I was still feeling uplifted from the previous night's music. Dexter had demonstrated to me clearly the accurateness of the title given him on one of his Prestige albums - he is without doubt THE TOWER OF POWER.

- Peter S. Friedman

ODDS & _ _ _

The Creative Music Foundation, under the direction of Karl Berger, has launched a fund raising drive to finance the purchase of a permanent centre in Woodstock. Benefits and special concerts have already taken place and they are looking for contributions at various levels. Full details can be obtained by writing the C.M.F. at P.O. Box 671, Woodstock, N.Y. 12498 USA... Julius Hemphill and Oliver Lake were heard in concert November 28 at the Allied Arts Studio in New York. Cellist David Eyges' Quartet appeared at Garris' on January 21 and 22. Mark Whitcage (alto and flute), Ronnie Boykins (bass) and Andrei Strobert (drums) completed the group.

The second annual Central Illinois Jazz Festival took place February 4 through 6 with Tom Saunders, Gene Mayl, Monte Mountjoy, Dan Havens, Queen City and Chicago Footwarmers the star attractions.... The Queen City Jazz Band is usually in residence every weekend at Zeno's in Denver, Colorado with Dr. Jazz on hand in the middle of the week.... The 11th annual Manassas Jazz Festival was held the weekend of December 3/5 in Manassas, Virginia under the guiding hand of Johnson McRee.... Baltimore's Left Bank Society featured Ahmad Jamal's Trio (5th), Art Blakey (12th) and Army Blues (19) in December and opened 1977 with a concert by Sun Ra (January 16) .... Berklee College of Music has inaugurated a Jazz Masters series of concerts. The Mercer Ellington Orchestra was the opening attraction of February 1.... "A Tribute to Bobby Hackett" will be the theme of a concert in Binghamton, N.Y. on February 27. On hand will be Slam Stewart, Clark Terry, John Bunch, Peter Appleyard and others. Write Roger Conklin, Press Bldg., 19 Chenango St., Binghamton, N.Y. 13901 for more information.... If you want The Blues when in Chicago call 248-0572 and they'll tell you what's happening.... Trombonist Bill Spilka, 201 East 82nd Street, New York, N.Y. 10028 is compiling an aural history of the trombone for the International Trombone Association. If you want to help get in contact with Bill.... Stone Alliance is the name of a new band which features the talents of Steve Grossman, Gene Perla and Don Alias. They spent the latter part of 1976 on an extensive tour of South America.

Erik Carrette, Bruggestraat 26, B-8080 Ruiselede, Belgium is working on an Art Farmer discography and anyone who can assist should write Erik at the above address. Erik is also looking for photographs of Eddie Costa for use with a discography of the late pianist/vibist.... London's Jazz Centre Society, c/o ICA 12 Carlton House Terrace, London SW 1, England is trying to form an association for all people involved in making or distributing jazz and blues and ethnic music films. If you are interested in this contact John Stedman at the address given.

If you're in Buenos Aires, Argentina make a point of visiting the Jazz Record Shop, Sta Fe and Libertad Avenue. There are also a lot of jazz groups of different styles to check out in that city.

Australia's Bob Barnard band began an Asian tour on January 6. They will visit many cities in India, Ceylon, Borneo etc.... Jazz Interactions 1977 calendar is now available. Cost is $9.00 ($10.00 overseas) postpaid from J.I., 527 Madison Avenue, Suite 1615, New York City, N.Y. 10022 U.S.A.

Michael Mantler's adaptation of Pinter's "Silence" and Carla Bley's treatment of many of her best songs comprise two new Watt lps (5 and 6).... CBS signed Dexter Gordon while he was in New York. The initial release will be from live sessions at the Village Vanguard.

Timeless Records, c/o Wim Wigt Productions, P.O. Box 201, Wageningen, Holland has issued "Eastern Rebellion" (101) with Cedar Walton, George Coleman, Sam Jones and Billy Higgins, "Ichiban" (102) with Louis Hayes, Junior Cook, Woody Shaw, Ronnie Matthews, Stafford James and Guilherme Franco.... Steeple-Chase Records has just issued Nat Adderley's "Don't Look Back" (1059) and Dexter Gordon's "Bouncin' With Dex" (1060). Presumably they will eventually be available in North America on Inner City..... Milestone has issued "Black Narcissus" (9071) by Joe Henderson and "Focal Point" (9072) by McCoy Tyner.... Muddy Waters has signed with Blue Sky Records, a CBS-associated company, and the first album should be out soon under the title of "Hard Again". John Stubblefield and James Spaulding have signed recording contracts with Denmark's Storyville Records and their first albums are being recorded in New York.

- compiled by John Norris

SMALL ADS

This section is for individuals and organizations to advertise non-display items.
Cost is 15¢ per word ($3.00 minimum), payment to be made when copy submitted.

OUT OF PRINT - rare lps; free price and auction lists. Wm. Carraro, 25 Aberdeen Street, Malverne, N.Y. 11565 U.S.A.

continued overleaf

MAPS - Poster size of New Orleans Golden Age. 1892 detailed map enlargement. Also entire city. Sixtythree locations. Nine pages of notes. Shows Louis' and Bolden's birthplaces, Funky Butt, Lincoln Park, Milneburg, Storyville etc. $3.95 postpaid. New Orleans Jazz, 1711 So. Emerson St., Denver, Co. 80210 USA.

NEW JOURNAL requests poetry, thoughts, essays, etc. No pay. Sample book $2.00. WORD GARDEN, CD 87, Box 2245, Springfield, Illinois 62705 U.S.A.

COLLECTORS RECORDS - 50,000 LPs sold @ Auction - International Service since 1971 - Specify category or artists - Lists from: Ray Macknic (or) Theo's, P.O. Box 7511, Van Nuys, Ca. 91406 USA.

OFFERS INVITED - LP's @ Auction!!! Blues / Ragtime / Jazz originals, String Bands, Banjo Pickers, Congo, Sahara, O.C.! Also - Bebop rarities WANTED to buy. Write JMT-95, 2130 N. 90th Street, Seattle, Wa. 98103 USA for FREE LISTS.

NEW ORLEANS, Dixieland, Ragtime, Blues, Mainstream LPs. Current in print. Many discontinued items. William Dodge, 124 Honeyoye S.W., Grand Rapids, Michigan 49508 U.S.A.

JAZZ Record Auction - over 1000 rare, out of print and collectable LPs. Free list. Gary Alderman, P.O. Box 9164, Madison, Wi. 53715 U.S.A.

JAZZ IMPORTS. FMP, SAJ, Horo; $6.00/LP, postage included. Outside US, add $1.00 per order. Dealers ask for wholesale prices. Order now or send for catalog. Innovative Records, P.O. Box 518, Hempstead, N.Y. 11550 U.S.A.

EXCITEMENT IN JAZZ from OLB. Wait till you see Jazz People! The Big Beautiful Morgenstern Book. Only $21.95; Stomping The Blues, $16.50; The Face Of Black Music, $16.50; Jack Teagarden, $13.95; Playback, $8.95; The Encyclopedia Of Jazz In The 70's, $17.95; Clarence Williams, $20.00; CW On Microgroove, $2.75; Bird Lives, $9.95. Postpaid in U.S. All others, please add $.50 per book for postage. Oak Lawn Books, Box 2663, Providence, RI 02907 U.S.A.

WANTED - curved Bb soprano saxophone. Conn or similar reputable make. Must be in reasonable condition. Contact Bill Smith at Coda, Box 87, Station J, Toronto Ontario M4J 4X8 Canada.

RECORDS WANTED - Lester Bowie: "Gittin' To Know Ya All" (MPS) and Bakida Carroll: "Orange Fish Tears" (Palm 13) - contact Bill Smith at Coda.

RARE out of print Jazz/Pop LP's sold by auctions. Free lists. Leon Leavitt, 824¼ North Las Palmas, Los Angeles, California 90038 U.S.A.

MAGAZINES

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.

CADENCE, a great new monthly Jazz and Blues magazine. Interviews and oral stories of the known and unknown. Also, thorough coverage of the small and large record companies. Jazz, blues, news, reviews, interviews. Fantastic. $1.00 per issue, $8.00 per year. P.O. Box 5, Oxbow, N.Y. 13671 U.S.A.

MATRIX, a jazz record research magazine. Articles, discographies, plus details of all kinds and reviews of recent records and literature. Subscriptions 1 pound (U.K.) or $2.50 (foreign) from J.B. Pottow, 12 Halkingcroft, Slough, Bucks, England. Editorial/Ads/Reviews: G.W.G. Hulme, 30 Hughes Road, Hayes Middlesex UB3 3AW, England.

Der JAZZFREUND brings jazz news from East and West. Articles, discographical dates, record reviews and others. Free sample copy from: Gerhard Conrad, 575 Menden (Saurlande), Schlesienstr. 11, Germany.

RADIO FREE JAZZ - special feature articles; indispensable jazz industry coverage; latest information on all jazz releases; reviews of the best of latest releases and reissues. 1 year (12 issues) $10; 2 years (24 issues) $18. Order from: Radio Free Jazz, Dept C1, 6737 Annapolis Road, P.O. Box 2417, Landover Hills, Maryland 20784 U.S.A.

BLUES MAGAZINE, a new publication devoted to the interests of people involved in country blues. Featuring tabulature transcriptions of great artists such as Blind Blake, Charley Patton, Robert Johnson, Son House, Bukka White and others. Also interviews, record and concert reviews, etc. Single copy $1.50, Subscription $7.00 (for six issues). Write to BLUES MAGAZINE, P.O. Box 585, Station P, Toronto, Ontario Canada M5S 2T1.

JAZZ JOURNAL

Subscription rate for 12 issues is $12.80 airfreight or $22.50 airmail. We regret there is no surface mail service to the U.S.A. and Canada. Current sample issue $1 postpaid.

Available through Coda Publications, Box 87, Station J, Toronto M4J 4X8 Ontario, CANADA.

EXCELLENT coverage of blues and jazz in Le Point du Jazz for those who read French. Write Jacques Tricot, Avenue Van Overbeke 48, B-1080 Bruxelles, Belgium for more information.

EUROPEAN JAZZ FEDERATION: Subscriptions to Jazz Forum and Swinging Newsletter, Jazzman's Reference Book, festival calendar, club guide, member's addresses, other publications. Membership fee $20 yearly. EJF, Secretariat General, A-1011 Vienna, Box 671, Austria

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 Special)
FEB. 1974 (Dollar Brand, Lee Wiley, Maxine Sullivan)
MAR. 1974 (Gene Krupa)
APRIL 1974 (Anthony Braxton, Blues Poets)
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 pt. 1, Howard King, Rex Stewart)
DEC 1974 (Julian Priester, Steve McCall, Muggsy Spanier Big Band)
JAN 1975 (Strata-East Records, J.R. Monterose, Armstrong Filmography)
MARCH 1975 (Cecil Taylor, Joe Albany)
APRIL 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)
OCT 1975 (Claude Thornhill, Brew Moore)
NOV 1975 (Leo Smith)
FEB 1976 (Art Farmer, Woody Shaw, Red Rodney)
MARCH 1976 (Ben Webster disco., Betty Carter, Marc Levin, Pat Martino)
APRIL 1976 (Charles Delaunay pt II, Noah Howard, Leroy Cooper)
MAY 1976 (Oliver Lake, Miles Davis)
JUNE 1976 (Harold Vick, Jimmy Heath)
JULY 1976 (Marion Brown, Ray Nance, Studio Rivbea, Gene Rodgers)
SEPT 1976 (Milford Graves, Will Bradley, Julius Hemphill)
OCT 1976 (Don Pullen, Benny Waters)
DEC 1976 (Warne Marsh, Bill Dixon)

VINTAGE JAZZ MART is the leading record trading magazine in the world. Whether you wish to buy or sell rare 78's this is the magazine for you. Trevor Benwell, 4 Hillcrest Gardens, Dollis Hill, London N.W. 2, England.

THE RECORD FINDER is the best way to buy and sell any type of rare recording - especially if it is 78 RPM. Write to Don Brown, Jazzman Record Shop, 3323 Pico Blvd, Santa Monica, California 90405 USA.

Sackville Records

FOR A COMPLETE CATALOGUE, WRITE TO SACKVILLE RECORDINGS, 893 YONGE STREET, TORONTO, ONTARIO M4W 2H2 CANADA

2004 Willie The Lion Smith and Don Ewell: Grand Piano
Willie The Lion Smith (piano), Don Ewell (piano)

I've Found A New Baby, A Porter's Love Song, I Would Do Anything For You, Some Of These Days, Just You Just Me, Everybody Loves My Baby, Can't We Be Friends, You Took Advantage Of Me, Keeping Out Of Mischief Now, Sweet Georgia Brown

---

2005 Teddy Wilson In Tokyo
Teddy Wilson (piano)

I Get A Kick Out Of You, Sweet Lorraine, Wrap Your Troubles In Dreams (And Dream Your Troubles Away), My Ideal, On The Sunny Side Of The Street, Body And Soul, I Cried For You, Smoke Gets In Your Eyes, I'm Gonna Sit Right Down And Write Myself A Letter, Summertime, Runnin' Wild, She's Funny That Way, I've Got The World On A String, I Surrender Dear

---

2010 Oliver Lake/Joseph Bowie: Duets
Oliver Lake (alto and soprano saxophones, flute), Joseph Bowie (trombone)

Zaki, Orange Butterflies, After Assistance, Universal Justice, A Space Rontoto

---

3003 Herb Hall: Old Tyme Modern
Herb Hall (clarinet), Claude Hopkins (piano), Arvell Shaw (bass), Buzzy Drootin (drums)

Old Fashioned Love, All Of Me, Buddy Bolden's Blues, Crying My Heart Out For You, Swinging Down Shaw's Hall, Beale Street Blues, How Come You Do Me Like You Do, Willow Weep For Me, Do You Know What It Means To Miss New Orleans, Sweet Georgia Brown

---

3004 Claude Hopkins: Soliloquy
Claude Hopkins (piano)

Indiana, Sugar, If I Could Be With You One Hour Tonight, Crazy Fingers, You Took Advantage Of Me, Late Evening Blues, Safari Stomp, New Orleans, You're Driving Me Crazy, Memphis Blues, Who's Sorry Now

---

3005 Jay McShann: The Man From Muskogee
Jay McShann (piano), Claude Williams (violin), Don Thompson (bass), Paul Gunther (drums)

After You've Gone, Four Day Rider, Yardbird Suite, I'll Catch The Sun, Thing's Ain't What They Used To Be, Smooth Sailing, Mary Ann, These Foolish Things, Hootie Blues, Nancy Boogie, Jumping At The Woodside

---

3010 Karl Berger/David Holland: All Kinds Of Time
Karl Berger (vibraphone, piano, balaphon), David Holland (bass)

Simplicity, Perfect Love, Fragments,
The Beginning, Now Is/D'Accord/All Kinds Of Time/We Are

3011 Jay McShann/Buddy Tate: Duets
Jay McShann (piano), Buddy Tate (tenor saxophone)
To be released in March 1977.

INDIVIDUAL ORDERS $6.50 POSTPAID FROM
CODA PUBLICATIONS, BOX 87, STATION J,
TORONTO, ONTARIO M4J 4X8 CANADA.

Distributed by:
Canada: Musimart Limited, 970 McEachran Avenue, Montreal, Quebec H2V 3E2
U.S.A.: Tant Enterprises, 23745 Research Drive, Farmington Hills, Michigan 48024
Australia: Jazz Down Under, P.O. Box 202, Camden, N.S.W. 2570
Scandinavia: SteepleChase Records, Rosenvaengets Alle 5, DK-2100, Copenhagen, Denmark
West Germany: Enja Records, 8 Munchen 19, Nymphenburgerstr. 209
Italy: Hi-Fi and Record Center, Via Felice Cavallotti, 8 - 20122 Milano
Great Britain: Spotlite Records, 103 London Road, Sawbridgeworth, Herts

CREATIVE MUSIC STUDIO

Woodstock, New York

a year-round study center for musical development

Spring Session 1977: April 4-May 29
(8 weeks)

Special Summer Session: June 20-July 31
(6 weeks) (dates approx.)

Expanded program includes basic musical practice; music theory; composition; large + small ensemble playing; lecture/demonstrations + listening sessions of world music; video + tape recording; concert performances with the guiding artists; fundamental, intermediate + advanced levels. Room + board available in new facilities.

Special Summer Session will be held this year under the joint guidance of Speculum Musicae (leading contemporary music chamber ensemble) and Creative Music Foundation

Places are open in the Spring Session for intermediate + advanced players of all instruments. Places in Summer Session by audition only.

Call or write: CMS, P.O. Box 671 Woodstock, N.Y. 12498 Tel. (914) 338-7640