

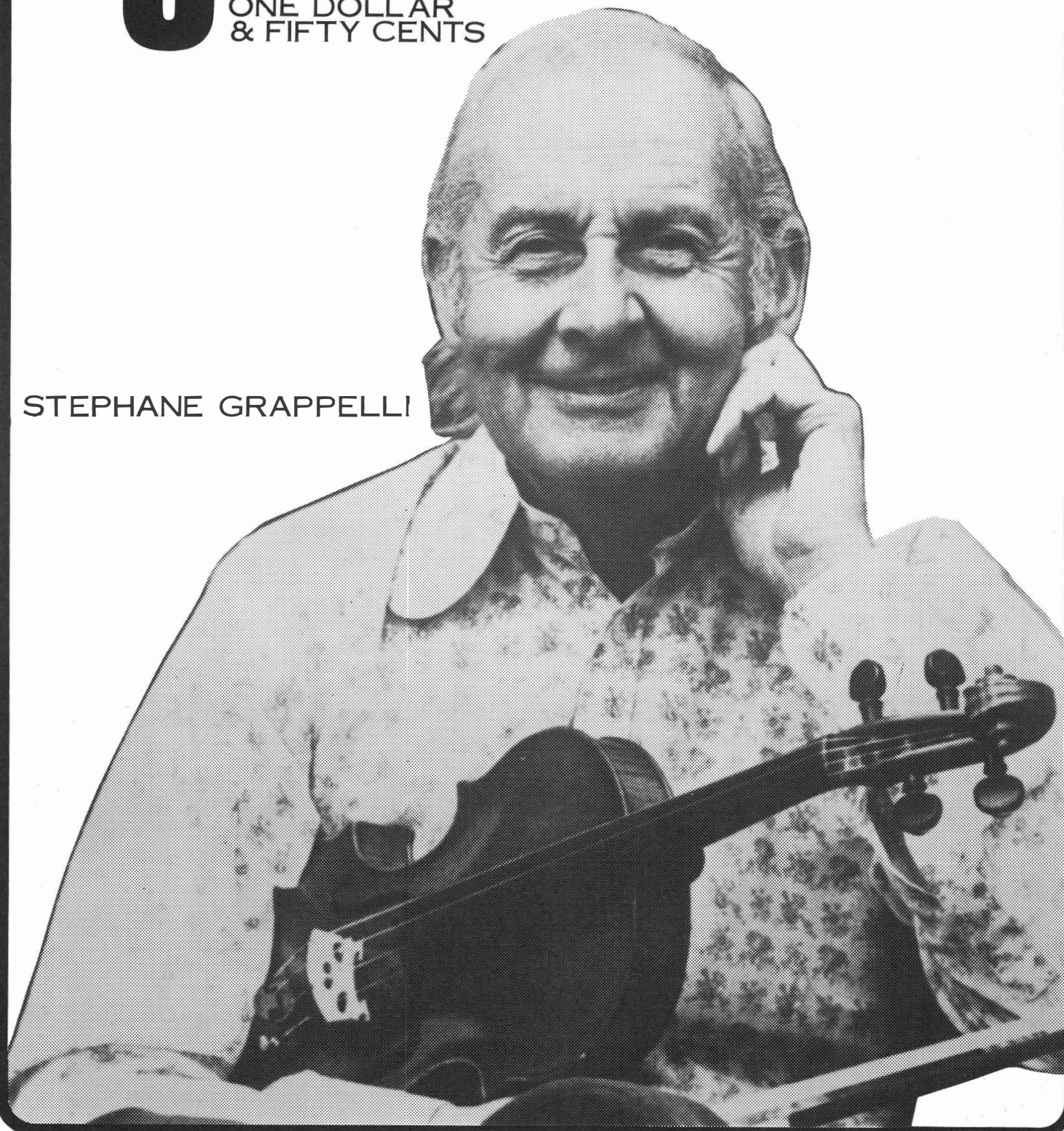
AUGUST 1977

THE JAZZ MAGAZINE

# Coda

ONE DOLLAR  
& FIFTY CENTS

STEPHANE GRAPPELLI

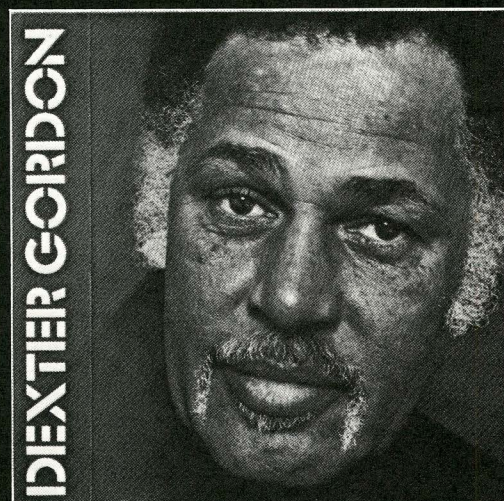


# The Very Best In Progressive Music



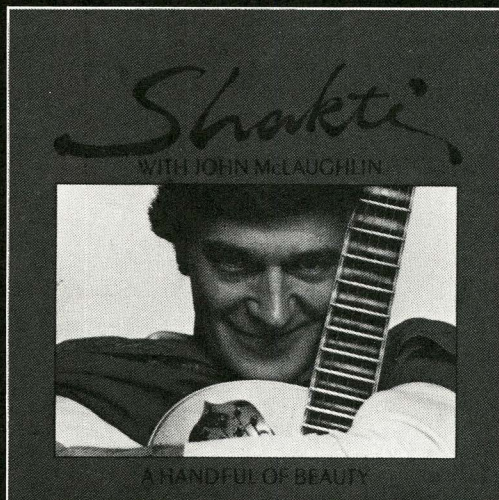
Return to Forever (PC 34682)

Chick Corea's Return To Forever has forged new directions in jazz. The feelings this ensemble generates can take one to the heights of expanded consciousness. Their music goes far past the realms of hyperbole.



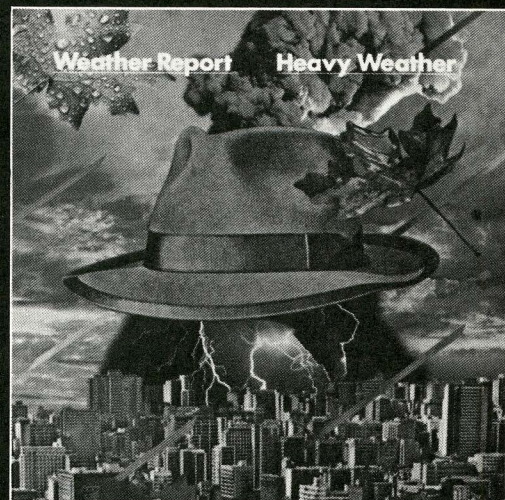
Dexter Gordon (PG 34650)

The seminal influence on John Coltrane, Sonny Rollins and just about every contemporary jazz player, Dexter Gordon, the creator of Be-bop and the father of modern saxophone shadings, is recorded live at the Village Vanguard in his first U.S. appearance in years.



Shakti (PC 34372)

Featuring John McLaughlin, Shakti mixes the melodies of the East with the technology of the West. The quartet also includes L. Shankar, one of India's foremost violinists, Zakir Hussain, tabla, and T. H. Vinayakram. Shakti explores new musical frontiers under a Western virtuoso's direction.



Weather Report (PC 34418)

Powered by Miles Davis alumni like Joe Zawinul and Wayne Shorter, and augmented by Jaco Pastorius, Alejandro Acuna and Manalo Badrena, Weather Report has been astonishing critics and audiences for years. "Heavy Weather" expands its horizons.

**A Collection of New Releases From CBS Records**

# Sackville

JAY McSHANN · BUDDY TATE · CRAZY LEGS & FRIDAY STRUT



## MAY 1977 Supplement

### SACKVILLE 3011 Jay McShann and Buddy Tate Crazy Legs & Friday Strut

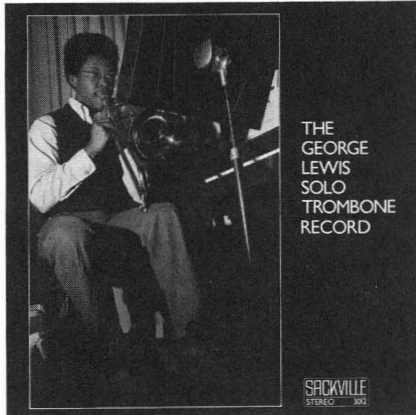
A duet recording by two of the masters of the Kansas City style of jazz, recorded in Toronto on July 1, 1976 Jay McShann-piano and Buddy Tate-tenor saxophone.

My Melancholy Baby, Say It Isn't So, Shakey George, It Must Be True, Ellington Medley(I Got It Bad And That Ain't Good, In A Sentimental Mood, Sophisticated Lady ), Crazy Legs And Friday Strut, If I Could Be With You One Hour Tonight, Rock A Bye Basie

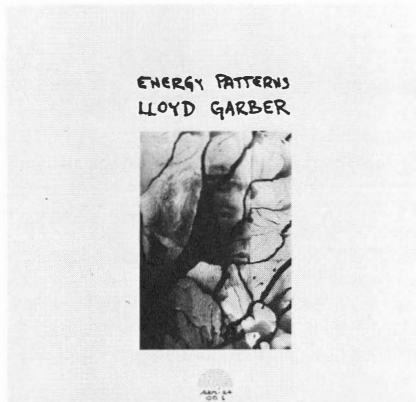
### SACKVILLE 3012 The George Lewis Solo Trombone Record

The first recording by the amazing young Chicago trombonist who has been receiving critical acclaim for his work with Roscoe Mitchell and Anthony Braxton

Piece For Three Trombones Simultaneously, Phenomenology, Untitled Dream Sequence, Lush Life Recorded in Toronto on November 21, 1976



# Onari



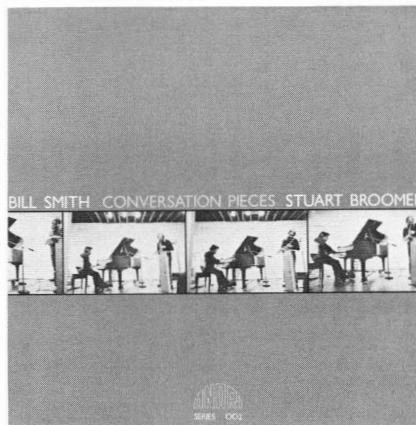
ONARI is a new series of recordings of Canadian New Music players being distributed by SACKVILLE. The first two recordings introduce the music of guitarist Lloyd Garber, pianist Stuart Broomer and soprano saxophonist Bill Smith

### ONARI SERIES 001 Energy Patterns-Lloyd Garber

Bumble Bee, Painted Fortune Teller At The Breadbakers Whole Loaf Theatre, Trip, I Am-I Am-I Am!, Prepared, Energy Patterns, The Desert Weirdo, Hatfull of Wertmuller. Recorded in Toronto on November 4, 1976

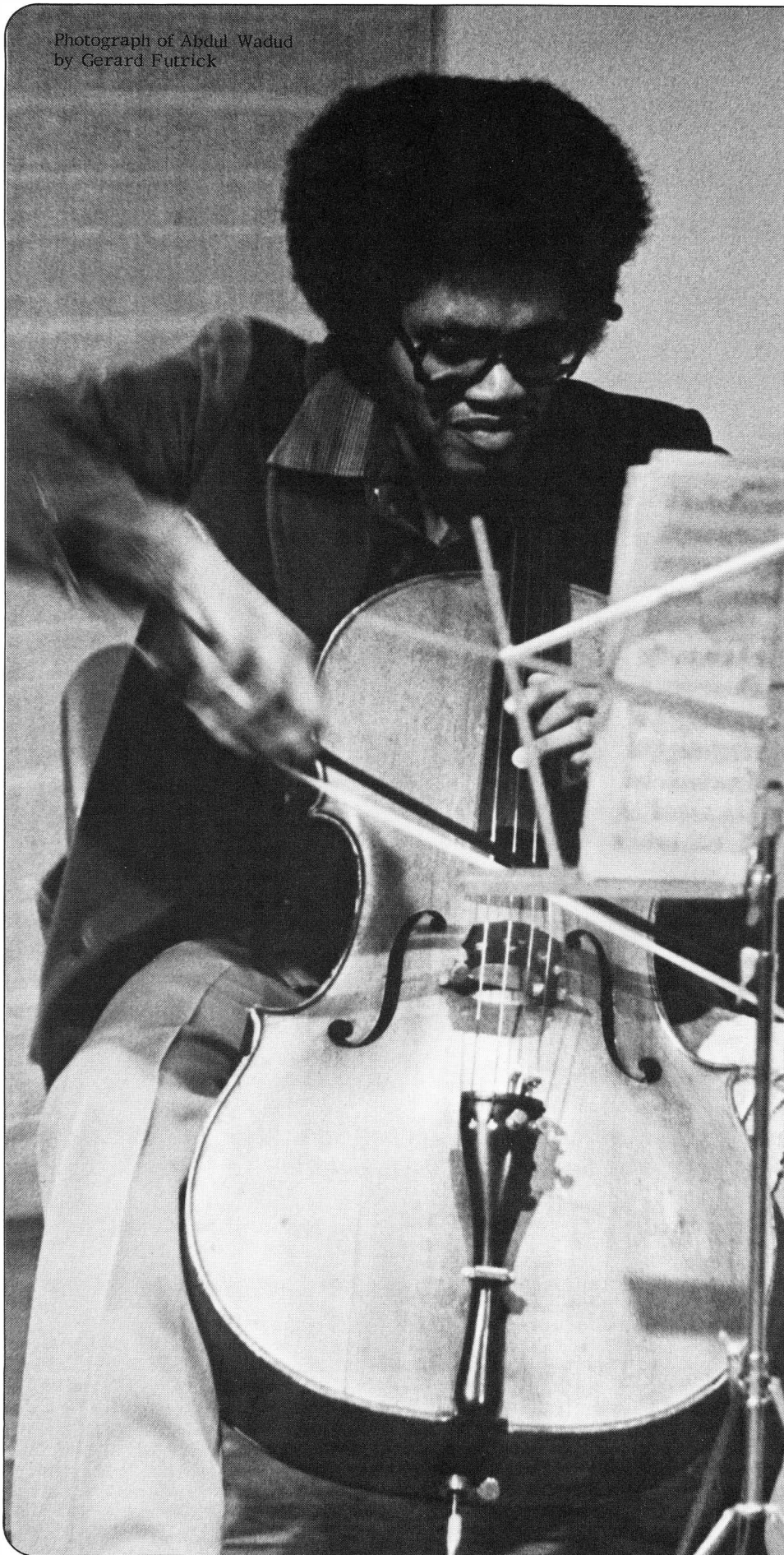
### ONARI SERIES 002 Bill Smith and Stuart Broomer Conversation Pieces

A Configuration, An Outline of Miniature Potted Trees, First Jump, Imagine a (Short) Monument. (Briefly) Inquire After Its Whereabouts. Recorded in Toronto on May 11, 1976. Produced originally for Jazz Radio Canada



Available for \$6.98 each postpaid from Coda Publications

Photograph of Abdul Wadud  
by Gerard Futrick



# Coda

JULY/AUGUST 1977 - Issue 156

## STAFF

Dan Allen - Teresa Griffin - David Lee -  
John Norris - Bill Smith

## CONTENTS

STEPHANE GRAPPELLI	
article by Don Bacon.....	page 4
Le HOT CLUB De FRANCE by Charles Delaunay and Teddy Leyh.....	page 9
BLUES NEWS	
by Doug Langille.....	page 12
STUART BROOMER	
article by Lloyd Garber.....	page 14
RECORD REVIEWS.....	page 16
MOERS NEW MUSIC FESTIVAL	
by Bill Smith.....	page 26
AROUND THE WORLD.....	page 29

## COVER

STEPHANE GRAPPELLI

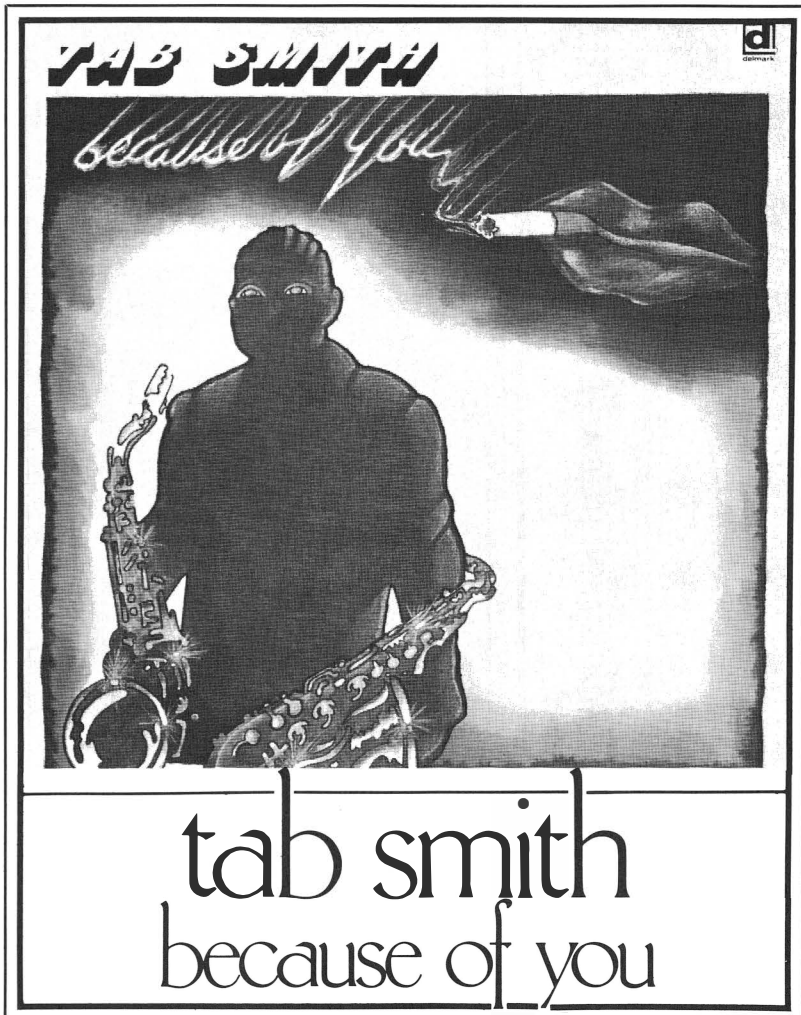
Subscription rate \$10.00 for 10 issues (surface mail inside Canada); \$11.00 elsewhere (surface); \$18.00 (airmail); \$15.00 (first class - in U.S. and Canada only), individual copies \$1.50 each, from: Coda Publications, P.O. Box 87, Station J, Toronto, Ontario, Canada M4J 4X8.

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

from the fabulous vaults of  
united-states records....

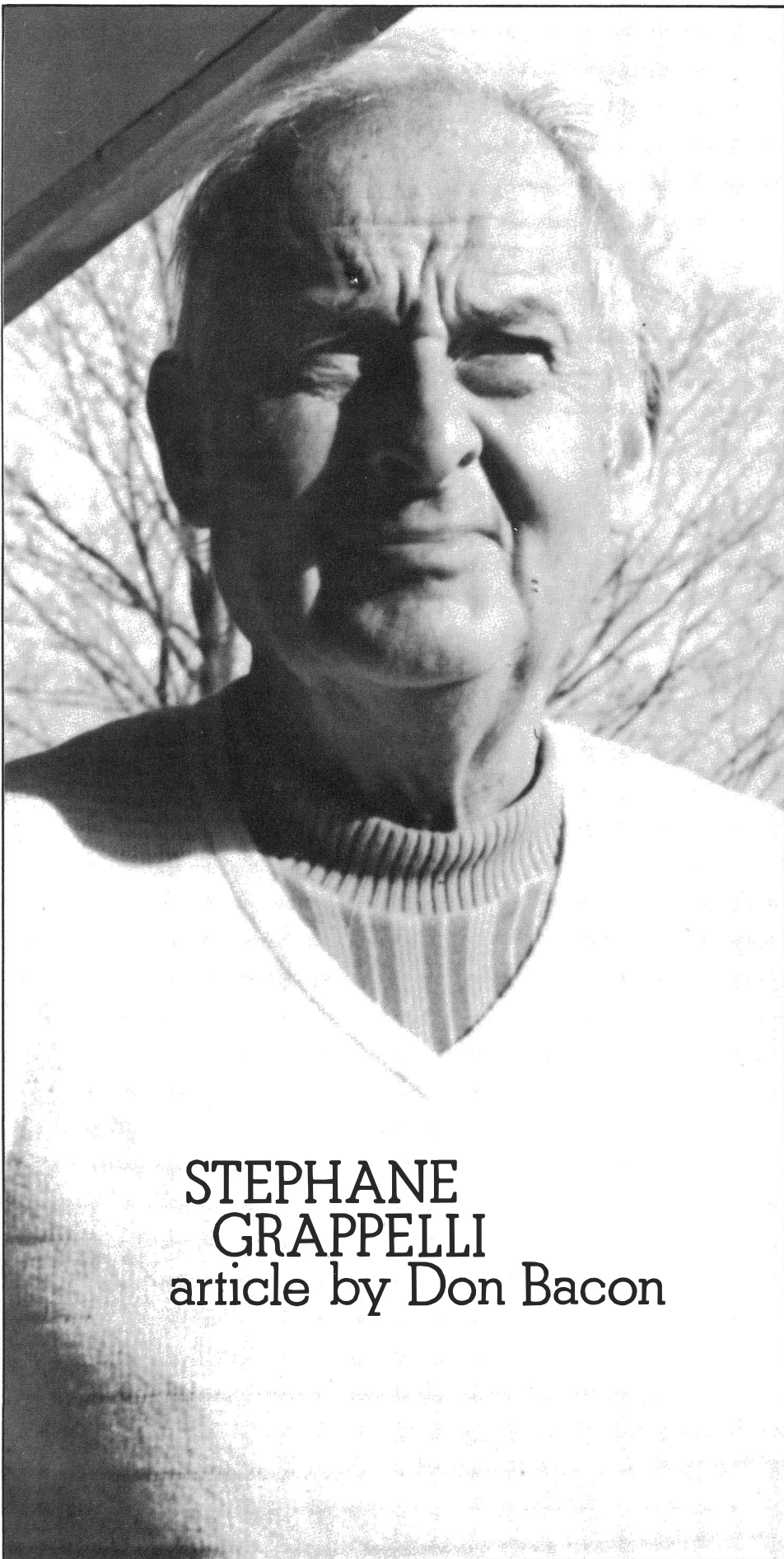


United Records was the first successful Black-owned recording company. Operated by Leonard Allen, a man of exceptionally wide taste in music, the United and States labels appeared over some of the best performances in jazz, blues, gospel, and R&B of the 1950's. With the purchase of United Records, Delmark is again making these classic sides (and unissued material!) available.

Tab Smith was a featured soloist in the bands of Count Basie and Lucky Millinder, and then, in the early 1950's, he formed his own blowing group. His first single for United, "Because Of You," sold 500,000 copies, but don't be put off by the "hit" stigma, for, as Bob Porter points out in the liner notes, "Jazz would be a dull music if it were not possible to appreciate the virtues of men like Tab Smith."

**delmark records**   
delmark  
**4243 n. lincoln, chicago, ill. 60618**

Distributed in Canada by Rebel Records, Toronto



**STEPHANE  
GRAPPELLI**  
article by Don Bacon

Last year, Professor John A.B. McLeish, a Canadian consultant on higher education and adult learning theory, published a volume entitled "The Ulyssean Adult: Creativity in the Middle and Later Years". The title is taken from the ancient Greek myth of Odysseus who set sail in search of adventure and knowledge well into his eighth decade. Thus for McLeish, a Ulyssean adult is one who remains active, and in some cases, creative into those years when many contemporary younger people seem ready to cast him into the nearest nursing home or graveyard. In the book many great older artists, scientists, businessmen and others are cited as examples of the Ulyssean adult. One significant name missing from McLeish's litany of elderly efficacy is that of the French jazz violin virtuoso, Stephane Grappelli, a man of prodigious artistic gifts as well as an intellectual and physical vigor that belies his recent entry into his seventieth year.

Grappelli, at 69, is without question the most marvelous and wondrous performer ever to play jazz on the violin, a man who in one improvised chorus makes liars or fools of those critics who claim that the instrument possesses inherent impediments to the creation of a vital, fluid rhythmic swing. Watching and listening to him play at tempi that would test the mind and strength of Elvin Jones is an audio-visual experience of unparalleled intensity, such is the agility of his mind and body. To anyone who thinks about it seriously during or after a Grappelli performance, it must seem absolutely impossible for anyone to think so fast and to coordinate thought and hands in the creation of solos of such beauty and startling novelty as are created by this French phenomenon.

To any honest listener who has heard a representative sampling of his records, beginning with those made while he was a member of the Quintet of the Hot Club of France in the 1930's to those made in recent years, the conclusion is unmistakable: Grappelli today is at the very top of his form. His technique is a phenomenon of almost transcendental proportions. His swing and rhythmic drive, especially on his better nights, approach the power and propulsion found only in the finest jazz artists. His tone is the closest thing to a classical tone the jazz art has yet seen (The two albums Grappelli made with Yehudi Menuhin are highly felicitous examples of this assertion. In the case of improvisation it is easy to determine which violinist is soloing because Menuhin is clearly not a match for the Frenchman in melodic creation and swing. However when one of them is playing the melody fairly straight, it is sometimes difficult to tell which one it is because both men have a similar gorgeous sound....In his liner notes to Grappelli's recent double-record set, "Homage to Django" (Classic Jazz CJ123), critic Nat Hentoff wrote, "Grappelli, for all the sweep of serenity that much of his playing communicates, is always in command. Like Django, he has presence.

When, for instance, he first recorded with Yehudi Menuhin, it was not the jazz player who felt at all intimidated. It was Menuhin, as he later told me, who was very conscious of not getting in the way of this French master of improvisation"). Grappelli today seems to be the incarnation of the meaning of the current phrase, "You're not getting older; you're getting better."

Grappelli's father loved music, imbued his son with that same passion and bought him a violin when he was still a boy. Says he: "There was no money for lessons so, as with everything, my father took a book from the bibliotheque (library) and we learned solfeggio together. I was not very fast but I learn. I learn too from watching the street violinists."

Grappelli began playing the violin 57 years ago in his native Paris. By his early teens he was listening to theater music and playing piano accompaniment to the silent films of the day in the movie houses of the French capitol. At the age of eighteen he heard the music of Louis Armstrong and, as he says, "That changed my destiny".

When his father moved out of Paris for business reasons, the younger Grappelli stayed put and was reduced to playing in the streets and courtyards of the city for "whatever passers-by would toss into his cap." Subsisting on bare essentials, he used what money remained to pay his way into the Paris Coliseum to hear Mitchell's Jazz Kings, a popular group of the 1920's.

About this time Grappelli played in a combo with the somewhat disconcerting name of Gregor And The Gregorians, as well as another group in the Claridge Hotel. A bit later, during a gig at a Montparnasse night club, he saw "this dark face staring at me intently one night, I thought it was a gangster who didn't like my music. He made me nervous." But the swarthy countenance belonged, not to a gangster, not even to one of Lucifer's minions, but to the Belgian-born Gypsy guitarist, Django Reinhardt. The two men did not meet until a few years later, at which time they played together. Soon Django's brother Joseph sat in on rhythm guitar. Later guitarist Roger Chaput and bassist Louis Vola made it a quintet. Thus was born the Quintet of the Hot Club of France, a group of such awesome swing and unique ability that, even today, some people still speak of it in reverentially hushed voices. It was a very tightly-knit and musically integrated band, capable of eliciting torrents of ecstatic, almost hysterical, audience applause. It also received a goodly share of critical plaudits and soon Ultraphone, a new recording company, recorded the group. Until recent years, most American critics referred to the Quintet as the only really important jazz group to come out of Europe.

After a tour of England and before Hitler's rape of France Grappelli decided to make his home, at least temporarily, in the island nation, and the Quintet splintered. Several attempts were made to revive it with the inclusion of clarinet-

ist Hubert Rostaing but all of this came to a halt in 1953, when Django died of a stroke at the age of 42.

Since that time Grappelli has played around the world with such excellent musicians as Kenny Clare and Tony Crombie (drummers), Oscar Peterson and Alan Clare (pianists) and most recently with the Diz Disley Trio comprised of Diz Disley and Ike Isaacs, guitars and, for the last American tour, bassist Brian Torff, a Chicagoan of considerable musicianship and a healthy attitude toward his work.

During the period beginning with the mid-fifties and ending a few years ago, Grappelli seemed to go into at least partial eclipse. Few of his records appeared in North America and his name seldom was mentioned in jazz periodicals or heard in the gatherings of the cognoscenti. Since the early seventies Grappelli has again burst into the international jazz spotlight. He has released more records in a short time than any other jazz man or woman I can recall over a corresponding period.

Musicians of such diverse, even disparate, styles, abilities and ages, such as Jean-Luc Ponty, Jan Hammer, John McLaughlin, Gary Burton, Stan Getz, Woody Herman and Benny Goodman are avid fans of the Gallic giant. Probably the reason for this is that Grappelli is able, and often does, transcend musical styles and even idioms when he plays with various musicians. The fact that he has successfully recorded with Menuhin, Oscar Peterson and Ponty is eloquent testimony to his catholicity.

Although he enjoys associating with young people, partly because he admires their informality and perhaps what French novelist Andre Gide called disponibilite (a kind of adaptability that permits and encourages change and growth when conditions demand it), Grappelli never panders to the low levels of popular taste. Even when playing with the British psychedelic rock group Pink Floyd, he remained his own man while improvising on the music of Prokofiev! Just as some older men are reluctant to have affairs with much younger women, lest they appear foolish, the sensible and mature jazz musician that he is, Grappelli doesn't try to play rockishly even when playing with rock musicians, because that bag is simply not his own.

In December 1973, Grappelli recorded an album (Inner City IC1005) with his former protege, violinist Jean-Luc Ponty, a young man of obvious talent who now seems to have embraced electronic jazz-rock as a way of life. Grappelli's performance on this record is strikingly "modern" compared to many of his other recorded efforts. While he doesn't try to play in Ponty's almost abstract expressionism, Grappelli does moderate the usual lush purity of his sound so that his tone becomes a bit hardened, with more bite than one normally finds in his Romanticism. Also, his improvisations here are less memorably tuneful than on any other of his records I've heard. Further on this album, Grappelli's swing has

almost none of the syncopation usually audible in his more traditional work (The album seems to be chiefly a showcase for Ponty's compositional talents; he wrote every piece, including a pleasant melody entitled Golden Green). Also, there seems to be less vibrato in Grappelli's work on this disc than is usually the case.

Among Grappelli's other accomplishments are his composition of the score and his performance of it in the soundtrack of a rather racy French film entitled in English, "Going Places". It has received largely good reviews in the United States.

Also, as a measure of his adaptability and, I imagine, as an act of kindness to his inferiors, Grappelli has worked on a rock version of "Peter and the Wolf" for Atlantic. Other performers on this recording of Prokofiev's opus are such rock luminaries as Bill Bruford, Manfred Mann, Chris Spedding, Alvin Lee, Eno, Cozy Powell, Phil Collins and Gary Brooker, to name only the most holy.

One time, at the end of an extremely successful concert at Carnegie Hall, Grappelli received such thunderous applause that he later said, "I didn't expect that ovation. I am always prepared for the worst." This is merely one example of his highly cultivated sense of humor and his innate wit.

Whitney Balliett, The New Yorker's resident jazz writer, who last year (January 19) wrote that Grappelli's music is amazing because it is produced on a violin clearly demonstrates his misunderstanding of the reason for Grappelli's greatness. It is not because he is a great jazz violinist (one of a small, vanishing breed); it is because he is a great musician, capable of exquisite artistry, even under the most difficult circumstances. The truth of this becomes evident when one hears him play the piano, which he does with extraordinary sensitivity and devotion to beauty. Grappelli could probably play a kazoo and create high art!

In the same article Balliett states, quite correctly, that Grappelli's art "has, at its best, a controlled ecstasy." This is because Grappelli, the consummate creator, understands what every great artist in history has understood from Aeschylus to Michelangelo to William Faulker; that to be effective, a work of art cannot be simply wild, frenetic chaos, however exciting that quality may be to the undisciplined and the unthinking. Michelangelo's Pieta would not possess its profound ability to touch the human heart and head had Michelangelo given free rein to his every impulse. (The expression on the Virgin's face is one that transcends acute suffering, pathos, even tragedy. It is the sorrow of the Mother of the Son of God and it moves us because of the artist's restraint).

So it is with Grappelli; though perhaps not on the lofty level of the Divine (I can imagine Grappelli's hilarity if someone were to tell him that his art is a direct reflection of the Divine!) It is Grappelli's keen intellect that is the fountainhead of the tight control he exercises on



his art and not, I suspect, the Hand of God.

However, Grappelli also senses that there is something extra-rational present in the creative act. Balliett quotes him as follows: "Improvisation, it is a mystery. You can write a book about it, but by the end no one still know what it is. When I improvise and I'm in good form, I'm like somebody half sleeping. I even forget there are people in front of me. Great improvisers are like priests: they are thinking only of their god. Sometimes I get an attack of memory. I have been playing Nuages 25 years, and then one night, I completely forget it! And once when I am playing Lady Be Good I think of the letter I just get telling me the water in the bathroom in the house I own at Chartres does not transport itself properly. Mostly I improvise on the chords of the people playing behind me. The more good the chords, the better I play." Obviously, Grappelli has never gone into deep analysis of the wellsprings of his genius.

As a man who has known both privation and plenty, Grappelli knows how to maintain and preserve the good things of life. Again, Balliett quotes him: "I must be careful not to let it (his violin, made in 1742 by Nicolo Gagliano) get too hot or too cold. Coldness change the tone and heat, like those terrible lights at Buddy's place (a New York night club owned by drummer Buddy Rich), make the glue melt, which is why I try and stand in a shadow when I play." All of which may explain why, during his two-week stay at Sandy's Jazz Revival in Beverly, Massa-

chusetts last year, he stood at the semi-darkened rear of the bandstand while he was not playing.

One of Grappelli's principal enemies is idleness because it induces in him an unnerving melancholy that sets his wanderlust flapping its wings anxiously, so that he must get up and move on (he owns four homes in various parts of France and in England). To him, the sedentary life is an exercise in stupidity and stultification. All of which makes him a "citoyen du monde", or citizen of the world, while acknowledging his French nationality and his Franco-Italian ancestry.

No other man in my memory more deserves to wear the mantle of world citizenship than Grappelli, such are his broad sophistication, his buoyant elan, and his robust joie de vivre. He is a man (like many Ulyssean adults) to whom life must be a continuing adventure, or it is not really life. His adventure is not that of a Columbus or a Hillary: he hasn't discovered a new continent or scaled Mt. Everest. His adventures are of the mind and heart, derived from the ever-present challenge of the demands of his art.

In his liner notes to the album "Homage to Django", Hentoff quotes Dan Oppenheimer, a reporter for the Greenwich Village weekly, *The Villager*: "He is most impressive because of the warmth of his playing and the deep concentration he invests in each song. He gives the songs a definite...historical importance." The key phrase here is "deep concentration". Grappelli's treat-

ment of each piece he plays each time he plays it is characterized by his seemingly total absorption in it. This quality of deep concentration is the principal means by which Grappelli's performances display the almost laser-like intensity which is one of their trademarks (the two stop-time eight bar phrases Grappelli plays toward the end of his last improvised chorus on the tune Daphne on the album "Homage" are paradigms of this controlled, concentrated intensity).

Hentoff claims that "Grappelli has created his own microcosm, a land of pleasurable swing and more than a touch of rhapsody," and so he does every time he rests the instrument under his chin. In this respect, he is not much different from Homer or Shakespeare or Faulkner, except that Grappelli's universe is a bright, sunny one in which anything is possible, and in which beauty, happiness and surprise abound, whereas the worlds of the three great writers named above are infested with unholy lusts, hate, murder, revenge and all manner of negations of humankind's nobler impulses.

Grappelli's microcosm, like any artist's, is a reflection of his view of reality. Clearly, Grappelli's metaphysics are vastly different from those of the creators of Agamemnon and King Lear and the Snopses. His rhapsodies are musical poems celebrating life, draughts of priceless beauty taken from the oasis of his art. Indeed, his music is so consistently lovely that one is justly tempted to react to it as the musical embodiment of John Keats' poetic dictum, "Beauty is truth, truth beauty, / That is all ye know



on earth/ And all ye need to know."

Grappelli plays the blues with such conviction that it is possible, on occasion, to forget that he is a highly polished, white European. Grappelli's blues are not those ordinary laments of most bluesmen and women who catalog one misery after another without respite. Rather, his blues, though characterized by intense and deep sadness, are not desolate and hopeless. When playing the blues, Grappelli seems to be telling us that while pain and unhappiness are natural components of the human condition, they are not always inevitable or endless. After the suffering comes relief. In fact, there may even be a bit of Aristotelian catharsis in his blues, for after some of his performances one feels drained by the man's prodigious efforts, yet strangely cleansed of one's preoccupations with one's own miseries or unacknowledged and nameless fears. One thing is certain, digging Grappelli's music is much less expensive than a shrink.

Some of Grappelli's performances (such as his version of Makin' Whoopee as he played it at Sandy's Jazz Revival last year) add a new dimension to the suggestive and the ribald in jazz. They are replete with a Gallic naughtiness that is so charming, it would disarm and make docile even the most virulent and puritanical guardians of America's public morals and private behaviour. I can just see the headline now: "Grappelli's music seduces Reverend so-and-so; makes him more human!"

These mildly erotic excursions into music are so typical of the French character and art, I'm surprised that no American criticism of Grappelli's oeuvre has even mentioned it. Grappelli, in his perpetual youthfulness, probably views love and the various modes of its expression, including the physical, as do most aware French citizens, with a wise patience and essentially innocent understanding that foreigners often find difficult to understand or emulate. The history of French painting, literature and the other arts is full of examples of French tolerance of mankind's carnal foibles, ignorance, follies and, yes, pleasures. This suaveté in matters amorous is a trait the rest of the world would do well to acquire and cultivate. After all, there's more than just a horticultural imperative in Voltaire's bon mots, "Il faut cultiver son jardin."

Please do not misunderstand: there is nothing lewd or obscene in Grappelli's suggestive music. Rather it is his bow to the harmless, even salutary effect of Cupid's enchantment and cherubic beauty and not the dark, awful and awesome power of Eros. It is light-hearted music for people who recognize humor and wit and are able to appreciate them.

On one afternoon of his two-week stay at Sandy's, I visited Monsieur Grappelli at his motel in Beverly and conducted an interview, part of which is reproduced here.

DON BACON: How would you describe the Grappelli aesthetic? That is, how do you go about trying to create beauty?

STEPHANE GRAPPELLI: Well, I think it's quite naturelle. I do that the way you do your job.

D.B.: You mean that you strive for a high standard of excellence all the time?

S.G.: Yes. I try to do better if I can, and for that I try to manage to be in good health because that is absolutely necessary. To be in good shape, not to exagere with what you like. I like to have a little drink like everybody, not to exagere like some colleagues of mine do. Finally they can't play. It goes too far. You must enjoy life, but not be a slave to something and ruin your health, because the most important thing is to be able to perform. You must be fresh and in good condition. That's the most difficult thing. If you are not in good health, it is difficult or impossible to produce good music.

D.B.: How do you react to someone who says or writes (as many have done) that your music is elegant?

S.G.: Well, maybe it is because of my behaviour; I don't know. All my life I've liked the good things. I don't like ordinary things. I've always valued élégance and beauty. I'll leave it to others to describe that word, élégance. It is not for me to say if I'm élégant or not.

D.B.: Why are there so few famous jazz violinists? Is it because of the instrument?

S.G.: Maybe because of the instrument and maybe because everybody who thinks of jazz thinks of the saxophone or the trumpet or the drums. I just don't know.

D.B.: I've noticed in your playing on the records I have that you're obviously classically trained....

S.G.: No, not at all. I tried to do it myself and nobody showed me the way to play the violin or the piano. Venuti has classical training. Jean-Luc Ponty has too, I know. But I have never been in any school anywhere. In that way I'm like Django Reinhardt and Erroll Garner and even George Shearing. They were all self-taught.

D.B.: The albums that you made with Yehudi Menuhin (now, he is classically trained), there were several times when I wasn't sure of who was playing what. You have a classical sound, it's so beautiful....

You were one of the principal members of the Quintet of the Hot Club of France. How would you describe the genius of Django Reinhardt?

S.G.: Well, he was a good player. In fact, he was a great guitarist. But a lot of people think that I was his violinist. In fact, it was an association. But since he's been dead, the record companies' people thought it would be a good idea to put my name out (remove his name from the Quintet's records and their jackets), maybe for the better selling (!!!) of the records. I call these people gravediggers. See what I mean. Django and I arranged that Quintet together. When we were doing records, we were known as Django Reinhardt-Stephane Grappelli and the Quintet of the Hot Club of France, but when he died my name gradually vanished from the pochettes of the records (record

jackets). And now with the years, people think it's only Django. When Laurel died it was not Hardy alone. The films were always by Laurel and Hardy. And that's what I'll never pardon to certain people who did that to our records. But I was not surprised. So when people said to me that I was Django's violinist, I told them no; Django was my guitarist. It was a bit cruel but I had to answer that way because I felt it had to be said. If Django was a better musician than me, well that's another matter. But in fact we were together at the beginning. If Django was alive he would be the first to say that.

D.B.: Django Reinhardt was a gypsy. How did he become a jazz musician?

S.G.: Well, Django was French by birth. It was an accident that he was born in Belgium because, you know, near the frontier of France, the town where he was born was very close, a cheval (within horse-riding distance), as we say. And of course the French people wanted him to be French and the Belgians wanted him to be Belgian. In fact, Django had a French passport. Nationalité means nothing to our music.

D.B.: Where are your travels taking you?

S.G.: I'm travelling all over the world. I think I am a terrien, from the earth. We call the earth la terre in French. I'm from the earth, from which country I don't know. Everywhere there are great artistes.

D.B.: What are the chief technical and aesthetic problems of playing jazz on the violin? What makes it difficult for some people to play jazz on the instrument?

S.G.: It is not difficult. Nothing is difficult when you can do it. The only difficulty at my age is to stand up for long periods at a time. In the club (Sandy's Jazz Revival) where I'm playing now, we play for an hour and thirty minutes at a time for each set. So that is difficult physically. Also, you must remember the arrangements. So the main effort is both intellectuelle and physical. It's about fifty/fifty. Many people think that to play the violin you don't have to move like other musicians, but sometimes the mental effort is more tiring than the physical. Besides, nothing is more difficult than to stand up in the same place for a long time without moving.

D.B.: From 1940 to 1948 you lived in England. How has the jazz scene developed there during and since the war years?

S.G.: The styles have changed, of course. During the war, instead of Dixieland we had Swing music. After Swing we had Cool music. And now we have rock, pop and everything, but the base of all that is still the blues. Like Louis Armstrong used to say, it's the same soup warming up all the time.

D.B.: What is the history of your visits to the USA?

S.G.: My first visit to America was in 1969 when I was invited to perform at Newport. The year after, I was invited again, but I couldn't make it because I had such a bad souvenir of what happened

in that year of 1969 at Newport (the riot that effectively destroyed the Newport Jazz Festival for years, perhaps forever), that never again do I want to be faced with a difficulte like that. It was not a concert, it was a revolution.... I came back to this country in 1974 and again in 1975. Then last June I had the honneur to play a concert in Washington, D.C. where I performed one of my compositions with the (National) Symphony Orchestra. And it was that great chef d'orchestre, Gunther Schuller who did the arrangements of my music, and I thank him very much indeed. And I've come back again now. In this country I have been playing for marvelous, generous crowds of people. If all the world were like that, it would be beautiful.

D.B.: Besides Django Reinhardt, Eddie South, and George Shearing and Gary Burton, whom else would you list as people you've enjoyed playing with?

S.G.: Everybody, because each one has a different style, which is interesting to me. Some people like one kind of jazz and that's all. Well, I think that's bloody boring.

Grappelli, on his last tour of the US, was scheduled to play at a New York night club which usually caters to a young rock and pop crowd. He was surprised when he discovered the nature of the clientele, virtually all young people, but he was astonished by the way his music was received by this audience and by the way he was treated by these young adults. They were so deferentially quiet while he played and so unrestrained in their applause and approbation, that he was pleased beyond his ability to express himself verbally. Said he of another trip: "For instance, when we were in Australia, playing before a huge crowd in the town hall, I was told that 80 percent of the listeners were young." If someone could get these facts into the skulls of some of this continent's radio program managers and disc jockeys, the public taste might be significantly elevated.

Grappelli, contrary to the opinion of many knowledgeable jazz lovers in this country and elsewhere, believes that American audiences have a better understanding and a greater appreciation of the music than do their European counterparts. Such a belief reflects Grappelli's generosity but is not, it seems to me, in keeping with the facts of the matter. In my own travels I have met proportionately more Europeans and Canadians who love jazz and are willing to pay to hear it than I have Americans.

Grappelli claims that while night clubs open and close, Paris still has more than its share of "places to play" jazz. He did, however, allude to the difficulty French and foreign jazz musicians encountered in their efforts to earn their living playing their music fifty years ago. He says that at the time French audiences were so unfamiliar with the brash, new American idiom that many of them reacted as though he were playing out of tune whereas now, "Generally the French public likes jazz".

While discussing the errors I found in the capsule biography of Grappelli in Roger D. Kinkle's Encyclopedia Of Popular Music And Jazz; 1900-1950, he observed skeptically: "Even the date of my birth in the (French jazz critic and historian, Hugues) Panassie book is wrong. In many of these books you can find a lot of stupid stories which have nothing to do with the real facts".

Further, Grappelli utterly denies all rumors and assertions to the effect that he was inspired by jazzman Stuff Smith or any other violinist. "I've been inspired by orchestres and by colored music, but never by instrument. Of course, I've had some musical loves in my life, like Bix Beiderbecke at the piano, Art Tatum and so many other good people. But I was never influenced by any individual, not even Joe Venuti".

During his last tour of the US, Grappelli mentioned the avid anticipation he felt at the prospect of visiting New Orleans for the first time. Said he: "I'm dying to get to know the birthplace of the blues and jazz. After all, that's the music I've played all my life...."

Much has been made of Grappelli's personal and musical elegance and sophistication, rare qualities which for many years he shared with that other debonaire chap of modern music, the irrepressible Duke Ellington. But Grappelli is also possessed of other equally significant human and musical characteristics which, taken together, only enhance his attractiveness as a man and an artist. First there is his Gallic charm, something which to foreigners, especially us benighted Yankees, seems totally beyond their ken and their attainment. It is in evidence in much of what Grappelli does, such as when he embraced a small-time record reviewer who had written a few

nice things about his music, and told him, "You are so very kind".

Equally plentiful in Grappelli's art and personality is a quality of near-transcendental nature which is so inadequately referred to as grace. In music, it is the ingredient which, as in Mozart's minuets, lends it a stately, unruffled beauty and delicatessse that are at once unique and universal. In Grappelli's personality it corresponds to an almost infinite capacity for poise, for if Grappelli is anything, he is poised.

When Grappelli was expressing his displeasure at being ignored by some record company executives during the portion of the interview printed above, he did so with an irony bordering on bitterness, for except in recent years, he has spent much of his time as a professional musician unjustly in the shadow of Django Reinhardt. And this was allowed to happen, despite the fact that his partner never demonstrated any musical superiority over Grappelli and despite the other salient fact: that the two men collaborated for only six years of their lives.

There once was a time when being a great jazz violinist resulted in about as much popularity and acclaim as a visit from a tax collector. That has changed for Grappelli because he paid a great deal more than his normal dues and developed into the musical colossus he is today. It was only a matter of time until the world got hip. During his ten days of performance last year at Sandy's, Grappelli filled the house every night. I doubt that an inch of space could have been found unoccupied. And it wasn't just jazz fans who were there. There were also some squares who were there because it was the "In" thing to do. But I'll bet you they too left there believers, such as the roaring applause after every piece.



left to right: Diz Disley, Stephane Grappelli, Ike Isaacs

# LE HOT CLUB DE FRANCE

"Paul Gonsalves had a theory about Hawkins' success in Europe during the '30s: 'It wasn't only due to the fact that he was a good musician. It was his manner, his dignity, the way he carried himself, and the way he dressed. I think it was the same with Benny Carter.'"

STANLEY DANCE, *The World Of Swing* (Charles Scribner's Sons, New York) 1974

"Foreign Relations: Everywhere in the world that jazz musicians have played they've made thousands of friends. Everywhere in the world that diplomats have gone they've made enemies.

BUD FREEMAN, *You Don't Look Like A Musician* (Bellamp Publishing, Detroit) 1974

## INTRO

Two changes took place between the foregoing chapters of my conversation with Charles Delaunay and the following. Up to now, we had been sitting in the time-honoured Cafe de l'Annexe at rue Chaptal, opposite the famous office of JAZZ HOT and the Hot Club de France, and our conversation had been faithfully recorded by a tape machine running on electric currency thanks to a small transformer modulating from 110 to 220 volts. There may be a lot of talk about the achievements of the European Common Market, and while we are having the benefit of finding cheese from the Normandy or Lorraine, jam and jelly from England, cookies and pipe tobacco from Denmark, apples and grapes from Italy and other delicious things from the Benelux countries on our table, we suddenly find ourselves at a loss when it comes to some important matters. To mention a few examples between France and Germany: The TV screen systems are different, the automobile headlights are white in Germany, yellow in France, electric current runs at 220 volts in Germany, often at 110 in France, and at this very moment, while I'm writing these lines, sitting in a small chamber in a charming little chateau in the middle of "Sweet Lorraine's" marvelous woods and meadows, French watches are running ahead 1 hour on Summer Time compared to Standard Time in the rest of Western Europe.

Why am I mentioning this? Well, the following interviews were done at Charles Delaunay's comfortable, rural home at Chantilly and the tapes were exchanged for a more convenient cassette recorder. However, there was no currency converter applicable to this little machine, so we had to operate it on batteries. Now this cursed technology played some evil tricks on us: primo, when the batteries came close to exhaustion (of which there was no indication), speech - when played back later - became distorted; secundo, sometimes we became so involved in our conversation that we failed to observe the fact that the tape had come to its end (of which there wasn't any audible indication on the cassette recorder either).

So at least in certain passages of our conversation, we were left in the blank (as I discovered these faults only after having returned home, cursing the engineers who had developed this devilish apparatus didn't help me any, but it was a relief; small wonder that the company producing these otherwise satisfying cassette recorders since then had to sell out to an American firm, although I doubt that this will bring any improvement in quality, apart from a couple of smart slogans to justify price increases).



Luckily enough, Charles has procured a photostat of the "Histoire du Hot Club de France" he wrote some time ago for JAZZ HOT, from which I will be able to fill the gap between 1935 (the end of the previously published conversations) and 1939 (when the contents of my cassette recorder became audible - and editable - again). All the following paragraphs therefore are faithful translations from Charles Delaunay's own recollections. Moreover, some reflections on these years, 1935-39, will turn up in part IV of our conversation occasionally.

## PLAYBACK

Excerpts from Charles Delaunay's History of the Hot Club de France.

— The Hot Club and French Musicians —  
It was through more frequent meetings with French musicians that we learned about their deep reasons for the distrust they had always shown against the Hot Club.

First of all, they doubted the sincerity of our intentions as much as they refused to accept our competence in matters of jazz. Their main complaint, however, pointed to the fact that we favoured the black musicians in Paris whom by personal experience they knew to be often rather mediocre. This state of mind included very often (and most of all) a deep grudge against the bad conditions under which the best French musicians were forced to play.

Due to the fact that public snobism attributed jazz music exclusively to black musicians - no matter how good or bad they played - French musicians more

often than not found themselves restricted to play in corny tango orchestras even if they would have liked to play jazz and had the capability for it. And they did not hesitate to hold the Hot Club responsible for that lamentable situation. It must be mentioned, too, that every time the Hot Club appealed to them for participation, these French musicians refused or demanded conditions which could not be realized with our limited material possibilities.

It is easy to see that the whole situation was actually based on nothing more than a big misunderstanding. A clearer viewpoint, a big project, would enable us to rectify the situation.

Enlightened by the success the first records of the Quintette of the HCF had bestowed on us, we suggested to the Ultraphone Company and to some French artists worthy of interest, to record a first series of discs to be released in the course of autumn 1935 under the title "Premiere Anthologie du Jazz Francais".

These recordings featured Andre Ekyan, Alix Combelle, Pierre Allier and several other musicians, among them also Django Reinhardt and Stephane Grappelli.

Moreover, having overcome the last resistance, we encouraged French musicians to appear at our concerts which we organized regularly at l'Ecole Normale de Musique which had become our steady concert hall, so to speak.

Finally, on November 21st, besides Bill Coleman and George Johnson, Alix Combelle presented his first orchestra, consisting of Pierre Allier, Charles Lisee, Leo Detemple, Jerry Mengo (playing guitar!), Luciens Simoens and Georges Marion; while Michel Warlop took a septet to the bandstand as well. On December 6th, it was Eddie Brunner's tour as well as the Quintette's, while a few weeks later Andre Ekyan had his chance.

Restoring confidence in themselves, French musicians felt inspired by a new kind of enthusiasm. More and more they got together at jam-sessions with black musicians passing through Paris. Encouraged by our magazine JAZZ HOT and by the desire to recreate, they tried their chances in the night clubs and cabarets of Montmartre and Montparnasse. French jazz had come alive again....

— Le Quintette continues —

It was generally believed that on account of the success of its first two records the Quintette had been definitely launched and would be on the road to a brilliant career. Such wishful thinking completely ignored the attitude of the French public and its highstrung apostles. As quickly as success may have come to the Quintette, it did not open to them the portals of the Paris Music Halls, nor those of the Paris radio stations; it wasn't even easy for them to find jobs in night clubs.

The musicians of the Quintette, on the other hand, did not exactly make things easier themselves. Most of the time they were in arguments over some



personal rivalry.... I prefer not to evoke the impression they left in the etablis-  
sements where they had been engaged nor the periodical deserts of the obdurate nomad into which Django Reinhardt had turned himself....

Actually the Quintette remained a veritable fiction for a long time, surviving only thanks to the patience and diplomacy of Pierre Nourry and myself, a task to which we had to cling for several years almost like bloodhounds. Most members of the Quintette were scattered in different orchestras all over the Capital; sometimes even to all four corners of France. Every time a chance came up for a concert in a foreign country - where their discs continued to be a real sensation - it was necessary to get them together individually and even escort them to make sure they would all arrive at the point of their destination.

Such was the life of the Quintette of the Hot Club de France for several years. In 1936, recordings were made for "La Voix de son Maitre" (HMV) and concerts given in Spain, Switzerland, Belgium and the Netherlands.

These long and enduring efforts of organising and keeping the Quintette alive as done by the Hot Club de France have been recompensated much later by participating in the days of glory.

In 1936 the Hot Club finally met its financial balance. We could not say that the treasurer felt very much relieved, though, since despite all the activities we developed, we could not count on more than a few hundred members.

While the magazine (JH) still gave us enough difficulties to tackle, it nevertheless appeared now with near regularity, its permanent deficit being fixed with the meagre profits from our concerts.

So the life of the Hot Club went on for several years while its masterminds were more and more absorbed by their personal occupations: Pierre Nourry had to devote himself to completing his studies, Panassie had retreated to his Chateau, while Yours Truly had become placard painter in order to make money for covering the costs of the first Hot Discography which appeared at the end of summer '36.

— The first Amateur Contest —  
During a tour with the Quintette in

Belgium and the Netherlands I found the number of local amateur bands there surprising and their quality often comparable to that of good professional French bands. Especially in Brussels, where I assisted at the National Tournament at the Palais des Beaux-Arts, I was really stupefied by the excellence of the big formations being presented and I realized then the importance of jazz amateurs in the musical activity of any country. I went home with the decision to do some rudimentary work in that direction, an occupation to which I have sacrificed a lot of my time ever since.

With the exception of one orchestra led by an American, Charlie Barnes, there was no amateur group in France existing to get excited or enthusiastic about. And rather few candidates showed up at our first contest despite the fact that we had offered to reimburse at least half of the travel expenses to bands coming from the provinces. Not one of these came along. Only some musicians from Paris got together to form some more or less coherent groups, among them Fred Simon (tpt) and George Kennedy (ten). The musical quality of these contests wasn't raised to any higher level in the following years. At last, in 1938, we discovered a promising young mirliton (= a membranophon) player who was going to be a big hope as a trumpet player afterwards: Raymond Cicuvel. Nevertheless, I was terribly disappointed at the results of my initiative.

— Creation of SWING —

Once again, Coleman Hawkins had announced his passage to Paris, so the Hot Club organized a concert at Salle Chopin with some French musicians and trumpeter Mason. Coleman Hawkins was in rare form. During his stay, several recordings were made, two of which should become the inauguration disc for a new kind of label which we then had under study. The more than satisfying record sales of our Anthology of French Musicians and some other recordings we made for Ultraphone and Gramophone, as well as the reluctance of the big record companies to release or even record good jazz records had incited me to create a self-supporting firm designed to record the best musicians available in France with no restrictions of any kind on their playing.

Not being able to come to terms with Ultraphone, the management having been changed there, I submitted this project in Spring 1937 to the director of the important Societe Pathe-Marconi, who, much to my astonishment, took a vivid interest in that matter. An agreement was rapidly reached. I had chosen "SWING" as the name for the new label and I was happy to propose to Hugues Panassie that he associate himself with me together under the title of Artistic Director. I thought that his experience would be a valuable addition and I also hoped that in this way I could offer him some compensation for the benevolent contributions he continuously had made to the magazine as well as to the "Hot Discography" which had been published a few months before.

The recordings of Coleman Hawkins were not meant to be made for SWING, however, for the simple reason of their expense, which were considerable at the time, but for "HIS MASTER'S VOICE" of London, which had opened an account for us that was insufficient regarding the importance of our project. Panassie and myself had the notion that we had to oblige the famous saxophone-player to give his best in order to interrupt the series of mediocre recordings he had made since his arrival in Europe.

I will not overpraise the one here who had the idea and merits of uniting four saxophonists of top standard, actually a delicate point originating from a somewhat puerile or childish controversy. Anyway we actually succeeded in rounding up Coleman Hawkins, Alix Combelle, Andre Ekyan and Benny Carter, just being in Paris. We counted on some brilliant arrangements for saxes, a specialty to which Benny Carter held the secret formula, so to speak. But it turned out that the latter expected a payment which went far beyond the credits which had been extended to us. Consequently, I settled the difference out of my own purse. I have never had any reason to regret this expense as in exchange we obtained the two most outstanding recordings with which to inaugurate the SWING catalogue.

L'Exposition Internationale de Paris, the World's Fair which was held in Paris in summer of 1937, enabled various American musicians to come over, Teddy Weatherford for instance, and the orchestras of Bobby Martin, Eddie South and Teddy Hill. Thus we had the possibility of making various recording sessions which ensured the proper launching of our label.

With the exception of Teddy Hill's orchestra, all other musicians were presented at our Hot Club Concerts at l'Ecole Normale. Bobby Martin and his orchestra played there on June 10, for an enthusiastic audience, followed by Andre Ekyan's orchestra, including Henry Mason, Eddie Brunner, Leo Chauliac, Marcel Bianchi and Jerry Menigo, on July 1st. Not to forget Teddy Weatherford, accompanied by Kaiser Marshall, and finally "Ram" Ramirez.

The winter season opened with a remarkable concert by the Quintette at Salle Gaveau on October 10, followed on November 19 at L'Ecole Normale by a formation which Phillippe Brun had recruited from Ray Ventura's orchestra - the same which was to record "College Stomp". Eddie South and his ensemble as well as Garland Wilson and Una Mae Carlisle made themselves heard as did - one week later - the orchestra of Benny Carter. On January 27 (1938), Eddie South gave his farewell concert in which Garland Wilson and singer Adelaide Hall appeared.

#### — The Hot Club in action —

The mounting activity in jazz as well as some private difficulties incited Panassie to move to Paris. He lived in a hotel at rue Victor-Masse where he received in the manner of le Roi Soleil a circle of admirers, holding court by letting them

listen to his latest favorite records. He took also an active part in the first recordings for SWING, especially those by Dicky Wells conserving the memory of the Cotton Club Revue visiting Paris for a long time.

As far as I was concerned, I had myself installed in the same quarters of Montmartre, rue de Calais, first floor, close to the "Bouchon", that brasserie where most of the black musicians got together. So my "just-walk-in"-quarters soon became the official headquarters of the Hot Club, being invaded day-in, day-out by members, amateurs and musicians, which resulted in many a complaint from the neighbourhood and obliged me to find a more isolated place for myself...

Thus I took possession of an old, decaying pavillon at rue Chaptal which soon became the official site of the Hot Club de France and the "Jazz Hot" magazine.

But first the pavillon had to be kept from falling apart!

Not having enough financial reserves to meet the costs, I called upon the enthusiasm and the goodwill of our most devoted members. To the rhythm of the latest records received from the States, members and musicians being armed with painting brushes, hammers, ladders etc., etc. went to their Herculean work and the pavillon slowly but surely took on the looks it still has today.

For several months, the backyard of rue Chaptal number 14 witnessed a feverish activity and echoed the busy sounds of a new kind of bee-hive. The old carpets had been replaced, the fissures in the walls closed, walls torn down, doors hooked off, electric cables installed and everything covered with paint of the most vivid colours. That way in 1938 the Hot Club finally had a place where its members could meet and visitors from abroad could look in.

As large as this place may have appeared to us, it nevertheless had not any room big enough to accommodate enough people for a real jam session or an important meeting. The largest place turned out to be the cellar which we converted into a studio.

Privately inaugurated in November 1938, the pavillon at rue Chaptal was solemnly baptized some months later with the welcome party for Duke Ellington's orchestra in April 1939. A memorable day indeed! All the jazz enthusiasts in Paris seemed to have rendezvoused at rue Chaptal: Ray Ventura and his musicians filled the little bar which had been arranged downstairs, Alix Combelle was surrounded by numerous journalists and photographers having invaded our little pavillon well in advance.

Those who could not find standing room any more on the small staircases stood around talking in little groups in the backyard. Duke Ellington and his musicians had trouble getting through to the little bar that was set up on the first floor. Glasses were rapidly empty and everybody was busy in having bottles refilled at the Cafe opposite number 14. After having written their names in or rather on the Golden Book of the Club

(actually a big board already covered with several glorious names), the black musicians descended to the cellar where they were already expected by their French colleagues and the Quintette in particular which got ready for a musical aubade.

The soiree ended in our office with only the Quintette, the Duke and his musicians and Irving Mills, the band manager, as honoured guests. They admired the impressive discotheque and to their surprise discovered their latest discs, just released in the United States - which they had not heard yet themselves.

Then the Quintette played once more for the small party. Django put much more importance on that audition since he hoped that Irving Mills, being one of the most influential impressarios in the States, might be interested in managing the Quintette in America as it had already conquered Europe....

Those who could not be present in that room did not have to miss the music, though. We had installed a microphone so it could be transmitted into all the other rooms.

It was late at night - or early in the morning, rather - when the last guests decided to say good-bye and leave the quarters of the Hot Club, having had one of its most shining events.

Could we say that now we had an incomparable organisation, resting assured of personnel both competent and numerous? Unfortunately not. All those conducting the Hot Club affairs retired one by one, some for founding a family, others in search of a "serious" occupation (or even to fulfill their military duties), and suddenly I found myself to be the only one left, being responsible for all the administrative charges of our association. On the other hand, many benevolent and enthusiastic amateurs showed up, eager, willing and able to charge themselves with the most ungratifying tasks. So l'Ecole Normale continued to furnish the frame for the organisation of our concerts. Pierre Nourry was succeeded by his brother Paul, followed by Paul Bonneau and finally Gilbert Dalimier. Co-operation was great at rue Chaptal, there was a feeling of common spirit and good humour prevailing, and no rivalry in view of influence or competence existed which could have troubled the perfect harmony of this sympathetic republic.

It was under these almost idyllic circumstances that the War broke out, interrupting for a long time the marvelous projects to which we had devoted ourselves....

END OF PART III - "DELAUNAY'S DELIGHT" - EXCERPTS FROM THE HISTORY OF THE HOT CLUB DE FRANCE by CHARLES DELAUNAY, TRANSLATED BY TEDDY LEYH IN ADDITION TO CONVERSATIONS WITH CHARLES DELAUNAY.

Parts I and II have been published in Coda, in the November 1974 and April 1976 issues respectively. They are still available from Coda for \$1.50 each postpaid.



## Blues News

Within the last ten years, reissue collections have become a big item in the blues record business. Whole labels have evolved, based on the reissue of previously recorded and often long out of print sides. Rereleased have been great volumes of material by known and unknown bluesmen and blueswomen, representing the full and varied spectrum of blues. Some of the obvious and most respected labels include Yazoo, Mamlish, Muskadine and Blues Classics. The catalogs of these labels, representing the Big Four(?) of the blues reissue phenomenon have consistently shown imagination, coordination and an attempt to improve the quality of their product. This brings us (whomever) to the major problems of the reissue business. The first and most significant problem involves the reprocessing of material often recorded under crude and limited circumstances. The improvements in this area have been quite noticeable. Advancements in filtering technology have done wonders. The second problem lies with repertoire selection. The trend today, especially with the more serious labels is to coordinate selection in order to minimize inter-label duplication. However some outfits continue to push out material that has been widely available elsewhere. These labels include the short-lived and in some cases the subsidiary arms of the established entertainment cartels.

Well enough of a semi-definitive introduction. In this particular column the focus is on some recently released and serious reissue collections. The emphasis is mainly post war and urban. First let us deal with a four-record series put out by Nighthawk Records of St. Louis. The first two deal with the blues of Chicago while the third and fourth deal with the early post war blues of Memphis and Detroit, respectively. The series is collectively characterized by the imaginative selection of rare, repre-

sentative and exciting performances, substantial sound quality and informative liner notes that detail the various cuts and provide the framework for a thematic consideration of the music and the artists. The majority of the cuts have not experienced prior reissue exposure. All four are highly recommended and are complementary additions to any serious collection. These are not the type of anthologies that sit filed and round off a representative collection. They actually invite frequent playing.

From the titles, the first two - Nighthawk 101 ("Windy City Blues") and Nighthawk 102 ("Chicago Slickers") focus on the highly influential blues of Chicago. 101 is more of a transitional set covering the shift from the prewar rural and urban styles to the post war urban ensemble style. This is accomplished by featuring representative and varied blues by Aaron Sparks, Robert Nighthawk, John Lee (Sonny Boy) Williamson, Washboard Sam, Robert Lockwood, Tony Hollins, Tampa Red, Johnny Shines, Guitar Pete Franklin, and the State Street Boys. The latter being a Bluebird group featuring Broonzy (gtr.), Gillum (hca.), Martin (vln.) and Black Bob (pno.). All were recorded between 1935 and 1953 and as would be expected, the majority are from Bluebird or Victor sessions. The transitional theme is strongly put forth in the variety in format and stylistic approaches selected. The heavy emphasis on Bluebird/Victor recordings illustrates the significant role played by Melrose and several Bluebird/Victor artists in the eventual transition from the sophisticated St. Louis dominated guitar/piano duets (Sparks and Townsend), the guitar blues of the rural South (Lockwood and Nighthawk), the rural stringband and harmonica traditions (The State Street Boys and Sonny Boy/Rachell/Williams), and mainstream period jugband jazz (Washboard Sam/Broonzy/Black Bob with clarinetist

Arnett Nelson) to the heavier post war ensemble sound. The transition becomes obvious when the cuts of the 1930's are compared with the later cuts of the 1940's and 1950's. With the later examples the beginnings of the more solid and percussive Chess sounds can be heard. With the cuts included on 101, the impact of the Tampa Red/Big Maceo sound is evident (see Tampa Red and Guitar Pete Franklin).

All-in-all, there is some interesting material included on 101. In particular check out Franklin's two offerings, the two by guitarist Tony Hollins and the atypical Johnny Shines side featuring Sunnyland Slim on piano and J.T. Brown on tenor.

Nighthawk 102 expands further into the post war ensemble idiom, covering examples recorded between 1948 and 1953. While not all were actually recorded in Chicago they all were recorded by artists identified with the city and all are typical of the post war Chicago sound. The heavier more percussive nature of the post war Chicago blues is typified in the selected sides by Little Walter, Floyd Jones, Forest City Joe, John Brim, Earl Hooker, Johnny Shines, Homesick James, Sunnyland Slim, Big Boy Spires and R. Nighthawk. There is also some name backing by Muddy Waters, Baby Face Leroy and Roosevelt Sykes.

The selection for 102 is quite commendable. The emphasis is on obscure yet interesting material and only a few cuts have appeared elsewhere in a reissue form. The discography includes such labels as Opera, Temptone, Parkway, Random, Chance, J.O.B., Rockin', Aristicrat and Vee Jay. Particularly strong sides include Brim's two Random cuts featuring R. Sykes on piano (catch the introduction on the atmospheric Dark Clouds) and Sunnyland's piano Blues Train Time. The latter was first released on Opera under the pseudonym Delta Joe. The remainder of the cuts typifies the transition from rural South to urban North, and from prewar to postwar with the emphasis on the harsh, percussive and amplified ensemble blues. Within this context, material by Forest City Joe, Nighthawk and Shines clearly points to the roots of the postwar Chicago blues, while Little Walter in the course of his two cuts dramatizes the changing role of the harmonica in urban blues.

The remaining Nighthawk anthologies; 103 ("Lowdown Memphis Harmonica Jam 1950-1955) and 104 (Detroit Blues 1948-1954) expand even further into the early, Chicago-dominated postwar blues idiom. As the title of 103 suggests, the focus is on harp-led Memphis ensemble blues. Although the instrumentation and general stylistic approach is similar to the parallel Chicago blues, the sound has more of an open air down home country feel and swing to it. As would be expected Joe Hill Louis, the one-man band dominates the collection with six strong pulsating ditties, two of which were recorded as Chicago Sunny Boy. Only one, Gotta Let You Go, appeared (as Nappy Head Woman) on another source (Polydor). There are two rural based cuts by Hot Shot Love and

two interesting vocal cuts by the obscure harp-based bluesman J.D. Horton. His lyrics for Cadillac Blues are of particular interest. Chicago harmonic giant Walter Horton leads the likes of Jimmy DeBerry, Willie Johnson and Willie Nix through two heavier ensemble outings. Jumping Blues, which has appeared on Polydor is a Memphis/Delta jump blues classic in the vein of Rocket 88. Horton and Johnson really smoke. Horton made these under the pseudonym Mumbles. Vocalist/drummer Willie Nix sleeps through two laid-back Sun sides that feature Cotton on harp, Joe Hill Louis on guitar and Billy Red Love on piano. Through Cotton's harp work there is an overt indication of where amplified harp was heading (a la Cotton, Jacobs and Jr. Wells). Catch Cotton wail on Bakershop Boogie (low calorie lyrics). Finally there are two mainstream offerings by harp/vocalist Woodrow Adams with Louis on guitar plus an unknown pianist and drummer. His first cut, Wine head Woman, is firmly rooted in the Rollin' And Tumblin' mould and his playing and approach show strong association with more traditional Mississippi blues and the Wolf.

In retrospect, 103 illustrates a transition in the role of the harmonica in postwar blues. With little imagination, one can hear a change from country-based styles (Hot Shot Love) and the prewar influence of John Lee Williamson (Louis) to the strong powerhouse harp that was being developed and furthered by Jacobs, Horton, Cotton et al (Horton and Cotton).

Nighthawk 104 moves North again to the often neglected blues centre of Detroit. Not only have a substantial number of bluesmen and blueswomen passed through Detroit, but there still is a substantial number of under-exposed and underemployed blues artists currently in residence in the Motor City. Detroit blues has often been considered a rough, loose and amateurish continuum of Chicago blues. Granted, Detroit blues has always been more of a part time undertaking for the majority of the city's artists. However, there has been some worthy output just the same.

The bulk of the material presented was recorded under rather crude circumstances by Motor City entrepreneur, Joe VonBattle. The format is kept basic, yet performances by various sidemen greatly enhance the majority of the cuts. The extent of the backing varies within the limited framework of harp, guitar, piano, drums and washboard. Noted sidemen included, but not featured as vocalists are Calvin Frazier, B.W. Red and harp player Robert Richard (of Bobo Jenkins fame).

Harmonica Eddie Burns, as Slim Pickins opens the collection with a harp/guitar duet entitled Papa's Boogie. Another better-known Detroit guitarist/vocalist, Baby Boy Warren has three exciting cuts, all of which appear on the B.B. Warren reissue on Kingfish. The Detroit years of Louisiana Red are well represented by four downhome cuts that he recorded as Playboy Fuller and Rocky Fuller. Here Red's guitar and vocal

work are highly derivative of Muddy Waters and Lightning Hopkins. Lesser known artists include harp/vocalist Robert Henry with a Driftin' Slim sounding Something's Wrong (My Little Machine), guitarist/vocalist Henry Smith, harp/vocalist Sam Kelly, guitarist/vocalist L.C. Green and harp/vocalist Walter Mitchell. Mitchell's cuts feature a second harp player and are characterized by some noteworthy harp interplay. All in all there are real gems on this particular anthology.

Of the four Nighthawks, the Detroit set is possibly the most interesting, because of the limited and non-exposure of the various representative bluesmen and sides. As this is being written, new Memphis and Chicago reissues are coming out on Charly and Flyright that feature some of the Nighthawk sides. This simply complicates the problem of overlap - so watch out. (So much for some of the opening remarks). For Nighthawk information write: Nighthawk Records, P.O. Box 15856, St. Louis, Missouri 63114 U.S.A. If interested in downhome postwar ensemble blues, definitely look into this commendable Nighthawk series.

The remaining reissue considered focuses on the urbane and somewhat sophisticated West Coast sounds of pianist/vocalist Floyd Dixon - "Opportunity Blues" (Route 66 Records, 66-1).

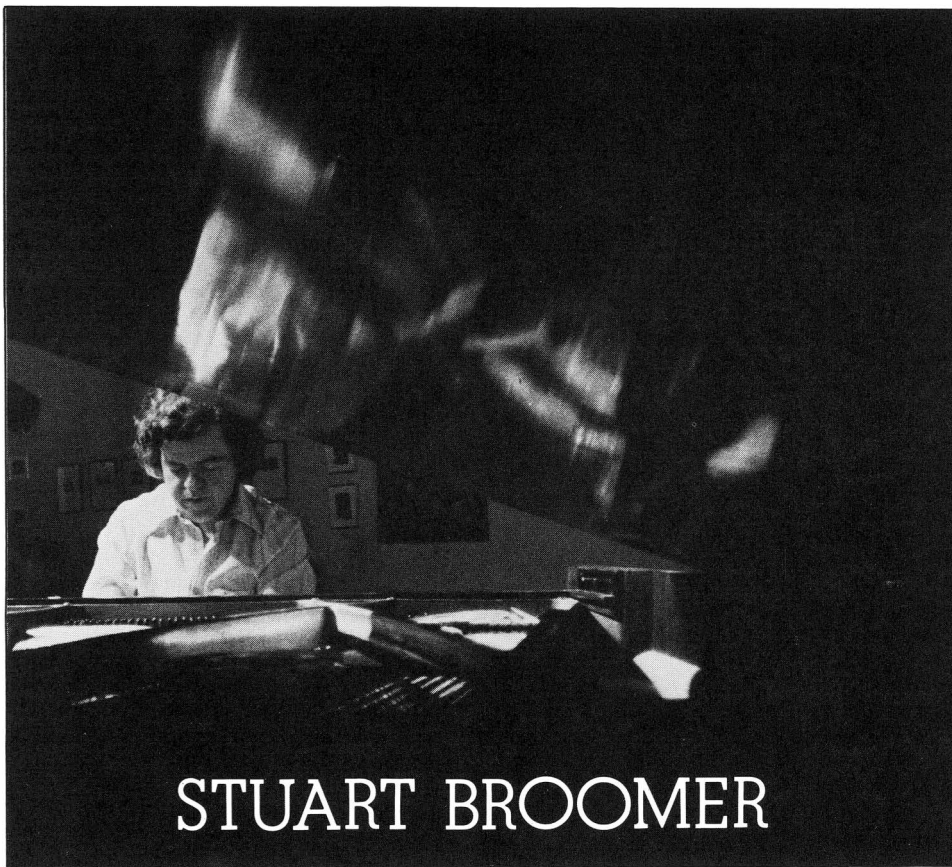
Dixon's 16 sides, recorded between 1948 and 1961 dramatically illustrate his ability to change and adapt through time and clearly show his main stylistic influences. Elements of the Texas barrelhouse, the boogie woogie and the K.C. shout blues/jazz traditions have left their obvious marks on his versatile and upfront piano playing and strong period vocals. These harsher elements contrast with the softer Charles Brown vocal/piano influence that tends to dominate the earlier representations of Dixon's work. The impress of Louis Jordan is also periodically in evidence. The Charles Brown character of Dixon's music is reinforced by the predominant use of a basic backup trio. On several cuts the backing is actually by Johnny Moore's Three Blazers. On other sides the backing expands to include one or more hornmen. Maxwell Davis often fills the tenor part while other sidemen of interest include guitarists Tiny Webb and Mickey Baker. Watch out for Webb's work on the earlier sides.

The majority of the sides are either exciting jump numbers or in the laid back Charles Brownish style. Of particular interest are Dallas Blues, Bad Neighbourhood, Real Lovin' Mama, Win, Wine Wine, Opportunity Blues, Too Much Jelly Roll and Baby, Let's Go To The Woods. The latter two were recorded live at the 1951 Frank Bull and Gene Norman Blues Jubilee out in L.A. While the recording is not as good as on the other sides, all the excitement of what must have been one hell of a blues and R&B show is captured. Overall, reproduction quality is quite good, liner notes are exceptional and in English (N. American chauvinism coming out) and above all the music selection is sufficiently varied and generally of a high

calibre. A good presentation of material by a significant, yet less known and neglected West Coast pianist/vocalist. Well worth looking out for. This collection can be obtained for \$6.50 (U.S.) from Route 66 Records, @ Jonas Bernholm, Halsingegatan 14A, 113 23 Stockholm, Sweden. Order it and encourage Bernholm to put out other recordings of this calibre. He does plan to release Roy Brown and Roy Hawkins/Jimmy Wilson LP's in the near future. By the way Dixon is actually receiving payment for these reissue sides.

In brief, other reissue LP's received by Coda and not fully considered include: T-Bone Walker - "Classics of Modern Blues" (Blue Note, BN-LA-533-H3) - a definite must for electric blues and jazz guitar types; "Alla Blues" (Muskadine 103) - an anthology of varied West Coast downhome country and citified postwar blues; "Hard Time Blues" (Mamlish S3806) - a thematic sampling of prewar St. Louis Blues: "C.J.'s Roots of Chicago Blues Vol. 2" (C.J.?) - a diverse survey from C.J.'s varied catalog; Eddie Taylor and Elmore James - "Street Talkin'" (Muse MR 5087) - each artist has a side of their early Chief, Vivid and Vee Jay releases (exciting post war Chicago blues previously out in LP form as Cobblestone CST 9001 - "South Side Blues"); Sonny Boy Williamson - "King Biscuit Time" (Arhoolie 2020) - an improved reissue of BC-9; "Prison Worksongs" (Arhoolie 2012) - a collection of field recordings made by Dr. Harry Oster; Luther Johnson "Chicken Shack" (Muse 5021) - a reissue of previously available Douglas sides recorded in the late 1960's when the Muddy Waters Band was a band to be reckoned with (exciting performances) and "Folk Bluesman" (Bethlehem BCP-6017) - despite a deceptive title, a varied anthology of old King/Bethlehem sides covering the blues spectrum from the crudest J.L. Hooker to the more urbane Cleanhead Vinson and Lonnie Johnson.

In terms of blues news, relevant to reissue releases - it appears that Delmark is starting to turn loose its States reissue series. By print time, LP's should be out on hornmen Tab Smith, Paul Bascomb and Chris Woods. Future plans call for LP's on Memphis Slim, Robert Nighthawk, J.T. Brown and Big Walter. Also Mamlish Records has released reissue collections by Lonnie Johnson, "Mr. Johnson's Blues" (Mamlish S-3807) and Robert "Barbecue Bob" Hicks, "Chocolate to the Bone" (Mamlish S-3808). Future Mamlish reissue plans include sides by Big Joe Williams (1935-1941), Buddy Boy Hawkins, Ed Bell, The Mississippi Shieks, Texas Alexander, Charlie and Joe McCoy, Sonnie Scott and Walter Roland plus more Memphis and St. Louis anthologies. And finally, Frank Scott has his new magazine, The Record Special in circulation. This bi-monthly essentially deals with the review of new blues, bluegrass, folk (British and N. American), old timey, and rock-a-billy releases. For a sample copy, send \$1.00 to Bullfrog Publications, P.O. Box 635, La Habra, Ca. 90631 U.S.A. - Doug Langille



## STUART BROOMER

A Space, Toronto  
May 1, 1977

A performance extraordinaire! A monstrous explosion of piano energy!

During the last few years, I have attended only a handful of events that I recall as being truly special. I heard George Russell's "Electronic Sonata for Souls Loved By Nature" in Stockholm at the Swedish Radio on October 6th, 1970. In New York City on January 7th, 1972, I heard Martha Jackson perform a concert of Cage compositions, while John Cage strolled around with his red, brown and blue checkered shoes selling his plexi-glass hexagrams for over two thousand dollars each. Derek Bailey excited me with a twenty-five minute solo guitar improvisation at London's Little Theatre on August 9th, 1972. Then at St. Paul's Church in Toronto, Anthony Braxton stood up in front of all those church pews and said the word "foch" over and over into the mouthpiece of his saxophone for over thirty minutes. And then one bluster, snowy evening early this year at the A Space, Bill Smith leaned over a flimsy music stand and read off an incredible saxophone solo comprised of extremely wide intervals - a totally unforgettable experience. Stuart Broomer's musical thinking and unpiano-like technique is definitely among the handful of my truly special musical memories.

The compositions I heard at this concert were so fresh and different sounding from each other that I decided not to do a hurried, emotional review the following day, but instead to discuss their actual intent and process with Stuart and

give the readers a worthwhile critique.

Bellerophon, Bridler by Stuart Broomer, the sixth number of the concert, was one of my favorite pieces. Over several large cups of coffee at the Trinity Way Cafe on June 10th, Stuart went on to explain that this composition was based on the Greek myth of "Bellerophon and Pegasus". Bellerophon, a demigod, wanted to be a hero by catching the elusive flying horse Pegasus. Ultimately he catches the horse! This pursuit is the recital of the composition. Stuart explained that he will do a second part to describe the remainder of the myth, how Bellerophon tries to fly the horse to heaven but falls off.

Bellerophon, Bridler is improvised with four constants. (1) The left hand representing Bellerophon, plays chromatically and sneaky. (2) The right hand representing Pegasus, plays lyrical fragments and diatonic runs. (3) Using the sustained pedal as if it were a hi-hat cymbal, just keeping steady time. This represents the inevitability of fate. (4) Scraping and strumming the strings to represent an eerie atmosphere. The intent is satirical. Like an absurd approximation of a Wagner, Strauss and a Jazz At The Philharmonic chase sequence. Of the twenty-five minutes, the first five are spent setting-up the atmosphere by attacking the bare strings with mallets and guitar picks. At this point, the devious character of Bellerophon is introduced with the left hand while maintaining the atmosphere with the right. Then Pegasus is introduced by lyrical fragments played by the right hand. Back to Bellerophon with the left hand, then the

pedal things. The left hand keeps devising entrapments and the right hand keeps making escapes until finally Pegasus is ensnared. The music starts to die with the left hand runs closing around the right hand. This composition has essentially two structures: (1) The chase/defeat part. (2) Movement from the keyboard into the bare strings and back again for structural variety.

My mind drifted back to the first time I heard Stuart Broomer at the A Space a couple years ago. He impressed me as a non-musician with an "amoral" approach to tension and resolutions and musical gravity. It seemed to me that he was nearly completely outside of that "moral-immoral" force, and what he was doing was very removed from the works of Cecil Taylor, Howard Riley, Bill Evans, Oscar Peterson and McCoy Tyner. I was fascinated with his intervallic polarity - his manifestation of opposing tendencies. With its CN Tower, Eaton's Centre, Royal Bank Plaza and unique ethnic Caravan, I'm not so terribly surprised that Toronto's environment has nurtured such a mind full of opposites as that of Stuart Broomer's. Nor do I find it strange that later in Coda magazine, Bill Smith was to hail Stuart Broomer as the greatest piano player in this country - a view to which I also subscribe.

At the Trinity Way Cafe, Stuart told me about the opening number of the concert, An Outline Of Miniature Potted Trees. He wrote this nine minute composition in March of 1976 for a broadcast. The structure goes from five notes in runs (Japanese pentatonic scale: C, Db, F, G, Ab) to seven notes in runs (Phrygian mode: C, Db, Eb, F, G, Ab, Bb) to modal cluster figures taken from the seven note scale. While the clusters are happening, there is a rhythmic chance thing going on creating tonal noncenteredness. This tonal noncenteredness becomes the breakup. As the activity becomes more vigorous the tonal center is deserted in both hands. The left hand gets away from the framework of the whole mode by using chromatic clusters. The right hand plays chromatically adding other tones to the mode. There is an overlapping of the modes. The Dorian mode, transposed to C (C, D, Db, F, G, A, Bb), becomes chromatic at certain points giving the effect (C, Db, D and G, Ab, A). The composition unit can be summed-up as such: (a) five notes (b) seven notes (c) clusters (d) breakup (e) improvisation. The unit is about three minutes long and is repeated three times.

As a brief insert, I would like to come back to Stuart's interval polarity - I'm reasonably certain that this philosophy exists within his everyday personal life also, except he doesn't choose to codify it because he feels it would stop or become outdated - with the focus on the single "act" of his use of clusters. It is my view that these groups of individual personalities battle each other's friction fiercely for territorial rights. One can hear the slow moving out-of-phase vibrations crashing into one another deciding which sound is to survive the longest. I



believe there is a definite distance tolerance with the notes of a cluster and the space in-between these areas is the "positive zone". The "closing-in" process creates energy. The greater the compression or "lack of distance" in this "positive zone", the greater the energy! In this sense, one is able to measure the energy content of the cluster (9 volt cluster, 4 volt cluster, etc) and differentiate them one from the other. Likewise, the absence of energy would indicate a chord or another tonal structure.

An Outline Of Miniature Potted Trees was conceived from the idea of creating an art form out of trapping nature. It has to do with the formal bondage of the organic world. The "repulsion-fascination" factor with recreating organisms to suit one's own purpose. The title directly reflects a narrow, rigid opening and closing of a pattern.

"Erratum Variations" by Stuart Broomer, was the second composition played at the concert. Erratum Musicale was composed about 1910 by Marcel Duchamp as a voice trio for Duchamp and his two sisters. It was composed by selecting notes at random from a hat. Stuart arranged it in 1974 as a series of twenty-five three-note groups and does variations on these groups trying to make sensible musical relationships between them. What actually happens during the four minutes of performance is that Stuart plays the three notes in a chord-like manner and then plays variations or figures inbetween. These are random intervals based on the group before and the next group that follows. "Erratum Variations" employs the idea of using a found piece in ways that have nothing to do with the original intent. Involuntary collaboration.

To Restore The Days Of The Week by Stuart Broomer, was the third composition. An original four minute piece based on a very short unit - essentially a text in the metric form of a Japanese "haiku". This is a Japanese three line poetic form consisting of the following text:

Line #1 (5 syllables) Mon., Tues., Wed., Thurs., Fri.

Line #2 (7 syllables) Mon., Tues., Wed., Thurs., Fri., Sat., Sun.

Line #3 (5 syllables) Wed., Thurs., Fri., Sat., Sun.

This is repeated over and over again in the form of a chant while chords are played in accompaniment. Just a G major chord behind line one, an A7 behind line two and back to G major behind line three. Stuart explained that by using abbreviations over and over again, they break down into their original source and form various combinations. Take for example: thur-wed-frees-saturn. When things start blurring together, wed becomes woden or wedding and so forth. The variations are numerous.

Albert Ayler's Ghosts was the fourth selection. This was an (AABA) drinking song in the key of F major. A process of objective occasion. That is, taking it from a fluid structure and making it into a rigid one. Albert does it very free and Stuart has imposed a rhythmic and tonal

fixedness on what was originally the structure for improvisation.

On The Trail Of The Lost Jockey (de-collaged from Rene Magritte's "The Lost Jockey") by Stuart Broomer, was the fifth selection of the program. This is so very interesting...well, let me tell you a little bit about how this three minute piece works. The Belgian surrealist Rene Magritte painted "The Lost Jockey" in 1920. The work consists of curtains on both sides, a stage in the background, a jockey riding in the middle of the stage and pillars in front and in behind the jockey. The pillars were cut from music manuscripts. Stuart blew up a reproduction to its original size, took the music and lyrics from the pillars and played the fragments of pop songs and other bits of music he was able to unscramble. When the manuscripts were made into pillar shapes, some notes were omitted, some key signatures were left out, some passages were upside-down, so Stuart had to decide, in many instances, just how the music was to fit together. Certain lyrics were rescued. One verbal fragment reads "sprach sie Deutsch mein herr". Another group reads, "in the afternoons we walk on the sand and listen to hands". Because some of the music is joined together and other parts are left scattered about, the intervals of time are decided spontaneously in performance.

Stuart and I met again on June 19th at the Pots n Plants outside cafe in Yorkville to discuss the remaining three numbers that he played after intermission. I remember at the concert how very excited I was with Imagine A Moresque. Stuart Broomer was connecting people with their reality. He was expanding the boundaries of music, saying something important and saying it well. Our twentieth century is one of the most credulous eras in all history. It is not that people believe in nothing - which would be bad enough - but that they believe in anything - which is so terrible. It seems that we are now at last in a position where we can look back and see the history of music on this planet in its proper values for the first time and understand some of the chief features. It is this sort of polarity that I admire most in the musical approach of Stuart Broomer. His thinking in terms of wholeness - the deprivation of interval names and categories and breakdowns and devices - an instinctive immediacy in the sorting out of trivia in the service of his vital essence. He played with a "never look back" attitude. It seemed that he never made a wrong decision - every decision, in the long run, turned out to be wrong and every decision turned out to be right. He tended to let himself become part of the piano, sensing its forces and following its leads, and thus letting the decisions solve themselves.

Imagine A Moresque. Inquire After Its Wherewithal (For May Day) was described to me as we sipped our iced tea in Yorkville. Thoinot Arbeau first transcribed this dance in the 16th century in the form of two repeated 4-bar phrases.

The structural reference is shaped by the assertion of the initial reiteration, meaning that the point of this piece is brought out and even exaggerated by this phrase being repeated over and over and over. There is a continual breakdown and re-assembling of this phrase, curiously enough, not via modes, but entirely by increasing the klangfarben. Stuart's piece Moresque can be summed-up as a May Pole regeneration dance with a brief reference phrase to launch various non-related improvisations and during the twenty-five minutes, a wide frequency band of sounds happen.

3000 Bagatelles by Stuart Broomer, was the eighth composition of the concert. On the light side, it can be described as 3000 trifles - whatever conscious foolishness or incidentals are on his mind that day. However, on the heavy side, Stuart is reaching for that interval that lies between intent and actualization. He is also quite aware of an intent that comes after realization.

"I'm interested in modal music," Stuart said. "Modal music has a unitive point of view rather than a progressive one. I like using modes, pentatonic scales and sequences of noises. I think the pentatonic scales are a fundamental way of organizing pitch and the seven tone modes come out of them." Stuart took a long sip from his iced tea - by this time he was at least two ahead of me - and went into his ideas about "dialectical struggle". He said that he was inspired in this direction by Marx, a book called "Film Forum" by the Russian Sergei Eisenstein, and the early 19th century German philosopher, Hegel. The struggle between modes and noise produces a chromaticism from the noise. This thinking accelerates his wide use of klangfarben melody and the use of figures and variations as opposed to single characteristic intervals. Potted Trees worked this way. As objects bounced around on the open strings, other noise pitches emerged along with the root notes that he was playing, creating random chance rhythmic patterns. These extra overtones kept changing as the activity increased on the keyboard. As a matter of interest, Potted Trees is found on the Onari 002 recording, Conversation Pieces.

With an unusual burst of excitement, Stuart described the new composition he is presently working on called Diatonic Clusters. It will be a constant wall of a diatonic scale! He explained, "there will be eight or nine bass pitch instruments to perform these shifting centers".

Smile, by Charlie Chaplin was the ninth and final selection. To these ears it was just a thing, just another song. Stuart looked at me grinning and remarked, "I played it because I liked it!" A brief pause, then he said, "then again, conversely, I probably hate it!"

- Lloyd Garber

DISCOGRAPHY: Stuart Broomer's sole recording to date, "Conversation Pieces" with Bill Smith, is available on Onari 002 and is available from Coda for \$6.98 pp.

# RECORD REVIEWS RECORD REVIEWS RECORD

---

## CHRIS MCGREGOR

---

Blue Notes for Mongezi  
Ogun OG D001/002

---

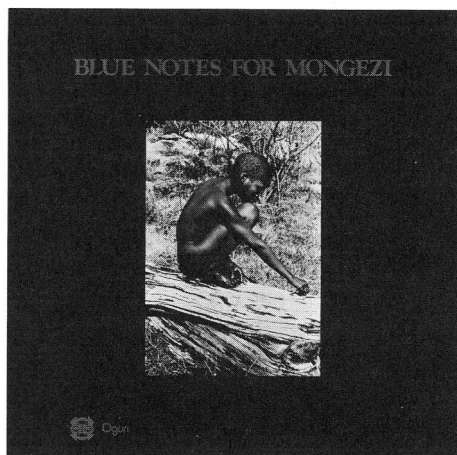
Dudu Pukwana (as, whistle, perc, vcl);  
Chris McGregor (pno, perc); Johnny Dy-  
ani (bass, bell, vcl); Louis Moholo (dr,  
perc, vcl). London 23/12/75.  
Blue Notes For Mongezi (4 parts)

---

Mongezi Feza was the prime trumpet voice of the South African musicians' colony that had expatriated itself to London, and his early death a week prior to this recording session robbed not only jazz, but Black improvised music in general - of a uniquely powerful voice. Feza's music, like that of his close colleagues who joined in this tribute, was a broad spectrum that encountered not only "jazz" in the standard North American sense, but the folk and church musics of his own heritage in a deeply blue cry. Feza, like altoist Dudu Pukwana, percussionist Okay Temiz, and few other musicians, shared an impulse toward spontaneous personal creativity that cut across all the usual headings to achieve a universality equalled by few "folk"-derived expressions.

"Blue Notes for Mongezi", performed by the remainder of the Chris McGregor quintet that originally came to Europe in the early 1960s as the "Blue Notes", is a private tribute, a dirge now far more effective and meaningful than the now-standardized New Orleans funereal jazz and "Mama Too Tight"s of the parallel Afro-American heritage. This is indeed funeral music - to be played, chanted, acted - excerpted from a three-and-a-half hour in-studio improvisation in tribute to his stilled genius. It is an inspired work in which you can almost taste the gap Feza's voice left, the moments that needed the telling plangency of his horn. But as life goes on, it too - sensitively excerpted - is a complete opus that tells as much about its current performers as about its past subject.

The lead voices among the congregation are shared between altoist Dudu Pukwana - a shattered, protest of a cry as deeply telling and distraught as any of the saxophonists of the Black American southwest (and very equal to the best moments of early Ornette) - and the chant of bassist Johnny Dyani, a rhythmically rich and intense alternation of local vernaculars and English, two voices whose utterances are almost interchangeable in their impacts. The rhythmic settings - all important in this music as in that of the Brotherhood of Breath and of kwela in general - is the function of drummer supreme Louis Moholo, who even though emerging in recent years as the most vital of percussionists, displays a thoroughly remarkable cymbal technique that infuses the entire performance with the properly tense power balance between



embitterment and jubilation. Even given the full setting of brotherhood in which this ensemble functions, it seems entirely appropriate that pianist McGregor, despite being one of the more effective and independent of New Music pianists, confines himself to a support role only, bridging and amplifying without intruding on the meditations of his three Black African brothers.

Discussing a music as deeply heartfelt as this renders unnecessary the dissection of purely musical merits. This is a loving and longing tribute to a major artist - an eloquent statement to survive as long as we have the technology for its preservation. - Barry Tepperman

---

## MIFF MOLE

---

The Early Years  
Jazz Studies JS-2

---

This Lp offers sixteen performances from 1921 through 1930 (all but three dating from 1925-27), asserted to be previously un-reissued, having in common the presence of Miff Mole, the first jazz trombonist whose approach eschewed the smears and glissandos generally associated with the "tailgate" style. Mole was an all-around musician, much in demand for recordings, and the Lp thus provides a good cross-section of the New York studio scene of the twenties, embracing both small and large units, dance units as well as jazz, and the output of many well-known jazzmen - Napoleon, Trumbauer, Nichols, Lang, Tarto, Berton, and others.

About half the tracks are timeless music, rendered in the clean, well-integrated, unceasingly good-natured ensemble characteristic of New York white jazzmen of that era. Shake It And Break It (1922), by Lanin's Southern Serenaders, has a solid, medium-tempo bite; Alabama Stomp (1927), by Red Nichols and his Five Pennies, displays rhythm that is simultaneously light and driving; Rosy Cheeks (1927), by the Six Hottentots, features a muscular two-beat belieing the effete

title; and The Tap Tap (1927), by Roger Wolfe Khan and his Orchestra, comes through with an interesting, capably executed big band score. Other selections are perhaps of value primarily for their rarity, with occasional inspired solos adorning unabashed corn (Red Hot Henry Brown (1925) by Ray Miller and his Orchestra), pretentious arrangements (Poor Butterfly (1928) by Red Nichols and his Five Pennies), dated pseudo-exotic effects (Rhythm Of The Day (1925) by Ross Gorman and his Earl Carroll Orchestra) or unredeemably pedestrian material (Say Mister! Have You Met Rosie's Sister? (1926) by Perry's Rhythm Kings).

Mole was that rarity in the arts, a true original, a trend-setter who foreshadowed the trombonists of the forties and beyond. Moreover, his ideas blended perfectly with those of his frequent sessionmate, Red Nichols, thereby creating a unique, distinctive sound that epitomized the New York School. Nevertheless, Mole's determination not to let you know he's playing a slide instrument can appear to be something of a fetish when extended over a full Lp - one yearns for at least one slightly barbaric rasp - and so the final Mole solo, on I've Seen My Baby (1930) by the Rialto Dance Orchestra, with its unmistakable dash of that Teagarden relaxation, tops things off with a refreshing surprise.

The considerable merits of the music represented here, a principal transition point between free-wheeling small-band jazz and the swing that was to come, have been recognized by the general jazz community relatively recently (compared, say, to Negro jazz of the same vintage). This recognition has called forth other compilations of this style that are superior musically overall and better investments for the novice. If you've already sampled this bag and want more, you'll find this Lp worthwhile. Let's say B-minus to C-plus. - Tex Wyndham

---

## J.R. MONTEROSE

---

Straight Ahead  
Xanadu 126

---

Not least of the attractions of this splendid album, which dates from 1959 and was first released on the Jaro label as The Message, are the two ballads, Violets For Your Furs and I Remember Clifford. At once caressing and assertive, Monterose marshals his phrases with such acumen that in the latter of these items he achieves a climactic effect comparable with that wrought by Hawkins in the magnificent 1945 version of Stardust. The romanticism rampant in these performances finds its alter ego in the controlled violence which informs his playing throughout the five originals. His angular, jabbing improvisations, complemented with rare elegance by a rhythm section comprising Tommy Flanagan on

piano, Jimmy Garrison on bass and Pete LaRoca at the drums, are impelled by material of distinction. Chafic in an infectious song in 3/4, Straight Ahead uses the Get Happy chords most cunningly, You Know That makes astute play with Latin breaks and a recurring vamp, whilst Short Bridge, besides justifying its title, employs rhythmic suspensions to excellent advantage. Best of all, perhaps, is Green Street Scene, a blues whose individuality is assured by its clarion-like introduction and unusual melodic flexibility. Over the beautifully resilient beat, bedecked by LaRoca's streamlined percussive commentary, Monterose builds phrase upon telling phrase, evincing remarkable continuity yet at one and the same time perpetually surprising the listener with each melodic move; unheralded as it may be, here is a solo to set beside the one Rollins had just given us in Blues For Philly Joe.

Such is the quality of the tenorist's work here and so impeccable the support he gets, so keen his appreciation of the value of dynamics, so fraught his imagination and so decisive his utterance, that the reviewer is tempted to extend his notice beyond reasonable bounds. Let it suffice, however, to say that I have treasured this music for upwards of fifteen years and during that time my initial enthusiasm, far from abating, has been strengthened and fed by increased familiarity with this exceptional album. Than that I can devise no warmer recommendation.

- Michael James

---

## SAM MOST

---

Mostly Flute  
Xanadu 133

Flute has never been my favorite jazz instrument. As an occasional change of pace it has its place, but I have rarely been enthralled with it as a major solo voice. Now having said that it is necessary to state that this record goes a long way toward changing my mind.

Along with James Moody, Sam Most shows himself to be the supreme jazz flutist. I emphasize JAZZ, because while Hubert Laws is an excellent musician, as a jazz player I find him less than fully convincing.

This is a damn fine album. As usual, Don Schlitten has the uncanny knack of putting together outstanding horn players with the perfect rhythm section. Duke Jordan who along with the great Barry Harris serves as one of Xanadu's house pianists is as sensitive a player as one could hope to find and in both supporting and solo roles is a joy. Sam Jones and Billy Higgins are Sam Jones and Billy Higgins and no finer praise need be stated. It is certainly nice to have Tal Farlow back in the recording studio again. He stays in the background on this record though apart from a tasty solo on Poor Butterfly.

This is Sam Most's record and he doesn't let you forget it. I was highly impressed by Most on a recent Frank

Strazzeri album. He proves that was no fluke here. The combination of technical ability, creativity, and jazz feeling come together to demonstrate how jazz flute should be played. In Doug Ramsey's informative liner notes we learn that Charles Mingus told Sam "You're the world's greatest jazz flute player." I may well be convinced. You owe it to yourself to buy a copy and see what you think.

- Peter S. Friedman

---

## DAVID MURRAY

---

Low Class Conspiracy  
Adelphi AD 5002

In proportion to the last decade, the seventies have been notable to this point for a scarcity of strong new voices on tenor saxophone. This can still in a large part be attributed to the pervasive dominance of John Coltrane whose influence may only be diminished by the emergence of a new giant. David Murray is not such a power yet. But his debut album at the age of twenty-one sounds imposingly like a first "giant step" if you will. Actually Murray's step is from the portals of Albert Ayler, the man who Coltrane himself considered the most important original player of the late sixties. This places Murray in a sphere positively removed from Coltrane, and his skill and creative powers put him in a position to do something about it.

The provocation for such historical conjecture is the compelling evidence of "Low Class Conspiracy". From Ayler's cry and ecstatic proclamation of almost naive beauty and philosophy, Murray takes the voice and spirit, and directs them to a more urban life-on-earth immediacy. David has moments of singing beautiful fantasies as does any sane/creative life but most of the time he sounds as though he is constantly aware of the incessant ongoings of the world around him, the good and the evil. This is apparent in his continuous flow of musical thoughts and a nervous intelligence creating beautiful little constructions which are constantly subverted by unexpected twists and dynamic transitions. His phrasing and melodic sense at times bring to mind the deft command of Sonny Rollins. Murray effortlessly turns phrases inside out, turns a black and red swaggering outburst into a floating grey breath-tone with a blink of the ear. Overblowing, harmonics and dynamic range leaps are never inserted merely for ingratiating effect but actually relate to melodic as well as rhythmic ideas. Listen in particular to his solo tenor piece, Extreminity. Such a sense of direction combined with a technical range of expressive devices is amazing in a musician so young, but it is also significant and characteristic of the ever-growing maturity of vision to be found in the avant garde today, from masters like Taylor and Rivers to young movers like David Murray. His playing creates artistic truth in the best dialectic sense: an organic construction, authoritatively molded

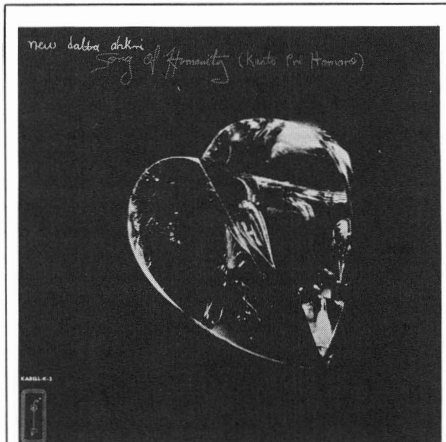


DEXTER GORDON/SONNY GREY with  
The Georges Arvanitas Trio  
Spotlite SPJ LP 10

Dexter Gordon (tenor saxophone), Sonny Grey (trumpet), Georges Arvanitas (piano), Jacki Samson (bass), Charles Sautrais (drums).

Caloon Blues, Fried Bananas, No Matter How, Dexter Leaps Out.  
Recorded in Paris, February 16, 1973.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada. Each \$7.50 postpaid.



NEW DALTA AHKRI  
"Song of Humanity"  
Kabell K-3

Leo Smith (trumpet), Oliver Lake (saxophones, flute), Anthony Davis (piano), Wes Brown (bass), Paul Maddox (drums).

Song Of Humanity; Lexicon; Peacocks, Gazelles, Dogwood Trees & Six Silver Coins; Of Blues And Dreams; Pneuma; Tempio.  
Recorded in Hartford, Ct., August 4, 1976.

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

but freely swinging.

Almost equally amazing as a relative newcomer is bassist Fred Hopkins who provides the real propulsion in this music. His technique includes a very distinctive arco approach: a contemporary version, one might say of Paul Chambers' concept of the fifties. His bass throbs and rumbles and buzzes like some sinister monstrosity, most strikingly on his solo Dedication To Jimmy Garrison. The first bowed moments set a compelling mood of tension. Hopkins' bass voice is an opaque, guttural roar that sputters and explodes upon its own musical momentum here, demonically travelling a broad and deep distance in four short but gripping minutes.

Drummer Philip Wilson is a distinct but complementary contrast to Murray and Hopkins, a space-creating player who does not so much propel but acts as a percussive feed-off and refractor. He stimulates the trio activity with sparing but sensitive placement of textures and colors which adds to the slight feeling of neurotic tension that permeates most of this music. Wilson's playing I think, works best though in a slightly more austere setting than this, particularly with Anthony Braxton for whom he is the perfect foil. This group may or may not be permanent but the real success of this album is the uncovering of large new talents like Murray and Hopkins on record for the jazz public to hopefully discover. It is cause for excitement and anticipation amidst the too often disappointing developments of "jazz" in the seventies.

- Kevin Lynch

---

## BOBBY NAUGHTON

---

The Haunt  
OTIC 1005

---

Eleven years ago I prompted quizzical expressions and quick, uncomfortable changes of topic when I explained to some musicians that I thought the practitioners of the New Music were working through improvisation to develop new organizational techniques, primarily spontaneous in nature, that would correspond to the predetermined, if somewhat aleatory, organizational techniques used by the composers of Contemporary Classical Music and that the composers of Contemporary Classical Music, on the other hand, were incorporating the New Musicians' exploration of their instruments' tonal resources into a structured framework to achieve a freedom of expression whose range equalled that of the New Musicians. Although few people shared my opinion that the idioms would, at some point, overlap, I found, from time to time, small reassurances that it held slightly more water than a sieve. In the mid-sixties a Contemporary Classical composer, whose name I've forgotten, wrote a piece for Bertram Turetzky, the noted bassist, in which he instructed Turetzky to flatten the tuning of the G-string of the bass to achieve a sonority comparable to Albert Ayler's saxophone.

In the late sixties Donald Erb composed In No Strange Land (Nonesuch H-71223), a piece for trombone, bass and electronic sounds, which sounded to me like a restrained version of the New Music I'd listened to several years earlier. Then, in the early seventies, I heard Anthony Braxton's "Trio and Duet" album (Sackville 3007), whose first piece, HM - 421

;

47

although improvised, communicated the flavor of Contemporary Classical Music. Although the New Music has gone in a number of other directions as well, e.g. Leo Smith's pan-African explorations, I felt that, on the basis of what I'd heard, my stare-provoking opinion had more than a little substance to it.

Bobby Naughton, on "The Haunt", communicates the juncture between the New Music and Contemporary Classical Music in a warmer, more accessible way than any improviser or composer I've heard to date. He doesn't sacrifice his heart to his head or vice-versa; they are one in their expression. Naughton has written five sophisticated compositions, ranging in mood from the eeriness of The Haunt to the wittiness of Slant, which his trio of highly-gifted improvisers develops into more complex structures through the tightly-woven textures of its group improvisation. With the exception of Ordetta, the trio of Naughton, Perry Robinson and Leo Smith does not solo in the conventional sense of the word. One musician assumes the leading voice over several measures and the others improvise lines that complement it. Then, one of the subordinate voices assumes dominance and the others, either spontaneously or on a cue from Naughton, the controlling voice of the music, adjust to the change in the line's direction and embellish it. The scores, as Leo Smith refers to improvised pieces in their entirety, are as meticulous as the most carefully notated work. Throughout the five pieces, not a note is out of place.

The musicians perform, individually and collectively, at the high level of competence one expects from them. Naughton, as his work throughout the album suggests, is exploring overtones, subtleties of dynamics and shading of sounds to a greater degree than any of his peers on vibraharp. His interplay with Robinson and Smith is so empathetic that he frequently blends the sound of the vibraharp with the sounds of the clarinet and trumpet to create a collective sound in which the individual instruments are nearly indistinguishable. Perry Robinson possesses an encyclopedic knowledge of clarinet music, from Traditional Jazz to Contemporary Classical Music, which he uses as source material for his improvisations without grafting the idioms together. He has assimilated his knowledge into a highly personal style whose contained lyricism flows into visceral cries on the turn of a beat. When the clarinet rises to respectability again, as did the soprano saxophone, Robinson will un-

doubtedly gain recognition as one of its most important practitioners, if not an innovator in his own right. Leo Smith, of course, is one of the great texture-improvisers of the New Music. He gained prominence as a trumpet stylist because he delved into the trumpet's textural resources instead of buzzing down the lip-worn path of the linear improvisers who preceded him. Surprisingly, though, he plays in a more linear manner on "The Haunt" than he has on other recordings. If this is a "departure" for him, it highlights his incredible versatility in a way that underscores his individuality as a stylist.

"The Haunt" is an album of superb compositions played by a trio of superb musicians. Rather than swinging hard over a firm tempo, the music flows at a slow pace, evoking images that undulate according to the immediate texture of the improvisation. Although it explores the nexus between the New Music and Contemporary Classical Music, "The Haunt" is not pretentious or studied in any way. Its music is abstract without succumbing to the sterility of abstraction. "The Haunt" could very well be one of the most important albums released in 1977.

- Vernon Frazer

---

Bobby Naughton's music, like his own vibraphone playing, has much the character of Gunter Hampel's. Which is not to say that his idiom is derived, but rather that both have recorded outputs featuring free-ranging but disciplined ensemble performances as well as single-artist interactions. "The Haunt", a work of the latter stream, betrays its lineage in its lack of musicianly co-creativity in as limited a setting for interaction as the trio. Like Ornette's "Free Jazz", at any moment the primary creative impetus rests with only one of the participants, with others confined to under-the-breath commentaries - in this case, a subservience enhanced at times by deliberate and intelligent under-recording. Although the position of the lead is fluid within each performance (rather than Ornette's formal handovers), it remains in patterns of distinctly primary and secondary voices, even if primacy moves from moment to moment.

In that setting, to be heard in "The Haunt" are three superlative post-Ornette improvisers - Perry Robinson, Leo Smith, and Naughton. Naughton rarely takes the primary voice here, although since the improvisations move by motivic fragmentation and reconstruction his role as organizer assures his dominance. His contributions are distinctive neither for harmonic choice nor flow, but as in his previous album ("Understanding") it is his concept of sheer sound from his instrument - the exaggeration of vibrato almost as Ayler did, for its own sake rather than as a chime. Leo Smith scores like Muhammad Ali, enunciating in short, sharp jabs moving centrally from widely diverging directions - yet infused with the same loving lyricism he brings to his own "New Delta Ahkri". Clarinetist Robinson, represented on record only marginally

better than Naughton, has abandoned his explorations of the sheer sound potentials of his instrument (as voiced on his superlative 1965 ESPdisk album with Henry Grimes, and more subtly in trio on Gunter Hampel's "Spirits" with Jeanne Lee) in favour of a dark, woody tone that sounds almost cello-like on first exposure. His lines flow obliquely, in an Ornettish manner that smack of a short love affair with the baroque and a longer one with Monk.

These five vignettes feature the musicians in lyrical motions, with only the power of self-realization to answer for. It is, without exaggeration, one of the best albums I've reviewed in many months. - Barry Tepperman

## HERBIE NICHOLS

The Third World  
Blue Note Reissue Series LA-485-H2

I have lived with these records for several months now, and every hearing convinces me more: these are among the very few absolutely essential recordings in modern creative music.

You're not familiar with Herbie Nichols? Don't even bother to look in the jazz histories; they'll have a lot to say about Red Nichols, but about Herbie - not a word. Better to ask those who knew him: Mingus, Monk, Archie Shepp, Roswell Rudd, Max Roach, Mary Lou Williams, Buell Neidlinger, or many others who recognized Nichols for the gentle genius he was.

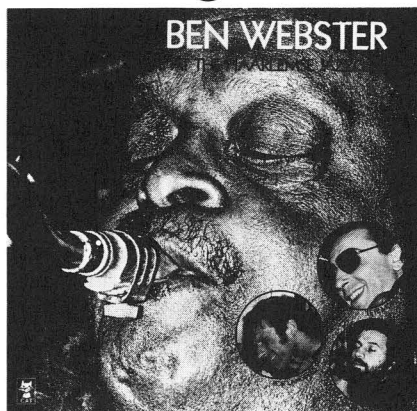
If this isn't practical, there are only two things left to do: 1) read the section on Nichols in A.B. Spellman's essential book Black Music: Four Lives, and 2) Buy this record.

There is something inescapably, bitterly pathetic about "posthumous discovery" and rarely more so than in the case of Herbie Nichols. The life of a serious, creative black musician has never been a soft career with easy rewards, yet even such frustrated figures as Charlie Parker or Bud Powell achieved a great deal of success within that frustration.

Nichols' career, on the contrary, is bereft of almost all the small graces that must have helped Parker or Powell to carry on in spite of everything. In his greatest creative years he could find work only as a sideman in Dixieland combos, and even these jobs were few and far between. People like Monk and Mingus encouraged him but were too busy or powerless to do much more. These Blue Note sides comprise almost his entire recorded work.

Yet Nichols was an innovative, sophisticated musician from the 40's until his death in 1963 at the age of 44. He was a pianist of enormous style and imagination, an excellent arranger and a prolific composer and songwriter who was always searching for (and finding) new means of expression. A contemporary of Powell, Monk, and John Lewis, in a way this very fact was his undoing. Though his music is completely original and unmistakable - and every bit the equal of these better-

## Stitching Cat



BEN WEBSTER  
"Live at the Haarlemes Jazzclub"  
Stitching Cat CAT LP-11

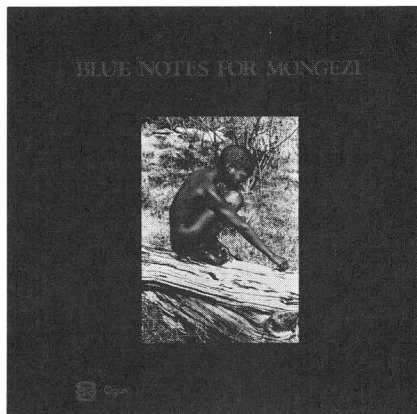
Ben Webster (tenor saxophone) with:  
Tete Montoliu (piano), Rob Langereis  
(bass) and Tony Inzalaco (drums).

For All We Know, Sunday, How Long  
Has This Been Going On?, In A Mello-  
tone, Stardust.  
Recorded in Holland, May 9, 1972.

Available from Coda Publications, Box  
87, Station J, Toronto, Ontario M4J  
4X8 Canada. Each \$7.98 postpaid.



Ogun



Chris McGregor and the Blue Notes  
"Blue Notes for Mongezi"  
OGUN OGD 001/002

Chris McGregor, Dudu Pukwana, Johnny  
Dyani, Louis Moholo

First Movement, Second Movement,  
Third Movement, Fourth Movement  
Recorded in London, December 23/75.

Available from Coda Publications, Box  
87, Station J, Toronto, Ontario M4J  
4X8 Canada. Each \$12.98 postpaid.

known peers - recording executives simply had no interest in yet another original pianist-composer. It would have complicated things too much, right?

"The Third World" brings together everything Nichols recorded for Blue Note in four sessions in 1955 and 1956. The first two sides, with Al McKibbin on bass and Art Blakey on drums, were originally released as the 10-inch LP's 5068 and 5069. The rest, with Max Roach on drums and McKibbin and Teddy Kotick alternating on bass, were originally issued as one of the earliest Blue Note 12-inch LP's, "The Herbie Nichols Trio", 1519.

Although recorded in the mid-50's, these sessions represent a style Nichols had virtually perfected ten years earlier; yet today they sound amazingly fresh and modern. Without being well-known enough to influence the music's future, in some uncanny way he seems to have anticipated it. This is hard to define in any specific words, but play just one cut and you'll hear instantly what I mean.

With the exception of a seldom-played Gershwin tune, Mine, all the pieces are Nichols' own, and they are a challenging, fascinating group of compositions. Most are taken at relatively rapid, angular tempos and played by Nichols with such vigor and assurance that one almost hears a direct link (again, by anticipation rather than influence) to the work of Cecil Taylor.

Nichols as a composer was fascinated with the role of drums. He felt the drums were the very heart of the music, and he wrote for them as no one else has, integrating them in completely original ways into the overall sound; often, the drums will complete melody lines begun on piano. He was most fortunate to have Blakey and Roach on these sessions, but if you listen very, very closely, it isn't Blakey or Roach that you hear; it's Nichols. Over 22 cuts there isn't one boring or repetitious pattern.

In a certain sense, "The Third World" might be compared with Monk's classic Blue Note recordings from the 40's and 50's (just re-issued as "The Complete Genius"). The Monk sessions represent the first recordings of many of Monk's greatest compositions, compressed to the demands of three-minute 78's. Yet that very compression adds to their beauty; they are the first statements of the themes which Monk has continued to amplify to this day, in their original and most basic form. They are perfect in themselves and yet resound with all that has been made of them since, by Monk and by others. On the other hand, "The Third World" gains added impact from resonances which in Nichols' case can only be imagined. In his most informative and sensitive liner notes, trombonist Roswell Rudd tells what a joy it was for Nichols to hear his lines finally played by horns! Or how in Nichols' last years, such youngsters as Archie Shepp would come by to jam and try to get a handle on some of his deceptively simple tunes.

When Nichols made these records

he had every reason to think it was his only chance to make his statement exactly his way (and indeed he was right); thus throughout the four sides there is not one weak cut - not even a wasted note.

Herbie Nichols' music is unashamedly - but un sentimentally - beautiful; full of grace and charm, yet tough, edgy, dramatic. Every element demands (and rewards) attentive listening: the singular, advanced role of the drums; the speed and clarity of Nichols' attack; the subtly shifting rhythms and unusual harmonies; the emotional landscape the music evokes; the finely-developed sense of melody and form; the absolute logic and unity of every delicately balanced detail. Listening to these brilliant, imaginative works, so filled with sunlight and love, one can only be furious and disgusted at the conditions that limited Herbie Nichols, that through no fault of his own whatever, his was almost wholly a life of unfulfilled possibilities. For example, his compositions must run into the hundreds, but very few artists have recorded any (Mary Lou Williams and Billie Holiday are exceptions).

Then think, too, what he might have achieved had a few more of the breaks come his way, developing through live performances, recording and composing. In his last, disillusioned years he spoke of a desire to teach music in Ghana, but like many of his ideas, it remained a thought, a hope. In his music, his resources were endless, from African and West Indian folk music to Bartok and Hindemith - and it seemed no one could use them.

This failure to appreciate one of its finest talents is only typical of most of America; but somehow one expects better of the "jazz scene". Why Nichols' importance was not fully recognized by 1950 is one of the true mysteries in the history of the music. Now, thirteen years after the death of this sweet-natured, serious man, Blue Note's reissue of virtually all his classic recordings has made possible what for a great many listeners will be their very first acquaintance with Nichols and his music.

It's too late for Nichols himself to share in the belated discovery; all the more reason to do now what should have been done long ago - simply to share ourselves with these records, this tiny, exquisite indication of all the profoundly lovely music that was Herbie Nichols.

- J.N. Thomas

---

## RED NICHOLS

---

Early Red Nichols  
Jazz Studies JS-3

---

About Red Nichols, it may safely be said that, in the history of recorded jazz, never has one jazzman been sneered at by so many for so long. Now at last someone is in Red's corner, with this fine LP of several groups (from the 1925-27 era) with which Nichols was featured. That someone is the producer of the Jazz Studies label, Ross Wilby, who is not af-

raid to stand up and be counted as a Nichols supporter: "Some musicians and writers, while admitting that Red was a capable technician, have said that he was lacking the improvisational ideas of a jazz musician. Most of us who enjoy his work have not claimed that he was the equal of a Louis Armstrong or a Bix Beiderbecke... The records on which Red solos or takes the lead are far superior to those by the same bands of the same vintage where he is not present. Can we reasonably ask for more?"

Many of the titles included on this disc might easily have been overlooked in your local junkstore a few years ago. Goldie's Syncopators on Domino playing Tiger Rag for example, turn out to be the California Ramblers in full force, with solos by Nichols and both Dorseys. Nick LaRocca (shown as "La Rotca" on the original disc) might have trouble recognizing this version. Both Howard Lanin's Ben Franklin Dance Orchestra (Melancholy Lou - Victor) and the Ipana Troubadours (Say! - Who Is That Baby Doll - Columbia) are large, obscure groups directed by Sam Lanin. The personnels (from Rust) listed on the sleeve team with "unknown (?) instrumentalists". The incidental singing on the second title is by Billy Jones.

There are six tunes by The Hottentots, all from Vocalion: Camel Walk, Down And Out Blues, Chinese Blues. Rust lists Miff Mole, Nichols, Dick Johnson (clarinet), Rube Bloom (piano), and Vic Berton. Obviously, there must be others. This was the progressive jazz group of 1925-26 - few solos, a general striving for effects, some fancy-dan arrangements, and much unison playing. No doubt some of the dies for the early Pennies were minted here. There is one title by the Original Memphis Five ('Tain't Cold - Brunswick) which is in a similar vein.

Don't expect the 1926 Nichols version of The Wolverines (Crazy Quilt and You're Burning Me Up) to sound like the Bix ones. This was a top-heavy aggregation also known as the Tennessee Tooters, and it featured somewhat stodgy arrangements. There is even a clarinet trio, somewhat reminiscent of the early Sousa-like jazz of the prehistoric Fletcher Henderson orchestra. The Midnight Serenaders (Imperial Dance Orchestra - Half A Moon - Domino) are another motley crew that remains anonymous other than Nichols and the ubiquitous Irving Kaufman masquerading as Jack Carroll.

Highlight of the disc is undoubtedly a three minute and twenty second version of Pardon The Glove (Edison) by Don Voorhees and his Earl Carroll's "Vanities" Orchestra. This is an outstanding "hot dance record" with numerous fine solos, including one by Dick McDonough on either banjo or guitar (he could make either instrument sound like the other one). Ross Wilby has unearthed a second treatment of the same tune issued as by Roy King And His Orchestra, on the Romeo label. Although this is a shorter version, the arrangement and solos are basically similar. The final entry for your jazz

study is Rosy Cheeks by the Dixie Jazz Band (Six Hottentots - Oriole). This is an alternative take 3 - to compare with take 1 which was included on Jazz Studies JS-2.

This record maintains the high standards of the previous Jazz Studies, and again the labels are reproduced in dazzling full colour on the sleeve. A collector's item if there ever was one.

- John Nelson

---

## OFFBEAT RECORDS

---

Hachiro Kurita  
Sky To Sing To Me  
Offbeat ORLP-1006

Yoko Morimoto (pno); Hachiro Kurita (bass); Michio Noguchi (dr); Tokyo, July 7, 1975.

Who Can I Turn To; Alice In Wonderland; Satin Doll; Polka Dots And Moonbeams; So What; Mr. P.C.

---

Keiki Midorikawa  
Five Pieces of Cake  
Offbeat ORLP-1002

Keiki Midorikawa (bass, cel); Yoshiaki Fujikawa (as, fl)-1; Tadashi Yoshida (tpt, marimba)-2; Hiroaki Katayama (ts)-3; Shoji Nakayama (dr)-4; Tokyo, 19-20 April 1975.

Soi-Di'Sant; Harmonious-Outcast(1,2,3); Involved Elevation(1,4); Transit(4); Message(1).

---

Masayuki Takayanagi  
Axis/Another Revolvable Thing  
Offbeat ORLP-1005

Masayuki Takayanagi (gtr); Kenji Mori (reeds); Nobuyoshi Ino (bass, cel); Hiroshi Yamazaki (perc); Tokyo, 5 September 1975  
Fragment II (solo projection); Fragment III (percussion solo); Fragment VI (mass projection)

---

Shoji Aketagawa  
This Here Is Aketa, Vol. 2  
Offbeat ORLP-1004

Shoji Aketagawa (pno solo); Tokyo, 10 July, 1975.

Strange Me-Ro; Marze; Everything Happens To Me; Theme For Tomosan; I Should Care; Thanks For Offbeat; Tela.

---

Offbeat - "under the auspices of the Society for the Preservation of Sanity, Spontaneity, Craftsmanship, and Artistic Creativity in Jazz" - is a new Japanese record label aimed at bringing Japanese jazzmanship to wider audiences. To start with overall virtues, their albums are attractive packages, impeccably pressed. One would, however, wish they were more selective in their choices of craftsmen to preserve.

One of these four albums deserves dismissal out-of-hand. Bassist Hachiro Kurita leads a piano trio in music patterned heavily after the Bill Evans-Scott LaFaro collaborations of the early 1960s. Kurita is himself an excellent bassist



JOHN COLTRANE QUARTET  
"Creation"

Blue Parrot AR 700

John Coltrane (tenor saxophone), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums).

Side A: Alabama, Impressions

Side B: Creation

Recorded in NYC, April 2, 1965.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada. Each \$8.50 postpaid.

with a rich tone and a fine sense of melody, even in accompaniment. While he has no interest in fully escaping harmonic progressions, his choices of chordal underpinning give his mate Morimoto too many unappreciated opportunities for expansion. Kurita himself has two prime faults - a plodding four-beat approach to his instrument that effectively destroys its potential to drive in more than harmonic senses; and the annoying habit of vocally chirping over his lines. But he is the best musician in this collaboration. Pianist Morimoto is the man who renders this 15-year-old idiom thoroughly stale. He has trouble enough keeping the music in motion in "straight" metres (Polka Dots And Moonbeams, So What), so it's no surprise that he cannot swing in 3/4 time (Alice In Wonderland). I feel that a musician wishing to play the changes should first know which progression it is he wishes to run; but in both *Satin Doll* and *Mr. P.C.* Morimoto makes conspicuously heavy harmonic choices that are just plain wrong. Drummer Noguchi can't help him. In summary, cocktail music for the uncritical.

Judging by the work of Kurita, Motoharu Yoshizawa (on whom I've commented previously), and Keiki Midorikawa, the contemporary Japanese jazz scene has produced a large crop of exquisite idiomatic bassists. Midorikawa approaches his instrument with a delicate arco that produces long, fluting lines. He is interested in the timbral and harmonic possibilities locked within the bowels of his instrument, and in free rhythmic settings he sings long melodies out of double-stops and graceful glissandi. His harmonic choices, in parallel fourths and fifths, sound to Western ears as much out of Stravinsky and out of Japanese folk music. In accompaniment, he is aggressive and harmonically audacious. His album is conspicuously successful, singlehandedly from his creativity. His solo, *Soi-Di'Sant*, is a finely-structured showpiece for all aspects of his instrumental mind. *Harmonious Outcast*, for quartet, is a cyclical composition in tone colours for marimba, trumpet, reeds,

and bass on Braxtonian proportions. It is a suite of colour in several micro-movements, generated initially by using the timbres as lateral extensions of one another in slow space before moving through gradually accelerating and mutating block chords into a spiralling riff that proclaims self-generating trumpet energy. This devolves back through a sprinting bass underpinning to another riffing theme before reinvoking free space and the original forms - altogether an architecturally soaring experience.

Involved Elevation tends to be a more mundane sort of performance - trio energy music, well-executed but unexceptional. Midorikawa's fascination with timbre comes forward again in the final two duets, in which he functions essentially as extensions (as they of him) of the other instruments. Message calls attention to the sheer diversity of the sounds the man can draw from his instrument. In two words - proficiency and inspiration.

I had been exposed once before to Masayuki Takayanagi's "New Direction Ensemble", in a Pioneer Japanese free-jazz sampler recorded in 1971. At the time I was harshly critical of an amorphous energy orientation to the music, and on hearing them at greater length now I realize that that judgement was unfair - but only slightly so. Drawing a comparison on a more exalted plane, trying to gauge Takayanagi's group from one of their "Mass Projections" - a formless outburst of untrained energy - would be like writing a critique of Albert Ayler without hearing anything other than *Holy Ghost*. Axis, indeed, has such a movement at its climax, and again it has neither opening nor close nor audible evidence of any player paying attention to anyone else. But the virtues of the ensemble as expressed in the two fragments of the first side are great enough to attract at least an attentive hearing. Away from the compulsion to burn, the quartet is a cohesive group without room for solo ego, whose work is based strictly on the stringency with which each voice can be made a fragmentary offshoot of each other. The pointillistic textures are nothing new, certainly comparable to the interaction of Evan Parker, Han Bennink, and Derek Bailey in "The Topography of the Lungs" (*Incus 1*). I find it hard to think that guitarist Takayanagi has not heard and been deeply influenced by Bailey. His timbral, punctuated, a-linear approach to his instrument points directly to that source alone, and the others in the group seem to draw from him. But his utterances fall in too regular a spacial and rhythmical cadence to be other than intimations of Bailey's essence.

Excellent as Midorikawa's work is, the fourth of these Offbeat albums shines like a beacon of invention and integrity over the others. The work of Shoji Aketagawa - "Aketa" - shows an independence of creative mind that oversteps the bounds of nationalistic merit and places him in a world-wide ranking of creativity. True, most of his textures are drawn from Thelonious Monk - con-

spicuously so in his ballads - but where Thelonious picks up the mirror and shatters it into millions of directions of tiny shards and splinters, Aketa's textures smooth and meld. His swing is archetypically Harlem stride-via-Monk, but still he manages to parlay mere drive into unparalleled energy for this idiom (*Tela*). His real character shines through in his original compositions, there in his choice and use of harmony. Although Aketa has embraced Western forms and progressions for his music, like Midorikawa his broad base in his own national music shines through in a subtly evolving use of pentatonic and modal scales, and therein in harmonies with uncluttered fourths, fifths, and tritones. The closest most of you might relate to is Monk's *Japanese Folk Song*. I hope to get my hands on and hear Volume 1 of Aketa, but even without such doublechecking I'm sure my enthusiasm is justified.

- Barry Tepperman

## KING OLIVER

King Oliver's Jazz Band 1923  
Smithsonian Collection R 001

It should hardly be necessary to state that the King Oliver recordings in this two-LP set are essential holdings for any serious jazz collector. In fact they are essential for any adequate understanding of jazz history, but this should not be looked upon as a collection of merely historical interest. The nineteen performances in this collection recorded for Okeh in 1923 are not considered classic recordings merely because they contain the first exposure of black New Orleans musicians named Joe Oliver, Louis Armstrong, Johnny and Baby Dodds, Jimmy Noone, and Honore Dutrey, among others. They are indispensable because they are really good. There is tremendous vitality captured on these sides, and fidelity in this reissue is amazing considering the recordings were made in 1923. The famous Oliver-Armstrong cornet duets are captured as well as anywhere ever available, Johnny Dodds' clarinet packs tremendous punch and drive, and the ensemble playing, of course, is not only legendary but rightfully so. Taken together with the reissues of the Gennett and Paramount recordings released as a Milestone two-LP set, all of the King Oliver Creole Jazz Band's recorded legacy is now conveniently available for study.

With this package there are also ten vital King Oliver recordings made between 1924 and 1928 with Butterbeans and Susie, Sippie Wallace, Clarence Williams' Orchestra and Washboard Five, Elizabeth Johnson, and Hazel Smith; a valuable cross section of Oliver's later work offering tremendous insight into the legendary giant's music.

A total of 29 performances and the extensive and interesting liner notes and excellent photographs makes this collection another fine example of the valuable productions the Smithsonian Institution

has been turning out in its jazz program under the direction of Martin Williams. One can only hope the program continues with similar quality and vitality. It is an understatement to say that more of this sort of thing is needed and would be greatly appreciated by any serious student of the music. - Vladimir Simosko

(Smithsonian Collection records can be ordered from The Smithsonian Collection, P.O. Box 5734, Terre Haute, Indiana 47802 U.S.A.)

## REISSUES

The Lester Young Story: Volume 1 (Columbia CG 33502) is a long overdue attempt at glorifying the unique genius of the tenor saxophonist by a major American company. However, all but one selection (an unissued take 3 of I've Found A New Baby) has been reissued in the past few years. This two record set contains the complete Jones-Smith session of October 1936 (all but take 2 of Shoe Shine Boy are on "Super Chief") as well as the complete Wilson/Holiday sessions of January 25, 1937; June 1 and 5, 1937 and all but the two takes of I'll Get By (where Lester Young is not heard from) from May 11, 1937. Serious jazz enthusiasts are internationalists and already own the Japanese Billie Holiday collection of five 2 record sets. Even those people with less determination will find they already own most of this material in one form or another. It just doesn't make sense to reissue this material in this manner. U.S. Columbia could have done everyone a favour and issued the Billie Holiday sets and then packaged a complete Count Basie but they insist in following their own corporate packaging ideas. The only commendation it is possible to make (other than the magnificence of the music) is that the sound quality is superior to any previous issues.

The World of Duke Ellington: Volume 3 (Columbia CG 33961) collates material from 1951-1957. Previously unissued are Duet, I Love My Lovin' Lover, Come On Home, Follow Me, If You Were In My Place, A-Flat Minor, Cafe Au Lait and Improvisation In Three Parts, Bensonality, Come On Home, Rock City Rock and The Sky Fell Down are from singles. The remaining selections were/are on French/Japanese issues: Brown Betty, Rock Skip-pin', Smada (CBS 63563); Primpin' For The Prom, Suburban Beauty, Cop Out (CBS 62993); Deep Night, Please Be Kind (CBS-Sony SOPL 212). This is lesser Ellington, much of it from a transition period when the band's artistic fortunes were in decline. There are too many innocuous vocals and little musical substance. The exception is the final Improvisation - it's Duke at the piano with Jimmy Woode and Sam Woodyard performing three untitled numbers. This is an isolated jewel to add to the small catalogue of Ellington piano performances available on disc. The rest of the set is for Ellington collectors, who will be disturbed at the fuzzy sound quality of some takes. It's funny how one department at CBS can spend untold time (and

money) to get the sound right while another is extremely sloppy.

John Kirby: Boss of the Bass (Columbia CG 33557) belatedly pays tribute to a musician who made a major contribution to the reshaping of jazz music in the 1940s. His sextet was musically sophisticated at a time when such ideas were not considered part of the music. His choice of musicians was in keeping with his ideals: Charlie Shavers, Buster Bailey, Russell Procope, Billy Kyle and O'Neil Spencer combined expression and technique in the production of delicately balanced performances. Even today their recordings remain as perfect miniatures. Fourteen of these recordings make up one of the records in this set: It Feels So Good, The Turf (a paraphrase of Savoy Blues - with hot solos), Dawn On The Desert, Sweet Georgia Brown, Front And Centre, Royal Garden Blues, Nocturne (wonderfully mysterious), Jumping In The Pump Room (previously unissued from a Los Angeles session of February 26, 1940), Milumbu, Temptation, Blues Petite (fine blues playing), Antidology, I Love You Truly, Beethoven-Riffs On. The first LP traces Kirby's career as a sideman from 1930 when he played tuba on The Chocolate Dandies' recording of Cherry through to his sessions with Maxine Sullivan. The other titles are How'm I Doing by Duke Wilson and his ten Black Berries - a Henderson unit (only on 78); If It Ain't Love by Chick Webb; Isn't This A Lovely Day by Putney Dandridge; Twenty Four Hours A Day by Teddy Wilson/Billie Holiday; Jubilesta by Charlie Barnet (an unissued alternate to that on Jazz Archives 9); Algiers Stomp by Mills Blue Rhythm Band; 'Cause My Baby Says It's So by Frankie Newton (previously unissued); The Lady Is A Tramp by Midge Williams; Nice Work If You Can Get It by Maxine Sullivan (on 78); St. Louis Blues (unissued take); I'm Forever Blowing Bubbles (on 78) and The Little Man Who Wasn't There (on 78) by Mildred Bailey; If I Had A Ribbon Bow by Maxine Sullivan (unissued take). These are reissued for the first time in the U.S. but the astute collector will own many of the titles on European/Japanese issues. Some of the sextet titles were previously on GL 502 or Collectors - Milumbu and Temptation appear on microgroove for the first time. Sound quality is superb and the liner notes by Michael Brooks on both this and the Lester Young set are remarkable. His use of the musicians' words in a retrospective manner gives an added dimension to the recordings.

The World Of Swing (Columbia KG 32945) is an aural adjunct to Stanley Dance's book of the same name. It restores to the U.S. catalog a number of valuable examples by some of the masterful interpreters of the jazz idiom in the 1930s and serves as a good cross section of musical styles from that period. Much of the material has been reissued in Europe, which may detract from its attractiveness for some collectors. The set contains: The Growl by Baron Lee and the Blue Rhythm Band (Swingfan 1019); I Got Rhythm by Don Redman (CBS 52539); Three Little Words by Claude Hopkins (78); Stompin' At The Savoy by Chick Webb

(CBS 52537/Columbia CL 2639); Passionette by Teddy Hill (Queen 021); Here Comes The Man With The Jive by Stuff Smith (Collector 12-2); Swing-ing In Harlem by Erskine Hawkins (Tax 8014); Where Are You by Mildred Bailey (Tax 8023); Rose Room by Fletcher Henderson (78); The Wail of the Scronch by Gene Sedric (Tax 8026); Effervescent Blues by John Kirby (Collector 12-3); Blue Blazes by Jimmie Lunceford (Tax 8003); Sleep by Bennie Carter (Tax 8004); Passin' It Around by Coleman Hawkins (CBS 68227) Ebony Silhouette by Cab Calloway (Tax 8006); Scarecrow by Benny Goodman (78); Who's Sorry Now by Harry James (78 - features Willie Smith); Beulah's Boogie by Lionel Hampton (unissued - 1960 session with four trombones); One More Once by Duke Ellington and Count Basie (unissued - from 1961 combined session); Opus De Funk by Woody Herman (Columbia CL 2436? - extended version with Nat Pierce). Mal Waldron: One and Two (Prestige 24068) rescues from oblivion two LPs issued in the late 1950s as 'Mal 1 and 2'. Three of the four sides feature the invigorating trumpet of Idrees Sulieman with Bill Hardman the brass man on the other date. Gigi Gryce (and whatever happened to this fine player), Jackie McLean and Sahib Shihab are the alto saxophonists with John Coltrane an added starter on the two sides which feature the latter two alto men. The music is characteristic of the time but is more than routine and is deserving of reissue. Willie The Lion Smith/Don Ewell: Grand Piano (Sackville 2004) is a reissue of Exclusive 501 - a wholly successful and charming series of duets by master pianists whose concepts and thoughts overlap. There is challenge, but above all cooperation, in their music and their many nights performing together helped in the creation of this significant recording.

The Tax/CJM/Jazz Society family of labels has been quietly reissuing important American jazz for a decade. They are noted for the superior quality of their transfers, pressings and packaging. Less satisfactory, sometimes, is their penchant for issuing material available from other sources - legitimate or illegal. The curiosities of Scandinavian copyright apparently make these records legal in those countries. Whatever ones views on this subject it is undeniable that the owners have a moral obligation to pay royalties to the artists. As for the corporations who hold the copyrights - if they issued the material with the same care and thought there would be no need for this kind of reissue company. Bud Freeman: Home Cookin' (Tax 8019) collates the 1933 Eddie Condon sessions (The Eel, Tennessee Twilight - 2 takes, Madame Dynamite - 2 takes, Home Cookin' and the 1940 Columbia session by Freeman's Famous Chicagoans (Jack Hits The Road, 47th and State, Muskrat Ramble, That Da Da Strain, Shim-me-Sha Wabble, At The Jazz Band Ball, After Awhile, Prince of Wails). The Chicagoans sides (including alternates) is also on Dawn Club 12009 with alternates from the Decca Summe Cum Laude and Parlophone Windy City Five sessions. The Condon selections are also available on CBS Sony SOPL 186 with Con-



don's 1920s material (but that, like other Japanese LPs, can be an elusive commodity). Musically it's definitive Freeman with the added bonus of Jack Teagarden on side two in a session which represents a high spot for that style of jazz.

Roy Eldridge: Hecklers Hop (Tax 8020) is an excellent cross section of early Eldridge - much of it very familiar. The earliest sides are Nagasaki/When I Grow Too Old To Dream with Putney Dandridge (also on Rarities 23); Swingin' On The Famous Door/Farewell Blues by The Delta Four (also on French MCA 510.111); My Last Affair/Trust In Me/Where Are You (recently issued on Columbia's "World of Swing")/You're Laughing At Me (1937)/Wham/Tennessee Fish Fry (1940) are Mildred Bailey selections; completing the LP are Eldridge's definitive early sides - Wabash Stomp, Florida Stomp, Hecklers Hop, That Thing, After You've Gone (all on LP at one time or another) and the Gladys Palmer vocal of Where The Lazy River Goes By.

Johnny Hodges: Love In Swingtime (Tax 8022). Dick Bakker's excellent Ellington on Microgroove is an essential adjunct to the collector of Ellingtonia. The best of Hodges small group Vocalion sides is to be found on Columbia Special Products LPs "Hodge Podge" and "The Duke's Men". Eight of these sixteen selections have vocals (but there's still some good instrumental sections) and many have been issued earlier on Raretone 23005. Now Ajax (an American label) is issuing all the Hodges small group sides in chronological order - but without the sound quality of this LP or the Columbia issues. Tune titles are My Day, Silvery Moon and Golden Sands, If You Were In My Place, I Let A Song Go Out Of My Heart, You Walked Out Of The Picture, Love in Swingtime, There's Something About An Old Love, Like A Ship In The Night, Mississippi Dreamboat, Dance Of The Goon, Kitchen Mechanic's Day, My Heart Jumped Over The Moon, You Can Count On Me, Truly Wonderful, I Know What You Do, Tired Socks.

Barney Bigard: Barney Goin' Easy (Tax 8023) contains sixteen selections from the late 1930s which showcase the exquisite embroidery of the New Orleans clarinetist. It is instructive to hear the difference in concept and approach between this Ellington "unit" and that led by Johnny Hodges - even though Duke's master touch is apparent throughout. Rex Stewart's individual cornet touch is another plus. Eight titles were on the short lived Raretone LP (Four And One Half Street, Demi-Tasse, Jazz A La Carte, Moonlight Fiesta, Drummers Delight, If I Thought You Cared, Barney's Goin' Easy, Just Another Dream) but the remainder are either new to LP or haven't been around for a long time (Early Morning, Minuet in Blues, Lost In Two Flats, Honey Hush, Mardi Gras Madness, Watch the Birdie). Completing the LP are two dated vocal cuts by the Quintones - Utt-Da-Zay and Chew Chew Chew.

Swing Street: Volume 1 (Tax 8026) collates music by Sedic and his Honey Bears (The Joint Is Jumpin', Off Time, Choo-Choo, The Wail Of The Scromph), The Three Peppers (Swingin' At The Cotton Club,

Midnight Ride Of Paul Revere, Swing Out Uncle Wilson, The Duck's Yas Yas), Joe Marsala (Mighty Like The Blues, Woo-Woo, Hot StringBeans, Jim Jam Stomp) and Billy Kyle (Sundays Are Reserved, Havin' A Ball, Big Boy Blue, Margie). The personnel listings promise more than the actual music which is pleasant, but dated in character. The Sedic's group is actually Waller's with Hank Duncan substituting on piano and the altos of Jimmy Powell and Fred Skeritt added. Billy Kyle's group is a close relative of John Kirby's with Tab Smith featured on alto sax. Joe Bushkin, Marty Marsala, violinist Ray Biondi and a young Buddy Rich are featured with Joe Marsala. Uncle Wilson and Duck's Yas Yas were on the other "Swing Street" (Epic) and remain as curiosities from the period.

Horace Silver: The Trio Sides (Blue Note LA 474-H2) contains all of the pianist's trio sides recorded for Blue Note. The earliest date back to 1952/53 and most of these were once found on Blue Note 1520. The remaining tunes are drawn from such LPs as "Blowing the Blues Away", "Six Pieces of Silver", "Tokyo Blues", "Further Explorations" and "Finger Poppin'". Silver's pianistic talents have been overlooked and, in the absence of any new solo recordings (and little likelihood of this happening to judge from his recent directions), this collection is a fine reminder of his abilities. You can hear the Bud Powell lines but they were articulated in a fresh manner by Silver. He infused into his music an earthiness, an inner tension, which was one of the explosive sounds of the time. An album to keep even though the sound is so much thinner than on the original Blue Note LPs.

Milt Jackson: All Star Bags (Blue Note LA 590 H2) packages together all titles from Jackson's 1952 session (including previously unissued alternate takes of Don't Get Around Much Anymore and What's New) with Hank Mobley's All Stars (B.N. 1544) and Jackson's United Artists' LP "Bags Opus". Dropped from the last LP is Art Farmer's feature (Thinking of You). The 1952 session is the Modern Jazz Quartet plus Lou Donaldson in a series of brilliant improvisations which includes the original version of Bags Groove. The Mobley session is a typical blowing date (1957) with Horace Silver, Doug Watkins and Art Blakey. "Bags Opus" is one of Jackson's finest LPs with superior performances from Art Farmer and Benny Golson (both Whisper Not and I Remember Clifford are included) and a finely balanced rhythm team of Tommy Flanagan, Paul Chambers and Connie Kay. These are definitive recordings of Milt Jackson but if you are fortunate enough to own the original releases don't be in a hurry to discard them. Once again it is necessary to report that sound quality of this reissue is below par.

Oscar Peterson: Rockin' In Rhythm (RCA (F) FXMI - 7327) completes the chronological reissue of Peterson's 1945-49 Canadian recordings (Volume 1 - "I Got Rhythm FXMI - 7233). These sixteen titles (Indiana through At Sundown) show the pianist's instrumental virtuosity already well formed and organised. You can hear

## 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.

JAZZ RECORDS 1942-62+ by Jorgen G. Jepsen: a good selection of volumes is in stock; each \$7.00, or complete set (11 volumes), \$70.00.

THE FABULOUS PHONOGRAPH by Roland Gelatt (paperback) \$7.50

NEW YORK NOTES: A Journal of Jazz in the 70s, by Whitney Balliett \$5.95

DUKE ELLINGTON'S STORY ON RECORDS by Liborio Pusateri & others:

vol. 7 (1947-50) \$3.00

vol. 10 (1956-57) \$6.00

UNDERSTANDING JAZZ

by Leroy Ostransky \$6.95

BLUES PEOPLE by LeRoi Jones \$2.75

PRESTIGE JAZZ RECORDS 1949-71

by Michael Ruppli \$10.50

COLTRANE: A biography

by C.O. Simpkins (paperback) \$5.50

MAYNARD FERGUSON: a discography

by Ed Harkins \$6.00

LOUIS by Max Jones & John Chilton

paperback \$3.75

COLTRANE discography, 2nd edition.

by Brian Davis \$3.75

JAZZ LINES: Lee Konitz (solos from

Prestige & Storyville LPs) \$2.95

FRONTIERS OF JAZZ

edited by Ralph deToledano \$1.75

CHARLIE PARKER discography by

Dick Bakker & Pier Koster:

vol. 1 (1940-47) \$2.50

vol. 2 (1948-50) \$2.50

vol. 3 (1951-54) \$2.50

vol. 4 (additions/corrections) \$4.50

or, all 4 volumes for \$10.50

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).

the various elements which make up his style - Tatum, Bud Powell, Nat Cole and Milt Buckner's locked hands concept. All but three titles were reissued in Japan but, for the rest of the world, this is the first comprehensive packaging of Peterson's earliest recordings.

Howard McGhee: Trumpet at Tempo (Spotlite SPJ 131) finally brings together all of the trumpeter's Dial recordings, including numerous alternate takes. Trumpet At Tempo and Thermodynamics are quartet sides from Bird's Loverman session. All four titles from the October 18 session with Teddy Edward's fine tenor and Dodo Marmarosa's piano are included (plus alternates of Dilated Pupils and Up In Dodo's Room). Maggie's NYC session of December 3, 1947 featured James Moody, Milt Jackson, Hank Jones and Ray Brown. All nine titles are included (Night Music is a trio feature for Jackson, Jones and Brown with soft trumpet backgrounds) with alternates of Night Mist and Turnip Blood a bonus. Somehow, Spotlite has crammed all this music onto one LP. Sound quality is satisfactory, under the circumstances, and it is a joy to have this fine music restored to circulation.

Bill Dixon: Intents and Purposes (RCA (F) FXLI - 7331) is one of the most important recordings of the 1960s. It is also far and away the most complete example of Dixon's music on record. It is also the last recording made by the trumpeter/composer, even though he has been sporadically active ever since. The compositional unity of Metamorphosis 1962-66 and Voices is heightened by the brilliant interpretive performances from Robin Kenyatta, Byard Lancaster, George Marge and the rhythm players who merge with Dixon in the realisation of some brilliant music. Nightfall Pieces I and II are highly personal statements from Dixon that serve now, a decade later, as a reminder of how little we have been allowed to hear of Dixon's music.

Stephane Grappelli: Homage to Django (Classic Jazz 23) is a U.S. reissue of Festival 120 and is yet another example of the prodigious recorded output of the musicians who are heard on Grappelli's Pye releases as well as his outstanding "Satin Doll" set (also on Festival and now issued on Vanguard). Alan Clare and Marc Hemmeler split the piano chores in an average, rather than brilliant, example of Grappelli's work. Reworking the Reinhardt classics is not as good as listening to the originals.

Cliff Jackson/Lil Armstrong/Willie "The Lion" Smith: Black and White Masters (Storyville SLP 806) is a superior reissue of mid 1940s small group swing by then veterans of the jazz world. The Cliff Jackson sides (You Got Me Walkin' and Talkin' To Myself, Quiet Please, Cliff's Boogie Woogie, Jeepers Creepers) are dominated by Sidney Bechet but also contain fine statements by Sidney and Wilbur de Paris. The Lil Armstrong sides are impressive for the playing of Jonah Jones (Little Daddy Blues) and J. C. Higginbotham (this version of Confessin' is arguably his best recorded interpretation of this tune). East Town Boogie and Lady Be Good complete the ses-

sion. The Lion is in strange company - Max Kaminsky, Rod Cless, Frank Orchard (trombone) - and is the weakest of the three sessions. Kaminsky and Cless sound typically comfortable in Muskrat Ramble and Bugle Call Rag. Let's Mop It and How Could You Put Me Down complete the material.

Arnett Cobb: Jumpin' The Blues (Jazz Circle 01) contains the complete Okeh sessions of September 12, 1950; January 19, 1951; August 7, 1951. The music belies Cobb's reputation as the ultimate extension of Illinois Jacquet's excesses. This is tastefully conceived and executed small combo jazz which shows Cobb to advantage. He is the soloist - the band merely serves as a backdrop. These are not masterpieces but they certainly are worthy of reissue in the limited quantities envisaged by Jazz Circle. Transfers and pressings are well done. - John Norris

## RECENT RELEASES

Dave Brubeck/Paul Desmond  
 "1975: The Duets" A&M Horizon SP-703  
 Dave Liebman  
 "Light'n Up, Please!" " " SP-721  
 Infinite Sound 1750 Arch Records  
 Rahsaan Roland Kirk  
 "Other Folks' Music" Atlantic SD 1686  
 Buddy Montgomery  
 "Ties" Bean BW-102  
 (Available from Las Vegas Jazz Society,  
 3459 Nakona Lane, Las Vegas, Nevada  
 89109 USA).  
 Eddie "Lockjaw" Davis  
 "Jaws Strikes Again" Black & Blue 33.101  
 Don Pullen with Sam Rivers  
 "Capricorn Rising" Black Saint BSR 0004  
 Eddie Henderson  
 "Heritage" Blue Note BN-LA 636-G  
 Bobbie Hutcherson  
 "The View from the Inside" " " 710-6  
 Here And Now Catalyst CAT-7613  
 Mark Levine  
 "Up 'Til Now" " " -7614  
 John Kirby "The Biggest Little Band  
 in the Land" Classic Jazz CJ 22  
 "Gene Krupa" Columbia JCL 753  
 Bunny Berigan  
 "Take It, Bunny" Columbia JLN 3109  
 Oscar Brown, Jr.  
 "Sin & Soul" Columbia JCS 8377  
 Earl Hines  
 "Fatha" Columbia JCS 9120  
 "Iowa Ear Music" Cornpride Records  
 (Available from Cornpride, P.O. Box 328,  
 Iowa City, Iowa 52240 USA, \$5.50 ppd.).  
 Herbie Hancock  
 "V.S.O.P." Columbia PG 34688  
 Stan Kenton  
 "Journey to Capricorn" Ctve. Wld. 1077  
 Stan Kenton "The Jazz Compositions  
 of Stan Kenton" " " 1078  
 George Benson/Jack McDuff  
 Prestige P-24072  
 (2-record reissue of 1964-65 sessions)  
 Earl Hines  
 "The Father Jumps" RCA AXM2-5508  
 "Fireworks" RCA FXLI -7160  
 Earl Hines/Barney Bigard  
 "Giants at Nice" RCA FXLI-7156  
 Various Artists  
 "Tribute to Count Basie" RCA FXLI-7158

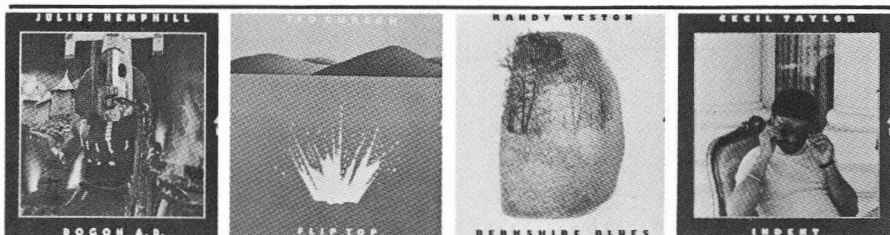
Marion Brown  
 "Awofara" Disco Mate DSP-5002  
 The Charlie Rouse Band  
 "Cinnamon Flower" Douglas NBLP 7044  
 "Recherche" Dynia World  
 Gary Burton Quintet  
 "Dreams So Real" ECM-1-1072  
 Enrico Rava  
 "The Plot" ECM 1078  
 Jack DeJohnette  
 "Pictures" ECM 1079  
 Arild Anderson  
 "Shimri" ECM 1082  
 Eberhard Weber  
 "The Following Morning" ECM 1084  
 Edward Vesala  
 "Satu" ECM 1088  
 Egberto Gismonti  
 "Danca das Cabecas" ECM 1089  
 The Gary Burton Quartet  
 "Passengers" ECM 1092  
 Jan Garbarek  
 "Dis" ECM 1093  
 Keith Jarrett  
 "Staircase" ECM 1090/91  
 Pat Metheny  
 "Watercolours" ECM 1097  
 Julian Priester and Marine Intrusion  
 "Polarization" ECM 1098  
 Steve Kuhn and Ecstasy  
 "Motility" ECM 1094  
 Makaya Ntshoko  
 "The Totsis" Enja 2042  
 Mark Levin  
 "Social Sketches" Enja 2058  
 Cal Tjader  
 "At Grace Cathedral" Fantasy F-9521  
 Bill Evans  
 "Quintessence" Fantasy F-9529  
 George Grawe  
 "New Movements" FMP 0320  
 Michael White Impulse  
 "The Land of Spirit and Light" AS-9241  
 Johnny Griffin  
 "Blues for Harvey" Inner City 2004  
 (reissue of SteepleChase 1004)  
 Jackie McLean  
 "A Ghetto Lullaby" Inner City 2013  
 (reissue of SteepleChase 1013)  
 Jackie McLean/Dexter Gordon  
 "The Source" vol. 2 Inner City 2020  
 (reissue of SteepleChase 1020)  
 Ken McIntyre  
 "Home" Inner City 2039  
 (reissue of SteepleChase 1039)  
 Dexter Gordon Quartet  
 "Swiss Nights" Inner City 2050  
 (reissue of SteepleChase 1050)  
 Jean-Luc Ponty/Stephane Grappelli  
 "Ponty/Grappelli" Inner City 1005  
 (originally issued on America)  
 Clark Terry  
 "Professor Jive" Inner City 1015  
 Edward Vesala  
 "Nan Madol" JAPO-60007  
 Clark Terry  
 "Cruising" Milestone M-47032  
 (2-record reissue of Riverside records)  
 Thelonious Monk  
 "Brilliance" Milestone M-47023  
 (2-record reissue of Riversides)  
 Bill Evans  
 "Spring Leaves" Milestone M-47034  
 (2-record reissue of Riversides)  
 Kenny Dorham  
 "But Beautiful" Milestone M-47036  
 (2-record reissue of Riversides)

Bill Evans Milestone M-47024  
 "Peace Piece and other Pieces"  
 (2-record reissue of Riversides)  
 Chuck Mangione  
 "Jazz Brother" Milestone M-47042  
 (2-record reissue of Riverside and Jazz-  
 land recordings)  
 Cecil Payne  
 "Bird Gets the Worm" Muse MR 5061  
 Steve Reid  
 "Rhythmism" Mustevic MS 1001  
 "Nova" Mustevic MS 2001  
 David Wertman  
 "Kara Suite" Mustevic MS 3001  
 Ran Blake  
 "Wende" OWL 05  
 Joe Pass Pablo  
 "Portrait of Duke Ellington" 2310-716  
 Milt Jackson  
 "At Montreux, 1975" Pablo 2310-753  
 Mike Longo  
 "Talk with the Spirits" Pablo 2310-769  
 Gerry Mulligan  
 "Meets Enrico Intra" Pausa PA-7010  
 Elvin Jones  
 "Live" FM Records PMR-004  
 Steve Grossman/Gene Perla/Don Alias  
 "Stone Alliance" FM Records PMR-013  
 Sonny Rollins Prestige P-24050  
 "Saxophone Colossus and More"  
 (2-record reissue of original Prestiges)  
 Illinois Jacquet  
 "How High The Moon" Prestige P-24057  
 (2-record reissue of 1968-69 Prestiges)  
 Hank Mobley  
 "Messages" Prestige P-24063  
 (2-record reissue of 1956 sessions)  
 Gene Ammons Prestige P-24071  
 "The Gene Ammons Story: Organ Combos"  
 (2-record reissue of 1960-61 sessions)  
 "Tribute to Louis Armstrong" " " -7159  
 Eubie Blake  
 "91 Years Young" " " -7157  
 Brew Moore/Serge Chaloff/Allen Eager  
 "Brothers and Other Mothers" Savoy  
 SJL 2210  
 Stan Tracey  
 "Under Milk Wood" Steam TAA271  
 Hilton Ruiz  
 "Piano Man" SteepleChase SCS-1036  
 Rene McLean  
 "Watch Out!" SteepleChase SCS-1037  
 George Russell  
 "Electronic Sonata for Souls Loved by  
 Nature" Strata-East 19761  
 Anita O'Day  
 "Anita 1975" Trio PA-7105  
 Sarah Vaughn  
 "Swingin' Easy 1954" Trip TLP-5551  
 Helen Merrill  
 "With Strings, 1955" Trip TLP-5552  
 Earl Hines  
 "Grand Reunion" " " 5557  
 Gerry Mulligan Sextet  
 "1955" " " 5561  
 Sarah Vaughn  
 "No Count Sarah 1958" " " 5562  
 Clark Terry  
 "Big B-a-d Band Live" Vanguard 79355  
 Clark Terry  
 "and his Jolly Giants" " 79365  
 Max Morath  
 "Jonah Man" " 79378  
 Amalgam  
 "Another Time" Vinyl VS 100  
 Carla Bley  
 "Dinner Music" Watt/6

# CODA PUBLICATIONS

BOX 87 • STATION J • TORONTO

ONTARIO M4J4X8 • CANADA



## NEW ON ARISTA:

ANTHONY BRAXTON: The Montreux/Berlin Concerts (2 record set) ..... 9.98  
 RANDY WESTON: Berkshire Blues... JULIUS HEMPHILL: Dogon A.D....  
 TED CURSON: Flip Top... RICHARD TEITELBAUM: Time Zones, with  
 Anthony Braxton... CECIL TAYLOR: Indent.....each 7.50  
 MILT JACKSON: at the Kosei Nenkin w. Ray Brown (Pablo 2 record set).... 12.98  
 JOHN COLTRANE: Live with Tyner, Garrison, Jones (Pablo 2 record set)....12.98  
 NEW ON PABLO: DIZZY GILLESPIE: Free Ride w. Lalo Schifrin...  
 PETERSON/PASS/BROWN: The Giants... COUNT BASIE and his orchestra:  
 Prime Time... RAY BRYANT: Solo Flight... JO JONES: The Main Man....each 7.50  
 ORNETTE COLEMAN: Dancing in your head (Horizon)..... 7.50  
 VIC DICKENSON: The Essential (Vanguard twofer)..... 8.00  
 McCOY TYNER: Supertrios (Milestone 2 record set)..... 11.98  
 JOHN COLTRANE: The other Village Vanguard Tapes (Impulse 2 record set)...8.98  
 NEW ON CONCORD: JAKE HANNA: Kansas City Express w. R. Kamuca...  
 BARNEY KESSEL/HERB ELLIS: Poor Butterfly... JAKE HANNA 5: Jake Takes  
 Manhattan... DAVE FRISHBERG: Getting some fun..... RICHIE KAMUCA:  
 Drop Me Off In Harlem... Frank CAPP/Nat PIERCE: Juggernaut..... each 7.50  
 BUDGET BLUE NOTES: DON CHERRY: Where is Brooklyn?... Complete  
 Communion... ANTHONY WILLIAMS: Spring... HORACE SILVER: Blowin'  
 the Blues Away... KENNY BURRELL: Blue Lights vols. 1 & 2... SIDNEY  
 BECHET: Giant of Jazz vol. 2... GEORGE LEWIS: and his N.O. Stompers  
 vol. 1... ART BLAKEY: Moanin'... DEXTER GORDON: One Flight Up...  
 SONNY ROLLINS: Volume 2... HERBIE HANCOCK: My Point of View...  
 SAM RIVERS: Contours... Sidney DePARIS/James P. JOHNSON: Original Blue  
 Note Jazz, Volume 2..... each 4.50  
 BOBBY HACKETT/JACK TEAGARDEN: Jazz Ultimate Capitol)..... 4.98  
 KEITH JARRETT: Sand (ECM 2 record set - German pressing)..... 16.98  
 JAN GARBAREK/RALPH TOWNER: Dis(ECM)..... 8.50  
 J. J. JOHNSON: Blue Trombone (Japanese CBS Sony)..... 8.50  
 THELONIOUS MONK: Monk In Tokyo (Japanese CBS Sony, 2 record set)..... 16.98  
 FLIP PHILLIPS: Phillips' Head (Choice)..... 7.98  
 JIMMY ROWLES: Grandpaws (Choice)..... 7.98  
 NEW ON XANADU: DOLO COKER: Dolo!... AL COHN: True Blue w. Dexter  
 Gordon, Barry Harris, etc.... AL COHN: America..... each 7.98



CODA PUBLICATIONS operates The Jazz and Blues Record Centre, 893 Yonge Street, Toronto - featuring an incomparable selection of jazz and blues records as well as books and magazines. Your patronage of the store and our mail order service assists greatly in the continuing publication of CODA Magazine. Thank you.

The above records have been selected from our current stock and prices include all packing and shipping charges. We can usually supply all the recordings reviewed in Coda, those listed in the Schwann catalog, and British and Continental releases.

How many times more can I say it, no more damn festivals. They are all the same. Bloody circuses. And then in the mail arrived a program. Not just a program, but music for anybody who has been interested at all in this last decade. If the new music had a who's who listing, the performers at this Moers Festival could be a good foundation. And so another promise broken, off we go 4000 miles to find out if it's different. There are all the folks, knapsack-on-your-back, dust, coca cola called afri, beer tents, sleeping tents, no plain water... so what's different?

First let me explain something. Moers is a small town situated close to the Dutch border, half an hour by train from another place you have never heard of. Small cobbled streets, a pedestrian-only walkway for a mile or so, good for tourists, with one small difference from any other brochure. It has a town council that not only allows such an event to take place, but even encourages it with financial assistance. It supports the most incredible array of new musical talent ever to be witnessed, putting to shame all those so-called American Jazz promoters. Presenting to three or four or more thousand spectators, an American creative art that is supposed to be unpopular. There are no Chick Coreas, no Herbie Hancocks, no boogaloo down Broadway acts at all. Just the current art of a very beautiful music.

Each day starts quite early, around 11:30, with "local" performers, most of whose names it is impossible for me to remember. Perhaps the Braxton sound of the Essen group, a local group from Moers, a humorous seriousness from a group that included teacher/author Ekkehard Jost that I shall call R, an Italian band led by trumpet player Guido Mazzon, all who played some interesting music, showed that the music has spread, has once again become a WORLD music with a feeling of strength that has not existed since the days when the great BIRD flew so high. A proof, even if their names cannot be recollected, that once again it is here in all its forms, this music called jazz.

Friday, May 27

The first evening is to start with some disappointment for me. I had travelled, almost urgently, to hear the opening group that was to be the Willem Breuker Kollektief from Holland, only to find their performance was not to take place. I had heard only one record of this band, which was so exciting the thought of hearing them live filled me with expectation. But the quartet that opened soon removed all thoughts of this from my mind. Oliver Lake-alto, Michael Jackson-guitar, Fred Hopkins-bass and Paul Maddox-drums. Over the past two years I have experienced the music of Oliver Lake and Paul Maddox on several occasions, and had realised that Lake in particular was one of the singular creators that occur in our music, but I

# MOERS FESTIVAL



was not quite prepared for the mighty talents of Michael Jackson. It could well be that after such a long time, jazz has a new guitar player of great originality, an instrument that I personally have not enjoyed since Charlie Christian. His group and solo concept with this quartet is really quite startling, and his voice, I'm sure, will become very recognised in the near future. Check out the Oliver Lake quartet recording on Black Saint and you will hear.

Willem Breuker, I look forward to hearing you on another occasion.

At this point in the festival, with only one performance having taken place, there is already something quite different occurring. The performance was ninety minutes long, and instead of the usual parade of players, there are only four groups to play this evening.

Due to the incredible amount of music

I heard over these four days, it may well be that sometimes the groups are not in the correct playing order, but no matter, the sound is intact.

Perhaps one of the most marvelous things about this festival is the combinations of players that were introduced. It seems unlikely that a trombone workshop in America, or anyplace else for that matter, would be Albert Mangelsdorff, Gunter Christmann, George Lewis and Paul Rutherford, who individually must be the four premier trombonists that are publicly known in this period. The trombone is such a pliable instrument, capable of unique possibilities, its sliding pitch, wide range of sound, and raucous tradition, can be utilised to present a myriad of orchestral ideas. Of course in the hands of such masters this is exactly what occurred. Each player was given the opportunity to present his concept of what four trombones could do. Some while ago Sackville recorded George Lewis, and one of the pieces was multi-tracked. At that time George said it would be terrific if his music could be presented live, but who would play it. Now we know.

Duets have become popular in recent times, and some very inventive situations have arisen. This is the bare essentials of improvised music, response to each other, almost conversations. In the past, although Armstrong and Hines broke the traditions half a century ago, duets were mostly a piano or guitar being accompanied by a rhythm instrument. Almost no one could deal with jazz music sans the rhythm section complete. But here were two duets, one with Lester Bowie and Don Moye, the other Dollar Brand and Johnny Dyani, whose music, although completely different in content, worked from the same jazz tradition that has sustained its history. RHYTHM.

Bowie and Moye were, to say the least, spectacular, and in true Chicago manner freaked us all out. Bowie in Herr Doktor's white coat, blurring, burping and just swinging like crazy (man?), Moye in full warrior's paint doing the percussion tricks that only he can feel. The power of the Chicago music was to be felt many times throughout this Whitsuntide holiday celebration. Dollar's music I have become used to, if that's the way to say it, the charm of his happy themes pulsating your physical self, bringing to his audiences a small picture of Africa, but with the addition of Johnny Dyani the music takes on a very clear picture, becomes much more the folk music of the kraal, and less a music of America. He seems to bring the music to its true origins in a very sophisticated manner and indeed it becomes Good News From Africa (Check Enja Records # 2048). What a glorious way to feel so tired.

Saturday, May 28

Today we all start out tired, the parties at the Hansa Hotel have continued until the light came up, and I am not really prepared for more music. This has always been one of the problems with festivals, there is very little space, and in my head I can still hear the music

from the day before.

Yosuke Yamashita, the Japanese pianist has already started the day off, performing solo, but I was unable to raise my body soon enough for this event.

For me the day begins with a tenor saxophone trio, with bass and drums, which was originally scheduled to be with Michel Portal. Instead we have Gerd Dudek, Leszak Zadlo and Alan Skidmore with the rhythm section of Ali Haurand and Pierre Courbois. Somehow I have a slight mental block with this music, I never did enjoy JATP twenty years ago, the tenor battles always seemed to go on much too long, and this music reminded me of an updated version of the same thing. Next came Repercussion, a trio of drummers, and once again I found my attention wandering. Even though they were three of my favorite players (Barry Atschul, Detlev Schonenberg and Steve McCall). It seems obvious at this point I really should not continue to write anything about this day, because my whole system is troubling me, the food is different, the beer (alt) is heavy, and not in a hip way, and I am terribly tired. I will not review any more of the music because the Yamashita trio with Akiro Sakato and Shota Koyama, whom I enjoy so much on record, seems to be one endless stream of energy, and the World Saxophone Quartet of Julius Hemphill, Oliver Lake, David Murray and Hamiet Bluiett have simply become a blur. All I remember are their really superb solos, in particular David Murray whose music I have not heard before. I feel I must apologise to all of the players on this day, for to try to describe them would be a non factual invention. I understand that someone else will send a review of the World Saxophone Quartet to Coda. I hope so.

==== Sunday, May 29 =====

Today I feel refreshed, have had a good night's sleep, and have come really prepared for the day's music, which starts with George Lewis performing solo trombone. I thought I knew what George could do, as I was responsible for him recording his solo music for the first time. This was not so, for in the short span of six months his attitude to solo performance has developed into an art quite easily to the level of Braxton's solo alto excursions. His use of other materials, such as reading from newspapers, magazines etc., while playing, the addition of water to the instrument's slide and playing additional percussion patterns on the outside of his instrument with his fingers, made his music so dramatic and humorous that the audience, myself included, demanded an encore. No mean feat for a solo performance on a non-chordal instrument. It is my opinion that George Lewis has brought to the music a character of humour and reality long missing.

Welcome, today is trombone day, and at different times throughout the day we are to hear Gunter Christmann with Detlev Schonenberg, and Paul Rutherford with Barry Guy. If only Albert Mangelsdorff had not to rush off to do a workshop

in Tennessee everything would have happened at once. I find myself so in love with the trombone again.

Christmann and Schonenberg, who I think are not that well-known outside of Germany, are a most spectacular duet. The music is so in tune with each other's thoughts they appear like Siamese twins. Nothing is missed, not a breath, not a moment. Most Fantastic. Rutherford and Guy have also a most original concept with the additional use of electronics, most of which seem to be played by Guy. They do not rely so much on rhythm as the other players, and their music seems to be very close together, almost pen-sive. It is most interesting that once again these combinations are duets, giving the ultimate information to each other, a trend that I very much like, as I have always been a lover of small group music.

There is still one more duet to perform, that of Muhal Richard Abrams and Malachi Favors, and although Muhal's fame seems to have come to him as a spiritual leader, his music shows a great force. With Malachi in full costume, indulging in percussion and theatre, and Muhal's powerful beauty, the stage is set, the music is splendid, so rich and full, filling one up with the realisation that this music is the truth.

The day is to end on a SPECTACULAR level. "Ladies and gentlemen - THE ART ENSEMBLE OF CHICAGO." Striding straight into their own odd version of bebop music, Roscoe Mitchell, Joseph Jarman, Lester Bowie, Malachi Favors and Don Moye simply take us all higher and higher into fever pitch. The music which lasts for one and a half hours, seems like only minutes, not for one moment do they let Ensemble many times, I have never quite felt this way about them before. The theatre that they are, the great Black music that they are, left us shouting hoarse. FOR MORE/FOR MORE/FOR MORE/ It took twenty minutes to stop the audience from pulsating. GREAT BLACK MUSIC indeed.

==== Monday, May 30 =====

The last day of the festival in many ways becomes sad, you meet so many people who were just names in print, because as a reviewer you meet all the other members of the jazz press, the writers and photographers who, just for a minute, there backstage, become your friends, members of the jazz fraternity, soon to become distant and just names at the end of pages of type.

Charles Tyler's quartet with Earl Cross, Wilbur Little and Steve Reid starts the day, and the music brings back superficial memories of those nights in New York so long ago when Charles Tyler was part of Albert Ayler's wonderful music. But it is only the surface, for Albert was really the power and the spirit of this system of playing.

Air seemed as though it also should have so much promise, I had heard many stories of the prowess of Henry Threadgill, but Steve McCall and Fred Hopkins seemed to me to be the real power of the

trio. The music was not bad, it was that I had expected much more than just strings of solos, backed by bass and drums. If anything is to be said about this band it would be that the audience liked their music more than I. Perhaps there were just too many heavies all at once to overshadow.

Braxton's new quintet, and all his groups are a surprise, this time outdid even their own excellence. A quintet that featured Muhal Richard Abrams, George Lewis, Mark Alias and Bobo Shaw, brought yet another dimension to Braxton's music. It felt much looser than I had heard on previous occasions. A very strong jazz feel. With strong solos by everyone. Lewis played sousaphone and another valve horn that I did not recognise, but the main change was the rhythm section. Mark Alias, a new name to me, played with Euro technique and at times walked in fine "old" fashion. Bobo Shaw is a dynamite drummer, who was really responsible for opening up the rhythm feel, a new direction for Braxton that I felt was to everyone's advantage. Muhal in particular seemed very much in tune with Bobo. I have been accused of placing Braxton on a pedestal, but I can only write what I hear, and what I heard the audience heard also. A standing ovation and an encore.

Saxophone colossus was coined a long time ago, but seems such an apt description for Anthony Braxton, Roscoe Mitchell and Joseph Jarman. I truly do not know what to write about them for this one set was worth all the waiting. The music in the written section was tight and the co-operation between them displayed the knowledge of a dozen years of playing. Three master saxophonists performing of one accord a music from the Chicago essence. Absolutely superb music that for me represents what I hear clearly in my mind.

To end the festival was the Lovens-Lytton quintet, who would be a perfect way to end these four days considering the festival was called new jazz. They represent the system of much of the European music on a very high level. Free improvised collective playing is almost a tradition in Europe and Paul Loven, Paul Lytton, Evan Parker, Paul Rutherford and Barry Guy proved beyond all doubt that with the right people this is a very satisfactory way to perform music. Evan Parker who had not performed elsewhere in the Festival was extraordinary, and in this context played even better, for me, than in the Company Festival the previous week. The percussion of the two leaders was quite amazing, providing in different ways a textural backdrop from which everyone else could produce information. Kenny Wheeler was also supposed to perform with them but failed to show. I guess you just can't have everything.

There is no real summation to all this, after all it's really quite like a diary of events, and it has now passed. So thank you all the players, who are the real reason, and thank you Burkhard Hennen for inviting me. - Bill Smith

# FOR THE BIG BAND ENTHUSIAST \_\_\_\_\_ FROM JOYCE RECORDS

ONE NIGHT STAND WITH JAN SAVITT.....	LP-1002
SPOTLIGHT ON ARTIE SHAW.....	LP-1003
ONE NIGHT STAND WITH ELLIOT LAWRENCE.....	LP-1004
ONE NIGHT STAND WITH LARRY CLINTON.....	LP-1005
ONE NIGHT STAND WITH HAL McINTYRE.....	LP-1006
ONE NIGHT STAND WITH BUDDY RICH.....	LP-1007
ONE NIGHT STAND WITH LES BROWN.....	LP-1008
ONE NIGHT STAND WITH STAN KENTON.....	LP-1009
SPOTLIGHT ON ARTIE SHAW Volume 2.....	LP-1010
ONE NIGHT STAND WITH SONNY DUNHAM.....	LP-1011
ONE NIGHT STAND with the BATTLE OF THE BANDS.....	LP-1012
ONE NIGHT STAND WITH ERSKINE HAWKINS - 1946.....	LP-1013
ONE NIGHT STAND WITH HARRY JAMES.....	LP-1014
ONE NIGHT STAND WITH CLAUDE THORNHILL - 1946-'49-'51.....	LP-1015
ONE NIGHT STAND WITH GLEN GRAY, 1944.....	LP-1017
ONE NIGHT STAND WITH BILLIE ROGERS.....	LP-1018
ONE NIGHT STAND WITH RUSS MORGAN, MAY 1946, plus others.....	LP-1019
ONE NIGHT STAND WITH DORIS DAY.....	LP-1020
ONE NIGHT STAND WITH WOODY HERMAN.....	LP-1021
ONE NIGHT STAND WITH TOMMY DORSEY.....	LP-1022
ONE NIGHT STAND WITH DUKE ELLINGTON.....	LP-1023
ONE NIGHT STAND WITH HARRY JAMES, Volume 2.....	LP-1024
ONE NIGHT STAND WITH BUDDY RICH, Volume 2.....	LP-1025
ONE NIGHT STAND WITH VIDO MUSSO.....	LP-1026
ONE NIGHT STAND WITH BOB STRONG.....	LP-1027
ONE NIGHT STAND WITH BOBBY SHERWOOD.....	LP-1028
ONE NIGHT STAND WITH GENE KRUPA.....	LP-1029
ONE NIGHT STAND WITH KENTON AT THE COMMODORE.....	LP-1030
ONE NIGHT STAND WITH CHARLIE BARNET, Volume 2.....	LP-1031
ONE NIGHT STAND WITH CAB CALLOWAY.....	LP-1032
ONE NIGHT STAND WITH RAY McKINLEY.....	LP-1033
ONE NIGHT STAND WITH HARRY JAMES IN 1944.....	LP-1034
ONE NIGHT STAND WITH EDDIE CONDON.....	LP-1035
ONE NIGHT STAND WITH HENRY KING.....	LP-1036
ONE NIGHT STAND WITH WOODY HERMAN AND ALLAN JONES.....	LP-1037
ONE NIGHT STAND WITH LES BROWN, Volume 2.....	LP-1038
ONE NIGHT STAND WITH CHARLIE SPIVAK.....	LP-1039
ONE NIGHT STAND WITH STAN KENTON, At The Click.....	LP-1040
ONE NIGHT STAND WITH ARTIE SHAW, 1939.....	LP-1041
ONE NIGHT STAND WITH TOMMY DORSEY, Volume 2.....	LP-1042
ONE NIGHT STAND WITH JAN SAVITT AT KYW, 1937.....	LP-1043
ONE NIGHT STAND WITH HARRY JAMES AT THE ASTOR.....	LP-1044
RADIO DISCS OF TONY PASTOR.....	LP-2001
RADIO DISCS OF HARRY JAMES (Buddy Rich).....	LP-2002
RADIO DISCS OF RANDY BROOKS.....	LP-2003
RADIO DISCS OF TOMMY DORSEY.....	LP-2004
RADIO DISCS OF CHARLIE SPIVAK (all V Discs).....	LP-2005
RADIO DISCS OF TEX BENEKE.....	LP-2006
RADIO DISCS OF LES BROWN (Stone and Day).....	LP-2007
RADIO DISCS OF GENE KRUPA (All V Discs).....	LP-2008
RADIO DISCS OF JIMMY DORSEY (All V Discs).....	LP-2009
RADIO DISCS OF HARRY JAMES, Volume 2 (V Discs).....	LP-2010
RADIO DISCS OF ZIGGY ELMAN AND BRICK FLEAGLE.....	LP-2011
RADIO DISCS OF CHARLIE BARNET (All V Discs).....	LP-2012
FILM TRACKS OF CHARLIE BARNET.....	LP-3001
FILM TRACKS OF RICH AND KRUPA.....	LP-3002
FILM TRACKS OF STAN KENTON.....	LP-3003
SPOTLIGHT ON TUCKER, FIORITO AND GARBER.....	LP-4001
SPOTLIGHT ON WALD, SAVITT AND JAMES.....	LP-4002
SPOTLIGHT ON JACK TEAGARDEN.....	LP-4003
SPOTLIGHT ON MONROE, WEEMS AND ORRIN TUCKER.....	LP-4004
SPOTLIGHT ON BOB CHESTER AND TEDDY POWELL.....	LP-4005
SPOTLIGHT ON LOUIS ARMSTRONG AND GLEN GRAY.....	LP-4006

# Around The World Around The World Around The

## CANADA

TORONTO - Bourbon Street's erratic music policy came together when Art Pepper substituted for Randy Brecker for one week. Pepper is a legend and this was his first appearance as a soloist in these parts. Probably only 10% of his potential audience even knew that he was appearing in Toronto - but that is normal business for clubs presenting jazz.

Hearing Pepper in person was a revelation. His playing has a harder edge than his records indicate and the length of his solos reflect his searching musical imagination. He can take a while to warm up and some sets seemed tentative but there were occasions when he burned. He sounded most fluent playing familiar standards such as Donna Lee but his own compositions, which are angular in nature and imaginative in their structure, were heavily featured. Bernie Senensky, Dave Piltch and Terry Clarke outdid themselves in providing a flowing momentum for Pepper's music. It was one of these special weeks when the music came together and the guest soloist really justified his position as a master craftsman of the music.

Mose Allison, a somewhat unusual booking for Bourbon Street, continues to recycle his repertoire of originals and standard blues. His smoky, Curtis Mayfield tinged voice is still one of the most droll and pleasing experiences in his field but his piano playing becomes more bizarre with each succeeding year.

A 26-week series of half hour television shows will be shown this winter on CHCH-TV in Hamilton. They are hosted by Peter Appleyard and will feature just about every traditional/dixieland band in the Toronto area - which will certainly be a new experience. Added weight for some of the shows in the form of American guests will undoubtedly boost the ratings. Wallace Davenport and Alvin Alcorn were in town for appearances with Pete Savory's Louisiana Joymakers, Warren Vache and Scott Hamilton guested with Al Lawrie's Sextet and Buddy Tate and Marty Grosz appeared with Jim Galloway's Metro Stompers. Tate and Galloway had only recently completed a highly successful tour of England, Holland, Denmark and Italy so they had no problems with repertoire. While in town Buddy helped promote his new Sackville record with an appearance on CJRT-FM's The Jazz Scene and also sat in with the Metro Stompers at a private bash where his ad-lib arrangements and brilliant soloing gave added zest to a band totally equipped at playing fresh material without anything more than agreement on the key.

Blondie's is an intimately attractive club located in the Yonge/Davisville area. Its Victorian gaslight decor is quite suitable to the sophisticated sounds of such players as Jim Galloway, Eugene Amaro and Kathryn Moses. It's an experiment at an alternative to the dominant

disco sound and hopefully it will succeed. Its location and setting make it a warm and comfortable place to visit.

Ron Arnold presented his sixth annual Jazz Band Ball on the Jadran July 8 with the bands of Eugene Amaro, Jim Galloway and the Casa Loma....On June 12 the Climax Jazz Band celebrated the release of their new lp with a party at Harbourfront, the incredibly popular Sunday night home for Toronto's traditional jazz groups.

CBC Stereo celebrates the 50th birthday of Gerry Mulligan with a new Concerto specially written for the baritone jazz saxophonist by leading Canadian composer Harry Freedman.

The Concerto for Saxophone and Orchestra is being premiered September 17 at the Great Hall, Hamilton Place. Music of Today, Tuesday, September 20, broadcasts this CBC commission, along with a performance by the Gerry Mulligan New Sextet. - John Norris

## JAZZ IS ALIVE on CKQS RADIO

"From Bebop to Now"

with HAL HILL 10PM to Midnight  
1st. 3 Saturdays of the Month

"Music For Night People"

with PAUL FISHER Mon. thru Fri. - Midnight-3  
Saturdays - Midnight - 5

CKQS 94.9 FM

## TORONTO MUSIC SCENE

BLONDIE'S - 1954 Yonge Street, 482-0055  
BOURBON STREET - 180 Queen Street W.  
see advertisement on page 30

CHEZ MOI - 30 Hayden St. 921-5566

DJ's TAVERN - Hydro Building, University & College 595-0700

GAFFERS - 10 Kensington Ave. 861-1435

GEORGE'S SPAGHETTI HOUSE  
290 Dundas Street East 923-9887

see advertisement on page 30

INN ON THE PARK - 1100 Eglinton Ave. E.  
Saturday afternoon jazz. 444-2561

MALLONEY'S - 85 Grenville St. 922-4106

EL MOCAMBO - 464 Spadina Ave 961-2558

THE MUSIC GALLERY - 30 St Patrick St.  
Free admission during summer-368-5975

SOHO CAFE - 334 Queen St. W. - Friday  
& Saturday, midnight to dawn. 862-0199

YELLOWFINGERS - 1280 Bay Street - see  
advertisement on page 35 964-1984

Summer visitors to Toronto are invited to phone the Jazz and Blues Record Centre, 929-5065 for live music information.

VANCOUVER - the fortunes of music aficionados have improved greatly since the Vancouver Jazz Society boldly launched its Spring 77 Concert Series with the Lee Konitz - Warne

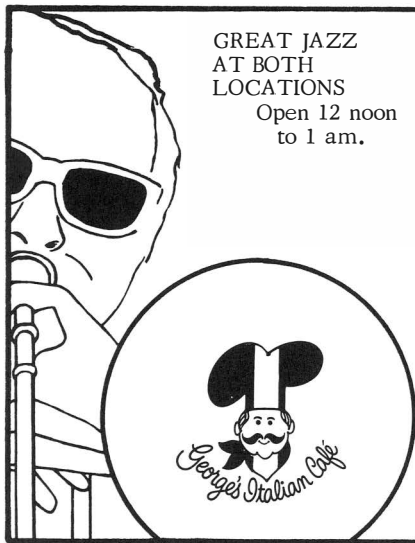
Marsh Quintet. Konitz, Marsh and local rhythm section played four consecutive nights (March 9-12), conducted a workshop, and performed a short segment on local TV station CKVU. To hear these men together was akin to witnessing an unfolding of musical history. Each is a consummate artist involved in constantly refining the musical language passed down by Charlie Parker and Lennie Tristano. Unfortunately, the rhythm section was not always sympathetic but the duet interchanges and unison playing of Konitz and Marsh overrode many of the other inconsistencies.

The adventurous and musically challenging forays of the Art Ensemble of Chicago, the thunderous energy of Cecil Taylor's Unit, the reflective, meditative, lyrical and joyous offerings of Dollar Brand, the flashy extroversions of Ted Curson's group and the introverted explorations of Sam River's trio consecutively followed Konitz-Marsh. Paul Bley had been originally scheduled but was postponed and subsequently replaced by Ted Curson. Stay tuned to these pages for a full report on the entire Concert Series in the coming issues.

Charles Mingus and group played a week-long engagement at the Old Roller Rink in North Vancouver followed by John Lee Hooker....Oregon drew a good crowd to the newly renovated Orpheum April 25 but unfortunately the Concord Jazz Festival featuring Bud Shank, Shelley Manne, Herb Ellis and Barney Kessel, Ray Brown and others which was to have appeared at the Orpheum May 10 was cancelled....Guitarist Ed Bickert and Don Thompson - bass, Terry Clarke - drums, played June 2-4 at the Vancouver East Cultural Centre....Ella, Joe Pass and Oscar Peterson drew enormous crowds to the QET June 3.

A bright, young pianist to emerge on the scene over the last year or so is Paul Plimley, formerly of the Vancouver Sound Ensemble. Plimley is almost wholly inspired by the emotional and intellectual energies of Cecil Taylor's music (with due respect to Monk and Bud Powell) and rejects the popular tinklings of the present day Keith Jarrett-Chick Corea axis. It is refreshing to hear his original and fresh approach when so many pianists these days sound like muffled replicas of Keith Jarrett. He currently has a recording out with multi-reedman Walter Zuber Armstrong called "High Places" which may be obtained from Black Swan Records, 2936 West Fourth Avenue.

City Stage, 751 Thurlow Street is presenting a series of jazz programs involving local talent. Jazz Series 2 on May 8 saw the Gavin Walker Quartet. More ticket information can be had by calling 688-7013. And finally, CO-OP Radio (102.7 FM) features an open-ended jazz program every thursday beginning at 10 p.m. and continuing to 3 or 4 a.m. There is a different host each week.... CHQM (104 FM) features jazz on weekends beginning at midnight. - John Orsyik



GREAT JAZZ  
AT BOTH  
LOCATIONS  
Open 12 noon  
to 1 am.

BOURBON STREET  
180 Queen Street West, phone 598-3020  
July 25 - August 6.....HERB ELLIS  
August 8 - 20..... DON MENZA  
" 22 - Sept. 6...JOHNNY GUARNIERI  
Sept. 5 - 17..... MARVIN STAMM

BASIN STREET - 180 Queen Street W.,  
ONE WEEK ONLY: 598-3013  
JOE WILLIAMS.....August 1 - 6

GEORGE'S SPAGHETTI HOUSE  
290 Dundas Street East, phone 923-9887  
July 25 - 30.... Steve Lederer Quartet  
August 1 - 6..... Sam Noto Quartet  
Aug. 8 - 13..... Russ Little Quartet  
" 15 - 20..... Moe Koffman Quintet

BOURBON STREET - Sunday Sessions  
starting at 6:00 Sunday evenings.

## AMERICA

ANN ARBOR - vibraphonist Gary Burton was last in Ann Arbor in September, in an excellent solos/duet concert (reviewed in these pages) with pianist Chick Corea. The sellout crowd came for Corea, but they also heard some excellent Burton mallet music. Burton's return to Ann Arbor (in the University of Michigan's "Power Center") on May 13 drew many of these same people, and Burton responded with an artistically satisfying two-hour performance.

This was the first concert the University of Michigan's student-run Eclipse Jazz organization had produced during the spring and summer semester "offseason" (Burton and his colleagues also appeared the next night in East Lansing at Michigan State University". The concert's success prompted Eclipse to play a second summer show, by Sun Ra and his Arkestra on July 22. The date coincides with the Ann Arbor Art Fair, an annual open-air bazaar on temporarily-closed city streets which brings craftsmen and arts-and-crafts types from quite a ways off; Ra's visually stimulating music should appeal to many of them. Eclipse also hopes to present some local players live on stages on State Street, among them Ed Sugar, harmonica-player Peter "Madcat" Ruth, and the II V I Orchestra (a band obviously proud of its changes).

Eclipse's fall lineup has solidified somewhat. Scheduled so far are Jean-Luc Ponty (September 17), Sonny Rollins (Sept. 30, October 1), and an Oscar Peterson solo concert December 10. Still tentative are Dexter Gordon (October) and The Art Ensemble of Chicago (November). A series featuring lesser-known performers is being planned at the small Residential College auditorium, with musicians like Leroy Jenkins expected. Fall season tickets are available for \$20; write Eclipse Jazz, Michigan Union, Ann Arbor Michigan 48109 USA.

On May 19 we caught an outdoor concert by Detroitier Phil Ranelin and his quartet, who call themselves "Vibes from the Tribe". Sponsored by Jade Product-

ions (part of Eastern Michigan University's Office of Campus Life), the hour and a half performance was staged on a mostly-concrete mall beside McKenny Union at the Ypsilanti campus.

Trombonist Ranelin brought Rod Williams on electric piano, Glenn Henderson, acoustic and electric bass, and Wendell Robertson, drums. The Tribe they belong to is a Detroit-based music cooperative which publishes a magazine and produces records under the Tribe name. Ranelin has three albums out on the label, and most of the originals the group performed were from those albums.

Although he was often swallowed by his louder sidemen, Ranelin displayed a fluent legato approach. I liked Henderson's work on acoustic best, although some of what he and Robertson tried didn't come off. Williams seemed uncomfortable with his electric; he tended to pound out block chords and his single-note lines often didn't lay well. Still, they all sounded better later in the concert, even though as the stage emerged from the shadow of a nearby building it evidently became something of a sauna. There were some good originals, too; I particularly liked a medium jazz waltz and a Williams tune called Seventh Heaven. Jade may do more such concerts this summer, and they've also scheduled a bigger production for mid-November: a performance by Pharoah Sanders and Don Pullen.

- David Wild

BUFFALO - Just a step away from Toronto is Buffalo - once the graveyard of jazz activity. Since the inception of The Buffalo Jazz Report a couple of years ago there has been a transformation. What had already begun as a trickle is now a virtual avalanche with the BJR bringing all the information together. The Statler Hilton and the Trafalmore Cafe are the principal presenters of name talent and they are offering a variety of music no longer viable here in Toronto.

The Trafalmore is uniquely American. There is a certain ambience about American night clubs (or bars) which sets

them apart and they are eminently suitable for the high level intensity of jazz music. Joe Turner has sung the blues in thousands of these places as well as cloistered concert halls but his big, powerful voice seems well suited for the intimate setting of the Trafalmore. His three day stint in Buffalo was at the tail end of a two month road tour with pianist Lloyd Glenn - the second such time the two musicians had hit the road from California. Lloyd Glenn is one of the unrecognised giants of the music. He is a superb exponent of the blues and boogie woogie with his own conception and touch. He prefers to play the standard showcases of the idiom (Pinetop's Boogie Woogie, Yancey Special etc.) in clubs but he has written many highly original numbers. His backings for Joe Turner were marvelous. He gave Turner just the right sounds on which to build his shouted blues choruses - for Turner still shouts the blues with an undiminished power which belies the serious illnesses he has experienced in recent years. It is a credit to their artistry that both Joe Turner and Lloyd Glenn were able to ignore the incompatible meanderings of the guitar, bass and drums attached to them for this occasion. They don't need additional trappings. They make perfect music by themselves.

- John Norris

HONOLULU - we were in the Islands on a ridiculously compressed four-day visit whose timing was dictated by my younger brother Ken's wedding and whose length was prescribed by our work and school schedules. Ken's wedding was itself a product of schedules, arranged to coincide with a concert at the University of Hawaii's Manoa campus on April 29 by the group Seawind. Ken has been the band's bassist since its formation some five years ago, and this way the whole band could attend his and Chris' wedding three days later.

That seemingly irrelevant personal anecdote should explain however why I can't provide a really impartial review of the group's concert. Seawind includes (in addition to Ken Wild on electric and acoustic basses) Jerry Hey, trumpet and flugelhorn; Kim Hutchcroft, reeds; Larry Williams, reeds and keyboards; Bud Nunez, guitar; Bob Wilson, drums; and Pauline Wilson, vocals. Their music inhabits that anomalous region variously called fusion or jazz-rock, and the young, enthusiastic crowd tended to pull the music towards the rock side a little, in line with their recent album on CTI. The band had packed the university's Andrews amphitheatre, and the "Manoa mist" that had threatened all day stayed in the clouds. We enjoyed the concert, although I best liked those times when the group's strong soloists were given free rein. I'm looking forward to hearing the band later this month at Detroit's Baker's Keyboard Lounge, a jazz club which should allow for greater exposure of their jazz abilities.

Jazz of a different orientation was to be presented the week after we left (May



2 through 8) in the George Wein-produced "1977 First Annual Pacific Kool Jazz Fair". The festival listed a long roster of mostly older players: Al Green, the Woody Herman Herd, Chuck Mangione, Muddy Waters, Wallace Davenport and his New Orleans band, Barney Bigard, Benny Carter, Vic Dickenson, George Duvivier, Pee Wee Erwin, Earl Hines, Milt Hinton, Dick Hyman, Ellis Larkins, Jimmy Maxwell, Johnny Mince, Bobby Rosengarden, Zoot Sims, Clark Terry, Joe Venuti, Joe Williams, and Teddy Wilson. The list seems to reflect Wein's musical tastes and one might question the reliance on exclusively mainstream stylists. The older players have much to offer, of course, but so do their successors, and the contrast in a single festival can often be informative. Most performances were to be on two separate stages at the Waikiki Shell, although for example Teddy Wilson was to play one afternoon at the Ala Moana Shopping Center.

I also wonder why Wein didn't include more local players in the festival. Long-time Honolulu resident Trummy Young was billed as "Festival Host" but the only other locals (limited to supporting roles) were the excellent acoustic bassist Byron Yasui and drummer Al Bardi, a Las Vegas transplant. There are a number of other local players who could have contributed much to the "unscheduled jam sessions and spontaneous music" Wein advertised. The "Kool", by the way, refers to the cigarette manufacturer who made it all possible.

Trummy is doing well in a kind of working retirement few others are lucky enough to find. He is in his fifth year playing for dancers in the Hano Hano Room at the top of the Sheraton Waikiki, backed by Ray Kaniyama, piano; Eddie Kam, bass; and Greg Molina, drums. He did confess to being a little tired of the six night a week dance gig and was looking forward to the six days of playing in different groups at the upcoming festival.

When last in Honolulu in 1973 I led a trio backing two fine jazz singers, Jimmy Borges and Ethel Azama. The week before we arrived Ethel had just begun a six-week engagement at the Outrigger East Hotel, backed by pianist Pat DeMain and bassist Miles Jackson. We all stopped by one night unannounced and unexpected (causing Ethel to forget completely what song she was singing), and Ken and I wound up finishing out the set with her. Ethel, who toured the mainland on her own and with Mel Torme in the sixties, looks and sounds as great as ever, and hopefully this gig will lead to more steady appearances around town.

"Gorgeous Borges", as Ethel used to call him, had just closed at the Jazz Cellular and was to open May 10 at the Hyatt Regency Waikiki. Borges is ably backed by the Betty Loo Taylor trio, with Ms. Taylor on piano, Duane Parks on bass and Buddy Barnhill on drums. Although we didn't catch Borges this time, we're hoping he'll still be in the Regency when we return on a normal, leisurely vacation planned for next fall. - David Wild

LOS ANGELES - First to say sadly that Hampton Hawes has passed on, victim of a cerebral hemorrhage, oddly the same weekend (end of May) that Stan Kenton was affected by that same affliction though he survived.

Actually things slow down here in Los Angeles during the summer as musicians beat it for other venues: usually Europe. Zoot Sims did a successful four evenings at Donte's in North Hollywood June 12 through 15 with Dave McKenna, Major Holley, Bucky Pizzarelli and Jake Hanna. A '50's feeling pervaded, his crowd there joyously drinking and smoking us all - my favorite was a Tickle Toe he got off in the first set steaming and chugging thru a honking '20's funk.

Joe Turner out in the jungles of Tarzana (named so because of the films) at Lee Magid's Cafe Concert 19657 Ventura Blvd. June 11. Magid promises more greats soon, Pepper, Cleanhead, PeeWee Crayton etc.

James Newton has formed a new trio consisting of himself on his Muramatsu flute, Tylon Barea percussion and Woody Murray vibes doing a broadcast 5.20.77 on KPFK, performing at the Ibedon Festival 5.22.77, also at Onaje's Cultural Tea House 5.29.77 where John Carter joined in, and then at poetry reading at Studio Z 6.12.77 Curtis K. Lyle reciting. There is a possibility that James might venture to Holland this summer.

Vinny Golia and Alex Kline continue their solo and duet performances June 30 at the George Sand Fine Arts Bookstore, 2076 Westwood Blvd. A superlative performance was given at the Ibedon Festival. Possibly a record forthcoming soon from this fine free jazz pair.

Radio Programs: my personal favorite is John Breckow's Big Sleep, on KPFK 2 am Saturday morn (friday eve). It's study time for me as John is well versed over a broad range of Black musics. His show follows Paul Vangelesti's Goodbye Porkpie Hat where excellent live broadcasts and interviews prevail. Paul has also instigated a monthly live performance broadcast of local jazz groups from Studio Z. Also on KPFK Sunday at 7:00 pm is blues authority Frank Scott's Preachin' the Blues. Floating around several stations lately have been some NPR productions of live concerts from the east coast, shows consist of Dexter Gordon Quintet, Anthony Braxton, Oliver Lake and Michael Jackson, Creative Music Studio etc., with different hosts like Stanley Crouch, Leonard Feather and Michael Cuscuna. Check KCRW Santa Monica or KLON in Long Beach. Feather has a Sunday radio show at 8 pm on KUSC. Also at 5:30 on KCRW is Gary Vercelli's jazz show, that's Sunday.

- Mark Weber

NEW YORK - WKCR-FM (89.9) presented an AACM Festival from May 15 through 22. The first four days were devoted to round the clock broadcasting of all the available recordings of AACM members, plus unreleased tapes and interviews. The final four days presented AACM

musicians in concert at Columbia University's Wollman Auditorium. Many of the Chicago-based group were performing in New York for the first time.

Drummer Michael Carvin and Friends - featuring Rene McLean (alto and tenor saxophones, flute) - performed at Boomers on May 24 and 25. Carvin and McLean were most impressive. McLean shows influences of his father, Jackie, as well as Dexter Gordon. He plays with much confidence and good ideas, and should be heard. Carvin is a flexible and responsive musician. The drummer says that he "tries to put the drums up front, as opposed to the person." It is important for Carvin to approach his instrument with the proper attitude, for only then can he be sensitive in his playing the music at hand. Carvin is a source of great strength. Yet, for all the power that he exhibits, one senses that there is more in reserve. Carvin pushes and prods his fellow musicians, forcing them to dig deep into the music. He plays everything with authority, whether it be softly or at a deafening roar. His joy in playing is so infectious that I found myself unconsciously shutting of the rest of the band and focusing on Carvin's rhythmic dances.

Axis in Soho - an art Gallery now offering jazz at night - presented the duo of alto saxophonist Arthur Blythe and cellist Abdul Wadud on June 11. Both musicians listened to each other and play duets noted for their dialogue and conversation. As he had shown a week earlier at the New York Loft Celebration, Blythe is a remarkably inventive musician. While he usually plays a free music, he exhibits an appealing lyricism. Wadud is also an extremely talented musician. He has taken the cello and finally made it a convincing and integral part of the new music, molding both classical and jazz influences into a fluid and heartfelt music.

Rashied Ali unveiled his new group (Rashied Ali, drums; Dewey Johnson, trumpet; Anthony Davis, piano; Fred Williams, bass; Rob Ralston, tenor saxophone) at Ali's Alley from May 18 through 22. The drummer has returned to a freer styled music. The results were impressive although the band still needs time playing together so that the players can interact on a higher level. Ali played at a white heat level and drove the band to a high level of energy and creativity. His own solos were very well constructed. Davis and Johnson were also outstanding, the latter played fast runs with a strong sweet sound.

This spring, the Alvin Ailey Dance Company premiered Diane McIntyre's "Ancestral Voices", choreographed to music by Cecil Taylor. Like most of Taylor's work, this is strong and compelling music, and begs for movement. McIntyre's approach, however, wasn't completely successful. Her staging was a bit too wooden and didn't project enough of the soaring quality of Taylor's music. However, she did capture some of the music's mystery. Perhaps, McIntyre's work would have been more effective had

she used fewer dancers, thus allowing the performers more freedom in their individual movements.

(NOTE: As this column was being completed, five summer festivals - Newport-N.Y., Studio Rivbea, The Ladies' Fort, Ali's Alley, and Synesthetics (a series of collaborations between dancers, musicians, and poets) - were underway. While the opening events are covered below, the remainder will be reviewed in my next column.)

The Andrew White Quartet (Andrew White, alto and tenor saxophone; Donald Waters, piano; Steve Novosel, bass; Ber-



is heard on the AM network  
Thursday 8:30 - 10:00 p.m.  
and on the FM network  
Saturday 2:05 - 4:00 p.m.

July 28/30: Gene Lees presents Sergio Mendez. Peter Stevens presents small groups in Europe. Trumpet styles with Fraser MacPherson.

Aug. 11/13: Clare Fisher, Stephane Grappelly, Martial Solal, others. Also sax styles with Fraser MacPherson.

Aug. 18/20: Mel Torme. Tenor sax styles with Fraser MacPherson.

Aug. 25/27: Oscar Cantra Neves. Peter Stevens presents Americans in Europe. More tenor sax.

Sept. 1/3: Greg Gallagher presents jazz-rock from Herbie Hancock to Stevie Wonder. Soprano sax styles.

Sept. 8/10: Gene Lees presents Roger Kellaway. Peter Stevens presents Europeans in the U.S. Piano styles.

Sept. 15/17: Traditional Jazz: Greg Gallagher presents Jim McHarg and the Metro Stompers. Fraser MacPherson presents Classic Small Groups.

Sept. 22/24: Special, live from Hamilton: The Don Thompson Quartet.

Sept. 29/Oct. 1: Gene Lees presents Claudio Slon. Kenny Clarke/Francy Boland. Fraser MacPherson presents Duke Ellington.

Oct. 6/8: Nimmons 'N' Nine Plus 6 from Toronto; The Kathryn Moses Quintet with Ed Bickert.

Oct. 13/15: Vancouver's Bob Hales Big Band w. Don Thompson; Jerry Hoelke w. Sam Noto and Steve Lederer.

Oct. 20/22: The Tommy Banks Quintet w. P.J. Perry; Electronic Funk feat. the Bob Buckley Synthesizer Band.

nard Sweetney, drums) played at The Ladies' Fort on May 24 and 25. White has an incredible command of the saxophone, playing in a basically John Coltrane-influenced style. The music that he produced at The Ladies' Fort was very intense and exciting.

Studio Rivbea presented Air (Henry Threadgill, alto saxophone; Fred Hopkins, bass; Steve McCall, drums) and Kalaparusha's ensemble (Kalaparusha, tenor saxophone, clarinet); Hakim Jaki, bass; Malachi Thompson, trumpet; Jultan, percussion; John Betsch, drums) on June 24. Air was very impressive in their thoughtfully played set highlighted by an alto saxophone-drum duet by Threadgill and an arpeggiated laced bass solo by Hopkins.

On June 27, The Newport Jazz Festival presented Double Image (David Friedman and David Samuels, vibes, marimbas, misc. percussion; Harvie Swartz, bass; Michael di Pasqua, drums), the Revolutionary Ensemble (Leroy Jenkins, violin; Sirone, bass, trombone; Jerome Cooper, percussion) and the Art Pepper Quartet (Art Pepper, alto saxophone; Onaje Allen Gumbs, piano; Gene Perla, bass; Joe LaBarbera, drums) in concert. Both Double Image and the Revolutionary Ensemble turned in excellent performances, although their styles contrasted sharply. Double Image played an imaginatively melodic set noted for the fine interplay between Friedman and Samuels. Compositions by the various members of the band were featured.

The Revolutionary Ensemble featured a long work in which a rhythmic motif served as the melody. Cooper kept repeating the motif behind Jenkins' and Sirone's solos on violin and trombone respectively, varying the pattern every so often in order to maintain the musical tension.

Art Pepper, on the other hand, played a set with mixed results. For most of his presentation, Pepper was quite disappointing. His playing was erratic with his musical ideas fizzling out after an initially promising start. It wasn't until Caravan - the final selection - that Pepper showed his true talent, playing a beautifully coherent and emotional solo.

BRIEFS: The Harlem Opera Company presented Sam Rivers' (music) and Emory Taylor's (libretto) opera "Solomon and Sheba" on May 27 at the Beacon Theatre. While the music sometimes lacked a strong profile as to whether it was traditional opera or jazz, there were many individual moments of excellence. The production did, however, place the music more in the forefront than opera traditionally does by having the musicians (Roland Alexander, reeds; Dennis Moorman, keyboards, Brian Smith, bass; Michael Carvin, drums) on stage.... Flutist Lloyd McNeil has a new record on the market. It can be ordered directly from McNeill c/o Baobab Record Company, 654 Broadway, N.Y., N.Y. 10012 for \$6.00 postpaid.... Vocalist Eddie Jefferson appeared at Storyville from May 11 through 14. Singing his own lyrics to jazz classics, Jefferson was joined by

Richie Cole (alto saxophone), Harold Marnern Jr. (piano), Rick Laird (bass) and Eddie Gladden (drums)... Pianist Larry Karush has a duet album with bassist Glen Moore entitled May 24, 1976 on Japo.... Inner City has released Walt Dickerson's record "Inner Peace" (IC 2042) as well as lp's by pianists Andrew Hill "Divine Revelations" - IC 2044), Mary Lou Williams ("Free Spirits" - IC 2043), and Hilton Ruiz ("Piano Man" - IC 2036).

- Clifford Jay Safane

## ENGLAND

London has not that much changed, from a music point of view, since I last visited there in 1972. There are still hundreds of situations in which to hear all the styles of jazz being played. I myself concentrated on the original developing music that has been slowly flowering for the past decade. One of these occasions, The Company concert, is reviewed more fully elsewhere.

Alexandra Palace would seem an unlikely place for the British Communist Party, and under normal circumstances seem to be an even more unlikely place to find the most original creators of British improvised music. But Europe in general is considerably different to North America, and the dreaded red scourge that seems to infiltrate many peoples' imaginations here, is in fact a solid and sensible reality. The music was no less amazing.

The first band, which I unfortunately on this occasion missed, was Trevor Watts' Amalgam (I will refer to them later) and the first music came from the amazing duo of Evan Parker and Paul Rutherford. A music so clear that its purity possibly escapes the written word. Just two players, soprano saxophone and trombone, in tune with each other at an advanced stage of total improvisation. The three pieces, each of which lasted about fifteen minutes, were based in conceptual ideas discussed for a few minutes before each piece was performed. The resulting interaction was truly amazing. Music of one accord. The second group was Ipisingo under the direction of Harry Miller. The lineup of the band looked interesting and I am always interested in music that is an offshoot of the Brotherhood of Breath. Malcolm Griffith - trombone, Mike Osborne - alto, Marc Charig - trumpet, an unnamed piano player and Louis Moholo - drums completed the group. Although it sounds quite fine on paper the most interesting part of the band was the rhythm section and only a few scattered solos from the front line reached any level of real interest.

Back to Amalgam, which for this news column becomes the Bobby Bradford quartet with Trevor Watts on alto, Colin McKenzie on bass and percussionist Liam Genockey. The music, for those not aware of previous groups with these players, is based approximately in the tradition of Ornette Coleman. That is not to imply that they sound even remotely like his bands, just the attitudes are from

that source. I was fortunate enough to hear them on two occasions, once at the 100 Club and for a second time at the Plough in Stockwell. The second occasion was the more satisfactory of the two simply for the more conducive atmosphere of a fine London pub that was filled to capacity. If the Avant Garde (?) had its private version of rock and roll this would be it. Rhythmically very powerful due to the most superb talents of McKenzie and Genockey, and melodically beautiful because of an almost perfect open agreement between Bradford and Watts. They deserve a great deal of attention and have the obvious possibilities of becoming a very popular group with any listener who really likes jazz music. Thank you all.

- Bill Smith

## COMPANY

ICA Theatre and the Roundhouse, London  
May 24 through 29, 1977

If improvisation and the cooperation of thoughts between players is to be considered jazz music, then the Company concerts must be considered a perfect situation. Ten musicians from different parts of the world, Derek Bailey, Evan Parker, Lol Coxhill and Steve Beresford from England, Maarten van Regteren Altena and Han Bennink from Holland, Tristan Honsinger from Canada, Steve Lacy, Anthony Braxton and Leo Smith from America, have, by mutual agreement, decided to meet at specific times and perform. This brings about music that is in no way preplanned, and presents the sound of surprise, not only for the audience, but in many cases for the players as well. The combinations, on the two evenings that I attended, would surely not have happened under "normal" circumstances, and although not everything was satisfactory, nothing was ever less than interesting.

From the group of ten came various permutations. In duet was Steve Lacy and Evan Parker whose sopranos may not appear to be that startling on paper, but in sound the styles of these two players are so different that it was really quite amazing. Lacy again, with Maarten Altena and Leo Smith. A combination with Smith with Anthony Braxton, Tristan Honsinger, Derek Bailey and Evan Parker showed Leo to be very much a leader, his strong direct sound, not overpowering, but creating the positive direction. Leo Smith in many ways created some of the finest music at these concerts. A powerful introduction of his playing to the English audience. Braxton as always was in complete charge of his own music. The trio with Evan Parker, a most amazing saxophone player, and Honsinger was so coordinated that one felt they must have performed this on numerous/previous occasions. Braxton's duet with Han Bennink was also a part of these performances that leaves strong memories. To see and hear Bennink bowing a banjo, crashing around amongst all his percussion, dancing and bellowing, is in itself a

great theatrical experience, but when he is joined by a barefoot, dancing Braxton, turning in pivot circles, his tiny soprano always pointing somewhere else then you must let your imagination tell you the result. One performance, with Lol Coxhill, Steve Beresford, Altena and Bennink was interrupted (?) by a Japanese visitor who felt he should participate. Beresford was the only performer who did not impress me, I did not care for him continually walking around, his silliness of wind up toys and plastic instruments was not theatrically funny, just simply boring, after all I have two children who can do all those things so much more naturally. Perhaps this was why the Japanese man thought anyone could join in, but this music is not just a mindless game of jokes.

I wish it had been possible to stay for all the performances, but the Moers Festival in Germany overlapped, and the journey must continue. A very fine experience that one hopes Company will be able to present on a regular basis. Thank you for inviting me.

- Bill Smith

## AACM

Wollman Auditorium, Columbia University, New York City  
May 19-22, 1977

Never having been to New York, I picked up a copy of The Village Voice in Toronto and saw an advertisement that one week later had me climbing off a bus at Grand Central Station. The ad was for Chicago music, but on a very New York scale: for four nights running the legendary AACM (Association for the Advancement of Creative Musicians) orchestra was going to play at Wollman Auditorium, Columbia University.

This concert series (and a three-day broadcast of AACM music which preceded it) came about through the cooperation of Muhal Richard Abrams and the staff of WKCR-FM, a non-commercial station whose programming includes a wide range of different musics. The lineup for these four concerts included the orchestra and various groupings of its members, as well as groups of members who have in recent years made their names outside of Chicago. The list of players included the famous, the rumoured and the totally unknown. Abrams, Ajaramu, Martin "Sparks" Alexander, Thurman Barker, Felix Blackman, Mwata Bowden, Anthony Braxton, Iqua and Adegoke Steve Colson, Douglas Ewart, Frank Gordon, Fred Hopkins, John Jackson, Leroy Jenkins, James Johnson, Leonard Jones, Kalaparusha, George Lewis, Wallace Macmillan, Steve McCall, Amina Claudine Meyers, Bernard Mixon, Brian Smith, Leo Smith, Henry Threadgill, Ed Wilkerson, Kahlil El-Zabar....

The opening groups on each night were greatly similar and can be dealt with together. They seemed to fall largely into a bag, that bag derived through multiple dilutions from John Coltrane's latter period, embracing modality as its



We regret that at presstime we are left with a large number of reviews of live performances that space limitations prevent us from publishing in this issue. The reviews are: The World Saxophone Quartet (Hemphill/Lake/Murray/Bluiett) by Roger Giggins; The Music Of Fletcher And Horace Henderson and A Tribute To Earl Hines & Roy Eldridge by Al Van Starrex; Ornette Coleman and The Second Annual Loft Celebration by Clifford Jay Safane; Sam Rivers by Kellogg Wilson; The Glass Orchestra and The Max Roach Quartet by David Lee; Sheila Jordan by Jim Eigo; The St. Louis Ragtime and Jazz Festival by Tex Wyndham and That Lofty Black Music by ted joans.

lowest common denominator, postulating a "spiritualness" of a vague, passive and fatalistic sort, and relying heavily on the ringing of little bells for texture and ambience. Fortunately the AACM has produced soloists capable of transcending their idiom. Kahlil El-Zabar has a fine singing voice and his conga playing kept these groups moving, propelling that modal groove along as few percussionists can. Amina Claudine Meyers also sings beautifully, I liked her gospel piano best of her playing. Ed Wilkerson on tenor, Wallace Macmillan, and the bass players - Felix Blackman, Brian Smith... and Leonard Jones was terrific! When Jones and Thurman Barker came on to accompany Kalaparusha I thought, "this must be what Air will sound like". As it happened, Kalaparusha (who played tenor and C-melody saxophones) with Jones and Barker sounded more cohesive than Air, their music was more supple and gentle, their improvising a little more collective. But Air (Threadgill, Hopkins, McCall) was a powerhouse, all I remember in the way of pieces were some very fast heads leading into frantic group improvisations dominated by Hopkins' bass and McCall's drums. Obviously the route Air has taken leads not, like so much of the AACM, towards new compositional forms, but towards group improvisations consisting of solos and combinations of solos, very

fast and exciting, very jazzy. Air's opposite number, the Braxton/Jenkins/Smith trio, played a largely composed music which is admirable, innovative in form and very pleasant to listen to, but which even after all their years together sounds somewhat tentative. Although they developed this idiom among themselves one suspects that it will be some time before they, or someone else, fully realizes its potential.

George Lewis was a prominent figure on three of the four nights, a musician who, like Abrams, is playing and becoming recognized outside of Chicago, who still remains active in the AACM. Aside from his solo set his duets with Doug Ewart were one of the highlights of this festival. It was great fun hearing all the music that bounced between George and his trombone, sousaphone, euphonium, mini-moog synthesizer and Doug Ewart's alto, tenor and soprano saxophones, bass clarinet, oboe and of course bamboo flutes. I had never heard Doug Ewart before, I particularly remember him here on soprano and bass clarinet, and those flutes. And his tenor playing in the other bands...another tremendous saxophone player from Chicago!

Surely it is the AACM that has caused all these fine musicians to spring up out of Chicago. Although it seems almost magical, it is more likely the fruit of the efforts of dedicated teachers such as Abrams and the other AACM founders, a true community feeling that is evident when one sees the orchestra onstage, and years of hard work and practice.

Abrams remains, at least nominally, the head of the AACM, and his control over the proceedings was obvious. Musically he remains an enigma, so much of his music is oriented towards a group sound, and to showcase the talents of his fellow players he seems determined to maintain a low profile. In this vein, his septet on Saturday night was beautiful. Characteristically, Abrams guided the group through the opening ensemble, played a short solo and then vanished for the bulk of the set. The music from then on was open improvisation, reminding me strongly of someone else whom I couldn't specify until Mwata Bowden strode onstage with his roaring baritone. Sun Ra! Of course! Another great Chicago enigma with his mobile musicians, his spectacle, and his roots (as are Abrams') firmly into the continuum of jazz in the last century. It was an ideal jazz set, in the sense of jazz as improvised music: the group's music changed completely whenever a player entered or exited, a new direction would open up from the configuration of musicians on the stage. Brian Smith and Leonard Jones on bass, Thurman Barker, Muhal Richard Abrams, Frank Gordon on trumpet, Wallace Macmillan and Bowden on reeds. I have no idea how long this set lasted, a long time and it could have lasted all night and remained fresh, vital music.

The climax and the final performance of the series was the big band, the *raison d'être* of the whole affair. I found the first piece the most intriguing of the ev-

ening; not as accessible as the succeeding music, but all the more alluring because of that. George Lewis conducted part of it; I found out later that he also composed it. Then Abrams took over - yes, Sun Ra time again, the three singers (Iqua Colson, Amina Meyers and Bernard Mixon) even sashaying back and forth across the stage at one point in true Arkestral fashion. Obviously Abrams has been heavily influenced by Sun Ra, and shares his view of the unity of jazz music, despite changes in form, from the collective improvisations of New Orleans music to the collective improvisations of today. With this in mind, the synthesis of forms was delightful. Powerful, mult textured music, but the preceding concerts had already shown that there are individual voices within the AACM Orchestra that are already equal to or greater than the sum of the whole. Thank you Muhal Richard Abrams and all the Chicago players, and Peter Low, Taylor Storer and everyone else at WKCR who worked so hard to make this festival succeed. - David Lee

---

## ODDS & -----

---

Chicago's Blues Line number is 248-0572 and some of the city's top groups can be found at such clubs as Biddy Mulligan's, Wise Fools Pub and Elsewhere...Chicago was also the location for Mr. T's Annual Jazz Blindfold Test. The event took place July 17 at Pop's Garage, 610 E. 50th Street and in addition to the money prizes for the top three contestants it is rumoured that they also get an opportunity to give Leonard Feather a blindfold test!

The John Henry Folk Festival will be held August 26-28 at Camp Virgil Tate in Charleston, West Virginia. Now in its fifth year it is the only black Appalachian oriented festival in existence. Ticket information can be obtained from P.O. Box 135, 419 Mercer Street, Princeton, West Virginia 24740...Roland Young and Cuillermo Cantu gave a duet performance June 4 at the Blue Dolphin in San Francisco...Stone Alliance (Steve Grossman, Gene Perla and Don Alias) begin a four month European tour in August...Roy Haynes has signed with BMI.

The Ben Webster Foundation was established in Denmark in December 1976 and is actively supporting a biography of the tenor saxophonist by Victoria LaBrie. It also assisted filmmaker John Jeremy in his preparation for a movie tentatively called "Last Chorus" and also supported a tour of Denmark by Harry Edison. Further information is available from 34-36 Skt. Pederstrade, DK-1453 Copenhagen Kt, Denmark....

Recent records include a solo piano album by Michael Smith on Horo (HZ 04); "Remember Me" with the Frank Strozier Sextet and "Reach Out" by the Hal Galper Quintet on SteepleChase; Timeless Records have recorded albums by Tete Montoliu, Rick Laird, Marion Brown, George Coleman and Tom Grant for future release. Rareities Records are now distributed in Canada by Musimart. Most

of their issues are from transcriptions and broadcasts and feature traditional/swing jazz from the 1940s.... We've been informed by reader L.C. Dutcher that the East Wind Catalog is available in New York from ROB Records, 1540 Broadway, Suite 704, New York, N.Y. 10036 for the fat price of \$11.99 per disc.... ECM continue to win awards for their records: Manfred Schoof's "Scales", Kenny Wheeler's "GnuHigh" and Jan Garbarek's "Dansere" won recognition from the Deutsche Phono-Academie.... The Fantasy/Milestone family have come up with one dynamite jazz album recently. Titled "Supertrios" it features McCoy Tyner with Ron Carter/Tony Williams and Eddie Gomez/Jack DeJohnette.... If you're in Florida you should pick up a copy of an Al Grey-Jimmy Forrest lp (it also features Shirley Scott on piano, trumpeter Pete Minger, bassist John Duke and drummer Bobby Durham) from the Traveler's Hotel, 4767 N.W. 36th Street, Miami Springs, Florida 33166. They'll probably mail it to you as well but there's no price tag given. It's an excellent live recording done at the hotel.

Jazz Forum, the official magazine of the International Jazz Federation, is moving its executive office from Vienna to New York City. Their address is 1697 Broadway, Suite 1203, New York, N.Y. 10019.... "Jazz In The Movies" is the title of a new book by David Meeker which is being published in England by Talisman Books.... Hans Westerberg, Harvarvagen 11c, 00390 Helsingfors 39, Finland has compiled a discography of jazz in Finland. Its title is "45 Americans, 92 Europeans and hundreds of Finns: A Finnish Jazz Discography 1932-1976. Retail price is \$5.00.... "The Night People" by Dicky Wells is now out in paperback and is distributed in Canada by the Frederick Harris Music Co. Ltd. A review of the book appeared several years ago in Coda when it was first published.... Strictly for Maynard Ferguson collectors are two brochures entitled "Maynard Ferguson File" and "Maynard Ferguson - The Second Set". They contain reviews and clippings about Maynard compiled by Roy Belcher and are available from Helen Damato, 118 Woodbine St., Waterbury, Ct. 06705. Each volume is \$2.75 including mailing or \$5.00 for the two.

Pianist Hampton Hawes died May 22 in Los Angeles of a brain hemorrhage. He was one of the great stylists of the music and fate decreed that he could not enjoy for long the rewards of his struggle with life described so realistically in his autobiography "Raise Up Off Me". His legacy is in his many recordings for Contemporary as well as a brilliant solo record now issued in the U.S. on RCA - "The Challenge".... Alto saxophonist Paul Desmond lost his fight with cancer and another distinctive voice is gone... Blues great Sleepy John Estes died in Brownsville, Tennessee June 5 after suffering a stroke.... Stan Kenton is still under hospital care following brain surgery late in May following an accident in which he fractured his skull.

- compiled by John Norris

# yellowfingers JAZZ

1280 Bay Street (at Yorkville), Toronto

Information & dinner reservations: 964-1984

NIGHTLY - Monday thru Saturday  
9 pm to 1 am

July 25-30 (9-1am)  
EUGENE AMARO Quartet

August 1-6 (9-1am)  
BRUCE CASSIDY Quintet

August 8-13 (9-1am)  
HERB SPANIER Quintet w. Michael Stuart

August 15-20 (9-1am)  
DOUG RILEY/DON THOMPSON Quartet

August 22-27 (9-1am)  
TED MOSES Quintet w. Mike Malone

AFTER HOURS - Friday & Saturday  
1:30 am to 4 am

July 29-30 (after hours)  
GARY MORGAN (bass) Quintet

August 5-6 (after hours)  
SWAN SONG w. Don Englert

August 12-13 (after hours)  
"CHINA" Sextet

August 19-20 (after hours)  
JANE FAIR/TERRY KING Quintet

August 26-27 (after hours)  
MICHAEL STUART/KEITH BLACKLEY  
Quartet

SUNDAY Dinner-Concert  
6:30 pm to 10:30 pm

Sunday, July 31 (6:30-10:30 pm)  
PETE MAGADINI Quartet w. Wray Downes

Sunday, August 7 (6:30 pm-10:30 pm)  
STEVE LEDERER Quartet

Sunday, August 14 (6:30 pm-10:30 pm)  
TERRY LOGAN Quartet

Sunday, August 21 (6:30 pm-10:30 pm)  
BOB LIVINGSTON Quartet

Sunday, August 28 (6:30 pm-10:30 pm)  
RUSS LITTLE Quartet

— A DAVE CAPLAN PRODUCTION —



## JAZZ RECORDS FROM BRITAIN

peter russell's hot record store ltd.  
24, market avenue, plymouth, england PL1 1PJ

Having trouble getting British or European jazz and blues issues? Solve it by contacting us today: we've been in the jazz exporting business since 1959 and have an expertise in jazz records going back 20 years before that.

We published an information and review sheet called "the good noise" for nearly 15 years, and bound editions of the 100-or-so sheets still in print are available for \$5.00 postpaid. Size is A4, off-set litho printed.

This sheet has now been replaced with a cheaper and more basic one called the "Hotstore Data Sheet" (can't think why) which is also A4 but duplicated - but on lovely coloured paper! We're currently up to sheet 60 in this series which gives basic information on the best of the jazz and blues issues that pass through our hands. The current 2-3 sheets will be sent free on request. If you'd like all 60, send \$4.00 and we'll mail them post paid.

Also free: we have an 8-page JAZZ BOOK & MAGAZINE GUIDE which lists all the literature (including discographies) that we handle. We operate a full subscription service on all the major jazz magazines (even CODA!). You can simplify life by getting all your magazines from one source....

We prowl around for jazz deletions and every so often produce a "deletions list" which offers some excellent jazz at cut-price. Our current copy can be sent free and post free.

Then, if your tastes (or those of your family) run outside of jazz, note that we can as easily supply ANY British issues of pop, folk, spoken word or classical, LPs or cassettes. If you're

interested in British issues in general, send \$5.00 for the current copy of the Gramophone "Classical" catalogue, \$4.00 for the "Popular" one, \$4.00 for the "Spoken word and miscellaneous".

We have a top-line hi-fi department, specialising in mainly-British prestige equipment. A stock and price list of the ranges we handle can be yours free and post free. We're specialists in record care accessories, caring about record care as we do (and most hi-fi shops don't?!).

Every record we send out is visually inspected for surface marks that would affect playing, and for warpage. With the lowering of standards of record pressing (which you've all noticed, yes?), this alone is enough to justify dealing with us - nothing is more frustrating than getting a record from overseas only to discover that it's faulty!

Export Orders? Send your order: we assemble what we can and airmail you a Pro Forma invoice. You pay this and we dispatch immediately. Save delays by sending an amount of money with the order enough to cover your estimate of the costs, and any credit will be carried forward on your account - or refunded instantly on request. We pay half of all postage costs, charging you the other half, regardless of size of parcel. If you want airmail dispatch, we charge the excess over half the surface mail rate. Packing is free. No handling charges. Exports are free of British Value Added Tax, currently running at 8% - which means we charge you 25/27ths of the British price. We have over 3,000 mail order customers, and the Hotstore Habit is one you'll find yourself hooked on once you've got in touch with:

peter russell's hot record store ltd.,  
22 - 24 market ave., plymouth,  
PL1 1PJ, england

## 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.

JAZZ IMPORTS from Europe. Horo, FMP, Palm, Sun, Musica, Owl, Incus, Compendium, BVHAASST, Ictus and more! Low Prices! Send for Catalogue. INNOVATIVE RECORDS, P.O. Box 518d, Hempstead, N.Y. 11550. Wholesale prices available.

DAYBREAK EXPRESS RECORDS. Imports from Europe and Japan. Write for free catalog. P.O. Box 582, Cathedral Street Station, New York, N.Y. 10025 USA.

JAZZ COLLAGE. Photos of Greats. B/W 25X38. Great Gift. \$4.25 postpaid to "POSTER", 416 W. Washington Ave., Madison, Wi. 53703 USA.

DELETED MINT JAZZ, Folk, Soundtrack, etc. LPs for sale. Catalogue, Frank Kelly, 625 West 169 Street, New York, N.Y. 10032 USA.

Hard-to-find jazz records for sale. Leslie J. David, 134 Lawton Blvd., Apt. 104, Toronto, Ontario M4V 2A4. Phone 489-0271.

AUCTION - Entire Jazz 45 Collection. Hundreds of Atlantics, Blues Notes, Verves etc. Jeff Hannusch, 69 Cyprus, Kitchener, Ontario, Canada.

VINTAGE Record LP's. New Orleans, Dixieland, Jazz, Ragtime, Blues, Big Band, Banjo, Soundtracks. Bill Dodge, 124 Honeyoye S.W., D-40, Grand Rapids, Michigan 49508 U.S.A.

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

continued overleaf

RARE ALBUMS...10inch, 12 inch. Jazz, swing, dixieland, personalities, etc. Incredible Selection. Send your want list or send for Free Auction List. AGM Records, 1619 Broadway, N.Y.C., N.Y. 10019 U.S.A.

Send stamp for FREE SALES LISTS: Jazz/ Nostalgia/ Soundtracks/ Big bands. Buy, sell, trade....Vincent, Box 5202, LIC, N.Y. 11105 U.S.A.

If you're collecting out of print original label jazz on long play 10" and 12", write Jeff Barr, Box 7785, Van Nuys, Ca. 91409 for free auction and set sale lists.

JAZZ AUCTION: Huge auction of rare and collectable LPs, including vocal, also literature. Free list. Gary Alderman, P.O. Box 9164, Madison, Wi. 53715 USA.

RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY by David Wild. Up-to-date information on all recordings (commercial and non-commercial), including much new information from Impulse, Columbia, etc. For further information, write Wildmusic, Box 2138, Ann Arbor MI 48106 USA.

JAZZ LP's - many out of print items at reasonable prices. Send for free list. Jack Woker, Box 264, Allston, Massachusetts 02134 USA.

COLLECTORS RECORDS - 50,000 LPs sold @ Auction - International Service since 1971 - Jazz; Soundtracks; Original Cast, Folk Personalities, Instrumentals, Comedy; Country/Western. Specify list or artist from: Ray Macknic (or) Theo's, P.O. Box 7511, Van Nuys, Ca. 91406 USA.

RARE out of print Jazz/Pop LP's sold by auctions. Free lists. Leon Leavitt, 824 1/4 North Las Palmas, Los Angeles, California 90038 U.S.A.

## MAGAZINES

BELLS: Seeking out and reviewing the most advanced improvisational music. Much not covered elsewhere. Subscriptions \$3.00 from Henry Kuntz Jr., 1921 Walnut #1, Berkeley, California 94704.

# Jazz Journal International

30 YEARS OF EXPERTISE IN JAZZ COVERAGE: NOW INTERNATIONAL! Subscription rate for 12 issues: \$14 Air Freight from our London offices (Air Mail rates on application). Further details from: The Subscription Dept., JJ1, 7 Carnaby Street, London W1V 1PG ENGLAND.

DER JAZZFREUND brings jazz news from East and West. Articles, discographical dates, record reviews and others. Free sample copy from: Gerhard Conrad, Von Stauffenberg-Str. 24, D-5750 Menden 1, Germany.

THE JAZZ INDEX: a quarterly bibliography of articles and reviews from over 30 jazz-magazines. Bilingual (German/English). For further information write: Norbert Ruecker, Kleiststr. 39, D-6000 Frankfurt/M 1, West Germany.

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.

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.

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. Sample copy \$1.25 (U.S. funds only); \$7.50 for 6 issues (one year) from Living Blues, 2615 N. Wilton Ave., Chicago, Illinois 60614 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.

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

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.

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)  
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)  
SEPT 1975 (Roscoe Mitchell, Bunky Green)  
OCT 1975 (Claude Thornhill, Brew Moore)

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)  
Feb 1977 (Steve Lacy, Marty Grosz, Mal  
Waldron)

APRIL 1977 (Milt Buckner, Christmann/  
Schonenberg duo)

JUNE 1977 (George Lewis, Lloyd Glenn)

Old Downbeat and Metronome magazines bought, sold, traded. Write for free list. C. Fitzner, 1942 E. Ave., Berwyn, Il. 60402 U.S.A.



CODA's 15th anniversary issue celebrated Louis Armstrong. Photographs and tributes by Johnny Simmen, Arthur Briggs, Bill Coleman, Trummy Young, Jack Bradley, Marshall Brown and many others. Available from Coda \$1.50 ppd.

## JAZUM PRESENTS ELEVEN GREAT NEW LP RECORDS

### Jazum 50 - BENNY GOODMAN

Rendezvous Time In Paree, LA-1949-A, 8-10-39, Col. 35201; Comes Love, LA-1950-A, 8-10-39, Col. 35201; Blue Orchids, LA-1963-A, 8-16-39, Col. 35211; What's New, LA-1965-A, 8-16-39, Col. 35211, What'll They Think Of Next, WCO-26417-A, 1-16-40, Col. 35374; I Can't Resist You, WCO-26980-A, 7-3-40, Col. 35574; Dreaming Out Loud, WCO-26981-A, 7-3-40, Col. 35574; L'il Boy Love, WCO-26982-A, 7-3-40, Col. 35594; Nostalgia, WCO-26983-B, 7-3-40, Col. 35594; The Man I Love, XCO-29063-1, 11-13-40, Col. 55001; Frenesi, CO-29179-2, 11-29-40, Col. 35863; Yes, My Darling Daughter, CO-29262-2, 12-20-40, Col. 35910; Let The Door Knob Hitcha, CO-29502-1, 1-14-41, Col. 35962; Corn Silk, CO-29505-1, 1-14-41, Col. 35992.

---

### Jazum 51 - BENNY GOODMAN

Birds Of A Feather, CO-29507-1, 1-14-41, Col. 35977; You're Dangerous, CO-29531-1, 1-21-41, Col. 35977; The Mem'ry Of A Rose, CO-29532-1, 1-21-41, Col. 35992; Lazy River, CO-29774-2, 2-19-41, Col. 36012; You Lucky People You, CO-29777-1, 2-19-41, Col. 36002; Smoke Gets In Your Eyes, CO-30599-1, 6-4-41, Col. 36284; Tuesday At Ten, CO-30648-2, 6-11-41, Col. 36254; La Rosita, CO-30651-1, 6-11-41, Col. 36284; From One Love To Another, CCO-3925-1, 8-1-41, Col. 36305; Anything, CCO-3926-1, 8-1-41, Col. 36305; The Birth Of The Blues, CCO-3951-2, 8-20-41, Col. 36349; Buckle Down Winsocki, CO-31427-2, 10-8-41, Col. 36429; If I Had You, CO-31609-2, 10-28-41, Ok. 6486; How Long Has This Been Going On, CO-31743-2, 11-13-41, Ok. 6544.

---

### Jazum 52 - EDDIE CONDON

From Town Hall Broadcasts 8-5-44 and 9-23-44. Collective personnel, Kaminsky, Morton, Hackett, Schroeder, Russell, Caceres, Stacy, Condon, Krupa, Wiley, Mole, Weiss, Spanier, Wettling, Hall.

---

### Jazum 53 - EDDIE CONDON

From Ritz Theatre broadcasts 12-30-44 and 1-13-45. Collective personnel, Kaminsky, Morton, Russell, Caceres, Stacy, Lesberg, Wettling, Bechet, Wiley, T. Dorsey, J. Dorsey, Weiss, Butterfield.

---

### Jazum 54 - BENNY GOODMAN/GARY MOORE Show

First ten selections from Benny Goodman Camel Caravan broadcast at Michigan State Fair, Detroit, Mich., 9-2-39, last 4 selections from Gary Moore Show 3-30-54 with Yank Lawson, trumpet, Lou McGarity, trombone, Joe Morello, drums, and others.

---

### Jazum 55 - TEAGARDEN/BUTTERFIELD/WALLER/HERMAN

First six selections from Jack Teagarden broadcast at Charleston Air Base, Charleston, S.C., 12-19-44, 7th selection by Erskine Butterfield, piano, with clarinet, drums & a great guitar, from Muzak X-493 (probably late 1930's or early 1940's), last 5 selections from Woody Herman wartime Downbeat Program No. 141, AFPS Series H-7, probably recorded between 1943 and 1945.

---

Jazum 56 - JACK TEAGARDEN/WOODY HERMAN - from broadcasts 1943, 1945, 1946, 1947.

Jazum 57 - BENNY GOODMAN/ALL STARS - from California broadcasts 1948, 1949.

Jazum 58 - ALL STARS/PETE JOHNSON/BENNY GOODMAN/ANDY KIRK/EDDIE HEYWOOD - 1948 broadcasts...

Jazum 59 - GLEN GRAY & THE CASA LOMA ORCHESTRA - from Camel Caravan broadcasts 1935, 1936.

Jazum 60 - GLEN GRAY/PAUL WHITEMAN - from Casa Loma broadcasts 1936, Whiteman 1938.

---

## JAZUM NEW RELEASES

FURTHER INFORMATION (personnel, dates, location, tune titles) AVAILABLE UPON REQUEST.  
SEE DETAILS BELOW.

Inflation is nibbling away. The price of each Jazum record sold to an individual is now \$6.00 in the U.S.A., \$7.00 elsewhere. This increase amounts to about 5% in about 18 months or about 3% annually, less than half the average national inflation rate in the U.S.A. Packing and postage are included but not insurance. If you want insurance, you must add the cost to your payment (you can get the insurance cost from the Post Office). We will not be responsible for damage to or loss of uninsured shipments. All shipments outside the U.S.A. will be declared at full amount of payment unless purchaser specifically requests a lower declaration. Insurance on shipments outside the U.S.A. cannot exceed the amount of the customs declaration. We pack in corrugated folders or boxes holding from one record to 75 records each. If you want special packing, we will quote a price for it. Our loss and damage experience using the U.S. Postal Service has been extremely good (low). All records are shipped via parcel post, surface mail, special fourth class rate in U.S.A. only. Rates will be quoted on request for shipping via air mail, small packet, truck, freight forwarder, etc. TERMS: Payment in advance, no exceptions, currency (U.S.A. only), money order or bank check. Checks from sources outside the U.S.A. must be payable net with allowance for bank discount and/or handling charges. All checks and money orders must be made payable to William C. Love, not Jazum Records. Dealer and distributor prices (to bona fide and licensed dealers and distributors only) will be quoted on request. Send orders, payments, requests for quotations and other correspondence to William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217, U.S.A. All requests for information, other than quotations or other essential business, must be accompanied by a stamped and addressed envelope or they will not be answered.

Jazum 1-49, with the exceptions of #'s 2, 12 & 14, are still available. Jazum 50-60 are in production with estimated availability in July 1977.

# CREATIVE MUSIC STUDIO

WOODSTOCK, NEW YORK

## 1977-78 SEASON

**FALL SESSION: September 26-December 17 (12 weeks)**

**NEW YEAR'S INTENSIVE: December 28-January 6 (10 days)**

**SPRING SESSION: March 6-May 27 (12 weeks)**



### PROGRAM OUTLINE:

TUNING + TIMING (Basic Practice)

CONCEPTS OF CONTEMPORARY MUSIC

PERFORMANCE PRACTICE (Group + Orchestra Workshops)

COMPOSITION

INSTRUMENTAL STUDIES (All Instruments)

PERFORMANCE + RECORDING PROJECTS (Student Compositions)

AND MORE

### 1977-78 SEASON GUIDING ARTISTS WILL INCLUDE:

JON ABERCROMBIE • KARL BERGER • ED BLACKWELL • ANTHONY BRAXTON • DON CHERRY  
ANDREW CYRILLE • JACK DEJOHNETTE • JAMES EMERY • BECKY FRIEND • JIMMY GIUFFRE  
INGRID • DAVID IZENSON • MICHAEL GREGORY JACKSON • LEROY JENKINS • LEE KONITZ  
OLIVER LAKE • BYARD LANCASTER • GARRETT LIST • ROSCOE MITCHELL • GRACHAN MONCHUR  
SUNNY MURRAY • DON PULLEN • SAM RIVERS • GEORGE RUSSELL • LEO SMITH • TONY WILLIAMS  
AND OTHERS

8 or 12 week participation can be arranged. College credit available through the State University of New York at New Paltz. Room and board available at the Creative Music Studio.

For more information please call (914) 338-7640, or write Creative Music Studio, P.O. Box 671, Woodstock, New York, 12498.