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# Coda

MAY/JUNE 1977 - Issue 155

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# GEORGE LEWIS

## a conversation with Bill Smith

The first part of this interview was done on the evening of November 21, 1976, after the taping of George Lewis' first solo album.

**BILL SMITH:** I don't think I ever heard a "jazz" trombone player write a piece of music like *Piece For Three Trombones*. How does that kind of concept arrive in somebody who's basically involved in the jazz tradition; who is supposed to be an improviser; who writes a music that is very formal?

**GEORGE LEWIS:** I don't think there's any such thing as a "jazz" trombone player. Now let me qualify that, ha! What I mean to say is that I'm not considering myself to be a trombone player, or a jazz trombone player, any of those things, okay? I'm involved in music right now, so being involved in music right now, immediate music, for me that means using the trombone as something that's getting my thoughts out - an instrument or vehicle for the realization of what I'm thinking. And when I'm thinking I'm thinking - in this case - trombonically if you will; now there's a nice word. So that means that whatever I'm doing is coming out in terms of the trombone. In terms of what I'm playing, in terms of writing a piece for three trombones or whatever, it's like a trombonic thought, but at the same time it's not like I want to say, "Well this is another one in the tradition of trombones", or "This is one in a long line of pieces that are geared to that". It is that, but it's something else, too. Do you see what I mean?

**Bill:** You don't deal with your instrument in any kind of historical perspective?

**George:** Oh yes, I do.

**Bill:** What kind of historical perspective? You didn't suddenly hear a trombone player who made you freak out?

**George:** No, no I never did. The thing is, I didn't suddenly start playing trombone in response to an idea, like hearing a bunch of guys on the radio playing trombone and saying oh wow, I want to play like this guy. I started playing for completely different reasons. It was to help my social adjustment. That's what my parents figured. That a nine year old kid, changing from the school I was going to, which I guess would be classified as a ghetto type of school, in Chicago, and moving to the University of Chicago laboratory school, which is another trip; it was a mostly white school, differences in the socio-economic background of the

people who were going. Like, changing from a situation where most of the kids don't have any dough to a situation where most of the kids do.

Bill: The trombone was like a therapy?

George: I think that's what they thought at the time, that if I got involved in a band that would be a bona fide school activity that I could get into that might hasten my interest in assimilation into the community at large, which was the dominant theme then. To assimilate you as much as possible into the scene, even though you're black. So one of the ways to do that was to have everybody in the band, or in some sort of activity, so my parents told me I ought to play an instrument. I said well, I thought that was a pretty decent idea, but I didn't have any idea what instrument I wanted to play. I was nine years old - I liked music, but had never considered playing it.

Bill: You're really messing up the whole history version of what's supposed to happen to you, George.

George: Really?

Bill: Oh, of course. You know American music's not supposed to arrive from that kind of conception, that you have to do this because it's a social advantage. I mean, you're supposed to play jazz because it's a social disadvantage.

George: Well, this is not the jazz stage yet. This is at the "why I play the trombone" stage...it was just a little social adjustment, and seeing the trombone there out of all the instruments that I went to see. I bought the trombone the same way I buy everything else - impulse, and it was the biggest one, and I guess I figured that if you were playing the biggest one you became the most well-adjusted, which is actually the reverse of the truth. The flute players and guitar players got considerably more press time than trombone players. Trombone players were like the lowest of the low. Trombone players and German students, and I was both. There were three trombone players in the entire school, one of whom dropped out in the third week. There were twelve German students. Out of all the students in the school, twelve of them took German, it was like a little elite club....

Bill: It's a perfect German instrument, like "Oom-pah! Oom-pah!"

George: Right. You say, "Ynnaarp, ynnaarp" and then you try to do it, the guy gave me one and said, "Okay now, what are you going to do when you play this?" so I blew and blew and blew and nothing happened - "What's this? Is it broken?" He said, "No, you have to buzz". So he showed me all this buzzing. You know, the stuff they show you, the buzz stuff. And I became a master buzzer, but I never practised for years and years and years, until I started thinking I wanted to play jazz. At that point I said, "Wow, I'm going to be a jazz musician." I was about eleven or twelve. I wasn't going to be a jazz musician, I was just going to start playing and see what happened. I wanted to improvise because you get to stand out in front and do your own thing, you didn't have to read a chart

and sit in the back.

Bill: Did your band play show tunes?

George: No, mostly we played a lot of march crap. That was the band, that was the concert band. Now the orchestra, naturally, played Prokofief, and Beethoven, whoever else was on the scene at the time. I was in that too, because with only three trombone players, they had to stretch them through the whole music program. Of these three players the top cat was Ray Anderson, who plays in New York. This cat can really play, he's pretty bad. He has always smoked my stuff. From the very first, this cat took hold of stuff, took charge, learned how to read music very well, got his stuff really together, and by the time we were in high school, this cat was so far ahead of me I was thinking of quitting. His stuff was just amazing. I'd sit up there and listen to him pop these high "C"s and "D"s, you know, for a kid....

Bill: What kind of music does he play now?

George: He plays jazz. He wants to play what we're talking about playing. The new music, or whatever it is. Ray Anderson.

Bill: I assume that he was more famous than you, since you adulated him.

George: No, I just liked what he played.

Bill: But I never heard of him.

George: Well, you will. Different cats get out there at different times. But his stuff is definitely - he's got a very original style on the trombone. And a lot of my stuff comes from things that he's shown me to check out, in terms of just thinking about well, what are you going to do on the trombone? and knowing that some of the things were possible that I was thinking about, or hearing some guy and saying, if this is possible how come I can't do it, or how come I'm not doing it?

Bill: Did you discover at some point that you were a trombone player?

George: Yes, at the twelve-year old stage. I had a horrible embouchure, my embouchure was absurd, it wasn't allowing me to get out of the middle register. I was always playing second trombone. By then, they had added a jazz band, and a junior jazz band. There was a lot of jazz in this school, the University of Chicago school. They had Frank Tiro there. Frank is now doing analyses of Bird. He played alto. I never made the connection until years later. I knew he played alto, but I never knew he was into Bird as much as he was. So now I'm reading in music journals about this guy, he's analysing Bird and so on. And he was the guy who gave me my first lessons on the trombone. I didn't know he was into jazz, he never said anything about it. I guess he sort of kept it out of the way, but when it came time to form a jazz band, he was right there and he dealt it and got the band together, the band won prizes and stuff at these suburban jazz contests and all this sort of thing. It was a very white scene at the lab school, but it was the only school that I could see that had a jazz contest at the time.

This was way past the days of Captain Dyett - the guy who's responsible for all

those players like Johnny Griffin, John Gilmore. Roscoe was talking about this cat, but I don't really know about it, so I can't really talk about it except to say that he was a teacher in the Chicago public school system who taught a lot of guys who are now very well-known Chicago cats. I get the feeling he was a very strict disciplinarian about playing. He'd give you the right horn, Von Freeman talks about this cat a lot. He would force you to get into your stuff, and I've heard stories where he's chased the saxophones, chased the whole trumpet section out of the room for playing a part wrong, threatened them with all kinds of stuff - and got cats together on their horn. Henry Threadgill studied with him, a lot of the Chicago cats. He taught at DuSable High School.

DuSable. Named after the black man who founded Chicago but never gets any credit. He was a trading-type cat, he'd be black by our contemporary definition of it. Or some sort of mixed cat, but anyway he was the first guy to establish some kind of trading thing in Chicago, long before any of these cats like John Kinsey. I'm not a history buff, but he was the first cat. And they've never really acknowledged that in any of their stuff. They have a "DuSable Day" every year, and a school named after him, and a little plaza that they just did three years ago, dedicated to him, but it's a very tardy recognition of this guy's role in forming Chicago.

You've got plenty of guys coming out of that school, starting in the fifties. People even got to the point where it's like "The DuSable Gang" or something. But we weren't involved in any of that at the lab school, it was a different set of circumstances, and they were involved in this suburban white scene. It was like a city school, with private school leagues, a very closed sort of scene. A prep school, most of the kids who went there were children of University of Chicago professors.

Bill: Is there some point around here where you start realizing that you have some inclination towards your instrument and the music that you're playing? A special kind of interest in the instrument?

George: I've always had a special interest in trombone playing. Really. The thing is, there's a difference between that and knowing "I want to play music" and not "I want to be a nuclear physicist" or whatever.

Bill: I doubt that when you're ten years old that you have the capacity to realize that that's going to be some kind of life-long occupation. But at some point you must realize that. Do you remember some kind of realization of that? When it started becoming more important than other things?

George: I don't think that really happened until college, which is way up the road, before that it was a totally different scene.

Bill: Did you go to college as a music student?

George: No, as a philosophy student. The first thing I did was decide to be a

political scientist. I had a big plan to study political science, then I'd go on to law school, and then make some money, or something like that. My first year in school they had a big student strike, with thousands of people running through the streets demonstrating for various things like "Free Bobby Seale" and all this sort of stuff. So I gave up trying to be a lawyer, that got to be a drag.

At that point, my trombone broke. I had the same horn for ten years. These things have great significance, they seem rather sentimental, but it's weird. This thing broke, the slide fell off. After ten years the slide had finally fallen off, I said "I don't have to play trombone any more, I'm not going to, I'm going to bag this shit, I'm going to stop being a musician, this stuff is absurd, I'm practising in my room every day for nothing, there's nothing coming out of this, everyone hates jazz here..." - which they did, everyone hated it. This was at Yale. People would completely downgrade what I was doing.

Bill: Were they "upper-class" people?

George: That's what's happening at Yale.

Bill: And they hated improvised music.

George: Oh yes, they hated it. Well, the music school in general has never been a big fan of improvised music.

Bill: Why is everybody afraid of improvised music, George?

George: I just figured that these guys, first of all they're not able to improvise, secondly I don't think they're afraid but they just have a big interest in keeping it out because they're not doing it. If they were doing it on a wider scale they would start introducing it.

Bill: If they were doing it, it would be cool, right?

George: No if they were doing it they'd be cool! We'd still be out of it. The thing is that they're not doing it on any scale, so if they say, "okay your stuff is horrible and our stuff is what's happening right now", whatever it is, it doesn't matter so much as improvised music, it's just the form of music that they have going is composed music primarily and the form of music that we have going is improvised music.

Bill: Are they classically - oriented people?

George: Who's that?

Bill: They? They. We keep saying they. Are they classically-oriented people?

George: I don't mean to be tautological, but yes.

Bill: The upper-class Yale student is into that kind of attitude. Like string quartet music?

George: That, and rock music.

Bill: They can somehow assimilate that into their minds, that that's logical? That rock music and chamber music is better than, or more acceptable than, improvised music?

George: Yes. Unless it's in. During our last years at school it became in to attend our concerts. People who were in the know, they didn't attend rock concerts, they listened to our stuff. Guys would come up and say, "Well, I've really been listening to your music lately and I



think it's far better than this rock stuff." And we'd appreciate that, because it was nice to be finally recognized, but at the same time we'd get a lot of people who were being very in, then it got to be a drag too, because it wasn't like you were playing for an audience, it was like you were playing for contemporaries, and people you had in classes and stuff, so it got to be on a very personal level and it got to be sort of out there. See, there's a certain impersonality about audiences and musicians, which serves as a dramatic focus for the performance or the concert. A lot of the time, you don't know the person that's up there performing. Like personally know them. I don't think most people do, so they can't approach the music in the same way. And it's better that you can't, because it's not part of that zone to do that.

Bill: As a performer you should deal with the audience as a stranger though, shouldn't you?

George: I think you have to deal with the audience in the role in which it presents itself. In other words, the audience is presenting itself to you and you're presenting yourself to the audience, and that relationship is already there.

Bill: You don't feel the audience's role is subsidiary, do you? I mean, the audience is part of the performance, isn't it?

George: Absolutely. But the role is dynamic, it's not a static thing. You can make an analytical proposition and say, "Okay, the audience is part of the performance", fine. But that's not talking about the dynamics of the relationship between the audience and the performer, which is what I'm trying to get to. If you don't know the performer and the performer doesn't know you, you're not going to make the same sort of assumptions about your responses to the music and how they fit into the total picture as you would if you knew the person. People respond to the music in so many different ways - they start making all sorts of

inferences about the musicians that are playing, about their psyches, their backgrounds, their preferences of whatever kinds. All these inferences start happening along with the music a lot of times. Sometimes people will come up and tell you what they got out of it and that will be the form that they'll use to tell you, an analysis of you.

Bill: But sometimes it's not what you are at all. Their reaction to you is not necessarily what you are.

George: Well, it almost never is. But it almost always contains some aspect of what it is. But it's them, because most of the time you can't interpret the musician in that way if you don't really know them in some personal sense. But even if you've had the vaguest kind of interaction with a musician, on the level of like, we'd be giving these concerts in school, and people would see us in classes, they'd see us on the street or something like that. That's enough context to start a whole different chain of associations from when for example, Miles came to the school. And so you've got so many different complexes there.

Bill: You were playing with other players at Yale. Was that Anthony Davis...

George: ...and Wes Brown, Jerry Hemingway, Hal Lewis. Jerry Hemingway plays drums, Hal Lewis is a saxophone player.

It started out with them. I wasn't with them from the beginning, I guess it was basically Anthony Davis and Hal Lewis and a drummer named Steve Knapp who I guess is now getting his PhD in English or something and is no longer involved in the music, but he's a good drummer, and then very floating bass players, playing Anthony's compositions which at the time were very free, a lot of them very modal. He had a suite for Coltrane, a lot of different pieces he was composing even then, very super music. There were only six or seven people in the whole school who were interested in this kind of music, out of the whole population and they were constantly being shit upon by everybody. Seven cats versus five or six thousand, plus the whole New Haven community. Well, not the whole New Haven community because there were guys like Eddie Buster, you know?

We played a lot of different places. We finally started getting gigs everywhere. We did a whole brochure on our stuff, but that's later. At first it was just campus gigs, do the door or something like that, and everybody would just get together and try to play free. So these guys heard me playing in my room and told me to try and join up. They had some other guy, some other trombone player and something happened with him so they got me into the band. But then I flunked out, so we had to start all over again after I came back.

I flunked out, I failed in my mission to become a political scientist. I became so bored, I became so terribly bored that I had three papers to complete, did not complete a single one....

Bill: This is really showing that all the failures become musicians.

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George: The way that I look at it is that the political scientists failed to interest me in their theories. It wasn't that I couldn't do those papers, the papers were easy. In this case it was a combination of things, I guess I don't regard it as a failure, because it cut across several things. What happened was, I could have had a chance to do the papers over the summer, I said no, I won't do them and the guy said, well you're going to have to take off for a year and you can reapply in '72. So I said okay, fine but I'm not doing this shit. One of them was a music thing, a history of romantic music which I had to do a paper for. I didn't feel like doing a paper on that, either. We learned about Berlioz, Meyerbeer, these types of fellows. They wanted everybody to do a paper on some aspect of this, but I just couldn't see it. The guy who was lecturing us would never even look at the class while he was talking, he would always hold his hand in front of his face and look up at the ceiling while talking in this rambling monotone, it would be for an hour and a half, twice a week! Are you kidding?

So I stayed out for a year, and on my nineteenth birthday, I walked into this basement and found all these fellows from the AACM playing. In Chicago, about six blocks from my house.

I had a summer job painting chairs, painting chairs by the side of this pool in the North Shore Cabana Club. You know what's happening on the North Shore of Chicago, a big high rise scene. No blacks. Thousands of wrinkled people, in T-shirts with alligators on them. All these old people sitting around there, and if they didn't have money a lot of them would be on welfare. A lot of them were sick, had no way to fend for themselves, no anything. They were sick, that's a drag, to be sick, but on the other side of the big fence there were people who were sick who were out of it, because once you got past this high rise, you were in the uptown area with all the white Appalachian immigrants or whatever, people who had come to Chicago from the Ozarks or wherever. These people had absolutely no money, and they're sitting up there staring at this high rise, with all these people cavorting around in Cabana Clubs, and I was painting chairs in my street clothes.

Bill: What players were playing in that basement six blocks from your house?

George: Muhal, Kalaparusha, let's see - oh, a whole bunch of guys. Steve Galloway, John Jackson. I don't remember very much about it because I didn't know any of the people at the time. I wasn't around musicians. I had no connection whatsoever with the musicians' community of Chicago.

Bill: Did they invite you to play, though?

George: No, in fact they tried to keep me from playing. You know how it is, they have to see if you're serious first. Because I was talking about playing with them, that's another matter, I mean they can encourage you sure. A guy will say, "Oh yes, practise practise practise!" but

it's a different thing from saying "practise, practise" and saying, "Yes, come and play in this band." First they have to see if you can play. And that requires a little persistence on your part. So that's what they do, they test you. This happens all the time, I didn't regard it as any big deal. I knew it was going to happen, so I was already prepared for it. Because it happens in everything, people are constantly testing you to see if you're really committed to checking them out, and then they'll check you out more seriously. It's just social interaction, and nothing to be afraid of.

I didn't know anybody. I knew about the Art Ensemble from listening to records, and I knew about Roscoe Mitchell from listening to records, and that was about it. And I'd gone to some live AACM concerts. Fred Anderson, I'd gone to the Art Ensemble - before Don Moye was in it, I guess, and I'd gone to a solo Joseph Jarman concert. This was while I was still in high school that I went to these concerts. But it never occurred to me that there was an organization called the Association for the Advancement of Creative Musicians that I could possibly get involved with, or where I could go and play - I wasn't at that stage yet, where I wanted to go out and see how great I was. I still figured I wasn't really any good at playing. I'd better shape up, or pretty soon I'd ship out, and my teacher was saying, "Well, you'll probably stick with this until you graduate from college, then you'll probably bag it."

Bill: So when you came back from Yale to Chicago, they were a more powerful influence then? There were more things happening with the AACM?

George: No, I don't think so. I think the AACM was in a very transitional period. The older cats were getting older - and there weren't any younger cats coming up. When I joined the AACM there was a big generation gap, which exists now, but the majority of the AACM is now players under 28, 25, something like that, which wasn't the case when I joined. Now the majority of the players are around 25, 26, that age, whereas when I joined the AACM in '71 I was the youngest player, I was 19, then the next cat was like 25, 26, and then it went up to the forties. Plus the guys that I never even saw, like Anthony Braxton, John Stubblefield, Leo Smith, Leroy Jenkins, all these cats had disappeared.

The thing is, being in the AACM encouraged me to check out the AACM. It wasn't a process of "I'm in the AACM because I dig the AACM and I want to be a part of it", I was in the AACM because it was my vehicle into playing the music. That was my first contact with musicians, ever, the musicians who were involved in the AACM's music. It's not a situation where I came to the AACM from something else, the AACM was it. And it still is it, in most respects that I can think of.

Bill: Do you think of Chicago as some kind of spiritual/central force for a music for the last twenty years? Like Sun Ra, Muhal Richard Abrams, The Art En-

semble of Chicago, Anthony Braxton, George Lewis...?

George: It's clear.

Bill: Does it have some kind of association to Art Hodes and Muggsy Spanier and Louis Armstrong? Does it have some kind of association that far back? Is there some kind of historical continuance?

George: Sure.

Bill: Do you know that that's true?

George: No. "True" is not the word I'd use to describe that. That's just a potential path of validity that you could follow. But "true", I don't know about "truth", I don't know about that. I mean I know I'm hedging a little bit, but the basic point that I'm making is that when you're talking about historical movements and historical figures, you don't talk about "truth" and "falsity", at least I don't. You talk about movements that you can detect. If you see a direct line of inference between Louis Armstrong and what's happening now, and the stuff that happened later on in Chicago - there are other schools in Chicago too, like this Beiderbecke thing was happening.

It's hard to describe because I'm not of that generation of cats that's giving this a great deal of thought. I see the connection - but I don't think I understand it yet. Because I'm not at the stage. It takes time to be out here playing this music. Guys like Muhal can really show you about the historical thing that's coming out in Chicago's music. I'm learning about the history of Chicago music not from records or from reading a bunch of books. Not that I don't want to look at them, but that's not my primary mode for learning about the different connections in Chicago music. And seeing how different people who everyone has never heard of have contributed greatly to the music, and seeing little fillips about them in strange places. I'm finding it's a more personal education that I'm getting, from the inside out rather than from the outside in.

Bill: Do you feel that you have some kind of heritage connection to, say, Kid Ory?

George: Yes, but you see what I'm saying is: Of course I'm linked up with that stuff. But I'm doing what I'm doing. I'm not doing what he's doing.

I don't think that in this music people do things "because".

Bill: You don't think that history provides one with a large amount of information already?

George: That's not a "because".

Bill: Because history provided them with a large amount of information....

George: Okay. But that takes it back to a level where it doesn't really provide us with any insight.

Bill: Did you hear players like J.J. Johnson and Roswell Rudd and Grachan Moncur while you were playing trombone? Did they somehow pass information on to you?

George: Yes, everyone I've listened to has done that. What type of thing are you trying to put me in? What I'm saying is that when I'm listening to individuals playing, finding out what historical con-



nections are present in something, I'm finding that out, but at the same time there is a part of my own thing which is doing that. I don't want to say I play the way I do because somebody else played the way he did. I'm not ascribing any kind of cause and effect relationships at all to what exists. It's never been about a cause-and-effect relationship with me. It's more dynamic than a cause-and-effect relationship, I don't want to limit it to just that aspect. When you hear anybody who's playing in any style of music, when I hear anyone who plays any instrument, there's always something that comes out of it and I see the connections with the line of people who have been playing the trombone, from the earliest cats, from the Honore Dutrey type of thing, and from the cats who preceded them, and the role of the whole thing. Fine, but I'm also seeing the cross-influences which became clear when Bird arrived and wiped out the scene but which have always been going on. With different guys citing like, Frankie Trumbauer as their main influence, and he wasn't even playing their particular style of music, you know you couldn't see the connection at first. But then you see it later, and these cross-influences are what I'm getting at, and this is the thing which is happening today - people are taking a view of the music which transcends their instrumental concept. I don't think it's anymore about "Well, you play the trombone, so this is your thing right now, this is your line of development, you play the sax, this is your line of development..." Everybody's drawing from everywhere at this point. So if you find out that in terms of the music that you want to play, Harry Partch suits your thing more than any trombone player you've heard, go with that. That would be my opinion. Listen to everybody. But go with what you hear. And then you find that you'll become a part of the historical thing, you are a part of it. It's not something that you learn how to be by reading about somebody or by listening to his records. You are that, just by playing.

I grew up in a family where everybody listened to music of some kind. My father didn't sit down all the time and show me, "well this is what's happening", but he had his ideas about what the different styles in the music were, and he ran them down. He'd say, "Okay, this is a Count Basie style arrangement", or "This tenor player plays like Illinois Jacquet". And this was at a stage when I had no interest in who these guys played like or who they were or anything. I didn't give a damn. I was four years old!

**Bill:** I boast this kind of knowledge to my children too, but I wonder sometimes.

**George:** It gets through, but it gets through in a subconscious way. People in my family claim that my father brain-washed me, but it took hold late. It didn't take hold for years, because I resisted it with all my might. And then all of a sudden....

**Bill:** Was your father proud of you when you worked with Count Basie?

**George:** Oh yes. He likes what I'm doing.

**Bill:** Does your father think that the kind of music you recorded today is legitimate music? Does he like it as much as when you played with Count Basie?

**George:** I think he finds it relatively boring, terribly academic and so on, but he doesn't think it's bullshit. He knows it's real music.

**Bill:** Does your father play an instrument?

**George:** No he doesn't. I would suspect that he always wanted to play because of his lifelong interest in music, but he's never actually played an instrument. I'm about the only musician in my family.

**Bill:** Is he proud that his son plays trombone?

**George:** Well, he started it. He was responsible for that whole sequence of events in terms of my playing the trombone. He was always the guy who'd say, "Look, you're not going to stop practising after I've paid all this money, and you're claiming you still want to play! You have to practise for this amount of time every day," and "I can tell when you're not practising because your lips get big. When you practise properly your lips will remain the same size because your muscles are in shape", he'd say all this.

I guess my parents enjoy the idea of what I'm doing. I guess they enjoy the fact that I'm not a drain on their resources. That I'm trying to make a go of it, and no matter how meagerly my scene is happening, I'm trying to do it on my own. So they're into that, as much as they're into the idea of the music, because they've always taught me this big self-reliance thing. Which is why they'd never bug me about practising or anything if I didn't want to, they'd just say, "Well, he's doing something else." I had a lot of freedom to do basically what I wanted to do in most respects. So that was the upbringing-type thing, which has an influence. But my mother likes the gospel type of music. She goes to church regularly, she goes to different choir things

that they have. And my sister is heavily off into the current popular music of the day. But she has to have it - with us it's always like a fanatic thing going on, like if we want to listen to music we want to listen to it, all the time. All day, every day my record player plays. When I'm there there's always something on. I'm not interested in what's going on on television, and I don't like movies. But I do like to listen to people play music.

**Bill:** Is there some point in this career where you begin to think that you have some kind of talent that's worth pursuing?

**George:** When I came in, everybody in the AACM seemed to like what I was doing on the trombone.

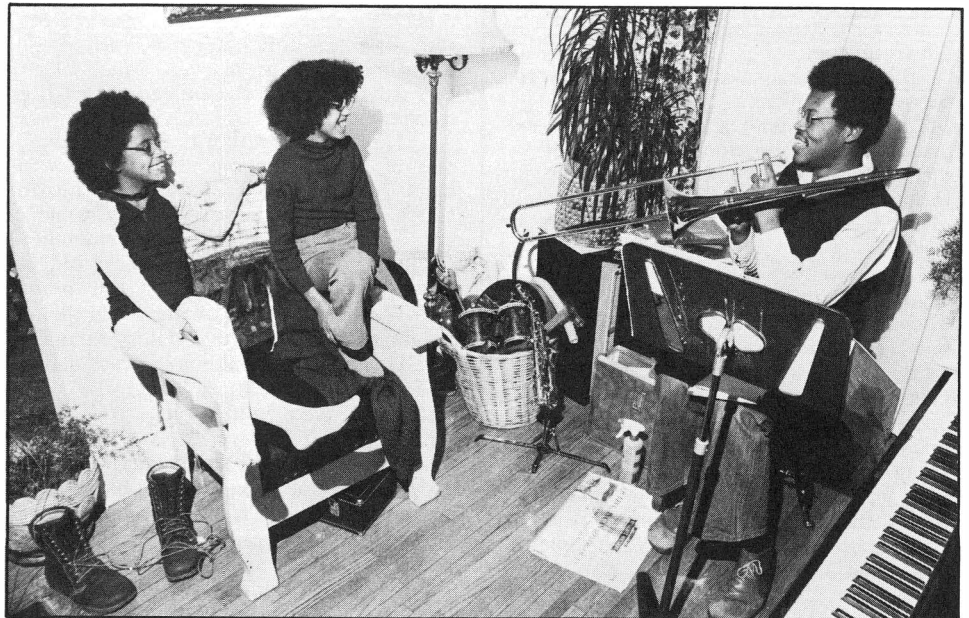
**Bill:** Was Lester Lashley another trombone player in that period?

**George:** Yes, but I didn't actually get a chance to play with him until much later. You know Lester often quits playing for a long time. He does art, he's involved in cinematography, in visual art, in theatre, in a lot of things. He has a vast art output, he also does leatherwork, so any of those interests can get him away from music. And especially as it was happening in the Chicago period, nobody could make a living playing the music. There was never a big gig scene where you could work or anything like that. I had a job throughout the entire time that I was off from school playing with the AACM. I played in the Monday night big band in the Pumpkin Room until four o'clock in the morning and then I'd go to work at seven in a slag plant. Slag is a by-product of the steel-making process. The iron melts off and there's the slag. Slag is made into all kinds of useful substances. So I was a labourer.

**Bill:** After being a creative performer.

**George:** While being a creative performer. I'd be a creative performer until four and then at seven I'd labour. Then at three-thirty I'd go back to being a creative performer.

**Bill:** But when you finally come to Toronto, George, you're a star. You've been here three times now: once with



Roscoe Mitchell, once with Count Basie, and once with George Lewis. Here, you see, you're treated with some kind of respect.

George: Yup. But everybody laughed at me back then because of my slag affiliations.

Bill: How did you get out of the slag industry?

George: Well, I decided to go back to school. I stayed out for a year, reapplied and got back in, went in and finished up. I went back as a philosophy major. I'd read Kierkegaard over the time I was a slag person. I thought Kierkegaard was out. I'd read this thing and I didn't understand a word, so I decided that anything written in the English language that I couldn't understand was certainly worth investigating. I'd been reading since I was three and a half years old and I'd never read anything I didn't understand until I read this Kierkegaard stuff. I said, "What in the hell is this?"...a nineteenth century Danish philosopher. He comes after Hegel, as a critic of Hegel. And he's involved in theology and so on. He's written some interesting stuff. Either/Or. A lot of religious works. Fear And Trembling. The Sickness Unto Death. He's a precursor of guys like Paul Tillich in his theology thing. Anyway, his stuff got kind of intriguing, and I read some Nietzsche and all that so I decided I wanted to be a philosopher.

Bill: I kind of think of the trombone as a philosophical kind of instrument. Philosophy has always seemed to me to be very inaccurate, sliding about all over the place, there aren't any fixed positions....

George: A slushpump science.

Bill: The trombone has always been associated, to me, with street music, folksy kinds of things. In England we used to call it "push me off the pavement". It seems that it's very hard to bring some kind of sophistication to the trombone. It's always been a "brrrawpbawp bup bup brrawrbop" kind of music.

George: Instruments go through phases. Read what Mendelssohn has to say about the trombone.

Bill: Mendelssohn said something weird about the trombone?

George: It wasn't weird, it was the expression of a commonly accepted idea, that trombones were not to be used except in sacred music contexts. They would bring the trombone out for the voice of God.

The earliest classical Western literature doesn't refer to the trombone. Then the later literature uses it up to a point. In the Romantic period they start using it all the time. After Beethoven it becomes a very important instrument, and they have a whole trombone section and so on. This is what I gather from my meagre studies of it. The trombone also has an important aspect in marching bands, these street music bands. Because you can go "dyiaahdup dit dit dyiaaadat", that's a beautiful effect, that's very important. So everyone wanted to do that, you had to have that in your band.



Saxophones couldn't do that - that's why they didn't allow saxophones in the orchestra! No, that's not true.

Bill: I'm not going to respond at all to that kind of comment.

George: I'm just bugging you about the sax.

Bill: We understand the superiority of the saxophone against the trombone, we've already decided that that's a fact of nature. A slushpump, versus an articulated instrument which has pads and mechanisms, balance and curvatures....

George: ...a precursor of the analog computer!

Bill: We're getting back to this same question again. Is there some point where you discover you have some special kind of talent?

George: I never discovered it, I just had people saying, "oh, this cat plays all right." Go to the Pumpkin Room, sit up scared and everything, take a solo, everyone says, "Oh wow!" I said, "What's this???" I was playing in the key of D flat. Ornette talks about how this D flat blues really gets to you. When I learn how to play the D flat blues better I'll be in charge.

This time, this was Blues Forever, one of Muhal's compositions, that the band has played at least fifty million times, and that several generations of cats have played. Everyone remembers playing this, Braxton remembers playing Blues Forever. So it's "D flat blues, slow!" and I'm going oh shit, and then he points at me to take this solo. I thought, "well, maybe I should have practised my D flat scales more, uh, carefully". So I just went free on the stuff. Well, I was out, I couldn't believe it. And then everyone stood up and applauded. So then they asked me to stay in the band, make rehearsals and stuff. That's how I got to know a lot of these cats personally, although I'd been checking them out, and I'd heard about different cats like Lester Bowie, I'd heard about Roscoe, heard

about Muhal, heard about Jarman. I hadn't heard about Anthony, that was out of my zone at that time. And these cats came back about the time that I joined up in the AACM. They came back from Paris, there's this big ballyhoo. "Jarman is coming back!" It's like a tradition in the AACM, a whole historical thing, ten years of being together, and before that, in the fifties....

Bill: Is Sun Ra not linked into that somehow?

George: I guess what I'm describing is how I learned about the AACM's history. He's not linked into that. People didn't go around talking about Sun Ra all the time, although he was involved in the stuff. People would go to hear him. There were a lot of cats who were off into a lot of the spiritual aspects of what Sun Ra was talking about in Chicago, a lot of them weren't musicians either. There's always been a strong Hebrew contingent in Chicago as well. There's a whole cultural thing that you come to know because of your involvement with the music, but not all of the people involved with it are musicians, and not all the musicians are Hebrews, or people who follow any particular mode.

Anyway, in terms of knowing guys like Jarman, if you don't know them at first, you have to come to know them. Once you are involved in a musical circle you know them on a different level, it's like you know them, it's not like they're involved in a historical process. You meet them, and you become aware of their involvement in the historical process as you become aware of their involvement with you. Like when I met Sun Ra this summer, that sort of thing. I know about his influence on the AACM, but there's nothing like meeting this cat, and seeing how everyone acted towards him and their relationship with him and seeing how that came out, that was more valuable than just "knowing" it in the abstract. When I say "abstract", I mean by

just listening to records and figuring it out. By "concrete" I mean actual experience in the historical process, which is social interaction. How Muhal acted towards Sun Ra when I saw him. What happened when Braxton showed up in Chicago for one day. Everyone's saying, "Braxton is back, Braxton is back!" and I'm sitting around saying, "who is this 'Braxton'? Who is this?" Or when Joseph and Roscoe came back and immediately took over the big band, and started bringing their compositions in and getting them played.

Anyway, this is the point I want to make clear. It's a different scene to be involved with musicians not knowing them as the musicians of the day or the people who are shaping the music. I didn't know who was shaping the music. I just knew who I liked. And a lot of them I didn't even know.

Bill: But it ends up that you're shaping the music too.

George: Well, it turns out that way. But I had to learn from scratch.

Bill: People don't come consciously to originality, do they?

George: I don't think they go to originality consciously, because that's not a goal, it doesn't mean anything. "Okay, I'm going to be original now". At some point you may come across the realization that you might have something, your own little corner of the world, your own little ironic situation where you know you have something that no one else is doing quite like you. But that's not really enough. That's fine, but that's just the first step. You have your own thing that you think you're going to work out of. Fine. But you could have your own thing, and still not know anything about the dynamics of actually playing your instrument. You hear guys all the time that have their own original concept. You say, "Wow! This guy has his own original concept. It's fantastic, but his tone is horrible!" or "he can't play this!" or "he doesn't read" or something. Just any number of things. I don't think these things come about in a logical order. It all happens at different times. I think also that everybody I've heard from Chicago has their own original style of playing. Whether certain large groups of people have taken up their cause or not, that's something else again. But I hear lots of cats in Chicago right now who amaze me with their stuff. And I think I put them on the same level as the cats who are currently being written about and are getting a lot of press time. That's true of every musician. I think that people tend to put people who have become more famous up and they become images, you know? And I've always tried to get past the image aspect of everyone who's involved in it.

Bill: How did you stop being a local musician though, George? How did you get to play outside of Chicago?

George: People kept asking me to play with them. All different kinds of people. I'd play with everybody. Anybody who asked me, I figured that if I had the time and I always had the time, I haven't been

working a great deal. So if a Latin band asked me to play a gig with them, I'd play a gig with them. The AACM had some gigs in Mississippi, I played with them. And whatever type of requirement that they had for their music, I was usually capable of running it down. If they had heavy chart reading, I was into that. If they had freedom or whatever, I was into that. If they had a particular kind of rhythmic style I was either into it or I could learn it within a few minutes, or do a creditable enough imitation of it to make the gig. If it was a music with which I had absolutely no familiarity... nobody ever asked me to play a Greek wedding or something.

Bill: There's been a big rush for you out of Chicago in the last year and a half. It's been Michigan, Toronto, New York, Europe, America....

George: But with all different people. That's the thing, the diversity of contexts that people have seen my stuff in. Although I seem to have become known right now for playing this "new music" that everyone is talking about, or that's currently being rapped about in some papers. When I first came here I came with Roscoe, I've been here with Basie's band and I've been here with my own thing as we were talking about. A lot of different situations playing different types of music in different contexts. It's not so much people knowing about you as musicians. The musicians invite you to participate because they know you can do what they're doing. Braxton I'm sure wouldn't have asked me to play on his thing ("Creative Orchestra Music 1976" on Arista) if they hadn't told him what was happening. Because there's big chart reading and some solos and stuff. So they say, "yeah, you should get this cat because he can also read charts" in addition to play a little bit. So whatever the requirement is, if you can deal it you have a better chance for getting a lot of gigs. So that means your musicianship has to be at least up enough so that you can play in a context which you're not practising every day and with which you're not entirely familiar. And go in there and become familiar with it right off and deal it. Which is what these studio cats amaze me at, their ability to do that. I'd really like to find out more about the requirements of doing that, whether I could meet those requirements. In terms of serious strict attention to what's happening with a page of music. I mean I'm good, but it's not... I mean I've seen guys just go onstage: "okay let's go on this" (snap!) nothing. Just incredible. Then I hear, "Oh, they're not the top players! These cats are the really bad cats!"

Bill: Do you feel privileged in being able to play exactly what you have inside of you out to a very open public?

George: I can't believe it. Especially when I hear about... I came in on the tail end of what these cats have been experiencing for like fifteen or twenty years. When I came in, nobody was listening to the music at all, it was completely out, the AACM was doing concerts and very few people would come and so on. That's

still true in Chicago but the New York phenomenon of the AACM didn't exist. And I've seen the music rise to a position where there are more records coming out now than ever.

I'm not saying there's some big amount of dough in this or that people are getting what they really deserve for their artistic output. I don't even want to give the impression that that's what's happening. I think it was Threadgill who pointed out to me that something like ninety per cent of all the national endowment money in the States goes to classical stuff, which only about three per cent of the people listen to. Which is also not the American music. You can get five or ten times the amount of money in the States for a classical group than for a jazz group.

Now the music scene is on a different level, so it's talking about a redistribution of the wealth. There's always been a situation where certain musics have been downgraded and other musics have been upgraded. This is great, this sucks. This is real, this is fake. Like jazz is - "you know how to improvise, that's faking". That means, playing the real notes versus the fake stuff you're just making up out of your head. Aside from the fact that that's a terrible thing to call your own music, a bunch of fakery. The psychological consequences of that must be tremendous.

Bill: Recently you've been coming to some attention with Anthony Braxton. Do you think that's part of your overall concept, that you're still playing with a Chicago musician? Is it happening by accident, or did you arrive at this situation logically?

George: I think it's a natural consequence of what happens when you're around people who are involved in a particular sphere of the music. If you affirm that line of development, then your development follows those lines. And what happens to you comes out of your involvement in the area. I don't think you come out of the blue and start playing with anybody in the Chicago school, that's not to say you're not involved in something else. I had Braxton describe to me his experience playing with Ken Chaney's band in Chicago, and then I described to him my experience playing with Ken Chaney's band five or six years later. And the music had changed and different cats were playing and so on. Or playing in Morris Ellis' band. And that sort of thing enables you to jump in on that set without coming out of nowhere, because you can't come out of nowhere into a situation. It arises as a product of what you've been doing before. So I see whatever I've been doing with any Chicago music as a natural outgrowth of what I've been doing all along.

Bill: Do you feel that way about what you've been doing here in Toronto this weekend, a solo concert?

George: Absolutely.

Bill: This is your first solo concert. Was it an alarming experience for you?

George: It's not my preferred medium. For one thing, it takes a lot of chops.

Bill: Have you ever made audiences

laugh like that before? Made them that happy?

George: Oh, audiences always laugh when I play. People are always cracking up. Well, I like to make a joke every now and then. There's no reason why this stuff can't be funny. I mean, you listen to Lester Bowie, now there's a joking cat! He doesn't say a word, and he's funny. But there's humour in all the AACM stuff. I've never seen any big deal in doing something funny. When I play a concert with Douglas Ewart in Chicago, we get involved in theatrical stuff. He'd be playing little instruments, which I've never been able to get into. For some reason I've never felt comfortable with them. But I had a set of things that I would play, and Douglas had this whole setup of little instruments, and we'd do a whole play or something. Acting is not my thing, I don't think so, but we'd do a play with music. And that's the way it would go down, Douglas would say, okay, would I give a concert with him today? Very seldom was it an austere kind of thing where people say, "oh my", very closely examining and "don't laugh, shut up"....

Bill: I don't agree that acting's not your thing. I still think that every trombone player of merit since J.J. Johnson that I've seen was an actor. The first one after J.J. that made any kind of impression was Roswell Rudd and he had a bent instrument just to prove that he was an actor. It's a very dramatic instrument, trombone.

George: J.J. Johnson. Let me say something about him because I think he's a farout cat. For me he's the cat who shows the direction that the instrument can really take if you really think. Because he thought. And that's the thing that really wipes me out about him, that he's a thinking guy - he had to think about how to play that fast. I'm seeing now the approach he had to take to think about the possibilities of playing quickly on the trombone, getting over the horn in a big hurry, because I had to go through the same process and lots of musicians have described to me the processes they used by which they jump over a certain hurdle to get to the next one. Through a very logical process of deduction. It's very cold and analytical.

Bill: It wasn't very humourous, was it?

George: Well that's not to say that it doesn't lead to humour.

Bill: But you can play it that fast now and make people happy.

George: Well J.J. Johnson made people happy. It always made me happy.

All music makes me feel the same way. I have to confess that. I'm sorry to say this, you may think this is wrong, everyone I tell this to says "you're crazy!" But all music, if it makes me feel something, if I like it, it makes me feel the same way. And I get the same feeling from all music. I don't mean to say that I get the same content, or emotional content, from all music. I'm saying that the basic feeling I get when I enjoy a piece of music never changes and I know the feeling and I've come to really love

it. It's not the same thing as saying that all music is the same, because it's not. I'm talking about a specific feeling that comes over me when I'm listening to a piece of music that I'm really enjoying, that I really dig. It has nothing to do with anything else beyond that.

It takes a long time to make these kinds of things clear, but it's better to make them clear than to gloss over them, as I see in a lot of situations.

Now J.J. Johnson has been a major stylistic influence on everybody that plays the trombone. He wasn't everybody's favorite player, that's a different thing. But everybody who has played it has had to deal with structural aspects of what this cat is playing. Today as well as in the past. Because of what he showed is possible on the instrument. That's all you need to show, possibilities.

But when I think about the sort of thing I'm looking for in my playing, I think about Johnny Griffin's playing, or Coltrane's playing, in terms of that driving sort of rhythm that I want to achieve. The sort of thing which pushes and has a certain intensity, then it backs off for a while, then it increases with renewed force, that sort of thing, which jumps, seemingly without regard for lines and bars and chords and produces layers of rhythm besides the basic one, layers that don't even get into these transcriptions of solos that appear in magazines. Because they don't understand that aspect of the music which is basically the drum aspect. Where a rhythm is played on two drums, one is high and one is low, it's ba-boo-bup, is different from boop-bup-boop, even though they're notated the same. That's the thing that these formularizers of jazz music tended to wipe out. People who tended to put jazz into a particular kind of, "well, this is the line of development" or, "this is what you must do and if you don't conform to this line of development...". It's not like an interrogation - you listen to what somebody's line of development is, then fit it into the total picture. Because history is not determined by the past. The past is a component of what's happening now, but it's not unalterable. You're here now, you can alter your stuff, you can alter what you want to do. I can stop playing this bullshit. I feel I have the freedom intellectually if not emotionally. I can say okay, no more of this new music scene, I'm going to go off and join the Chicago symphony. People do that and they don't have any qualms about it.... That's not to say that the symphony is great and that playing this music is absurd, that's to say that you have that power of altering your destiny. It's not like you're determined by your background, and you're going to play this instrument at this time, you're going to listen to these cats. Sure, you'll do all that. But the number of ways you can do fascinating.

When I hear about most guys' development I'm always amazed because they came from a point at which they aren't even listening to the music - like I listened to Braxton talk about how he was

already listening to Ornette in grade school - and that's fine, because he was from an earlier period of time and it didn't take long, it only took five years. But people in my generation weren't listening to Ornette. At least the people that I knew weren't listening to Ornette. I knew blacks as well as whites. When I came back from the white thing, out of school, I was back on the block with the cats - they weren't listening to Ornette either. They were off into the popular AM theme of the day....

(end of first tape)

Afternoon of November 22, 1976:

George: We were talking about whether people were listening to this new music, or whatever it is. I've never been in a community where that was happening to any great extent, until I got involved with the AACM people. We were talking about Braxton telling about when he was a kid in grade school they were trading ideas about Ornette, saying "Ornette's great" "Ornette sucks", and so on.

Bill: None of that happened to you?

George: No, nobody was interested in that kind of stuff, they were listening to jazz music a little more then....

I'd been listening to Braxton's music for a long time, since college. That record he did, "Three Compositions of New Jazz", that got me off of Coltrane. Before that, I had every Coltrane record, I was saying, well, this is where stuff is right now, this is where it's going to be, Coltrane's the greatest ever and so on and so forth. So I was doing that, and someone gave me this record. So I listened to it - "hmm, it's all right" - I got hooked on this record. I couldn't stop listening to this record, I listened to it every day for like a year. It was just very good. I had always known that this type of music existed, but I was never interested in it until I got to that point. It was a natural outgrowth of the AACM music that was happening all along. It's just that that got to me more than most of the AACM music. It got to me on an immediate emotional level that most of the records didn't. Even though I like the records, I think they're great, that one in particular really hit me on an emotional level.

Bill: Is Braxton your first experience of travelling outside of Chicago with other players and going to different parts of the planet?

George: The first time I went to Europe was with Braxton, but the first time I went overseas was with Basie, going to Japan. But all that's happened in the past year, since I left my insurance job.

Bill: Was that a peculiar experience, touring with Basie? I can't really associate you with that kind of terminology, in the trombone section of the Basie band.

George: Actually, it wasn't very peculiar. Because I certainly had training for it, and I'd played a lot of the arrangements in other bands. Or at least something akin to the arrangements, because you know how people get arrangements for bands, they take them off records. In fact we played with a band in Japan that

had done exactly that. I sat in with this band, and I was playing my own part. I'm sitting up there reading this part: it's mine. This cat copied it off a record. So that type of music is not unfamiliar to me at all. It wouldn't be for any AACM members who'd been listening to stuff. That's the thing about the AACM, it's not as if you were ordered, but it was considered to be very silly if you didn't check out all the different types of music that you possibly could. That's why I said earlier that all music that I like affects me in a very similar way.

**Bill:** Are you aware of Basie's historical order, like Lester Young, Wardell Gray, Buck Clayton, all of those famous players that came out of the Basie band in the forties?

**George:** That was how I started listening to jazz music, listening to Lester Young. Before that I wasn't interested in the stuff at all. By accident I got this record by Lester Young, "The President plays with Oscar Peterson". I played it a lot, tried to play some of the solos, that was when I decided I should really start trying to practise more. I was about twelve. He'd go "dadadaduhduh-daduh-daduhduh, duhduhduh-dadaditdada". I said okay, that doesn't sound too hard - "splrrp". Of course it was ridiculous.

It was a two-month hitch with Basie. I did the big replacement for Curtis Fuller. The band had a very good trombone section.

**Bill:** Was it an enjoyable experience?

**George:** Uh huh. It was a big learning thing for me, these cats are so tight. You play the same music every day, so you know what the whole program is from start to finish, for the most part. He always throws in a couple of ringers, but usually it's the same thing every day. The major thing I liked about being in that band was the opportunity to jump on music in a formal chart-reading sense where you're concerned with dynamics and attacks and shadings and blend and balance and all these sorts of things. They'd do that to the max, like when they'd do a release, or they have a certain way of phrasing a line, they hit with that, and that's all there is to it. Their interpretations of charts. I had some battles with cats over interpretations of a chart, but it's silly for you to battle with those cats because they've been playing those charts, so I had to get with their interpretation: even though it was my solo. You have to get with what they say about it. That's fine. I got to play solos and stuff. There were two solo chairs, the third chair that I was playing, and Al Grey. Mel Wanzo was playing lead, and Bill Hughes was playing bass. All three of those cats showed me different parts of what's happening with being a trombone player in a band of that kind. A lot of cats were very helpful in terms of showing me different things, not so much just about music as about, just existence. The existence of a person on the road. I learned a little bit about what sorts of things are important to those people, the concerns of the Basie band, memories. John Duke the bass player, he's always a



very friendly, open guy. He was one of the oldest cats in the band and I was the youngest, as usual. And there were well-known cats, Danny Turner plays in that band, he's a very good player, Jimmy Forrest played in the band, Freddy Green. These cats sort of thought I was strange, but I wasn't obnoxious or anything, so I think they enjoyed having me for the time I was there. It was important, it really was.

Plus the thing of meeting and being able to talk with Basie. He's freaky, I began to see why he's such a great leader, how this cat can assemble a band, year after year and do different things. Now I don't know anything about any sort of stories that anyone has heard about what this cat has been doing, none of that stuff means anything to me. I was never involved in it, that's the baby of these cats who have been on the scene for years and know all the stories. What I saw in Basie was a real willingness to listen to what people were doing. Like he would hear me playing the piano, he'd say, "Well, I know you don't really know how to play the piano, but you sound good. I don't know what it is you're playing but... you mean you get enjoyment from playing that style of...?" I said yeah, it makes me feel relaxed. He said, "Well...yeah, I can understand that." And he sat down and listened. I started to get up, I thought he wanted to do some practising. "Oh, no no, sit down"... I played about a minute, then I got up, you know I couldn't sit there and play in front of this cat, I don't even know how to play the piano. But listening to him, night after night, listening to the various terms he would use, how he would introduce a simple blues thing with an incredibly complicated progression, how he would move the band with a note or two. And how when he got on the stage everybody shaped up. There was grumbling and all that, but when he got on stage - music time, no more arguing. Music time.

**Bill:** You don't feel inclined to periodize

music anyway, do you? A lot of people who listen to the music, and a lot of people who play it tend to set everything out in patterns like this is Jelly Roll Morton, Armstrong, Bechet, this is Ellington, Lunceford, Calloway, this is Lester Young, Charlie Parker, Coltrane, like a historical process. Music is an open thing for you...

**George:** I'm interested in seeing influence and confluence but I'm not interested in periodization if that means that if something comes in that doesn't fit with your idea of a period then you just ignore it. I've seen too many instances where you try to fit people into boxes and stuff them in and they just don't fit. Not into neat little categories, so I try to avoid categories as much as possible. Some generalizations are really unavoidable though when you're considering a music that has evolved over just about a hundred years when you consider the precursors of ragtime music and all this sort of thing. The slave thing, what was happening with the music that these cats had going. All that is a development that leads up to this. It's not like, "Here jazz starts, today".

**Bill:** Is travelling with Braxton similar to travelling with Basie?

**George:** No, the big band scene means travelling by bus. You're riding on a bus with a whole group of cats. That's where I learned about the interpersonal dynamics of bus travel. In other words, everyone had their own seat on the bus. It's a sacred entity, don't sit in someone else's seat. I had seat number 27, that's right in the back, behind me off to my right sat Danny Turner, behind me sat Bill Caffie the singer, behind him sat John Duke, next to him sat Freddie Green, Basie sat up at the front, but he didn't sit in the front seat, he sat in the third seat or something like that. You had the same seat on the bus every time, plus you had the space directly above your seat for your luggage, your garment bag and your suits and all this kind of stuff. Because

there's so little privacy on the road, people value just that little bit that they do have. Whereas with a small group it's a different kind of thing. The Braxton band is more closely knit, naturally, and not only because it's a smaller organization but because Braxton, Dave Holland and Barry Altschul have been playing together for a long time. And the number of things they know about each other from having played together that long, and having been personal friends, they know each other's wives and stuff, is absolutely staggering. Sometimes I still have this feeling: "Well, maybe I should leave the stage", because at times if my stuff falls down they just take it, they say, "Well, he'll come back", because they've been playing and they know. They know something about each other's capabilities and they know how best to utilize them. And they're all super players, I really enjoy it. I'm not saying it's better or worse, but I haven't found its equivalent in anything I've been doing before. Playing with this band allows me to get a full measure of learning about collective improvisation, solos, construction of solos, compositions. It's not like...the Basie band has a book with a thousand tunes, they call number 427, you take it out, play it and put it back. But Braxton does it with some tunes, and most of them are kind of challenging. I had to practise the tunes for a long time, or at least for an extended period so I could get them down, it takes time. But even then that's only the surface part of it, and after about a month of the surface I discovered what was really happening, how far I really had to go to learn about this stuff, the open improvisations that they're doing, how to function in the context of Braxton's written music. And it's given me a chance to try my own written music out, that's one of the things I like most about it, it gives me a chance to do my written music with people who are really up on it, who can play it technically, and who have the emotional commitment to it as well, which is something I didn't find as much in Chicago although I did find players able to do it.

Bill: I remember that when we first met a year or so ago you weren't actually aware of lots of other trombone players except for people like Joseph Bowie. Were you surprised to discover Albert Mangelsdorff, Gunter Christmann, Radu Malfatti, all these trombone players from different places who are at a very high stage of development?

George: I've never been a person to go out and buy all the records of people I don't know anything about. And these people are never talked about in any circles I'm ever in. Braxton was really the person that got me listening to these guys because he had been going out, and knew all these cats, had heard them and so on. I don't know if he thinks they're the greatest or whatever, but he used to say well, you should at least listen to them, because they're out there playing. So I decided to go out and listen to them and, well, I like their stuff, it's nice.

I find that what these guys seem to

be investigating the most is getting new timbral things out of the trombone. That's what I'm learning the most from these cats. Mangelsdorff has developed what he's doing, with his chord-progression thing up to a very high level. He played opposite us once in Europe. When I heard this guy play, it was amazing. It was even more amazing to hear him practise this stuff for a minute. Then in Berlin I heard Christmann play. It's not that you haven't heard it before, it's that you hear it and you say, "hmm, what's that?" and then you listen and you say, "oh I see, that's what it is". It's just that nowhere have you thought how to do that, you listen to the cats and say, "hmm, I never thought of that". Then you go and see what it is this guy is doing. It doesn't take long, because there's only a finite number of variables. So you just investigate all the different variables and come up with what the cat is doing, or something like what the cat is doing. And Paul Rutherford, he's the guy that really interests me. Aside from being a very nice cat, as all these cats are, he's not using a developmental thing in his playing, the thing of a melodic or harmonic or timbral development, I don't see that. But he's investigating the use of all different kinds of mutes, he's using a lot of them. I don't think he's using as many as I am, but he's using them. He's using them in non-traditional ways, he's using the things you can do when you hit the trombone, strike the bell. A lot of these things evolved from these classical cats like Vinko Globokar, with using reeds and so forth.

It just looks like there are a lot of trombone players right now because there were so few before, but there are still only a very small group of cats that are dealing this. We're talking about maybe six or seven, maybe ten cats at the most that I know about that are actually dealing it, but there are hundreds of saxophone players, so it's not like there's a big trombone explosion and everybody's going out and buying one, it's not on that level yet. But I think that the reason that more people are investigating it and it's getting more of a play, is that so many saxophone players sound alike right now. Coltrane is such a major influence on so many cats and, well, people are getting tired of hearing cats sound like Coltrane. I know, because I wanted to sound like Coltrane - kind of a tough deal when you're playing trombone. So I was going to switch to the saxophone.

My feeling is that the reason people want to sound like anybody is that they feel good listening to this cat, and then when they start playing this cat's thing it's like they're this cat for a minute, they're Coltrane for a second. And they borrow some of his magic, it's like the African thing where you put on the lion's skin and you become the lion, the attributes of the lion come to you.

That's one of the reasons why people are investigating the trombone. It has to go back to when these cats were young, though. Like Mangelsdorff hasn't just started.

Bill: He was a bebop player for a long time. He played dixieland music and all kinds of stuff.

George: And he told me what he was doing before that. He used to play guitar, also. I said, "What?" And Christmann, he's not a young cat, Rutherford isn't either, at least they're not my age. They've been coming along and coming along and coming along and right in this period where with the saxophone stuff you either sound like Coltrane or you can't get no gig... The trombone cats have never been encumbered by having to sound like Coltrane or Charlie Parker, so their stuff has a whole new avenue opened to it. And they can go and take stuff from the old cats, and make up stuff of their own if they think it's happening, too. Without the need for people to compare them with some guy. Even a guy like Roswell Rudd, he's an important cat in the music, that's not to say I thought he was the greatest...

Bill: He was very traditional, wasn't he? Even though he was playing in another situation he was actually almost like a New Orleans-style tailgate trombone player. Even though he was involved with Albert Ayler, Marion Brown...

George: Yes, but it's hard to put him into that. The best thing I ever heard him play was a solo he did with Archie Shepp live in San Francisco, where he does this long solo, it's very well-constructed, not just a technical thing, it's like he's playing music, that's what wiped me out about this cat - but not enough to try to sound like him, I'm just not interested in that. But in terms of what he's doing, I dig it, and that's as far as it went with him. But even he didn't wipe out the scene like Coltrane wiped out the sax scene in general, and I don't think anybody's going to wipe out the scene like that again.

Bill: You think the days of the startling genius on the pedestal are over?

George: Oh no, no. But the nature of the startling genius is going to change. It's not going to be like oh, here's this guy playing alto... who did Braxton listen to on the contrabass clarinet? This is why it's getting to the conceptual artist stage. The thing I'm seeing about all the different cats that are playing today is that in order to play their music you have to patch into their conception. What they want out of their music, like reading Leo's rhythm book. It's very exact what the stuff is doing but you must patch into his conception in order to play it. The same with any of these cats' music. The music is not standardized the way conventional Western notation is now. The newer forms, the extensions of it, are becoming conceptual again. In other words, it's the conception of the moment: "okay, this is a graphic page, play it like this" - allright. But that's not standardized, the player's input is too great for it ever to become a standardized thing. Like when Braxton showed me these pages that he had going, he'd say, "okay, this is the way this music is played." Boom!, you play it like that. So I'd listen to him, I'd have it. It wasn't something that you



could read like one two three four. Braxton would say, "this is it", and you played it like that. Then when he showed you another composition in the same vein, that was his system, so you'd think back to his system, you'd play it like that and you'd be right again. Not because it was standardized but because it was standardized for him in a conceptual way. Maybe I'm not explaining that too well...

Bill: Do you feel that you have some special way of dealing with that yourself? You just did this thing with three trombones... a concept where you think your music is going to become that recognizable too?

George: Well, if it keeps getting out I think so, if I can avoid getting wiped out by trying to copy someone. I think my stuff has a little originality. A lot of it needs work. The piece is not perfect but the thing I'm trying to get to is to get more of my written music performed so that I can hear it so I can continue to advance in writing it, and listen to more notated music to find out what sort of interfaces between composed and improvised music are possible. How far you can go in welding the two together, which is the plan in the three-trombone piece. Improvised music, composed music, coming together.

(end of first side of the second tape)

Bill: The question is: how important do you feel Muhal Richard Abrams has been to you and to the AACM in general?

George: I know that every interview with every cat I've read about who has been involved in this has rapped about Muhal, and how great he is and so on. I agree. But in terms of my personal thing his stuff has been, I'd say, crucial, not just "important" or "interesting" or any of those things. He was the first guy that I met in the AACM. Learning about atti-

tudes to deal with myself, learning about philosophy, he was the person who convinced me to go back to school and study philosophy because of his interest in philosophies of all different kinds. He was the person who encouraged me to go out and study other forms of music of whatever kind, and he had some of it that he could let me listen to. I consider he and his family to be my friends, as well as he being my musical mentor in many ways. And my parents credit him with saving my life! They thought that I was really out of it, but that being around this cat's influence really got me straightened out. From being a very uncentered, undirected sort of kiç, to trying to grow up a little bit. So that's like a father-figure in a sense, I saw him as being that then, it's not that way now. It's like I can go and play on a set with Muhal. He's always treated me as if I was his musical equal, which is absurd. He's always treated me as if we were collaborating on music - "oh, we're just collaborating!" - actually, I'm just listening, he's doing all the talking. You can collaborate in silence, I guess that's possible too. And I've seen how he's affected a whole generation of newer AACM members my age and younger, and how he's still trying to do a lot of things he was doing back then in the earlier days of the AACM, in terms of bringing younger players to the fore. He'd never put out a set of dogmas that you had to follow. Or if he did, I never listened to them anyway, I don't think he did, the point is that he would show you, "I'm doing this now..." He was the first person who gave me any lessons in theory that I could understand and relate to. In music theory, in composition. I credit him with anything I know about composition, as based upon things that he showed me. Anything. In the class, giving a

lecture on composition, he'd say, "well, I'm doing this right now", this is the approach that I'm using or these are the approaches that I'm using, "but I haven't investigated this approach, I think it might be nice, what do you think about this?...okay, bring back an exercise based on this concept". And you'd come back with it, he'd look at it, sometimes we'd play it, go over it on the board. He's the person that got me into transcribing solos seriously. He'd transcribe solos like piano things and Bird things by writing, but usually he'd just transcribe them by ear to the piano. I think that's a very good method for learning, and he's very quick at it, that's one of the major ways by which he has learned about music and that's why he values it so highly.

He was the only teacher I could ever really relate to in terms of him actually teaching me something which I thought was useful in a field that I was passionately interested in. I was passively interested in philosophy, but none of the teachers I had in philosophy could really stack up with Muhal. If I had had Muhal in philosophy I might have been a philosopher. Well, he's just a hell of a guy, that's my opinion. Maybe that boils down to the same thing everyone else has said about this cat. Muhal, to me, is someone that I came to knowing nothing about Muhal, knowing practically nothing about the AACM, knowing nothing about the entire Chicago music scene except having been to three AACM concerts. I hadn't even been to a nightclub before I played with these cats at the Pumpkin Room for the first time. I'd never been inside a nightclub, I didn't know what it was like. My parents had to go to make sure I was all right - "he's going to a nightclub!" You know, you're not allowed in nightclubs until you're 21.

Braxton said he tried to sneak in to see Coltrane one night. They wouldn't let him in, he cried, so Coltrane and the cats got him in. Once I went to see Miles on a Sunday. You never play Sunday matinees, I didn't know that though. So I went to see him at the Plugged Nickel. Of course he didn't play, I was heartbroken, I really wanted to see this cat, it was my first experience. But you couldn't get into a nightclub. And there's no way I was going to sneak in!

#### RECORDINGS

Roscoe Mitchell Quartet  
Sackville 2009

The George Lewis Solo Trombone Record  
Sackville 3012

Anthony Braxton  
Creative Orchestra Music 1976  
Arista A1 4080

Barry Altschul  
To be released on Muse.

TAPE TRANSCRIBED AND EDITED BY  
DAVID LEE  
PHOTOGRAPHY BY BILL SMITH

# RECORD REVIEWS RECORD REVIEWS RECORD

## OLIVER LAKE • JOSEPH BOWIE

Oliver Lake/Joseph Bowie  
Sackville 2010

There are many hazards in duet settings, and especially in this album, where one of the two instruments is not a member of the rhythm section. When either a bass, piano, guitar or drum is present, one of these instruments can function as the accompaniment of the primarily melodic instrument. But in the case of the Oliver Lake - Joseph Bowie duets, all the harmonic functions and rhythmic impetus must be carried directly or implied by the two horns. This is difficult enough to do for one or two pieces, but to carry it off so successfully for an entire album as done here, is remarkable.

Much of the success of this collaboration is due to Lake and Bowie listening to one another. Listen to *After Assistance*, where after stating the melody, each musician takes a solo while the other plays an ostinato accompaniment. Listen to how Lake alters his pattern every so often and prevents the accompaniment from becoming completely predictable and monotonous. Both of these men are thinking musicians, and they also play with their hearts. They react to one another and are able to respond to the situation at hand, as this live recording will attest.

Both Lake (reeds and flute) and Bowie (trombone) are excellent musicians. Lake is a complete and adventurous musician, always performing in new and different situations (solo, quartet, alto plus three violins, etc.) Listen to him on *Universal Justice* which is for solo alto saxophone. He is full of ideas and plays them with great passion and a high level of intensity; yet, whatever Lake plays he sings. As for Bowie, he has an incredible command of his horn and all the different sounds and textures that it can produce. He, along with George Lewis and a few others (and before them, Roswell Rudd and Grachan Moncur III) are finding a place for the trombone in a music largely dominated by the saxophone, bass and drums.

- Clifford Jay Safane

## JEANNE LEE

Conspiracy  
Earthforms 1

Having followed the work of Jeanne Lee for years, it is with enthusiasm that I greeted her first album as a "leader" (bearing in mind, of course, that she has always been a leader).

The album features an ensemble of Gunter Hampel on flute, piano, vibes, alto and bass clarinets; Sam Rivers on tenor and soprano saxophones and flute; Steve McCall on drums and Jack Gregg on bass. For Gunter Hampel's *Your Lady*,



the only composition included that is not by Lee, four more horn players are added - clarinetists Perry Robinson, Allan Praskin and Mark Whitecage and trombonist Marty Cook. Three of the compositions are unaccompanied voice solos by Lee, one of which uses overdubbing.

For the compositions here, her voice is definitely out front, and the horns form a new area of reaction behind her - although, as the improvisations proceed, Hampel, Rivers and Lee eventually intertwine into as closely-knit an array of responses as one might expect. There are two compositions which do not work, and we'll dispose of them first. *Sundance*, which opens the record, uses a simple bass line and melody and is similar to some of Hampel's compositions. It flounders simply because Hampel and Rivers - on flute and soprano, respectively - fail to play in tune together.

Your *Ballad* has a promising beginning with slightly old-fashioned clarinet voicings, but becomes a bit confusing as to its intent. Hampel eventually manages a nice bass clarinet cadenza but despite that, the performance is somewhat muddled. Other than that, the ensemble pieces soar. Both *Jamaica* and *Conspiracy* work from soft textures (*Conspiracy* creates a compositional form from the very simple inhale/exhale process, described by a cute Lee poem that forms the lyrics) while *Subway Couple*, an alive and inspired description of a couple going through a subway door, roars with Rivers' tenor, its sudden fade-out the only disappointment. The natural chemistry between Lee and Hampel is present especially during the vibraphone/voice exchanges on *Conspiracy*; the same piece begins and ends with superb developments between Hampel's bass clarinet harmonics (very soft), Rivers' whispery toy-flute sound, and of course Jeanne Lee. McCall and Gregg are also to be complimented on their ability to enter the exhale-inhale process while playing on non-wind instruments. Extremely sympathetic playing. Lee's poems provide the words to the music, and having not been involved closely in poetry over the years, I'll reserve judgement. Suffice to say, each

poem creates an emotional context - however abstract, in some cases - that provides the improvisation with a frame of reference. Now to the real delights. Lee's vocal solos. While *The Miracle Is...* is simply a well-recited love poem, *Yeh Come T'be* and *Angel Chile* are both fairly extended solo voice workouts. Involving over-dubbing, *Yeh Come T'be* combines three voice concepts. First there is the rhythmic chanting of the title in cycles, then the word "Yeh" created as a long held note, and finally there is a piercing "Yeh" stretched into an elongated whoop that is quite marvelous. These are multi-tracked in various combinations, the effect shifting for each until in the conclusion, all three are involved together in an improvisation that finally releases the long-tone voice into a freer, waving area. Yes! *Angel Chile* is a voice solo beginning with variations on the sound of laughter, leading to staccato stuttering and then eventually finding the name "Naima" as a source for many shadings and developments, working with melodic improvisations as well as reorganizations of syllables and breathing sounds.

Having known about Jeanne Lee for years, the power of this album comes as no surprise. These two solo pieces, however, suggest an essentially long over-due album. A Jeanne Lee voice solo album. With and/or without overdubbing. She is certainly ready.

- Eugene Chadbourne

## MEL LEWIS

And Friends  
Horizon 17

Freddie Hubbard, Cecil Bridgewater(-1) (tpt), Gregory Herbert(as, ts -2), Michael Brecker(ts); Hank Jones(pno); Ron Carter (bs); Mel Lewis(dr); NYC, June 8-9/1976 *Ain't Nothin' Nu* (2, 3); *A Child Is Born*; *Moose The Mooche* (3); *De Samba*(2, 3); *Windflowers* (rhythm only); *Sho' Nuff Did* (1, 2, 3); Mel Lewis - Rhythm (Lewis only).

Now that the concept of the "mainstream of jazz improvisation" - i.e. that level of idiomatic command expected as a baseline competence on the part of an improviser - has been moved substantially from the music of the Parker era to that of early-Coltrane "hard bop", we face the same questions regarding the relative merits of the mainstream performer as we did all along. That is, when is a performance of purely mainstream competence to be applauded? In the concept of a mainstream is inherent that original musical thinking ceased some years prior to the execution of the particular performance, that this is a technical exercise usually for journeymen of greater or lesser proficiency, and that substantially nothing is added to the universe of ideas by its completion.



The key at this level seems to be in the commitment with which the performers involved seem willing to take up their replicative tasks. For the most part, commitment - along with sheer technical competence - is one of the most positive points I could make about "Mel Lewis and Friends". The music itself has all the innovative wit of a Newport garden party - but the performers themselves are deeply immersed in what they do, fascinated by themselves and each other's echoes that - with a bit more enthusiasm and a bit less polish - could pass for a prime-period recording rather than the self-conscious, albeit subtle, recreation it is.

If nothing else, though, "Mel Lewis and friends" sounds great fun for all concerned. The most substantial music to be heard comes from Freddie Hubbard, who for once abandons the temptation to marketplace pap to produce some solid neobop improvisation - not nearly as inventively as his norm was a decade ago, but still several rungs above his current state. Lewis himself is a master of subtlety, one of the few drummers to make me want to chortle with glee at his fills. At the other extreme, second reedman Greg Herbert seems hampered by mere intonation problems.

So there it is. An enjoyable album for people who enjoy visiting the music's past by proxy - well-played, slick, very professional, but for all that uninventive.

- Barry Tepperman

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## DAVE LIEBMAN

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Sweet Hands  
Horizon SP-702

Side 1: (a) Dr. Faustus(10:51), (a, b) Dark Lady(8:02), (a, c) Sweet Hand Roy(4:11).  
Side 2: (b, c) Ashirbad (1:51), (b, c) Within You Without You (10:23), Napanoch (5:29), (a) Leane (4:12).

Liebman reeds; Richie Beirach pno; Frank Tusa bs; Jeff Williams dms; Don Alias perc. Add John Abercrombie gr on (a), Badal Roy tabla on (b), Charlie Haden bs on (c). Omit Beirach on Ashirbad and Leane. Add Gita Roy tamboura and Arooj Lazewal sitar on Ashirbad and Within You Without You.

Recorded July 25, 27, 29, 1975 in Burbank, California.

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Father Time  
Enja 2056

Side 1: (a, b, c, d) Doin' It (10:08), (a, b) Cameo (5:25), (d) Gypsy Song (5:07).

Side 2: (b) Mabel's Mood (5:02), (a) Kristie's Spirit (3:06), (a, c) String Beans(8:30). Frank Tusa bs on all tracks; Liebman reeds on (a); Beirach pno on (b); Williams dms on (c); Roy tabla on (d). Liebman and Beirach perc on Gypsy Song.

Recorded July 1, 1975 in Munich.

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Trying to keep up with Dave Liebman's recorded performances in the past few years, let alone his live appearances, is nearly impossible. The collective trio called Open Sky (with Frank Tusa/bass

and Bob Moses/drums) was supplanted in 1974 by a collective quintet called Lookout Farm (with Richie Beirach/piano, Tusa, Jeff Williams/drums, and sometimes Badal Roy/tabla). The groups were recorded by ECM and PM Records, and the personnel of Lookout Farm also appears on the two records reviewed here. At the same time, Liebman led a special project with a carload of percussionists that came out on ECM, and there are a few tracks with Liebman every now and then on Miles Davis and Elvin Jones releases, left over from the days when he was a sideman with those bands. He also appears as a guest on two tracks with Elvin Jones' current band, on a recent Vanguard release. And there have been other recordings since then.

Even if my list was complete, this man would have to be some kind of dynamo. In person, your first impression is that no one ever looked less like one. Only 30 now (b. September 4, 1946), Liebman looks older because his forehead stretches all the way back to his crown. He is slim and wiry, and he walks with a dipping limp. But as soon as he raises one of his horns to his lips, he blows away that first impression like so much talc. He transforms himself into a highly efficient, amazingly compact energy generator.

Liebman started out as a tenor saxophonist heavily influenced by Coltrane, playing with, among other groups, the heavy rock band called Ten Wheel Drive. Coltrane still survives strongly whenever Liebman plays tenor. With Elvin Jones, Liebman shared the reeds with Steve Grossman and leaned more heavily on the soprano. With Miles Davis in 1973-74, he played whatever horn he felt like and, surprisingly with that wall of percussion engulfing him, as often as not chose one of his flutes. His experience in those bands was an orderly, self-conscious learning process to prepare him for making his own way, and Liebman invariably invokes the image of "college" and "graduate studies" when referring to those times. (See, for example, his interview with Gene Perla in Coda, Jan. 1974). The two records under review are the best evidence of his independence so far.

"Sweet Hands" is nominally Liebman's gig, but parts of it are so heavily laced with Indian percussion that Badal Roy, who appears on four tracks and composed two of them, deserves special notice too. On three of Roy's tracks, his tabla is reinforced by other Indian instrumentalists playing tamboura and sitar. George Harrison's Within You Without You, a tune which seemed incongruous on the otherwise masterful "Sergeant Pepper" suite, finally finds a home in this album's context, its keening melody played beautifully by Liebman on soprano. But despite Roy's prominence, it would be a mistake to emphasize the Indian instruments too much, because this is by no means a novelty record. With or without the tabla, it is simply an excellent production for Lookout Farm, supplemented by Don Alias, John Abercrombie and Charlie

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Haden.

"Father Time" complements "Sweet Hands" perfectly. Where the latter reinforces Liebman's tight quintet by adding ringers, "Father Time" breaks the quintet down into various trio and duo combinations after the opening track (Doin' It). Only Frank Tusa appears on every track. He also wrote all of them (and rightly gets top billing in the personnel listing). He is the one constant in duets with Beirach, Liebman and Roy, and trios with Liebman and Beirach and with Liebman and Williams. Surprisingly, the music is coherent throughout, whatever the instrumentation, and I suspect that it is not altogether because of Tusa's constant presence but also because there is a unity of spirit in everything these musicians do, together or apart, by now.

That kind of unity breeds the confidence that should win Liebman a wider audience, beginning with these releases. There is strength in numbers, even if the numbers are only four or five, as long as the four or five share certain convictions. These men do, and it seems clear that their shared convictions belonged first of all to Dave Liebman. Their music has elements of the avant-garde and of rock fusion, and those are both musics that Liebman has worked through. It also has minor elements of Coltrane and raga. But it is never ersatz-raga or neo-Coltrane or post-fusion or nouvelle garde music. Or anything else that has been given a name yet. It is not a concoction of any kind. What it is, really, is natural music, played straight out with any references that help it along.

As usual, Liebman has said it better. In an interview he gave to an obscure magazine months before he recorded these sides ("College Monthly", October 1974), he described the music he plays as well as it will be described for some time. "When you come to see any kind of improvised music," he said, "You're coming to see the trip. You're coming to see the process. What that band or that man or that particular player is talking about. The point is, does the music take the listener someplace where they have not been. So we address ourselves to the people who are going to understand us, those people who have the capacity to understand, and we say 'let's take those people through the trip.' In other words, let's take us through the trip."

It is uncommonly open-minded, this music. It is a music of becoming rather than being, of existence rather than essence. Which makes it difficult to describe but important to hear.

- Jack Chambers

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## FRANK LOWE

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The Flam  
Black Saint BSR 0005

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Frank Lowe, tenor saxophone; Joseph Bowie, trombone; Leo Smith, trumpet, flugelhorn and woodflute; Alex Blake, bass, electric bass; Charles Bobo Shaw, drums.

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"The Flam", tenorist Frank Lowe's latest effort, seems to be about loving unity between opposite ways of moving in music and the functioning of opposites as interdependents in the total scheme of things - ; as in relating a new idea to a host of other assumptions which are eventually seen as complements to the new idea. Perhaps, in musical terms, we could say a further examination of the various colors and textures, sonic relationships and personalized harmonic contours one is able to achieve when using improvisation as one's base of operations.

Lowe's approach to the tenor saxophone is an outgrowth of his compositional sense, in that the writing on this present lp (all of the participants here contribute compositions except bassist Blake) seems to develop directly out of the personalized styles of the players found on this date. For all of these men are first and foremost improvisors who use their conceptual ideas as the primal source of their improvisations which eventually qualifies the composition to be what it is when we hear it.

Tenorist Lowe plays exceptionally well throughout; listen to his exquisite rhythmic and melodic sense on his opening solo on the straight ahead Sun Voyage. The interplay between bassist Blake and percussionist Shaw is also noteworthy here - their lines weave shifting patterns and lead to exciting metered pockets of sound for the soloist to go even deeper into the essence of this music.

Before closing I must say that aside from his excellent contribution on Sun Voyage I really couldn't hear trumpeter Smith in this music. His way of moving and implied rhythmic sense seems not of the same camp as the other musicians found on this date. I would suspect, however, that Smith had a lot to do with the arranging of the material and he most assuredly adds to the ensemble passages; but here again, his conceptual sense of design seems an opposite independent to the total scheme of what one might have wanted to take place (i.e. under more controlled situations this might have worked out rather well, but under the present circumstance...).

Yet this album is an important one for it shows clearly the developing stylist that is Frank Lowe and the sources of his unique imagination. - Roger Riggins

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## FRAZER MACPHERSON

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Live at the Planetarium  
West End 101

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I'm Getting Sentimental Over You; Li'l Darlin'; Lush Life; My Funny Valentine; Tangerine; Django; I Cried For You.  
Fraser MacPherson tnr, Oliver Gannon gtr, Wyatt Ruther bs.

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Here is an album of pleasant jazz, nothing startling, nothing to set the pulses racing, but also nothing pretentious. Most of the tunes settle into a comfortable mid-tempo groove, with Fraser MacPherson playing a nicely lilting saxo-

phone, confident and relaxed. Wyatt Ruther's bass keeps steady time. Oliver Gannon is perhaps not quite so assured but plays some competent solos, and his chord work behind the tenor is selective and well-placed.

The music is a little more searching when it slows down a little. A trio of this nature might easily slide into dull plodding on slower themes - at times this does happen, but in general the three slower tunes are the best on the album. Li'l Darlin' is played slightly more slowly than usual, the theme stated simply by guitar with MacPherson's very breathy Websterish interpolations. Lush Life is a duet for guitar and bass: Gannon starts unaccompanied, not trying to dazzle with runs and fast trills, playing straight and simple to let the melody shine through, and when the bass joins him, he digs in a little, bending notes but not too obtrusively. This is an effective performance, and I like Gannon in this role rather than in his more rock-based persona with Pacific Salt.

Gannon also starts Django with an unaccompanied statement, again straight and simple, allowing him to slide easily into his solo which has a slight gypsy flavor, reminiscent of Django himself without mere copying. Macpherson enters in his Webster mood again, attentive to the atmosphere already established, with his fluent and relaxed tenor. The small audience seems more appreciative of this moody piece than any of the others, although the album all the way through catches the intimate mood of their enjoyment of the music well. Altogether, nothing earth-shattering, but quiet and simple small group jazz.

- Peter Stevens

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## PAT MARTINO

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We'll Be Together Again  
Muse MR 5090

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Side 1: Open Road (16:30), Lament (4:58)  
Side 2: We'll Be Together Again (5:01), You Don't Know What Love Is (4:42), Dreamsville (4:58), Send In The Clowns (3:41), Willow Weep For Me (5:22).  
Pat Martino (gtr), Gil Goldstein (el-p).

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This attractive album was recorded on 13 and 17 February 1976, and consists of thoughtful and relatively subdued interplay between Martino's guitar (always used conventionally and with good taste from a jazz viewpoint) and Goldstein's intelligent and properly attuned electric piano work. Open Road is actually a suite in three parts; the standards should be familiar and they are well interpreted. While any piano/guitar duo album seems to demand comparison with the Jim Hall/Bill Evans collaborations of the early 1960's, and while conceptually there is little territory covered here that was not explored by that duo, this album nevertheless manages to sound personal and interesting enough to be of more than passing interest to anyone who appreciates that particular bag. The careful

listener will find content here, and the casual listener will likely enjoy the album as well. There are not many contemporary releases of which that may be said with confidence. Only, why did they have to do an engineered fadeout on Willow Weep For Me? - Vladimir Simosko

## MC PARTLAND & HACKETT

Shades of Bix  
MCA 2-4110

(A) Clarinet Marmalade/Singin' The Blues  
(B) Ostrich Walk/Louisiana (C) Davenport Blues/Since My Best Gal Turned Me Down  
(D) Riverboat Shuffle/I'm Comin' Virginia  
(E) In A Mist/Jazz Me Blues/Sorry/Way Down Yonder In New Orleans  
(F) Eccentric/Original Dixieland One Step/I'm All Bound Round With The Mason Dixon Line/Panam  
(G) The World Is Waiting For The Sunrise/Jazz Me Blues/China Boy/Sugar.

(A) Jimmy McPartland(tp), Lou McGarity (tb), Peanuts Hucko(cl), Ernie Caceres (bar), Dick Cary(p/arr), Carl Kress(g), Jack Lesberg(b), George Wettling(d).  
New York, March 16, 1953.

(B) McPartland, Cutty Cutshall(tb), Bill Stegmeyer(cl), Caceres, Cary, George Barnes(g), Sandy Block(b), Wettling.  
New York, April 7, 1953.

(C) Same as (B) except Paul Ricci (bar) for Caceres. New York, April 9, 1953.

(D) McPartland, Cutshall, Stegmeyer; Bud Freeman (ten), Romeo Penque (oboe), George Berg(bsn), Marian McPartland(p), Block, Wettling. (Penque and Berg only on In A Mist). New York, Feb. 2, 1956.

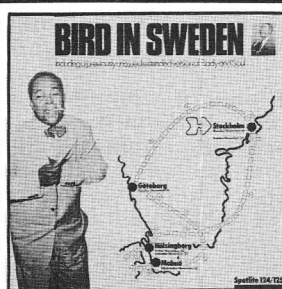
(E) McPartland(cor), Joe Harris(tb), Rosy McHargue (cl), Dick Clark (ten), Jack Gardner (p), Dick McPartland(g), Country Washburne(tuba), Wettling.  
Chicago, April 24/25, 1936.

(F) McPartland (cor), Bud Jacobsón(cl), Boyce Brown(alto), Floyd Bean(p), Dick McPartland (g), Jim Lannigan (b), Hank Isaacs(d). Chicago, Oct. 11, 1939.

(G) Easy To Love/Soon/When A Woman Loves A Man/But Not For Me/What Is There To Say/Rose Room/With A Song In My Heart/More Than You Know.

(G) Bobby Hackett with various personnels including Bill Stegmeyer and Hank D'Amico (cl), Ray Conniff (tb), Nick Caiazza (ten), Frank Signorelli and Johnny Guarneri(p). New York, December 23, 1943; February 5 and 15, 1946.

Whether Bix' spirit truly pervades the work of McPartland and Hackett must ultimately be a personal decision, but, taken for what it is, this recent reissue in MCA's Leonard Feather Series is a welcome entry in a busy marketplace conspicuously devoid of sophisticated, well-played dixieland. Assembled with commendable care, the McPartland Decas and Brunswicks are presented here in their entirety for the first time ever. The classic Decca sessions previously appeared on two separate LP's, but so long ago and with such frequency limitations that their duplication on this issue must be considered a necessity. They are excellent examples of the sparsely



CHARLIE PARKER  
"Bird in Sweden" Spotlite 124/125  
A 2-record set with Rolf Ericson, Gosta Theselius, Thore Jederby, Jack Noren, Rowland Greenberg, Lennart Nilsson.

Anthropology (2 takes), Cheers, Loverman, Cool Blues(2 takes), Scapple From The Apple, Embraceable You, Star Eyes, All The Things You Are, Strike Up The Band, How High The Moon, Fine And Dandy, and a previously unissued version of Body And Soul.

A two-record set available from Coda for \$13.00 postpaid.

DIZZY GILLESPIE & his Orchestra  
"Good Bait" Spotlite SPJ 122

with Cecil Payne, Budd Johnson, Ernie Henry, Charles Greenlea, J. J. Johnson, Yusef Lateef, Benny Harris, others.

Good Bait, Algo Bueno, Minor Walk, Half Nelson, Cool Breeze, The Squirrel, Oo-bop-a-da, 'S'posin', Tabu.

Recorded 1948, 1949.

DEXTER GORDON  
"The Chase" Spotlite SPJ 130  
with Wardell Gray, Teddy Edwards...  
Recorded in Hollywood, 1947.

The Chase (2 takes), Mischievous Lady, Lullaby In Rhythm, Horning In, Chromatic Aberration, It's The Talk Of The Town, Blues Bikini, Ghost Of A Chance, Sweet And Lovely, The Duel.

HOWARD MCGHEE  
"Trumpet At Tempo" Spotlite SPJ 131  
with Roy Porter, Teddy Edwards, Dodo Marmarosa, James Moody, Milt Jackson, Hank Jones, Ray Brown....  
Recorded 1946, 1947.

Trumpet At Tempo, Thermodynamics, Dilated Pupils, Midnight At Mintons, Up In Dodo's Room, High Wind In Hollywood, Night Mist, Dorothy, Coolerini, Night Music, Turnip Blood, Surrender, Sleepwalker Boogie, Stop Time Blues, You.

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

recorded Chicagoans during the thirties, and particularly so for reedmen McHargue, Jacobson, and Brown. McPartland is effective, but only if one abstains from comparisons with his mentor. The Brunswicks show a more polished trumpet player and generally improved surroundings. Especially notable are the solo contributions of Hucko, Stegmeyer, Freeman, and McGarity, and the delicately nuanced arrangement of In A Mist which is made even more piquant by the inclusion of the oboe and bassoon. Bix would undoubtedly have enjoyed the impressionistic flavor that this texture imparts.

Hackett, despite the glaring need for a well-produced tribute album, received somewhat short shrift on this one, for space limitations obliged the omission of four of his previously issued twelve Brunswick titles. Not included here are 'Swonderful and Embraceable You from the 1943 session, and Soft Lights And Sweet Music and If There Is Someone Lovelier Than You from the January and February 1946 sessions respectively. He was in marvelous form throughout this period, his tone and phrasing clarity exemplified, and his less often cited dixieland lead work heard to good advantage, particularly on Rose Room. Although there are other soloists of interest on these sides, the main focus is on Hackett. Do not look for his name in large letters on the album cover, though, for he takes second billing to McPartland. - Jack Sohmer

## MARION MC PARTLAND

Solo Concert at Haverford  
Halcyon LP 111

This LP documents a solo concert given at Haverford College on April 12, 1974, and also represents Ms McPartland's first solo album. The uninitiated, those unaware of Ms McPartland's work, may wonder how heavy a solo piano album by a 54-year-old white lady can be; and it is not enough to simply be aware that she is indeed a fine pianist with a reputation as a strong soloist who has absorbed contemporary ideas as jazz piano developed over the years. Marian McPartland is a subtle and alert musical thinker with something to say, and she says it very well.

Stylistically, she reflects elements from many bags, occasionally several at once. Like Oscar Peterson, she is capable of moving with assurance through a collage-like display of these various elements, without descending to the level of merely sounding clever. Her emotional range is quite wide; and although she never seems to explore the full depths of the range of feelings she projects, neither does she sound superficial. Although her work is consistently cerebral, she does not intimidate. She can swing well and shift tempos naturally. Her medleys seem to intertwine the pieces into a stream-of-consciousness exploration, and her work occasionally takes on a dreamlike aura which comes across especially well on Afterglow, an original

piece which acknowledges elements of the current avant garde.

Halcyon is Ms McPartland's label; reproduction and playing time are good. The program consists of popular standards, including the contents of two medleys, and a couple of originals. For McPartland fans, this solo album is a must. For those new to her work, this is a worthy place to start. - Vladimir Simosko

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## PETE MAGADINI

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Polyrhythm  
Briko BR 1000

As the title suggests, the gimmick here is to approach each of the six tunes from a different rhythmic point of view. Even with that strike against it we end up with a rather interesting and enjoyable album. A few of the tracks are throwaways but the remainder are well worth hearing. Particular credit is due Don Menza who plays a fine tenor solo on the lengthy Samba De Rollins in guess what style. George Duke shows his skill on acoustic (real?) piano on The Modulator while leader Magadini handles the drums in a sympathetic manner. The quartet is filled out by Dave Young's electric bass. Given the instrument he has to work with he does a decent job. This record could have been even better had Duke and Young left their electric instruments home and thereby done their bit for the energy crisis not to mention the ears of we (few?) "purists". - Peter S. Friedman

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## JOE MC PHEE

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Black Magic Man  
Hat Hut Records HAT-A

Joe McPhee (ss, ts); Mike Kull (pno); Tyrone Crabb (bass); Ernest Bostic, Bruce Thompson (perc); Vassar College, Poughkeepsie, N.Y., 12/12/70.  
Black Magic Man; Song For Laureen; Hymn Of The Dragon Kings.

The Willisau Concert  
Hat Hut Records HAT-B

Joe McPhee (ss, ts); John Snyder (synthesizer, voice); Makaya Ntshoko (dr). Molwar Hotel, Willisau, Switzerland, 11/10/75. Touchstone; Voices; Bahamian Folksong; Harriet.  
(both available from CJ Records, West Park, N.Y. 12493 U.S.A.)

I have previously written in some length for these pages on the ongoing and ultimate perversion of the intents and results of the New Black Music. Particularly susceptible to such treatment in the hands of lesser mortals has been the legacy of John Coltrane - for inability to grasp a conceptual wholeness which invariably leads to dilution, and for the spiritual intensity which led by well-meant pop religionism to cults misdirected against the man instead of his message. Even the most respected of those who drew from

Coltrane during his lifetime - Pharoah Sanders, the late Albert Ayler (at the endpoint of his tragedy) - ultimately gave way to the misinterpretations and the misguidances of the marketplace.

I feel far safer with Joe McPhee. Not in any sense that his music lacks discipline, personality, or challenge. But McPhee seems to me that first of the Coltrane acolytes in this decade (not including those like Archie Shepp who brought their arts to full fruition during J.C.'s lifetime and have since kept them intact) to draw his inspiration and direct his energies solely around the musical aspects of Coltrane's achievements, without superimposing mystical or musical reinterpretations. McPhee's 1970 incarnation shows him unabashedly Coltrane's man, developing his lines alternatively through raw intensity and an open, even vulnerable lyricism over an irrepressibly powerful polyrhythmic framework.

While the earlier of these two recordings, "Black Magic Man", is best viewed in the light of a Coltrane emulation - indeed a superlative one in that it captures the fullness of the man's experience and might even be taken for a "lost" recording by the master - the more interesting for McPhee's sake is "The Willisau Concert". I have read elsewhere the claim that McPhee at Willisau sounds like Ayler. In fact, McPhee 1977 may reach a point of extending prime period Ayler, but in late 1975 he was at a point of transition, and as such may shed retrospective light on the evolution of Ayler's art to the point in 1963 where we first heard him. McPhee's odyssey from Vassar to Willisau represents first an acquisition of elegance - in length of line, in the baroque infolding his solos take oriented strictly around basic and simple motifs, and in the studied superposition of textures. While Ayler sought a foil for his brawling sound for the most part in Call Cobbs' harpsichord (that lived the empty sound of "Bells"), McPhee more readily complements himself through John Snyder's synthesizer. While Snyder thus gives the ensemble a wider range of timbral options with which to complement the saxophone, he is not so much a timbral player (in the sense of a Richard Teitelbaum) as does he concentrate on the same expressive areas as McPhee - melodic distortion and rhythmic play. Two compositions - Voices and Bahamian Folksong - point up the security of their meeting. Voices achieves with far more subtlety a burning intensity of the magnitude for which Ayler had to reach for directed chaos (Holy Ghost).

- Barry Tepperman

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## DAVE MC KENNA

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By Myself  
Shiah MK-1

One of the most pleasing trends in jazz in the last few years has been the recording of solo performances, especially by pianists. Only a virtuoso can handle such a task, as may be heard on records by Phin-

eas Newborn Jr., Roland Hanna, Cecil Taylor, and a few others: all possess a strong sense of rhythm, flawless technique, and rich ideas. Add to the list the name of Dave McKenna.

Unlike most solo performers, McKenna, at least on this record, is introspective and a bit melancholy. His selection of material is interesting, with ballads predominating: The Shadow Of Your Smile, Daydream, Portrait Of Jennie, and Ill Wind. He also includes one original and Samantha, a lovely ballad from High Society that I have never heard as an instrumental.

While the prevailing mood of this record is quiet, it is not monotonous. "A" Train is medium up-tempo, but two of the most interesting tracks are By Myself and the short Kerry Dances. On each he shows off - but not overindulgently - his generous technique and his knowledge and mastery of different styles of piano playing. By Myself begins pensively, shifts to a mid-tempo solo, turns into stride with a hint of boogie-woogie, incorporates elements from Teddy Wilson, Bud Powell, and Art Tatum, and returns to the original meditative mood. Kerry Dances has some stride, but it is mostly an homage to Tatum. All of this is not to say that McKenna's playing is just a pastiche of borrowed ideas; on the contrary, he uses traditions within the framework of his own style that is eclectic in nature.

This is an enjoyable album.

- Benjamin Franklin V

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## CARMEN MC RAE

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As Time Goes By/Carmen McRae Alone  
Catalyst CAT-7904

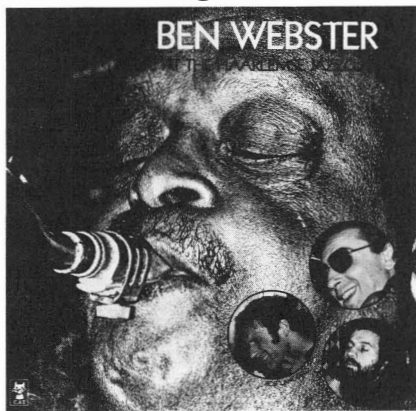
As Time Goes By; I Could Have Told You So; More Than You Know; I Can't Escape From You; Try A Little Tenderness; The Last Time For Love; Supertime; Do You Know Why?; But Not For Me; Please Be Kind. Carmen McRae (voc. and pno).

To create a successful album devoted to ballads poses many problems. Besides having to appear in naked voice as it were, the singer has to show a great variety in the choice of songs and the expressive quality of the singing must avoid repetitive phrasing within the songs.

Carmen McRae is in sonorous form on this collection of ballads recorded simply with her own piano accompaniment in a club in Japan in 1973. She sings the melodies in a generally straightforward fashion, achieving variation by superb vocal dynamics, her renditions at times sounding something like those solos by Paul Desmond which seem like dialogues with himself.

The general tone of the songs is bittersweet, although she alters the mood within songs by clipping phrases into quick silence or lingering over them, breathing them down to a whisper or up to a shout. Occasionally she indulges in a few wordless phrases. Even in the more lovelorn songs, she manages to

# 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.



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  
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4X8 Canada. Each \$12.98 postpaid.

play an almost accepting sense against the dark qualities of her voice which for the most part stays within the middle range, though there are some well-placed, usually unexpected descents into the register.

The songs are not altogether the standards Burt Korrall suggests they are in the liner notes and one song, Do You Know Why?, has some disastrously bad lyrics to begin with. Carmen builds her effects within the song carefully, rarely forcing them to a strong ending but letting them fall away at the end. Her piano playing is less certain than her singing, and also less varied. She employs a heavy-handed technique which works for her at the climaxes, and sometimes her chords are placed cunningly for ironic emphasis. But at other times the piano attacks the song too fiercely. Still, most of the time Carmen is in control of the song, and her piano playing becomes a kind of minimal underlining.

Carmen McRae's albums over the last five or six years have been of a uniformly high standard in a variety of settings. This one is no exception, although one or two of the songs do not merit the McRae treatment. Carmen seems to come across best in live situations and this recording catches a nicely intimate club atmosphere, though my copy has a fair amount of ghosting and hissy surface noise.

- Peter Stevens

## PUNCH MILLER

Jazz Rarities 1929-1930  
Herwin 108

Maxwell Street Stomp, Travelling Blues, Good Time Mamma, You Got To Wet It, Mississippi Stomp, Easy Creeping Mama, Down Home in Kentuck, Shake Your Shimmy, Isabella, Want Your Ashes Hauled, I Wanna Get It, Take It Easy, I Won't Give You None, Shake My Tree, Original Stomps, Somebody Stole My Gal, Golden Lily Blues.

The sleepers on this mixed bag of backroom, unpretentious jazz reissues, all of which are asserted to include Punch Miller, are the seven vocal tracks. Travelling / Creeping/Ashes/Tree are by "The Scare Crow" (Billy McOwens) with Gene Hill's Chicago Rhythm Boys or The Harmony Boys; on aural evidence, Herwin claims Miller on cornet, but whoever it is, the man is a superb accompanist, playing emotional, sympathetic open horn and contributing mightily to some relaxed, funky sides. As with McOwens, Frankie "Half Pint" Jaxon (Wet/Kentuck/Take) favors fairly salty, good-humored lyrics, which he delivers with more gusto and better diction than McOwens over a hot, spirited quartet under Miller's swinging leadership. Very enjoyable, and hitherto rare, material.

Perhaps not quite so rare, but hard to beat, are Isabella/None, two driving foot-tappers by Jimmy Bertrand's Washboard Wizards. Bertrand and pianist Jimmy Blythe lay down a gliding, urging

rhythm while Miller and reedman Darnell Howard trade choruses in a compatible competition of mutual inspiration. Somebody/Lily by Frankie Franko's seven-piece Louisianians are not as good, but Miller's cornet and vocals are heavily featured and Zinky Cohn's Hines-ish pianistics are also worth a listen.

Rounding out the package are six of the seven issued sides (Herwin could not locate a copy of Nut House Stomp) by King Mutt and his Tennessee Thumpers, several of which probably deserve the obscurity in which they have languished until now. The staccato, pedestrian clarinet of leader Mutt (identified as Arnett Nelson by Herwin) predominates, while Miller, though solid and punchy, is usually muted and underrecorded. The band has a happy, loose, free-wheeling sound with a certain appeal, but its overall quality is at best uneven.

Sound is quite satisfactory, though I think Herwin is a little generous in saying that none of the originals was in less than V+ condition. Musically, the disc is obviously for specialists and its attraction may depend on the degree of duplication with other stuff on your shelves. Standing alone, about half its sides are first-class, the others marginal but of interest.

- Tex Wyndham

## RED MITCHELL

Red Mitchell Meets Guido Manusardi  
Produttori Associati PA/LP 73

While in the States the critics seem very busy in discussing - probably with widely divergent opinions - the validity and value of the music now being made by groups like Weather Report, Return To Forever, Herbie Hancock, the Mahavishnu Orchestra and so on, in Europe, more precisely in Italy, a new jazz label has just issued a record which surely will pass unobserved. Unfortunately for this record is a very sensitive document, full of feelings, vitality and musical values.

The atmosphere created by American expatriate bassist Red Mitchell and Italian pianist Guido Manusardi is that of an incredibly lively interaction. The music from their instruments is like an honest conversation between two friends using the same human language, with their melancholy (God Bless The Child), their happiness (Bye Bye Blackbird), their hopes (Blue Sleepy People), their profound attachment to the popular music (Jocul Tambalelor). All this was said by them during a live performance at the Goldhat-ten Club in Stockholm, on October 24, 1974.

Red Mitchell's instrumental ability shines on all the four tracks, but his greatness is extensively proven on God Bless The Child, where his introductive work with the arco is just magnificent. Manusardi is beautiful on all the tracks. His sense of the blues is excellent as well as his improvisations, always bright and extremely clear.

No one feels the lack of a drummer, because the rhythm parts are supported

in alternance by the bass or the piano, with brilliance and skillfulness.

- Mario Luzzi

## MJQ

The Last Concert  
Atlantic 2SD 909

This two record set is quite simply one of the best recordings the MJQ has ever made. In some respects this is rather strange. Every tune on this album has been recorded previously and some a number of times. Most of the pieces have probably been played hundreds of times over the twenty-two years this foursome was together. Yet no hint of boredom with the material surfaces on this set of fourteen pieces recorded live at a concert in Lincoln Center in New York City on November 25, 1974.

Much has already been written and argued over the breakup of this long lived and well established jazz group. Without being long winded about it, let me state that I have very mixed feelings on the issue. While on the one hand, the musical qualities that the MJQ could always be counted on to provide will be no more, on the other hand, twenty-two years is a long time and perhaps these four artists will both serve as sources of enrichment to other musical environments and be enriched further themselves in return.

Recent reports indicate that the group does plan to get back together temporarily for a concert tour. This may mean that in the final analysis we may be able to have our cake and eat it too.

As far as the album under review is concerned, get a copy if you don't already have one. The music is beautiful, the recording quality excellent, and Milt Jackson, John Lewis, Percy Heath and Connie Kay perform at the peak of creativity, musicianship and tastefulness.

- Peter S. Friedman

## ROSCOE MITCHELL

Quartet  
Sackville 2009

Roscoe Mitchell (ss, as, ts); George Lewis (tbn); Muhal Richard Abrams (pno); Spencer Barefield (gtr).

Tnoona; Music For Trombone And Bb Soprano; Cards; Olobo.

"A" Space, Toronto, 4-5 October, 1975.

The Coda/Onari-produced "A Space" concert series has produced a lot of fine music in Toronto over the past couple of years, and this recording is no exception. But blindfolded, one would be hard put to identify this as music by a Mitchell-led quartet. Certainly the very pointillistic encounters these performances entail are very much within the vocabulary of the Art Ensemble of Chicago - Mitchell's most frequent abode - but the expressive range is much narrower than that of the Art Ensemble. In any case, in this music at any point either the number of players

involved or the leadership role seem peripheral and suspended questions.

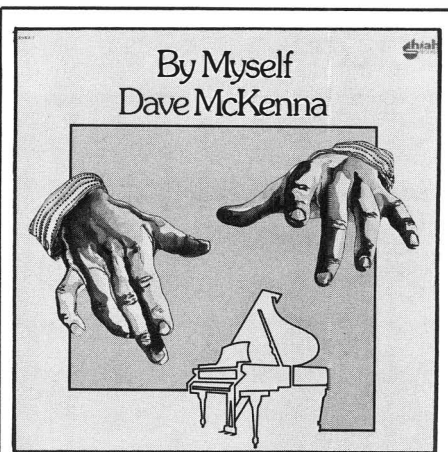
These four compositions are call-and-response reduced to its minimum forum. Of the participants, the voice standing out most as instigator most often is that of George Lewis, a powerful and diverse trombonist who by the sheer mood ambiguity of his utterances shapes the plane of consciousness of the collective. Depending on your standpoint of intrinsic conservatism(?), Lewis' technique may be either extravagant or minimal, but irrelevant either way. His personal utterances mark out an expressive spectrum wider in the music than that of any other trombonist since Rudd (and certainly exceeding those of the proto-boppers), and a command of his instrument defying ordinary "entertainment" listening. Beyond Mitchell, who sounds more the encroached-upon defendant in these actions, Spencer Barefield's elsewhere-impressive guitar sounds like a skeleton subserving Lewis' ends. The piano, as it has been since the days of Coleman and Dolphy, is by its fixed Western perfection inimical to the freedom of interaction, and one can safely point out that Muhal's drones do little to effectively reconcile it to these roles.

Still and all these interactions must be the final extensions of what Webern saw as "tone-colour-melody", and have a compelling, restless and inevitably unfinished fragmentation. If not evolving by perfect preordination, this music spans so wide a range of mood that it must impinge deeply on the listener.

- Barry Tepperman

## RECENT RELEASES

- |   |                      |
|---|----------------------|
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| "Sun Journey"   |                      |
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| "Starburst"   | Adelphi AD 5001      |
| Dave Brubeck Quartet A&M HorizonSP-714                        |                      |
| "25th Anniversary Reunion"                                    |                      |
| Gerry Niewood and Timepiece:                                  |                      |
|   | A&M HorizonSP-719    |
| Ray Barretto:   | Atlantic 2SA-509     |
| "Tomorrow: Barretto Live"                                     |                      |
| Earl Klugh:   | Blue Note BN-LA667-G |
| "Living Inside Your Love"                                     |                      |
| Horace Silver:  | Blue Note BN-LA708-G |
| "Silver 'N Voices"  |                      |
| Jim Gannon:   | Catalyst CAT-7605    |
| "Gannon's Back In Town"                                       |                      |
| Sam Most  |                      |
| "But Beautiful"   | Catalyst CAT-7609    |
| Don Menza   |                      |
| "First Flight"  | Catalyst CAT-7617    |
| Martha Miyake with Teddy Wilson - "My Heart belongs to Teddy" | CAT-7907             |
| Jorge Lopez Ruiz  |                      |
| "Amor Buenos Aires"   | CAT-7908             |
| First Cosins Jazz Ensemble                                    |                      |
| "For the Cos of Jazz"   | Capitol ST-11589     |
| "Kathryn Moses"   | CBC LM 437           |
| George Duke   |                      |
| "From Me To You"  | CBS PE 34469         |
| Gerry Mulligan's New Sextet                                   |                      |
| "Idol Gossip"   | Chiaroscuro 155      |
| Baby Laurence   |                      |
| "Dancemaster"   | Classic Jazz 30      |



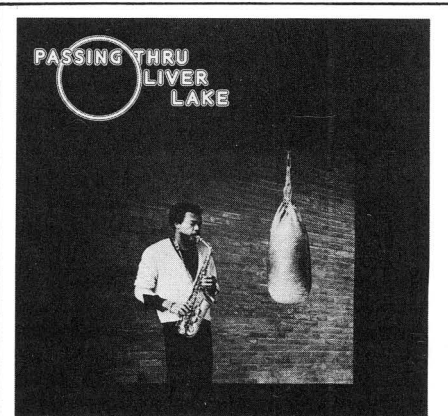
DAVE MCKENNA  
"By Myself"

Shiah MK-1

Dave McKenna, solo piano

By Myself, Shadow Of Your Smile, No More Ouzo For Puzo, All My Tomorrows, Kerry Dances, Samantha, Daydream, Portrait Of Jennie, It All Depends On You, Ill Wind, "A" Train.

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



OLIVER LAKE  
Solo saxophone  
Recorded in Paris, May 18, 1974.

France Dance, Whap, E9 B9 C9, For Dancers, Improv 1, For Dancers.

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

OLIVER LAKE/JOSEPH BOWIE  
Sackville 2010

Oliver Lake (alto and soprano saxophones, flute), Joseph Bowie (trombone)

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

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 "Duo" Inner City IC 2002  
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 Jackie McLean/Dexter Gordon  
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 Dexter Gordon & orchestra  
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 Bill Summers  
 "Feel The Heat" Prestige 10102  
 Stephane Grappelli  
 "I Hear Music" RCA Victor KPL1-0200  
 Various Artists  
 "Leonard Feather's Encyclopedia of Jazz  
 in the '70s" RCA Victor CPL2-1984  
 "George Maycock Trio" Ring 01008  
 Joe Gallivan/Charles Austin  
 "Expression to the Winds" Spitball 6  
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 "Gate of Dreams" Warner Bros BS 3006  
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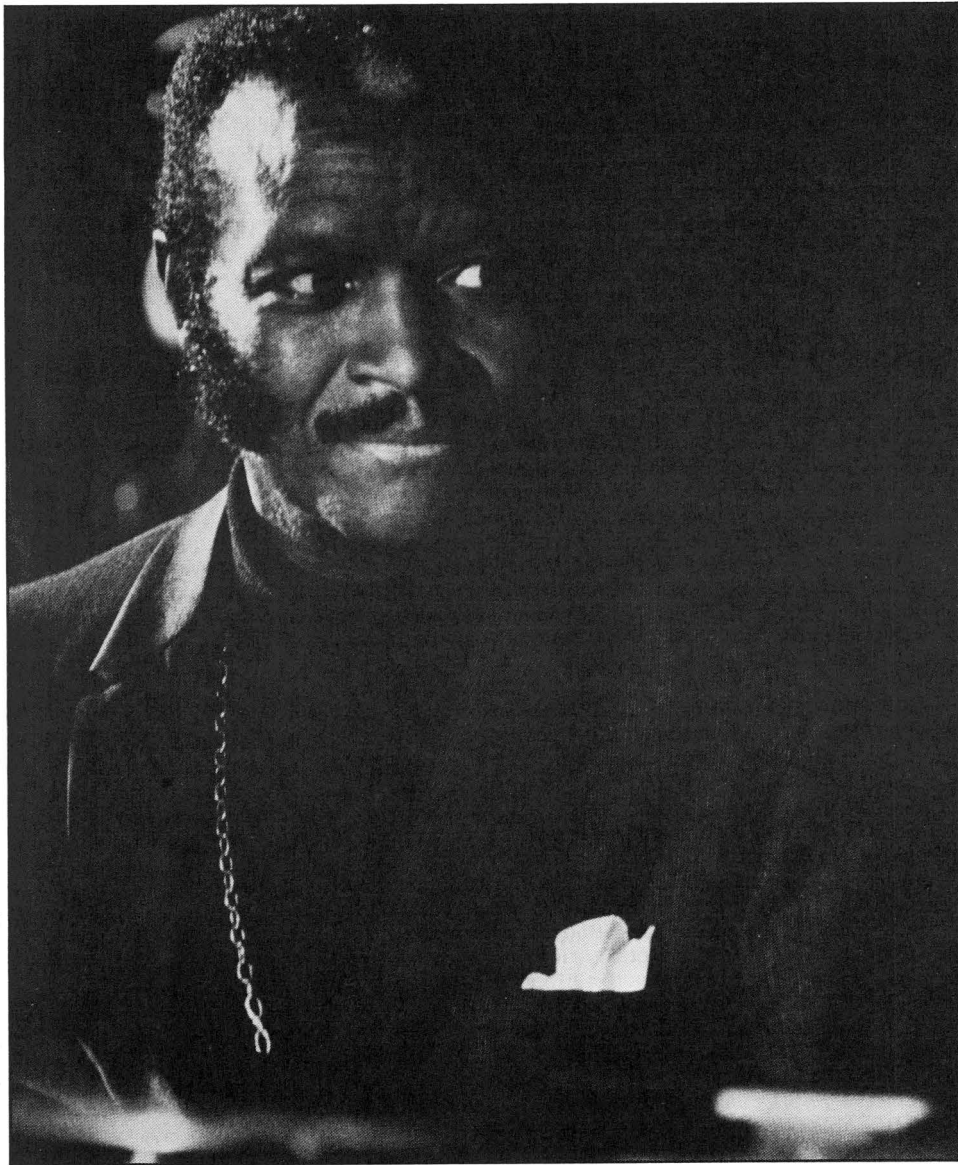
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# Crystal Clear Crystal Clear Crystal Clear Crystal



All the following data stems from letters received from Lloyd Glenn in 1955, 1965, 1970, 1974 and '75 as well as from an extended conversation which took place in Baden, Switzerland in May 1974: "Born Lloyd Colquitt Glenn in San Antonio, Texas on November 21, 1909, I started struggling with the piano at the age of 2½ or 3 years. To get on the piano stool was my toughest job! The rest, I mean PLAYING THE PIANO, came easy.... Both my parents liked music (dad played all the string instruments and the bugle while mom was quite good on guitar. One of my uncles played classical and ragtime piano) although they didn't play professionally. Until I was 18, I played by ear. I was entirely self-taught. Then Mrs. Walter Aaron taught me to read music.

"During my formative years I was greatly impressed by Charley Frazier who played a very odd and original style of blues, by Duke Ellington's arranging style, Earl Hines' flamboyant playing, Fats Waller's stride and Art Tatum's

evergreen style. The saxophone player Millard McNeil, whose band I joined in 1928, encouraged me in reading music by giving me a small music catechism to study. This helped me enormously in my piano playing. As an arranger I was and remain more or less self-taught. Nevertheless, even my earliest charts could not be too bad because they were accepted and performed by such fine bands as Troy Floyd's, Joe "King" Oliver's, Terrence "T" Holder's, Boots & His Buddies and Don Albert's. T Holder could take any talented young group and develop them into a first rate orchestra - playing head arrangements - within a very short time. Until I joined his second band, most of his arrangements were not put on paper but the sound and performance were so fine, you couldn't have told. The outstanding men in that band were Earl Bostic, Buddy Tate, Hugh Jones on trumpet and Claude "Fiddler" Williams.

"In 1932, I played with drummer Boots Douglas' band. Only one of my

many arrangements was recorded, How Long Blues. It appeared in two parts on two sides of the 78 rpm Bluebird record (reissued on Tax-8002). Celestine Allen sang several choruses and Boots agrees that this was his first hit record. Incidentally, something rather interesting about Boots: while working with Millard McNeal's Melody Boys, Boots had been a sensational, flashy show-drummer (who, accordingly, got plenty of attention from the public). But after having organized his own band, he settled down to a solid, foot-metronome, steady-time-keeping, unspectacular drummer who played strictly for the band. A rather uncommon development - usually it is the other way around.... In his later orchestra - the one that made the records, by which time I had already left them - Baker Millian (correct orthography), on tenor sax, was one of the top soloists.

"While with Don Albert's band, I made many arrangements of Duke Ellington tunes - Mood Indigo, Solitude, Sophisticated Lady etc. - but only my own Deep Blue Melody got on record (in 1936). We made eight sides altogether (All are reissued on IAJRC 3). Don himself still plays fine trumpet today but on these records he resorted to merely managing and directing. On location, on certain nights, he played occasional solos. But on these records he didn't play at all. The solos are divided between Hiram "Goat" Hardin (the growl-stuff), Alvin Alcorn (the straight and melodic solos) and Billy Douglas (the ride work). Don admired Billy so much and he never tired of encouraging him to play as many solos as he wished, just to be able to listen to him. Incidentally, all the musicians in the band got a kick out of Billy Douglas' playing. A great musician. He also sang very well in the Louis Armstrong style and tried to imitate Pops' voice." (J.S.: I have listened to the Albert sides with Alvin Alcorn, Herb Hall and Lloyd Glenn and they recognized every soloist and didn't contradict each other anywhere).

"I left Don Albert in 1937 and did some teaching in San Antonio for the next five years. I also played with different local bands. In 1944, I worked for several months with one of the most interesting combinations of my entire career. This was a two pianos and one bass-player trio. Walter Johnson, an outstanding stride pianist had come west to California from New York where he had been associated with both James P. Johnson and Fats Waller. He also claimed to be a relative of James P. He was TERRIFIC! One of the best. Frank Dandridge on bass completed the trio.

"The Red Mack sides which were made for Gold Seal in Los Angeles in 1945 were by a regularly working unit. It wasn't difficult to keep a small or large group working regularly at that time. This group was working together for several months. It was a very good quintet. In my opinion Pete Peterson on



tenor-sax was the star. An outstanding musician - now deceased - who had fantastic ideas and who could really swing out!" (J.S.: All four sides bear out Lloyd's high opinion of Pete Peterson. Let me add that Mr. Glenn's exciting and biting playing also contributes to the undeniably high quality of these records).

"The band heard on T-Bone Walker's records was a recording unit only. We never worked together (at least with T-Bone) outside the recording studios. I made hundreds of records on the West Coast in the '40s, '50s and 'way into the '60s. Many under my own name. This came about like this, I mean the beginning of that long series that I did with my trio or small groups: I was on a session with Gene Phillips, the guitarist, when all of a sudden he discovered that due to a pre-commitment he was unable to use his own name on these records we were just in the process of making. In turn the session was given to me. I quickly wrote some skeleton arrangements that featured my piano heavily. From there my recording career under my name began.

"From 1949-53 I was with Kid Ory - Teddy Buckner had recommended me to "The Kid" - and this was truly an experience. I found myself playing the kind of music I had heard my father, uncle and their friends perform when I was very young. This style is as difficult to master as any other. You have to feel this music to be able to do it justice. Of course, Ory was one of the masters of the style and a wonderful teacher. Let me add that some of those old tunes from the ragtime era are awfully hard to play. More difficult than a lot of the modern tunes. I say this because many of the younger musicians don't know this to be true for the simple reason that they were never exposed to this kind of jazz. You are right, there is not much of my piano work - solo, I mean - on Ory's records. I don't remember why there is so little because I had several choruses on most numbers when we worked in clubs and we were busy most every night! Ory's music was much in demand."

Lloyd Glenn is a soft-spoken, most amiable gentleman (in the true sense of the word), very youthful-looking (about ten years younger than his age), extremely kind and always eager to discuss jazz and his colleagues' playing and doings and whereabouts for hours. Lloyd's very reliable memory and quick intelligence make any conversation a happy and exciting experience. When we met in Baden he played a FANTASTIC interpretation of Where Or When, and I Can't Give You Anything But Love was scarcely less impressive. He repeatedly mentioned how much he would like to make an album of tunes of this mould. He said word for word: "I got labelled as a blues and boogie piano player for almost 30 years and I like to play this kind of music since this is the music that I heard when I was a child and with which I was brought up: But I would like to be allowed to do some straight JAZZ for a change because I've so rarely had an opportunity to show this side of my music-playing." I remember

that in 1966, while speaking of Lloyd with Hugues Panassie, he said: "Hyde Park shows this pianist's great talent as a jazz pianist. He plays the blues well enough but his real talent is in jazz, undoubtedly. People should look up Bob Call and record him on as many blues as possible. On the other hand, Glenn should be allowed to play more jazz. Hyde Park - on which he's FLYING - seems to indicate that he himself would probably play jazz rather than blues." Knowing the album in question (Lloyd Glenn - "After Hours" - Score 4020), I realized that Hugues was absolutely right. (I was surprised, though, when in the new Dictionnaire Du Jazz I read: "Lloyd Glenn est surtout un excellent pianiste du blues". However, since Hugues and Madeleine Gautier only mention four sides by the Kid Ory band - and with them he was featured most prominently on blues - and none of the about ninety sides Lloyd made under his own name (and of which Hugues knew many) - I guess this can be attributed to a slip of the memory as it does happen to everybody now and then).

In 1966 Rex Stewart told me that he considered Glenn the best jazz pianist in Los Angeles, adding: "He makes his living mostly accompanying singers, particularly of the blues and rock variety." I wish to add that unlike most jazz musicians - white AND black - who are rarely interested in vocal blues of the country variety, Rex liked and understood this idiom and made special requests for certain records he particularly appreciated. He thought that Lightning Hopkins was "a great, authentic, primitive blues-man", and of the urban blues singers he dug many and mentioned more of them than any jazz musician I ever met (Lips Page, Lem Johnson, Keg Johnson and of course, Sam Price and Pete Johnson excepted). Early in 1965 Stuff Smith had already praised Lloyd Glenn to me as "a very accomplished musician who can play in every style and everything he does is good."

When I saw the titles on the Black & Blue album 33.077 "Lloyd Glenn - Old Time Shuffle", I was disappointed because there they were again, the boogies Lloyd had already confined to wax during the late '40s and through the '50s: Pinetop's Boogie Woogie, Honky Tonk Train Blues and Yancey Special and as well as he plays them, the original versions by Pine Top Smith, Meade Lux Lewis and Jimmy Yancey simply cannot be beat. Not even by a wonderful pianist like Lloyd Glenn. I thought of the cassette I have of the Pat Flowers concert in Baden and on which Pat shouts: "And now le schaz hot boogie woogie!" (22/3/1975). I say this because my appreciation and gratitude to the J.M. Monestier organization are unlimited. Only an idiot or a person who hates jazz (to me also an idiot, of course) would feel anything but admiration for the Black & Blue people. (Who would bite the hand that feeds him?) Listening to the record made me realize, however, that Lloyd played these pieces with more gusto than on his former records. Then there are also his fine original compositions Black

Fantasy and Jungle Town Jubilee (called Jungle Jubilee on the B&B record and sleeve) and Lloyd finds many new ideas and really gets his teeth into them. The other "Lloyd" - Tiny Grimes to you - joins forces with his namesake on the second side and the two of them really are going to town! As long as B&B's house drummer is around - Panama Francis - things will always be under control - and in no uncertain way! He and Roland Lobligeois - American musicians like everything about him except his tongue-breaking name! - are working together hand-in-glove. The two last numbers on each side are superb piano solos. I was conquered after having HEARD the album (but I still hope that also an LP comprised of "standards" was recorded and will be issued in the near future). If the sleeve notes had been written by any of those guys who put n'importe quoi, I would say that the sentence "mais c'est le Blues (lent ou vif) qui est son domaine de prédilection" was an invention by the annotator. However, since the text is signed "Jacques Morgantini" (a man held in esteem by many musicians and for whom Hugues Panassie had nothing but praise. I think that he considered Mr. Morgantini the finest connoisseur of all the Hot Club Boys - "Le plus doué"), I believe that Lloyd - realizing that this was the kind of material the B&B management and Jacques Morgantini would prefer anyway - did not express his wish to make an LP of different material because he simply isn't the man to argue. Since the album came out well (to my surprise, I repeat) there's no use to comment further on the matter. Strongly recommended - there is also fine Glenn piano on Tiny Grimes' "Some Groovy Fours" on B&B 33.067. Incidentally, taking a glance at Bertrand Demeusy's discography in an old Jazz Journal, I see that Lloyd recorded Willow Weep For Me and I Can't Give You Anything But Love for Aladdin in 1959... and that they were not released! And as a last thought: when Lloyd sat down at the piano on that rehearsal in Baden, and played Where Or When and Anything But Love my first impression was great surprise and delight. I had expected much but not SO much. Equally memorable for me was that, speaking of being labelled a blues/boogie pianist and that he'd like to show the jazz world that he was able to play other things as well, I was reminded that in 1958 the great Pete Johnson had expressed himself in EXACTLY the same words. He too wanted a bit more liberty and less pressure from his public and those responsible for his recordings. I had come across two identical situations!

Before closing, I may as well list the other LP by Lloyd on Score 4006, called "Piano Stylings". Both albums have also appeared on Imperial and they creep up in auctions fairly often. The guy who keeps his eyes and ears open won't have too much trouble to come by a copy. Both are excellent. Lloyd Glenn is a complete pianist, a thorough musician and a man who has a deep knowledge of the history of jazz. It all comes out in his playing.

- Johnny Simmen

TICKET

# Woody Herman

## The New Thundering Herd

### Carnegie Hall

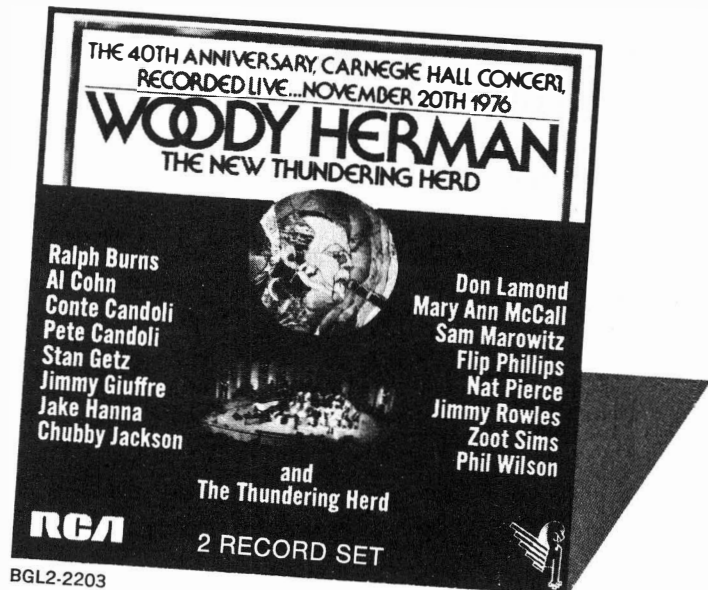
November 20, 1976

#### The Program

Apple Honey	Penny Arcade
Sweet and Lovely	Crisis
Four Brothers	She's Gone
Brotherhood of Man	Blues In The Night
Early Autumn	Blue Serge
Everywhere	Blue Getz Blues
Bijou	Finale: Caldonia
Cousins	Goodnight
Woody's Theme (Blue Flame)	
Wrap Your Troubles In Dreams	
Fanfare For The Common Man	

TICKET

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## Live at The Showboat

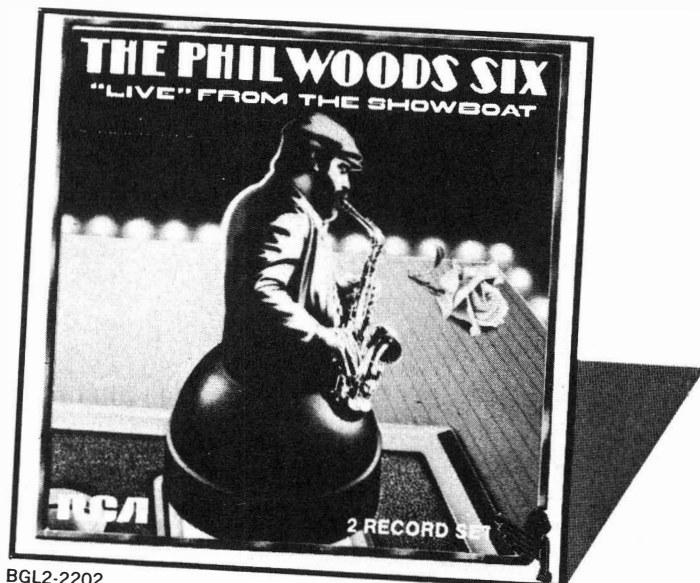
November 1976

#### The Program

A Sleepin' Bee	Cheek to Cheek
Rain Dance	Lady J
Bye Bye Baby	Little Niles
Django's Castle	A Little Peace
I'm Late	Brazilian Affair
Superwoman	(Intriga Amorosa)
High Clouds	
How's Your Mama (Phil's Theme)	

TICKET

# It was one of those concerts everyone wished had been recorded.



BGL2-2202

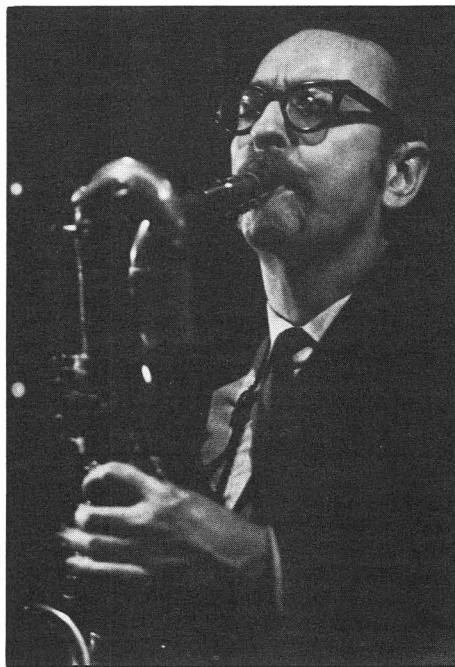
# It was one of those nights everything was.

# Around The World Around The World Around The

## CANADA

TORONTO - recently in Coda there have been numerous references to our change of editors, editorial policy etc., and it seemed that perhaps I should clarify this situation as it seems to be causing many speculative conversations amongst our readers. Basically what has happened is that the magazine has created an editorial committee instead of the usual staff breakdown of editor, art director etc. David Lee and myself are now responsible for the editorial decisions and production of the magazine, and John Norris and Dan Allen are taking care of its business matters. We do however still all partake in the decisions on a collective basis and we still are concerned with jazz music in its total spectrum. It really has not changed all that much.

The beginning of this period started off on a very high level with the music of Soprano Summit, and I was fortunate enough to hear them when they appeared at DJs Lounge. The band of Bob Wilber, Kenny Davern, Marty Grosz, George Duvivier and Bobby Rosengarten produced music of superb quality. On the occasion that I attended the club the weather was really terrible, so the audience was sparse, but due to this the band stretched out, and in a one hour set they only played four or five pieces thus giving us the opportunity to hear some lengthy solos. An extratreat was the alto saxophone playing of Wilber, evoking very much the spirit of the late Johnny Hodges.... At the other end of the spectrum was a concert that is not to be considered jazz, but was a fine occasion. The music of Phillip Glass at CEAC. For those not familiar with his music it was based on a system of continuing repetition cycles played by three saxophones and three electric Farfisa organs. Mesmeric might be an apt definition.... Two visitors to town were Eugene Chadbourne, who performed three concerts here, none of which I attended, and Carla Bley, who seemed just to be visiting old friends.... Chadbourne has returned to his native New York, so we can no longer claim him as our own, and Carla did an interview with Ted O'Reilly on CJRT which I thought was most amusing.... She also has a new solo piano record being released soon.... The final concert in the Onari/A Space series turned out to be most unusual. Marion Brown, for the first half performed solo alto, and although having a past reputation for being an Avant Garde player produced some very straight ahead and melodic music. The second half was the showing of two films that featured Marion with Leo Smith, Dave Burrell, Sirone and Bobby Kapp. Marion also had cassettes with him or his new quartet, comprised of saxophone, guitar, bass and drums. A very fine ensemble that would be nice to hear live - if you perhaps have some working opportunities for him write to: Todd Barkan, Keystone Korner, 750 Val-



lejo St., San Francisco Ca. 94133 USA.

Also at A Space on May 1st was Stuart Broomer performing his first solo piano concert. Stuart and I have been playing together for several years, and I had assumed I would not be that surprised. I was. His music was superb, showing once again that he is the most interesting and adventurous piano player in Canada. There is a review of this concert that unfortunately did not make deadline, it will appear in the next issue.... At Bourbon Street the only player I heard was Pepper Adams, it's always a pleasure to hear his baritone. The rhythm section was Bernie Senensky, Michel Donato and Stan Perry from the Phil Nimmons Orchestra.... A very interesting duo of Wray Downes and Dave Young has been making appearances locally, and I caught them at Yellowfingers. Recently they did a much acclaimed tour out west, and are preparing tapes for a possible record release. Wray Downes is an exceptional pianist, still able to play in the Bud Powell tradition, and if the opportunity arises you should check them out.

By the time you receive this I shall be in Europe checking out the Festivals. They look most interesting and I hope that I shall review them in the next issue. A last minute piece of information is that guitarist Andy Krehm is no longer the musical director of Yellowfingers and this chore has now been taken over by Dave Caplan. It will be interesting to see what happens to its musical policy!

- Bill Smith

CANADA - Toronto: The Inn On The Park held a successful concert March 26 with an appreciative crowd responding to the efforts of such musicians as Norm Amadio, Eugene Amaro, Sam Noto, Terry Lukiwski, Jim Galloway and Bruce Harvey.... Phil Nimmons' recording of

"The Atlantic Suite" (Sackville 2008) won top honours in the jazz category of this year's Juno Awards. Phil has also been very active in his capacity as director of the U of T's Stage Band and as a judge in the Canadian Stage Band Competition. He and his band head east to Fredericton for performances and workshops at the University of New Brunswick's summer festival in June. In August he will be in Banff for performances and teaching at The Banff Centre's summer program.

Yellowfingers continues to expand its music policy and hopefully there will be sufficient support. The most recent addition has been an early evening session from 6-8 pm. to cater to the dinner crowd. Duets featuring such people as Wray Downes, Jerry Toth, Ed Bickert and Don Thompson have been among those featured.... Pianist Jimmy Coxson returns to Bourbon Street June 5 for another Sunday evening program.

The Ontario College of Percussion's annual awards night took place April 20 under the direction of Paul Robson.... An award of a different nature was given to veteran pianist Lou Hooper at the annual Canadian Collector's Congress on April 30. An illuminated scroll paid tribute to Mr. Hooper's lasting contributions to the music world through his many recordings in New York during the 1920s. The recipient responded in delightful fashion by playing several compositions of his own and those associated with different periods of his career.

The Climax Jazz Band recorded their next lp "live" at Harbourfront on March 27.... Peter Appleyard is hosting a series of TV shows being taped for viewing on on CHCH-TV 11 in Hamilton. Featured are many of the area's traditional bands. The shows were taped at Albert's Hall. Pete Savory's Louisiana Joymakers was one of the bands and Kid Thomas Valentine will be a special guest at their taping and will also be heard at the Palais Royale on May 19.... Various cruises on Lake Ontario are part of regular summer activity. Ron Arnold's Jazz On The Lake was the pioneer and they are now in their 15th season. Call 924-1373 for sailing dates and bands.... Jim Galloway's Metro Stompers along with Paul Rimstead will be sailing the lake on May 21 and later in the year will be travelling to Bermuda on another ocean cruise. Information about these activities can be had by phoning Jack Britton at 225-1151.

Len Dobbin, well known to Coda readers for his contributions to the magazine over the years, is host of CJFM's (95.9 on the dial) "Jazz 96" heard every Sunday from 9 till midnight in Montreal. The program entered its second year in April and was the subject of a glowing piece in the Montreal Gazette by Juan Rodriguez. It's essential listening for jazz fans in Montreal.... Milord (newly retitled name for the Esquire Show Bar) has included Miroslav Vitous and Gary Burton among its recent bookings....

CBC's "Jazz Radio Canada" (P.O. Box 160, Winnipeg, Manitoba) has published a listing of currently available Canadian jazz recordings.

Jimmy Heath's "Afro-American Suite of Evolution" receives its Canadian premiere May 28 at Winnipeg's Centennial Concert Hall. The event, sponsored by Winnipeg's Art Gallery, is a culmination of a week's activity by New York's Jazzmobile organisation and their big band which begins with a trio concert by Billy Taylor on May 23. There will be workshops throughout the duration of the band's stay in Winnipeg. Canadian clarinetist Phil Nimmons will be a special guest at the May 28 concert.

VANCOUVER - Brian Nation's Vancouver Jazz Society (2613 W. 4th Ave.) continues its incredible activity, having so far presented, for four days at a time, The Art Ensemble of Chicago, Cecil Taylor, Warne Marsh with Lee Konitz, Dollar Brand, Ted Curson, Sam Rivers and Mary Lou Williams. Most certainly one of the most important musical events ever to occur in Vancouver.

- compiled by John Norris

## TORONTO MUSIC SCENE

BOURBON STREET - 180 Queen Street W. see advertisement on this page. 598-3020  
 CHEZ MOI - 30 Hayden St. 921-5566  
 DJ's TAVERN - Hydro Building, University & College 595-0700

GEORGE'S SPAGHETTI HOUSE  
 290 Dundas Street East 923-9887  
 see advertisement on this page.  
 INN ON THE PARK - 1100 Eglinton Ave. E.  
 Jazz every Saturday 2:30 to 5:30 pm.  
 444-2561

MALLONEY'S - 85 Grenville St. 922-4106  
 EL MOCAMBO - 464 Spadina Ave.  
 961-2558

THE MUSIC GALLERY - 30 St. Patrick St.  
 368-5975


YELLOWFINGERS - 1280 Bay Street  
 Jazz After Hours 964-1984

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

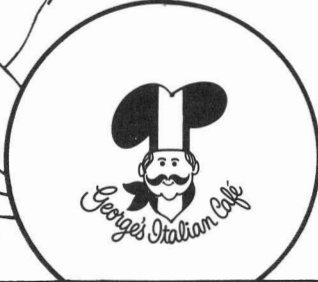
## AMERICA

ANN ARBOR - Anthony Braxton spent a very full Saturday in Ann Arbor March 19, and for those of us who shared it with him it proved to be quite a rewarding day. Braxton and his quartet were in town for two performances produced by the University of Michigan's Eclipse Jazz organization, and that group's educational approach to concerts led to the scheduling of both a lecture and a workshop the afternoon of the concert.

Braxton arrived a little late for the lecture, a victim of a parting swipe by this year's nasty winter. He had chosen the title "Towards a New Music" for the talk; Braxton tends to be a little abstract and definition-prone, but he is nonetheless an articulate, stimulating spokes-



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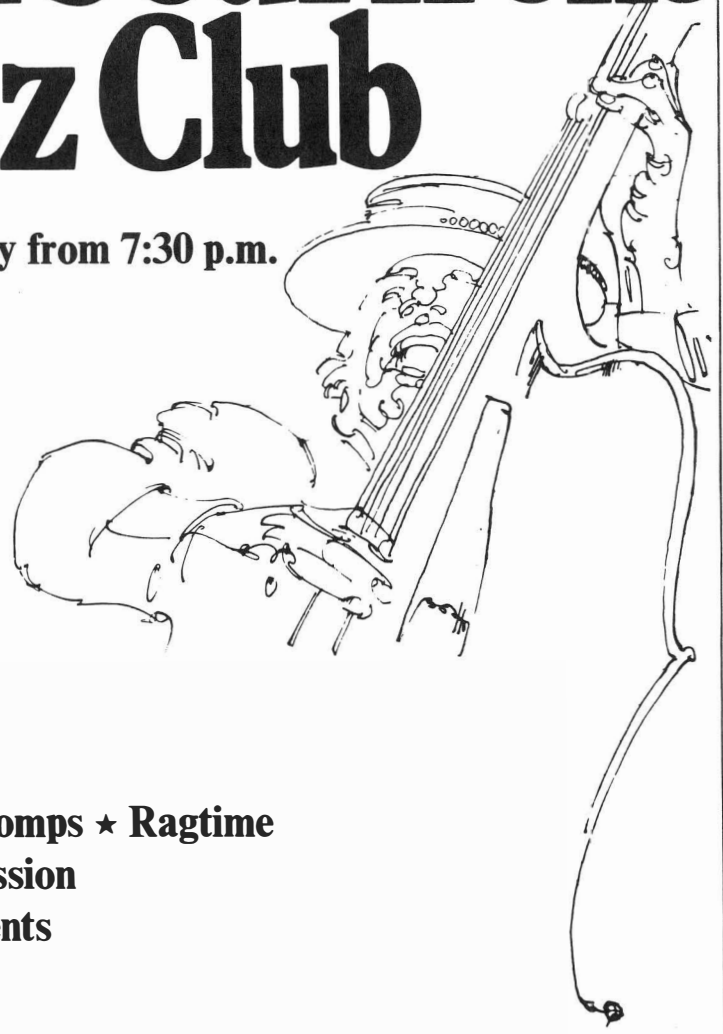
GEORGE'S SPAGHETTI HOUSE  
 290 Dundas Street East, phone 923-9887  
 May 30 - June 4 ... Bob Mann Quartet  
 June 6 - 11... Gary Williamson Trio  
 " 13 - 18... Doug Riley Quartet  
 " 20 - 25... Moe Koffman Quintet  
 " 27 - July 2... Terry Logan Quartet

BOURBON STREET  
 180 Queen Street West, phone 598-3020  
 May 30 - June 11... Mose Allison  
 (with Dave Young & Pete Magadini)  
 June 13 - 25... Randy Brecker  
 (with Tom Szczesniak, Dave Piltch,  
 Terry Clarke)  
 June 27 - July 9... Bob Dorough  
 (with Bill Takas & Jerry Fuller)

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man for the music. He approached the topic from an historical perspective, paralleling developments since Charlie Parker in what he prefers to call "Creative music from the black esthetic" with similar developments in western art music. In comparing the two Braxton noted an "emotional, spiritual and cosmic development which arrives at the same point and thrust in both musics, as far as where we're at today." His point in the discussion was to illustrate why he views the music of this period (including Japanese, African, Indian and other ethnic musics along with European art music and jazz) as forming a "world music juncture", a transition cycle in which musicians will be "dealing with how this is all going to come together."

One of the basic things Braxton felt creative improvisers are confronting is an expansion of the function in the music both of instrumentation and of composition as a language and spiritual factor. He used language to mean a system for conveying information, in this context for dictating compositional areas. Braxton then played a portion of one of his own recordings to demonstrate the expanded function of time in the new music. With the lecture running late, he stopped to let the audience react; for the balance of the hour he fielded questions ranging from the possibilities for a unified world music in the light of the failure of the Third Stream movement to systems of notation, recording as notation, and improvisation as a celebration of the moment.

For the workshop, which followed immediately, a large group of local players had been assembled (reeds, brass, percussion, guitarists, acoustic bassists and - unfortunately for my own enjoyment - four pianists sharing two pianos). The lecture had been a little disorganized and the workshop was even more so, with seemingly half of the time consumed by setting up and distributing music. However, the musicians were finally formed into a semi-circle around Braxton.

Braxton called the workshop "Cell Structure and Language Design", and it proved to be an extension of his earlier remarks about language and notation. The language design referred to language sheets for each individual instrument, consisting of 10 to 15 different idiomatic instrumental textures (such as concert A, trills, low sustained sounds); a supplemental sheet included a march. Braxton first led the group through a collective improvisation on the language sheet.

After a short break the group tackled the sets of four large sheets of cardboard Braxton had handed out. Cell structures aptly describes the system used on these sheets, consisting of successive sections with circles, numbers and arrows indicating which events from the language sheet would occur at what point. Not surprisingly, systems like this are commonly used in contemporary western art music. The piece unfolded as a series of shifting, sparse sound textures broken up by the march (although we had to leave before the piece was finished).

We attended the earlier of Braxton's



two performances that evening. In addition to the leader on his usual array of horns, the group included George Lewis (an anonymous participant in the afternoon workshop) on trombone and euphonium, Barry Altschul on drums, and Mark Helias on acoustic bass. Helias was apparently a last-minute substitution for Fred Hopkins; the band was still rehearsing as we lined up for seats.

Braxton is one of the most visible of the new music's performers, and his concerts have been covered in detail in these pages before. I was surprised however to realize how "hot" a player Braxton can be. In the first piece, featuring a wicked unison theme over driving medium-up 4/4, he soloed forcefully using unusual articulations and some emotional, altissimo-register shrieking. Lewis on first hearing seems to be an inventive, amazingly facile player, employing all the peculiarities of the sliphorn to build solos with multiple sound textures and fluid lines. Helias also soloed in a flexible, technically adept manner. Braxton and Lewis came back with an improvised but quite together duet before making a smooth transition to the difficult theme.

The second piece (or medley) illustrated Braxton's earlier remarks regarding the expansion of time. Braxton on clarinet and Lewis muted played a sim-

ple, long-note melody over sparse mallet percussion textures, the line later doubled a fourth lower by bowed bass. Gradually a series of textural improvisations unfolded, with Braxton moving to soprano saxophone, Lewis to euphonium, Braxton to contrabass clarinet and finally to the gargantuan bass saxophone. A nearly free up-tempo section recalled an earlier comment about dealing with "longer longs and faster fasts".

The quartet closed the set with a remarkable medium version of Parker's (or Miles Davis's) Donna Lee, featuring the horns in a duet rather than in solos. Altschul's propulsive drumming gradually regressed stylistically until for a few moments it became a broadly humorous Dixielandish backbeat. The crowd demanded and got an encore, a medium-up theme-solos-theme performance similar to that which opened the concert.

About three weeks later another Eclipse production offered the odd combination of the Sonny Stitt Quartet and solo pianist Kirk Nurock. The New York-based Nurock opened the second concert with a series of high-treble tinkles that gradually became Straight No Chaser, and ended the set with a stride version of Fats Waller's Rosetta. The best of what came in between was his own Moonstone Morning, where the tune's structure



gave his dissonant lines some focus. In two completely improvised sections from his *Wind Currents Water Currents* he produced a dull series of dynamic variations in repeated, percussive block chords, like a lesser cousin to Stravinsky's "Rites of Spring". Nurock has considerable classical chops and a knowledge of jazz tradition, as well as a personal idiom, but his performance here was more promise than delivery.

One of the announcements for Stitt's earlier appearance at Detroit's Baker's Keyboard Lounge said simply "Stitt blows bop", as good a summary as any for those familiar with the idiom and the saxophonist. Stitt had been accompanied by the Terry Pollard Trio - Ms. Pollard, piano; Dan Jordan, bass; and Bert Murick, drums - for the gig at Baker's, and their smooth hour's performance reflected the two weeks together.

Stitt also brought a three-month-old black poodle named "Jazz"; one could be malicious and note how the dog yawned during Stitt's first solo, but the comment would be unfair to his performance. To be sure, Stitt played nothing new - unlike contemporaries like Dexter Gordon, he hasn't assimilated or confronted much of what has happened since Bird died. Yet the smooth, utterly relaxed way Stitt relaxed way Stitt reworks an idiom so obviously suited to him is its own timeless justification.

Stitt played tenor on the opener, a loping blues, with choruses by all hands. He switched to alto for a beautiful ballad reading (I can't remember the familiar tune's title - the "old standards" aren't so standard any more), and followed with a medium tempo *Groovin' High*, with both

the traditional introduction and half-tempo coda. Stitt moved back to tenor for an easy swing *Shadow Of Your Smile* and concluded with another long, easy blues.

Ms. Pollard here showed herself as a strong, extroverted bop pianist, matching Stitt's reminiscences of Lester Young and Bird with her own Bud Powellism. Jordan took several accomplished solos, while Myrick stayed solidly in the background. The words were all familiar but the magic still remains.

Baker's Keyboard Lounge, located on Detroit's northern edge, continues to offer name jazz on a regular basis. Leon Thomas and Full Circle did a week there in March (and followed with four days at Ann Arbor's "Blue Frogge"). In addition to Stitt, Baker's had guitarist Grant Green and percussionist Maruga in April, and at the beginning of May featured the Dizzy Gillespie Quartet. The seven-piece group *Seawind* will do a week there in late May.

A number of the more commercially accessible jazz groups have been featured in concerts at several locations around Detroit. At the Royal Oak Theatre in the northwestern suburbs *Weather Report* and *Flora Purim* performed in April, while at the Masonic Auditorium near urban Wayne State University Chick Corea and a new edition of *Return To Forever* appeared on April 24. With Corea were Gayle Moran, keyboards and vocals; Stan Clarke, bass; Gerry Brown, drums; Joe Farrell, reeds; John Thomas, James Tinsley, trumpets; and James Pugh, Harold Garrett, trombones.

Big bands seem to show up in the strangest places around here. Buddy Rich and his fifteen-piece "Big Band Machine" were to perform in concert on May 1 in the high school gym in Dexter, a village west of Ann Arbor. And the Duke Ellington Orchestra (led by Mercer Ellington) was scheduled for a Mother's Day dinner/concert at the Airport Ramada Inn on May 8.

On the local scene, drummer Randy Gillespie and Friends are appearing weekly at the Garage in Lansing. Gillespie drummed in a Roscoe Mitchell Quartet performance reviewed here a while back.

Finally, I had a long conversation with Mike Grofsorean of Eclipse Jazz last month. Mike's upcoming fall program is a little conservative - he was trying for a Herbie Hancock acoustic show, Sonny Rollins, and the Oscar Peterson Trio. But Mike indicated that the organization needs to generate money early in the season in order to be able later to sustain losses like the otherwise successful Braxton concert, which lost \$1500. Of perhaps more interest to Coda readers are Mike's plans for the 220-seat Residential College Auditorium: he hopes to produce eight concerts there next season, featuring lesser-known performers like George Lewis in solos and duets. There's also an Eclipse-produced Gary Burton concert (with bassist Eberhard Weber an added guest) scheduled for mid-May. If it all happens as planned, the rest of this year should prove quite stimulating.

- David Wild

LOS ANGELES - John Carter plans a benefit for his Ibedon Performing Arts Society to be held at Studio Z, 2409 W. Slauson Blvd. where many of the local jazz groups will perform over May 20, 21 and 22. The proceeds will go toward funding of a performing arts studio. John and his double-bassed ensemble have been doing several gigs around town, the evening that I caught them started off with a series of solo presentations by the band members: John Carter, clarinet & soprano sax; Stanley Carter, bass; Roberto Miranda, bass; and Hassan William Jeffrey, drums. John's solo section was compelling and evocative, improvising on the moods of the pieces rather than the notated structures. One piece, "based on interesting sounding intervals" charged the senses to feel a backward moving motion. The ensemble section of the concert was short and to the point - very intense soloing over a dark thick canvas heavy with rhythmic density, staccato drumming around the edges with piercing streaks of clarinet to clarinet real slow and easy until he stopped the concert with an abrupt thank you good night.

James Newton has produced his own album entitled *Flute Music* released in a limited edition of 550. Side one consists of studio tracks he recorded in the summer of 1976 with his quartet Tylon Barea, Ed Brookshire and Les Coulter. Side two is from the incredible live performance at Claremont Colleges, October 8, 1976 where James assembled a free quartet alliance with trombone madman Glen Ferris, Tylon Barea and Black Arts Group veteran Clovis Bordeaux (who is now in Germany with the U.S. armed forces). This side represents a must in any record collection, revealing a definitive performance of west coast avant garde in the middle '70's. Available from Colgems Square, Burbank, Calif. 91505 U.S.A., \$6.98 postpaid.

Straight ahead Chicago style blues can be heard Fridays at The Raven And The Rose in Sierra Madre on Sierra Madre Blvd. with Johnny Turner and Blues With A Feeling featuring Turner on vocals and guitar, Zaven Jambazian (from the Armenian Mafia) on harmonica, Tony Manriquez on bass and ex-Jimmy Reed drummer Al Duncan. A live EP is available from J&F Records, 42 N. Lake, Pasadena, Calif. 91101 U.S.A.

Ray Brown has been doing weekends at Bobbie's Diamond Head, 3000 W. Century Blvd. and Lowell Fulsom also on weekends at the El Rey, 10511 S. Western Ave. PeeWee Crayton has moved to Slone's Lounge at 3850 W. Slauson working with his ass-kicking *Ultimates of Soul*: Evans Walker, guitar; Bill Clark, tenor; Leon Goss, vocals; Bill Walker, bass; Charles Brown, drums. PeeWee asserts that he has several original songs and would like to record. Although PeeWee himself has recorded frequently as of late with Joe Turner and Johnny Otis. The *Ultimates of Soul* have gone unrecorded. PeeWee's real thing! His indigenous context. It seems with enough good promotion PeeWee could make a knock out album

and Evans I'll wager could put out a pretty tasty 45 rpm. The same goes for Eddie Cleanhead Vinson, he should be recorded with his regular group - Leo Blevins, guitar; Bobby Blevins, organ; and John Buedrao, drums (one evening Donald Bailey jammed on drums and chromatic harmonica!), rather than with pick-up groups when he does his yearly European tour. Much more fire. At this writing Cleanhead is in Europe, after that a vacation in his hometown Houston after which he will resume his weekend gig at The Rubaiyat Lounge, 1400 S. Western probably sometime in July.

The Little Big Horn continues its Thursday and Sunday functions at 34 N. Mentor. A special evening was a surprise for most when the shadow of Stanley Crouch crept in and took a seat halfway thru the first set. In from NYC for a short stay and reunion with his contemporaries on this coast. An all-star band was quickly formed with Bobby Bradford, James Newton, Richard Rehwald, John Carter and Vinny Golia where the dean unravelled his own brand of trapping, very much his own wild conception. As James remarked, "It's sure nice to see Stanley and his old crazy self." Bradford's Woman and His Majesty Louis I, the textural Five Long Notes which was "thrown together"/composed by John Carter and the Art Ensemble of Chicago for a concert last June served as vehicles for this spontaneous free jazz meeting - the best kind. Bradford leaves for Europe the middle of June to meet up with Trevor Watts, Kent Carter and a full itinerary. The Little Big Horn will continue its music and welcome Bobby back in September.

Leo Smith gave a solo performance on March 16 at The Century City Playhouse thanks to efforts on the part of the Century City Educational Arts Project and Rhino Records. And Julius Hemphill a solo performance of a sort at Studio Z on March 21 and 23 where he performed Roi Boye And The Gotham Minstrels, two separate pieces of interaction with pre-recorded music by Julius, usually just solo alto, flute or voice with open spaces over which the live music was executed. About 50 minutes each of beautiful lyricism, sarcasm and insight into the spirit of this Texas man - much the same as David Lee's experience reported in the last issue of Coda. The same silver zoot suit and red shoes, "Last stop, Jersey City..." I too was struck by the variance in the material from what the records had prepared us for, a testament to his broad conception. Looking forward to the Sackville release. The second evening was video taped, anybody interested in securing a copy should contact me and I will see what I can do. I have no idea what their intentions are so I hope that they have saved the document.

The L.A. International Film Exposition had several afternoons of Tribute to film maker Les Blank whose documentaries on the lives and musics of Clifton Chenier, Mance Lipscomb, the Cajuns, Dizzy Gillespie, and the people of the Tex-Mex border have left us with some poignant, evocative portraits and insights

into their subjects - their lives and the music that comes from their lives. Les Blank was in attendance for comments afterward. On April 25 the Pasadena Film Forum had the second of three evenings of jazz films, too many celluloid musical heroes to name here but the third evening will be Thomas Reichman's MINGUS(1966) and a late '40's feature with the Dizzy Gillespie Orchestra including Milt Jackson, Ray Brown, John Lewis, Helen Humes and John Coltrane! June 24, 8:00 at 99 E. Colorado Blvd., Pasadena.

Holding in my hands here I have an interesting poster designed by Alex Cline informing that Alex and Vinny Golia will be giving a duet and solos concert at The Century City Playhouse. Vinny will be performing on virtually any and all woodwinds available, a very fine player "out there", who fronts the musical congregation Jasmine (Mailing list: 17949 Hatton Pl., Rededa, Calif.) Vinny recently related a story to me about the time when Anthony Braxton and he were checking out instruments at a New York store when the proprietor seeing that they were interested in unusual instruments brought out an actual photograph of a three-story super-bass saxophone; and Braxton immediately offered to purchase it! Three players and several ladders are needed to manoeuvre it. Unfortunately it was not for sale, but maybe he can borrow it? Alex Cline will be performing on probably one of the largest "percussion machines" I've seen and star harp. Of late he has been performing as part of Duo Infinity with Jamil Shabaka, tenor saxophone who just realized a life long aspiration to join Sun Ra.

Los Angeles is to bear a great loss with the departure of Warne Marsh. He has been a resident of Pasadena since the middle sixties and now plans to move back to New York in June.

Pat Martino has gone electro-funk

March 7 and 9 at the Roxy. The El Monte Art Ensemble at The Century City Playhouse March 13, that's Buell Neidlinger, Marty Krystal, Don Preston and Deborah Fuss. Teddy Wilson at Donte's March 15 and 16. Dizzy at the Parisian Room March 15 thru 20. John Carter broadcast live from KPFK, March 18 as has been the Friday nite policy lately with further live broadcasts of the Bobby Bradford Extet, Vinny Golia and Jasmine, Duo Infinity, et al. Duo Infinity at The Century City Playhouse April 20 and Joe Diorio the following Sunday eve. Harold Land and Blue Mitchell are still cookin' and they proved it at Rudy Underwieser's Lighthouse, 30 Pier Avenue, Hermosa Beach. Rudy has also had Irene Kral backed by the Alan Broadbent trio, Pharoah Sanders, and coming up is the great Otis Rush, May 13, 14 and 15. Muddy Waters at the Roxy on the Sunset Strip May 10 and 11. A big week for post-war Chicago Blues. Howard Rumsey will sport a double bill May 3 thru 8 with the Bill Evans Trio and the Art Farmer-Cedar Walton Quartet, Billy Higgins and Sam Jones. UCLA will be having a jazz festival May 27 thru 29 with the Akiyoshi Big Band, Dexter Gordon w/ Woody Shaw, and a flock of electro-funkers.

A most interesting rumour I hear these days is that Cecil Taylor is planning to move to San Francisco and that Andrew Hill is already there and plans to get the loft scene going at full tilt on the west coast. - Mark Weber

NEW YORK - enjoyed an unofficial mini piano festival during March and April. Don Pullen and his group played at Ali's Alley April 5 through 9. The pianist has a complete command of the keyboard. The music that he performed was strong and assertive, demanding one's complete attention. It had such rhythmic vitality and drive that the audience was literally



## DEXTER GORDON QUARTET

with Ronnie Mathews - piano, Stafford James - bass and Louis Hayes - drums.

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swept away listening to Pullen's waves of dancing sound.

Dollar Brand made one of his infrequent New York appearances with a solo piano recital at Environ on April 10. Brand is an extremely inventive musician. He fuses the music of his African heritage with the rhythmic flexibility and drive of jazz. His mastery is so great that one loses awareness of these diverse elements and focuses on the total music.

Brand immerses himself in his music. He sometimes repeats chord progressions over and over, creating melodic and rhythmic variations which produce such a mesmerizing effect that one becomes completely enveloped in the music. One soon forgets that they are listening to a solo piano, and instead hears the music as pure sound.

On the other hand, the Mary Lou Williams-Cecil Taylor collaboration at Carnegie Hall on April 19 proved to be a great disappointment. Individually, both pianists played well especially Taylor who was his usual superb self. The trademarks of his style - blues, chant-like phrases, 20th century European influences, the use of the piano as a drum, etc. - were all present. Taylor's music is so dense and powerful that very few musicians - and probably no other pianist - can play with him.

Taylor simply overpowered Williams. There was no room for her in his music, and the stylistic differences of the two pianists made the lack of collaboration more glaring. There were moments when Taylor eased up and Williams was able to complement what was being played, but for the most part, the effect was of two concerts occurring simultaneously. Next time, I hope to hear either Williams or Taylor separately.

Joe Lee Wilson's The Ladies' Fort presented their annual April Live Jazz Loft Festival. Artists deserving wider recognition such as Sheila Jordan, pianist Sonelius Smith, tenor saxophonist Benny Wallace, etc. were featured. Appearing on April 8, alto and tenor saxophonist David Murray explored his horns from top to bottom, leaving no area untouched. He played primarily in a tonally free style shifting back and forth between non-pulse and swing passages. There was also an element of tradition in his sound that recalled many of the past saxophone masters. Murray was assisted by Frank Lowe (tenor saxophone), Dewey Johnson (trumpet), Fred Hopkins (bass), and Charles Bobo Shaw (drums).

**BRIEFS:** Composer and tenor saxophonist Ernie Wilkins was honored at Jazzmobile's concert at Town Hall on March 26 with the premier of his suite "Four Black Immortals" for a 40 piece band and chorus. While the string section seemed somewhat superfluous, the piece as a whole was quite effective, with such musicians as Alex Foster (alto saxophone) and Charles Sullivan (trumpet) contributing good solos....Violinist LeRoy Jenkins and pianist Muhal Richard Abrams gave a duo recital at the Washington Square Church on March 11. Highlights included

a piano solo by Abrams based on a repeated note motif, and a composition which incorporated many different blues styles and had Jenkins' violin and Abrams' piano singing, crying, and shouting for joy....WKCR broadcasted a 2½ day tribute to Eric Dolphy from April 1 through 3. The marathon session featured recordings of the great multi-instrumentalist both as a leader and sideman, and interviews with musicians who played with Dolphy.... The Brook presented Oliver Lake (soprano and alto saxophones, flute, and percussion) and Michael G. Jackson (acoustic and electric guitars, flute, and percussion) in concert on April 9. Using their many instruments, Lake and Jackson created pieces with varied and interesting textures. Particularly impressive was a composition where both musicians improvised at different rates of speed.... On April 18, pianist/composer John Fischer and alto saxophonist Charles Tyler were featured in a live session on WKCR.... Hamiet Bluiett gave a solo recital at the Kitchen on April 11. The baritone saxophonist gave an impressive display of his technical mastery as well as exhibiting his creative powers.... Frank Ferrucci and Friends (Frank Ferrucci, piano; Seth Brody, tenor saxophone, flute; John Albrink, bass; Ken Mastel, drums) played at The Brook on April 30. The group played leader Ferrucci's melodic compositions which provided interesting situations for improvisation.... Abdul Zahir Batin and the Notorious Ensemble (Abdul Zahir Batin, drums, miscellaneous percussion, piano; Cecil Bridgewater, trumpet; Ronnie Boykins, bass; Carlos Garnett, soprano and tenor saxophones, flute; Marvin Blackman, soprano and tenor saxophones; Ron Burton, piano) appeared at Ali's Alley from March 8 through 12. The group is made up of seasoned young musicians and is led by percussionist Abdul Zahir Batin who has performed with such respected musicians as Leon Thomas, Frank Foster, and Sun Ra. The Ensemble plays a straight ahead music that really cooks.

The New York Loft Jazz Celebration II will take place June 3 through 5 at Environ, Jazzmania Society, The Ladies' Fort, and The Brook. Such artists as drummer Sunny Murray, vocalist Eddie Jefferson, saxophonist Arthur Blythe, etc. will be featured. - Clifford Jay Safane

## ITALY

The 9th Jazz Review in Bergamo (Italy) featured a rich and interesting program. Today jazz in Italy is not going full sail because of the violent disorders that recently disturbed this kind of musical happening and forced the organizers to stop festivals such as Umbria and Pescara. Instead this Festival in Bergamo was highly successful, and the public was very civilized and careful. The prices, real popular ones (from 0.55 to 1.10 US) allowed more than 10,000 persons to attend the three concerts organized at the "Palazzetto dello Sport" by Bergamo's tourist office with the supervision of



Matteo Pasqua and the artistic direction by Cicci Foresti and Alberto Alberti. The musicians, as usual, were divided in nationality: Europe, Italy, U.S.A.

The evening of European groups started with a French quartet led by saxophonist Francoise Jeanneau, with Michel Graillier at the piano, J.F. Jenny-Clark on bass and Aldo Romano on drums. Their music, strictly bound to the classical hard-bop language, showed the brilliant voice of the leader who represents, with Romano, the focal point of the group. One tune, Le Lynx, played by the tenor sax and the drums, recalled the structure of the famous John Coltrane/Elvin Jones duet, Vigil: the rhythmic impulses given by Romano sustained and gave new strength to the flow of melodic ideas from Jeanneau: maybe it was an already well known music but it was extremely exciting, anyway. Very beautiful also were two compositions by Aldo Romano, Chant D'Amour and Etat De Grace.

The Pole/Finn quartet co-led by trumpeter Tomasz Stanko and drummer Edward Vesala, with Tomasz Szukalski at tenor sax and Antti Hytti at the bass, followed. A modern music, underlined by melodic lines inspired by the folklore of Poland and full of sadness and melancholy and which gave to the music of the group an unmistakable personality. The four musicians, sustained by a very good cohesion, seem to have chosen the right way, where the highly inventive drumming of Vesala and the intense and quiet sound of Stanko - his lines seem very much inspired by a sax than by a trumpet - gave a very elegant faction to every tune (all original). Their first composition at the Festival, Balladyna, showed how much the blues had been assimilated and understood in a highly personal way.

The first evening was concluded by a beautiful performance by Enrico Rava's new quintet.

Massimo Urbani on alto sax, Bobo Stenson



at the piano, Palle Danielsson on bass and Jon Christensen on drums. This new group, with a piano replacing the former guitar and plus a sax, seems to be musically richer than Rava's previous ones and, above all, more full of jazz. In Rava's tune Maranaho, a very effective interaction between Urbani and Rava was seen, and the extremely varied and intelligent accompaniment by the three North European rhythm (especially the fabulous Palle Danielsson) perfectly underlined the improvised parts of the two front-line. Sometimes the fusion was not total, but the music was still astonishingly beautiful.

The second evening, dedicated to the Italian musicians, was not so good as the others: the chosen musicians surely did not represent the best that can be found in Italy. Cadmo were the first group, assembling folkloristic music from Sardinia and jazz, formed by Antonello Salis at the piano, Riccardo Laj at the electric bass and Mario Paliano at the drums. Even if they were not at their best, Cadmo featured the taylorian way of playing of Antonello Salis and a deep conviction in their work.

Pianist Piero Bassino came for a piano solo performance and although the public received him well the critics did otherwise, especially for his insistent efforts to be the "Keith Jarrett made in Italy".

The last group featured Giancarlo Schiaffini on trombone, Eugenio Colombo on alto sax and flute, Bruno Tommaso on bass and Andrea Centazzo on drums and percussion. The musicians, all of high level, were representant of that musical trend which seems to be more inspired by Contemporary European Music: the Festival, and the Sport Palace too because of acoustics problems, was not the ideal place for their music, but the artists played very well, anyway, especially Colombo and Centazzo.

The last evening was the best, however, with the American groups. Joe Henderson and his quartet, replacing at the last moment Yusef Lateef, was the best. He was in top form and showed it immediately through a wonderful interpretation of Invitation. His earthy sound and his inventiveness were underlined by a very young rhythm section, where an excellent drummer, 17-year-old Mike Hyman, at his first professional gig, immediately distinguished himself. As for Joe Henderson I would like to say that at the moment no other tenor saxophonist in activity, young or old, is so personal in sound and in phrases as him. Unfortunately his Fantasy/Milestone recordings don't prove it, but believe me, in concert he is really something astonishing!

The Bobby Hutcherson quartet followed, with Hadley Caliman at the flute and tenor sax, James Leary on bass and Eddie Marshall on drums. The music of this group was quite similar to the first be-bop, with such tunes as Salt Peanuts and Body And Soul and many other great compositions of the be-bop era, played with a lot of excitation. Hutcherson remains one of the best vibraphonists in jazz history, and even if his last records

were not exceptionally good, he is always a beautiful melodist full of exciting inventiveness. Caliman was not too brilliant as we've heard from him previously, while Marshall showed he is the best drummer for Hutcherson's music, with a soft and crisp sound.

Dewey Redman's quartet was the last group, with the excellent Ted Daniels on trumpet and flugelhorn, the inventive Fred Hopkins on bass, and the powerful and a little bit heavy Eddie Moore on drums. As long as the music remained in the area that could be called Free-jazz everything went O.K., but when Redman began to play instruments like pakistan-harp, and pakistan-oboe, bringing the music into a kind of oriental-exotics field, well...it did not convince too much...sorry!

Anyway it has been a very good Festival and we'll come the next year waiting for more days and artists. - Mario Luzzi

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#### Record News From Italy

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Some new records have been issued in Italy these days. Particularly interesting are the new Black Saints, including reissues of an Enrico Rava LP cut in 1972 for an obscure label, with Bruce Johnson, guitar; Marcello Melis, bass; and Chip White, drums; titled "Il Giro Del Giorno in 80Mondi" (BSR 0011); also the Marcello Melis record "The New Village on the Left" which we have already mentioned in the October 1976 Coda, has been issued by Black Saint (BSR 0012); and finally a really great event for the Black Creative Music: the reunion of four of Ornette Coleman's old friends: Don Cherry, Dewey Redman, Charlie Haden and Eddie Blackwell, together on "Old and New Dreams" (BSR 0013).

Another new album from the Horo series "Jazz A Confronto": the Piero Umiliani Big Band playing the music of Duke Ellington, including soloists Oscar Valdambri and Gianni Basso (HORO HLL 101-35).

Tony Scott, the American expatriate who lives in Rome, has recorded an unusual record in Milan with the fine guitarist Franco Cerri, including a rhythm section and singer Bunny Foy. The record is of extreme importance for some reasons: first because Scott, in addition to playing clarinet, tenor and baritone saxophones, piano and vocal, narrates the most important moments of his musical life, such as his meetings with Charlie Parker, Lester Young, Duke Ellington. In addition the record includes a fragment of a recording made at the Scott's house with Tony Scott at piano and Billie Holiday singing God Bless The Child. It is a minute and ten seconds of Billie and Tony together. Unfortunately this record will never appear on the market; it was produced by a furniture company, Malobbia to be given as a gift to customers. This is a real collector's item for all lovers of Billie and Scott.

One of the most interesting piano players of our country, Enrico Pieranunzi recorded for a new label EDIPAN. The

result is a piano solo, "The Day After The Rain" (Edipan SML 103).

On its Jazz Sessions label, EMI Italy will soon issue a number of interesting albums. Among them will be: "The Legendary Joe Albany Solo & Trio" recorded in Rome 1974 with bassist Giovanni Tomaso and drummer Bruno Biriaco (EMI JS 1); "Joe And Joe: Joe Venuti Meets Joe Albany" recorded in Rome in the same period with the same rhythm section (EMI JS 2); "Martial Solal Solo And Trio" - the solo session is from Venice 1968 during a live concert, while the trio session is from a live recording in Rome 1966 with bassist Gilbert Rovere and drummer Charles Bellonzi (EMI JS 3); "Tony Scott & Africa's All Stars", recorded live in Senegal, Africa on October 1970, including trumpeter Papa Akaye (EMI JS 4); "Wingy Manone & The Roman New Orleans Jazz Band", from a night session of May 1975 in Rome (EMI JS 5); this series was produced by a very well-known radio disk jockey, Adriano Mazzoletti.

- Mario Luzzi

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#### HEROES OF EARLY JAZZ

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N.Y.U. Loeb Student Center, New York  
March 16, 1977

Legend is a term bandied about by jazz writers all too often but in the case of Eubie Blake and Sam Wooding - whose collective ages total in the area of 176 - no description could be more apt. Eubie, who turned 94 and is well into his second (or third?) jazzhood, is of course well-known to his increasingly large collection of fans, who flock to hear this piece of living (and very loveable) nostalgia.

But Sam Wooding? Had King Oliver suddenly materialized with a contemporary big band, the surprise to those familiar with early jazz couldn't have been greater. While Oliver was leading his Dixie Syncopators in Chicago back in 1925 (and Louis was cutting his first Hot Fives), Sam Wooding was leading one of the first black bands to tour Europe, visiting Russia, Turkey, Scandinavia, Italy, Great Britain and other far off places. His band, with Tommy Ladnier, Doc Cheatham, Albert Wynn, others, made several more European trips.

Wooding's comparative obscurity is understandable - he was on tour abroad while contemporaries like Oliver, Henderson and Luis Russell made scores of records back home to win a degree of immortality with latter-day fans. About the only notable records he made that are currently available (on Biograph) were cut with his Chocolate Dandies in 1925.

At the invitation of Jack Kleinsinger - who's always willing to take a gamble on such surprises while jazz festival nabobs bet on sure things - Wooding (who now resides in New York) organized an orchestra, made up mostly of capable young studio musicians, for a single appearance at N.Y.U.'s Loeb Student Center. Dignified and spry, Wooding announced the first number, by his old friends Spencer and Clarence Williams - Royal Garden



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PROGRAM HIGHLIGHTS

June 9/11: Pacific Salt from Vancouver; The Dave Young Trio (Ed Bickert, Marty Morell) from Toronto.  
 June 16/24: Nimmons 'n' Nine Plus Six from Toronto; Bob Hales Big Band from Vancouver.  
 June 30/July 2: Greg Gallagher presents "The Jazz Piano", featuring Keith Jarrett, Chick Corea, McCoy Tyner.  
 July 7/9: "Experimental Jazz" - the new music of "The Music Gallery" in Toronto. Fraser MacPherson presents "Jazz Classics".  
 July 14/16: Gene Lees presents Jazz and Brazilian music. Peter Stevens presents European big bands. Louis Armstrong.  
 July 21/23: Lee Major presents Dave Brubeck and Gerry Mulligan. Fraser MacPherson presents Louis Armstrong.  
 July 28/30: Gene Lees presents Sergio Mendez. Peter Stevens presents small groups in Europe. Trumpet styles with Fraser MacPherson.  
 Au. 11/13: Clare Fisher, Stephane Grappelly, Martial Solal, others. Alto 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.



Blues.

Surprisingly, what followed was more Basie than Bunk Johnson (as some pessimists anticipated) with the band flying into a crackling modern romp that left this old dixieland warhorse at the stables. Subsequent numbers, mostly unfamiliar Wooding originals including one subtitled Ubangi African Lullaby with overtones of Duke's The Mooche, showed that while Wooding is a legend, he is no fossil.

Vocalist Rae Harrison, a Wooding protege with whom he toured Spain, Germany (where he resided for a while), Japan etc., in the 1960s, joined the fun midway. With attractive stage presence and a style vaguely reminiscent of Nellie Lucher, she wowed them as she did in clubs in Berlin and elsewhere.

But the real showpiece of course was Eubie. While he had to fish out a prompt-card from his handkerchief pocket to remind himself what to play - the tunes (ranging from Dream Rag and Lonesome Ivories to You're Lucky To Me), like Old Man River and Eubie, just kept rolling along.

An attractive singer - a "brown skin gal" named Mary Louise who was about seventy years younger than Eubie - brought new life to Eubie's old hit I'm Wild About Harry - while the audience, mostly in their twenties, went wild about Eubie.

Among the fans were Claude Hopkins, Earl Hines (whose auntie Eubie dated when Hines was a kid in Pittsburg), Muhul Richard Abrams and (in the student's balcony) Dill Jones. Hines and Hopkins, on their way to being legends themselves, were persuaded to play one number each but, humbly, neither attempted to upstage the older legends. It was their night - and one to remember. - Al Van Starrex

KONITZ AND MARSH

Centennial Library, Edmonton, Alberta  
 March 13, 1977

Lee Konitz and Warne Marsh were both associated with Lennie Tristano in the late '40's and made some important, but neglected, recordings at that time (re-issued several years ago on Capitol M-11060). The content of the concert was very similar to the music of that period. The drummer's role was much less subdued than on the Tristano records but was more appropriate for ears accustomed to modern drumming. Shelly Gjersten, of Edmonton, did a good job on drums although he was a bit stiff at times. Dave Young, of Toronto, played a full and very appropriate bass. The piano playing of Wray Downes, of Toronto, occupied a kind of middle ground between Oscar Peterson and Bud Powell, resembling Ray Bryant sometimes, especially on blues. His somewhat percussive approach to comping worked well with the saxes and he had the good musical sense to 'lay out' during parts of sax solos.

It was a joy to hear Konitz and Marsh play together. There have been few times when I have enjoyed hearing "heads" played as much as in this concert. As an individual soloist, Konitz disappointed me since I thought his playing was below the generally high quality he has established in his recordings. Perhaps he was somewhat bored in covering such familiar territory since one of his best solos was on a non-Tristano related piece, Things Ain't What They Used To Be. My impression of Marsh, however, was that he played much better than I recalled from his recordings. In fact, he played so well that I now consider him to be a

major figure. He is clearly influenced by Lester Young but is much more original than, say, the early Stan Getz in that regard. In an interview in the December 1976 issue of Coda, Marsh indicated he was very dissatisfied with recordings as a medium of expression. Granted that this may well be true, it is also true that a musician can leave a permanent form of his work in only this way. I hope that Marsh can be recorded suitably. Even 85% of the quality of his in-person playing would still result in a very important recording date. - Kellogg Wilson

## EWART AND LEWIS

N.A.M.E. Gallery, Chicago  
March 13, 1977

(Editor's note: Originally this piece included a review of Julius Hemphill's performance of "Roi Boye and the Gotham Minstrels" at the NAME Gallery on March 11. However, since the Toronto performance of "Roi Boye" was reviewed in the last issue of Coda, we decided that its inclusion here would be superfluous).

On entering N.A.M.E. Gallery again two days later I was struck by the sight of a myriad of instruments seemingly capable of creating the entire tonal spectrum of sound. Cymbals, bells, chimes (both on the floor and hanging from metal frames), wooden clappers, saxophones and clarinets of all sizes, trombone, flutes, some sort of French Horn, and a mini-moog synthesizer, all to be played by two remarkable musicians, Douglas Ewart and George Lewis.

Ewart is a beautifully lyrical reed player whose work can go from the sparse and spare (sounding at times like wind through a bamboo grove) to heavily ornamented Eric Dolphy-like flights of fantasy. Lewis, best known for his inventive, free-wheeling approach to the trombone, has recently been incorporating the synthesizer and other horns in his music.

Their first set performance was described afterwards, by Lewis, as "an open improvisation leading to a composition of mine entitled Unconscious Diving Forever". The effect of the performance was that of a large, free, blank canvas, upon which the two men applied carefully considered musical brushstrokes. Each individual, spontaneous selection of particular reed, of bell, of rattle, of synthesizer setting, was a different color applied to the canvas. The end result was a landscape of uncommon beauty of tone and textural shading.

The two began slowly, with isolated thumps and blats of sound from a variety of percussion instruments. As they proceeded determinedly through each of their 40-odd instruments, each sound was framed with silence to produce a delicate, spiderweb-like structure. This eventually blended into a call-and-response section for alto and trombone (Lewis recalling that horn's "gutbucket" tradition here) with occasional percussion punctuation. Lewis began to add longer synthe-

sizer statements, utilizing its timbral and percussive qualities instead of its roller-rink organ potential, followed by a section of quiet playing: an assemblage of sounds so slight as to be almost musical pantomime. This slid convincingly into unison playing of Lewis' notated themes, then silence. Unfortunately I couldn't stay for their second set.

N.A.M.E. Gallery should be commended for continuing to offer diverse musical performances in addition to their film and dance presentations. Their space is a comfortable setting for both artist and audience. Hopefully they will continue in their novel, catholic programming. - Art Lange

## EUGENE CHADBOURNE

with Larry Dubin and Casey Sokol

The Music Gallery, Toronto  
April 2, 1977

I was present during the first one hour of this guitar-theatre-percussion event, and while I enjoyed Larry Dubin's percussive effects, I decided to emphasize the unusual theatre-music of Eugene Chadbourne.

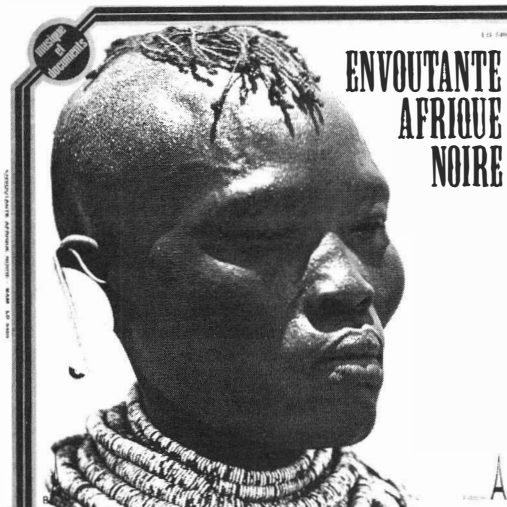
"Anemonehp citengamortcele"! As in everything, man's experience has, and

should have the greatest influence! But no one would deny that it is the high and almost creative independent power of the soul that grasps, combines, orders, and develops that experience. It is not so universally known or recognized how to have such experience, and use it, how to develop the powers of the soul and use them. Eugene Chadbourne and his audience engaged in such a process on Saturday, April 2nd, at the Music Gallery.

Eugene played several guitars and some smaller instruments. But he didn't! It was really all just one guitar. He flashed from pulling a string on his "normal - everyday - red blooded - American - six string guitar", to scraping a red (sometimes yellow) balloon on the strings of his "twelve string - with frets - twangy - metal sounding guitar". Technique? This blur happened over and over at a velocity of three cycles per second. That's technique!

When I could no longer differentiate the noises produced by the red balloon from those produced by the yellow balloon, I began to suspect "theatre". Theatre? It was all theatre. Exciting scenes of events.

In the winter of 1957, John Cage addressed the Music Teachers' National Association in Chicago and made the following statement about new music. "New music: new listening. Not an attempt to



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understand something that is being said, for, if something were being said, the sounds would be given the shapes of words. Just an attention to the activity of sounds. Where do we go from here? Towards theatre. That art more than music resembles nature. We have eyes as well as ears, and it is our business while we are alive to use them".

I wonder what Cage would write today?

The blue and yellow lights shone down. While Casey Sokol crawled under the piano and hammered on a block of wood, Eugene danced around the room scratching the ends of his guitar strings on the ceiling, revealing new positions of his musical action in the total sound-space. He handled little metal bits (maybe picks) in his hand and clacked them together as he danced around the room. The audience revived. He was their god.

This juxtaposition (several events moving side by side) of events lasted forty minutes (the first set). A duet (guitar/percussion)/ solo(g)/duet/solo(p)/solo(g)/ending with a duet. There was an obvious aversion to "characterless" sounds (sounds that are too close to each other to make a significant impression). The rub of a wet thumb on one guitar. A short burst from a cassette recorder. Next a whistle and a siren noise. A wide music interval on the fingerboard of another guitar. Was that two octaves and a seventh? I guess I'll never be quite certain. A small violin bow playing a four second concerto on still another guitar. Then the jangle of a whole armload of loose mangled-up strings hanging from the end of yet another guitar. The cycles went round and round and round. Talk about breaking up bricks with an overripe banana!

I think it is reasonable to say that this "experience" deals with far broader purposes and employs broader laws than those of listening to sounds. With this performance, the perimeters of new music have been assaulted. Quite possibly completely abandoned. I do not think that Eugene has set out to destroy mercilessly the beliefs and musical views rooted for centuries in the mind and feelings of man, by rousing in the mind of listener a stream of unfamiliar thoughts.

I think that the removal of "pitch", the neutralizing of "gravity" and the multiple "tonal stations" interrupting space simultaneously, are a direct reflection of this part of this century. The "anti-gravity" (the sound moving in one direction while the gravity pull goes in quite the opposite) habits are in Eugene's soul. He intentionally avoids one style. His process is that he uses a different process for each concert. He is exposing the false and harmful resolutions put forth by the media. This false reality tends to resolve all the situations in life and everything is put into neat little packages and sort of works out O.K. in the end. "Real" life lacks this resolution. So does Eugene's music. Eugene Chadbourne is showing us the world in a new way and presenting these different levels of reality thru his music.

The "tape loops" of my psyche recorded deep, lasting mental impressions. "Anemonehp citengamortcele"... backwards spells electromagnetic phenomena, which means an extraordinary person or anything very unusual - that becomes a magnet when an electric current flows through it, or an electronic field surrounds it. - Lloyd Garber

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## ODDS & . . .

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Bob Reid's The Emergency Sound presented "Africa Is Calling Me" at Ali's Alley from March 29 through April 2.... The Real New York Saxophone Quartet consists of Julius Hemphill, Oliver Lake, David Murray and Bunny Bluiett. They will be appearing in festivals this summer in Europe and have already made their mark as a unit in New York.... Charlie Mariano made a rare return trip to the U.S. and performed at Sweet Basil with Mike Nock's trio.... Environ was the location for a blues concert on April 3 with Sweet Papa Stovepipe and Tarheel Slim. They will be taking part in the Newport Festival's Waterloo Village sessions, as will Muddy Waters.... Philly Joe Jones returned to New York after a seven year hiatus to play at Ali's Alley. Seems like there's a large gap between Philly and NYC these days.... Tone Kwas leads a big band which appears Monday nights at the Lorelei.... Young musicians making a name for themselves in New York include saxophonists Bob Mover and Scott Hamilton to judge from recent press reports.... The George Coleman Octet with Junior Cook and Frank Strozier shared the bill with Shirley Scott's trio at the St. Charles Auditorium on April 30.... The Joe McPhee-John Snyder Duo gave a concert at Environ on May 1.... Oliver Lake performed in duet with Michael Jackson at The Brook on April 9 and with the addition of Fred Hopkins and Paul Maddox at Ali's Alley May 3 thru 7. ...Joe Venuti is including in his repertoire these days a lengthy tribute to George Gershwin. He was at Michael's Pub during April.... Herb Ellis and Remo Palmieri are the latest combination of guitarists to hit the street. They were heard at Sweet Basil recently and will, no doubt, record for Concord in the near future... The Ladies' Fort (2 Bond Street) is one of numerous Loft premises featuring contemporary music. They held a jazz festival recently which featured Monty Waters and his 10 piece band.... Vibist Red Norvo was back in New York for a booking at Michael's Pub. The 69 year old musician is happy to be back at work after experimenting with retirement. ...Eubie Blake, Don Shirley and Billy Taylor paid tribute to Duke Ellington at the Whitney Museum of Modern Art.... Al Cohn and Zoot Sims were at the Church of Heavenly Rest April 19.... Slide Hampton, back from Europe, took a trombone quartet into the Village Vanguard May 3-8 before departing on a U.S. tour.... Illinois Jacquet was at Storyville through April 23 and Jimmy Knepper headlined a Jazz At Noon session at the

Drake Hotel.... The Human Arts Association sponsored a month long festival at the Children's Bilingual Workshop (236 E. 3rd. Street) during May. Hamiet Bluiett, Kalaparusha, Frank Lowe, Don Pullen and Lee Rozie were among the participants.... The 1977 version of Newport New York takes place June 24 through July 4.

McCoy Tyner (April 29&30), the Gary Burton Quartet (May 14) and the Heath Brothers band with Stanley Cowell (May 20&21) finished up the season for ShowcaseJazz at Michigan State University....

This year's Big Horn Festival is slated for May 27-30 with Wild Bill Davison, Soprano Summit, Wallace Davenport, Dick Wellstood and Milt Hinton among the headliners.... Edith Wilson and Little Brother Montgomery's State Street Ramblers were the stars of a half hour TV show taped in Chicago March 24 for airing April 19.... Bill Cole, author of books on Coltrane and Miles, presented part three of his seven year composition at Dartmouth College on May 15. Sam Rivers, Joe Daley, Jayne Cortez, Warren Smith, Jerry Gonzalez and Kobena Adzinyah took part.

Sandy's Jazz Revival (56 Cabot Street, Beverly, Mass) is keeping things moving with performances by the Herb Pomeroy Big Band, Joe Williams, Buddy Guy and Junior Wells, the Louis Hayes/Woody Shaw group, Slide Hampton and Phil Wilson and the Phil Woods Quartet.... The annual Boston Sackbut week took place April 27 thru May 8.... The Medium Rare Big Band from the New England Conservatory received top honours at the Notre Dame and Quinnipiac Festivals.... The Concord Spring Festival was held May 12 with the LA Four, Herb Ellis, Plas Johnson, Barney Kessel, Ernestine Anderson and Jake Hanna.

Veteran bandleader Sam Wooding is currently quite active (see the review elsewhere in this issue) and is looking for engagements for his orchestra along with vocalist Rae Harrison. Interested parties can contact Sam Wooding through Pan Jebel Inc., P.O. Box 713, Radio City Post Office, New York, N.Y. 10019.... Woody Herman suffered severe injuries from a car crash March 27. He is recuperating at home following hospitalisation and is not expected back on the road for several months.... french horn player Julius Watkins died in New York recently. He was 55.... Marion Brown toured Europe for six weeks with a quartet of Jack Gregg (bass), Brandon Moss (guitar) and Steve McCraven (drums). The group recorded live at Willisau for release on Timeless Records.

The Jazz Centre Society and the I. C. I. sponsored a week of music by "Company" in London from May 24 to 28. Participating musicians were Maarten van Regteren Altena, Derek Bailey, Han Bennink, Steve Beresford, Anthony Braxton, Lol Coxhill, Tristan Honsinger, Steve Lacy, Evan Parker and Leo Smith.... The Shaw Theatre sponsored a week of jazz at the end of March. Featured were the Clark Terry big band, Keith Tippett's Ark, Chris McGregor's Blue Notes, the Jimmy Raney

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 ion Brown Ensemble and Jasani....Music  
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 Square, London SW5 9PF for more infor-  
 mation about his works. Graham is look-  
 ing for expanded activities in North Am-  
 erica for his endeavours....The Trevor  
 Richards Trio were in a serious car ac-  
 cident in Poland and it's expected they  
 will be out of action for a year....Dick  
 Cary toured Europe this spring and  
 Frankfurt's Barrelhouse Jazz Band toured  
 Asia.

Jazz India (c/o Niranjan Jhaveri, 26  
 B.G. Kher Marg, Bombay 400006) is  
 sponsoring a major festival from Feb-  
 ruary 12 to 18, 1978, in Bombay. They  
 plan to book American, European and  
 Asian musicians....Norbert Ruecker,  
 Kleistr. 39, D-6000 Frankfurt/M1, West  
 Germany is compiling articles and re-  
 views from over 30 magazines in the  
 form of an index which he intends to pub-  
 lish quarterly. The first issue covering  
 January-March will be available in May.

A new club opened in Munich, called  
 At Musikpodium. It is co-run by pianist  
 Joe Haider. It features avantgarde every  
 Monday night (recently Irene Schweitzer  
 Trio, Tom van der Geld Quartet, Adam

Makowicz, solo piano) and straight-ahead  
 fare on weekends (Benny Bailey, Kenny  
 Clarke, Sal Nistico, Dusko Goykovich).  
 In between the local young musicians get  
 a chance, who are mostly students of  
 Munich's jazz school, which is run by Joe  
 Haider.

The Domicile has featured the Bobby  
 Hutcherson Quartet, Yusef Lateef, the  
 Max Roach Quartet, Tete Montoliu, Mar-  
 ion Brown, Mal Waldron and Archie  
 Shepp.

This year's Molde Festival is to be  
 held from August 1 through 6 in Norway.  
 Definitely booked at this time are Gunter  
 Hampel, Jeanne Lee, Gateway, Garbarek/  
 Towner/Abercrombie and Mumps (Albert  
 Mangelsdorff, John Surman, Barre Phil-  
 lips).

"The Art Of Ragtime" and "New York  
 Notes" are now available in paperback  
 editions. Please see the reviews in ear-  
 lier issues of Coda for information on  
 these books....Guitar Player Magazine  
 celebrated its tenth year of publication  
 recently and their sister publication Con-  
 temporary Keyboard has added Billy Tay-  
 lor to its roster of contributors.... It  
 seems that the Record Finder is not dead.  
 We got a copy of a new issue from Stan  
 Turner, 3260 New Jersey Avenue, Lemon  
 Grove, California 92045 USA....BMI pub-  
 lished a nice tribute to Rhythm and Blues  
 1943-1975 recently with lots of good pho-  
 tographs....The Record Special (P.O.

Box 635, La Habra, California 90631) is  
 a new magazine of reviews and views of  
 interest to the blues enthusiast.

"Black Africa" is the title of the new  
 Sam Rivers trio recording on Horo. Joe  
 Daley, Sidney Smart and guest performer  
 Don Pullen complete the lineup. This re-  
 cord was recorded live last summer in  
 Italy....Delmark is re-releasing Roscoe  
 Mitchell's "Sound", Joseph Jarman's  
 "Song For" and Anthony Braxton's "Three  
 Compositions...". Choice Records is  
 readying releases by Roland Hanna/  
 George Mraz, Joanne Brackeen, Bob  
 Mover and Buddy De Franco...You should  
 check out Miles Davis' "Water Babies".  
 It's with the classic 1960s quintet of  
 Wayne Shorter, Herbie Hancock, Ron  
 Carter and Tony Williams....New re-  
 leases from GHB/Jazzology include  
 George Probert, Ernie Carson/Bob  
 Greene, Kid Thomas and a jam session  
 from Memphis....Upcoming from Steeple-  
 Chase are sessions with Archie Shepp  
 and John Tchicai. A double set of Duke  
 Jordan recorded live in Japan (1063/64)  
 has just been released....Enja Records  
 taped some sessions in New York. They  
 include Tommy Flanagan with George  
 Mraz and Elvin Jones; The New York Jazz  
 Quartet; and Hal Galper with Terumasa  
 Hino, Cecil McBee and Tony Williams.  
 Their solo recording by Cecil Taylor will  
 be out soon. - compiled by John Norris

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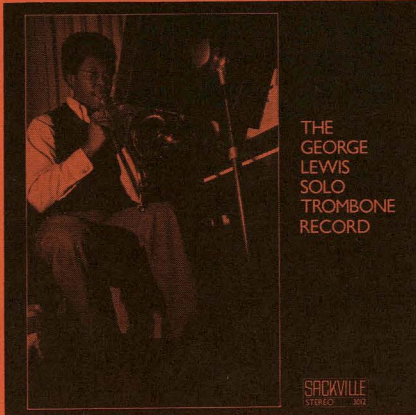
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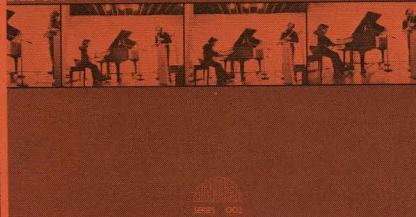
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