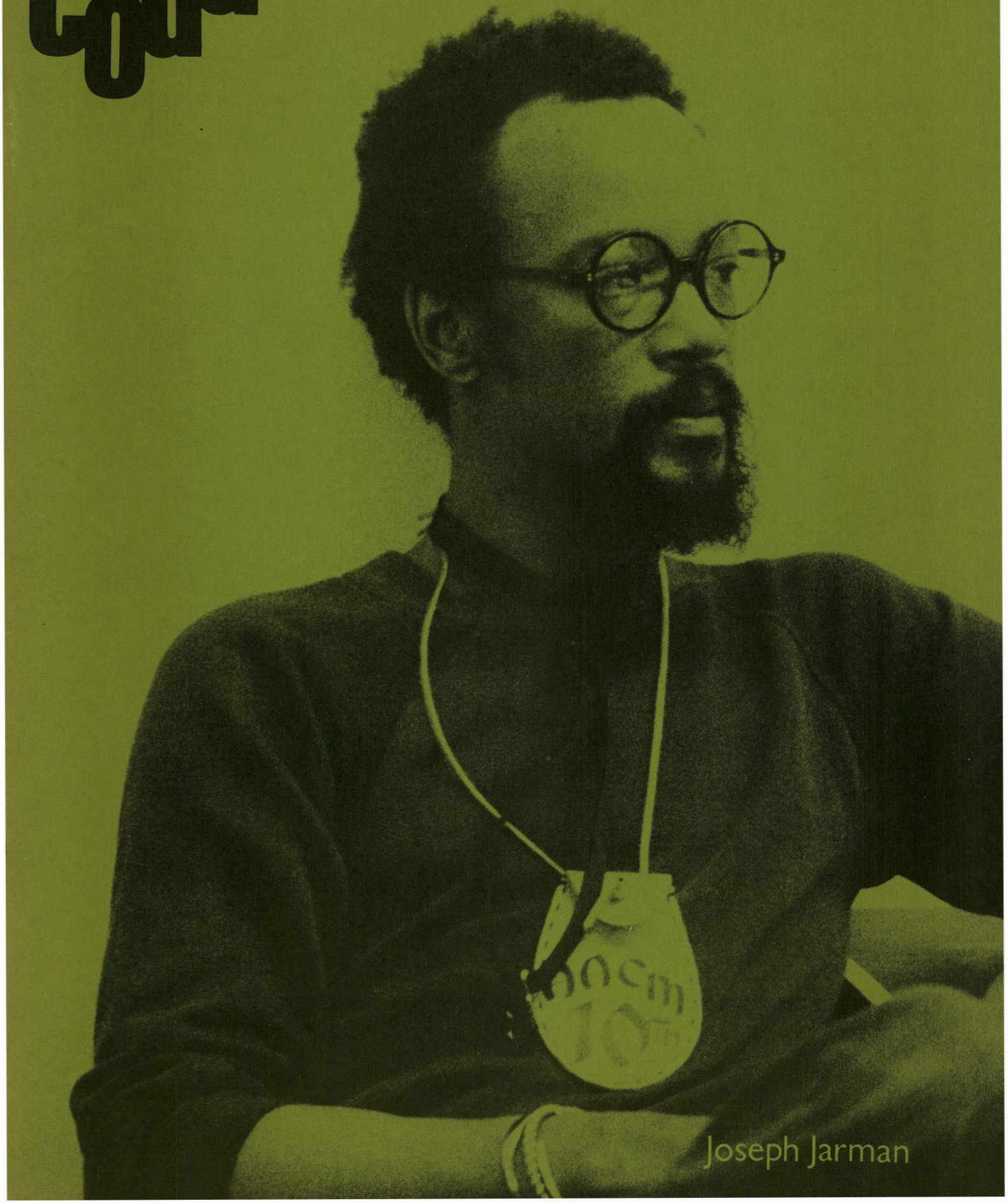
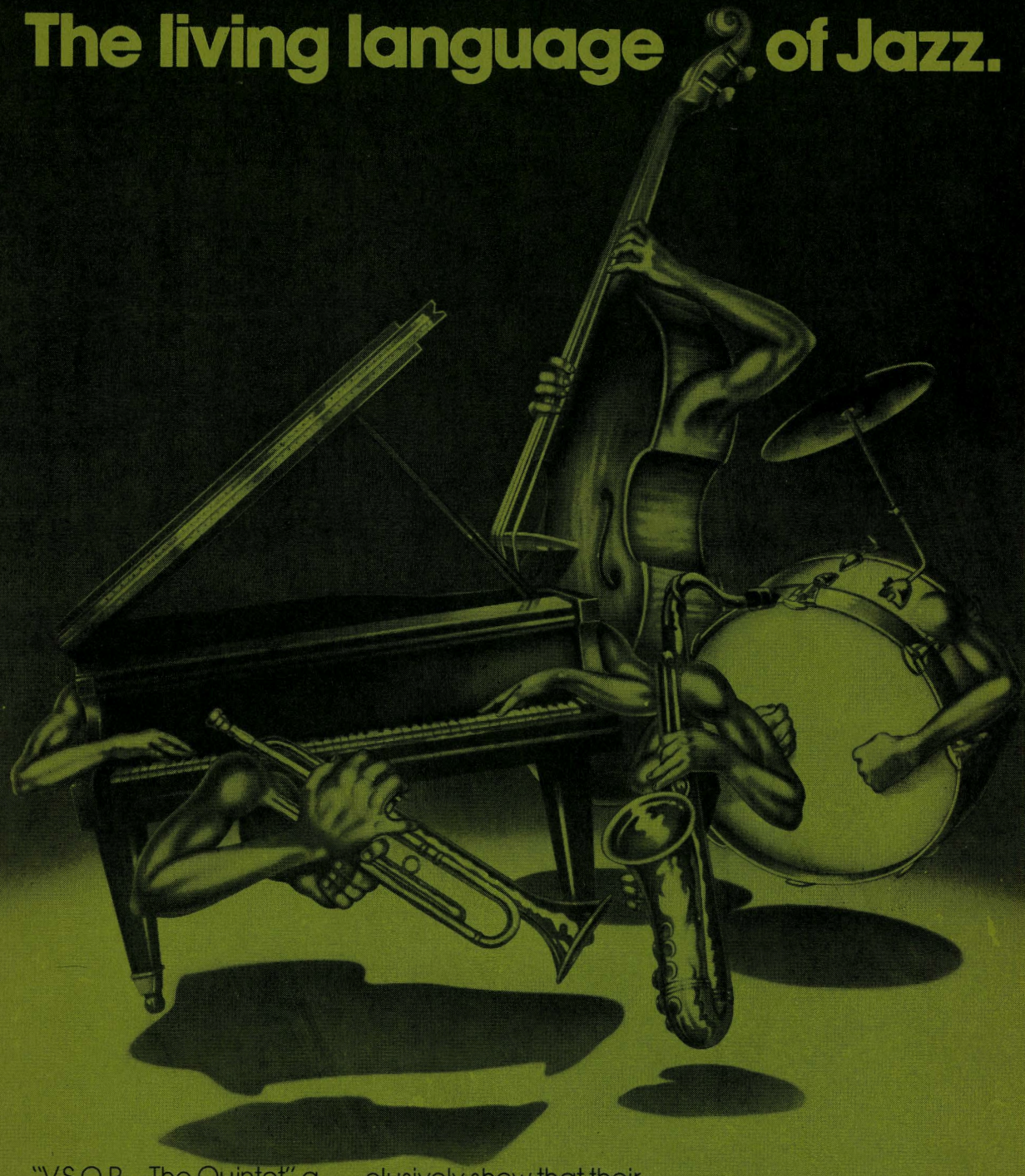
Coda

The Jazz Magazine
December 1977 • Issue 158 • $1.50



Joseph Jarman

The living language of Jazz.



"V.S.O.P.—The Quintet," a unique jazz event. In one month 150,000 people heard Herbie Hancock, Wayne Shorter, Ron Carter, Freddie Hubbard and Tony Williams prove that jazz remains a vital American art form.

The Quintet came together to play acoustic jazz. Despite their separate electronic journeys with their own bands, together they conclusively show that their collective music has gained new maturity and resonance. Besides, master musicians tend to remain masters no matter what style of music they make.

What the audience applauds on this historic live album is five musicians conveying their message with amazing grace, power and precision to a new generation of enthusiasts.

HERBIE HANCOCK · FREDDIE HUBBARD · WAYNE SHORTER · RON CARTER · TONY WILLIAMS

V.S.O.P.
THE QUINTET

"V.S.O.P.—The Quintet." On Columbia Records and Tapes.

Produced by David Rubinson & Friends, Inc. Ron Carter appears courtesy of Milestone Records.

Photograph of Earl Cross
by Raymond Phillips

Coda

NOVEMBER/DECEMBER 1977 - Issue 158

STAFF

David Lee - John Norris - Bill Smith - Dan Allen - Patricia Brown

CONTENTS

COVER

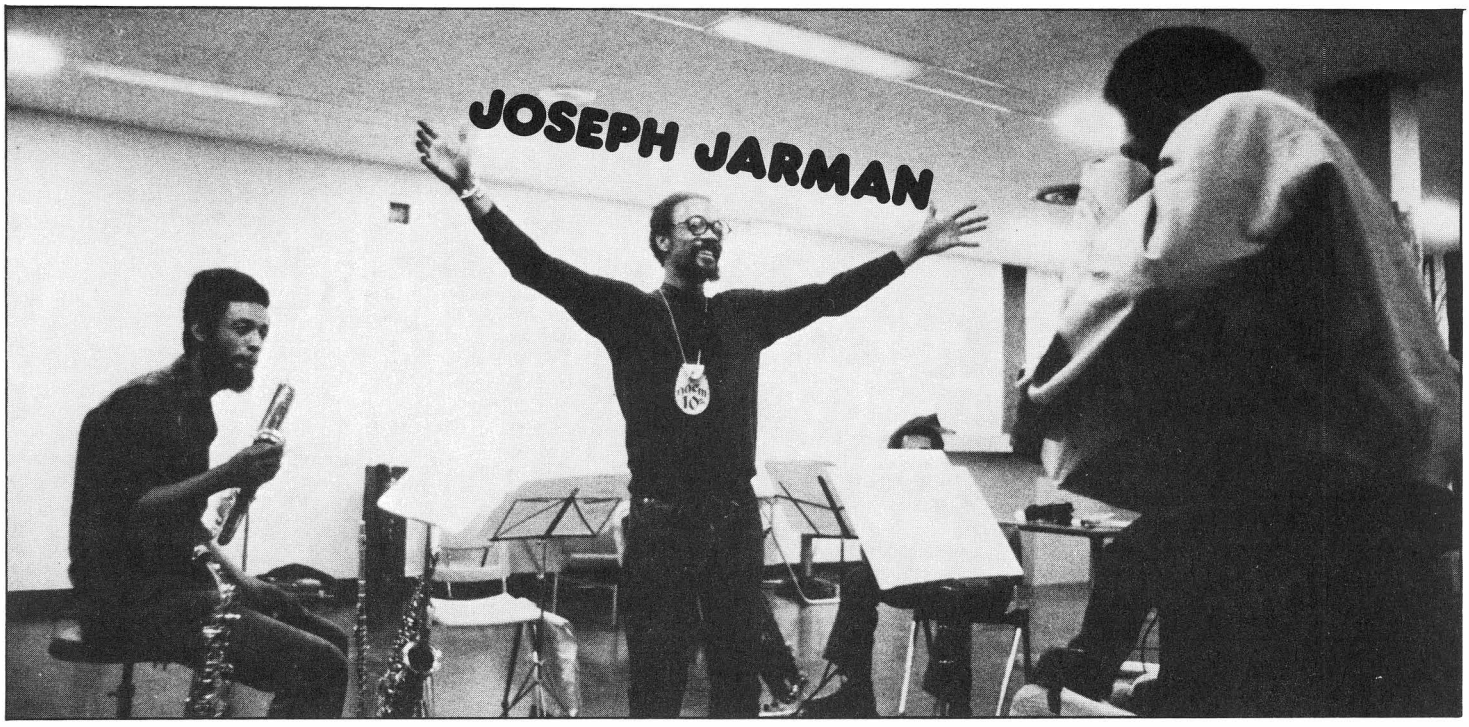
JOSEPH JARMAN
photograph by Bill Smith

As of February 1, 1978, Coda's subscription rates will be as follows: $12.00 for 10 issues (surface mail inside Canada); $13.00 elsewhere excepting Great Britain. Airmail rate $20.00 for 10 issues; First class (U.S. and Canada only) $17.00. Individual copies $1.50 each, from CODA PUBLICATIONS, Box 87, Station J, Toronto, Ontario Canada M4J 4X8.

Subscription rate, UNITED KINGDOM: 6.50 pounds for 10 issues (surface mail); 10.50 pounds airmail from Rae Wittrick, 5 Whitefriars Crescent, Westcliff-on-Sea, Essex, England.

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

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



PETER KOSTAKIS: Joseph, how would you describe the nature of the group activity in the early days of the AACM?

JOSEPH JARMAN: Well, just prior to the formation of the AACM itself, there was a rehearsal band that gathered at a place called Lincoln Center. A lot of musicians gathered there, Muhal Richard Abrams was running this band. You'd go in and play whatever music was there. If you wanted to have something tested, so to speak, you'd take it there. So there began to develop an exchange of needs - like needing more of this kind of a situation. It was decided that we'd have a meeting, and we formed the AACM. Now the reason that the AACM has been ongoing is because we concluded at this meeting certain vital properties. That is, we needed the support of each other, we needed a place to rehearse, we needed musicians to exchange ideas with, we needed outlets for our compositions and our individual expression. We needed a form of education that was not available to us in any of the academic situations that we were involved in, and so the AACM was born, thirteen years ago.

ART LANGE: In the early days of the AACM, how important was the interchange of musicians to the development of individual styles?

Jarman: Because of the availability, in these formative years, of having the opportunity, and because of the communion, and because everyone had support from everyone else...we were all told it was okay to try whatever you'd like to try - see, if it's a little bit different, that's okay, do it if it feels good. So it was in this atmosphere that all of us from the "Chicago school", if you will, formulated our own individual ways. But there's a commonness, if you look at the whole spectrum, and this commonness is the idea of continuous searching. And the idea of not feeling alienated from any direction you might choose to go in.

Lange: Why did the Art Ensemble of Chicago decide to go to Europe in the first place? Was it because of a lack of audience response here during the middle '60s, or....

Jarman: There has never been a lack of audience response anywhere any of us have performed. We've always been very well received, as far as personal contact that we have with people who come to share our performances. But the difference between the European structure, the European experience, in those days (it's changed radically now), was that there was a broader possibility of work - for example, government programs. If you contracted one of these government programs you found yourself doing twenty concerts in as many nights, to a sort of guaranteed audience. The concerts would be subsidized by the government so that the people would come, it would be a cultural event. You would go to a small village where all they do is mash grapes and make wine, and you play a concert, and they sit there and one says, "Maybe" and another one says "No!" and another one says "Ah, yes!" and they go through that sort of thing. But here (it still seems to be the case) the American people, they're sort of passive about the whole thing. I mean, they desire to communicate and they want to speak with you, but many people have told me they feel sort of abandoned and alienated, they feel afraid, they feel a distance. They feel that these people are a special kind of thing, and that we had better not do anything. And so the difference is in the whole attitude of how things are done.

For example, if Chicago could start a Jazzmobile, like they have in New York, that would be an excellent and vital vehicle for all forms of black music to be communicated to a lot of people. I mean, you just put a band on a wagon and take it somewhere and let it play and people come around and say "Oh yeah, uh-huh". But unfortunately Chicago has not yet become that enlightened to the possibility of cultural exchange and communication.

Kostakis: In your book, "Black Case", you wrote: "in reality all the words are music themselves". In what way has the writing of poems and plays served as a source of enrichment for your music?

Jarman: Well, for me, and for a certain kind of aesthetic approach that seems to be being realized, there is no difference between any of these forms we might employ to express ourselves. For example, I always had the notion that music, and movement...and the voice being, language being music. I mean, when we speak, we speak in timbre, in rhythm, in sound, we speak in silence, we speak loud, we speak soft, we speak music. The words are like notes to me, that is, I can make a phrase with a musical instrument that will have the same density and everything else, as I can with words. But what I want to say is that I had this idea, but recently I had the opportunity to witness the Moroccan National Folk Festival, and that experience was the confirmation of these ideas I had. Because all of the performers were actors, and dancers, and singers, and poets, and everything. It was just one entity. So that for me, at this point, now, it's impossible to separate any of this kind of idea. It all goes together. For me, now, to say a music with my voice and body is the same as saying a music with a traditional musical instrument. Also for me now the body has become a musical instrument as well as a movement instrument. The dynamics of the whole unit now, for me... I am a sound. But that sound just contains all these parts. The body is a machine and it can be a well-defined machine or it can be a non-functional machine. But when we coordinate

Henry Threadgill, Joseph Jarman, Muhal Richard Abrams. photograph by Bill Smith

our minds with our bodies, then whatever expression is there will be able to come out very clearly.

Lange: You've incorporated all those elements in your solo performances, to a large extent. I was wondering how you first came to perform solo, and how does your conception of solo performance differ from group performance?

Jarman: The first solo performance I ever did was for the AACM in 1967, or maybe 1968. Part of the training program that the AACM had in those days was that everyone was required to do a solo performance. That was, in those days, just a training aid because if you have to do the whole thing by yourself, and you have no one to depend on, no one to have a direct interchange with, nothing except your own limits to create a musical expression, then it's quite different from having other sounds to relate to. If you make music with two people, then you have to have a two-people interchange, and they have to have an equal interchange. From this point of view, each performer is a composer, and you have to have an equal interchange. We might play one of my compositions, but we have to play that composition in such a way that it becomes yours as well. It must. It becomes internalized, and you, as another performer, would of necessity play with such a depth that it would feel like you composed it yourself. It's only on this level that the reality of the music can manifest itself. So that in group performing, or in individual solo performing, the same intensity must be created. That is the problem, because we are so accustomed now to group performance and mass performance that this new form, that is becoming quite popular, requires of the performer the same kind of intensity, the same kind of clarity, the same kind of totalness, that has been realized in group performance.

Kostakis: Have you been influenced very much, in strictly musical terms, by the spotty tradition of solo saxophone? Coleman Hawkins, Eric Dolphy?

Jarman: I would hope so.

Kostakis: Have recorded performances shaped your approach?

Jarman: I don't know if they've shaped my approach. I certainly appreciate the fact that they're real and they exist, and that they're there for all of us to have. I don't know if the scope and depth....

Again, in the AACM school, one of the things we had to do in those days, we had to play all those kinds of classic solos, to understand the nature of the saxophone. Because those situations were ways, were devices which were not available to us in any kind of academic situation, so we had to create them for ourselves. So certainly I'm influenced by all the music that's ever been, and all the music that ever will be, as far as my vision will take me to see the realities and possibilities of the future.

Lange: One of the trademarks of you and all the members of the AACM is that stretching of compositional boundaries and forms and structures into new approaches. One of the things that interests me is the LP you did with Anthony Braxton, "Together Alone". Your composition Dawn Dance starts out with two saxophones, then goes to piano and saxophone, then flute and piano for the bulk of that piece. But it's very difficult for me, in listening to it, to tell who's playing what instrument at various points. It almost sounds as if you're playing both flute and piano. I don't know if that's what actually happened or not, but if you could clarify that, and perhaps talk about how that piece came to be written, because it's a very interesting piece. Not only does it incorporate, say, traditional "jazz" elements, but also at times the flute sounds like Japanese shakuhachi music, and at times the interplay between flute and piano has a very Western contemporary-classical orientation to it, like Boulez, or Ives.

Jarman: Well, the interesting thing that we have developed over the years is this type of relationship for the understanding of each other's work. I was playing saxophone and flute all the way through that, and there was a written part for flute to some extent, and a written part for piano to some extent. But Anthony and I discussed it and knew what we wanted to do, so we did it. But you have to find musicians... that's what I meant about having of necessity to become the composer of the composition. If he had not clearly understood what the idea of the composition was about, then it would not have been successful. I was quite pleased with that too (laughs). That came about, Anthony and I happened to be in Paris at the same time, and we were out having a drink or something, and it came up that we should do a concert. So we did a concert with a dancer by the name of Dawn Jones, and that's how the idea began. Then we made a tape of it later, in the studio.

Kostakis: Also on that album, in Morning, Including Circles, you recorded a tapestry of superimposed sounds. You combined vocal recitations by Braxton and yourself with discordant flutes and other instruments, and miscellaneous percussion. The result was a texturally very dense collage. What do you think are the advantages to this kind of musical approach?

Jarman: Well, I don't know what the advantages of that musical approach are, but, we create problems to make life interesting. And whether we create them in the creation of music, or the creation of a poem, or the creation of a play, or the creation of a hot date, it's all the same. So that technique has been around for a long time, this overlay. But we can find the bottom of it in many cultures - that's the same type of thing, basically, as a "call and response". Before the "call" is out completely, the "response" begins to come in. That's the same thing as a canon. That's the same thing as the reading of the sutras in Tantric Buddhist practices. They'll start to read one part of the sutra, and that will be followed by the same part immediately at a different tone. So that, that's nothing extraordinary. What we were trying to do there was create the circle that was included. And it becomes a spiral, as you say, a collage, density, there. And that's what it is, it's a spiral, of all of this. In actual performance, that situation should be accompanied by a movement scenario as well.

Kostakis: You seem to have the ability to write for a small ensemble, in the Art Ensemble of Chicago, Roscoe Mitchell, yourself, and Lester Bowie, while creating the illusion that you have a large orchestra. This is true of Ohnedaruth, and it's true of Fanfare For The Warriors. You get a very big sound, considering the amount of instrumentalists that are playing.

Jarman: That's just basic orchestration technique. In Orchestration 205, you know (laughs), they teach you how to voice instruments so that a small group sounds big. The Jazz Messengers are big for that, Dizzy Gillespie's quartets and quintets. Because in the '40s and early '50s, the small group context, one of the things the small groups wanted to do was sound like a big band, so it's just voicings, that's all it is. You place the instruments in a certain way, and if you add a piano, you can make it even bigger, because the piano can fill in all the bottom or top, wherever you want it.

Lange: I was interested to find out that you received part of your musical training at the American Conservatory of Music, with a strong background in "classical" European music. It's evident, your interest in folk musics and all kinds of music from other countries, it appears in your music. I'm curious as to how you see contemporary "classical" music and contemporary "jazz" music. Do you see them evolving over a similar path and overlapping in certain areas, or do you still see a diversity between the two?

Jarman: Well, unfortunately, I haven't been looking too much at contemporary Western music, because I've been involved in other studies, looking into Asian music and Islamic music particularly for the past two years. But the kinds of problems, and the kinds of energies that these two musical forms are involved with, to me, always have been radically opposed, different.

Lange: It seems to me that there is a lot of overlapping today, in the sense of rhythm, for example. It used to be easy to tell... people used to use rhythm as one of the ways to tell "classical" music from "jazz". And now you can't do that anymore. Especially a group like the AEC, rhythmically is so much more varied, than say, what dixieland fans would be used to hearing and understanding as "jazz" - it's so much closer to what someone like Webern did, or like Boulez is now doing. Along those lines, I see a lot of parallel activity.

Jarman: Well, Great Black Music is involved in the use of the total spectrum of world music, so that any form is available to it. But I believe that because it occurred in the context of a Great Black Music manifestation, a Webern form would be completely changed. I mean, the kinds of energy that Great Black Mus-

ic realizes, is very different from the kind of energy that an ensemble of classically trained musicians realizes, the input is radically different, a different kind of vitality.

Lange: At the same time, it seems to me that now the classical people are trying to feed off that energy and vitality of the black music.

Jarman: I heard a Stockhausen composition not too long ago, where he had tenor saxophone and other things, and I was very disappointed. I thought it was a sham, you know? I was trying to figure out what he was doing, because it wasn't happening. I mean, it was obvious what he was thinking about. But I feel he should have done something else. Ralph Shapey, who directs the Contemporary Chamber Players, has said that if he wanted to play any kind of music that was going to use black music forms, he would get the best of the black musicians available to do it. He said, at that time, that he would get Ornette Coleman if he wanted a black music saxophonist. He'd do that because he felt that the classical music saxophonist wouldn't be able to handle it, which is true. So I think Stockhausen should have taken that attitude for this particular composition, rather than just get some cat who's just going to honk and play a kind of drained, washed-out imitation of a vital reality, and his music would have been much clearer and stronger for it.

Kostakis: A lot of classical composers tend to be very academic, rigid, and stratified in their approach, whereas in music such as the AEC's there is a far greater emotional spectrum, for one thing. You really plumb a far greater depth than a similar classical music, you cover more ground.

Jarman: First of all, let me say that I feel that there is no similar classical music. Because you're talking about idiomatic forms, and although a lot of people are trying to put them together, I think that they will never merge in that kind of way. I think what might develop, what might be realized is what they tried to do, what John Lewis, Gunther Schuller, and George Russell, and people like that tried to do in the '60s, with the Third Stream concept. I think Abrams, Braxton, and Mitchell are much more successful in that kind of attempt than they were in those days. But of course, the fact that they did that gives all of us something to look at and see what the problems are, and gives us an additional way to work them out.

About academic training, I feel that all musical training is vitally important to the musician. I mean, if you're a writer, it's your responsibility to read everything you possibly can so that you can find out what words are about. It's the same thing with music. If you're going to be a musician, it's your responsibility to find out everything you possibly can about every form of music in the whole universe. Now that may be kind of a new concept because up until the late '60s we were always categorized, and it was only possible for you to self-realize certain situations. But then we began to realize that if you began to self-realize, you became a universal property, and then you must use the whole spectrum of conscious reality. You must make it your responsibility even to understand what this "Muzak" is about and how it's constructed. You may not necessarily agree with it, but when you know what it is it becomes useful. It's not necessary to say "I hate Muzak because it's not happening". You can write some Muzak into a composition and you can surround it and express what your feelings are about it. But if you don't know anything about it, then you certainly can't do that.

All of these sounds and silences, and all of these instruments, are just tools. They're like different kinds of pens, with different kinds of ink. Some ink is red, some ink is blue, some ink is black. We use these different inks to emphasize the kinds of things we're trying to illustrate. These musics are the same way. We might use a synthesizer for just one second, but it's there. But if we use that synthesizer for just one second, we should know, basically, the possibilities of it. It's not just "Okay, I'm gonna use some synthesizer. Boom.", which a lot of people are into these days. I only realized that because I had a hard time trying to realize how to use some instruments that I'm trying to deal with. Because it's a vast array, and I feel that we are not necessarily responsible for what comes in, but we are responsible for what goes out. Out of all this fantastic input, we have to select and share what our senses have taught us to be the best of it. Because after all, philosophically, we are talking in terms of creating a new world for people, and for people to love what they are, and still question themselves.

So we have to be highly selective, but we have to be responsible to that selectivity and not just say "I'm gonna do this. Boom". So this selectivity realizes itself in the compositional and performance process - and also in the listening process. The music cannot exist if no one can hear it.

Lange: There's a responsibility not only of the musician, but also a responsibility of the listener to be a committed listener. He has to woodshed in order to get out what's in the music.

Jarman: Exactly. Now it's becoming that you have to know about world music, and that might be presenting a problem, because a lot of people are afraid of music outside their own culture. It's just frightening to them. But it's true. People are going to have to be more responsible and inform themselves. Because you might be surprised, you might hear something and say "Hey, I like that!" You hear a jig or something, and then you go to a concert and you hear this same form, and you can appreciate it and say "Hey, these cats are alright!" (laughs").

This interview is excerpted from a longer interview which originally appeared in the magazine BRILLIANT CORNERS.

photograph of Joseph Jarman by Bill Smith

48 wonderful recordings — never before on LP

These are rare

- 48 performances never issued on LP
- 12 alternate takes never issued commercially
- 3 performances never before issued

THE SINGERS
Mildred Bailey • Dick Haymes • Peggy Lee • Kenny Sargent • Helen Forrest • Jack Teagarden • Carlotta Dale • Pee Wee Hunt • Irene Daye • Buddy DeVito • Peg LaCentra • Liza Morrow • Leo Watson • Ginnie Powell • Betty Bonney • Ray McKinley • Nita Bradley • Jane Harvey • Dottie Reid • Tony Pastor • Kitty Kallen • Art Lund

ONLY $1.95

when you join the Nostalgia Book Club. Details in coupon

CLUB EXCLUSIVE!

You can't buy this set in any store. You can't get it from any other record or book club. You *can* get it here from Nostalgia—and *only* here. With the cooperation of Columbia Records, we created this set exclusively for NBC members. You won't be sorry.

Benny Goodman

Down Home Rag ★ Night and Day ★ These Things You Left Me ★ How Deep Is the Ocean
If I Had You ★ There Won't Be a Shortage of Love ★ Close as Pages in a Book
I'm Gonna Love That Guy ★ That's All That Matters to Me ★ Fishin' for the Moon
Lucky ★ I Wish I Could Tell You ★ Rattle and Roll ★ It's the Talk of the Town

Glen Gray And His Casa Loma Orchestra

Mighty River ★ Why Can't This Night Go On Forever? ★ Love Is the Thing
That's How Rhythm Was Born ★ Dixie Lee

Harry James

King Porter Stomp ★ You've Changed ★ I Don't Care Who Knows It ★ This Is Always
I've Never Forgotten ★ What Am I Gonna Do Without You?

Les Brown

Joltin' Joe DiMaggio

Red Norvo And Mildred Bailey

There's a Lull in My Life ★ Worried Over You ★ Loving You ★ I Was Doing All Right
More Than Ever ★ Please Be Kind ★ After Dinner Speech ★ A Cigarette and a Silhouette
Have You Forgotten So Soon?

Gene Krupa

Jeepers Creepers ★ Sweetheart, Honey, Darlin', Dear

Artie Shaw

It Ain't Right ★ Sugarfoot Stomp ★ Thou Swell ★ Take Another Guess ★ Goodnight, Angel

Will Bradley

I Don't Stand a Ghost of a Chance ★ Dearest, Darest I?

Jack Teagarden

Muddy River Blues ★ Wolverine Blues ★ Somewhere a Voice Is Calling
Swingin' on the Teagarden Gate

NOSTALGIA BOOK CLUB

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

I enclose $1.95. Please send **RARE Big Band Gems 1932-1947** at no further cost and accept my membership in the Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 50% plus shipping. I get a free subscription to the Club bulletin, Reminiscing Time, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about one month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 a year. If due to late mail delivery I get a Selection without having had 10 days to decide if I want it, I may return it at Club expense. CA226

Name _____

Address _____

City _____

State _____ Zip _____

EDDIE DURHAM

It gives a nice boost to my sense of history to know that the mild-mannered, balding man sitting opposite me was probably the first person to play the electric guitar.

Of course it's debatable and open to dispute like all such claims. The late T-Bone Walker's name has also been mentioned in this connection, yet he started recording in 1934 and it was not until he hit the Chicago blues scene in the early 'forties that he was playing an electric instrument. Eddie Durham himself, being a modest sort of person, is one of the last to lay claim to any kind of a "first". But it seems pretty clear that he was the first musician to actually amplify the guitar by inserting a microphone into the sound-hole.

Anyway, it is good to meet someone who predates Charlie Christian, the guitarist who, despite his undoubted innovations, has popularly been given the credit for being the first electric man. Durham can even lay claim to having taught Christian a thing or two. They met in the younger man's home-town, Oklahoma City, when Durham was passing through on tour. By this time he was playing a regular electric box, but Christian did not even own an instrument. They jammed together in an after-hours joint, Christian playing piano. "He said, 'I wanna play guitar. How do you sound like that on guitar?'" recalled Durham. "I said, 'Well, like Willie Smith got that staccato on his sax, if you never bring your pick up, you'll always be staccato.'

"See, you only get the legato with the up-pick. I don't go up-and-down, everything goes straight down, and fast down, and you can sound like a horn in staccato. Now they do it fast up for a lot of eighth notes and things, but the only thing I told Charlie Christian was about the down

photograph by Valerie Wilmer

stroke, and he started from there. Less than a year later, Bennie Goodman had heard him."

And then there was Floyd Smith. His Floyd's Guitar Blues, made with the Andy Kirk Orchestra in 1939 and still played today by Chuck Berry, predated Christian too, yet despite an article that appeared in "Rolling Stone". Durham was well ahead of him. Furthermore, Smith's instrument was not an amplified National steel model as has been suggested, but an amplified Hawaiian guitar, the predecessor of the pedal steel guitar (on two 1936 titles made under trumpeter Rex Stewart's name, with Duke Ellington on piano, the effect of a miked Hawaiian guitar, played by Ceele Burke, can be heard).

Eddie Durham first diverted electricity to his own uses when he recorded with Bennie Moten's band as far back as October 24, 1929. During his four years with the band he played both regular acoustic and steel guitars, amplifying the sound through a microphone plugged directly into the hall's PA system or through the board. "I was playing the straight guitar and I always hit the big bands," he said. "The bands would drown you out, so I'd take a straight guitar and get into the mike, put it right in the sound-hole of the guitar so it could be heard. No, I don't think anyone had done that before. I had never seen anyone do it."

Prior to this, the only means of amplification had been the megaphone, hardly a practical means of transmitting the sound of an instrument like the guitar. But Durham was also a trombonist, he had played with a circus band and several mid-West bands including Walter Page's Blue Devils, and even in his early days with Moten the megaphone was still in use. "You'd get a megaphone about 12 inches long for the trumpets, and they would hold them up by the hand and play them like a mute, then they'd get one about 24 inches long for the trombones. When Jimmie Rushing would come out, he'd get his big megaphone about three feet high, throw it up and put it to his mouth, start singing, and the horns would be doing things in the back. The next step was we made stands for the megaphones, and you could set them up on the stand and you could turn and put your horn in there and the trombones would sound all over the place."

Durham found the National steel guitar stronger than using the regular acoustic model through a microphone. Ever the experimenter, he even attached a metal clothes-hanger to the bridge, hitting it from time to time to achieve a separate vibrato. "That went on for a long time but they had one fault; they didn't have a good neck. They learned that later, though."

By 1932, while he was still with Moten, Durham had progressed to performing with a microphone through a separate amplifier outside of the PA system. "We had to have them made up. It was my idea, but I don't know who else had the idea or if there were one or two at the same time. All I know is that I had my own idea because I'd never seen one before. What we did was just build a box around it. You'd get a special amplifier and say 'make me a box', and then set it in it. And the things are so heavy. Now they have some perfect ones - very near perfect, but the sound isn't the same. They used to plug it into the big house set with a jack and a cord to your guitar and you'd get the effect of a pipe organ in the church. You'd make it loud and the people would all look around and say, where's that coming from?' But if you do that now - I don't know what it is - but it doesn't rest with these sets today like it did then. It's more sensitive now - maybe it's the stereo - but it doesn't sound big and smooth like that."

But if the audience were astonished, the musicians were rather amused. "They laughed at me all the time," recalled Durham. "They called it a 'starvation box', but I used to have it. Then when I started playing publicly so much, they had to quit teasing. They always laughed at me the way I played trombone, anyway. They called me a circus guy because I learned in the circus. But I was a pretty good creator."

It's strange to think that the use of electricity for amplification still disturbs some purists, but imagine the effect that the sight of the young Eddie Durham, jack-plug in hand, had on the managers of the dance-halls where he worked with the Jimmie Lunceford band in the mid-'thirties. (Before 1935, he had switched to the natural electric guitar, pickups had made their appearance, and Durham was on wax with the Lunceford band playing on Avalon, recorded on September 29, 1935). "When I'd start to pull out that guitar, boy, the proprietors would throw up both hands and say, 'Man, don't let this band blow out my lights with that stuff!" It was not unusual for Durham's set-up to fuse all the lights in the place. Electric shocks were a common occurence, too.

Durham's guitar has always been a featured instrument rather than taking care of section-work like Basie's Freddie Green. In the Moten band, the banjo player kept the rhythm and Durham played trombone in the section. His guitar would be placed on the stage in front of the orchestra and he would walk out front to play it. "When I got with Jimmie Lunceford, he was directing in front of the band all the time and so I never had to worry. Every time I got ready to play my guitar, he knew what spot I was going to hit, so he'd get the microphone and poke it right in there so you could really deal something with the band. You can hear some of that ensemble on numbers like Hittin' The Bottle."

Because of the prevalence of the banjo in the early days, the field was wide open for Durham's guitar. In Kansas City, where he was involved in some of those legendary jam-sessions which featured such giants as Ben Webster and Coleman Hawkins, he had the floor to himself. "They'd call me up sometimes at three o'clock at night, say, 'Get up and get your guitar and get on down here to this jam-session so you can break it up!' And when I'd come in they'd put me in the middle of the floor and make everybody get back and make them get real quiet so they could hear my guitar. And I didn't know anybody playing guitar, when I was travelling around in the early stages with Lunceford and Moten."

It was during the Moten days that Durham's association with Count Basie began. Basie was the pianist with the band, and later, in 1937, Durham joined his orchestra for a couple of years. The Kansas City Six and Seven, featuring Lester Young's saxophone, that recorded in 1938, were actually Eddie Durham's groups, but used Basie's name for convenience. Durham is a prolific writer, and at one time Basie had over 200 of his charts in the book, including such classics as Blue And Sentimental. And composer credits to the contrary, Durham is actually full or part composer of such famous numbers as Jumpin' At The Woodside, Every Tub, John's Idea, Swinging The Blues, Sent For You Yesterday, Out The Window, Doggin' Around and Time Out. He is also co-composer of Topsy, later to become a big hit for drummer Cozy Cole, and I Don't Want To Set The World On Fire.

Fourteen years ago, Durham gave up music for a career in real estate, but four years ago he started playing again. He began appearing several nights a week as featured soloist with a band led by former Ellington trumpeter Franc Williams, at the West End Cafe, a pleasant hostelry opposite Columbia University. When he is not playing trombone, he switches between two amazing guitars as befits a man who is such a pioneer. One is a custom-made twelve-string, the other is a six-string bass guitar which can be converted to a baritone guitar at the touch of a switch. "That's an octave lower than the regular guitar and an octave higher than the bass," he explained. When programmed in this fashion, it produces a sound not unlike a baritone saxophone, and Durham can in fact imitate the sound of several instruments of the orchestra with it. Only six of its kind were made, and both instruments have 34 frets! "The necks are so long they don't have any cases to fit them; you've got to make special cases."

Last year, Eddie Durham reached his seventieth birthday. When last heard from he was hard at work on the charts for a new album for RCA Victor for a nine-piece band. Originally fifteen musicians were set, but economics have forced him to cut back. "Well," he said nonchalantly, "I think six pieces is wasted. I use electronics and I know how to get the big sound. It's less men for me to fool with, and I want to get the same thing as the new style of music." That's Eddie Durham, still experimenting, still belonging to the contemporary world of music. It was quite an experience to hear him play. He shows no signs of slowing down yet.

ARTICLE • VALERIE WILMER

BOBBY HACKETT

The following interview was done by Jerry Kline, Janet Kline and Val Hymes during the evenings of May 8 and 9, 1976 at the Maryland Inn in Annapolis, Maryland. Bobby Hackett died of a heart attack on the following June 7, at the age of 61.

JERRY KLINE: About how many years have you been playing?

BOBBY HACKETT: Well, I don't know. I've never stopped to count them. First of all, I don't believe in looking back, because you're not going to change anything. But I guess I could say 45 years or so. And I'm going to stay at it until I get it right....I've been making a living at it since I was 14. I quit school to go to work.

Jerry: Was that in Providence?

Bobby: Right. We had a large, very poor family, and I was the only potential breadwinner. And I didn't want to go to school anyway. I wanted to play music. I've been at it ever since.

Jerry: As the song goes, has it been a good life?

Bobby: Oh yeah. How could anything be better than music?

Jerry: Looking back over the years - is there anything you would have done differently?

Bobby: Not a note. Not even the bad ones.

Jerry: How much time do you spend at home and how much on the road in clubs like this one?

Bobby: Well, I've been on the road all my life. Lately I'm getting closer to a good situation. We live on Cape Cod, and there's a place that's been there for many years. It's really and truly the greatest place on Cape Cod. Very big and spectacular, elegant and everything else. It's just about to reopen and I'm going in there the first of June for the season, I'm happy to say. Its name is Wequassett, an old Indian name. A new group came in and took it over, and I know they're going to do a wonderful job. They're all under 30 years old - all the bosses. We're going to have the best possible music there.

Jerry: When jazz fans draw up lists of people who sound like other musicians, or who were influenced by other musicians, and the name Bix Beiderbecke comes up, your name comes up right after it. And yet you've idolized Louis Armstrong.

Bobby: Well, you know, everybody starts out idolizing somebody. I'll always idolize Louis Armstrong and Bix Beiderbecke. If you were a cornet player, you would know as I do that they didn't leave a stone unturned. Between the two of them, they covered every possibility that any creative artist could come up with.

Jerry: You knew Louis Armstrong pretty well. What kind of man was he?

Bobby: He was the greatest man who ever lived, in my book. In every way.

Jerry: Let me ask you about some other people you've known. I'll go way back. What about Horace Heidt and his Musical Knights?

Bobby: I should write a book called "I Was A Musical Knight". At one time in New York the big agents wanted to make band leaders of all the jazz players of any repute at all. So we all had big bands. I'd say about 95 percent of us lost our shirts because we weren't prepared for anything like that and most of us didn't want it. But it happened. Horace Heidt bailed me out. I was in the red to MCA for exactly $2,800. Most of the potential leaders got stuck for thousands. So Heidt bought me out of that and let me pay him back gradually.

Jerry: Did you enjoy playing with his band?

Bobby: Yes. Well, it wasn't the greatest musical band, but it was good. And the experience came in handy. We played theatres. I don't know if you know this, but Horace Heidt was the original Lawrence Welk. Everything Lawrence Welk does he developed from Horace Heidt. Heidt had a way with people. He made a

photograph of Bobby Hackett by Bill Smith

million dollars and I wish I could. And musically he did the best he could. He believed in his format and it paid off.

Jerry: What do you remember about Benny Goodman and the 1938 Carnegie Hall Concert?

Bobby: I remember we were all frightened out of our wits. The very idea of a jazzman walking onstage at Carnegie Hall! Gene Krupa had a tough time. He kept going to the bathroom all day, nervous and scared. But I guess you could say it was an epochal event because we were the very first jazz players to be on that stage. And about 25 years later, Benny called me up and he said, "I'm doing a thing at Philharmonic Hall. Why don't you do it with me?" I said yeah, and we became the first jazz players at the new Lincoln Center. The only three guys who made both of them were Benny, Lionel Hampton and myself. At the end of it, I said to Benny, "Don't forget, 25 more years and we'll do it again somewhere else."

Jerry: Do you remember what he paid you for your "I'm Coming Virginia" appearance?

Bobby: He paid us legitimately and it was a venture for him because he had it recorded and laid out the money. There are a lot of things about Benny Goodman that people don't understand. Benny Goodman's a great man in my book. He invested and paid everybody the legitimate union scale, and then issued it as an album and made a lot of money, which he was entitled to. It's hard to divide a half-million dollars by 35. So everybody was covered and it didn't hurt any of us.

VAL HYMES: Have you tried to take from Louis Armstrong and Jack Teagarden and Bix Beiderbecke - to take the best of theirs and put it into your own style?

Bobby: No, not that way. I listen to them and I absorb it mentally and then, I don't know. One night I'm liable to be playing All The Things You Are, and thinking of a riff that they played and throw it in. But I would never deliberately copy anybody. I think that's the most futile thing in the world. Nobody is ever as good as the original.

Val: Would you characterize your style as a conglomeration or combination of the moods of these people you have admired?

Bobby: Well, any player would have to be a composite of every player he liked. The trick is to keep your ears open. I like to be musically broadminded. I don't see why a guy couldn't like Miles Davis and Phil Napoleon, for example. Or Wild Bill Davison and Freddie Hubbard. There's so much there that you'd be foolish to shut any of it out.

Jerry: Looking back on another pioneer, how about Glenn Miller?

Bobby: Glenn and I had a kind of feeling for each other. I loved the guy as a musician, a highly accomplished man. When he was first starting his band he wanted me to go with him. He wanted all his favorite guys. But I couldn't do it because I was married by then and had to make a little more money. He wasn't making any money when the struggle was on. Later on, when he hit the jackpot, he wouldn't have anybody who turned him down when he needed them, except me. I was the exception, which was very flattering. I didn't speak to Glenn directly; I got the offer from a guy by the name of Si Shribman. A good friend of mine, Ernie Caceres, recommended me. So I had to join Glenn in St. Louis. I was in Providence, Rhode Island, at the time. So I said to Si, "Send me the ticket." I think I went by railroad in those days. "Oh by the way", he says, "Don't forget the banjo". I said, "What are you talking about? Nobody plays banjo anymore. You must mean the guitar." He said, "Well, whatever it is." So I stopped in New York and picked up a guitar and that was it. I played it just as a means to get into the band because he had four great trumpet players and he didn't want to change anybody. I played the guitar for maybe a couple of months and then sneaked into the brass section. The idea was just to be with the band. Very pleasurable.

Jerry: What kind of a guy was Glenn Miller:

Bobby: Wonderful guy. In Japan they'd say, "Most qualified". A lot of people envy his success. That's only natural. But outside of making a million dollars, he was a great guy.

Jerry: How about Jackie Gleason? You made six albums with him?

Bobby: Six and a half. I split one with Toots Mondello.

Jerry: You're not sorry you did the Gleason albums, are you?

Bobby: Of course not. It's probably one of the best things that ever happened to me. I reached his audience, in a way. But I don't know how many times I've had to answer silly questions like, "Is Gleason a good conductor? I have a lot of answers. One is, "Was Toscanini funny?" Another is, "He couldn't conduct traffic through the Holland Tunnel at 3 a.m. on Sunday". But he's a good comedian and he got a lot of money.

JANET KLINE: One of my favorites is "Bobby Hackett Plays Tony Bennett's Greatest Hits".

Bobby: Oh yeah, thank you. That was almost good. When you look back you can see the weak points. That's why I don't like to look back. I just make them and start worrying about the next time. I can always do it better. It's hard to explain. Frank Sinatra's a good friend of mine. I read a quote of his once where somebody asked him for advice, and he said, "Never do your best." What that means is, if you do your best you can only come down. So always make sure you have some reserve no matter what you do. Save a little.

Jerry: Speaking of Frank Sinatra, how did your record with him, "I've Got A Crush On You", come about?

Bobby: He was in the hands of a good friend of mine at the time, a manager advisor by the name of Paul Dudley. A very bright young guy. As a matter of fact he worked for Glenn Miller. So it was really Paul's idea. He put together a string quartet and Frank made an album with a string quartet and a trio, a rhythm section, and a different instrument on every tune. So he called me up and asked me if I'd do A Crush On You. I was happy to do it.

Jerry: Had you known Sinatra before then?

Bobby: Oh yeah, I've known him since he was a kid. I must tell you how I met him. I went up to the Astor Roof with my wife to see Tommy Dorsey's band. Joe Bushkin was with him. All my favorite guys were with him at the time. So Joe came over to the table right away. I'm sitting there and this guy gets up to sing and I see the whole room instantly atomized. The spell that he cast. It was really thrilling. After the set, Joe said, "We have a new kid singing, he wants to know if he can meet you." I said, "Yeah, send him over." So he came over. I looked at him and I said, "Frank" - I could almost tell you word for word - I said, "If you knew what's going to happen to you in the next twenty-five years, you'd be scared to death." And he laughed. I asked him about 20 years later, "Do you remember?" He said, "I never forgot it."

Jerry: Did you know Bunny Berigan well?

Bobby: Sure, very well. Trumpet players, we're all clannish. I'm buddies with all the good trumpet players. Bunny was wonderful. He was the greatest white trumpet player of all time. Nobody's come along better. But he enjoyed himself a little too hard. He loved everybody so much that he thought if anybody offered him a drink and he didn't take it, he would be insulting them. So he went along.

Jerry: Didn't you have something of a problem, too, for awhile? I heard how Harry James got to do "Young Man with a Horn" when they originally wanted you.

Bobby: Right. Kirk Douglas wanted me to do it. And Dorothy Baker, who wrote the book, wanted me to do it. But it fell into the hands of a not-beloved man by the name of Jerry Wald. Somebody said, "What about Bobby Hackett?" Jerry Wald said, "No, I hear that he's drunk and unreliable". So Harry James got $75,000. The only satisfaction that I got was that it was the world championship loser. It was the only movie ever made that Radio City in New York threw out after one week. They lost a lot of money.

Jerry: Suppose Hollywood gets around to doing a good movie on Bix. Would you be willing to do the music for that one?

Bobby: I don't think they would. They would probably do an X-rated movie, and I'm old-fashioned. They would of course destroy it. I'm really not interested.

Jerry: After tonight, where do you go?

Bobby: Into the hospital for a checkup.

Val: What for?

Bobby: For everything. That reminds me of Louis Armstrong. A friend of Louis' asked him about a mutual friend who had died. He said, "Pops, what did he die from?" Pops said, "He died from everything, man. When you die, everything stops." But I feel very good, thank you. It's just minor repairs.

Jerry: You've got your diabetes under

control, haven't you?

Bobby: Oh yeah, I don't have any trouble. I wish I could stop smoking.

Jerry: Let me take you back again, Bobby, to Nick's in the '30s and '40s.

Bobby: Nick was a frustrated piano player. We had three pianos. Fats Waller used to come over and play with us quite a lot. When he played one of Nick's pianos, he said, "Hey, Bobby, does Nick make these pianos himself?" At one time he was playing around the corner for a lot of money. He'd do two shows a night spend the rest of the night with us. We had Pee Wee Russell, Eddie Condon, Dave Hall, George Brunies, Miff Mole, all jazz greats.

Val: Tell me, how can you keep a marriage together when you've been working like this?

Bobby: Well, we've been married for 38 years and it's like the cornet. You have to do it till you get it right. I happen to be lucky. We're very happy.

Val: Do you feel that people still appreciate the real jazz? Is it gone?

Bobby: I think jazz is stronger than ever. It always has been strong, it always will be. It's like a great painting. Music and art are quite similar. If anybody says that Renoir or any great painter is old-fashioned, it's a cop-out. It means he can't paint that good. It defies time. Louis Armstrong made records in the 1920's that nobody has come anywhere near catching up to yet and never will. It's much easier to say something's old-fashioned. It covers up a lot of mistakes and ineptitude.

Val: Do you keep playing because you don't know anything else, or do you keep playing because it really is a pleasure for you?

Bobby: Of course it's a pleasure - an extreme pleasure when you can play right, when you have the right sound. It's quite rewarding when you have a good audience and a good - I mean a really good - group. You reach them. It's quite a thrill. And it works every time. If you play well enough, the audience know. If you don't, they know that, too.

Val: Did you ever want to do anything else?

Bobby: No. Who would ever want to do anything else if he could play music?

Jerry: Do you ever play the guitar anymore?

Bobby: No, I don't have time. I wish I could. It takes a lifetime to learn how to play anything, and I need everything I have for the cornet.

Janet: Do you practice?

Bobby: Sure. You have to practice every day. I practice every minute that I can afford. I wish I had more time. I do calesthenics. It's very much like a fighter working out in a gym. The more you practice, the better you play. The guy who trains harder wins the fight.

Jerry: All your life you've led a very different kind of life than most people are familiar with. Do you prefer it that way?

Bobby: Of course. I never believed in being a crowd-follower. I hate automation. I think computers are the downfall of mankind. It's very unfortunate that there are too many robots around. Luckily, I got away with not doing that. I just never could. If I could, I'd be playing in the symphony and not making enough money.

Val: If you could recommend to young people the best way to get involved in real classical jazz, what would you tell them to do?

Bobby: Practice. Get involved in every way you can in music. And then you must learn to distinguish good from bad. This is the most difficult part.

Janet: What happened to the World's Greatest Jazz Band? We saw you and Vic Dickenson playing between sets when the band was at the Roosevelt Grill in New York.

Bobby: It's too bad the band lost so much money. It was a great operation. At one time Vic and I worked 20 minutes a night. Came in at 7, played 20 minutes, and that was it. We were the relief band. I often thought of making an album called "The Relief Band". It would be meant to give the public some relief from the nonsense they have to hear. If you don't believe me, turn on your radio. It's so hard to listen to the radio.

Janet: When you're in nightclubs, before crowds, do you get angry when people are talking and not listening to you?

Bobby: No. The secret of anything good - Rocky Marciano told me this - is concentration. Some people can do it. A friend of mine once asked Louis Armstrong, "Hey, Pops, all those old-time records, how could you sound so good with what was going on around you?" Pops said, "I never heard them playing".

photograph of Bobby Hackett, Pee Wee Russell and Eddie Barefield by Jack Bradley

JAZZ LITERATURE

A JAZZ RETROSPECT

by Max Harrison
Douglas, David & Charles: 1875 Welch Street, North Vancouver, B.C. (Also published by Davis & Charles, Newton Abbot; and Crescendo, Boston)
223 pp. $11.00

It is because I believe that jazz criticism should be a personal statement rather than the mindless echoing of some fashionable socio-political creed, or the grubbing together of a haphazard assemblage of trivial anecdotes, that this book makes so strong an appeal to me. Several of the essays included here have been published during the last twenty years in magazines - notably in Albert McCarthy's Jazz Monthly - but it is a tribute to Max Harrison's perceptiveness that their reappearance, albeit often recast, in this less ephemeral form emphasizes his possession of a fully integrated conception, developing but essentially consistent, which enables him to advance views on a very varied body of music in a way which demands our closest attention. Small matter whether or no we agree with what he has to say: the point is that contact with his writing obliges us to examine our own attitudes to this music, and to reflect whether our response to its different manifestations is as broad-minded and receptive on our terms as Harrison's indubitably is on his.

It is worth dwelling for a moment on the content and form of A Jazz Retrospect, if only to make clear the catholic though strictly disciplined nature of its author's approach. The book consists of six main sections. In the first of these, Some Attitudes To Improvisation, Harrison examines the work of Charlie Parker, Fats Waller, Thelonious Monk and Lionel Hampton. In the second, Group Relations, he deals with five different approaches to the problems of collective creations, taking for his text Teddy Charles, Bunk Johnson, Hal McKusick, Jimmy Lunceford, and the "Music for Brass" LP. Already it will be clear that he is no serf to this or that musical dialect, and that his approach transcends the trench warfare that disfigures so much that passes for jazz commentary. After an interesting transitional essay on Continental jazz he moves on to his next main subject, one that is plainly close to his heart; entitled Extending The Language, it shows what contributions have been made in this regard by James P. Johnson, Dizzy Gillespie, Ornette Coleman and, a surprising choice, the British musician David Mack. The fourth section, Improving The Form, describes ways in which jazz has been given a more varied formal dimension, notably by Tadd Dameron, Duke Ellington, Jelly Roll Morton and Gil Evans. There follows a review of Sidney Finkelstein's Jazz: A People's Music, before we reach the final two sections. Individual Voices examines Martial Solal, Miff Mole, Serge Chaloff, the Spirituals To Swing concerts, and Lennie Niehaus, whilst Cross-Influences comprises discussions of the Seiber/Dankworth collaborations, the Brandies Festival LP and Paul Whitman. Some very useful notes, giving relevant record numbers, together with many leads to further listening and reading, and a comprehensive index, listing every piece of music and individual mentioned, conclude this unorthodox and provocative survey.

This synopsis not only stresses Harrison's anti-sectarian position, but also suggests, by way of the subjects chosen for discussion, his close interest in the complexities of musical organisation. It is for these, rather than what might be termed its more physical attributes, that the author comes to jazz; one cannot, for example, visualize him settling down for a weekend's listening with a keg of ale and a large pile of Jack McDuff LPs. Perhaps it is significant that of the musicians dealt with in these essays, a sizeable minority are noted primarily for their compositional skills, whilst drummers and bassists get scant attention, the quintessential role they played in jazz, at least for thirty years or so, being largely taken as read. Also thin on the ground are musicians of the type of Ben Webster, Red Rodney or Zoot Sims, men who have worked to express themselves in a personal way but within an accepted tradition. If there is a lacuna in these closely-argued analyses I fancy it may be in Harrison's discounting of the important position which both the beat and extended improvisations in a conservative mould occupy in jazz history as the gramophone record reveals it to us to date. Conversely there have been many writers who have waxed lyrical over the work of Dave Tough and Art Taylor, or Ike Quebec and Sonny Clark, but few who, like Harrison, are empowered to dissect the music's anatomy in so absorbing and distinguished a manner. Certainly he does not apologize for treating jazz seriously as part - though only, mark you, one part - of twentieth-century music, placing it in aesthetic, historical and technical perspectives. Another of this book's several merits is that it expunges - dare one hope for good? - the myth that all good things came up the river from New Orleans. In place of this simplistic doctrine and the resultant notional hierarchies of development which so many commentators have imposed upon jazz, he hunts down relationships on quite different levels. No admirer of hard bop, for example, should miss what he has to say about Bunk Johnson, just as no lover of Morton should miss his survey of Thelonious Monk.

Whatever response may be elicited by Harrison's approach to his subjects it is unlikely any complaint will be directed at his style, which is exemplary in an era when sociological cant, so-called street talk and sub-surrealistic claptrap seem to vie with each other for dominance in those few places which still provide a forum for discussion on jazz topics. As if to atone for this flight into lucidity, chance has engineered the inclusion of a number of misprints which reflect scant credit on the publisher's readers. However this is a minor drawback and certainly should not deter anyone who has a real interest in music from obtaining a copy of this invaluable book, which cannot do other than refine one's sensitivity to its subject. Anyone who has ever struggled to explain his own response to the mysteries of musical expression will identify in every page of this volume a long and arduous devotion on the author's part to his subject, and it is with all the more regret, then, that one grasps in its title a veiled implication that Max Harrison has had his final say where jazz is concerned. Perhaps that gloomy prognosis is unfounded and further illumination is yet to come from his pen; but if the farewell proves a definitive one, he has at least left us in this book a memento of unique substance.

- Michael James

JAZZ STYLES & ANALYSIS

Jazz Styles and Analysis - Alto Sax
by Harry Miedema
Music Workshop Publications, Chicago, 1975; 104 pp; $12.50

It's now two years since the first volume in Down Beat's "Jazz Styles and Analysis" series appeared, a project aimed at establishing a library of representative annotated transcriptions of solos by an idiomatic wide range of practitioners of an instrument, for jazz-oriented students of that instrument. I was duly impressed by Dave Baker's trombone volume - not only did I find the transcriptions accurate, but his selections encyclopedically representative.

This volume shares some of the characteristics of the first set - accuracy of transcription, awkwardness of spiral binding - but not others. The chief deficiency is in the coverage of this volume. It seems to have been drawn from one man's record collection, coloured much more with a bebop-era bias than was the previous volume. Occasional artists who should have been represented, aren't - and I call the omission of Albert Ayler a very major one. But worse, for many artists the transcriptions chosen seem to have been picked at random, and do not do justice to the musician's conceptions. I could spend pages listing such major and minor quibbles, but just a few to illustrate. Ornette Coleman's main influence came with the Atlantic recordings of 1959 - 1961, with a significant settling of his style occurring on his return from retirement in 1965. How Coleman could be considered to be properly represented by two post - 1965 solos escapes me. Similiarly, Eric Dolphy's idiom did not make its break from Parker for freedom until 1962, but the two transcriptions are from 1960 and 1961 (and Alto-Itis is not even well-chosen for that period). So it

goes.

That aside, transcribing isolated single choruses or sections of longer solos gives a false picture of the entire creation - a magnified pictorial inset that is, however, removed from the whole context of the creator's thought of that moment; and Miedema excerpts widely. He seems to have taken relatively little care with either biographical or discographical information, and disregards the question of the current jazz market (i.e. whether or how the interested student can currently get to hear the materials transcribed). In short, the "Trombone" volume - as I indicated at the time - is a valid learning tool, detailed and precise. This one is a poorly-collected, obsessive curiosity. It wasn't worth the wait. And it emphatically isn't worth the price. - Barry Tepperman

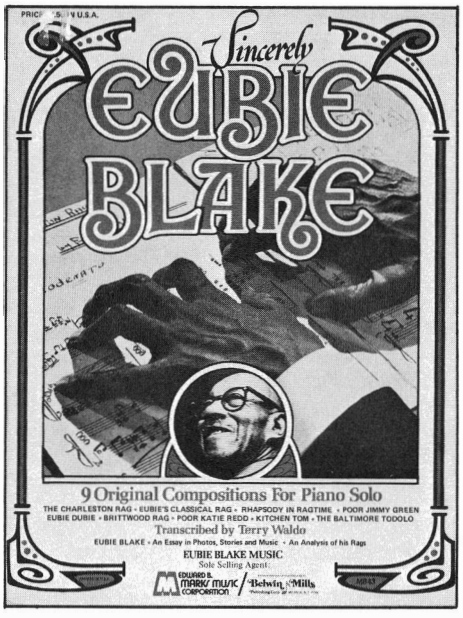
EUBIE BLAKE

"Sincerely Eubie Blake", produced by Eubie Blake Music, distributed by Edward B. MarksMusic Corporation and Belwin Mills Publishing Corp., $4.50.

I suppose that one of the impossible dreams of a dedicated ragtime pianist is getting a chance to tackle some previously unpublished sheet music by a top-drawer ragtime composer from the vintage years. Nothing is impossible with the incomparable Eubie Blake, however; thus, we now have this marvelous folio of the scores, meticulously transcribed by Terry Waldo (with Eubie's help) from definitive Blake recordings, to nine rags, ranging from the showstopping cutting-contest winner The Charleston Rag, composed in 1899, to the rich, relatively gentle and recent Rhapsody In Ragtime.

The breadth of Eubie's inspiration is truly impressive. Poor Katie Redd, appropriately suggested for "Ragtime Blues" tempo, is funky and, in the last strain, boogieish. Eubie's Classical Rag is delicate and easy-going. Eubie Dubie, jointly written by Blake and John Guarnieri, is straight-ahead, stomping, and filled with unexpected eccentricities. Yet, without exception, the selections eschew novelty effects for their own sake, emerging as cohesive, melodic richly-voiced works that build distinctively but inevitably to thoroughly satisfying conclusions. This is, beyond doubt, ragtime at its best.

Of course, Eubie's stuff is tough to play. Even the advanced ticklers are likely to get their fingers tangled in the up-tempo three-beat left-hand figure that opens **Brittwood Rag.** Moreover, the constant use of tenths (12 of the 16 bars in the first strain of The Baltimore Todolo, for example) poses a problem for people who can't reach them. Still, the material amply rewards you for your effort, and with some imagination, you should be able to adapt the tricky spots to fit your ability without seriously weakening your overall effect. In any event, the tunes are chock-full of East Coast stride "tricks" that most performers will readily find useful for adding punch to their versions of other numbers.



All the above titles, plus Kitchen Tom and Poor Jimmy Green, and photographs, biographical data on Blake, references to recordings of these and other works by Eubie, and tips on how to play Blake properly, for what has to be a bargain price of $4.50. If you claim to be a ragtime piano player, there's no choice - you've got to have it. - Tex Wyndham

RIGHT ON

Right On: From Blues to Soul in Black America
by Michael Haralambos
Eddison Bluesbooks No. 2, Eddison Press Ltd., London. 2.50 pounds(hardcover)

Although Haralambos develops an interesting thesis, his research is at times rather narrow and selective. He seems to focus his supportive research on the substantiation of his thesis and fails to consider anything that may complicate or contradict this thesis. It should be mentioned that the significance of much of his support work is highly questionable. A great deal of his supportive statements are based on casual research of a hit-and-miss observational nature.

In general, Haralambos contends that black music is related to black culture and society. Following this profound statement he writes that changes in the black societal condition have resulted in changes in black music. This is all very sound and at times Haralambos' development of this theme is quite interesting. However, he maintains that the black socio-economic and socio-political condition has improved so much that blues as such, no longer serves a function in the black community. From this, the realization of the American Disneyland Dream for U.S. blacks has encouraged the development of a new black music. The emphasis of the new black music is on the new black experience. While some of this is true, the author, for a sociologist, makes gross, naive generalizations on the total situation.

According to Haralambos, blues was an adaptation to, or an acceptance and accomodation of the Jim Crow system. This is only partly true, as blues also served as a medium of subcultural protest against the Jim Crow system. This protest aspect is possibly even more predominant in contemporary blues, as bluesmen express their displeasure with the current U.S. political, racial, and socio-economic condition. For example, the numerous Watergate Blues that surfaced, plus Jimmy Dawkins' Welfare Blues and Born in Poverty, Bobo Jenkins' Twenty-Four Years and Eddie Lang's Food Stamp Blues. It is unfair to say Haralambos neglects the protest aspect of blues. However, in his consideration of the protest element, he plays it down significantly.

Having related blues to the Jim Crow system, Haralambos develops his theory of musical change by claiming that this institutionalized system of racism and neo-slavery no longer exists. Therefore, according to Haralambos, blues no longer has a function. While it may be true that many of the formal overt characteristics of the Jim Crow system no longer exist, there still exist many of the covert ramifications. Haralambos claims that the American Dream has been actualized for blacks. This is true in certain respects for the black bourgeoisie, but not necessarily true for the black masses. The author substantiates his claim by quoting middle class DJ's and rather successful performers. Haralambos ignores the ghettoized urban black working class and low income groups, who for various socio-economic and urban design reasons are denied access to the predominantly suburban employment opportunities and social service amentities.

He also neglects the continuation of the neo-slavery system of share cropping and the feudal control of local economies and political systems by large plantation owners. These are the conditions that spawned the blues expression. Since they still exist, therefore, according to Haralambos' definition of blues, blues as a cultural expression should still exist. This last statement is counter to Haralambos' thesis.

Haralambos substantiates his "death of the blues" theory by the statements made by black radio program monitoring. While listening to the radio Haralambos heard very few blues numbers, so therefore blues is not popular. Granted, there is truth in this airplay/popularity relationship theory, but what about the influence of airplay payola and the modern black music industry.

According to Haralambos, the current black interest in blues is of a nostalgic nature. It this is the case then blues still serves a function - a nostalgic function. However, the interest in blues goes beyond this. A field trip to the rural south or one to the more accessible urban blues bars of a centre like Chicago will reinforce this notion. An interest in blues is also being preserved by a small core of younger blues artists. "Living Blues" magazine has been devoting a fair amount of space to younger bluesmen in recent issues (LB 22 and LB 23).

There is no denying the relative decline in blues popularity and the rise in popularity of soul music. But to say that blues is dead and no longer serves a function in the black community is somewhat erroneous.

After nailing the coffin lid on blues, Haralambos goes on to outline the rise of popular soul music. There is not the detail of study, as in Gillett's "The Sound of The City", but what is here makes for interesting reading. Gospel influences, changing style, and thematic changes are paralleled to changing black conditions and levels of awareness. The influence on black music of the rising middle class, the civil rights movement and the increases in black identity and awareness are covered. It is shown how the development of new black values and attitudes necessitated the rise of a new relevant black music. However Haralambos fails to consider the possible influence of the development of black capitalism, and in particular the black music industry. As in the case of other musical forms, it is conceivable that the music industry could have influenced the popularity of new styles. To the profit motivated music industry, music is a marketable commodity. To increase the profit returns from the particular commodity, the market must be increased. This is done by popularizing the particular musical commodities. This sort of thing may have played a role in the rise of soul music in the U.S. It is conceivable that the black and white music industries could have encouraged the popularization of soul music by monopolizing radio air time and by encouraging the identification of soul music with popular black movements, values and attitudes. I am not saying that this is why soul music rose in popularity. There is no doubt that in many respects it has taken on the expression of the masses. But in the context of rising black capitalism, the black and white music industries could have influenced the rise in popularity of soul music. This influence is something that Haralambos should have considered.

Redeeming aspects of the book include an interesting, but highly derivative consideration of the relationships between Chicago post war blues and the earthy delta/Memphis styles and the more urban Memphis synthesis. The outlined development of soul music in relation to changing black societal conditions and attitudes is quite interesting. In particular it is interspersed with informal interview quotes and reports on live performances. However Haralambos should have considered the sort of thing that Robert Allen talks about in "Black Awakening in Capitalist America". That is the influence of black and white capitalism on popular black culture.

It is rather disturbing to read that the condition has improved so much. This is a rather misleading account of the very real situation. Of course it is an easy and comfortable attitude to accept. It is also irritating to read a thesis that buries blues without considering a full study of the subject. All-in-all some of the shortcomings of the book may cause damage and encourage an incomplete understanding of the declining exposure of blues and the increasing popularity of soul. On the other hand, Haralambos develops a partially complete thesis of merit. For some of his theories are interesting and do stimulate thought. His book is recommended, if the reader takes the time to consider the other factors, conditions, events and influences neglected by Haralambos.

- Doug Langille

DEAR SUBSCRIBERS:

It seems that regular cost increases are becoming a regrettable part of our everyday life. Labour costs, processing and distribution costs, and perhaps most of all mailing costs. As a result of this, the following subscription rates for Coda Magazine will come into effect as of February 1, 1978:

$12.00 for 10 issues (Canada), $13.00 for 10 issues elsewhere excepting Great Britain. Airmail Rate $20.00 for 10 issues. First class (U.S. and Canada only) $17.00. Mail to:
Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada.
United Kingdom: 6.50 pounds for 10 issues - airmail rate 10.50 pounds.
Mail to: Miss R. Wittrick, 5 Whitefriars Crescent, Westcliff-on-Sea, Essex, England.

We would like to offer you the opportunity of subscribing to Coda at the old rates. So until February 1, 1978, we will accept subscriptions of up to 20 issues in duration at the old rates (see the subscription blank inserted in this issue).

Bill Smith John Norris

PUBLISHERS

RECORD REVIEWS RECORD REVIEWS RECORD

PAUL RUTHERFORD

The Gentle Harm of the Bourgeoisie
Emanem 3305

Paul Rutherford (trombone solo); London - (a) 2/7/74; (b) 20/8/74; (c) 17/12/74.
Noita Neila (a); Esumi Setag (b); Elaquest (a); Lonescario (b); Osirac Senol (c); Er Player Blues Now (c)
Emanem Records, P.O. Box 46, Shady, NY 12479

The development of Paul Rutherford's music remains an enigma to me. Originally he appeared in the mid-1960s Mike Westbrook band that remained, for the first half of this decade, the source of some of the most germane of British players (Surman, Osborne, Khan, Wheeler, Harry Miller) as part of a two-trombone tandem with Malcolm Griffiths. At the time it seemed that both Griffiths and Rutherford were aping the front-running American trombonists of their generation - with Griffiths drawing power from Roswell Rudd while Rutherford was spinning away from Grachan Moncur. Time has inverted that. While Griffiths has faded like Moncur, Rutherford has moved against predicted tendencies into the sphere of what his native scene calls "open music" in the companionship of such powerful artists as Evan Parker, Steve Lacy (transplanted), Trevor Watts, Derek Bailey and Tony Oxley.

"The Gentle Harm of the Bourgeoisie" (a political statement reflected in the liner poem but not in the music) is another sample of open music, or what I consistently have called simply human sound. A basic thesis on the individual level is that the players seem to have abandoned preconceptions of what the individual horn need do, as opposed to what the voice need do. This is Rutherford solo, touching all those concepts far away from JJ Johnson slide orthodoxy, using (like Mangelsdorff in breadth if not substance) the horn to express multiple parallel sound layers, like Rudd abandoning traditions impertinent to his immediate expressive need (Er Player Blues Now). It is a potent, visceral, immediate and guttural music that will provoke many listeners. Many will have to accept it as a fascinating study of trombone range without wishing to deal with its profundity of expression or its knifing potency. It is, most simply, an album not written about, because the only reaction it reliably evokes is gut level.

- Barry Tepperman

ROSWELL RUDD

Inside Job
Arista AL 1029

Roswell Rudd (tb), Enrico Rava (tp), Dave Burrell (p), Stafford James (b), Harold White (d).

Side 1: Sacred Song (8:00), Misterioso (7:30). Side 2: Inside Job (16:15).

This sounds like Roswell Rudd's best album to date. The group is very tight and the date flowed with aesthetic fulfullment. This was Rudd's set at the Studio Rivbea Spring Music Festival on May 21, 1976 (reviewed in Coda July 1976 pp. 8-10), which I was very sorry to have missed, having arrived just after the performance that night. Everyone said it had been a great set and this LP proves they were correct. Why it has been released on Arista complete instead of being on the "Wildflowers" set on Douglas Records piecemeal along with the rest of the Rivbea offerings from that festival is not clear, but it is certainly a set worthy of this treatment. The recording is also very good, well balanced and clear, so the delays caused by miking at the festival seem to have been justified. Like much of the music at Rivbea during that festival, there are scored and free passages running the spectrum of jazz feeling, with boppish passages during Monk's Misterioso and even some straightforward blues during Inside Job. With such musicians in such an environment playing in good form, one might expect remarkable results, and here, at least, that is the case. Congratulations to all concerned!

- Vladimir Simosko

ZOOT SIMS

Zoot Sims and Friend
Classic Jazz 21

In the last few years Zoot Sims has evolved from a respected, ever-swinging tenor player into a mature, disciplined instrumentalist who has lost none of his earlier verve. The emergence of the new Zoot is one of the happiest developments in jazz and may be documented in an amazing string of albums: "Body and Soul" on Muse (with Al Cohn), "At Ease" on Famous Door, "Nirvana" on Groove Merchant, and now this record on Classic Jazz. (His recent Pablo recordings tend to be inferior to those listed here.)

Zoot is capable of performing well in any context: as soloist with big bands, in little big bands, in quintets or quartets, but the record under consideration represents a high-water mark in his recording career and shows that with the new Sims less is more. Accompanied only by guitarist Bucky Pizzarelli, Zoot is relaxed and mellow on this set of medium-tempo tunes. His lyricism is frequently overlooked because of his propensity for swinging, but here the two qualities are perfectly fused and may be heard most beneficially in a diptych of There Will Never Be Another You and Willow Weep for Me . The former has Zoot bordering on the cutting and slashing while remaining tender underneath. The latter is the most pensive performance on the album, but it is never turgid, and evokes rather the bittersweet mood that Ann Ronell's chestnut cries out to receive. Sims' approach is reflected in and bolstered by Pizzarelli throughout. This album makes a lovely companion to the "Nirvana" record that contains, on side B, duets by Zoot and Bucky. It is conceivable that the Classic Jazz set was recorded at the Groove Merchant session: the same mood pervades both. The only reservation I have about this record is the paucity of playing time on the second side: fewer than thirteen minutes.

With the younger Zoot Sims what one heard was what one got and it was indeed appealing; now, maturity has softened those earlier edges and has added nuance to his playing, and it was nuance, one will recall, that most informed the playing of his greatest mentor, Lester Young. Of that great wave of white tenor men originally inspired by Young, I believe it may now be said that Sims has most fully assimilated his subtlest qualities while maintaining his own voice most distinctly.

- Benjamin Franklin V

SHAVERS & JOHNSON

The Last Session
Black and Blue 33032

Ya! Ya!
Black and Blue 33036

These discs represent the final legacy of Charlie Shavers, one of the great trumpeters to come out of the swing era. No one has ever doubted that Shavers was one of the most technically gifted soloists ever to blow a horn, but he has sometimes been accused, unfairly I think, of lacking feeling or even taste. Of course this simply reflects the fact that jazz fans can be downright impossible to please; there are still plenty of supposedly intelligent people around who will tell you that Miles Davis couldn't play when he recorded with Bird. Shavers' case represents, of course, the other side of the coin. Being capable of all kinds of triple-tonguing and impossible sounding acrobatics in the upper registers

has left him open to criticism for supposedly covering up a lack of musicality with technical feats. In other words, the same people who will tell you that Miles didn't have any chops will say that Shavers had too many. And, of course, the whole "chops" question is about as relevant to the art of improvising as the soloist's shoe size. All you have to do is listen to what Shavers does on these records to realize that he was playing top-flight jazz trumpet, right up to the end.

Both these releases stem from the same sessions, which united Shavers with Budd Johnson, who is probably the best mainstream tenor player around still, as well as one of the best soprano saxists ever. It would be hard to imagine a more highly compatible pair; both men came to the fore during the swing era, and both were able to make use of some of the innovations of the boppers in furthering their personal styles. The rhythm section is made up of drummer Oliver Jackson, who was with Johnson in the JPJ Quartet, and two Frenchmen, bassist Roland Lobligeois and pianist Andre Persiany.

Highpoints on The Last Session include the opening B&B Blues , the closing C. O.B.A.R. Blues , and Moten Swing , which turns into The Lady in Red , of all things. B and B is taken at a medium fast tempo and both Budd and Charlie get off brilliant two chorus solos. On the relaxed Moten Swing both men start off slow and easy and build things up well on their solos. Budd is on soprano here and really shines. The horns trade eights for an inspired chorus, then take it out. C.O.B.A.R. is a ten minute epic with blowing room for everyone. Persianny, who is very good throughout on both records, gets into some extremely abstract things, considering the context. Budd is back on tenor for this one, and turns in a characteristically thoughtfully swinging performance, and Charlie follows with a gem of solo, full of those long, melodic lines he favors. After a workmanlike bass solo, there are a couple of choruses of bar swapping, first between just the horns, then with Jackson getting into the act. Johnson and Shavers really cook here, and Jackson is in fine form in his spots. The album also features two Shavers vocals, the humorous Daddy's Go The Gleeks and Baby Won't You Please Come Home , which predictably tips the hat to Louis Armstrong more than once. Finally there is Nature Boy , a showpiece for Charlie that is a little cold, compared to his playing on the rest of these records.

The best tracks on "Ya! Ya!" are the two on which Shavers is present, In A Mellotone and The Best Things In Life Are Free . Charlie is tremendous on these tracks; his tone is particularly brilliant and he builds his ideas up with supreme intelligence. There are fireworks to be sure, but he also knows when to lie back and build up tension. Shavers really crackles on the out-choruses of these tunes, belying the fact that he was at the close of his career (he died about a year after these sessions).

Budd Johnson is such a consistently musical musician that it's hard to single out any of his performances as superior. Like Shavers, he is brilliant on Mellotone and Best Things , but he is also particularly convincing on the title track, a slow blues, which, as Budd explains, is a portrait of a young man whose friends and girl all desert him. His reading of I'll Be Seeing You is lovely as well, featuring Budd on both horns and also a fine piano spot by Persianny. Body and Soul , the remaining tune, is given a reasonable workout, but I must confess to a personal feeling that saxophonists should lay off this one for a while, inasmuch as just about everybody has recorded it and no one has really been able to add anything to what the Hawk did in 1939.

Both these records will be welcomed by anyone else who likes straight ahead jazz played by top-notch mainstream soloists with a sympathetic and well-meshed rhythm section.

- Richard Baker

CLIFF SMALLS

Swing and Things
MJR 8131

On Green Dolphin Street; Taps Miller; C Jam Blues; Cliffo; Stealin' Apples; Star - Dust; Just One Of Those Things; Drop Me Off In Harlem. Recorded in New York City, March 25 and May 19, 1976.

Assembled for recording purposes only, the Cliff Smalls Septet brings together some of the lesser-known purveyors of the mainstream idiom currently active in New York. Smalls, of course, is known to most of us through his earlier pianistic outings on MJR, but that he played trombone as well as relief piano in the Earl Hines war-time band that included Gillespie and Parker is less widely heralded. For this date, Smalls wrote the tightly-voiced arrangements that were used on all of the selections except for "C Jam Blues", the universality of which theme precluded the necessity for any but the sketchiest of heads. A responsible rhythm team of Major Holley (bass) and Jackie Williams (drums) underpins the refreshing solo ventures of such hardy yeomen as Money Johnson (trumpet), Candy Ross (trombone), the late Norris Turney (alto), and the relatively unknown Howard Kimbo (tenor). Johnson and Turney are familiar enough names to enthusiasts of mainstream jazz because of their latter-day exposure with Ellington, and Ross, a current associate of Smalls' in the Sy Oliver band, might be remembered by collectors for his participation in the Benny Carter Orchestra of the mid forties. Kimbo, however, marks this date as his recording debut although it must be obvious from the maturity of his playing that he is no newcomer to the jazz scene. He plays with a full-bodied tenor tone all the while evincing a conception of phrasing that owes as much to the boppers as it does to the masters of swing era saxophone.

Smalls' piano is comfortably mainstream in that it owes no allegiance to any one particular major stylist, but rather

amalgamates the combined precepts of the tradition as Monk and Silver. This neat, well-played jazz that Smalls and his men offer will satisfy all but the most unrealistically demanding of tastes.

- Jack Sohmer

BERNIE SENENSKY

New Life
P.M. Records PMR-006

Lolita's Theme; Another Gift; Little Waltz For A Little Boy; B.B.; New Life Blues; Ronnie; Poochie; Beloved Gift.
Bernie Senensky pno, Michel Donato bs, Marty Morell dms.

The piano trio format is severely limiting. A full-bodied bass and crisp drumming provide plenty of urgency and an atmosphere for virtuosic soloing - the Oscar Peterson or McCoy Tyner Trio solutions. Or the bass and drums can be given more leeway, so the trio relies on a kind of individualistic interdependence with but piano as the main voice - the Bill Evans Trio solution, or, in looser fashion, the Paul Bley Trio solution.

Bernie Senensky manages to hew a middle course between the Peterson and Evans paths but to his credit within his chosen format he has persevered with individual stylistic elements. His pianoistic personality is not yet fully formed but this album demonstrates that it is in the process of forming. Senensky's playing, when it isn't doing the straight ahead Peterson technique, is an interesting mixture. Usually his solos start with a straight, percussive, at times florid swing, tricked out with Tyner-ish runs. But as the solos develop, he tends to chop up his phrasing, running into some dislocation with jagged intervals, which then extend into his running lines by falling slightly ahead of the beat. The effect if one of being a little out-of-kilter, keeping the listener on edge, creating a very pleasing tension, for one senses that the pianist is in control but that his imagination is being pushed to stretch his ideas. I think this comes from Morell's drumming. There must have been a great temptation for Senensky to adopt a Bill Evans mode, and for Morell to drop into subtle brushwork with delicate pattering patterns. This happens on occasions, but the drumming is generally harder, more forceful, more demanding of the pianist. And Senensky rises to the challenge, not immediately in the thematic statements (Senensky's themes are pleasant enough, engaging without being memorable), but as his improvisations begin, Morell's pulse starts to toughen, and Senensky's lines expand into their jagged and angular ways. Another Gift is a splendid example, and B.B. becomes an exhilarating exchange between piano and drums.

Michel Donato underlays a richly deep supporting bass but seems somehow unable to be very adventurous inside this bustling rhythmic build-up and pianistic tilt. He plays a good but formal solo on Poochie , the catchiest theme which leads into some exuberant Senensky soloing.

New Life Blues has all the straightforward qualities of take-charge piano. Donato walks some fat bass lines, Morell is bristling and Senensky begins to worry his phrases, setting them adrift, holding onto them, altering them, looping them together, then suddenly plunging into fragments, letting them sound as if they will fly off and into odd, irreconcilable angles but finally finding a strand to develop logically and to an unexpected but right conclusion.

The slower pieces are slightly different. Senensky is almost floridly romantic in his initial statements, then, on Ronnie especially, a tune written as a memorial for Ron Park, his dislocations undermine the romanticism, and his solo takes on a strong broodingly dark quality.

Senensky's use of the electric piano on one track is unfortunate - Beloved Gift is heavy-handed rhapsodic, full of tinkling impressionism, with some distortion and a little funk but with no distinct personality.

There are echoes of Evans, Peterson and Tyner in places on this album but in the course of his solos the Senensky touch emerges as distinctly original, making this a very solid debut and leaving the listener ready for more.

Since listening to this version of Senensky's playing, I have received the CBC's own version on Radio Canada International RCI 416. There's ten minutes more music on this version: a full tune called Capricorn Dance and an extended version of Beloved Gift, which makes much more sense to me than the edited version I complained of on the PM issue. Much as I would hope that PM Records are successful, much as I applaud their interest in Canadian jazz, there's no doubt that the CBC album, with its additional music, is the better buy. It is available through CBC Publications, Box 500 , Station A, Toronto, Ontario. M5W 1E6 or Les Droits Derives, Case Postale 6000, Montreal, Quebec. H3C 3A8.

- Peter Stevens

ALEXANDER SCHLIPPENBACH

Live at the Quartier Latin
FMP 0310

Alexander von Schlippenbach (pno); Sven-Ake Johansson (dr, accordion). Quartier Latin, Berlin, 15 April 1976.
Kurz von Mitternacht mit Walzer Plus; Evidence; Round About Midnight; Yaapo; Potpourri a la Bonne Femme; Very Good Because Very Strong.

Leaving aside the question of his abilities as an orchestrator, which he appears in any case to be deemphasizing at present, Alexander von Schlippenbach seems to be the man to take up the challenge of the piano where Monk left it. Schlippenbach's piano idiom is one of challenge - not of energy, which is developed selectively as a momentary phenomenon in conjunction with sympathetic percussionists in his world (here Sven-Ake Johansson) - but of the keyboard as a percussion force in its own being. His piano, prepared or otherwise, is a creature of time and space, of a fast-attack tonality of little duration hung away from reciprocating barrages. That this is in fact an accurate estimation of what Monk has been doing all along is suggested by the consummate ease with which Schlippenbach the keyboard composer argues from moment to moment into and out of Monk's compositions like treasures in a dream of mist. But while Monk - and close cohorts like Elmo Hope and Herbie Nichols - seemed most content (as Martin Williams has said) with finding the gaps in other peoples' approaches to the music and the instrument and filling them in, Schlippenbach's art consists of seeing where gaps might be made in previous approaches and manufacturing them at one stage only to fill them in at another. The process, amounting to a self-imposed autodissection, is in itself fascinating; and like the "Globe Unity" music of a decade ago, Schlippenbach's music is a creature of process if nothing else. He, like Monk, recalls everything before in his heritage - which to judge by the response to Johansson's accordionship is more in the Teutonic music halls of a Breuker than in an underlying blues or stride voice - and seems content only to hint at a future extrapolation. Unlike many other artists of his generation, his time for creation is now rather than pitching toward some postulated future date of acceptance.

- Barry Tepperman

SHIRLEY SCOTT

One For Me
Strata-East SES7430

Shirley Scott's One For Me again brings deserved attention to one of improvised music's finest organists. While working from the mainstream organ/tenor/drums tradition, Ms. Scott infuses her music with an ebullience, warmth and inventiveness that stamps her approach as unique. In this 1974 set, Scott is joined by tenor saxophonist Harold Vick and drummer Billy Higgins.

The answer to Scott's What Makes Harold Sing? is, of course, Shirley's beautiful tune and accompaniment which provide just the proper frame for Harold's melodic, swinging style. Vick's Keep On Movin' On is a sunny, summery outing featuring nicely overdubbed horn lines (Harold on alto and tenor) and a dash of Latin provided by Jimmy Hopps' tasty cowbell accents.

Shirley's Do You Know a Good Thing When You See One? effectively evokes the smoky, backroom atmosphere of an after-hours club. Adding an element of tension beneath the deceptively easy and relaxed surface is the tune's harmonic structure. The eight bar A section descends from F, to E-flat and D-flat, and then to C before returning to the F tonic; the eight bar B section reverses affairs by using repeated four bar phrases that chromatically ascend through D-flat, D, E-flat, E, back to F. Against this harmonic flow, Shirley adds to the energy by pushing slightly ahead and then sometimes lagging a bit.

Big George is Shirley's musical tribute to master saxophonist George Coleman. An up-tempo romper, the tune provides a nice showcase for Vick's Pres-tinged tenoring and the crisp, clean solo work of Billy Higgins. On Vick's Don't Look Back, Harold unleashes his considerable technique in a compelling high-energy essay. In the background is the occasional presence of a mellotron. While used sparingly, I find its unvarying texture monotonous and disruptive of the spontaneous interactions between Scott, Vick and Higgins. This, however, is my only reservation about the album.

Overall, Shirley Scott has created a highly personal set of performances that brim over with integrity, musical sophistication and animated optimism. To refresh your spiritual and aesthetic wellsprings, I recommend One For Me for you.

- Chuck Berg

WOODY SHAW

Love Dance
Muse MR 5074

Love Dance; Obsequious; Sunbath; Zoltan; Soulfully I Love You.
Woody Shaw trt, Steve Turre tb and bs tb, Rene McLean sop and alto, Billy Harper tr, Joe Bonner pno, Cecil McBee bs, Victor Lewis ds, Guilherme Franco percn, Tony Waters cungas.

The immediately striking thing about this album is the spacious scoring, mainly by Shaw, I presume. His trumpet has always had a fat tone and using the full body of Billy Harper's tenor and the trombone/bass trombone of Steve Turre the ensemble gets a really rich bottom sound, bolstered on three tunes by interesting vamp figures from the bass. Some of the themes are very catchy, and Obsequious by Larry Young is energetically dazzling in tough and brassy hard bop fashion. The group shows a nice cohesiveness in its playing, its punctuations behind solos are well placed, giving a taut atmosphere without appearing too pushy.

The most excitement comes from the playing of Joe Bonner. I heard him first about six years ago with a Freddie Hubbard group and he struck me then as a pianist who might go places. This album demonstates his all-round abilities. His comping both within the ensembles and behind solos is first-rate, thickly percussive and yet often spaced-out with room for McBee's inventive bass to show itself. His solos are masterful, derived from McCoy Tyner to some extent but he uses shading and dynamics more cleverly than Tyner. (Is it heresy to suggest that Tyner is too loud too continuously?) Bonner is not afraid to pedal hard but he also knows the value of understatement.

The other fine soloist on the album is Billy Harper, whose tenor playing is determinedly aggressive. He slices across the bouncy vamp of Love Dance and begins to cut the melodic theme to pieces in a very effective tightening of tension.

Shaw is something of an enigma. He seems to have all the right abilities - lovely tone, plenty of drive, lively imagination. Yet his solos never quite reach their potential. His playing usually starts in the middle register, then as his solos proceed, they become a little edgier, though the tone remains sure. But he never seems able to push his ideas far enough. He displays a very heated agility on Obsequious and Zoltan, and his lead in the ensembles is exemplary. Perhaps he is moving towards fulfilment, but he doesn't quite make it there.

Rene McLean has inherited the sharpness of his father's alto playing without the concomitant awkwardness. He has a fine solo on Obsequious but his soprano on Zoltan is only spasmodically interesting.

The rhythm section is splendid with very assured underpinning from the bass, driving drumming, especially in the faster tempos, and the percussionists add various interesting textures.

All in all, there's some fine music here - the big sound of the group is captivation, Bonner's piano is outstanding, Harper fires the music and Shaw, while not quite playing up to his potential, leads his group intelligently and spiritedly.

- Peter Stevens

The Woody Shaw Concert Ensemble at the Berliner Jazztage
Muse MR-5139

The group on this record is relatively large but is somewhat similar to the instrumentation on Woody Shaw's recent recordings. In addition to Shaw on trumpet, the remainder of the group consists of Slide Hampton (trombone), Rene McLean (alto and flute), Frank Foster (soprano and tenor), Ronnie Mathews (piano), Stafford James (bass) and Louis Hayes (drums). Except for Hampton and Foster, all have worked and/or recorded with Shaw so the group is relatively familiar with each other. As might be expected, the group plays a brand of swinging hard bop, much like the better Blue Note recordings of a decade or so ago. The playing is rather like that on Shaw's more recent recordings "Moontrane" (Muse MR-5058) and "Love Dance" (Muse MR-5074). While the album is not terribly original, the players are all good and they sound as though they had been adequately rehearsed (as the liner notes claim).

While the use of two brass and two reeds in a small jazz group is hardly novel, it has been uncommon in recent years. The arrangements (by Hampton or Shaw?) take full advantage of the four horns and I was pleased to hear some arranged riffs in back of the horn solos. The arrangement on the very non-obsequious Larry Young composition Obsequious (also on "Love Dance" with a different arrangement) has the brass horns (Shaw and Hampton) solo in alternating fours as the reeds (McLean and Foster) do subsequently. This is hardly daringly original but it is unusual and it works well.

Contrary to the opinion of another Coda reviewer, I think it is totally wrong

to regard Woody Shaw as the "Poor Man's Freddie Hubbard". Shaw and Hubbard have a similar sound and both have been influenced by Clifford Brown. However, the resemblance ends there since Shaw has been playing lines very much like those used by reed players. I think he has been strongly influenced by Eric Dolphy with whom he worked when he was relatively young. On this record, Shaw plays very well. He sounds a bit awkward at times but I think that is because he, like Pee Wee Russell and (lately) unlike Freddie Hubbard, takes a lot of chances in his improvising. Thus, he is not always graceful but he is nearly always exciting which is a great deal more important in Jazz. The other players on this album are all very good. It is particularly good to hear Foster and Hampton again since they have not recorded often recently (as far as I know) and both are playing as well as ever. Mathews' solo playing is very good and James and Hayes move the group very well. Because of the large number of horns (plus piano), James is quite right to concentrate on the low notes of the bass.

The recording was made live in Berlin during November, 1976. The instruments could have been balanced a bit better at times but the quality of the sound is very good. If you have enjoyed Shaw's recent recordings, or if you liked the Blue Note recordings of a decade ago, this record is well worth buying.

- Kellogg Wilson

SMITH AND BROOMER

Conversation Pieces
Onari 002

Side One: A Configuration; An Outline of Miniature Potted Trees. Side Two: First Jump; Imagine a (Short) Monument. (Briefly) Inquire After Its Whereabouts.
Recorded in Toronto on May 11, 1976.

The emergence of an active creativity in new jazz outside of the paternal boundaries of the United States continues not only in Europe but in Canada as well. The documenting of this development has been heretofore restricted to this publication and a few small music journals. Hopefully the visibility of Canadian jazz will catch up soon with its seeming maturity. This is not to present the case for a definable Canadian style or indigenous aesthetic which I doubt can be substantiated as concrete just yet. But the work of Michael Snow , Eugene Chadbourne and the CCMC along with the participants in this album testifies to the distinct artistic consciousness of new music.

"Conversation Pieces" involves two compositions each by soprano saxist Bill Smith and pianist Broomer. Smith's A Configuration is hesitantly eked out of his horn at first, slowly takes form as phrasing becomes more delineated and an odd intensity increases as Smith's soprano becomes slightly strident and choked, evoking the impression of an involved emotional committment struggling with a constricting trepidation. This uneasy sensation is accomplished with Smith restricting himself to the few scarce thematic notes as he unfolds the piece. His conception is decidely minimalist. Broomer in contrast fills up the musical space here, growing instantaneous, snarly sprouts of percussive piano off of Smith's writhing configuration.

On An Outline of Miniature Potted Trees Broomer sets a modal basis that is very disciplined. The piece meets head-on the challenge of self-stimulated improvisation within a modal confinement. The variety of tonal texture and rhythmic nuance created by not quite prepared parts inside the piano (actually free-moving "indeterminate" objects) gives contrast to the monochromism of the modal playing. Broomer begins to open up as the piece progresses as if the constant intrusion of noises upon every note he plays agitates his improvisation to burst out and scramble free from the strict modality. Normally modal improvisation on soprano conjures images of Coltrane but Smith's tone phrasing and structural sense are not of the Coltrane school. He is one of a handful of sopranoists who seem to be realizing alternative courses to the blind swimming of the countless Coltrane polliwogs. Smith's playing here is restricted to a resolute recurring statement that obliquely outlines and contains Broomer's probings. Throughout the album a compositional feel pervades as Smith works through diverse intervallic possiblities as sound in space.

After Broomer thrashes and stomps a solo out of Smith's First Jump with appropriate abandon, Smith puckishly plays with his own thematic self-image through a cracked, inverted mirror and sees comically twisted angles and reversed reflections of phrases; restating his posture with a rakish wit.

Lastly in "Imagine etc..." Broomer displays the utmost care and sensitivity in modelling delicate but strongly-formed miniature figurations which persist as a continuous entity through an open-ended awareness of where any given figure can lead him in any implied direction. These pieces are all highly original and commendable in themselves. But I must question the concept of "conversations" which nominally this album is all about. With the possible exception of the shortest piece, A Configuration, these seem to be conversations only in the sense that each player gets to make his statement in logical turn but it is to the compositional material than to each other. Interaction when it exists is of a measured nature. There is emotional conviction here to be sure but it is manifested as distinctly self-involved on the part of both players. This may be the by-product of their purposeful intentions but the empathy that would seem to exist between these two close friends has to be read-in by the listener much of the time. What I find missing here is a naturally organic intercreating of revealed forms that appear in the act of collective improvisation where an idea is responded to instantly without total premeditation, amending, developing and sometimes completely changing it into something new. In this music the thought often seems to be substituted for the act, the generative dual expression. Smith and Broomer's conceptual stance may be one step removed from this and as such, equally valid but what nags is the incongruity of the title "Conversation Pieces". Stuart Broomer's trenchant comment on his own piece "Imagine etc..." reads: "The specific or emblematic is engaged in a comic struggle with the all-possible that is relieved only when they retreat into their respective perversities." Slightly transposed, these words can inform of the nature of this unusual album. It seems the all-possible (new idea/form) which may grow from the specific or emblematic is not a comic struggle (collective improvisation) but only contrasting relief as the players retreat into their respective perversities.

- Kevin Lynch

SOPRANO SUMMIT

Chalumeau Blue
Chiaroscuro CR-148

Nagasaki; Chalumeau Blue; Black and Tan Fantasy; Grenadilla Stomp; Danny Boy; Everybody Loves My Baby; Linger Awhile; Slightly Under The Weather; Wake Up, Chillen; Ol' Miss; Debut; Some Of These Days.
Bob Wilber (clt., sop., alto), Kenny Davern (clt., sop.), Marty Grosz (acoustic gtr.), George Duvivier (bass), Fred Stoll (drums). Recorded February 30, 1976.

Surely the most refreshing mainstream sound to have been heard in recent years is that of the Soprano Summit. On this, their second LP, they maintain the high standard of musicianship and integrity that has made their group one of the brightest lights in the jazz firmament. Both undisputed masters of the clarinet and soprano sax, Bob Wilber and Kenny Davern also share in common an abiding respect for the contributions of earlier jazz reedmen , most particularly those associated with the New Orleans style. But Wilber and Davern are not traditionalists; they have each come too far in their respective careers to be content with merely recreating the past. Years of absorbing the sound of Bechet, Dodds, Noone, and others have given them a thorough familiarity with all phases of the New Orleans heritage, and a comfortable ease at improvising within that idiom while still retaining their individuality.

"Chalumeau Blue", an original by Wilber, recalls in its opening intervallic phrase the little-known Clarence Williams composition "Gravier Street Blues", and is played by the two clarinetists with a verve and informality reminiscent of the small bands which flourished on Chicago's South Side during the twenties. As the term "chalumeau" refers to the low register of the clarinet, so the type of wood used for that instrument lends its name to Wilber's "Grenadilla Stomp", a Richard M. Jones-type tune which would have been an ideal vehicle for the King Oliver Creole

Band. Contrasting with these and other examples of the group's polyphonic style are two relatively straight-forward solo numbers: Danny Boy , which receives a sensitive treatment by Davern on soprano backed only by the arco bass of Duvivier, and Debut , another Wilber original which for the first time features the composer on alto in a solo of rare beauty. On this latter title, Wilber eschews the expected Hodges-type interpretation in favor of a more legitimate sonority which is subtly enhanced by Grosz' delicate chording.

A swinging Everybody Loves My Baby opens with Wilber's low register clarinet essaying the verse and first chorus of this old Chicagoan standard. Davern enters unobtrusively on soprano and restrains himself for much of the second chorus, but gradually increases in intensity over the ensuing thirty-two bars until it is his sound which is the dominant one in the ensemble. Wilber's clarinet again asserts itself for two solo choruses, and Davern follows with two more on soprano. An improvised but incredibly considerate ensemble between the two saxes paves the way for Wilbur's final solo and Davern's re-entry on clarinet for the sixteen-bar ride-out. In a similar manner, the other titles evince yet further aspects of the group's versatility in utilizing all available timbral and structural possiblities.

In its instrumentation and stylistic roots, Soprano Summit urges comparison and other well-known partnerships in jazz recording history. Those of Jimmie Noone and Doc Poston, Johnny Dodds and Junie Cobb, and Sidney Bechet and Mezz Mezzrow come to mind most readily, but with these dual reed frontlines there was never a question as to which of the two men involved was the more vital or interesting musician. Only when Bechet recorded with Albert Nicholas, another New Orleans giant, did he find a partner of comparable stature. Of equal importance though to the overall impact and impression of the classic Ellington reed sound; forever looming in the background is the suggestion of Bigard's clarinet and Hodges' soprano and alto.

Other techniques occasionally employed by the Summit can be traced, however subliminally, to less obvious sources, viz. Irving Fazola-Eddie Miller, Pee Wee Russell-Bud Freeman, Buster Bailey-Russell Procope, Phil Woods-Gene Quill, and Lee Konitz-Warne Marsh. If the inclusion of the latter pair seems too far-fetched a comparison, recall that Wilber, like Konitz and Marsh, had also studied with Lennie Tristano and that tutor's concept of ideal contrapuntal improvisation, albeit intellectualized, had more in common with New Orleans polyphony than did the orchestrated ensembles of many early swing bands. (The tenor bands that proliferated in the forties and fifties - Dexter Gordon-Wardell Gray, Gene Ammons-Sonny Stitt, et al - have no relevance in this discussion, for their mode of playing was based exclusively on the riff-solos-riff formula and there was no attempt at contrapuntal improvisation, variety of timbre or voicing, or structural development.)

Although their technical abilities are equally impressive, the musical temperments of the two Summit leaders are quite dissimilar. Wilber is perhaps the more classical, or apollonian, if you will. The sweeping elegance of his phrases and the pristine purity of his tone, controlled but never unfeeling, evoke an image of serenity. sophistication, and self-assurance. Davern, on the other hand, is fiery and impassioned. His rhythmic patterns are ultimately more adventurous and his phrases more obliquely sculpted than are Wilber's, but his resolutions are never less logical. Ironically, it is he, and not Wilber the one-time disciple, who occasionally reflects the snarling, ornery side of Bechet, but these passing asides are felt to be more in the realm of merry-making than reverance.

Beyond their respective instrumental achievements, Wilber and Davern share a conception and talent that is all too rare these days. That is, briefly, a desire and ability to suppress their individual egos for the good of the whole. There is no combative or competitive element present in their playing. Instead of deploying their creative energies in the service of self, they unite their considerable talents to give shape and meaning to a body of music. This is nowhere more evident than in the ensembles between the two clarinets . Immaculate spontaneous counterpoint by the two instruments of the same timbre playing in the same register is a virtual impossibility, but somehow Wilber and Davern manage to not only carry it off, but to swing at the same time.

- Jack Sohmer

STIVIN AND DASEK

System Tandem
Japo 60008

All I know about these players is that Jiri Stivin plays alto saxophone and flutes, soprano saxophone and recorder and Rudolph Dasek plays electric guitar, they're from Czechoslavakia, and in May 1974 they recorded this album.

The music is about half exceptional and half forgettable. It is worth hearing for the exceptional parts - a powerful unaccompanied alto solo on Puddle On The Muddle, the pastoral prettiness of Moravian Folk Song - Forman Going Down The Valley and in general some admirable ensemble playing for an electric guitar / wind instrument duet. The major weakness of the record lies in the four pieces by Dasek, which suffer from a juvenile superficiality (Hey Man Let's Play Something About Spain is just as dumb as its title) and a predictability which extend into the players' improvisations. In the ensemble sections Dasek can match Stivin's facility note for note and he supports him with some beautiful folkpicking on Moravian Folk Song, but like so many guitarists in improvised music Dasek has trouble taking advantage of all the options the idiom offers. His own pieces are based largely on simple and unimaginative chord changes which

he strums with a rock-heavy brashness at odds with the abilities of his partner. However it's overall a pleasant and intriguing record, and the two pieces where Stivin has the upper hand make one eager to hear what these musicians have been up to in the three years since this music was recorded. - David Lee

BUDDY TATE & JAY MCSHANN

Crazy Legs and Friday Strut
Sackville 3011

Buddy Tate (tenor saxophone), Jay McShann (piano). Toronto, July 1, 1976.
My Melancholy Baby, Say It Isn't So, Shakey George, It Must Be True, Ellington Medley: I Got It Bad/In A Sentimental Mood / Sophisticated Lady, Crazy Legs And Friday Strut, If I Could Be With You, Rock A Bye Basie.

Since there may still be a few people around who are not yet aware of Jay McShann's stature as a jazz pianist, it should be clarified at the outset that the former employer of Charlie Parker, Paul Quinichette, and Jimmy Forrest is not only an accomplished blues player and an important Kansas City Bandleader, but a complete rhythm section unto himself and a top drawer jazz soloist as well. But because the popularity of the McShann bands from the late thirties on was based almost entirely on the leader's ability to satisfy his audience's craving for the blues, none of the band's many provocative jazz arrangements were even recorded. Forrest, who when with the band in the early days was Parker's roommate, has stated that McShann was easily the equal of many more highly reputed jazz pianists, and that he certainly had no musical need to limit himself to the blues. That he did so to the extent that he did was only in keeping with his desire to provide steady employment for his men, and to further the band's reputation in a town which showed little sympathy for modern jazz. Thus, the "Great Soloists" approach to history often throws into unrealistic and unfair perspective the roles played by the men who fostered their growth. The early development of modern jazz owes considerably more to such musicians as McShann than has heretofore been acknowledged.

In this duet performance with the masterful Buddy Tate, McShann displays far more of his Hines heritage than he has on previous occasions. His time is flawless, and his left-hand so fully textured that the absence of the customary bass and drums is scarcely felt at all - as a matter of fact, one can appreciate McShann's comprehensive skills even more readily for their not being present. Stylistically, McShann can be regarded even now as a transitional figure somehow miraculously preserved in time, for although his melodic ideas are frequently reminiscent of early bop, his rhythmic phrasing is still redolent of Kansas City barrelhouse swing. An interesting synthesis of dialects, and one which ceased to prevail to any significant degree after the late forties.

Tate's sumptuous sound has rarely been recorded so well as here. The intimacy of the setting, the relaxed but swinging mood, and the proper balance of freedom within form are all elements which elicit from the tenorman some of the most penetrating and incisive statements he has imprinted to date. Equally impressive is the ease with which he plumbs the depths of his instrument's range and the warm sonorities he discovers there. An angular improvisor in the Herschel Evans - Dick Wilson mode, Tate is one of the few remaining tenormen who excel in the art of miniaturization. Like Ben Webster, his every phrase is sculpted with care and concern for essentials - with men of this caliber, there are no wasted or superfluous notes - and the breadth of his emotional compass is the spectrum of all that is human.

- Jack Sohmer

CECIL TAYLOR

Dark to Themselves
Enja 2084 (also on Inner City 3001)

Raphe Malik, trumpet; James Lyons, alto saxophone; David S. Ware, tenor saxophone; Cecil Taylor, piano; Marc Edwards, drums.

side one: Streams; side two: Chorus Of Seed.

Much has been written about Cecil Taylor over the past twenty years, and now he is finally beginning to receive the public recognition that he deserves as one of our finest musicians. Each of the pianist's personal appearances and recordings is now considered an event in the jazz world, and this album is no exception.

Recorded live in concert at the jazz festival in Ljubljana, Yugoslavia on June 18, 1976, "Dark to Themselves" marks a new direction for Taylor as he unveils a new and larger group than the trio or quartet (with alto saxophonist Jimmy Lyons and drummer Andrew Cyrille as the permanent members) than he usually worked with over the last decade. Lyons is now the only musician from previous Taylor aggregations to remain; the new additions are David S. Ware (tenor saxophone), Raphe Malik (trumpet), and Marc Edwards (drums). Malik and Edwards are new names to me - and I suspect to many other listeners - but I was impressed with their abilities, as I was with Ware whose sound and strong ideas captured my ear. All of them solo well, but the individual power and interplay between Taylor and them isn't what was present in previous Taylor groups, perhaps due to the short time they have been playing together. Thus, Lyons stands out in a spotlight which is well deserved, since he has never really received proper recognition for his contribution to Taylor's music. Here, Lyons shows that his empathy with Taylor and the music is uncanny, and the dialogue between the alto saxophonist and pianist (and the drummer) on Chorus Of Seed shows the two musicians playing as one, yet each expressing himself.

As for Taylor, he is his usual superb self creating dancing rhythmic lines and textures although I personally prefer to hear him play solo as opposed to in a group situation. Playing solo, Taylor is obviously freer to take the music wherever he wants. Also, Taylor plays such a texturally dense style that it is sometimes difficult for other instrumentalists to fit in without seeming superfluous onto the music.

With three horns, piano and drums present, some may question the absence of a bass (as well as in other Taylor group appearances). I feel, however, that this is a wise and good choice. Taylor uses the piano as a drum; his thick textural rhythmic dances leap all over the keyboard and mesh with the percussion, combining to create a series of rich overtones which leave little room for the harmonic implications of a bass line. The only way for a bass to fit in would be for it to assume the role of total linear playing, forgetting about harmony and making certain that no diatonic harmonic situations are either directly played or implied. Consequently, the absence of the bass gives Taylor more harmonic freedom as to which direction he may want to take his music.

A new saga in Cecil Taylor's career. Give it a listen. - Clifford Jay Safane

THREE BLIND MICE

Isao Suzuki Quartet + 1
Blue City
Three Blind Mice tbm-2524

Isao Suzuki Trio
Black Orpheus
Three Blind Mice tbm-63

Masaru Imada
Piano
Three Blind Mice tbm-60

These three recordings by Japanese musicians are quite good. The best among them is Isao Suzuki, a bassist and cellist of considerable accomplishment whose usual approach is to introduce a tune arco, solo pizzicato, and conclude arco. His plucked cello is especially effective. The accompanying quartet is composed of a traditional rhythm section (including guitar), and the group creates a strangely appealing bottom-heavy sound roughly analogous, in its small and relatively quiet way, to Gil Evans' orchestra. Suzuki's is the dominant voice on this 1974 session that includes two of his originals, Body And Soul, and Play Fiddle Play that has a "Sermonette" mood and on which the leader hums a la Slam Stewart.

In 1976 Suzuki recorded with the pianist (electric and acoustic) Tsuyoshi Yamamoto and drummer Donald Bailey in a splendid trio album. They are subdued but engaging throughout the five pieces:

Manha De Carnival, Angel Eyes, Who Can I Turn To?, In A Sentimental Mood, and Suzuki's own Blues. The leader's virtuosity is the album's highlight, but the pianist's abilities are also of high order. As strong as the soloists are, however, one does not overwhelm the other, and what results is a whole that is slightly greater than the sum of its parts.

One taking a Blindfold Test on the Suzuki albums would guess that the musicians were hard-playing, mainstream Americans with a slightly novel approach to melody, but that same person would undoubtedly identify Masaru Imada as an Eastern pianist. His sonorities are indigenous to his country, and they are even more pronounced on his three originals than on You'd Be So Nice To Come Home To, Old Folks, and the strangest version of Cole Porter's I Love You that I have heard. Imada is a powerful, two-handed player who sustains well this solo album: he is roughly the Japanese equivalent of Roland Hanna.

Gone, hopefully, are the days when arrogance or provincialism led some to believe that only a select few could play true jazz. These three recordings reveal - if proof be needed - that musicians unknown to us are playing elsewhere at a high level of competence.

- Benjamin Franklin V

CHARLES TYLER

Voyage from Jericho
Ak-Ba AK100
Earl Cross (tpt); Arthur Blythe (as -1); Charles Tyler (as, bars); Ronnie Boykins (bass); Steve Reid (dr); NYC, July 1974.
Voyage From Jericho (-1); Return To The East; Just For Two; Children's Music March; Surf Ravin (-1).

Ensemble Live
Ak-Ba AK1010
Charles Tyler (as, bars); Melvin Smith (gtr); Ronnie Boykins (bass); Steve Reid (dr). Umea Jazz Festival, Sweden, 24-26 October, 1975.
Fall's Mystery; Folly; Voyage From Jericho.
(Available from Ak-Ba Records, P.O. Box 1737, New York City 10027 USA).

Charles Tyler was first heard from on May Day, 1965, sharing the stand at Town Hall in New York with Albert and Don Ayler for the legendary "Bells" recording. Tyler, like Frank Wright and Frank Smith in those days, seemed little more than an upward extension for Ayler's tenor. The similarity of a Midwestern Black heritage (the rejoicing sound that even southerner Ornette Coleman recalled early) led them to similar conclusions initially. But Tyler tired of the New York avant-garde battles, and retired for several years of study and teaching, returning only in the past three years to New York.

The Charles Tyler projecting this music is a different man from the one who stared across the stand into Ayler. While the alto sound remains constant - the juicy, full-blooded almost Bechetian body that breathes spirit into almost its every utterance - and his heritage remains the constantly visible Ornette via Albert, the flow of his lines and compositions, and his interrelations within the ensemble, have changed. Ayler's lines and heads were all of a continuity, spiralling outward from rapidly repeating figures in a continuous energy accrual. Tyler's lines grow in the same singsong manner by motivic distortion and extrapolation - placement, timbre, and tempo - but all his lines have defined energy hiatuses that allow the ensemble to regroup, rather than Ayler's self-perpetuating independence. Viewed thus, the diverse drive that drummer Steve Reid provides - both timbral and in crossrhythmic pattern - is crucial to Tyler's invention. As a second prime voice, Tyler has also taken up the baritone saxophone and given it a new prominence and freedom that it has not enjoyed since the prime days of hard bop - certainly not in the shadow of Coltrane under John Surman's temporary dominion. It is far more a tonally-attuned horn, one to build strikingly in continual singing repartee with itself like Ornette's early music, but making at least as much use of the ruminative power and timbral chance of its lower depths.

One major change that Tyler has made in the ensemble concept vis-a-vis Ayler is the central driving role of drummer Reid, feeding back individually on every other ensemble member. And yet the other musicians function largely independently of each other, with collectivity of creation limited to the same sort of musical background commentary in mid-solo that "Free Jazz" showed. The roles of the others in Tyler's music are otherwise enigmatic. Trumpeter Earl Cross brings a plangent, pungent timbre to the ensemble, but his ideas are virtually commonplace to any student of the early Ornette Coleman quartet. Black Arthur Blythe, an altoist of great energy

and initially great promise who has disappeared and reappeared repeatedly since his first recording with Horace Tapscott in 1968, is hard put to decide who, in fact, he wishes to be, and is altogether frustratingly influenced by context in the quintet setting. (In 1968 he was Ayler; in 1972 alongside Azar Lawrence, and recently with Chico Hamilton, he pretends to be Dolphy; and for the purposes of this recording wishes to be Ornette.) Bassist Ronnie Boykins, taken from the solar center of Sun Ra, is at once both the definition and the antithesis of free melodic bass playing. His lines and continually non-harmonically-related melodies have a certain contextually-somber contrapuntal value. But except in his solos, they are delivered with a steady droning four-beat manner that has little to do with the surrounding musics. In the concert recording, guitarist Melvin Smith performs almost mechanically in the ensembles (one is reminded of Bill DeArango in the early Gillespie sides), but sparks in a feedback and knife edge-rooted style with solo energy parallelling Tyler's own.

Albert Ayler died needlessly, and excessive study changed Ornette's music irretrievably. Both traditions seem in Charles Tyler, who by personally reinterpreting both pioneers and extending them to his own being has made his contribution to the universe of ideas one well worth hearing. - Barry Tepperman

REISSUES

Wes Montgomery : Movin' (Milestone 47040) packages together Riverside's "Movin' Along" and "Full House". The former was a studio date with James Clay and Victor Feldman and the latter was a live session with Miles Davis' rhythm section (Kelly, Chambers, Cobb) plus Johnny Griffin. Both sessions contain superior examples of Wes' unique guitar stylings but the intensity level of the performances preserved on "Smokin' at the Five Spot" or the Japanese BYG session is not found here.

Eric Dolphy: Status (Prestige 24070) repackages "Here And There" (7382) and "Dolphy in Europe Volume 2" (7350). The original LPs are still in the stores and the important music (except to Dolphy completists) is on "Here And There". Status Seeking comes from the Five Spot sessions with Booker Little, God Bless The Child is a remarkable unaccompanied bass clarinet solo and April Fool captures the extraordinary textures of his flute playing. The balance of the material (Laura, The Way You Look Tonight, Don't Blame Me) is with Bent Axen's Trio. The music is ordinary.

John Coltrane: Wheelin' (Prestige 24069) is a repackage of Prestige 7131 ("Wheelin' and Dealin'") and Status 8316 ("The Dealers"). Three of the four sides also feature Paul Quinichette and Frank Wess. Jackie McLean and Bill Hardman are heard on Blue Calypso and Falling In Love With Love. Linking everything together is Coltrane and pianist Mal Waldron - the most interesting of the soloists. Wheelin' and Dealin' are each complete in two takes for those who need them. Of interest primarily to those collectors who enjoy the mid-fifties jam session approach of Prestige. Definitely not an essential reissue.

Buck Clayton: The Essential (Vanguard VSD 103/104) is titled somewhat optimistically. It is a reissue of Vanguard 8514 and 8517 - both of which are available singly in Europe. "Buckin' The Blues" (8514) is far and away the better of these sessions. Hank Jones, Kenny Burrell, Aaron Bell and Jo Jones are a propulsive rhythm section over which Clayton, Vic Dickenson and Earl Warren play some characteristic, but worthwhile solos. Less interesting is the date originally issued under Mel Powell's leadership (S'Wonderful, I Must Have That Man, It's Been So Long, You're Lucky To Me) with Edmond Hall and Henderson Chambers and the session with Ruby Braff, Buddy Tate and Benny Morton (I Can't Get Started, Love Is Just Around The Corner, Kandee, Just A Groove). There are some nice moments (especially from Hall) but neither rhythm section swings (partly due to the stiffness of Steve Jordan's guitar) and Clayton/Braff are not a sympathetic brass team. Much more essential to listeners of Clayton would be some of the Columbia Jam Sessions (which CBS obstinately refuse to reissue) and the Prestige 2 LP set with Buddy Tate (24040).

Howard McGhee : Maggie (Savoy 2219) brings together the February 1948 sessions with Milt Jackson and the 1952 concert performances from the Far East. There are previously unissued takes of Bass C Jam and Belle From Bunnycock as well as previously unissued performances of 12th Street Rag, Stardust and How High The Moon. Much of the discographical data bears little resemblance to the listings in Jepson so presumably someone has done some homework.

McGhee has always been an excellent stylist. His essentially swing oriented tone and rhythmic phrasing sits comfortably on the chord progressions of bop. His lines are less angular than Dizzy or Fats and this difference in conception is evident when you contrast his solos with those of Milt Jackson. These studio performances are marked with care and preparation. The concert performances are less structured and much closer in style to such groups as Illinois Jacquet. Rudy Williams' tenor playing is especially virile and J. J. Johnson's definitive trombone work is the highpoint in a collection which is enjoyable rather than being classic.

John Coltrane: Turning Point (Bethlehem 6024) and Dial Africa (Savoy 1110) are reissues from 1957/58 - a period of transition (and many recordings) for Coltrane. Neither of these are among Trane's milestone recordings - they are professional musical statements by a budding genius in the company of unspectacular players. Certainly there is nothing here to compare with the sessions with Miles Davis and Thelonious Monk. The Bethlehem LP is not a repackage of "Winners' Circle" but does contain three tunes from that date (Love And The Weather, If I'm Lucky, Turtle Walk) which also featured Donald Byrd, Frank Rehak, Gene Quill, Al Cohn and Eddie Costa. The balance of the material is from the Art Blakey big band session - the two quintet numbers (Pristine, Tippin') and Midriff and The Outer World by the big band. All of the music from this album has also been repackaged by Bethlehem (6015) and is actually a better proposition. The sound quality is better on 6015 - there is a very harsh edge to the Blakey tracks on "Turning Point". "Dial Africa" contains B. J. (plus an unissued alternate), Anedac and Once In A While (all on Savoy 12136/13005) from May 13, 1958 and Dial Africa and Oomba (exSavoy 12131/13004) from June 29, 1958. Not reissued from the latter session are Gold Coast and Tanganyika Strut. Wilbur Harden (a gorgeous full-toned trumpeter) and Curtis Fuller complete a front line which fuses together in the execution of some interesting original lines. The solo work doesn't always sustain the interest and the rhythm section of Howard Williams (or Tommy Flanagan), Al Jackson and Art Taylor is not very assertive.

Cleo Laine/John Dankworth: A Lover And His Lass (Esquire 301) contains eight selections (I Hear Music, The Slider, Our Delight, Perhaps, Stardust, Bopscotch, Allen's Alley, Webb City) by the Dankworth Seven of 1951/52. Dankworth's

charts owe something to Tadd Dameron and Gerry Mulligan while the overall sound has some affinity to Miles' "Birth of the Cool". Missing though, in retrospect, is the kind of solo brilliance necessary for great jazz performances. For 1951, though it is a very creditable example of Europeans executing the jazz ideas of the day. The second side features Cleo Laine with a quintet from the Dankworth band. Recorded in 1955 it is an early showcase for a superior singer who has finally gained the recognition she deserves.

George Lewis: New Orleans All Stars (Catalyst 7905) was recorded in Japan in 1964 with Jack Willis, Louis Nelson, Joe Robichaux, Emanuel Sayles, Placide Adams and Alonzo Stewart. It's a studio session with excellent sound and better performances than the concert performances on King/Telefunken. Nelson and Willis are flexible musicians who never limited themselves to the "Preservation Hall" sound then developing. Missing from this band is the kind of rhythmic drive evident in Lewis' San Jacinto recording made only three months later in New Orleans.

Pete Johnson/Joe Turner: 1944-1949 (Jackson 1207) collates some obscure West Coast recordings by the dynamic duo as well as three Decca selections from 1944 (I Got A Gal, Rebecca, It's The Same Old Story). The contrast between the Decca selections and the West Coast sessions is remarkable. The decline in taste and sensitivity is immediately apparent if you compare the two versions of I Got A Gal which open both sides. Several titles are supposed to be from concerts but the applause sounds as though it was dubbed in. Turner's reputation is based on his late 1930s collaborations with Pete Johnson and the music here is mostly a reprise of this. If you want to get a great Joe Turner LP you should get the recently reissued "Boss of the Blues". This reissue is for the collectors. (DM20 from Jazz Bazaar, P.O. Box 1126, 5466 Neustadt, West Germany).

Fletcher Henderson: Developing an American Orchestra 1923-1937 (Smithsonian R006) is a trimmed down version of Columbia's classic "A Study in Frustration" four LP set of the 1960s (which appears to be irretrievably lost). Henderson and Don Redman, between them, solved most of the problems and developed the basic concept of arrangements for a big band. The thirty-two selections take us from the hesitant beginnings (1923) to the fulfillment of the style (1937). In between we hear the beneficial effects of Louis Armstrong's arrival, the growth of Coleman Hawkins into a major saxophonist as well as such outstanding soloists as Charlie Green, Joe Smith, Tommy Ladnier, Benny Morton, Jimmy Harrison, Rex Stewart, Buster Bailey, Bobby Stark, Red Allen, Roy Eldridge, Dicky Wells and Chu Berry. The following titles were on the Columbia set: Dicty Blues, Shanghai Shuffle, Copenhagen, TNT, The Stampede, The Henderson Stomp, Snag It, Rocky Mountain Blues, Tozo, Whiteman Stomp, I'm Coming Virginia, Hop Off, King Porter Stomp (1928 and 1933 versions), Blazin', Somebody Loves Me, Keep A Song In Your Soul, Sugarfoot Stomp (1931), Hot And Anxious, Honeysuckle Rose, Yeah Man, Queer Notions, Can You Take It, Christopher Columbus, Blue Lou, Stealin' Apples and Sing You Sinners. The Gouge Of Armour Avenue (CC 28, MCA 510.135), Go 'Long Mule (VJM 24 - different take on C4L19), Naughty Man (VJM 24 and 36) and Wabash Blues (Parlophone PMC 7056) are the other titles. Personally I would have found room for the 1925 version of Sugarfoot Stomp with Armstrong on cornet. This is a definitive reissue of great music by one of the most innovative orchestras of its day. The only disappointment is that you have to order it from The Smithsonian Institution, P.O. Box 1641, Washington, D.C. 20013, USA. Hopefully it will not be deleted but remain as a permanent catalog item.

Clarence Williams: and his Washboard Band 1933/35 - Volumes 1/3 (CJM 14, 15, 16) contains all the Vocalion titles from June 16, 1933 through June 28, 1934. Such Williams regulars as Ed Allen, Cecil Scott and Floyd Casey are all well featured in light-weight musical entertainment which has failed to pass the test of time. Much better examples of Clarence Williams' music is to be found in the Parlophone/Swaggie collections from the 1920s. Even James P. Johnson, Albert Nicholas and Willie The Lion Smith make little difference to the outcome of music whose appeal is definitely very limited.

Mel Powell: Glenn Miller's Uptown Hall Gang (Esquire 302) is a repackage of now deleted French CBS 63160 (also issued in Canada as Harmony 6004) and the four titles with Django Reinhardt from CBS 63052. Featured are Powell, Bernie Privin, Peanuts Hucko, Carmen Mastren, Joe Shulman and Ray McKinley in a pleasing collection of swing standards executed with fluent precision. It is hardly music to make the blood boil but it has its moments and will be remembered with affection by listeners of the Miller A.E.F. band.

Benny Goodman: 1946 (Jazz Society 508) is a collection of big band and small group AFRS recordings which will be wanted by B.G. collectors. Featured musicians include Joe Bushkin, Mel Powell, Louis Bellson, Lou McGarity and vibist Johnny White. Few, if any, have been issued before and there are some sparkling moments from the Goodman clarinet. The combo performances (Tiger Rag, After You've Gone, Then I'll Be Happy, Oh Baby) contain the best music while the orchestra is quite leaden except for Under The Double Eagle. Three vocals from Art Lund are three too many. Good sound quality and one exceptional performance - Oh Baby.

Vic Dickenson: The Essential (Vanguard VSD 99/100) is a belated U.S. reappearance of the fabulous "Showcase" LPs of the 1950s as a low priced two disc set. Vic Dickenson, Edmond Hall, Ruby Braff and Sir Charles Thompson are at their lyrical best in the extended versions of Jeepers Creepers and Russian Lullaby. Sir Charles At Home, Keeping Out Of Mischief Now and I Cover The Waterfront complete a recording session that sounds as fresh today as it was in 1954 when it was first released. Despite the rigidity of the rhythm team of Steve Jordan, Walter Page and Les Erskine there is a com-

pulsive flow to this music - one of the great recorded performances of jazz history. The second LP has Shad Collins on trumpet in place of Braff (except for Old Fashioned Love and Everybody Loves My Baby) and Jo Jones is the drummer. The music here is less cohesive, perhaps more predictable, but definitely worth hearing. Jones' drumming alters the group's sound and Collins' trumpet playing is more straightforward than Braff's. An essential purchase for those who've postponed buying the English Vanguard reissue of several years ago.

Jazz 44 (Black and Blue 33.009) repackages Continental sessions under the leadership of Cozy Cole (Look Here, Ghost Of A Chance, Take It On Back, The Beat, Comes The Don, When Day Is Done, Willow Weep For Me, Memories Of You), Leonard Feather (Thanks For The Memory), J.C. Heard (Heard But Not Seen, The Walk, Bouncing For Barney) and Clyde Hart (Sorta Kinda, Seventh Avenue). Most of these titles have been out before on supermarket labels as well as the short-lived Continental lps of the 1960s. The Cozy Cole sessions are notable for the contributions of tenor saxophonists Coleman Hawkins and Don Byas and it is Hawkins who shines on Thanks For The Memory. Budd Johnson is the tenor saxophonist on the J.C. Heard titles (which are also on Onyx 210) while Charlie Parker, Dizzy Gillespie, Don Byas and Trummy Young appear with Clyde Hart.

The Tenor Sax Album (Savoy 2220) is complementary to "The Changing Face of Harlem" (Savoy 2208). It features sessions under the leadership of Ben Webster, Ike Quebec, John Hardee, Illinois Jacquet and Coleman Hawkins. Unissued alternates of three of the Webster titles were issued on 2208 but here we have the complete session as issued on the 78s. There is beautiful playing from all the tenormen. It's especially gratifying to find examples of the work of Ike Quebec and John Hardee - two unheralded masters of the idiom. Only the Hawkins session (from 1954) is a disappointment. It was originally part of Savoy LP 12013. Once again it's a pleasure to report that the transfers and pressings are excellent.

Lester Young: Pres Lives (Savoy 1109) and Charlie Parker: Bird at the Roost (Savoy 1108) are reissues of live albums previously available on Savoy. The Lester Young album was originally on Savoy 12155 and was recorded in Chicago in 1950. One O'Clock Jump and Jumpin' With Symphony Sid are previously unreleased titles. There is little fresh to say about Lester Young's many live recordings from this period with his regular working band. Only trumpeter Jesse Drakes is positively identified here but the rhythm section is competent. The music has few surprises - it is a typical night in the life of a jazz musician and no one was thinking of preserving the music for posterity. Sound quality is suspect and only Lester Young completists will jump for joy. The Parker record is a little different. Bird is playing with his peers in these Royal Roost broadcasts. Kenny Dorham is incisive and articulate with the quintet, the rhythm section (Al Haig, Tommy Potter, Max Roach) is fluid and Bird soars. Lucky Thompson and Milt Jackson are added starters on side 2. Sound quality is quite good and, if one believes the discographies, Scrapple From The Apple, Bebop, Confirmation and Salt Peanuts (February 12?, 1949) are previously unissued. All of side two and Barbados were on Savoy 12179/12186 and Groovin' High is currently on Archive FS214 and its equivalents (ex LeJazz Cool 101).

Dizzy Gillespie: Good Bait (Spotlite SPJ 122) contains Jubilee transcriptions by the big band from December 1948 and the summer of 1949. Sound quality is reasonable (better than some location recordings) and the performances are spirited renditions of such standard Gillespie fare as Algo Bueno, Cool Breeze, Oo-Pop-A-Da (a very long version with Yusef Lateef on tenor sax) and Good Bait as well as arrangements of Minor Walk, Half Nelson, The Squirrel, Tabu and 'S-posin' (with vocal by Johnny Hartman). Dizzy is the principal soloist but Ernie Henry is well showcased on alto sax. The raw excitement of the 1946 band (cf "Live at the Spotlite" - Hi Fly 01) had been tempered with greater sophistication but this is an essential addition to the limited discography of this great band.

- John Norris

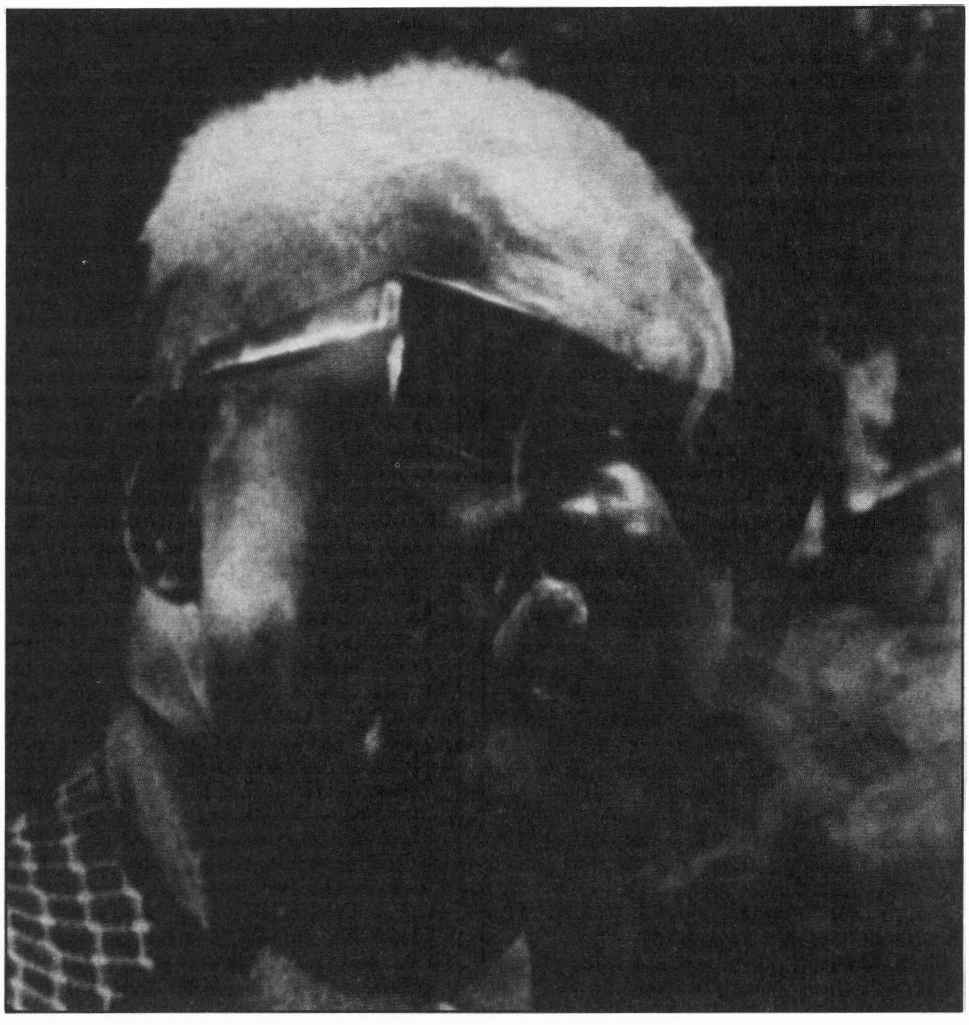
RECENT RELEASES

Ornette Coleman
"Dancing in your Head" A&M Horizon 722
James P. Johnson/Perry Bradford
"With Fats Waller, 1921-29" Arcadia 2009
Hampton Hawes
"Live at the Montmartre" Arista AL 1020
Cecil Taylor
"Indent" " AL 1038
Charles Mingus Atlantic
"Three or four shades of Blue" SD 1700
Larry Coryell/Alphonse Mouzon
"Back Together Again" Atlantic 18220
Kai Winding/J.J. Johnson
"The Finest of..." Bethlehem BCP-6001
Earl Hines
"Solo Walk in Tokyo" Biograph BLP-12055
Gunter Hampel:
"Out From Under" Birth 0016
"Journey to the Song" " 0017
"Celebrations" " 0021/0022
"Ruomi" " 0023
Arthur Briggs
"In Berlin" Black Jack 3006
Limehouse Jazzband
"...and Victoria Varenkamp" Cat (Du) 17
Michael Howell
"Alone" Catalyst CAT-7615
Terumasa Hino
"Fuji" " " 7901
Masabumi Kikuchi Sextet
"Matrix" " " 7916
Bobby Hales Big Band
"One of my Bags" Center Line 0975
Michael Smith Chant du Monde
"La Musique Blanche" (F) LDX 74601
Buck Clayton Chiaroscuro
"A Buck Clayton Jam Session" CR 132
Mary Lou Williams
"Live at the Cookery" " CR 146
Jack Wilkins
"The Jack Wilkins Quartet" " CR 156
Irene Kral
"Where is Love?" Choice 1012
Jimmy Rowles
"Grandpaws" " 1014
Clarence Williams
"...and his Washboard Band, 1933/35" - Classic Jazz Masters CJM 14
Miles Davis
"Water Babies" Columbia 34396
Freddie Hubbard " 34902
Mario Rusca Trio
"Reaction" Dynia World (Italy) ED. 2015
Colin Walcott
"Cloud Dance" ECM 1062
Jan Garbarek/Bobo Stenson Quartet
"Dansere" ECM 1075
Kenny Burrell Fantasy F-79008
"Ellington is Forever, volume 2"
Johnny Wiggs Fat Cat's Jazz 149
"Remembers Joe Oliver"
The Jerry Fuller/Don DeMichael Swingtet "In Concert" Fleetwood BMC 5126
Joe McPhee
"Tenor" Hat Hut Records C
The Milo Fine Free Jazz Ensemble
"Hah" " " " E
(Hat Hut Records are available from New Music Distribution, 6 West 95th Street, New York, N.Y. 10025 USA).
Reverend D.C. Rice - "Sanctified Singing with Traditional Jazz Acc." Herwin 212
The Silver Leaf Jazzmen "Echoes of New Orleans Jazz" Hope HLP-1001
Various Bands
"Hot Jazz" Hot Jazz 100
(Available from Hot Jazz Society, 36 E. Broadway, Vancouver, B.C.)
Steve Lacy/Michael Smith
"Sidelines" Improvising Artists 37.38.47
Sun Ra
"Solo Piano" " " 37.38.50

Gruntfest/Festinger/McCarty/Sabella
"1" Independent Records 1
"2" " " 2
(Available from Independent Records, Box 233, Fairfax, Ca. 94930 USA.)
Elmo Hope
"The Last Sessions" Inner City 1018
Tom Baker
"San Francisco Jazz Band" Jazz & Jazz 001
(Available from Jazz & Jazz Records, 2 South Terrace, Clifton Hill, Victoria 3068, AUSTRALIA).
Dick McDonough and Carl Kress
"Guitar Genius in the Thirties" Jazz Archives 32
Duke Ellington Jazz Guild 1002
"The Washington D.C. Armory Concert"
"The Unusual Ellington" Jazz Guild 1004
Haazz and Company
"Unlawful Noise" KGB (Dutch) 7076
McShann, Hines, Smalls, others....
"Master Jazz Piano, vol 4" Master Jazz 8129
Ben Webster Mercury 6499 710
"Remember Ben Webster"
Bobby Timmons
"Moanin'" Milestone M-47031
Ron Carter Quartet
"Piccolo" " M-55004
Graham Collier
"Midnight Blue" Mosaic GCM-751
"New Conditions" " GCM-761
Sulzman/Taylor/Mathewson/Levin
"On Loan With Gratitude" " GCM-772

Graham Collier Music
"Symphony of Scorpions" " GCM-773
Red Rodney
"Superbop" Muse 5046
Joe Albany
"This is for Friends" Musica 3011
Cheatham, Dickenson, Davern, etc....
"From Swing to Dixie" MMO CJ 10
MUMPS:
"A matter of taste" MPS 68.129
Elton Dean/Joe Gallivan/Kenny Wheeler
"The Cheque is in the Mail" Ogun 610
Putte Wickman Quartet
"Live in Stockholm" Out! 7710
Count Basie
"Basie Jam #2" Pablo 2310-786
Duke Ellington
"Intimate Ellington" " 2310-787
Oscar Peterson/Joe Pass/Ray Brown
"The Giants" " 2310-796
Eugene Chadbourne Parachute P-002
"Volume 2:Solo Acoustic Guitar"
"Volume 3: Guitar Trios" " P-003
Milt Jackson
"At the Kosei Nenkin" Pablo 2620-103
Sidney Bechet
"His Way, Boston 1951" Pumpkin 102
Ronnie Hoopes Revelation 21
"Respect for a Great Tradition"
Clare Fischer
"The State of his Art" " 26
Warne Marsh
"The Art of Improvising, volume 2" " 27
Pat LaBarbera
"Pass It On!" PM 009
Cecil Gregory
"Nova Guitar" Sonus CG1077
Dexter Gordon/Sonny Grey Spotlite SPJ10
"With the George Arvanitas Trio"
Norman Simmons
"Ramira the Dancer" " " 13
Kathy Stobart/Joe Temperley
"Saxploitation" " "503
Takashi Kako
"Night Music" Sun (French) SR 109
Ted Daniel Quintet
"Tapestry" " " SR 112
Kid Bastien
"In the Mood" Sunny South 103
(Available from Sunny South Recordings, 1 Yorkville Ave., Toronto, Ontario)
Johnny Guarnieri
"Superstride" Taz-Jaz TJZ 1001
T. Takahashi
"Maiden Voyage" Three Blind Mice 3001
Shuko Mizuno
"Jazz Orchestra '75" " " " 1004
Paul Quinichette, Basie, Buck Clayton...
"The Jazz Giants - Volume 3" Trip 5555
Sam Noto
"Entrance" Xanadu 103
Billie Holiday, Tab Smith, Teagarden...
"Harlem Odyssey" " 112
Walter Bishop Jr.
"Bish Bash" " 114
Tal Farlow
"Second Set" " 119
Barry Harris
"Live in Tokyo" " 130
Charles McPherson
"Live in Tokyo" " 131
Joe Venuti
"In Milan" Vanguard 79396
Jack DeJohnette's Directions
"New Rags" ECM 1103
Carlo Actis Dado
"Art Studio" Drums (Italy) ED.2015

Blues News



Pre-war and post-war blues piano styles appear to be alive and well. This is evident both in the live and recorded activities of several blues pianists. In particular John Davis, Sunnyland Slim, Jimmy Walker, Piano Red, Willie Mabon and Big Chief Ellis have been recently into the studio and club-festival environs for solo piano recordings. In the Canadian club context John Davis appeared in Montreal in the late summer, while Sunnyland Slim hit Toronto in late October. Sunnyland was surprisingly fresh as he dished up a strong mix of old blues and boogie standards that leaned heavily upon pre-war period urban blues piano styles. He also seemed to throw in fresh new right hand embellishments throughout his performance. What was really good was the fact that he had left his portable electric piano back on the South Side and was provided with a durable upright. From all accounts the other aforementioned pianists are still active in Chicago, Europe, Atlanta and the Washington D.C. area.

The recordings selected for review feature the respective artists in a solo format or in a variety of rhythm and ensemble settings. Most are of recent vintage, with the exception of three Piano Red collections.

The first artist for consideration is Blind John Davis, a senior Chicago blues pianist. He was weaned on barrelhouse piano in his father's "good time" houses which seemed to feature heavy-fisted, raunchy pianists as the necessary catalyst for Saturday night festivities. John's repertoire is as diverse as American popular music. He has traditionally featured and continues to feature blues, boogie-woogie, tin pan alley pop tunes, ballads, light mainstream jazz etc. in his recorded and live performances. John Davis' biggest claim to fame is his role as a session man and featured recording artist for producer Lester Melrose. Not only did John record his own pre-war sides, but he also recorded behind Dr. Clayton, Dr. Clayton's Buddy (Sunnyland Slim), Memphis Minnie, Tampa Red, John Lee Williamson, Bill Broonzy and Lonnie Johnson. As his live and recent recorded performances attest, John Davis is still very active and capable of presenting a competent and varied program.

John Davis' most recent release is "Stomping On A Saturday Night" (Alligator AL4709), the American release of a German (Chrischaa) LP. The material comes from a live solo club date in Bonn, Germany. It is certainly a joy to hear a piano LP of this calibre as it is equally a joy to hear John Davis recorded in a live solo setting. It is in this setting that John is strongest and most inventive. This is quite apparent when his performance on this LP is compared with his live performance on "The Incomparable Blind John Davis" (Oldie OL2803) where he was accompanied by bass and drums.

The Alligator set is typical of a small club appearance by John Davis. The atmosphere is tranquil, yet charged. John is able to create an almost familial atmosphere with the audience. He calls for requests, talks to and laughs with (at) them. The audience in turn becomes quite enthusiastic, content and responsive. As would be expected such standards as Pinetop's Boogie-Woogie, Cow-Cow Blues, St. James Infirmary, Everyday I Have The Blues and Kansas City are performed. In addition, Limehouse Blues may ring a bell for some. An eclectic performer, John also plays such pop standards as Summertime and Got The World On A String. The inclusion of this familiar if not nostalgic material adds to the bubble of security that is created. Given the live setting and the high level of artist/audience enthusiasm, these boogie woogie, blues and pop standards take on a fresh relevance.

In all there are 14 cuts that make for a varied and interesting set. The performance was well recorded and engineered. The Alligator pressing is good, and the packaging is first-rate with informative and polished liner notes by Jim O'Neal.

John Davis also has 3 tunes on the recently released Chicago anthology "Heavy Timbre" (Sirens 102). He shares this collection with Sunnyland Slim, Willie Mabon, Jimmie Walker and Erwin Helfer. As a collective, all these artists have an armful of LP releases on U.S. and European labels to their credit. This again is a sound collection with a variety of solo blues, barrelhouse and boogie woogie piano interpretations. The concept was to present a sampling of the Chicago blues houseparty piano tradition. The five pianists involved were assembled in a Chicago studio on June 4, 1976 and encouraged to play songs and themes from what would or could have been their respective houseparty repertoires, and to perform in a solo format reminiscent of the private houseparty setting. All performances are serious and uninterrupted by party chatter, heckling, and/or drunken one-upmanship. With an audience of fellow blues pianists, each artist is particularly precise and accurate.

The three sides by Blind John Davis are of the same high quality as his live Alligator LP. However, they were all covered on the Alligator set. Included here are a short boogie woogie instrumental, Everyday.... and When I Lost My Baby.

Sunnyland Slim follows with three strong sides that offer nothing new from Slim's rich, but too often limited, repertoire. Slim works competently through a Yancey instrumental theme and sings two of his standards, She's Got A Thing Goin' On and Gotta See My Lawyer. The beauty of these sides is that Slim is presented

photograph of Blind John Davis by Ryszard Nykiel, courtesy of Alligator Records

outside his usual ensemble format. The primitive Southern character of his piano lends itself well to solo exposure. These sides are of particular interest if the reader has not been able to catch Slim's solo sides on Sonet (SNTF 671) or Storyville (SLP 169).

The solo presence of Willie Mabon is a definite high point of the LP. His European releases on America and Black and Blue featured him in an ensemble setting and tended to drag after a time. In contrast to Slim's style, Mabon plays in a highly rhythmic manner that at times verges on a popular jazz style. His playing, characterized by a heavy left hand is well-punctuated and obviously serves as an accurate and appropriate accompaniment to his effectively muddy vocals. His vocal / piano numbers include I Don't Know, Seventh Son, and World Of Trouble.

Jimmy Walker, a lesser-known but well-disciplined and currently active Chicago pianist, follows with an instrumental theme by Jimmy Yancey entitled Four O'Clock Blues, and a vocal blues called I Just Want To Hold On. Walker is of the more sophisticated Yancey/Ammons school of Chicago piano.

Finally, Erwin Helfer, a student of Chicago blues and boogie woogie piano, illustrates that he has learned a great deal from his teachers and friends. Helfer has been playing piano in Chicago for a good number of years and has appeared on several blues piano LP's with Jimmy Walker (Testament T-2202 and Flying Fish 001). As a matter of fact he is a key figure at Sirens Records. Helfer offers a precise rapid-fire interpretation of The Fives and a slower blues instrumental in which he explores a variety of themes. On the final cut Helfer is joined by Slim on organ in a slow blues instrumental.

In conclusion, this anthology is a definite credit to the artists involved. The performances are strong and exceptionally precise. In the case of this LP, credit is also due Helfer as producer. In this role he displays a high degree of taste in concept development, artist and repertoire selection, and ensuring high recording quality and sound reproduction. Artists and producer didn't skimp on quality here. "Heavy Timbre" can be ordered from Sirens Records, 616 North Rush Street, Chicago, Illinois 60611.

In keeping with the piano orientation of this discussion, let us now turn to Piano Red (Willie Perryman). Piano Red's background goes back to session work behind Blind Willie McTell in the 1930's and later success as a Gold Record R&B artist in the 1950's. He was responsible for such ditties as Rockin' With Red and Red's Boogie Woogie. Red's brother was the well-known pianist Speckled Red (Rufus Perryman). As of late Piano Red is quite active as a blues/barrelhouse pianist in Atlanta, and has had quite a few recent recording opportunities. The results of these recording sessions have been quite mixed with the subsequent LP's varying greatly in quality. His latest LP "Percussive Piano" (Euphonic ESR 1212) is somewhat of a disappointment. After playing this collection of barrelhouse jump, blues and boogie woogie, adjectives such as primitive, rudimentary, and boring come to mind. There is little or no change in tempo or variation in piano themes. Red is not convincing in his projection of the good time essence of his music on these 12 sides. The set sounds like a collection of repetitive barrelhouse parlour piano pieces played for an audience with no particular interest in the music. Or worse still, like the background piano for a dart tournament or card game at a Moose Lodge in Gary, Indiana.

Other relatively recent recordings by Red include: "Happiness is Piano Red" (King 1117), "Dr. Feelgood: All Alone With His Piano" (Arhoolie 1064)(1973), and "Ain't Goin' to be Your Low Down Dog No More!" (Black Lion BL-311)(1974). The first is a so-called live recording with a poorly edited audience of what sounds like an adolescent crowd of groupies at a Donny Osmond concert. The emphasis is on the rock side of R&B with a sprinkling of honky tonk, blues and boogie woogie. The backing fluctuates from solo piano to piano with rhythm backing, to organ, to finally a heavy rock band. Although the "live" setting is somewhat annoying, the program is of more interest than that on "Percussive Piano". Besides standards like Right String, Wrong Yo-Yo etc. there are renditions of 60 Minute Man, Sugar Bee, Good Rockin' Tonight and Shake Rattle And Roll.

The Arhoolie set is much more digestible in its simplicity and sincerity. With the exception of three sides (featuring unobtrusive drums) the performances are a mix of solo vocal or instrumental stomps, boogies and blues. The emphasis is on good-time music and included are his biggies, Red's Boogie and Rockin' With Red. Other titles include Ten Cent Shot, Pushing That Thing and of course Right String.... .

The Black Lion set is the best of the Piano Red lot. It was recorded live at the 1974 Montreux Jazz Festival and the true essence of Dr. Feelgood's name comes through. The audience loved Red and he obviously responded accordingly with a spirited entree of blues, boogie and barrelhouse. Many of the titles predictably can be found on his other LP's. Worth the price of this LP is his original approach to Everyday I Have The Blues. The beauty of this piece lies in its relaxed, quiet simplicity. The recording quality gets 10 out of 10, but too much time is devoted to showing the audience's appreciation and dedication to Red.

Now Red is not the most sophisticated blues pianist. In fact he is somewhat primitive and limited in the range of runs he employs. However, his music rates highly in terms of functional good time entertainment. His vocal work is usually forceful, spirited and convincing. One LP by Red is likely sufficient for any collection, and the Black Lion set is the one to look for. The Arhoolie set would make a satisfying substitute. However, the King and Euphonic collections should be avoided and not used as examples of Red's potential and true talent.

Finally let us turn to the last blues pianist and LP considered for discussion. The artist is Wilbert "Big Chief" Ellis, and the LP is simply entitled "Big Chief Ellis" (Trix 3316). Ellis, originally from Alabama, came up with some of the big names in Southern blues piano. As a professional gambler he also spent some time in Chicago where he refined his piano style under the more sophisticated pre-war urban influences of men like Walter Davis. Ellis became a fixture on the New York City blues scene in the 1940's and recorded and gigged with the likes of Sticks and Brownie McGhee. Ellis was actually the composer of Stick's big R&B hit Drinking Wine Spo-Dee-O-Dee. He was also able to wax a few of his own performances in the 1940's.

The music presented in this Trix set is a long way from Drinkin' Wine..., and is in sharp contrast to the music of Piano Red. In this set the music is a collective statement from a rich period in the evolution of the blues. The approach is low-keyed, relaxed and understated creating a gentle, lonesome, and somewhat solitary mood. The emphasis is on well thought out slow and medium tempo blues a la Leroy Carr's Midnight Hour Blues. Ellis' piano style features a quiet left hand with a gentle yet responsive right hand that is capable of inventive but subtle embellishments. His vocal approach is quite relaxed, soft, and self-assured, and appropriate to his playing.

Of the 12 cuts, 4 are piano solos while the remaining 8 feature separate guitar backing from Tarheel Slim, Brownie McGhee, and John Cephas. The guitar backing is highly sympathetic, equally inventive and again subtle in its accompanying role. Many standards such as Prison Bound, How Long Blues, Sweet Home Chicago, Louise and Let's Talk It Over are included, but the performances remind one of a laid back private Sunday afternoon recital given by a talented and sincere friend. There are some interesting original compositions such as Blues For Moot, All Down Blues, Dices #2 and Fare You Well Mistreater to fill the program out.

The material comes from six dates stretching from September 1974 to June 1976. The performances are all of a consistently high quality and the technical aspects of the overall production clearly illustrate the positive evolution of a small independent blues label. The level mix of piano, vocal and guitar is quite satisfying. On the whole the LP is highly recommended, and if purchased should be considered in a relaxed and tranquil environment. This is a peaceful and therapeutic collection. The LP can be ordered from Trix Records, Drawer AB, Rosendale, N.Y. 12472 USA. If you figure an LP is too much, check out Ellis' single on Rounder Records, "Dices Blues/Falling Rain" (Rounder 4506). This can be ordered from Rounder Records, 186 Willow Ave., Somerville, Mass. 02144 USA. If writing either Trix or Rounder, ask for their continuously expanding catalogues.

- Doug Langille

Around The World Around The World Around The

CANADA

TORONTO - The overkill of music in Toronto came to its inevitable end early in October but the results were devastating. Both Yellowfingers and Blondie's disappeared within a week of each other as a showcase for local talent. It seems as if only George's Spaghetti House has the durability to survive the whims of owners and public. Both clubs, in their individual ways, had much to offer but in the end they failed by not offering a broad enough spectrum of local music. Both employed basically the same musicians and it is unrealistic to expect an audience to keep returning to hear them. The music alone is not sufficient reason for a club to be successful. There has to be an ambience, a social connection to tie everything together. Neither Yellowfingers or Blondie's succeeded in achieving this.

The Inn On The Park's second all star jazz concert took place November 26 from 1:30 to 4:30 p.m. with many returnees from last year's successful bash.... Another continuing presentation is CJRT-FM's winter concert series at the Science Centre. This year, however, you can go to the concert and then listen to it at home the following Saturday night when it is broadcast. The series began November 7 with Aura and the Ron Rully Sextet. John Arpin gave a solo piano recital on November 21 and the Peter Appleyard Sextet follows on December 5. The Casa Loma Band (who play every Saturday afternoon at Sammy's) will perform on December 19. The Keith Blackley/Michael Stuart Quartet begin the new year on January 9 and they are followed by Kathryn Moses (Jan. 23), Wray Downes / Dave Young/Ed Bickert (February 6), Herbie Spanier (Feb. 20), Sam Noto (March 6) and Bob Livingstone's Trombone Workshop (March 20).

York University's Bethune College has been running "Jazz at Noon" concerts featuring the Wray Downes/Dave Young duo November 18, followed by Eugene Amaro and Ted Moses....Peter Appleyard Presents is a 26-week TV series being seen nationally. In the Toronto area it's aired every Wednesday night at 10:30 p.m. on CHCH-TV with regional traditional jazz bands, guest artists and Peter Appleyard. These shows were taped last spring and guests include Buddy Tate, Jimmy McPartland, Marty Grosz, Joe Thomas, Wallace Davenport, Scott Hamilton, Warren Vache and Louis Nelson....Harbourfront's very successful Sunday night jazz club has moved into its second year and from December 11 will be resident in the Brigantine Room of Harbourfront where an admission charge of $1.00 will be instituted. Previously the sessions were free through grants from the Toronto Musicians' Association and Molson's Brewery....The Music Gallery continues to serve as a focal point for experimental music of various kinds. It has also provided a showcase for several concerts likely to be of more interest to our readers. Maury Coles gave a very successful solo saxophone concert, Bill Smith's "Somewhat Surprised" concert drew favorable response and Stuart Broomer gave a solo piano recital. These musicians (and others) will be playing at The Gallery on November 25, December 2 and 9 while the CCMC is away on tour. Bill Smith and Stuart Broomer will also perform in duet Dec. 4 at the Forest City Gallery in London, Ontario .....Oscar Peterson gave a solo piano recital at the Oakville Centre as part of the complex's opening events.

Lou Hooper was one of Canada's few real links with the early years of recorded jazz. He appeared on many records during the 1920s while an active musician in New York before returning to Canada to work and live in quiet seclusion. His return to the limelight was assisted by Montreal's Vintage Music Society and Toronto's Mississauga Muddies. He recorded an album for the CBC, appeared regularly at the Ragtime Bash and last came to Toronto in the spring of this year. This fall, after several months of sickness, he died in Charlottetown, P.E.I. He leaves behind a lot of friends.

- John Norris

TORONTO - Mainstream music, if that is the correct terminology in this period, has found a new home in Toronto at DJ's Lounge. For the last year or so this bar has been the home of dixieland music under the leadership of the Climax Jazz Band, and the new policy of guest artists with local players supporting them has started off on a very high level. Buddy Tate started the series with a rhythm section that was not entirely compatible with his booting Kansas City style of playing, but nonetheless the music was superb. Ray Bryant followed, and although he played well it was just a little too low-keyed for my taste. Some of the best moments were some fine interaction between Ray and bassist Dave Young. Budd Johnson had not been in Toronto for a long time so it was like an old friend returned. This week was superb simply because the rhythm section of Wray Downes (piano), Dave Young and Pete Magadini were completely in tune with his music. Lastly I heard Vic Dickenson with the Jim Galloway quartet of Ian Bargh, Dave Field and Stan Perry. Vic is not so strong as he was some years ago, but the trombone magic that he puts out is still there. The growls and mutes, which are his trademarks, are still enough to realize his power. As the club begins to realize the importance of the correct rhythm sections, something we have been complaining about for years, the music becomes more together. Check out DJ's, it's a very comfortable club, with friendly people as waiters and a very good atmosphere.

We have had some nice social visitors in Toronto in the last few months. Julius Hemphill came by on his way to New York, poet and writer Paul Haines (Escalator Over The Hill) is now residing in Canada and is preparing a new book of his works, and bassist Terry Forster has been seen around town on a rare visit from his home in the Maritimes. Sackville Recordings have been busy recording Canadian players in the last few months. A record, already released, of Jim Galloway and the Metro Stompers, and a trio with Wray Downes, Dave Young and Ed Bickert which will come out in the new year. Also a new solo trombone record, already released, by Albert Mangelsdorff, and two others that will probably be out by the time you read this: Sammy Price and Doc Cheatham duets and an audio drama of multi-tracked music by Julius Hemphill....The Canadian Creative Music Collective are on an impressive-looking tour that has been sponsored by the Canada Council Touring Office. The itinerary includes Ottawa, Montreal, Peterborough, Winnipeg, Lethbridge, Calgary, and concerts in Edmonton December 5, at The Western Front in Vancouver Dec. 8, Open Space in Victoria December 10&11, and The Vancouver Art Gallery December 12....Canadian tenor player Mike Stuart has joined Elvin Jones, soon Elvin will be completely Canadian content. Have a good holiday.- Bill Smith

MONTREAL - Since the closing of "In Concert" in 1975, top quality jazz and blues has found a permanent home in "The Rising Sun" ("Le Soleil Levant"). The small upstairs spot on Ste-Catherine opened two and a half years ago featuring local talent. Due to a lack of support, the club's programme shifted to major jazz/blues performers on a regular basis. In September such names as Yusef Lateef, McCoy Tyner, John Lee Hooker and Stanley Turrentine appeared. The following month the club hosted the Heath Brothers, Mose Allison, Jack de Johnette and Ron Carter. And this past November, Art Blakey, Dexter Gordon, Dizzy Gillespie, and Eddie "Cleanhead" Vinson were presented. A very impressive list indeed! Not surprisingly, the club has received substantially increased support from jazz and blues enthusiasts in the Montreal region.

According to Doudou Boicel, director of "The Rising Sun", the winter programme will include Woody Shaw (November 29 - December 4), James Cotton

(Dec. 6 - 11), Jimmy Smith (December 13-18), Milt Jackson, Muddy Waters and B.B. King. Doudou is optimistic he will also be able to reintroduce Montreal talent on Monday nights.

Presently local jazzers and blues musicians have settled into the "Rainbow Bar and Grill" on Stanley. Its winter programme will include: Gary Linder Quartet, Peter Leach Quartet, Nelson Simmonds and Charlie Biddles (Dec. 5-7), Dave Turner Quintet (Dec. 12-14), Westend Boogie Band (Dec. 26-28), Les Croches (January 2-4), Jacques LaBelle Quartet (Jan. 23 - 25).

Jazz guitarists Ivan and Nelson Simmonds, along with bassist Charlie Biddles perform every night at "Rockhead Paradise" on St. Antoine. Saxophonist Sayyd Abdul Al'Ahabyyr plays every Thursday, Friday and Saturday at "Cafe Mojo" on Av du Parc. "Cafe Campus" at the Universite de Montreal, which featured Jean-Luc Ponty and George Duke this fall, has scheduled various Quebecois jazz ensembles every Wednesday and Friday evening.

Pat Metheny did a date at "Place des Arts" on October 31, with Buddy Rich following on November 6. Shakti and John McLaughlin played at "Le Plateau" on November 8. - Peter Danson

AMERICA

ANN ARBOR - As we go to press the University of Michigan's student-run Eclipse Jazz organization has presented more than half of an audacious fall program which in its variety mirrors the multiple faces of today's jazz. This year Eclipse set up two separate sets of concerts, a regular series of five concerts by "name" performers and a Bright Moments series of four concerts by lesser-known players.

Although the National Endowment for the Arts helps keep their budget afloat, Eclipse's first concert of the year always tilts towards the commercial, to get the cash flowing. This year's starter, in the UM's Hill Auditorium on September 13, was Jean-Luc Ponty. Guitarist Pat Martino was added as an opening act, which turned out to be a little like spreading caviar on a Big Mac. Martino brought guitarist Bobby Rose as his accompanist; the two perched mid-stage on stools and produced an hour's worth of uncompromising jazz which nevertheless pleased the sellout crowd (2400 bodies). Martino's steely fingers allowed him to snake intricate, boppish saxophone lines over Rose's propulsive accompaniment. Rose played rhythm to Martino's lead guitar for the whole set, and in fact my one criticism of their performance is that Rose was never allowed to show if he could do more than feed chords. A long freeform medley (Alone Together to Sunny) and the complex Israphael were standouts.

Ponty on the other hand seems to be suffering from an overdose of the US music business. Once upon a time his music blended conservatory violin technique and mid-period Coltrane, but here that was all diluted with heavy-metal rock. The volume controls were set slightly below the threshold of pain, Ponty was flanked by two guitarists and an electronic music studio named Alan Zavod, and Ponty's red electric violin even matched his jumpsuit. But finally the music's problem is its dullness; everything eventually became a two-chord vamp with an overabundant bottom and cliched solos. Needless to say, we left early.

Two weeks later Eclipse presented Sonny Rollins at the head of a five-piece group in the Michigan Union Ballroom. I was prepared for disappointment, since Rollins' work has lately seemed like a degenerate imitation of itself, but his two-hour first concert was quite satisfying. His style has undergone some fundamental changes. The hard-edged, often sarcastic sound of his classic late-fifties work has been replaced with a raspy R&B-like raunch, and his efforts on his curved soprano saxophone were marked by a wide, rather rapid vibrato, like a hip Guy Lombardo sideman.

Even if the tone was strange, the soloing was familiar and aggressive. Rollins' phrases are still angular, he still worries fragments of the theme into cohesive expression, although he has adopted the quartal lines prevalent of late. I don't know the names of the originals he played, but they mostly were two- or four-bar patterns repeated at length (with bassist Don Pate locked into simple repetitive lines), and frankly are not apt to be remembered as long as Oleo or St. Thomas.

One strong element in the performance's success was the propulsive drumming of Eddie Moore, who was especially effective at one point in a series of "fours" with Rollins. Pianist Armen Domelian, a last-minute addition, acquitted himself well; the band was rounded out by guitarist Aurell Ray. One vignette

worth preserving: Rollins' tenor was amplified by a pickup on the bell. After the last tune he tried to introduce the band, but none of the on-stage mikes projected; he finally resorted to announcing them (quite audibly) through the bell, unconsciously parodying the cliche about the player who "talks through his horn".

The next concert in the series featured another near-legendary saxophonist, Dexter Gordon. His return last year after a prolonged absence was surrounded by considerable hype, but for once the flackery was justified: Dexter at 54 is still a master of his horn, a distinctive stylist who has learned from others without compromising his own individuality. And the support he received from the exceptional rhythm team of George Cables, piano, Rufus Reid, bass, and Eddie Gladden, drums, fit Dexter's style perfectly. Cables especially stood out, a hot player who in an unaccompanied solo interlude in the middle of Polka Dots And Moonbeams (the first set's ballad) showed just how much piano he can play.

Dexter's history includes a curious interrelationship with John Coltrane, the one-time "pupil" who eventually repaid his borrowings with interest by contributing to the master's later development. What Gordon adapted from Coltrane was evident at several points - his soprano playing on the Impressions-based A La Modal, the fragment of Coltrane's Mr. P.C. used to close Dexter's solo on a minor blues - but especially in his performance of Body And Soul in the second set. Coleman Hawkins "wrote" the tune for jazz purposes, but Dexter drew more heavily on Coltrane's harmonic reworking of the tune. He ended the tune with an extended cadenza which - like Coltrane's I Want To Talk About You cadenza - explored the whole composition, although Dexter used fewer notes and that big, gruffly romantic tone to tell a different yet equally affecting story.

Scheduled at presstime in this series were the Art Ensemble of Chicago, with shows November 11 and 12 (a second added after the first sold out) at the Michigan Union Ballroom, and Oscar Peterson solo in Hill Auditorium December 10.

Eclipse's Bright Moments series was designed to present lesser-known performers in a more intimate (and less expensive) setting. The 250-seat Residential College auditorium comes virtually free and was the site of all concerts. The opener, a combination of alto saxophonist Marion Brown and poet Jodi Braxton, seemed to promise a Jack Kerouac revival, but the reality was much more interesting. Brown began alone with a set of his own compositions (La Placida) and standards (Angel Eyes). His bashful stage presence is oddly appealing, and his work was vigorous and inventive. The only possible drawback to the performance was his use throughout of rather free tempos, which made things a little monotonous.

After an intermission Ms. Braxton took the stage. The set was hers rather than a duet; she recited her poetry while Brown played obbligatos and comments on sax and woodflute and two UM students thumped on congas. Ms. Braxton (in residence at the University) drew on black traditions and her perceptions as a black woman to produce some interesting poetry. She is also an accomplished dramatic speaker, using several dialects; one poem, a recipe for an African spell (in dialect) was quite effective. With the added intensity contributed by Brown and the percussionists, it was a most enjoyable performance.

My negative reaction to Leroy Jenkins' short solo concert on October 7 was I think due to what seemed to be his inadequacies as a violinist. Essentially he appeared to have severe problems with intonation; his tonal aberrations seemed more accidental than the result of any microtonal system of pitches, especially in a sour version of Mood Indigo. His performances on viola were more listenable, and generally he seemed capable of inventive playing, but his difficulty in maintaining a constant pitch was quite unsettling.

The Air Trio - Henry Threadgill, reeds; Fred Hopkins, bass; and Steve McCall, drums - gave an excellent concert on October 28. The three show signs of a long association, and their interplay, particularly in the spontaneous free passages, was quite good. Threadgill also brought a home-made instrument, two metal posts with eight hubcaps and other "found" objects strung between, which he plays most interestingly with mallets. After a late start, the Trio performed for a solid two hours, with each player given plenty of room to display his abilities. Contexts ranged from a long blues-like modal piece (with Threadgill on a raw-toned tenor) that recalled late Coltrane, through organized "sound pieces" (the opener, a percussion duet around a repeated bass figure) to the totally free. One more Bright Moment remains: saxophonist Chico Freeman and percussionist Don Moye, on December 2.

Eclipse's winter season of "major" concerts is nearly set. Already confirmed are Sam Rivers (with Richard Abrams, Leroy Jenkins and Andrew Cyrille for openers) on February 10 and 11, and Ella Fitzgerald and the Tommy Flanagan Trio (with two Pablo hornmen - Lockjaw Davis and Sweets Edison or Clark Terry - as added guests) on April 6. Still in the talking stage are a concert January 13 and 14 by "The Jones Boys" - Thad, Hank and Elvin - an acoustic piano solos/duet concert by Chick Corea and Herbie Hancock (January 26), and Archie Shepp (and possibly Betty Carter) in late March. Season tickets (and further information) are available from Eclipse Jazz, Michigan Union, 530 S. State Street, Ann Arbor Michigan 48109 USA.

This rich fare right in our backyard has, excuse the pun, somewhat eclipsed other local jazz events, but the scene has been equally rich elsewhere in southeastern Michigan. Down the road in Ypsilanti at Eastern Michigan University, Jade Productions was to present Pharoah Sanders and Don Pullen November 19. Meanwhile up in East Lansing Showcase Jazz offered Roscoe Mitchell in a solo performance on November 12, and were to follow with Glenn Moore and Ralph Towner December 3 and 4. The Detroit club scene has been quite active, too, with Clifford Jordan at Dummy George's in November, while Baker's featured guitarist Jim Hall with Red Mitchell (November 10-13) and ex-Detroiter Kenny Burrell the following week. - David Wild

---

LOS ANGELES - Lee Magid's Cafe Concert at 19657 Ventura Blvd., Tarzana kicked off the first four nights of September with a swinging show of blues and jazz - as billed: Charles "Driftin' Blues" Brown, Eddie "Cleanhead" Vinson plus the Dorothy Donegan Trio which was Alvin Stoller and Monty Budwig. Sept. 14-18 there was Big Joe Turner with the "Groove" Holmes Trio. Where most of these cats usually work supper clubs and neighbourhood bars this afforded us an evening of strictly music.

Up in Santa Barbara, brought to the Bluebird Cafe by the S.B. Blues Society (free memberships entitling locals to concert announcements and a newsletter - P.O. Box 30481, Santa Barbara, Calif. 93105) September 2 & 3 featured Rod Piazza and the L.A. Midnight Groove. Piazza, a younger generation harmonica player who surfaced in the late sixties with the Dirty Blues Band, later to perform with Otis Spann, George "Harmonica" Smith and Charlie Musselwhite has been making waves on the West Coast of late with his band: George Phelps, guitar; Honey, piano; Larry Taylor, bass; and Richard Innes, drums. Another harpist from that generation, Zaven "Big John" Jambazian may also be caught regularly in Sierra Madre at The Raven and The Rose every friday night with Johnny Turner's Blues With A Feeling. The bottom in that group now includes Jimmy Thomas on bass and an old alumnus of Fats Domino on drums, Mickey Conway.

In September at the Inner City Cultural Center was Aminata Moseka's (Abbey Lincoln) new theatrical work "A Pig In A Poke" about a poor black man who finds a bag of money and how he deals with the situation. Betty Carter did a week at "the oldest jazz club in the world" - The Lighthouse beginning Sept. 6. Clifford Barbaro (drums) and John Hicks (piano) have been mainstays with Betty for several years now with the bass spot ever changing from Walter Booker, Dennis Erwin, Dave Holland and now Calvin Hill who fills the spot beautifully. She was featured the last evening of the Monterey Jazz Festival also and just knocked us out as we listened to the live broadcast on KBCA. I understand that she's going to be producing her own albums again. Definitely one of jazz's jewels and one of my favorite things. Also of interest from Monterey that weekend were Ted Curson, John Lewis, Joe Williams, Count Basie, Hank Jones, Art Blakey, Benny Golson, Clark Terry, Lockjaw, Sweets Edison, Richard Davis and Mundell Lowe. Blues

day (Saturday) was exceptional this year which focussed on New Orleans musicians Queen Ida and the Bon Ton Zydeco Band, Clarence "Gatemouth" Brown and Professor Longhair among others.

Down from Berkeley for the weekend of Sept. 23-25 was the ultra avant garde group Henry Kuntz Jr., tenor sax; Laurel Sprigg, cello & voice; and Henry Kaiser, electric guitar. Doing a live spot on KPFK friday night and two performances, one Saturday at the George Sand Bookstore and the other Sunday at the Century City Playhouse. A sound that assaults our 1977 sensibilities of performed music, forcing us to breech its why-fors. Kuntz has a sound intellect about what he is doing, as his observations in his newsletter Bells will attest. This music could easily be termed a nihilistic front but I find in it an old fondness of days past in WWI Zurich when the Dadaists would shut themselves in closets (no light) to produce drawings without the aid of their conscious sight - flirting with their Freudian beliefs and letting the subconscious produce "automatic drawings" which were then psychoanalyzed or just taken "as is". Kuntz-Kaiser-Sprigg then intends on approaching sound in this way (I believe), with no preconceived notions at all (although they have been extremely subjugated to the various avants). Kuntz even attests to not even being technically efficient enough to play the blues, thus alluding that his art is in no way associated with the Black cultural musics, (although he is and has been very much interested in the developments of said continuum). All very interesting to me, and an asset to the West Coast music scene. The audiences were attentive and in no way aghast at such musical behavior : we are ready. A real "go bears" band! An album forthcoming - "Ice Death" (Parachute 5) to consist of trios and duets with Laurel Sprigg, Kuntz, Kaiser, Eugene Chadbourne, Toronto's John Oswald and the Bay Area's John Gruntfest.

House sold and bags packed, Warne Marsh gave two performances at Donte's in North Hollywood, Sept. 22 & 29. Alternating the groups between Gary Foster, Pete Christlieb, Lou Levy, Alan Broadbent, Budwig, Ceroli, etc. As you know Warne will be taking up residence in NYC, now to play with Konitz, Ted Brown, Connie Cruthers and hopefully Lennie Tristano. Guitars prevail lately at The Hong Kong Bar where the Barney Kessel and Herb Ellis duo held down a couple of weeks, after which Joe Pass played for another week.

Julius Hemphill came to town recently forming a trio with Baikida E.J. Carroll, flugelhorn and trumpet and Alex Kline, percussion. Speaking with Baikida about Julius' various approaches and vast difference, between his L.A. shows:"Yes, well that's the attitude, the feeling of most of the cats that I've been associated with, to keep fresh, you know". How long have you had to get next to the music you're playing tonight? Is this all Julius' music? Yes, this is some new stuff that he wrote. A couple of them are old pieces that we haven't played for a while. We're going to play the Dogon tonight, and we haven't played it since we recorded it. We rehearsed it today for the first time." That was between sets Sept. 11 at the Century City Playhouse where the ever growing coterie of Los Angeles jazzers were in attendance for what we hope is going to be a habit with Hemphill - that of coming around often.

The following weekend Bobby Bradford brought his X-tet out from the underground to perform at the CCP. Bradford's Little Big Horn venture is threatening collapse due to a variety of things; support and an ever hungry landlord number among them. Also at CCP October 8 was the collaboration of Alex Cline and Jamil Shabaka (woodwinds) adding Steven Smith on trumpet and Jeffrey Little on bass. The following weekend at CCP was The John Carter/Vinny Golia Ensemble including Roberto Miranda on bass and Alex Cline on percussion. Judging from the studio recording session that we witnessed on October 18 I believe the reports from the concert of "raising the roof" and of a crazed audience yelling, screaming and banging chairs on the floor. The album is sure to be a winner! - Vinny will be self producing. - Mark Weber

---

NEW YORK - abounds with opportunities for hearing many excellent pianists of varying styles including Muhal Richard Abrams (August 30-September 3) and Cecil Taylor (Sept. 6 - 10) at Storyville, Burton Greene at Environ (September 10 & 16), Cedar Walton at Axis in SoHo (Sept. 9 & 10), and Dollar Brand at Alice Tully Hall (Sept. 17). Taylor played solo on the Bosendorfer piano. The piano's additional bass notes and resonance added new dimensions to his music's already great impact. The pianist began playing one composition with a lighter touch and less energy than one normally associates with him. Soon, however, the music began to grown in intensity until it reached an incredibly high level of energy and power. Waves of sound rose and fell, with contrapuntal lines, call and response patterns, and clusters interacting with one another and becoming a part of a hypnotic musical conversation that burned with the pianist's accustomed searing, dark-textured energy.

Burton Greene's performance at Environ featured the expatriate musician in both solo and duet (with bassist John Lindberg) contexts. The pianist was most impressive in his explorations of rhythms and modal tonalities rooted in the music of his Rumanian heritage, Bartok, and jazz. Greene's style has undergone a transformation from the 1960's. Energy playing is now only one facet of his music, there now being more space for the music to breathe and naturally follow its own structural implications.

Beaver Harris' 360 Degree Music Experience (Beaver Harris, drums; David Ware and Hamiet Bluiett, reeds and flute; Dave Burrell, piano; Cecil McBee, bass; Sunil Garg, sitar; Francis Haynes, steel drums) played at Axis in SoHo October 28 and 29. While the group has a somewhat unusual instrumentation, it successfully avoids the potential gimmickry and cuteness in using the steel drums and sitar. Instead, it produces a delightfully unique and joyous sound. Compositions such as Margie Pargie and Sahara are varied in mood and texture, using various Dixieland, blues, Caribbean, Indian and free form elements depending upon the musical situation.

BRIEFS: Birdland came alive again on November 4 as Columbia Records resurrected the famous jazz club for one night to inaugurate its new Contemporary Master Series. New releases include mostly airchecks and live performances by Charlie Parker ("One Night in Birdland", "Bird with Strings", and "Summit Meeting at Birdland"), the "Miles Davis/Tadd Dameron Quintet at the Paris Festival International de Jazz", Gerry Mulligan's "The Arranger", and Volumes 2 and 3 of "The Lester Young Story". Also available is V.S.O.P.'s "The Quintet", a two-record set recorded live in concert.

photograph of Julius Hemphill and Baikida E.J. Carroll by Mark Weber

...Due to the difficulties in obtaining recognition for musicians, RASA (36 West 26th Street, New York, N.Y.10010: 212-741-0564) has been established. The organization - run by Marty and Helene Cann - has been working with various musicians from the New York Metropolitan area in obtaining performances, interviews, recordings and anything else that is a legitimate representation of the people involved. RASA also acts as a reference and advisory center, allowing people to contact musicians.... Tenor saxophonist Frank Lowe led an 11-piece group at Suzanne Marcus' loft on October 9. The band - composed of winds, strings and percussion - had a fresh sound with the clarinets and violins adding new colors and textures....Burton Greene's new album "New Age Jazz Chorale" can be obtained from either the pianist at Overton 60, Amsterdam, Holland ($9.00 postpaid) or Dan Serro, 165 William St., New York, N.Y. 10038).... Issue #4 of "The Grackle" features interviews with bassist Ronnie Boykins and author Ralph Ellison along with numerous reviews. It can be ordered from Ron Welburn, P.O. Box 244, Vanderveer Station, New York 11210 for $1.50....Environ has relocated to 515 Broadway (212-431-5786) for the remainder of 1977.... Daybreak Express Records (P.O. Box 582, Cathedral Street Station, New York 10025) supplies imports from Japan and Europe including important sessions by Lee Konitz and George Russell. Write them for their catalogue. Caytronics is reissuing items from the old Bethlehem catalogue. Among their latest releases are pianist Herbie Nichols' classic "The Bethlehem Years", Zoot Sims' "Down Home", and Booker Little's "Victory and Sorrow". Recent additions to New Music Distribution Service's (6 W. 95th St., New York 10025) catalogue include alto saxophonist Arthur Blythe's "The Gap" (India Navigation) and guitarist Cecil Gregory's "Nova Guitar" (Sonus). Important reissues from Delmark include Anthony Braxton's "Three Compositions of the New Jazz" and Roscoe Mitchell's "Sound"... New releases from Inner City include trio sessions by pianists Horace Parlan ("No Blues") and Tommy Flanagan ("Eclypso") and a solo album by saxophonist Lee Konitz ("Lone Lee").... "Mary Lou Williams: The Asch Recordings" - a fine collection of solo and small group recordings - has been released by Folkways....Duke Ellington's Carnegie Hall Concerts of 1943, 1944, 1945 and 1947 are now available in an excellent four volume series on Fantasy Records. ... Jazz Interactions (527 Madison Ave., Ste 1615, New York 10022: 212-688-8257) celebrated its 12th anniversary with a marathon fund-raising party at Storyville. Music was provided by Barry Harris, Helen Humes, Richard Beirach, George Lewis, and many others....The Universal Jazz Coalition (156 5th Ave., Suite 817, New York 10010: 212-924-5026) has been sponsoring weekly Monday night sessions at The Village Gate. Clifford Jordan and His Chicago All-Stars (Jordan and Charles Davis, tenor saxophones; Muhal Richard Abrams, piano; Bill Lee, bass; Wilbur Campbell, drums) were featured on October 24.... Recent releases from Muse include Hank Jones' "Bop Redux" - an excellent bebop session by the great pianist, Don Patterson's "Movin' Up", and Pat Martino's "Exit". Reissued is the Cedar Walton / Hank Mobley Quintet's "Breakthrough".... Art Blakey and the Jazz Messengers' "Gypsy Folk Tales" and "The Lee Konitz Nonet" from Roulette.... The Bennie Wallace Trio (Wallace, tenor saxophone; Eddie Gomez, bass; Eddie Moore, drums) played some exciting music at Strykers on September 15. Bennie Wallace is a fine musician who can breathe new life into the jazz repertoire as well as his own compelling compositions. The saxophonist utilizes his entire horn while playing lines that surprise due to the incorporation of many melodic twists and leaps.

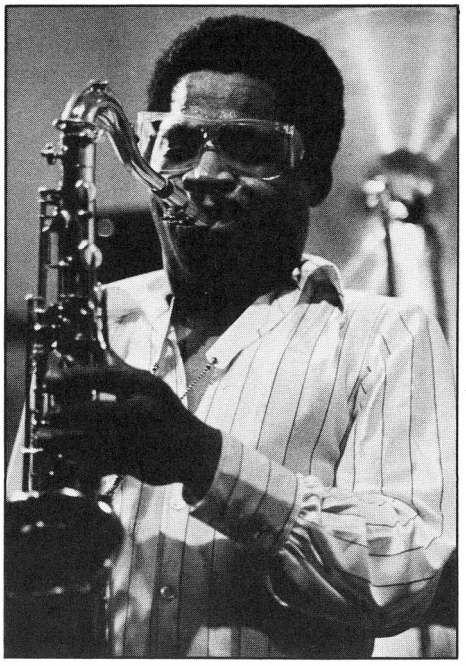
Dexter Gordon played at Avery Fisher Hall on November 6, performing in both sextet and big band contexts. While Gordon played extremely well throughout the entire program, the concert's highlight occurred during the first half where he was joined by Sonny Stitt, Clark Terry, Barry Harris, Percy Heath and Philly Joe Jones playing some incredibly heated bebop solos along with some delightful horn counterpoint on Autumn Leaves.

WKCR has been broadcasting its Wednesday evening Jazz Alternatives Program with musicians such as Charles Tyler, Randy Weston and David Murray serving as co-hosts...Charles Scribners' Sons has published Stanley Dance's "The World of Earl Hines", a biography of the influential pianist.... "Jazz Women: A Feminist Retrospective" - featuring Mary Lou Williams - from Stash Records (P.O. Box 390, Brooklyn, N.Y. 11215 U.S.A.).

- Clifford Jay Safane

FALL FESTIVAL

Studio Rivbea, New York City
October 1st, 1977



It has almost become a habit, miniature festivals that is, at Sam Rivers' Studio Rivbea, they have become part of the new music institution of New York. They are well organized, well publicized and most important, well attended. This is the second such occasion that I have attended, but was not prepared for the comfort of the new designs that have taken place since I was there two years ago.

On this night there were four groups to perform, and the evening started off on a very high level with the Barry Altschul quartet. Barry always was a superb percussionist, as the recordings with Paul Bley and Anthony Braxton attest, but these circumstances, the role of a leader brings his personality into even stronger focus. The music takes on the form of what is sometimes referred to as free-bop, a music system that is not afraid of previous jazz traditions. The set began with free open textures in songlike music movement, never remaining still, always flowing from one position to the next. The heads being simply capsulated, captured for one of the moments. With such a quartet one would expect music of such high quality, with Altschul as the positive rhythmic force, a fine new bass player called Brian Smith, George Lewis on trombone and euphonium and a great surprise: Byard Lancaster playing soprano, alto and flute. Recently Barry Altschul produced his first record (Muse 5124), and this is somewhat indicative of his abilities as a leader. Check it out....

Not that many club owners are also talented musicians, and one of the great charms of Studio Rivbea is the duet of Sam Rivers and David Holland. As is normal with this duet, the music is continuous, with Sam changing from tenor to soprano, to flute and David on bass and cello. Holland has always fitted so well into duet situations and this is no exception, his approach seems more in the manner of textural conversations, and the strong supply of rhythmic information made any kind of additional percussion unnecessary. Sam's music has not always impressed me on record, but live the lyricism and power simply elates me joyously.

While I was in New York I had the opportunity of hearing Don Pullen in several different settings, and on the previous night had heard him with Hamiet Bluiett, Fred Hopkins and Don Moye, at another marvellous club called Axis in SoHo. On this occasion the quartet was with David Holland, Barry Altschul and Chico Freeman on reeds. Something that is becoming very apparent on this visit to the Big Apple, is that a large amount of the "new music" I'm hearing is very solidly linked to the past. A new transition from bebop is now readily available, and much of this music sounds very much like "jazz". There are also many recordings that indicate this. The format for this quartet is tunes, sometimes solo, sometimes as a trio, and in the latter half of the set the full quartet. Don Pullen I have nothing much to write about you, I have always considered you to be a wonderful pianist and it cannot be reasoned that you

photograph of Byard Lancaster by Gerard Futrick

are any longer arriving. I had not heard Chico Freeman before, he is a strong lyrical player in the post Coltrane idiom who made, on this showing, some very positive statements. I was told he is Von Freeman's son. (At this point there is a minor complaint, the piano at Rivbea is not up to the quality of the music being performed there).

The last set that I heard that evening was completely different to the three aforementioned groups. The George Lewis quintet, with George on trombone and euphonium, Charles Stevens on trombone, Joe Daley tuba and euphonium, Brian Smith basses, and David Holland playing bass and cello, played what is to be considered composed music. The first piece had a distinctly serious composed form that very much had one of George's personalities attached to it. Music that swirled about in motions with the texture changes created by both trombonists utilizing a large assortment of mutes. The second piece was slow and low-pitched, in fact sliding pitch from the trombones and strings. The euphonium seemed to hold the fixed centre steady. The last composition had Lewis using synthesizer and the music was very humourous in content. Sometimes the players used only mouthpieces in what felt like overlapping conversations and the final ending had the sound petering out with the use of small hand clackers. Not all the audience were ready for the content gap that took place between Pullen's music and this set, but the real point is that it is possible, at last, to hear such diversified sounds happening in a club, thank you everyone for this great occasion.

- Bill Smith

KENNY BARRON

Theatre De L'ile, Ottawa
October 17, 1977

Theatre De L'ile's "Jazz 77" program helps to enliven Ottawa's trad-ridden scene. Last summer Bernard Stepien brought Archie Shepp to Ottawa; and, on October 17th he pulled another coup with a recital by pianist Kenny Barron. Alone before a small audience (the theatre holds only about 100) he gave an exploration of the possibilities of his instrument remarkable by any standards.

The recital began with Thelonious Monk's fundamentalist dissonance, Bolivar Blues, in which Barron sounded at times like a rococo Jimmy Yancey. A Bill Evans favourite, Who Can I Turn To? followed, bringing a first taste of the superb ballad playing, with Tatumesque embellishment of harmonies, that was a feature of the evening. Barron played continuously for over an hour, driving Powellian pieces interspersed with plangently intoned meditations. For a short while, on Body And Soul, he played in tempo, the left hand picking out the beat - a contrasting interlude that pointed up the prodigious interplay of the two hands elsewhere. Unlike Tatum and Powell, but like many contemporaries, Barron made us feel the full dynamic range of the piano, fingering with powerful deliberation, mounting to stunning, reverbrant chords that had little in common with the plush two-handed style of older ballad playing. In all this magnificence, one's only reservation was concerning Barron's eclecticism: in the tunes associated with Monk and Evans, one was too aware of the stylistic traits of the originators. This is to say no more than that Barron is not a Bud Powell or a Cecil Taylor - masters who subdue everything to their own style, however wide-ranging their technical explorations.

At the end of the first hour or so, Barron stood up, looked at his watch, told us there was not time for an intermission, and went into another brilliant half-hour. He concluded with a Monkian I'm Getting Sentimental Over You. The audience gave him a long ovation; and, over the applause, one heard people saying, "Superb! Superb!" It was.

- Trevor Tolley

MUSIC GALLERY

The Music Gallery, Toronto
October 22, November 5&6, 1977

Bill Smith's "Somewhat Surprised" concert at The Music Gallery on October 22 brought together some of the city's most interesting musicians. The first piece, Spheres, was played by a quartet of Smith on curved soprano saxophone, John Oswald on alto saxophone, Larry Dubin on marimba and John Mars on drums. The second piece, Little Boo, was played by Smith on alto clarinet, Stuart Broomer on piano and Lloyd Garber on electric guitar. After an intermission the evening's highlight, Somewhat Surprised, was played by a sextet of all the abovementioned players, with Smith on soprano and Dubin on drums. Victor Coleman, a famous Canadian poet, conducted the piece, an orchestrated improvisation of timed sections of music, where the surging wall of sound created by the two drummers drove the opening crescendo of piano, guitar and saxophones through modulating sections featuring different combinations of instruments. Especially startling as a soloist was Lloyd Garber whose record, "Energy Patterns" in no way prepared us for the explosive energy of his solo. Accompanied just by the drums his guitar ranged from harsh, singing lines to frantic, lightning clusters of percussive notes. More than just a virtuoso guitarist, Garber proved himself to be a very exciting improvisor.

Another surprise was the playing of John Oswald. Presumably the saxophone was invented as a melodic instrument and Adolphe Sax would be turning over in his grave at hearing a young player who has learned the instrument in the "wrong" - ie. non-melodic way. Instead Oswald has started within the jazz tradition of saxophone (usually tenor) "screamers" which had its ultimate flowering in Albert Ayler and which is presently being carried on by David Murray and most of the upcoming generation of jazz players in their more frenzied moments. Instead of reserving the technique for moments of "high intensity" Oswald plays entirely within this range of the horn's abilities. The question of whether he can play it conventionally is irrelevant - what is important is that Oswald - although still travelling in the wake of more accomplished players such as, primarily, Evan Parker - is carving a whole vocabulary of sound from this relatively narrow range of the instrument's possibilities, and in doing so just might be widening that range in a very interesting manner.

On November 5 alto saxophonist Maury Coles made his solo debut at The Gallery. Often heard roaring off on a high energy level with various Toronto groups, Coles' solo work exhibited a most studied restraint, control over a wide dynamic range in his music, some very original ideas and an awful lot of chops on the alto. Few saxophonists can match Coles' control of the upper registers, of variations in tone, and the articulation of his rapid-fire runs. His music is based very much on melody, and underlining it is a lyricism that relies heavily on a wide, mournful vibrato and clear, sustained tones as points of reference for his improvisations. He deals a lot with sound, as in an entire piece that dealt with tones popped percussively from the horn, like a marimba or some eccentric stringed instrument. But at the base of his explorations are two great strengths; sheer technique on the saxophone, and considerable skill as an accomplished improvisor in the conventional sense, using an implicit knowledge of chords and scales to elaborate a germ of a compositional idea into a fully-realized musical creation.

The following afternoon Stuart Broomer gave a solo piano concert. Much has been written about Broomer in Coda but it seems that he is developing his art at a rate that will demand increasing attention in the near future. His musical outlook has been spreading its influences through the Toronto new music community for some time now - notably a concern with ever-widening layers of texture and rhythm, and a dry sense of humour linked to an almost Baroque sense of melody.

His Sunday concert was a slow, brooding unfolding. He played largely with the clusters of notes and reverberations that can be drawn from the inside of a grand piano, which was prepared variously with pie plates, tape reels and for one piece, rolls and sheets of newspaper, which gave his characteristic punctuating trills the parched, muted sound of a huge mandolin. Broomer can play loud and fast, but instead of doing so for his own sake he uses speed and volume to punctuate passages that are no less intense for their sparseness and slow grace of development. Few musicians use the piano as fully or as well.

Certain aspects of the Toronto new music scene have looked discouraging of late. The Onari/A Space concert series, which featured so many fine players from out-of-town, is no longer happening. The

music of the Canadian Creative Music Collective, which once promised so much, has remained static. The only change in the CCMC in recent years has been the slow decimation of their ranks and the dwindling of their local audience to almost nothing. Yet with these changes has come new configurations of musicians (some from within the CCMC itself) - and musicians such as Smith, Coles, Broomer, Mars, Oswald and Dubin - who with the aid of a fine performing space such as The Music Gallery are advancing their music into different situations, different forms and different sounds. - David Lee

NEWPORT ALL-STARS

Music Hall Center, Detroit, Michigan
October 22, 1977

Travelling entourages of all-stars sometimes develop a group musical consciousness but more often the sum of the parts is greater than the whole. This was true of this particular grouping of musicians working under the umbrella of the Newport Jazz Festival. The cohesiveness of the rhythm section was scarcely taken advantage of. Ray Bryant, Major Holley and Panama Francis together and separately have a wonderful concept of the rhythmic pulse of this music and they made a formidable team. Harry Edison, Lockjaw Davis and Bob Wilber are all remarkably talented soloists who can also work wonders in an ensemble situation. Both Edison and Wilber participated in Teddy Wilson's largely successful Chiaroscuro date but the perfunctory jammed ensembles which ended this concert scarcely hinted at these talents.

What we had, in effect, was a string of miniature concerts grouped together for one night on this particular stage. Wilber opened with On Green Dolphin Street before playing a couple of his original compositions. If You Went Away was a warm tribute to Sidney Bechet with just Bryant and Holley and then he was into an up-tempo clarinet excursion of Wequassett Wail which had his accompanists scurrying through the charted sections.

Then it was time for the casual professionalism of Harry Edison and Lockjaw Davis. While Wilber seemed somehow to be trying too hard the opposite was true of Lockjaw and Sweets. They ran through their own cliches in What Is This Thing Called Love?, On The Trail, Willow Weep For Me and Quiet Nights. It was predictably mellow but hardly stimulating. More than anything it was an affirmation that they still existed.

The second half opened with Ray Bryant as solo pianist. Before he had had time to really warm up (he offered two selections from his recent Pablo album) he gave way to Major Holley's droll and amusing virtuosity built around Angel Eyes. Panama Francis had his obligatory solo vehicle and then it was time for the vocalist - Carrie Smith. She has begun to establish a reputation through European appearances but I can't really share all the enthusiasm being showered upon her. She certainly has stage presence but stylistically she is an uncomfortable marriage of blues and gospel concepts which somehow haven't been resolved. The horn players returned to the stage for this segment of the concert and then ran quickly through their instrumental finale before exiting for good.

The concert was well attended, the audience responded warmly to the music but, in the final analysis, they were only given the minimum amount of the artists' talents. It could have been been so much more. - John Norris

APPEAL

Jazz Interactions has been a vital catalyst for jazz in New York for the past decade. Through its regular presentations, the Jazzmobile, the Jazzline and its printed schedules of activities in New York Jazz Interactions has helped sustain the music through a rough period. Now that jazz is returning to popularity it is ironic that Jazz Interactions finds support for its activities dwindling. Joe Newman, its president, reports that unless there is a membership resurgence there is a distinct possibility that even their most essential services may be discontinued. Consequently if you care about jazz and utilize any of the services provided by Jazz Interactions the best thing you can do is make a contribution and/or become a member. Send all contributions to Jazz Interactions, 527 Madison Avenue, Suite 1615, New York, N.Y. 10022 USA.

The Creative Arts Collective has relocated in Detroit after several years of activity in the East Lansing area. This move was initiated by Tony Holland and William Townley moving to Detroit. Their initial concert was held on October 28 at the Langston Hughes Theatre. More information on the Collective can be obtained by phoning (313) 865-6808 or (313) 332-6091.... Detroit's Jazz Research Institute is under the direction of Herb Boyd. Their present project is to procure funds for the preservation of Jazz Artifacts and memorabilia pertaining to the Detroit area and to publish a directory of Detroit area jazz musicians.

SMALL ADS

This section is for individuals and organizations to advertise non-display items. Cost is 25¢ per word ($5.00 minimum), payment to be made when copy submitted. Boxed ads $1.00 extra.

HARD-TO-FIND Jazz records for sale. Leslie J. David, 134 Lawton Blvd., Apt. 104, Toronto, Ontario M4V 2A4. Phone (416) 489-0271.

NEW ORLEANS JAZZ 78s for sale. Morton, Armstrong, Oliver etc. Many original labels. Free lists. Doug Adams, 50 Glen, Oakland, Ca. 94611.

EXCITEMENT IN JAZZ from OAK LAWN Books; NOW! The World Of Earl Hines, $15.95, PB $7.95: George Lewis, Jazzman From New Orleans, $12.50: Fats Waller, $12.95: Fats Waller, His Life & Times, $8.95: Ellingtonia, $15.00: Newport Jazz Festival, $14.95: Newport Jazz Festival in Rhode Island, $5.95: Bob Scobey: $5.25: Duke Ellington Story On Records, Vol. 10 & 11, $6.50 each: Big Band Jazz, PB $6.95: Jazz Masters Of New Orleans, $19.50: On Record, $12.95: 52ND Street, PB $5.95. Orders under $20.00, please add $1.00 for handling. Orders over $20.00 sent postpaid and insured at our expense. Oak Lawn Books, Box 2663, Providence, R.I. 02907 USA.

ICTUS RECORDS from Italy - "The Creative Label For The Creative Music".... Available Now: Ictus 0001 "Clangs" Steve Lacy (ss), Andrea Centazzo (percussion). 0002 Kent Carter "Solo" Kent Carter (b, cello) with Claude Bernard (as). 0003 "Drops" Derek Bailey (g), Andrea Centazzo. 0004 "Dialogues" - Pierre Favre, Andrea Centazzo percussion duo. 0005 Steve Lacy trio "Live" w. Kent Carter, Andrea Centazzo. 010 "Ratsorock" - Andrea Centazzo trio w. Paulo Bordini(p), Franco Feruglio (b).
Each $6.50 ($7.00 outside US) includes mailing and insurance. Send money order to Art Grimwood, P.O. Box 8404, Rochester, N.Y. 14618 USA.

THE RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY. Up-to-date information on all recordings, commercial and non-commercial, issued and unissued, including much new information from Impulse, Columbia, etc. $4.50 postpaid from WILDMUSIC, Dept. A, Box 2138, Ann Arbor MI 48106. (MO preferred, write for air rates).

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

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

WANTED: JIHAD record by SunnyMurray. Please contact Gianfranco Cascella - Bellabella - 50050 Seano (Florence) Italy.

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

Pete Johnson & Joe Turner 1944-1949: "Roll 'Em Boys - We Wanna Jump For Joy!" - Jackson 1207. 1206: "The Rarest Pete Johnson, Vol. 2". 1208: Meade Lux Lewis - "Selfportrait". DM 20 postpaid from Jazz Bazaar, P.O. Box 1126, 5466 Neustadt, West Germany.

IF GREAT JAZZ is what you live for - if the experience of listening to it in a new land gets your pulse running - then INDIA is for you! JAZZYATRA '78...FEBRUARY 12-18...BOMBAY, INDIA. A Festival for the Musical, the Visual, the Spiritual and the Philosophical. Listen to the music, see the country, discover INDIA. For further information, phone 362-3188, or write The Government Of India Tourist Office, P.O. Box 342, Toronto Dominion Centre, Royal Trust Tower, Suite 1016, Toronto, Ontario M5K 1K7.

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

"RARE out of print Jazz lp's for sale by auction". Free lists. Leon Leavitt, 824½ North Las Palmas, Los Angeles, California 90038 U.S.A. I also buy and trade Jazz lp's.

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

MUSICIANS! FREE GIANT MUSIC BOOKS CATALOG. Jazz-Pop-Fake Books, Improvising, etc. Imperial (Coda), Box 66, New York, N.Y. 10022 U.S.A.

LARGE AUCTION: Jazz, Soul, Rock, etc. discs. Choice items: usually something for most tastes. Minimum 2-3000 items. International service. Free list. BDR, Dept. C; Box 546; Talmage, Ca. 95481; U.S.A.

BIG BAND - SWING - BLUES records on many independent & obscure labels. Set prices. For free list write: R. Brown, P.O. Box 16005, San Francisco, Ca. 94116 U.S.A.

Jazz/Pop/Tracks/Nostalgia. Free lists - send 2 stamps. Vincent, Box 5202, L.I.C., N.Y. 11105 U.S.A.

Double Basses

- INSTRUCTION
- SALES
- PERFORMANCE

DOUBLE BASSES: Fine old examples of celebrated makers: Prescott, Hawkes, Lamy, Forster, etc. George Woodall, P.O. Box 426, Station "K", Toronto. 416-494-4846

MAGAZINES

JAZZ OTTAWA - for the best in jazz & blues in Canada's capital. Members receive free newsletter, discounts on records and special events. Enjoy films, concerts, jam sessions, workshops, record sessions...and more. Only $8 annually. Contact Box 2068, Station D, Ottawa, Ontario K1P 5W3.

Disques SHANDAR LPs Made in Paris, FRANCE.

Stereo recordings of The New Thing (La Nouvelle Musique).

shandar 83501/02	TERRY RILEY - PERSIAN SURGERY DERVISHES public performances One & Two	2-12"/$15.94
shandar 83503/04	ALBERT AYLER - THE TWO LAST CONCERTS Musits de la Fondation Maeght	2-12"/$15.94
shandar 83505/06	SUN RA - NUITS DE LA FONDATION MAEGHT recorded in public	2-12"/$15.94
shandar 83507/09	CECIL TAYLOR - SECOND ACT OF A w jimmy lyons,sam rivers,andrew cyrille	3-12"/$23.91
shandar 83510	LA MONTE YOUNG & MARIAN ZAZEELA "The Theatre Of Eternal Music"	1-12"/$8.97
shandar 83511	STEVE REICH - FOUR ORGANS/PHASE PATTERNS s,chambers-p.glass-a.murphy-s.reich-j.gibson	1-12"/$7.97
shandar 83512	DASHIELL HEDAYAT - OBSOLETE courtesy of byg records	1-12"/$7.97
shandar 83513	SUNNY MURRAY – FLOWERS TRAIN/CONCERT LIVE O.R.T.F. performances, Paris	1-12"/$7.97
shandar 83514	PANDIT PRAN NATH - RAGAS India's master vocalist	1-12"/$7.97
shandar 83515	PHILIP GLASS - SOLO MUSIC contrary motion/two pages	1-12"/$8.97
shandar 83516	VINCENT LE MASNE - BERTRAND PORQUET "Guitares Dérive"	1-12"/$7.97
shandar 10010	FRANCOIS TUSQUES - INTERCOMMUNAL MUSIC s.murray, a.silva, b.guerin, s.potts, a.shorter, b.reid, l.armfield for erika!	1-12"/$7.97

DISTRIBUTION JMT

POSTPAID from: Box 30701 Greenwood, Seattle, WA 98103 USA

Send $1.00 (refundable) for the illustrated French jazz discographies. Merci.

LIVING BLUES, America's first blues magazine, published quarterly since 1970. Contemporary and historical coverage, from Robert Johnson to T-Bone Walker. Photos, reviews, news, in-depth interviews, etc. Sample copy $1.25 (U.S. funds only); $7.50 for 6 issues (one year) from Living Blues, 2615 N. Wilton Ave., Chicago, Illinois 60614 U.S.A.

CADENCE, the Monthly Review of Jazz and Blues. Interviews, oral histories, 100's of reviews, news. Complete coverage of the whole scene. Fantastic. Sample $1.25, 1 year subscription $11.00, outside the USA $14.00. If you're serious about your Jazz and Blues interests try us. Cadence. Route 1 box 345, Redwood N.Y. 13679 USA.

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

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

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

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

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

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

continued overleaf

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

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

BACK ISSUES OF CODA still available - $1.50 each postpaid or 10 for $11.00:
MAY 1967 (Albert Ayler, Earl Warren)
AUGUST 1973 (Louis Armstrong Special)
FEBRUARY 1974 (Dollar Brand, Lee Wiley, Maxine Sullivan)
MARCH 1974 (Gene Krupa)
APRIL 1974 (Anthony Braxton, Blues Poets)
MAY 1974 (Kenny Hollon, Larry Coryell)
JULY 1974 (Mary Lou Williams, Jimmy Rogers, Morris Jennings)
SEPT 1974 (Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)
OCT 1974 (Karl Berger, Jazz Crossword, Johnny Shines)
NOV 1974 (Delaunay reminiscences pt.1, Howard King, Rex Stewart)
DEC 1974 (Julian Priester, Steve McCall, Muggsy Spanier Big Band)
JAN 1975 (Strata-East Records, J.R. Monterose, Armstrong Filmography)
APRIL 1975 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis)
MAY 1975 (NHOP, Art Ensemble on Nessa, Junior Wells, Graeme Bell)
OCT 1975 (Claude Thornhill, Brew Moore)
FEB 1976 (Art Farmer, Woody Shaw, Red Rodney)
MARCH 1976 (Ben Webster disco., Betty Carter, Marc Levin, Pat Martino)
APRIL 1976 (Charles Delaunay pt.II, Noah Howard, Leroy Cooper)
MAY 1976 (Oliver Lake, Miles Davis)
JUNE 1976 (Harold Vick, Jimmy Heath)
JULY 1976 (Marion Brown, Ray Nance, Studio Rivbea, Gene Rodgers)
SEPT 1976 (Milford Graves, Will Bradley, Julius Hemphill)
OCT 1976 (Don Pullen, Benny Waters)
DEC 1976 (Warne Marsh, Bill Dixon)
FEB 1977 (Steve Lacy, Marty Grosz, Mal Waldron)
APRIL 1977 (Milt Buckner, Christmann/Schonenberg Duo)
JUNE 1977 (George Lewis, Lloyd Glenn)
AUGUST 1977 (Stephane Grappelli, Stuart Broomer, Hot Club de France)

jazz journal international

30 YEARS OF EXPERTISE IN JAZZ COVERAGE: NOW INTERNATIONAL! Subscription rate for 12 issues: $20 Air Freight from our London offices (Air Mail $27). Further details from: The Subscription Dept., J.J.I., 7 Carnaby Street, London W1V 1PG England.

THE RECORD FINDER is the best way to buy and sell any type of rare recording - especially if it is 78 RPM. Write to E.S. (Stan) Turner, 3260 New Jersey Ave., Lemon Grove, Cal. 92045 U.S.A.

BIX Buffs. Send for brochure describing new book on Bix Beiderbecke. Legend of Bix Society, P.O. Box 272, Shrewsbury, New Jersey 07701 USA.

MOSAIC RECORDS

ARE EXPANDING! With the release in July of these four new recordings, MOSAIC embark upon an expansion which will make the MOSAIC range essential listening for the discerning ear.

GCM 772
Stan Sulzmann
ON LOAN WITH GRATITUDE
The long awaited first LP from Stan Sulzmann (ex-Dankworth, Wheeler and Gibbs) as leader/composer, playing here with his eminent quartet which features John Taylor, Ron Mathewson and Tony Levin.

GCM 774
Roger Dean's LYSIS
CYCLES
The second Mosaic LP from Lysis. Roger Dean and drummer Ashley Brown once more displaying Dean's highly original and eclectic approach to jazz writing and improvisation.

GCM 771
Howard Riley
INTERTWINE
The first album in two years from the leading English avant-garde pianist, Howard Riley, featured here playing overdubbed "duets" with himself on keyboards and innards of the piano.

GCM 773
Graham Collier Music
SYMPHONY OF SCORPIONS
Collier's extended work based on the imagery and technique of the Anglo-Canadian novelist, Malcolm Lowry. Written for his all-star 12-piece band and recorded at Ronnie Scott's Club, London, it features Art Themen on soprano and tenor sax.

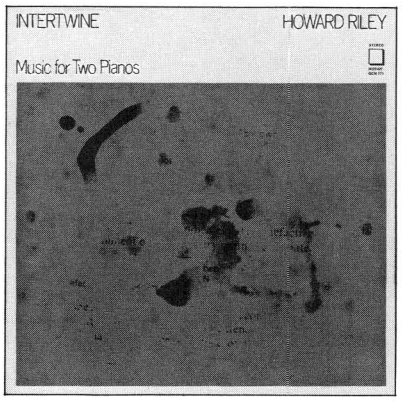
GCM 761
Graham Collier Music
NEW CONDITIONS

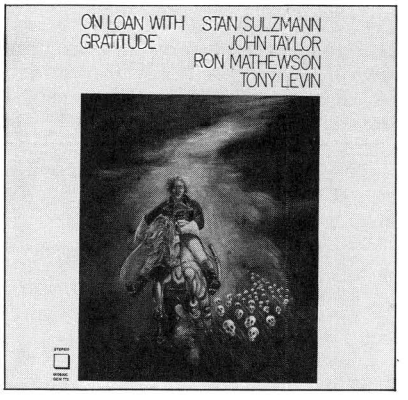
GCM 751
Graham Collier Music
MIDNIGHT BLUE

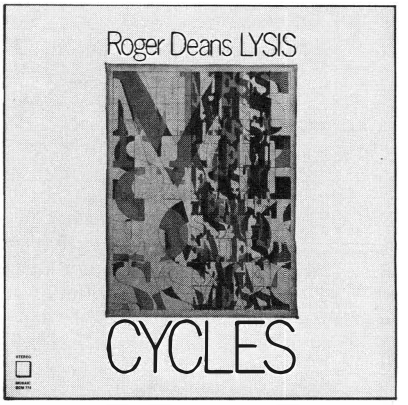
GCM 762
Roger Dean's LYSIS
LYSIS LIVE

GCM 741
Graham Collier Music
DARIUS

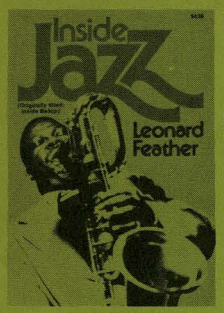
For catalogue or Trade inquiries contact John Gill, MOSAIC Records, 51 Nevern Square, London SW5 9PF, England. Telephone: (01) 373-8634.







DA CAPO JAZZ

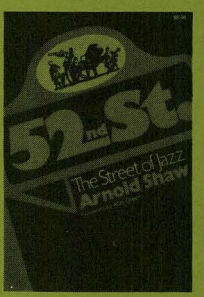


INSIDE JAZZ (originally titled *Inside Be-Bop*)
by **Leonard Feather**

Critic Leonard Feather was one of the earliest and most persistent champions of bop. His *Inside Jazz* is a complete account of bop—its origins and development, and the personalities of the musicians who created it.

103 pp., 23 pp. photographs, 1977

$4.95 paperback
$15.00 hardcover

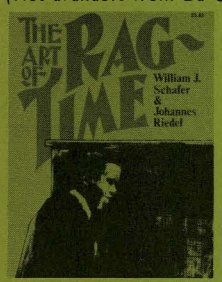


52nd STREET: The Street of Jazz
by **Arnold Shaw**, with a foreword by **Abel Green**

"A hugely entertaining profile of 52nd Street, The Street That Never Slept. . . . a sprightly and often hilarious romp, richly sprinkled with anecdotes. . . . If you're too young to have lived the Street, this book will bring you as close to that experience as possible . . . if you were there, it'll bring it all back." —Dan Morgenstern, *Downbeat*

378 pp., 64 photographs, 1977 $5.95 paperback

(Not available from Da Capo Press in the Republic of Ireland and the British Commonwealth, excluding Canada.)

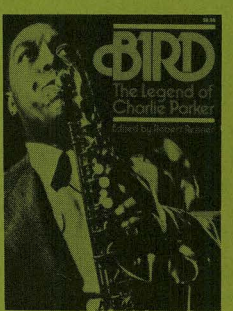


THE ART OF RAGTIME
by **William J. Schafer** and **Johannes Riedel**, with assistance from **Michael Polad** and **Richard Thompson**

This first extensive analysis of ragtime as an important American musical form chronicles the music's development from its origins in the 1890s through its peak in 1915.

"... everything there is to know about ragtime. This is a superb book." —*The New York Times*

270 pp., 1977 $5.95 paperback

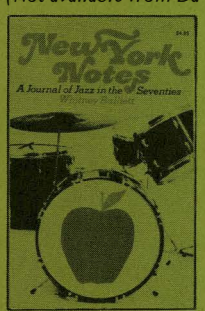


BIRD: The Legend of Charlie Parker
edited by **Robert Reisner**, with a chronology and foreword by the editor, and a discography by **Erik Wiedmann**

For this first full-length reminiscence, Reisner interviewed eighty-one of Parker's friends, relatives, and fellow performers to create a telling mosaic of Parker's brief but intense career.

256 pp., 50 photographs, 1977 $6.95 paperback
$12.95 hardcover

(Not available from Da Capo Press in the British Commonwealth, excluding Canada.)



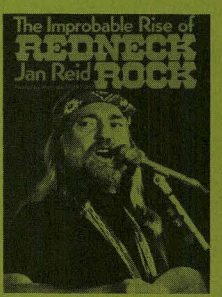
NEW YORK NOTES: A Journal of Jazz in the Seventies
by **Whitney Balliett**

A unique journal of what has been going on in jazz in New York in the 1970s, this is a work of biography, criticism, and reportage.

"It is not easy to communicate what jazz sounds like to people who were not there. Balliett masters it better than anyone else writing about jazz today. His prose is elegant, imaginative." —Don Gold, *The New York Times*

256 pp., 1977 $4.95 paperback

(Not available from Da Capo Press in the British Commonwealth, excluding Canada.)



THE IMPROBABLE RISE OF REDNECK ROCK
by **Jan Reid**, with photographs by **Melinda Wickman**

In an easygoing but informed style, Jan Reid gives us the major country-rock singers—at home, during interviews, with friends, and performing in all their foot-stomping, grass-roots glory. *The Improbable Rise of Redneck Rock* heralds the beginning of a new musical trend that is more enjoyable than music has been in a long time.

363 pp., 137 photographs, 1977 $6.95 paperback

Prices slightly higher outside the U.S.A.

DA CAPO PRESS, INC.
227 West 17th Street, New York, N.Y. 10011

jazz RADIO -CANADA

PROGRAM SCHEDULE DEC.8/77~FEB.4/78

PROGRAM HIGHLIGHTS

Dec. 8/10 Nimmons 'n' Nine Plus Six from Toronto; The Kathryn Moses Quintet from the CBC Winnipeg Festival—Part II.

Dec. 15/17 The Tommy Banks Big Band from Edmonton; The Rod Ellias/Scott Alexander Duo from Ottawa; The Big Alley Band from Montreal.

Dec. 22/24 Christmas Special: TBA.

Dec. 29/31 Nimmons 'n' Nine Plus Six from Toronto; The Ed Bickert Trio at the CBC Vancouver Festival—Part II.

Jan. 5/7/78 Premiere: Gene Lees presents the Pat Williams musical tribute extended composition to the American Bicentennial; The Solid Brass Stage Band from Ottawa.

Jan. 12/14 Special: The Don Thompson Quartet (Michael Stewart, Rick Homme, Claude Ranger) representing CBC Radio and Canada at an International Jazz Festival in Laren, Netherlands.

Jan. 19/21 Nimmons 'n' Nine Plus Six from Toronto; Electronic Funk (Bob Buckley Synthesizer Band) from the CBC Vancouver Festival—Part II.

Jan. 26/28 The Roger Simard Nine from Montreal; The Rod Ellias Septet from Ottawa.

Feb. 2/4 The Bob Hales Band from Vancouver; The Warren Chaisson Quintet from the Rebecca Cohen Auditorium at Dalhousie University in Halifax as part of the CBC Halifax Festival.

CBC RADIO

740	Toronto
940	Montreal
690	Vancouver
990	Winnipeg
910	Ottawa
740	Edmonton
1010	Calgary
860	Halifax
540	Regina
640	St. John's
1550	Windsor
800	Thunder Bay
1140	Sydney
970	Fredericton
860	Prince Rupert
1070	Moncton
110	Saint John
1340	Happy Valley
990	Corner Brook
1450	Gander
540	Grand Falls
1230	Fort Churchill
860	Inuvik
1340	Yellowknife
570	Whitehorse
1210	Frobisher Bay

CBC STEREO

94.1	Toronto
106.9	St. John's
102.7	Calgary
102.1	Halifax
103.3	Ottawa
98.3	Winnipeg
93.5	Montreal
105.7	Vancouver
96.9	Regina

CBC Radio

Heard Thursdays at 8:30–10:00 p.m. CBC Radio and Saturdays at 2:05–4:00 p.m. on CBC Stereo.