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Coda

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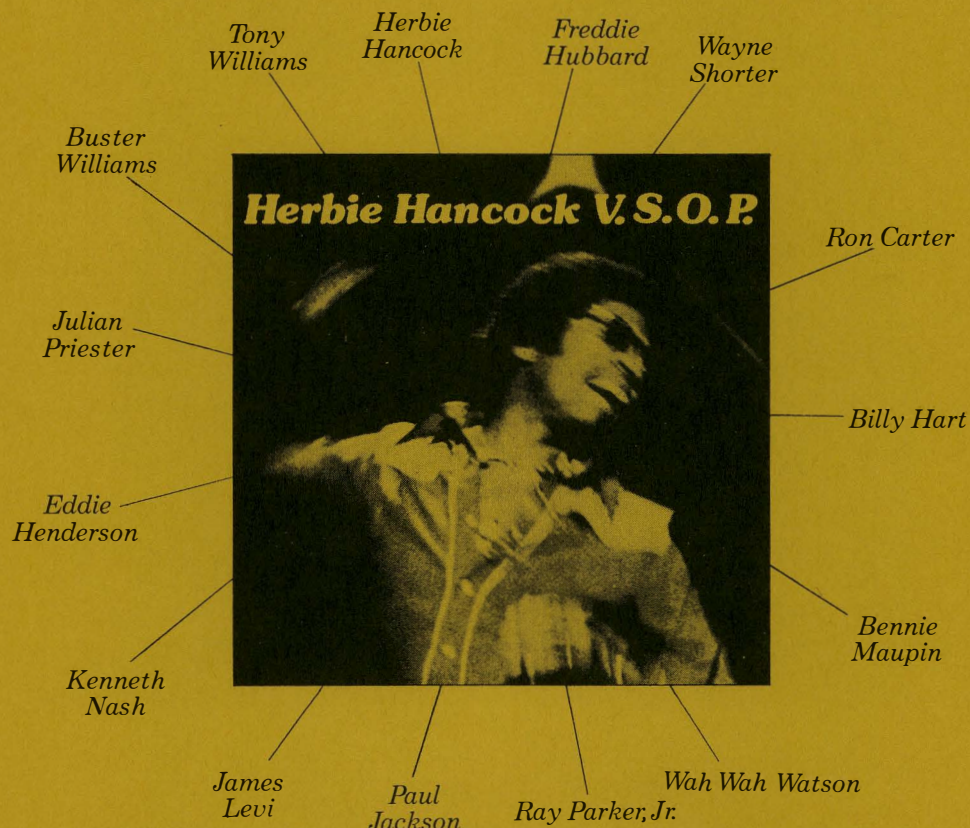


BOBBY
BRADFORD

Herbie Hancock's Class Reunion:

Recorded at the Newport Jazz Festival, 1976.

Join the class reunion and hear contemporary jazz history with "V.S.O.P." (Very Special One-time Performance), Herbie Hancock's new, live double album, the only live recording from Newport 1976.



"The one person whom I consider to be the link between each of the three bands, the one common denominator, is Miles Davis. I really considered the concert to be a tribute to Miles Davis, and this record to be a tribute to Miles Davis.

"The idea was to bring the past up to date. I had no intention of trying to play like I did, but take music we had played in the early and middle sixties and let the music happen from our contemporary frames of mind."
—Herbie Hancock

"V.S.O.P." By Herbie Hancock and friends,
on Columbia Records and Tapes.



Photograph of Fred Hopkins
by Jacki Ochs



Coda

SEPTEMBER/OCTOBER 1977 - Issue 157

STAFF

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

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BOBBY BRADFORD interview with Mark Weber

(Looking at the Prestige two-fer "The Arranger's Touch", 1950's material by Gil Evans and Tadd Dameron):

BOBBY BRADFORD: Oh I've got this stuff on other records, man this is great! Philly J.J. and Theme Of No Repeat, I used to play in a band back here in L.A. in the early '50's and we had all these charts, listen to the make-up of this band: Sonny Criss was playing alto, a kid who spent all his life in the penitentiary since then played baritone, named Earl Anderza, bad! An alto player who played baritone. And Vernon Slater from L.A. played tenor. Herb Mullins was playing trombone, he used to play around with Lionel Hampton. The bass player was this cat who plays around New York now, Moe Edwards. And a chick playing piano, Vivian Slater, the tenor player's wife; a hell of a pianist. (back to record) Yeah, this group here is dynamite! On this one thing here on the Evans material Lacy plays a beautiful solo, just a short one but whew it's good. Lacy and I were supposed to make a record for some company in Paris, but you know it's just a mess, the record business. Somebody told me recently that the best way to get a record out now is to record it yourself and send the record company a test pressing. If they like it they're going to find you, if they don't they're going to throw it in the garbage. You can save all that time knocking on doors to see Mr. Record himself. And then if they want it you can sell it outright or lease it.

Mark: I've always thought that you should be recording all along. Ten years from now everybody's going to wonder where all that music went.

Bobby: Oh I do, but not quality tapes. I have tapes at Ornette's place with Ornette's band.

Mark: When you were with Ornette in '61 and '62?

Bobby: Sure, Ornette's got just reams of tapes of us. But of course he's kind of a packrat, you know what I mean? He has his video tape machine, and saxophones that he's broken hanging in big bags from the walls, Uher tape recorders that he's broken and tried to fix himself, but that's just the kind of cat he is. You know what kind of mess tapes make when they are unwound, well he'll have them shoved under beds or stacked up in the corner.

Mark: I've heard that Ornette has tapes of him and Albert Ayler playing together.

Bobby: Maybe so, I kind of doubt that though. I could see a cat like Albert Ayler having a difficult time getting Ornette to sit down and make a tape of them, because Ornette thinks you're always trying to make a tape to sell of him, you know? Because that would be a pretty marketable tape, don't you think? Ornette's very suspicious of anybody coming up, if a man came up and said, "Hey man I got a bag of gold for you", Ornette would just look. See what I mean? Because man he's been ripped off so many different

ways, he's never made the type of money that he's supposed to make, none of the cats have. This music business man, it's a bitch! They have already agreed that the musician is a certain type of fellow that they are going to treat a certain type of way, I can just see them now back in their offices saying, "Here's some more of those jazz musicians...." It's like they think the musicians are a necessary evil or something like that so they can play out their roles or whatever. That's just a picture that comes to my mind from watching these things over the years. It's not about being fair or even close to fair. It's just whatever they can pull off.

Mark: What were these "collaborations with Coltrane" that I've read about? Playing?

Bobby: No, not really. All we really did was fool around at Ornette's. We talked about making a record, just talked though. He used to come to Ornette's to hear our rehearsals, that's when he was getting ready to really move out. So he came to check it out. He used to come every Saturday morning. He'd make the drive from Long Island, where he lived then, down to downtown Manhattan where Ornette used to live in a loft, way down where Broadway almost runs into the ocean. He was still with Miles then. So he'd come to hear the rehearsals and we'd take a break and be talking, and we talked about doing a date, but it never got past that.

Mark: Didn't Leonard Feather talk down the music of the Carter-Bradford Quartet in his L.A. Times column?

Bobby: Yes and no. He didn't talk it down any more than anybody else who was playing this kind of music back in the sixties. He was consistent there at one point about what he said, not that I got upset about what he said. We were playing down at Shelley's Manne-Hole once back in the sixties and he came in and saw us and wrote it up the next day in the Times, saying that this is Ornette Coleman's type of music. Now maybe the format is like Ornette's in that it's free music but my music or John Carter's is not like Ornette's, do you know what I mean? Not really. But Ornette is the pioneer in that type of music so you have to expect to be sounded against what Ornette has done. But now after all of these years I've sort of accepted all of that stuff, it's all part of the scam, something that you've got to do.

Mark: Did you ever play with Red Connor?

Bobby: No, I heard Red play lots of times though - a hell of a saxophone player! He played tenor, and like Ornette and lots of other guys from Fort Worth, he used to come over to play in Dallas, he used to play with a guy named Bobby Simmons who played trumpet and was playing Miles' and Dizzy's licks back then. At this point I'm in high school, the 12th grade or something, and they

came over to play at a little club in Dallas called The Disc Jockey, he and Bobby and David Newman on alto....

Mark: Who used to go to your school then.

Bobby: Yeah, he went to the same high school that I did, but he was several years ahead of me. Anyhow he was a precocious kind of cat, when he was 15 he could play, he was the kind of cat who just picked the horn up one day and by that afternoon he could play, James Clay was like that too, really gifted cats. Anyway what impressed me about this Red Connor was just the way he handled a saxophone, with such dexterity and completely relaxed, he was like a wet noodle. Man they would be playing these lightning tempos and he'd just be standing there playing all over his horn, just effortless. There was a cat who never had any lessons, just taught himself how to play the horn. He played kind of like Lester Young in a way, in his approach physically to the horn but was playing the Parker things, and you could hear Lester in his sound - a big, breathy, gauzy kind of sound, real full, but he wasn't playing quite as spaced. By that I mean that he wasn't using as much space in his solo line as Young, he was already off into the Parker tradition, by this time Sonny Stitt had already made some inroads into the modern tenor saxophone so I guess Red Connor could have picked up on what Stitt was doing. Here was a cat right in our own area who was easily as good a tenor saxophone player at that point as anybody on the scene. I wouldn't have been nervous about seeing him with Sonny Stitt, or with Lockjaw, Ben Webster, Hawk or with anybody, he was a monster! And there were several other cats around town who were of that caliber. Dallas has been a jumping-off place for a lot of professionals, in residence in the same city while I was living there, and I played with them sometimes. There were cats like Buster Smith, the alto player with Basie right? And his brother Boston Smith, who played piano. Buster had a little band and I played with him when I was 15 years old. Of course I don't know what I was playing, couldn't have been much, but there I was on a gig with a cat like Buster Smith, see what I mean? And I was listening. Here we had the university of jazz right there in Dallas at our disposal if we had sense enough to do something about it. John Hardee was living there, a Coleman Hawkins or Ben Websterish sort of tenor player, a bad cat. Then there was Freddie Jenkins, a trumpet player from Duke Ellington's band. He didn't play anymore because he had tuberculosis, but his influence was still there forcing the other trumpet players to do more of what they were doing. And then there were other cats who didn't have national reputations but they were good, a lot of good old well seasoned professional musicians in town. Red Calhoun, and there was another little

band I used to play with around town by the name of Shorty Clemons, a tenor saxophone player, and another saxophone player called Brother Bear, that's what they called him. I don't know what his name was but a good blues and ballad saxophone player. You see in Dallas during that period it was always a dancing situation, there were no clubs where you went to see a band and listen, where the audience would just sit. You always had to play danceable music even when you were trying out your bebop licks. In those days you were always playing in bands that were playing for people who were going to dance. So guys like James Moody would come to town with a band and he had to play for a dance too, and so did Sonny Stitt, and Gene Ammons. The later it got into the evening though the more jazz they played, the drunker people got the less inclined they were to dance. So the cats would open up and start playing a little bit more jazz and everybody would listen.

Mark: What blues players were around then? I know that Victoria Spivey lived and worked in North Dallas, she recorded *Black Snake Moan* in 1927.

Bobby: Well the Black part of North Dallas was a notorious cut-throat get-killed area. But I'm not familiar enough with her music to say, other than what's on her records. I did hear Lightnin' Hopkins a lot when I was a kid there in Dallas, although he spent most of his time in Houston. And there were the Johnson brothers in Dallas - Keg Johnson, the old man who just died recently who played trombone in a lot of big bands, and Budd Johnson, the tenor player who played with Billy Eckstine's big band and used to write for Count Basie and a lot of other people. There was Red Garland, the pianist with Miles. And a tenor player named Warren Lucky who used to be with Gillespie. Hot Lips Page, T-Bone Walker and a lot of other people used to hang out in Dallas a lot, like Lloyd Glenn, Lowell Fulson, and a lot of the blues bands that I used to play with back in those days I met in Dallas, guys like Percy Mayfield, and Charles Brown. I played with him in '53, somewhere around then. Monk Montgomery was in that band, you know Wes Montgomery's brother. I played with PeeWee Crayton during that time. And remember there was a tune during the war period that was real popular, *The Hucklebuck* recorded by Joe Liggins, and he had a brother in the business, not quite so popular named Jimmy Liggins and I played in his band once. They were passing through town and needed a trumpet player so I played a couple of jobs with him. You know sometimes you might play with bands just a couple of times and forget all about it until somebody mentions it, like Joe Houston who recorded *Pachuco Hop*, I played with him around California.

Mark: He was a bar walker, wasn't he?

Bobby: Oh yeah, honker, screamer, a good tenor player though. A lot of kids peeped some things from him. Do you know this tenor player Big Jay McNeely? He did the bar walking and the squealing



too but he could play the saxophone. Lots of cats ripped off Big Jay's licks, believe it! You know, somebody like Bill Haley, I'm sure he ripped off a lot of things from Big Jay.

Mark: When you first came to L.A. in '53 you played with all kinds of people.

Bobby: Oh yeah, all the cats. Eric Dolphy, but not on a regular basis, just casual jobs. Dolphy had just gotten out of the army, and Walter Benton, a tenor player here who was big friends with Eric, they went to high school together, I played with those two a lot. Eric in those days was still playing kind of like Charlie Parker, he never quite had a sound like Parker but he was playing the Parker line, you know. Walter Benton was playing kind of like you would imagine, sort of an updated Lucky Thompson/Coleman Hawkins. And I played with Ornette obviously. And played around town with Joe Maini, the saxophone player who got killed playing with a pistol, some sort of accident or something, an Italian cat from New York. And I played some with Herb Geller, he's in Germany now and has his own club. Both of those cats Maini and Geller recorded with Clifford Brown. There used to be a club down at 3rd and Main called *The Tip Top*, sort of a gay bar, and we played there Friday and Saturday nights. Sunday at 6:00 in the morning was a jam session and it would be packed, that was sort of the red light district in those days. Nobody would go to bed that night, we'd go out to the beach and fool around, because if you went to bed you would never get up for that. Then we'd play to around 11:30 - 12:00 and then go home to bed.

As I remember Ornette never played there, but Ornette and I used to play in the general area, down on 5th Street

which was a gay area too and everything else, dope peddlers, prostitutes, everything but more Black than 3rd and Main. We used to play at a little club down there called *The Victory Grill*, and another *The Rose Room*. Ornette, me, Eddie Blackwell, and a piano player named Floyd Howard who's still around L.A. but I don't think is playing anymore. We played Ornette's tunes and some jazz standards. We didn't get that much work but we were playing often enough to be playing some of Ornette's tunes. Then I went into the service in December of '54 and Don Cherry became the trumpet player with Ornette.

Mark: That's when Ornette lived at the *Morris*, a sort of skid-row hotel on 5th Avenue?

Bobby: Now I don't know about that, but you know how the stories come and go. As I remember it, when Ornette moved out here he married a young girl from Los Angeles who's a poet in New York now, Jayne Cortez, that's Ornette's ex-wife. But I remember Ornette living with his in-laws. I don't remember him living in any flophouse down on 5th Avenue. You know musicians get down and out on this stuff but you're not going to see Ornette down in some place needing a bath, I don't care how hard times get you're not going to see me down in the street with my pants on and the ass out, one shoe on and needing a hair cut, no none of that. You might see some cat going through a mental phase but you're not going to see Ornette needing a bath, you know what I mean? Somebody might read that somewhere and just assume that all of that might be happening.

I remember when Ornette got married I was the only one of our bunch who had a car, one that my step-father had

got me because he was a mechanic. An old '41 Chrysler, lemon of a car. Ornette and I used to troop around in it and it would break down, or when you drove around too much at night the battery would wear down and the car wouldn't start. So when he got married I helped him move out of the family's place with it, into this little apartment. They didn't have much in the way of belongings so it didn't take too much to move them. In fact Ornette and I used to work together at Bullock's. I worked there as a stockboy, you know wearing the little blue smock and running around. So when I had to go into the service, I knew about a month in advance, and I knew that Ornette was looking for a job, so I told him that when I leave he should get this job. Ornette was wearing a beard then and his hair was long, so I said, "Man you know what's gonna happen if I take you in lookin' like this", this was 1954. So he shaved and got his hair cut, man did he look funny. Well we went down to meet the cat, and the cat hired him, and we worked together for my last month or so. He moved from that into elevator boy and stockboy, we talk and laugh about it now. At that point he didn't think he was going to be able to make any money playing music like he wanted to, so he had to get a job. But the next thing I knew my mother had written me in the service and told me that Ornette had made a record, it must have been '58.

I also remember playing around L.A. with Wardell Gray, who got killed in some dope deal out in Las Vegas. I'm not sure what happened, I really don't like to think about it. The newspapers said one thing, but I suspect another. They found him in a field about 20-30 miles outside of Las Vegas. Anyway, I used to go over to his house and he'd show me things just by rote. Nice cat, and a hell of a saxophone player! It was a big help, inspiration-wise, for a cat like that to befriend you and help you out like that, because you can't go up to some of these popular players now and say, "Hey man, will you show me...?", they'd say, "What!...", you just can't feel free to do that anymore, it's sort of secret. Times have changed, it's not about that anymore.

Mark: Have you ever been associated with Horace Tapscott and the U.G.M.A. (Underground Musicians Association)?

Bobby: I've only played for Horace in a sort of filler position in times when he needed me to do something. I never was a regular part of his organization.

I talked to Martin Davidson the other day and he wants to re-press "Love's Dream", it should be out in a couple of weeks.

I'd like to make a record now, but I want to make a good sounding record - like the quality of ECM or one of those labels. You know, where you can sit down and hear the bass parts, and the whole band. Another thing, whenever I make a record anymore I'm going to have some of the tracks short enough to be played on the radio. There's no point in asking the disc jockey to play a 12-



minute cut of mine, so I'm going to have a shorty on each side and I'm going to call it A Short Piece For Radio, or something like that. You know what I mean, those cats won't play for me, they'll do it for Herbie Hancock, but not for some avant garder from Mississippi.

Mark: When did the New Art Jazz Ensemble begin?

Bobby: 1964, '65, somewhere around then. I was living in Pomona and John (Carter) got in touch with me, and asked me if I was interested in starting a group. It must have been '66 when we started rehearsing over on 103rd and Grandee, right in the middle of Watts. John and I, Bruz Freeman, and we went through a couple of bass players before we got Tom Williamson - all of the others sort of bombed out because they weren't interested in playing free music. John and I were in a similar position, both teaching for the obvious family reasons or whatever, and both frustrated over not having fulfilled what we had wanted to do in music. While I was in Pomona my horn was under the bed, like "that thing has called it a day or something...probably not though". So we were making ourselves available for anything that came along, we'd play a benefit in a minute. So eventually we made those records on Revelation and Flying Dutchman....

Mark: "Self Determination Music" has two basses.

Bobby: Yeah, they didn't mention Henry Franklin on that one. Not only that, but they flopped all the negatives backwards so it has me playing left-handed and Bruz has his name on those as Buzz. By the time we made "Secrets" for Revelation I had already gone over to Europe once, in the summer of '71, and I made that record with John Stevens and SME for Alan Bates at Polydor Studios. Then came back and made this record with John (Carter), we used Ndugu on a couple of tracks and Louis Spears - you know him, he's played with everybody, Nancy Wilson, Eddie Harris and Erroll Garner, a good bass player. I think he's from Oklahoma, has a brother named Maurice who plays trombone with Ray Charles. When I met those guys they were both in a band travelling with Lou Rawls in the late '50's before Lou was a big name. Then I made that record with Ornette, "Science Fiction", in the summer of '72. In '68 Ornette came here and I went up north with him to perform with about 35 people from the San Francisco Symphony, a piece that Ornette called "The Sun Suite". We performed that at the Greek Theatre at Cal Berkeley and Ornette has the tapes of that too. Ornette said he might sell that to somebody who wants to buy it. I think that before too much longer Ornette and I will probably make a record together, if not at his insistence then at mine. I'd like to make a recording with him playing my music - you know, put him in another environment.

He likes my tunes, I think (laughter). As we both get older the idea is less objectionable, we should be able to pull it off.

Mark: When you were with Ornette during '61 and '62 did you do any recording?

Bobby: Yes, that's where that picture comes from, Atlantic Studios, New York City, but they never released them.

Mark: You were with Ray Charles for a while, when was that?

Bobby: Oh, just for a little quicky there in '58 when I first came out of the service. Just around Texas - something happened to one of the trumpet players while they were in Texas, and I knew everybody in the band, Fathead, LeRoy Cooper, so they gave me a call just to fill in for a while.

Mark: How did Fathead get his name?

Bobby: We had a band director who was a notorious disciplinarian. His name was James K. Miller but we called him Uncle Dud, and Uncle Dud had a band of about 60 kids - great big tough dudes, and he was a little guy but quite a disciplinarian. So he'd walk right up to some big guy and be looking at his belt and say, "Listen kid you get that horn over there and get your ass in that seat, and I don't mean maybe...." He was a tough little cat, that's what it took to run that band, but everybody loved him, he was one of those types of cats. And if you didn't do something right he'd say, "No, no, no, Eb fathead!", so he found himself calling David Newman fathead enough times for it to stick, so we all called him Fathead.

I saw an article the other day on this trumpet player Leo Smith, and he's from Mississippi too, from Leland, not far from where I grew up. We used to call that a little dump of a town because it was smaller than the town where I grew up. We used to go there, it wasn't far, maybe 25 miles, you see we had a village square downtown, with a court house and sheriff, general store and all that. Most of these country towns didn't even have that.

Mark: What some people would give to be there around then. Robert Johnson, Bukka White, Texas Alexander and all of those cats running all around that area.

Bobby: Yeah right, Sonny Boy Williamson used to broadcast down there, a flour company, Clabber Girl or Sunshine Flour, baking powder or something like that used to sponsor them. I think it came on in the middle of the day, (sings) "...the flour that blooms in your oven...", (laughter) something like that.

Mark: Where's this music going to, anyway?

Bobby: I don't know man. If I had the vision or whatever it takes to figure that out I'd be straight, I'd just sit back and watch it all take place. Like what's going to happen with South Africa now? But nobody has that kind of vision. Man it takes some heavy duty contacts to see that, doesn't it?

Mark: Jazz has covered a lot of area since its inception. It's all stretched, and looks to become a music of individuals.

Bobby: And there haven't been too many fluke things to come along and just fizzle out, do you know what I mean? Just about everything has been explored for about a ten year period just like you'd expect. I see the free music as having run its course in a way, just like the bebop did, except that it didn't quite get the exposure that the bebop did or have to contend with a much more powerful conventional force going at the same time. Where bebop didn't have to deal with a much more powerful force of traditional jazz pushing it around. You see bebop ultimately became the music of the day, didn't it? Whereas free music never reached that stage. By 1960 everybody that was a jazz player was a bebop player, or post-bebop player. But the jazz community as a whole has never fully accepted the free form, there's still a lot of cats who say that it is invalid, but with bebop after ten years nobody questioned it anymore, it was a music. At Charlie Parker's death his music was accepted as a valid statement. But with free music we still have doubters, like Mingus, he's a doubter, even though he flirts with it I still think he's a doubter. There are times now where the heaviest of the free players might have doubts, because it's such a more revolutionary move than going from swing to bebop, to go from bebop to the free. Because you don't have as many things to hold on to and I'm sure there are times when the musicians, myself included, have had doubts about whether it was happening or not. But I always come back to my good sense that it's a valid musical statement. It's certainly representative of the times, it's as much a reflection of America in that period as any other music has been. Nobody in his right mind could expect the music to stand still once the sixties came along. There was all of this sub-cultural, drug movement, the youth movement, anti-America burn the flag, make some pants out of it, nobody could expect the music to still be going to-doo, to-doo, to-doo, you know what I mean? It had to change. As great as Charlie Parker was his music did not speak for the blacks, or yellows, or browns or anybody in America or the world in the sixties. It took a Trane or an Ornette Coleman to speak for the people of the sixties. What other time in the history of this country could we have a group like The Art Ensemble of Chicago expressing themselves the way they do? The Art Ensemble could only have occurred in the sixties or the seventies, there's no other place in our musical history where they could have been a reasonable expression of anybody's mind....

Mark: There were some pretty wild things going on with the early Dixieland, and New Orleans musics.

Bobby: Sure there was, but the premise was just the opposite. You can have two people doing the same thing and each of them going after it in a different way, because it's another thing for him. They're getting up there and all playing this line that seems to be free, but all of those cats are still playing the tune. No

matter how wild they got. Now if you go back so far, the music was pretty wild, but it was a different kind. It's like the difference between somebody who draws a stick doll, who can't draw at all, who only senses one dimension, as opposed to someone like Picasso who will draw one and know better, but it's still a stick doll though isn't it? You know that Picasso's expression is of another intent. That's how that strikes me. Because I've heard some Dixieland cats who sounded as if they were playing free music.

I'm thinking now of some of the stuff that I've heard in Ellington's band, where it was so out that it was damn near free, but I think these cats all still related to the chord structure of the tune, the form of the tune and the harmony too. You know there's such a thing as saying, "This is really far out", but it's far out with Bb as a point of reference. And if Bb is the chord, how far out can you get? - with something against Bb. Now, what about something that is far out against air! You know what I mean? (laughter) That's just the way it comes to my head, it doesn't have to be worth ten cents, that's just the way it strikes me. I see what Ornette did as only being able to come around at that point because that's the only time that Black people in this country were in such a state that they could deal with what Ornette was doing. If Ornette had emerged earlier, white people in general... it was bad enough that they had to take that kind of music from a Black, but for that move to be made ten years earlier it would just have been unbelievable, I think they would have shot him. In other words if Marxism, if that whole concept had been created by some South African mulatto, it would have taken twenty years off of its life! Besides questioning it as a way of life or a political or social doctrine, they would have said, "Well, who said it?", "Some South African whose daddy was a German and his mother was a Black", "Oh well that invalidates it right there...", see what I mean? So for Ornette to do what he did, Charlie Parker had to open the doorway by him being who he was, and he wasn't easy to take. I just see the world as being ready for Ornette at that point, he didn't make them ready. I think the times were such that they could handle this music. Like the double quartet, man that's heavy! You know "Free Jazz", that's heavy right now, think of it in 1960! I think they wanted to put Ornette on a big stick and just run him out of town, all of the rest of the jazz musicians thought "Oh my God! What are we gonna do with him?"

I think if there had been some secret way they could have all just had Ornette disappear, an atomizer you know - go downtown and put a guy's name on a card and drop it into this machine and push the button and it would atomize him - he would have been out in space years ago. Lots of cats would have put his name in that machine and done that. (laughter)

Interview taped September 17, 1976 at Pasadena City College, California.

Chet Baker

Back in the early 1950's, a young trumpet player whose personal appearance and demeanor was more that of an alley-way hood than of a suit and tie jazz musician, burst on the scene with a sound so gentle and lyrical that he nearly pulled the rug out from under many of the harder bebop trumpet players, and along with Miles Davis, set a style and standard for trumpet playing that was to permeate most of the decade, and create a fiery controversy whose smoke remains around us to this day. His name is Chet Baker.

Today more than 20 years later, after paying more dues than most of us would like to think about, Baker's face is drawn and tired, his eyes quietly resigned. He still has that boyish mischievous grin, he still plays gracefully and unpredictably, and the crowds still come out to catch the 47-year-old trumpet player's sermons.

Chet Baker was born in Yale, Oklahoma, on December 23, 1929 in "a little farming town with a few oil wells around". He moved to Oklahoma City when he was a year old, where he remained until he was 10. Then his father left for California to tie down a job with Lockheed while little Chet stayed with his Aunt. In a year Baker moved to California - a move that was to play an important part in both his development as a musician, and the direction jazz was to take in the coming years.

"I didn't start playing until I was 13. My father was a Jack Teagarden fan. He was a musician, but he gave up playing during the depression, shortly after I was born, because you couldn't make money playing music. People didn't have money to go out and listen to music, and didn't do much dancing in those days - or eating". One day his father brought home a trombone, and Chet tried to play it without much success. "It was too big, and I could hardly reach the bottom position." Soon the trombone disappeared and a trumpet was in its place. In Junior High School, Chet began an instrument training class, but he had a lot of difficulty because, "I would rely too much on my ear, instead of the notes." "That's why he plays so damn good," one prominent musician told me recently.

Eventually he found a place for himself in the high school band and played all the marches and other standard repertoire. His extracurricular time was consumed by playing in a dance band. Chet joined the army at the age of 16, and was sent to Germany. Although originally assigned a clerk's position, he quickly managed to be transferred into the band. "I stayed there for a year - and it was the first time I got to listen to any jazz. They had V-discs coming over the armed forces network. Stan Kenton, Dizzy Gillespie - so I guess those were my earliest influences. Especially Dizzy. Before that I heard more of Harry James than anyone else - such tunes as You Made Me Love You.

After being discharged at 18 he devoted more time to listening to other prominent trumpet players - Red Rodney, Miles, Fats and those on the L.A. scene at the time - the Condoli brothers, Kenny Bright. Although he played at a lot of sessions during this time, he felt he accomplished more while he was in the army so he re-enlisted directly into the 6th army band. "I played in the band all day, went to sleep in the evening, got up about 1 a.m., and went to this after-hours club called Jimbos in San Francisco. It didn't open until 2:30 a.m. So I'd go there and play until about 6. Then I'd race back for reveille, play in the band, and go back to sleep." That routine continued for about a year, until they transferred Chet to Fort Watchuka, Arizona. "I stayed there for a couple of months before I decided it just wasn't happening." The idea of being 70 miles out in the desert, roasting in the unbearable heat did not especially appeal to a young budding trumpet talent who thrived on urban life and the music it produced. He went AWOL, stayed away 32 days and turned himself in back in San Francisco, spent three weeks in the neuro psychiatric clinic and got a general discharge - unadaptable to army life.

After a year he got a regular gig in the Dixieland band of Freddie "Snickelfritz" Fisher. But it was only a few weeks later that he received a telegram informing him that there was an audition for trumpet players being held in L.A. by Charlie Parker. "When I got to this club, every trumpet player in L.A. was there. I got up and played two tunes and he stopped the audition and he hired me right on the spot. I was 22 at the time." Baker worked with Bird at the Tympani Club, Billy Berg's and did a few Canadian concerts before the great altoist returned east. "Bird was certainly a very strong influence on me. I had heard a lot of his records. He was a very nice man. He protected me any way he could. He didn't have a car, and I used to drive him around to places. He drank a lot of Hennessy cognac and did some other things too, but he didn't try to give me anything or even let anyone else give me anything in terms of drugs. He always looked out for the guys in the band too. When we worked for Billy Berg at the Five Four Ballroom, and if there were a lot of people and business was really good, he would talk Berg out of an extra \$25 apiece for each of the sidemen. He was really a talker, man. Another thing that Bird was really good at was laying out the tunes - calling out the right tune at the right time by feeling out the audience. At the Five Four Ballroom they would dance. The first tune would be really fast, and the evening would be easy after that. It was a colored joint and I guess they are just more rhythmic than white people and they can feel the rhythms a lot better. Anyway, they loved to dance and they danced to Bird! And had a good time! And they didn't need a strong back beat, you know, oom pah, oom pah. If some people don't hear that they don't know where the beat is. After 50 years of jazz you still go to

a club and see people clapping on one and three. I can't understand how people feel the rhythm in that way. They just don't know. You go into a black joint though and you won't hear people clapping on one and three. That's what I mean."

As great as Charlie Parker was, he still was able to retain his modesty. "He didn't go into a prima donna bag while I was around. I don't think Bird was that way.

"I never ran into race problems with Bird at all. I think I was the only white guy in the band. I know even today blacks say jazz is the black man's music and Dixieland is the white man's jazz. But I've always tried to disprove that theory. But Bird didn't feel that way. He used to go down into Texas and he would sit in with western bands, if the time and rhythm were right. And he used to say, 'Some of those bands can swing like crazy.' And when he went back East he told Dizzy and Miles, 'You better look out, there's a little white cat out on the West Coast gonna eat you up,' referring to me."

Another jazz giant that Chet respects and loves is Dizzy Gillespie. "He's the one that got me the job at the Half Note last year when I came to New York. We were in Denver, and he was working there, so I went to see him. I told him I was on my way to New York and I was going to try to get myself together and play again and he said, 'Let me make a call' and we went to his hotel room and played cards and about a half hour later he got a phone call from New York, and they gave me two weeks just on his say so. He's a beautiful guy and the daddy of the modern trumpet players - I don't care what anybody says. No matter what you play, nine chances out of ten Dizzy's already played it."

Baker didn't see Bird again until a few years later when he came to New York with his own group. At the time, Parker was leading a string orchestra in Birdland and conducting it with a Bermuda Short suit. "It was around that same time that he got a horse in the park and rode it right down 7th Avenue and through the front door of Charlie's Tavern. There was kind of a panic there for a few minutes."

Chet's next collaboration was his most famous - the Gerry Mulligan Quartet. He heard that Mulligan was auditioning men for his new group, and Baker was quickly chosen for the trumpet spot. Despite Baker's admiration for Mulligan, he found the baritone rather hard to get along with. "The thing that gets on people's nerves and he was quite guilty of at that time was letting people know how wonderful he was. I've known other cats like that - who are really quite good at the things they do, but are quite good at letting people know that they know. People don't like to have you cram it down their throat all the time. He wasn't called Jeru for nothing - which means sort of like Jesus. He was really messed up with drugs, too, at the time. He's mellowed out quite a bit lately. But Gerry said things that could hurt you, and he didn't

have much regard for people's feelings. He was a wise man, and a great teacher with all his disciples down on their knees at evening and it kind of went to his head. I saw that kind of thing in him, and I saw it in others and I told myself that it was so distasteful to me that I would never get into that trip. It's really an illness. Stan Getz is that way. You can never sit and talk to Stan. We played opposite Phil Woods at the Half Note, and he's that way too. He never spoke to me the whole engagement. One night during the week he said something like 'How ya doing Chet?', and that was all. Phil Woods thinks he's something, and cats in New York don't dig it at all. Lee Morgan was the only one that could get away with that. Last night a boy came up to me - a trumpet player - and he had tears in his eyes and he told me how much I meant to him. And that's kind of nice. So I know how guys like Mulligan and Woods get the way they are, I understand the temptation. But you have to keep telling yourself we are all just men and women. We're all alike."

The combination of Mulligan and Baker worked out beautifully on a musical level. Baker's talent for playing melodically, and Mulligan's sense of harmony, which is important for baritone players, gave the group a good feeling even though it didn't have a piano player. They were able to interweave the qualities of the two very different instruments almost effortlessly and completely spontaneously. The group got a job at the Haig in Los Angeles and in about a month people were lined up to get in.

"It was kind of a shock, because at that time the music I had been into hadn't received that kind of support. But here was a little group that was unheard of, and we made an album that did pretty well and we worked that club for eleven months. It only held 85 people, which is probably why we had people lined up."

Unfortunately things came to a fast halt when Mulligan was arrested on a drug charge, and had to spend 90 days in jail. During his confinement both Mulligan and Baker won the Down Beat Jazz Poll. So when Mulligan was back on the street, Chet and he began talking about starting the group up again. "All I wanted was \$300 a week and he started laughing like I was asking for something outrageous. Up to this point all I was making was \$120 a week, six nights a week. So that was the end of the group. Our original band never went on tour. \$300 a week was nothing! And that's what really pissed me off. I worked for him for 11 months without asking for a raise, but after we both won the polls, I figured Jesus, it's time to get a little more bread. He was really kind of shitty about that."

In looking back, Chet Baker feels that West Coast music was "more subtle emotionally than East Coast. East Coast jazz is more straight down the middle, fiery, more soulful in a black sense. West Coast was the white man's answer. Most West Coast musicians were white so they're gonna play different." He

doesn't agree with many critics that East Coast music is really more emotional than West Coast, "unless you can get emotional about volume, or how many choruses somebody can play without getting tired, or how fast you can play or how many 8th notes you can string together without having to pause for breath."

In 1956 he went to Europe to meet a Parisian girl friend. He ended up staying there for a year, tried a short comeback in the United States and returned to Europe in 1959 where he remained for almost five years. The European way of life appealed to Baker. The tempo was slower, the people more friendly. "I was shown a great deal of respect and was very well treated wherever I went. Particularly in Italy where I fell in love with the people and the country and I wanted to live there for a while."

When Baker returned once again in 1964 he recorded several albums for Richard Carpenter, his manager at the time, with George Coleman. "I never got any money for any one of those albums - not even a statement. When I found that out I took my two boys and my wife, got a car and drove from New York to Los Angeles. I had to get away from Carpenter any way I could. He didn't pay the union, he didn't pay the car rentals, he didn't pay shit. Then he took the tapes I recorded and sold them to Prestige without my knowledge or consent. I didn't know he had made a deal until the albums were on the street."

Chet was, according to a Down Beat jazz poll, the favorite trumpet player in the country. But he does not put much stock in polls. "I feel right now I can play twice as good as I could play when I won the Down Beat poll. And right now I'm 22nd or something. I'm twice as good now as I was then, so the whole thing is kind of dumb. Yeah, I played some nice things on that first Gerry Mulligan album. It was a different style - soft, melodic. I think people were wanting and needing something like that and it just happened at that time I came along with it and it caught on. But at the time, I don't think I was one half the trumpet player that Dizzy was, or Kenny Dorham. Clifford was around then, Jesus Christ! So it just didn't make sense to me that I should have won the poll. It was kind of a temporary fad kind of thing that was bound to work itself out."

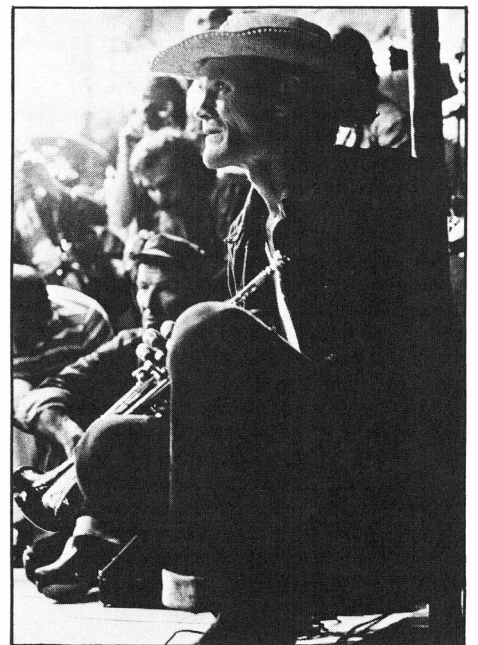
Chet has been through the dramatic experience of being right on top and suddenly falling completely out of the public's attention. He blames a lot of that on the fact that he spent so much time in Europe, "Laying around, working three days a week and enjoying life," and because of his lengthy involvement with drugs, and the bad publicity that came from many of his arrests. "In 1970 I decided that playing the trumpet and singing were the only two things I could really do. If I couldn't find a way to make a living doing these things, then I was going to have to give them up. I did give up playing for almost two years from '70 to '72. I got on the methadone program,

after spending time in California at my mother's house doing nothing but getting high. I realize now it is going to be a life of travelling and accepting what work I can and trying to prove I am a reliable person and can still play and entertain people. That's what I've been doing in New York for a year."

It was the constant pressure of going on the road that got him into drugs in the first place. "It's a complete withdrawal from society. You tolerate people in the hotel, but you are separate and apart from them. Being under the pressure of going into a club and realizing you are there for one reason and that is to make money, and there are pressures of meeting with newspaper people and critics. In order to cope with all that crap you go to drugs. I regret having wasted so many years behind drugs - so much money. Of course, if it hadn't been for the drug thing I still would be on top with Miles and Dizzy. But I think there's some good to be gotten from everything, and paying all those dues has given me a lot of insight into a lot of things I wouldn't have known. However, I'm sure ignorance is bliss, so don't get strung out."

Things are starting to look up for Chet. He has been working frequently at various clubs in New York City. He has signed with CTI Records, and has recorded an album under his own leadership, two others with Gerry Mulligan, and a fourth with guitarist Jim Hall. He is playing better than ever. His many harsh years in the world have weathered his boyish features, and laced his playing with soul. His playing is still quiet and introverted, but there is a sharp tang in his attack, and a distant cry in his ballad playing that brings chills to your very soul.

There has even been some talk about someone writing a biography about Chet and then making it into a movie. "But it would be just my luck that they would probably dub in the trumpet parts with Ruby Braff." - Bob Rosenblum



the JOHN CARTER interview

MARK WEBER: Ornette's early music sure caused a stir, how did you observe that? Looking at it now it's obvious how blues based it is.

JOHN CARTER: Yes it's real folksy music. Well in 1960, the post bop period, the jazz crowd generally catered to the organ trio, which grew out of the club owners' efforts to hire three people instead of four, the organ kind of cut out the bass player. So the characteristic group was tenor, drums and organ. That was just one thing that was going on in the sixties. In an art sense, you know the evolutionary process hadn't quite come around yet so that there was an acceptance of what Ornette was doing. The sound was too revolutionary, and people just hadn't come to a point of even wanting to understand what that music was about. By the mid-sixties things were a little better, more musicians were playing that kind of thing and people were beginning to listen a little more.

Mark: Recently I was reading a treatise on "tempered intonation" and "just intonation." Now I was led to believe that "just intonation" is like the way a piano is tuned, 440 cycles per second at A above middle C. And "tempered intonation" is like the way Ornette plays, just color it, take it up a little....

John: Ornette's intonation is what this music has been about all the time. For one thing, this music stems so much from African music that it's very difficult to establish guide lines for criticizing the music. What the average western "critic" does is to apply western standards to the music, where the intent is not always completely western. Now I don't mean that jazz is not a western art form, I mean that some of its roots go back to eastern sources. You read in books about the blue 7th and so on, now I don't even know what that is. Eastern music is taken from different scales, from scales that are different than scales generally used in western music that make the music sound a certain way, so when you start to justify this or that which has its roots as eastern by western standards, well then you run into a lot of problems. And western critics used to, and some now, say that jazz is one of the illegitimate forms of music. The fact that musicians don't play in tune, you know? And musicians are playing what they want to play, so that it is very properly in tune. But not in tune to what they, the critics want to listen to.

Mark: For my own edification; when you play a tune you're not necessarily in a key, right? You improvise on a theme or "head arrangement"? Like what Bobby (Bradford) says in a previous interview that harmonically it's not in any one key, what structure do you work within? What's the harmonic base? Is it fluctuating?

John: Well, there's no structured harmonic base. Well academically there's no harmonic base. If there are three or four people playing, the harmonies that

come together are extemporaneous harmonies, they come together at that particular time, generally they are not intended harmonies, generally players do not set about to listen to see if such and such harmonies come about. Like when we started to play, the night I sat in with The Art Ensemble of Chicago, and the three of us came out (Roscoe and Joseph), well, we had gotten together on what we were going to use as material for a head before we came out and we adjusted as we went along to suit ourselves, but here again the harmony was extemporaneous, we didn't sit down and say we're going to play the Bb major chord and the Eb6th and so on and so forth, we just said we're going to use this certain set of ideas, the harmonic base of which would be free.

Mark: Did you set up any kind of bar structure?

John: No, you see that music wasn't written. Now if we were to go back and listen to that and structure it all out, it would be pretty difficult to write the solo parts but it could be done. That (the head) wouldn't be hard to write at all, because of the way it was put together. All you do in that situation is figure out what note each of the musicians is playing and put that in big whole notes and put a hold on top, that would only take about five minutes. But now other things are much more difficult to do, you know of course that the Art Ensemble perform some very difficult music and some of Bob's music, and some of mine gets to be very intricate, like the thing we did on the first Flying Dutchman record, Call To The Festival is a very intricate piece of music. We must have taken a dozen takes on that one just to get the head played correctly. Even though we played it all of the time, very intricate. I was commissioned to write that music. Commissioned! (laughter) The only music I was ever commissioned to write.

Mark: What festival was that for?

John: During that time I was working for the Studio Watts Workshop, it was one of the post-riot things they had set up, like the writers' workshop and the teen-posts that were like community centers, and other pacifying activities for the youngsters to get into so they wouldn't be out on the street fightin' the policemen. Now this thing we were doings' emphasis was on art; pottery, painting and music. So as part of the studio outlet the workshop coordinator, Jim Woods, set up the Los Angeles Art Festival, the first year it was music and the second it was dance. Most of the festival was done at Shelley's Manne-Hole, we played there three nights, and were paid through the studio. One of these days I'll be commissioned to write some more music. I hope.

Mark: How's your new record coming along?

John: The music is ready. We're going to record Echoes From Rudolph's Suite. I would like to record Plantation Songs

From The Old South, I think that's a good suite too.

Mark: You seem to have more un-recorded music than recorded.

John: Well all my music is new, because nobody's heard it. Material is no problem, the problem is elsewhere.

Mark: Have you thought about recording or performing solo?

John: Yeah, I'd like to record an album of ballads, of free ballads, solo. I'm going to record one ballad on this latest thing solo, well ninety percent of it's going to be solo, everybody else will come in on the end.

Mark: A Little Dance, Boy more or less throws you into a solo position.

John: Yeah we might not record that, I haven't figured out how to put that into a good record format. Actually there are two pieces in there that I was going to re-write, A Little Dance, Boy and At The Big House. At The Big House is a duet for two basses, actually I've written four duets for basses, and none of them have ever been played, really. I wrote a couple for Henry Franklin - it was going to be a duet but Henry was going to play both parts, you know? Over-dub the second part for an album he was going to do last spring but it never came off. My thinking now is, I feel very strongly about putting out a record myself.

Mark: From your early days in Texas, do you remember any blues players around Fort Worth or any of the popular records of the day?

John: There were a good many blues singers and guitar players during that time, but not any players that would be nationally known. As far as records we listened to all of the regular things, Bird, Diz, Lester Young, Ellington and Basie.

Mark: How about this Red Connor that Ornette talks about in his early interviews?

John: Yeah, we went to high school together, played in the high school bands, and played at the local clubs, all of that. We were very good friends, all of us that were coming up together.

The reason Ornette is always talking about Red is because he was so much farther along than most of us were, although we were all about the same age. Like when we were in high school he already knew the blues form, the 32-bar form, the I Got Rhythm type of thing and all of that, and was just about to go into the early bebop things, while the rest of us were still playing high school-type music. He was really on the threshold of professional-type things. He would show us the things he knew about playing, this riff here and how that one fits, and this is the 12-bar form rather than so and so, so that years later when all of us had started to find out what it was all about, Red was already a really fine player.

He died - in the mid-fifties, at the hospital where my wife worked. He had just used his body up, he was about 29, and he had just dissipated and used his body up. I would go out and visit, and he was doing fine, we'd laugh and talk about what he was gonna do when he got out and the pretty nurses who were passing the

medicine and, you know, things like that that cats would talk about, and one day he died, just flat out.

But he was quite a player. Played with a number of blues bands, stuff like that. Played with a fellow named Bobby Simmons, he and Red were really good friends, he was a trumpet player. Bobby's still alive and used to come around to our concerts at Rudolph's (Fine Arts Center). He moved back to Arizona or something like that, Bobby even played with Bird for a little bit. But Red, man listen he would have been one of the finest players that you would have heard in your life, you know what I mean? Of all the fine players that you listen to, he would have been one of those players, one of the finest that you would have heard in your life.

Mark: Charles Moffett was in those groups?

John: Yeah, at that time Moffett and Red used to play together, we all used to play together from time to time, have jam sessions and that kind of thing. Back in those days there were really true jam sessions, where musicians just came together and played. We were a little beyond the cutting contest era of the '20's, '30's and '40's, but still basically the same kind of idea, you know? If you pulled your horn out and got ready to play, it'd be good if you kind of knew what you were going to play. (laughter)

And so at one time or another we would all play together, Ornette, Red, Lasha, "Ditty" Moffett and Dewey Redman, and earlier LeRoy Cooper, who did not live in Fort Worth. LeRoy plays baritone sax with Ray Charles, he used to play alto, I can remember one time I heard him play How High The Moon beautifully on alto. David Newman who lived in Dallas used to get over sometimes too. So eventually we all played together.

Mark: Do you know anything about when Ornette was with PeeWee Crayton?

John: Well PeeWee would come through there from time to time, he tried to get me to go with him one time. Red Connor played with him one time, and Bobby Simmons. He was always trying to get good saxophone players to go with him.

Mark: From what I've read PeeWee took Ornette around 1950 right after Ornette got back from being stranded in New Orleans by a carnival. Then PeeWee stranded Ornette in Los Angeles after firing him.

John: Yeah I don't know the conditions surrounding Ornette's playing with him, but I know it probably had to be like that. I wouldn't be surprised, Ornette probably was not playing what PeeWee wanted to hear. You know PeeWee lives here in L.A.? It was very difficult to be on the road with a blues band, living conditions were bad and the money wasn't very good, whatever money there was wasn't definite. You know it was very difficult to find places to stay back in those days because you just didn't go to a motel. If you went to a little town that didn't have a Black motel, then you wound up sleeping at the hall or with somebody, at somebody's house, and you would have to eat

at little hole in the wall cafes, things like that.

Mark: Did you do much touring like that?

John: I did it, but I didn't like it very much (laughter), so I didn't do it very much. Between the years '45 and '49 I was in college and when I came out I began to teach, so I didn't have to go on the road with a band. During the time I would have been on the road, say between the years '45 when I got out of high school and the early '50's I was doing something else. I left Kansas City with a band once, on our way to New York City. We were going to work all of the middle part of the country, that was the time of the territory bands. So we left for the first job, and the station wagon was using oil so badly that they had to...well they didn't have enough money, so the guys were ripping off the oil when we stopped at the stations. So we finally got to Omaha and got a place to stay, our accommodations for the night. We were going to be there three days it seems to me. But the club owner wouldn't let us play because we were late, so we had no way to pay for our motel. So we went back...now I remember this place as having a porch all around it, with windows leading out to the porch, (laughter), stealing our own stuff, right? (laughter), so we wouldn't have to walk past the desk, because we didn't have the money to pay. Then we got into the car and left for Wichita, Kansas. But I went home that summer, eventually.

That group was led by a guy named George Baldwin, out of Kansas City. PeeWee used to be or is one of the old style Kansas City blues shouters, it seems to me I've seen him do battle with Big Joe Turner. Those guys in the blues cutting contests would stand up and sing

one verse after another, oft times just making verses up as they went along, and listen man, those were really blues singers! Boy they don't sing blues like that any more. That's a Kansas City type blues. Kansas City used to be quite a crossroads for the music.

Mark: What about your teaching Julius Hemphill?

John: I was not really teaching him "jazz" as such, at that time. You see I had just got out of college and was nineteen and I remember Julius as being one of those first people that I was teaching. I was teaching him at the junior high level.

Mark: When did you meet Bobby Bradford?

John: I met him when I got out here, about '65, Bob was living in Pomona and teaching out there, and I was teaching out here (L.A.). I was very frustrated with what I was doing. I had come here in 1961 and had aspirations for playing my music and I thought I could get as much studio work as I wanted to do when I got out here, that's what Frank Kofsky talks about in his book (referring to "Black Giants", The World Publishing Co.). I play good lead alto, tenor, soprano, good flute and clarinet of course. I can play oboe and bassoon, all well enough to do session work. And as I said in that interview, the same is true now, playing well isn't what it's about, not only do you have to be a really fine player, but ah... the right people have to know you.

Mark: You work exclusively on clarinet now, and some soprano saxophone.

John: Yes. I think that certain personalities go with certain instruments. While I have known that all along it took me a long time to associate that with myself - because it takes a long time to try



and see yourself, and I'm still trying. Like I know that I am not a tenor player, but I've spent a lot of time fooling with the tenor saxophone. I played tenor in college because that was the only way I could get into the dance band. In those days I couldn't read as well as other fellows could but I could solo better than they could so they needed me in the band for that. (laughter) So I got in on tenor.

Mark: Where was that?

John: Lincoln University (Jefferson City, Missouri).

Mark: Was that the celebrated jazz band school?

John: You're thinking of North Texas State, I went there too. They were one of the first schools and one of the few now to offer a degree in jazz performance. Man, they have all kinds of bands there, the one o'clock band, the two o'clock lab band, the thursday night band, all kinds. Their musicians regularly go from college into the big time bands.

At any rate, during my first years here in L.A. I was trying to get somebody to play with me, you know I wanted to organize a group but the cats were playing other things, they weren't interested in playing the kind of music I was going to play. So in a conversation with Ornette about it Bob was mentioned. Bob had been with Ornette up to '62, then went back to Texas and taught for a couple of years, and then moved out here. Well so Bobby really wasn't doing anything either, on any kind of regular basis so we got together, it was very natural for us to try to get a group together. We got hold of Bruz (Freeman) and Tom (Williamson) and started to get it going.

Mark: I was reading last night that Bruz played with Bird, Lester Young and Coleman Hawkins.

John: And Sarah Vaughan. Oh man, he was playing good way back, Bruz was one of the first really free players. One of the forerunners of the free drum thing.

Mark: You conducted for Ornette at the UCLA Pauley Pavilion in 1967.

John: It was a suite that Ornette had just done for the Guggenheim Grant that he had just got, whatever year that was. A very difficult piece.

The band was in the festival house orchestra, whoever was playing brought along their charts and we played them. Carmen McRae was on that and Clark Terry. Ornette's piece was written for big band against his quintet.

Mark: How big was the group?

John: Full group, five trumpets, four trombones, five reeds and a full rhythm section, and violins and cellos. He played that music a lot of times, he played it with the San Francisco Symphony, he played it in Europe and back in New York.

Mark: About 1973 you went to Europe, how long did you stay there?

John: Only about three weeks, I did a lot of running around and some playing there. When I got to London Bob came over and we played several places, played with all of the guys who played with him on that record he did for Emanem. You know Trevor Watts and John Stevens and

those guys. I think Trevor and John are probably two of the real free players that I heard around London, both fine players. Then in Paris I played a couple of times, the highlights of that were one night when I sat in with Jaki Byard and one night with Kenny Clarke, strictly bebop. Or I just played what I could play, they probably didn't think it was bebop, but we had a good time.

Mark: And when you got back from Europe you met Rudolph Porter to form the Art's Center and your Sunday concerts.

John: Yes. We did that for two years before we had to move on, now of course we have Bob's place (Bradford's 34 N. Mentor, Pasadena).

Mark: Burt Lancaster even came down to Rudolph's once, how did he like the music?

John: He really liked it. We were very surprised, we walked in one day and there he was with his skippers cap on and looking like Burt Lancaster. Oh, quite a few people used to drop by from time to time. During the first year Black Arthur Blythe used to drop by quite often. He and I have played a lot together over the years.

Mark: Do you make very much money off your records?

John: Very little. Made a little off the Revelation records this year. Never made any money off the Flying Dutchman records. Just got some front money, but that wasn't supposed to be all, we were supposed to get a regular percentage of the records as they were sold wholesale.

Mark: How do you straighten out things like that?

John: Well, you have to be where the

record company is, and you have to get a lawyer and a CPA and you have to request to audit their books, and it has to be done at a certain time during the year. So you see there are very few cats who can do that. Once you have done that you've got to sue, and you have to pay the CPA, and the lawyer. Well the average performer does not have the time or the inclination to do that, and then on top of all that you cannot be sure that they will show you the correct set of books anyhow.

Mark: There has to be a way that artists in this country can be subsidized regularly on a federal basis, because you cannot rely on the public to follow the artists exploring music on the vanguard and therefore getting enough money into their hands so that they can further develop and sustain themselves and their families. If people treated it like the "commodity" that it is, things would be a little different and so would their lives.

John: Well the government is doing a little better, I mean a little more than they used to, but I haven't seen anything myself. There are the grants, the NEA and the states are giving a little more, probably led by New York state. So the government is starting to help out a little bit but it's still far from really setting out to develop an artistic climate, far from it.

Interview taken August 31, 1976 at John's Culver City home, a suburb of Los Angeles where he and his family have lived since 1961 when they moved here from his birthplace Fort Worth, Texas.

MARK WEBER



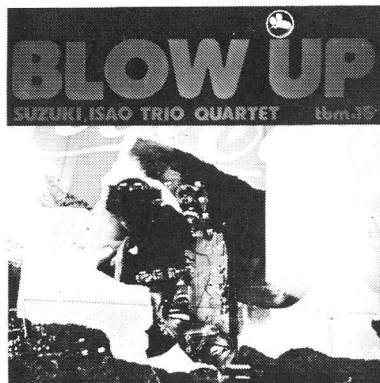
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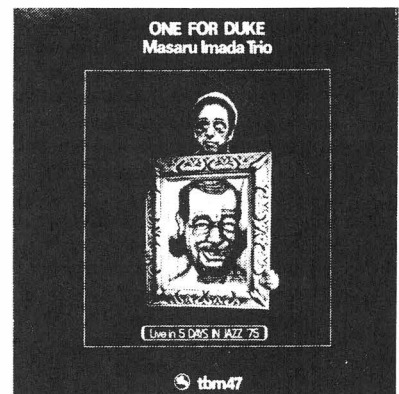
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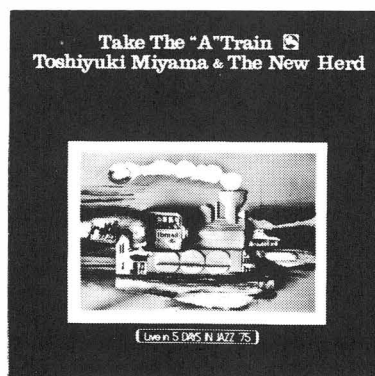
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BUTCH MORRIS



Cornetist/composer Butch Morris hails from Los Angeles, California. During his formative years he made the move to San Francisco where he became acquainted with musicians like altoist Arthur Blythe, tenorist David Murray and drummer Stanley Crouch. He also made musical ties with the legendary pianist Horace Tapscott, reedist-flutist James Newton and percussionist Tylon Barea, among others.

So it was primarily here, on the West Coast, where Morris' aesthetic sense and musical development began to take a very distinct shape in terms of the improvised

form. As the cornetist said to me, "...I don't think people have fully investigated the music that came out of the West Coast... even to this day..."

A few months prior to his eventual move to the European terrain, the cornetist spent some time in New York where he renewed musical ties with tenorist Murray in a trio that included percussionist Phillip Wilson. Morris was also heard quite frequently with Hamiet Bluiett's big band and did some rehearsing with a real "dream band" that included altoist-flutist/composer Julius Hemphill, bassist John

Ore and drummer Stanley Crouch. It was in the Apple, too, that the cornetist played with another musical associate who spent time on the West Coast, altoist-baritonist Charles Tyler (who organized a fine big band for a number of concerts throughout the city). Morris also played with tenorist Frank Lowe (whom he had played with a year earlier in California in a quartet that included his brother, bassist Wilbur Morris) in a unique trio with percussionist-composer Jerome Cooper for a job in Philadelphia.

After about a month in the Apple the cornetist went to Paris with Lowe where he recorded with the tenorist and with soprano saxophonist Steve Lacy. He also worked jobs with composer/string musician Alan Silva's various aggregations, with tenorist Frank Wright's quartet and with drummer Philly Joe Jones. For a short time the cornetist rehearsed a band in France that included pianist Bobby Few, percussionist Mohammad Ali, violinist-celloist Irene Aebi, bassist Jean Jacques Avenel and on occasion bassist Kent Carter rehearsed with the band on cello.

This interview took place in Amsterdam, Holland after Morris and his trio had played at a local club.

ROGER RIGGINS: In your formative years was the West Coast a fertile place to develop musically?

BUTCH MORRIS: It was a very great place to grow in, although you surely didn't have as many musicians as you had in New York, there were still people like Arthur Blythe, Horace Tapscott, Bobby Bradford and alike who were active and playing very important music. I also had the chance when I was coming of age to hear and play with J. R. Monterose and bassist George Morrow which was really educational. My family was always into music and my brother Wilbur was into music before me, so I had that to deal with too - in short, I guess I had the opportunity to study at a lot of "institutions" on the Coast.

R.R.: Were you aware of a distinct music growing out of the West Coast?

B.M.: Well let me say that I don't believe in West Coast and East Coast and all of that. We could hear all the music... it wasn't as if we were alienated from the East Coast scene or what was happening elsewhere. We could still listen to records and hear what was happening in other places. Yet, to me, Bobby Bradford or Arthur Blythe were as strong at an early stage as any of the players in New York. I would say they had a different approach to group playing - like it wasn't a "standard" approach. I would like to say too that I think you can get the same education on the West Coast that you can get on the East Coast, but to get the credit one has to go to New York.

R.R.: What players have had the profoundest influence on your way of playing?

B.M.: When I was growing up we played and listened to Blakey, Silver and Monk. David Murray and I used to play a lot of Monk tunes to learn about certain things. The great thing I think about jazz music is

that the best of it is always modern. Like a lot of the older music, in a sense, is still in front of me. But getting back to the question - my first real influence was Walter Lowe (trumpet) who lived in the neighbourhood. He told me, at that time, that he was influenced by Ray Copeland.

R.R.: So you never found a lack of inspiration or a lack of qualified people to play with or influence you musically on the Coast?

B.M.: Not at all. There were always a lot of good people around to help one grow musically.

R.R.: What were some of the reasons that lead you to move from California to New York and then to Europe?

B.M.: Let me answer that by saying first that I look at myself primarily as a writer of music than a soloist. Yet when I was on the Coast the need to play was getting greater and greater. I was walking around Berkeley one day and I met Frank Lowe. David Murray had mentioned to him to look me up. So we talked and got along fine and we eventually did a concert at a club with my brother playing bass. That concert led to others with bassist Roberto Miranda, with Tylon Barea and a concert with Don Moye. When I returned to San Francisco I decided to go to New York. There I met Lowe again and he had gotten a tour in France and asked me to go with him.

R.R.: So what made you stay instead of returning with the saxophonist?

B.M.: There were some jobs that Lowe had but they were spaced out over such a long period of time that he decided that it wasn't worth it to stay. So the promoter said that I could have the jobs, but at the last minute they fell through. But I still decided to stay and find work for myself and check out the scene here.

R.R.: What seems to be the major distinction between the European music scene and its counterpart Stateside?

B.M.: There is something about it here that's just too relaxed. The most important thing I found out to do in Europe is to practise and to write because I know that Europe cannot provide the same type of creative energy that New York can.

R.R.: We were talking earlier, off the record so to speak, of how the Parisian scene has gotten a lot of black players in a "static freeze" type of position - and this might especially hold true for certain individuals who gravitated toward the European terrain during the latter 60's - have somewhat become encased in the 60's music and have yet to incorporate the advances in the music that have surfaced since that period. It's as if they've become "classic figures" of a particular period in the development of the improvised form.

B.M.: The way I look at it... in every era of the music there are always some people who hold on to that era or time. It's like a cat can only play what he can play.

R.R.: Of late you've been writing a lot of things for chorus and alike. What prompted you to explore this area?

B.M.: Well, this has always been a part of my thing. Yet lately I've been hearing vocal things and strings in my head even more. I think Max (Roach) has done a lot



of beautiful things in this area.

R.R.: Do you feel that this might be the way of your large ensemble music?

B.M.: If I ever do the things that I really want to do - voice and strings will be there. I can hear the voice more so than just a vocalist, or a person who just sings lyrics. Perhaps even two singers. I'm beginning to hear other timbral elements which can be gotten into.

R.R.: What are you trying to do in the trio setting?

B.M.: What I'm trying to do in the trio setting is explore other areas of ensemble playing. I'm trying to get the trio to move as one piece. It's like, for example, on another level, people talk about standing near the mike during performance. But I don't see the point in that - yet people are still listening for a soloist and they're missing the point of a lot of the music. See, that type of viewpoint has really got to change.

Morris returned to Europe in August as a member of David Murray's new aggregation composed of the tenorist and cornetist on the front line with pianist Don Pullen, bassist Fred Hopkins and drummer Stanley Crouch - a group that promises to be an important one.

When reedist/composer Julius Hemphill was in Amsterdam as a member of The World Saxophone Quartet he said of cornetist Morris' playing that, "... he explores the elasticity of the cornet, taking the textural sound of the cornet as the entity..."

It was primarily through the composing abilities of the cornetist that I was initially drawn into his musical thinking. I asked Morris again to clarify the direction of his compositional sense at this stage.

He replied that he's "...still coming out of a period where I'm looking at my writing very closely now... there are certain things I want to get to in terms of the form - like a more continuous type of thing.

"A tune like JoAnne's Green Satin Dress (which was recorded by David Murray on 'Flowers for Albert' in 1976 - India Navigation 1026) is built on chromatic... it's like a continuous thing. David and I used to do a lot of things using this form and I'd like to continue along these lines. So I'm like becoming more conscious of how my composing is done at this point."

Morris has also been asked of late to write music for The World Saxophone Quartet. This will be an entirely new setting for the cornetist/composer to work within (or out of) and one which will probably put him on the map as an important contributor to the contemporary "jazz" vocabulary. The cornetist feels that the Saxophone Quartet "...could very well be the most important group of this year and depending on what they do with it, it could be the most important group of the decade."

Butch Morris can be seen as a logical extension of a growing crop of young musicians who have roots in the entire sound spectrum of the improvised continuum. What the cornetist/composer will bring to the music can probably best be said to deal with a more varied and diversified approach to the art. Something, at this point in the development of the music, is of the utmost importance.

In conclusion one might say that cornetist Butch Morris is a true keeper of the flame, but then, as one thinks again, one could say that he is indeed part of that flame. Stay tuned and listen!

- Roger Riggins

Blues News



The focus in this particular installment is on post war, mainly Chicago blues. The first LP under consideration is Son Seals' second release, "Midnight Son" (Alligator 4708). In 1973, Alligator released Son's debut LP - "The Son Seals Blues Band" (Alligator 4703). Introduced at that time was a talented, original and promising artist, virtually unknown outside the Chicago ghetto and parts of rural North-Eastern Arkansas. Son's aggressive vocal and guitar work had a rasp emotive edge to them. He also proved to be a strong, creative lyricist. The setting for 4703 was basic and spontaneous. Son was backed by a utilitarian ensemble featuring organ, bass and drums.

On "Midnight Son", Son is found in a more planned setting and is backed by a more extended instrumental group. Included are rhythm guitar, keyboards, bass, drums, trumpet, tenor sax and trombone. Son seems quite confident working within a more "formal" setting and the final recording mix is such to have Son's (only slightly refined) aggressive vocal and lead guitar featured well in the foreground. His original guitar playing is direct and busy, much in the vein of Jimmy Dawkins, Bee Houston, Magic Slim or the late Freddy King. At times he does show certain leanings in the direction of his central and most obvious influence, Albert King. The rhythm and percussion are solid behind the up-front Seals, while the keyboard work (provided by ex-Cotton pianist - Alberto Gianquinto) and horns fill the troughs and interact quite well with Seals. The horns actually seem to push and act as well appointed catalysts to Son's assertive vocal

and instrumental statements. Overall, the arrangements (some quite different) are tight and well punctuated.

Of the nine vocal cuts, seven are original. Of particular interest are Strung Out Woman which deals with a love/hate servitude to a junkie woman and Going Back Home. The latter is a perceptive sequel to a topical song from his first LP entitled Cotton Picking Blues. In Cotton..., Seals expresses the need to escape from agricultural labour in the South to apparent prosperity in the industrial North. In Going Back Home Seals echoes his disillusionment with the urban North and a desire to return to agrarian peonage in the straightforward and comprehensible South. Like Jimmy Dawkins, Bobo Jenkins, etc., Son perpetuates the cultural relevance of the blues. Also of interest are Son's competent reworkings of Ray Charles' I Believe and Jr. Parker's Telephone Angel.

Of the nine cuts, six are uptempo. While certainly not of a disco mold (as suggested by a different reviewer), the uptempo cuts are characterized by contemporary and honest ghetto funk. Anyone worried by the presence of the horns should give this set several attentive playings. The raw aggressiveness and strength of Seals' blues comes through. "Midnight Son" is characterized by high quality performance, production, engineering, sound reproduction and packaging. "Midnight Son" clearly demonstrates the maturation of an important blues artist and a blues record label. Both of Son's Alligator LPs are highly recommended to anyone interested in hard-hitting and individualistic modern guitar/

vocal blues.

From one of Son's better known peers comes a long-awaited release taken from a 1971 session previously shelved by Capitol. The final release of these Otis Rush sides on Bullfrog Records ("Right Place, Wrong Time" - Bullfrog 301) was a result of the combined efforts of Rush, Frank Scott and Dick Shurman. Like Seals, Rush is a highly individualistic and strong guitarist and vocalist. Relative to his talent and stature Rush is an under-represented artist. In this context these particular sides are quite welcomed.

The Bullfrog set is characterized by well-rehearsed and tight arrangements. Otis' vocal and instrumental statements are front and centre, precise and accurately punctuated. There does not seem to be the sidemen or production staff domination that was obvious on his earlier Cotillion release (Cotillion SD 9006). The backing for the present set is competent, yet is at times too disciplined and mixed down too low. This results in mechanical and somewhat dull backup support. There are only a few spots where the bass and piano show any imagination. Unlike Otis' Delmark LP, "Cold Day in Hell", there is not the looseness that permits improvisation and creative solo input from the backup artists. However, given the strength of Otis' dominant vocal and guitar work, the lack of creative input by the sidemen is not so noticeable.

All the material on this set was tailored by or for Rush and is well suited to his brand of emotive and committed electric blues expression. The ten sides are all consistently strong, ranging from

slow/punchy electric guitar blues, all valves open uptempo shuffles to a laid back and surprisingly pleasing rendition of Rainy Night In Georgia. The vocal numbers are quite convincing and some are straight blues poetry. The title tune "Right Place, Wrong Time" is sung as an appropriate theme song for Otis' musical experience. This Bullfrog collection is well worth a consideration. The packaging and pressing are both quite good.

"Cold Day in Hell" (Delmark DS-638) is a more recently recorded set by Rush and for my money (opinion), a much more satisfying set. It features a looser, more progressive musical setting. There is much more creative input from sidemen, with arrangements that allow them more improvisation, but also more latitude for Rush to stretch out with a theme, expanding many a guitar solo into a creative improvisation. The room on this set permits a much more relaxed, laid back atmosphere. The surrealistic character of Rush's emotive and convincing vocal and guitar work is much more evident on this set. For this particular quality, give a listen to the title cut.

This Delmark set is generally characterized by a full, clear and, where appropriate, a driving sound. The material ranges in tempo from slow modern blues to medium shuffles to uptempo powerhouse rockers. The solid backing includes John Walker on keyboards, saxophonists Abb Locke (tenor) and Chuck Smith (baritone), drummer Jesse Greene, guitarists Mighty Joe Young and Bob Levis (alternating) and bassists James Green and Bob Strokes (alternating). Locke, Smith, Walker are featured soloists. On the slow numbers the horns provide a quiet backdrop while on the uptempo numbers they are a significant driving force. Walker's keyboard work varies. It is especially good on the T-Bone Walker inspired Society Woman. On some of the other cuts his organ work tends to clutter the already full sound. However, the punch of the organ is quite appropriate on the opening cut, Cut You Loose.

The repertoire is sufficiently different from other Rush collections. The only numbers that appear on other Rush collections are Mean Old World and All Your Love I Miss Loving. Both are a departure from the other sources with the latter being an open but tight jam. Midnight Special is one of those medium tempo sax/guitar dominated instrumentals with an overall threatening and mean mood to it. In contrast the second instrumental, Motoring Along is quite speedy and captures the spirit of Driving Sideways. For modern electric blues fans there is a long and convincing You're Breaking My Heart with plenty of upfront Otis Rush guitar. Lyrically the title cut is the most interesting with Society Woman running a close second. The latter is as much a departure from what one would expect from Rush as is Rainy Night In Georgia (Bullfrog). Again, personal preference ranks the Delmark set ahead of the Bullfrog set, yet the Bullfrog set is not necessarily one to pass by.

Harp player Zavern Jambazian has

recently issued a 4 cut EP by an unknown L.A. area blues vocalist/guitarist by the name of Johnny Turner ("Johnny Turner and Blues With A Feeling", Jake Leg JL-100). Turner originally comes from the Little Rock, Arkansas area, where he spent some time working with the bands of B.B. King and Fenton Robinson. Turner's guitar work, underrepresented on this particular harp-led set, leans somewhat in the direction of Robinson. The set was recorded live and features a harp/guitar/bass/drums quartet. Where the material (all Chicago powerhouse harp standards, a la Taj Mahal, Columbia CS 9579) lacks in originality, it gains in spirit and enthusiasm. The mix could have been improved by knocking the vocals up a notch or two above the guitar, harp and drums. Oh yes, the bass is lost along the way. As indicated, the set seems to be led by Jambazian and Turner, while certainly showing skill and originality on the guitar is only given two real opportunities to stretch out into some head turning solo work. He should have been given more latitude. Possibly he is on his new LP (Testament 2227). The addition of a rhythm guitarist would have allowed Turner to have expanded more. Getting back to Jambazian - his harp work is strong and assertive, showing an appreciation for the work of Big Walter, Little Walter, Sonny Boy II and the whole post war Chicago blues harp fraternity.

While the adherence to standard material and the lack of format variety may fall against this premier set, there are definite merits in the performances of Turner and Jambazian. The standards performed include Can't Hold Out Too Long, Checkin' Up On My Baby, Tomorrow Night and Don't Start Me Talking. All are competently performed, but have been committed to wax on countless other occasions. Surely Turner could be encouraged to record some original or less often recorded material. He must have a storehouse of material left over from his experience in the South. Also it might be worthwhile to present Turner in a variety of backup settings that would showcase his talent a bit stronger. Jake Leg 100 can be obtained for \$3.00 from Zavern Jambazian, 1505 N. Altadena Dr., Pasadena, California 91107 U.S.A.

Finally, three other live recordings are briefly considered. The first, "Jail" (Vanguard VSD-79351) by Big Mama Thornton, catches Big Mama in her most fluid and stimulating record outing in recent years. The material includes standards like Hound Dog, Ball And Chain, Little Red Rooster, etc., and comes from two live prison concerts. The backing is tight and assertive. West Coast guitarist Bee Houston tears things up with plenty of sizzling upfront guitar, while tenor saxophonist Bill Potter (given much foreground exposure) blows in a mean and authoritative manner. Other musicians of note include pianist J.D. Nicholson and harpman George Smith. Meanwhile Big Mama is strong and very present.

Equally strong is "Beware of the Dog" (Alligator 4707) by the late Hound Dog Taylor and the HouseRockers. This was

the HouseRockers' third LP (released shortly after Hound Dog's death) and definitely their strongest. The material was taken from two club dates in 1974 with the Dog and the HouseRockers in good form. The mix of uptempo rockers and alley blues is raw, metallic and highly electrified. Ragged, Magic Slim-style guitar is laid down by Brewer Phillip, while the Dog's burning slide work is guaranteed to melt the solder on your speaker wires. In sharp contrast to the generally voluminous and rocking music is a quiet, laidback and reflective Freddie's Blues. Here the atmosphere projected is similar to the atmosphere conjured on Sadie from the HouseRockers' second LP, "Natural Boogie" (Alligator 4704). Beware... is a must for anyone who has, or should have caught the HouseRockers live. The good time atmosphere comes through, complete with the appropriate jabs and comments from Hound Dog and Ted Harvey. The only complaint is that the cuts are separated by annoying dead air gaps and subsequently do not flow together as in an actual live performance.

The final LP considered is "Live in Japan" (Advent 2807) featuring Robert Jr. Lockwood and the Aces. Essentially this is a collection of blues standards that one would expect to hear at a blues concert in Tokyo. In many respects this is one of the Aces' better outings. There is much guitar interplay between Lockwood and Louis Myers while Dave Myers and Fred Below provide a steady bottom. Vocals are also shared between the two guitarists. Lockwood's jazz-inspired instrumental work is contrasted well by Myers' periodic and competent outings on slide. All-in-all, this LP provides a pleasing set of blues standards ranging in tempo and performed in a reliable and at times spirited manner. The major faults lie with the unimaginative mixdown and the widespread availability of this material by Lockwood, the Aces and their peers. The mono level mix tends to downplay the apparent richness of the set. The record deserves several considerations before a final judgement is made. Much excitement can be extorted from this recording through attentive listening. This is one of those sets that tends to grow on you after a time.

New LP's received and scheduled for future review include reissue sets by Roy Brown (Route 66, KIX-2), John Lee Hooker (Fantasy F24722), Terry/McGhee (Fantasy F24721) and various West Coast pianists (Muskadine 104). Newly recorded LP's include sets by guitarist Lonnie Brooks (Black and Blue 33.512), pianist Blind John Davis (Alligator 4709), Homesick James (Trix 3315) and an anthology of Chicago bluesmen recorded in informal solo and duet settings (Advent 2806). Tentative releases of post-war Chicago material includes a reissue LP of early Jr. Wells sides (Delmark) and several recently recorded live sets by Jimmy Dawkins, Magic Slim, Eddie Clearwater and Andrew Odom. These sets are to be released on the French MCM label as part of their Chicago blues bar series.

- Doug Langille

RECORD REVIEWS RECORD REVIEWS RECORD

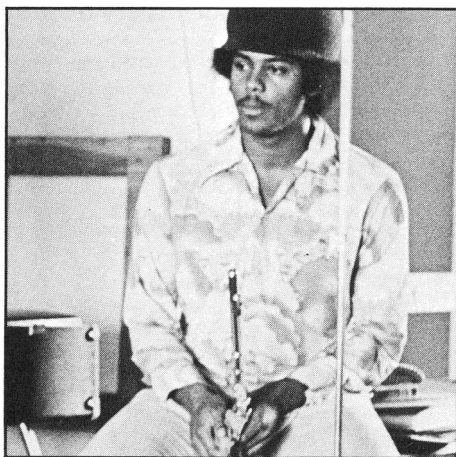
JAMES NEWTON

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A positive sign of the growing influx of new creative music coming out of California is this first album by flutist James Newton. His instrument so rarely makes an impact in the more progressive avenues of jazz that it is refreshing to hear its voice in a truly creative context. Newton's technique complements his expressiveness; he shifts easily and gracefully from a full-bodied, pure-but-not sterile classical tone to unorthodox breath applications which appear and disappear throughout the album giving the impression that the widest range of technique is all comfortably within the means of Newton's natural expression on the instrument. This versatility extends to the variety of material found here from the delicateness of his Arkansas Suite to a bossa number to an Ellington standard to the more assertively adventurous "Poor Theron". This combination does not make for a unified artistic statement; eclecticism is a characteristic of the young searching artist but it is a trait carried judiciously and tastefully by Newton and in actuality this album communicates from a collective sensibility with various players alternating in controlling the flow.

"Arkansas Suite" cajoles the listener into the music with multi-tracked bamboo flutes floating in the nodding, cyclical style of Terry Riley. Newton works his way out of the swirl with warped, upward curling figures. The second half of the short suite is an open, mellifluous duet for flute and Clovis Bordeaux's harpsichord. Guitarist Les Coulter trades places with Bordeaux on "Skye" to offer tasteful counter-sorties to Newton; the guitarist shows sensitivity to the delicate position of the flute in relation to its accompaniment insofar as its nature of breathy tonal veneers can be disrupted easily by a more aggressive or percussive instrument, especially in a rubato piece like "Skye" where the flutist has no rhythm to latch onto. Newton has that rhythm to use on the following number where he rides a heavy bossa tempo like a self-assured water sprite on choppy waves. The side is climaxed with an elegant solo reading of Ellington's Sophisticated Lady, which is treated with the tenderness but active involvement of purpose and restrained elan that it (she) demands.

Pianist Bordeaux's "Poor Theron" is the long piece on side two where all the players open up to a freer setting. Newton's bamboo flute sings incantatory and ritualistic; even the most breathy wails are articulated with commanding presence and an emotional angst which is often lacking in the playing of even the finest jazz or classical flutists. Trombonist Glenn Ferris comes swooping like a huge predator bird into the percussive melange that develops from Newton's opening and "Poor Theron" soon reveals a definite character that casts



an ironic almost Brechtian mood of bitter disquietude when the main theme arrives, voiced by Newton and Ferris. Bordeaux extends the impression in his piano solo which involves him parrying the leathery shudders and blasts of Tylon Barea, an undaunted percussionist whose noisy contractions prod Bordeaux into insistently Taylorish jabs and chordal spasms. Ferris injects his mocking trombone at opportune times in what turns out to be a fine, organic collective.

From this album one can formulate a picture of a community of well-trained young Los Angeles musicians well aware of their Afro-american heritage and the nature of its troubled cry, and yet expressing it with the free-spirited, shining optimism that the California experience naturally instills.

- Kevin Lynch

SAM NOTO

Act One
Xanadu 127

These days the term Be Bop is used freely to describe almost any style of jazz that falls between what used to be called Swing, and what has become known as "Free Jazz". Be Bop used to have a more narrow definition than that and was most usually meant to describe a very specific type of music best characterized by musicians such as Charlie Parker, Dizzy Gillespie, Bud Powell and Fats Navarro. From that perspective, much of what today is called Be Bop is not actually entitled to that designation.

The "real" Be Bop is however still being played, and one sure way to know you are getting the authentic thing is to see the name Barry Harris listed among the personnel. This is to the point of saying that all lovers of true Be Bop can rejoice at this offering from Don Schlitten's Xanadu label. Not only do we have Barry, Sam Jones and "Smiling" Billy Higgins, but one of the few actual Be Bop trumpet players alive and playing in leader Sam Noto.

To say all of the above play admirably would be an understatement. They perform better than that. The surprise of this session though turns out to be tenor saxophonist Joe Romano. His warm full throated blowing is downright delicious. Joe has been around for quite some time. His name has been associated most often with the big bands of Woody Herman and Buddy Rich. Joe made a small group record back in the early 60's as a sideman with Chuck Mangione. That was back when Chuck was still playing jazz. Romano plays better here than I have ever heard him and on the basis of this performance deserves a record of his own. Are you listening Mr. Schlitten?

You won't go wrong with this one so pick up a copy soon.

- Peter S. Friedman

ORIGINAL MEMPHIS FIVE

The Original Memphis Five
Folkways RBF 26

Memphis Glide, Snuggle Up A Bit, Railroad Man, Pickles, Yankee Doodle Blues, Ji Ji Boo, Hopeless Blues, That Big Blond Mama, Shufflin' Mose, Great White Way Blues, Red Hot Mama, I'm Going Back To Those Who Won't Go Back On Me, Lonesome Mamma Blues, Struttin' Jim, Cuddle Up Blues, Lots O' Mama.

This is an enjoyable and representative compilation by David A. Jasen of vintage sides by one of the most widely-recorded jazz units of the 1920s. Any historically-minded jazz fan should have some OM5, and, except for a track or two here and there, virtually none was available in the U.S. prior to Folkways' release of this disc.

The total lack of discographical data is going to irritate dyed-in-the-wool collectors, particularly because the OM5 often recorded the same tune several times under different aliases on different labels. There is no way of knowing, short of purchase and meticulous aural comparison, the extent to which RBF 26 duplicates tracks on non-U.S. issues (Fountain and French RCA come to mind) or on albums yet to come. Folkways should not put us over that kind of a barrel.

The music, however, is fine and the transfers quite satisfactory. The quintet (sometimes augmented with banjo, another reed, etc) were all technically accomplished musicians, with clean tone and assured attack (excepting clarinetist Jimmy Lytell's relatively stiff, but few, solo spots), who worked together like a well-oiled machine, frequently executing complex routines, eccentric rhythms, harmonized three-part front-line breaks, etc. with complete ease. Their performances follow a fairly typical format - intro, verse, chorus or three, verse, chorus or two - stressing ensemble play-

ing over a vigorous four-beat from the piano-drums rhythm team. The tunes reflect the high quality and jazz content of 1920s pops, with a quarter of the lineup having the special compatibility of being composed by the OM5's only individually emphasized (at least on this Lp) soloists, leader-cornetist Phil Napoleon and pianist Frank Signorelli. Signorelli, in fact, offers a special plus, as he delivers several hot, raggedy novelty solos; you can't find much of his stuff on record, and it's of a high order here.

The OM5's omission of bass or banjo may have caused their sound to appear to lack the flexibility or body of some of their contemporaries, and their relentlessly upbeat approach has no trace of the blues element that some jazz critics require. For my part, I find them a bracing outfit which grabs me, over all these decades, with an infectious exuberance that's always welcome. Anyway, we can't change them now, and you ought to give them a try. - Tex Wyndham

JOE PASS

Virtuoso
Pablo 2310 708

The title of this album is clearly an apt one. However, while the virtues implied are fulfilled, the seeds of a musical failing (to these ears at least) are also sown. To come directly to the point: Pass in the process of demonstrating his technical mastery of the guitar as well as his harmonic prowess plays too many notes. His purpose would seem to be to fill every open space with as many notes as possible. He almost totally ignores the value of economy or the leaving of a bit of silent space now and again. As a result I find a dazzling display with a great deal of tension but little if any relaxation to complete the artistic whole.

Make no mistake, Pass is a hell of a guitar player. In fact on the basis of previous recordings he was among my favorites. When I first heard this album I found it a powerful display that caused me to shake my head over his virtuosity. After a couple more trips around my turntable though I began to get an uncomfortable feeling about the number of runs up and down the scales. I am reminded of Art Tatum in the approach Pass takes on this album. Whether that is a compliment or negative criticism will depend upon your own subjective perspective. I must in honesty state that for me a less Baroque Joe Pass is much more rewarding.

The recording of solo jazz albums has become quite the fad and I would suggest that is what seems to be the underlying problem here. With no rhythm section laying down support Pass is more inclined to attempt to do too much. On the many records by Pass with a rhythm section and other solo instruments present he seems to play a more relaxed swinging type of music. I'm sure that many people will consider this a superior if not truly great record. While I can

understand that response, I don't share it. - Peter S. Friedman

ART PEPPER

The Early Show
Xanadu 108

This album was made from a tape recorded by a fan in 1952. While the balance is not good, the volume level fluctuates and the sound is not even '50's hi-fi quality, the music can be heard reasonably well, especially if you can boost the mid-range frequencies.

The main justification for issuing this album is that both Pepper and Hampton Hawes, on piano, are in especially good form. Pepper sounds like a cross between Charlie Parker and Lee Konitz, playing with considerable energy and fluidity but with very little variation in sound (perhaps the fault of the recording). Hawes is playing on a similar high level, sounding (as the notes claim) much like Bud Powell. Their playing on Move is utterly unlike most West Coast jazz of that period.

Unfortunately, the rest of the rhythm section is not playing at the same high level. Joe Mondragon (bass) is adequate but dull and Larry Bunker (drums) sounds very mechanical, especially by present day standards. Bunker's playing of the vibes on Patty Cake is much better than his drumming. Pepper surprisingly plays a good swing clarinet on Rose Room.

Hardly an essential recording but worth having if you particularly like Pepper and Hawes. This album will be followed by a companion volume, "The Late Show", which contains a later set recorded on the same evening.

- Kellogg Wilson

Early Art
Blue Note BN-LA591-H2

Side 1: Straight Life (3:20), You're Driving Me Crazy (5:05), Yardbird Suite (5:40), Pepper Steak (3:47), Tenor Blooz (4:55), Pepper Returns (4:25).

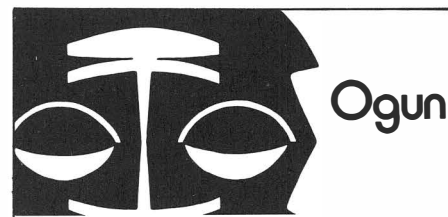
Side 2: Broadway (4:56), You Go To My Head (4:15), Angel Wings (4:40), Funny Blues (4:36), Five More (4:40), Minority (4:17).

Side 3: Patricia (4:38), Mambo De La Pinta (4:15), Walkin' Out Blues (5:55), Blues In (6:15), What Is This Thing Called Love? (6:00).

Side 4: Cool Bunny (4:10), Bewitched (4:25), Dianne's Dilemma (3:46), When You're Smiling (4:47), Stompin' At The Savoy (5:01), Blues Out (4:53).

Art Pepper (as, ts), Red Norvo (vibes), Gerald Wiggins (p), Ben Tucker (b), Joe Morello (d), cuts 1-5, side 1; Art Pepper (as), Jack Sheldon (tp), Russ Freeman (p), Leroy Vinnegar (b), Shelly Manne (d), cut 6, Side 1, side 2, cuts 1-3, side 3; Art Pepper (as), Russ Freeman (p), Ben Tucker (b), Chuck Flores (d), rest of set.

In the late 1950's Art Pepper was consid-



Ogun OG 810: MIKE OSBORNE Quintet "Marcel's Muse" - with Mark Charig, Jeff Green, Harry Miller and Peter Nykyruj.

OG 710: MARK CHARIG/KEITH TIPPETT/ANN WINTER - "Pipedream".

OG 610: ELTON DEAN/JOE GALLIVAN/KENNY WHEELER - "The Cheque Is In The Mail"

OG 510: LOL COXHILL "Diverse" - with Dave Green, John Mitchell and Colin Wood.

OG 410: EDQ - "They All Be On This Old Road" - Elton Dean, Keith Tippett, Chris Lawrence, Louis Moholo.

OG 310: Harry Miller's IPISINGO "Family Affair" with Miller, Mark Charig, Mike Osborne, Malcolm Griffiths, Keith Tippett & Louis Moholo.

OG 210: MIKE OSBORNE/STAN TRACEY "Tandem" - alto sax/piano duets.

OG 110: JULIE TIPPETTS / MAGGIE NICHOLS/PHIL MINTON/BRIAN ELEY "Voice" - a vocal quartet album.

OG 010: NICRA "Listen Hear" - Nick Evans, Radu Malfatti, Keith Tippett, Buschi Neiber-gall, Makaya Ntshoko.

OGD 001/002: The BLUE NOTES "Blue Notes for Mongezi" - Dudu Pukwana, Chris McGregor, Louis Moholo, Johnny Dyani.

OG 900: Elton Dean's NINESENSE "Oh! For The Edge" - Elton Dean, Alan Skidmore, Harry Beckett, Nick Evans, Mark Charig, Keith Tippett, Harry Miller, Louis Moholo.

OG 800: Harry Beckett's JOY UNLIMITED - "Memories of Bacares".

OG 700: MIKE OSBORNE TRIO "All Night Long" w. Miller, Moholo.

OG 600: OVARY LODGE with Keith Tippett, Julie Tippetts, Harry Miller and Frank Perry.

OG 500: "RAMIFICATIONS" Irene Schweizer, Rudiger Carl, Radu Malfatti, Paul Lovens, Harry Miller.

OG 400: SOS - Alan Skidmore, Mike Osborne, John Surman.

OG 300: MIKE OSBORNE TRIO "Border Crossing" w. Miller, Moholo.

OG 200: HARRY MILLER "Children at Play" - multi-track solo bass.

OG 100: Chris McGregor's BROTHERHOOD OF BREATH - "Live at Willisau" McGregor; Dudu Pukwana, Evan Parker, Gary Windo, Mongezi Feza, Harry Beckett, Mark Charig, Nick Evans, Radu Malfatti, Harry Miller, Louis Moholo.

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada. Each \$6.98 postpaid (except for Ogun 001/002 - a 2-record set for \$12.98 postpaid).

ered by many listeners to be the outstanding white alto man after Lee Konitz, playing what was identified as West Coast or cool jazz. When he disappeared from the scene to serve time for drug charges there was much lamenting on his behalf, and it is good to see his work on the market again after so long. Not only is he recording again, but his early work is becoming available once more on re-issue releases like this excellent set. The three groups listed were recorded respectively on January 3, 1956; in August 1956; and December 28, 1956 and January 14, 1957. Pepper displays adequately on all tracks the expressive depth and Pres-like phrasing which made his work so highly regarded at the time, and the groups are all first rate. Sheldon's trumpet was particularly out of Miles Davis' early work at the time of these recordings and adds an appropriate colour and texture to the group sound and with his solos. Norvo's vibes are also welcome and add variety to the sounds available on this set. Although the heyday of this style is already over two decades in the past, the vitality and content of this music causes it to sound undated and fresher than later efforts in this style which have achieved wider popularity than Art Pepper ever has. This set is a fine example of its genre from a historical point of view as well as an important exposure to this legendary figure. Unfortunately the review copy I was sent would not play the first and last cuts on Side 1 on either my turntable or that of a friend, evidently due to defective pressing.

- Vladimir Simosko

DON PULLEN

Solo Piano Album
Sackville 3008

Side 1: Richard's Tune (dedicated to Richard Abrams), Suite (Sweet) Malcolm (Part I - Memories and Gunshots).
Side 2: Big Alice, Song Played Backwards.

"I think one of the prime purposes of music is enlightenment, to elevate people."
Don Pullen (Coda October 1976)

Don Pullen is one of our greatest pianists and musicians. Many of us are aware of his collaboration with Milford Graves in the 1960's on the classic album *Nommo*, which showed two musicians exploring the sound and rhythmic possibilities of their respective instruments in a continuous dialogue. Others have heard Pullen with Charles Mingus, where although he wasn't playing his own music, Pullen added immeasurably to the proceedings by projecting his own personality. But most of us aren't aware of the completeness of Pullen's musical experiences. In an interview with Vernon Frazer in *Coda* (October 1976), the pianist pointed out that he had accompanied many singers as well as being arranger and conductor for King Records.

It is as this complete musician that we find Don Pullen - solo pianist - on this re-

corded. The album's four tunes present Pullen in a variety of moods. Pullen is a complete and free musician who uses whatever he thinks is necessary in order to express his feelings.

Yet with all this diversity, this album has strong continuity and form. The essence of the artist is always present, although it may be explored and expressed from different viewpoints. One such unifying factor is Pullen's touch on the piano. Basically he has a percussive approach, but he varies it depending upon what he wants to project. Listen to the short clipped notes and chords in the opening of "Big Alice". Listen to how Pullen alters his sound on "Suite (Sweet) Malcolm", where he begins a phrase with a sharp sound and then rounds it off as the phrase ends.

Another essential element found throughout the album is Pullen's exploration of the piano's overtones. His is a very resonant music which explores the piano and its construction; he is interested in the sounds resulting from wood, hammers, felt, etc., and how they all interact. Listen to the opening of Malcolm, where Pullen lets the resonant open fourths ring out, the overtones producing the effect of bells. In "Song Played Backwards", he uses clusters to produce overtones which obliterate diatonic chords; the listener is only aware of blocks of sound.

This album has staying power. Play it and it will soon become a part of you. Let it sing to you of some of the mysteries of Don Pullen.

- Clifford Jay Safane

PIANO SOLOS

Various Pianists
Piano Ragtime of the Fifties
Herwin 404

Searchlight Rag, Keep Your Temper, Louisiana Rag, Temptation Rag, Maple Leaf Rag, Black and White Rag, Rufenreddy, Pianoflage, Poodle Rag, Rambling Rag, Two Dollar Rag, Bartender's Rag, New Orleans Rag, Fascinatin' Rag, Dance Of The Witch Hazels, Salty Dog Rag.

Ragtime scholar David A. Jasen has compiled a series of discs for Herwin which admirably document the type of music commonly accepted as ragtime at various points in time, as exemplified by recordings more-or-less aimed at the general commercial market. This Lp is made up of tracks cut in the 1950s, a time when ragtime was developing some momentum in emerging from what had been about a 25-year hibernation.

Much of this early revival took the form of fast, flashy sleeve-garter background music, banged out with forced gaiety on tinny out-of-tune instruments by nimble-fingered ticklers over the racket of sloppy, breezy rhythm accompaniment. There is a lot of such material on this program, and while historical accuracy may require its presence, performances like Salty (by Poppa John Gordy), New Orleans (by Dick Hyman), Bartender's (by Sid Nieman) and a few others are musically too superficial

to be worth hearing.

What's good? Ralph Sutton, as always, on *Temper*. Ray Turner, a simply incredible technician, on two marvelous 1920s novelty showpieces, *Rufenreddy* and *Piano-Flage*. A solid arrangement of *Maple Leaf* by two Scandinavian pianists. And a couple more, plus some very fine moments on certain items that also contain serious deficiencies - for example, the excellent Paul Lingle squares off against a hoked-up 88 in a rendition of Louisiana that probably should be counted as a tie.

These sides, to my knowledge, were not otherwise available on Lp prior to this issue, which may enhance its appeal to the ragophile-completists. I think most of you can do better. From Herwin Records, Inc., P.O. Box 306, Glen Cove, New York, 11542.

- Tex Wyndham

Don Pullen
"Healing Force"
Black Saint BSR 0010

Enrico Pieranunzi
"The Day After the Silence"
EDI-PAN SML 103

Randy Weston
"Meets Himself"
Produttori Associati PA/LP 70

Piero Bassini
"Tonalita"
Red Records VPA 109

Mal Waldron
"Jazz A Confronto vol. 19"
Horo HLL 101-19

Guido Manusardi
"Blue & New Things"
Carosello CLE 21018

Tete Montoliu
"Songs for Love"
Enja 2040

Gerardo Iacoucci
"Jazz A Confronto vol. 30"
Horo HLL 101-30

Teddy Wilson
"Jazz A Confronto vol. 12"
Horo HLL 101-12

The seventies will go down in history as a period of transition, a period of waiting and reflection. In jazz, as much as in other artistic forms, the musician who illuminates the stage and who brings the development of improvised music to a crucial bend, has arrived punctually every 15 years, until recently: 1945 Charlie Parker; 1960 John Coltrane; 1975??? Nobody!!! With much respect and admiration for Cecil Taylor, Sam Rivers and Anthony Braxton I don't consider them the innovators of 1975; their music was similar some years ago and, at least in the cases of Sam Rivers and Cecil Taylor their actual expression has not changed much for 10 years or so. Years of waiting, then! Unless (but I really doubt it) something really enlightening happens in

these three years which separate us from the end of the seventies.

What will be remembered from the seventies will be the increasing number of solo piano recordings which day after day enter the phonographic market.

The question arises: what's the use of all these solo piano recordings? Surely they do not help in the development of the general jazz dialectic; they just demonstrate that the piano is doubtless the best represented among jazz instruments. Try to imagine if we could only count among trombonists and drummers - two instruments which are passing through a phenomenal crisis - the same technical and expressive capabilities of so many pianists: the present jazz level would be much higher!

Even if none of the albums reviewed here reach the heights of the two masterpieces of solo piano released in the past few years - "Silent Tongues" by Cecil Taylor and "Facing You" by Keith Jarrett, they are all of a high level.

"Healing Force" by Don Pullen - his third solo piano recording after the exciting "Solo Piano Album" for Sackville and "Five To Go" for Horo - definitely confirms (but was it necessary?) how his pianistic expression is the sum of all the elements from the Afro-American music tradition which have most impressed him: gospel, blues, free-jazz. If you don't listen carefully you will lose yourself... the continuous change of accent of his creative speech on the three basic items of his musical training, jumping from one to the other without a fixed scheme, might seem highly irrational. But it is not so. His way of making the keyboard speak is quite rational. His improvisation on slow themes, like Tracey's Blues, has an harmonic sense of extreme beauty and calmness, even when his hands, with an astonishing ease, change from moments of high rationality to moments of what sounds like ingenious folly. Those who compare Don Pullen's music to Cecil Taylor's will understand, listening to "Healing Force", that the two pianists dominate the keyboard in two highly different ways, particularly in harmonic approach: Pullen very quiet and intimate; Taylor more fragmented and aggressive.

"The Day After The Silence", the first piano solo by Enrico Pieranunzi, represents a kind of statement for the most interesting piano player now active in Italy. He is linked to Bill Evans and Oscar Peterson, as are so many other pianists, but what is different is that he creates a kind of magic atmosphere that brings his listener closer to him than does any other Italian pianist. As a musician he is a complete artist, all the pieces included here coming from his fluid pen, and two of them - the ballads - were improvised directly in the recording studio. His phrases are articulated with great accuracy, and unlike many pianists he remains scrupulously in tune for all tracks. What makes him so distinctive among his contemporaries of the instrument (in Italy as well as in Europe) is the power of his execution, and those rich lumps of sound, full of swing (his major

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Enrico Rava and Don Moye.

BSR 0011: ENRICO RAVA
"Il Giro del Mondo in 80 Mundi" - with
Enrico Rava (tp), Marcello Melis,
Bruce Johnson and Chip White.

BSR 0010: DON PULLEN
"Healing Force" - solo piano
BSR 0009: OLIVER LAKE
"Holding Together" - with Oliver Lake
(reeds, flt), Michael Gregory Jackson
(gtr), Fred Hopkins, Paul Maddox.

BSR 0008: "Trickles" - Steve Lacy,
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Harris.

BSR 0006/7: THE 360 DEGREE MUSIC
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BEAVER HARRIS - "In:Sanity" - with
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Lawrence, Francis Haynes, Keith
Marks, Sunil Garg, Titos Somba.

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"The Flam" - Frank Lowe(ts) with Leo
Smith, Joseph Bowie, Alex Blake, Char-
les "Bobo" Shaw.

BSR 0004: DON PULLEN
"Capricorn Rising" - with Sam Rivers,
Alex Blake and Bobby Battle.

BSR 0003 - MUHAL RICHARD ABRAMS
"Sightsong" - with Malachi Favors(bs)

BSR 0002: ARCHIE SHEPP
"A Sea of Faces" - with Charles Green-
lee, Dave Burrell, Cameron Brown,
Beaver Harris and Bunny Foy.

BSR 0001: BILLY HARPER
"Black Saint" - with Virgil Jones, Joe
Bonner, David Friesen and Malcolm
Pinson.

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characteristic). Surely the best improvisational moments come from the album's title piece, and Prelusion, too, proves that his mind is as agile as his fingers.

More than Randy Weston's previous albums of piano solos for different small European labels (Owl; Chante Du Monde; Hi-Fly), "Meets Himself" - his first entry in the new PA catalogue - attempts to combine and to diffuse modern exploratory jazz motifs with serious African harmonic conformation. Apparently, given the refreshingly candid, but slightly lengthly quality of the Franco Fayenz liner notes (he is also the producer of all the PA catalogue), Weston exemplifies here what he calls African-Rhythm, at which he has arrived from long study at the source. While Weston's music has never been difficult or inaccessible, it never has lent itself to easy categorization, as is amply demonstrated in these tracks. I think this is quite enough to say about this record. Just a last note: listen carefully to Benny Golson's composition Out Of The Past, filtered through the Weston personality. You will understand why Randy Weston is so appreciated!

"Tonalita", by Piero Bassini, contains two long improvisations which partly reveal the blemishes of the young pianist. He who impresses us so favourably during the 1976 Umbria Jazz Festival (see the review in CODA, October 1976), makes us aware that he has a long training period yet to go, before including himself among the top European pianists. The biggest mistake was to record just two very long tunes instead of several shorter compositions. To face an improvisation that fills all an LP side and to break it down and rebuild it again through a personal constructive feeling, an artist should know the keyboard by heart. Maybe Bassini does, but he should also - recording a jazz album - know the jazz tradition much better; it didn't happen for Bassini and it could not be otherwise for he gave his first jazz concert in November 1975, just five months before recording this disc. Listening to "Tonalita", which contains also some very good things, we hope Bassini will give us soon more consistent works - and more personal ones, by the way, as his lexicon is still bound to Keith Jarrett's. Too much, I should say, for Bassini chose to interpret a music which depends on creativeness and personal improvisation.

Mal Waldron, with this record for the series "Jazz A Confronto" shows us again how much he is bound to an impressionistic trend rather than to an expressionistic. His main characteristics are those obsessive repetitions of notes and phrases, saying the same things once, twice, thrice, until the same statement does not suggest something else to repeat with the same cadence, the same strength, the same intensity. Breaking Through, the best tune of the album, is the most beautiful and genuine example of the connection between Mal Waldron and the keyboard, where all I've said happens. All summed up, a very pleasing record, with themes full of many atmospheres: the concert style, TewNune; the romantic, Appia Antica; the impres-

sionistic, Lullaby; the bluesy, Canto Ritrovato (the only one not composed by Mal, but by Italian pianoplayer Giorgio Gaslini); the singable, Picchy's Waltz; which expose Waldron's pianistic craft without adding or excluding to what has been said about him in the past years.

From Guido Manusardi I expected much more, I must confess. Being from years ago a great estimator of this pianist I impatiently longed for his first solo recording, to taste fully its intensity. For those who do not know Manusardi I'll say that his pianism strongly resembles McCoy Tyner's (its thickness, its mobility and its rhythmic aspect), but his main sources of inspiration are folkloristic forms from Romania and Sweden, two countries which have influenced him much more than his own country, Italy. Unfortunately in this "Blue & New Things", something doesn't go as it used to go: the music is fragmentary, interrupted, without all those ideas to which the pianist had accustomed us and besides, the entire performance seems to miss that "drive" which was one of the main characteristics of Manusardi's playing. It seems that the date was arranged on a quite negative day for him. Well, it happened also to the great Bud Powell, so...

Tete Montoliu, or as Dexter Gordon used to call him, "El Gran Senor From Catalonia", is one of the most rewarding European players, perhaps one of the best in the world. Even is his expressive musical-world is deeply bound to the heritage of all (yes, really all!) the great masters of the piano who preceded him: Tatum, Powell, Tristano, Peterson, etc., Montoliu doesn't practise a rereading of the main characteristics of the great pianists, but just an assimilation which is due to years of study and careful listening and which allows him to realize his art in a highly personal way. What I should add to these words? Nothing, I suppose, for you'll notice that all that was said can be found in a much more accomplished way in the tunes of "Song For Love". You'll get the joy of discovering it tune by tune.

When you get to listen to such an accomplished pianist as Gerardo Iacoucci, you'll surely ask yourself why such an interesting pianist has been hidden so long. In fact, Iacoucci preferred to live jazz from the inside, teaching to his many pupils at the Frosinone Conservatory of Music, rather than exposing it to the public in clubs or concerts. When he finally came to a decision and appeared in a solo exhibition at the 1975 Umbria Jazz Festival, none had heard about him before. Four months after that outstanding performance this record was made and it not only confirms what had been stated in the concert, but also adds a formidable technique and an astounding knowledge of the jazz language. On this record, Iacoucci, in some cases uses "overdubbing", creating some duets of high intensity and interest and a nearly "physical" relation between the pianist and his instrument. It sounds good, all the way through; it contains surprises, combines original sounds, always with musicality and not virtuosity uppermost. It is frequently beautiful. Take for example, Omaggio A Lennie: the

first surprise is that he begins with an exploration of the bass-tones, and continues with it but keeping in mind always the melodic line to which he makes a constant return. Another piece which I like very much is Tensions, where he expresses all his admiration to Lennie Tristano (his basic influence) with an adherence simply beautiful. Take Iacoucci's name in your mind, you will surely hear again from him. After so long a time out of the scene, he has fortunately decided to join it.

The legendary pianist Teddy Wilson arrived in Rome for a week's engagement at the club Music Inn. One evening after his successful exhibition he was invited for a nightcap at Ugo Calise's house, one of the most famous singers, guitarists and composers of Neapolitan songs. Calise is a great jazz fan and there, between one drink and another, he played three of his new compositions of jazz inspiration. Teddy liked those songs so much, that he offered to add the three pieces to his repertoire. Among those there that evening, was Horo's producer Aldo Sinesio who proposed that Teddy record them for his label. The following day, after three hours in the studio, the album was finished. Wilson added to Calise's pieces one of his original compositions, a beautiful interpretation of the evergreen Body And Soul, and two medleys: one dedicated to the late Duke, and the other from Porgy And Bess. The record is very good, very well recorded by Teddy all alone with his piano. One of the outstanding tunes is Calise's I Am Louis Armstrong where unfortunately, only the music was recorded, and not the very pleasant lyric. So, I can't add anything to the music recorded here, it just confirms that great musicians, of any age, are able to produce good, clean, expressive and impressive music, coherent to themselves and to all who listen to it.

- Mario Luzzi

HANS REICHEL

Bonobo
FMP 0280

A solo electric guitar album that owes nothing to Joe Pass. The illustration on the back shows how it's done; saw the necks off two guitars and throw the bodies in the garbage. Join the two necks together over a set of pickups to make one long neck and amplify it very loudly. You now have a stringed and fretted instrument (a "gitarren-stuckchen"?) that need only be fretted, not plucked, to produce a tone.

This is an album of solo pieces played by Hans Reichel on his instrument. Several things separate its sound from that of a conventional electric guitar. The strings are not plucked so the sound is less percussive - the accents are more those of an organ, or an electric guitar when a volume pedal is used to fade them in and out. Also Reichel has chosen to build his "gitarren" (he has at least 2 of them - that's 4 guitar bodies in the garbage!) from 12-string guitars. This gives the string a fullness of tone and a warmth that most 6-string electrics lack.

The range extends further into the bass than a guitar. The sound Reichel creates from this is like a combination of acoustic and electric guitars, organ, harpsichord and chimes, and includes the effects of stringnoise and overtones common to the electric guitar. However the technique resembles that of none of these instruments. Reichel is fond of stating a theme and elaborating upon it with trills, counter-melodies and huge, punctuating bass chords - in fact his style is very much like that of a piano player. Bonobo II (the one track on which "3 or 4" of this instrument are overdubbed) puts a fast, keening melody over a background of chords and different atonal string sounds. Compositions like Moor and Maria half rely on harmonies and textures rather than melody - the latter uses harmonics more thoroughly than would be possible for a conventional guitarist.

Like a Moog synthesizer or a Hammond organ, this must be an easy instrument to play badly. It will probably have a wide appeal (I wish I had one), and we are lucky to have someone of Reichel's imagination and ability to pioneer the art. My only criticism is that the instrument seems to lend itself rather repetitiously to deep, droning minor chords - only time and the dissemination of the gitarren-stuckchen and similar instruments will tell if this is inherent in the instrument or a result of Reichel's personal tuning and technique.

Barring the fact of the modern pickups that make it possible, it is a pity that someone didn't think of this forty years ago. Technically it is not very involved - just strings amplified so much that plucking is unnecessary, but the balance of energy still must come from the player. "Bonobo" is a fascinating solo album - I look forward to listening to it again while waiting to hear how this instrument sounds in other contexts, and in other hands.

- David Lee

SAM RIVERS

The Quest
Red Record VPA 106

"The Quest" continues the increased recorded output of Sam Rivers in the last three years. One of the most fully developed musical sensibilities in contemporary jazz can finally be followed in a natural progression as he creates (in stark contrast to the unearthing of the brilliant "Involution" sessions eight years after it was recorded).

"The Quest" is a four-part suite of approximately thirty-five minutes, relatively short as an album but this imparts a conciseness and directness of impact which is not always present in some of Rivers' more expounding dissertations. The transition of Rivers from soprano to flute to piano to tenor clearly delineates the suite sections. His four instruments perform as equals, making complete successive statements which transmit as a unified, fully-contained definition of Rivers as a true multi-instrumentalist. He has

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four distinct musical arms which amalga-
mate through the power of his encompass-
ing mastery. And it is in this same sense
that his full musical identity is now re-
alized.

The opening section, Expectation, is
a characteristically dense probing on so-
prano which transmutes into a short blos-
soming of Rivers' lyrical side, something
which he usually dishes out sparingly, but
it is all the sweeter of course when he
does. Rivers' most empathetic sidemen
Dave Holland and Barry Altschul dance and
ebb perfectly through these moments and
the graceful transition to the flute section,
Vision. Grace for sure but Rivers' flute
is no will-o-the-wisp. In fact he is prob-
ably the most conceptually advanced flutist
around. At times he can inject a tongue-
lashing furiousness but most often his
flute line jogs asymmetrically, pirouetting
and lurching to neat tempo sidesteps,
beautifully riding what becomes a surging
in-out turbulence that Holland and Altschul
have generated. Altschul's solo is a short,
perfectly distributed spin-off of textural
tangents; he sounds like a slowly turning
percussive kaleidoscope wheel, so even
and yet diverse is his rhythmic sense.
Holland is his usual brilliant self. There
are few bassists who can play with a flu-
ent reedman in a directly contrapuntal
sense at medium-fast to up tempos and
make a clearly articulated mirror-splinter
duality of the linear sense the way Dave
Holland does.

Rivers' piano work on Judgement dark-
ens the mood and colors dramatically.
He has become a forcefully original pian-
ist. Certainly the presence of Cecil Tay-
lor can be heard and felt in the dark ex-
pression and full constructive weave but
Rivers has always been an obsessive or-
iginal and his piano playing is his own as
much as his saxophone conception is, be-
ing as free and disciplined as that with au-
thoritative technique and a pungent, acerbic
harmonic sense. The format of this al-
bum and River's versatile mastery nec-
essitate that I speak of his total means of
improvisation which permeates every in-
strument he plays. River's mode is a con-
centrated fire of ideas; he is intensely a-
ware of forms of the jazz tradition and yet
is always infusing intrigue with freshly-
spun webs of involvement. His forms of-
ten reveal themselves through fluid six-
teenth-note runs which are integral to his
continuity because an idea will appear out
of a linear run at any interval; most fre-
quently the notes that are filling space be-
come instant shapes which develop or dis-
solve as the moment demands but this den-
sity of line-into-form seems to be the pro-
pellent for his creative momentum.

River's playing is always becoming,
endlessly leading toward a verge of climax
but even the screams are not straight out
into the void. His mind even at that mo-
ment is twisting askance to another slit of
light to send him somewhere new; a fresh
sprout of musical thought and as such his
music is constantly life-giving and vitally
human beneath its austere surface. Life,
through Sam Rivers' music is a continuous,
positive regeneration. The final section
of The Quest is Hope. Like his soloing the

suite "resolves" to a point of looking to the
future and expresses an essentially hum-
anist attitude which worthily befits this
figure of the New York avant-garde and
typifies that music which Sam Rivers has
done so much to promulgate.

- Kevin Lynch

RED RODNEY

The Red Tornado
Muse MR 5088

For Dizzy; I Can't Get Started; Red Bird;
The Red Tornado; Nos Duis Ga Tarde; The
Red Blues.

Red Rodney trt, Bill Watrous Tb, George
Young tnr, Roland Hanna pno, Sam Jones
b, Billy Higgins dms.

After a time in the shadows one of the most
respected bop trumpeters has made a
come-back and this album is the third in
a series of recent recordings. I haven't
heard the two earlier ones but after listen-
ing to this one, I will certainly want to
check them out.

Red Rodney is in superb form here but
it would be a mistake to think that this al-
bum is simply modern bop. In fact, only
one tune, the title track, based on Ray
Noble's Cherokee, like Bird's KoKo, is
truly in the bop idiom. Rodney of course
retains many of the stylistic traits of that
idiom but he is now playing in an altogeth-
er looser way. The fast flurries and the
rippling urgency are still there but the
trumpet tone is broader, and the clipped
tightness has given way to a more expan-
sive, even genial mood, most evident in a
lovely rendition of I Can't Get Started:

direct statement with a burnished glow,
staying in the middle register (as most of
his solos do for the most part) rising to
more defined authority in the bridge.

At times Rodney's trumpet becomes
smeary and vocalized, as in the unaccom-
panied opening of For Dizzy. Rodney ap-
pears ready for anything; he eases into his
solos beautifully, finds a laid-back groove,
articulates his notes cleanly, tears through
clusters of notes, knows the value of de-
lay, clips phrases short or lets them
lengthen across bars, moves into higher
notes as part of a logical structure and
not as any attempt to be freakish or atten-
tion-grabbing. And he's equally at home
on open or muted horn. He solos very ex-
citingly on Red Bird (based on the structure
of So What), he is deft and lyrical on the
Latinized Nos Duis, assured on the more
complex For Dizzy and happily at home on
The Red Blues.

Rodney is well supported by his group.
Bill Watrous plays smooth trombone,
though at times he becomes a little ricky-
ticky in technique and he seems out of his
depth on the more boppish title track.

George Young is on tenor and flute.
He's a new name to me but his tenor play-
ing demands attention. The liner notes
suggest he's Coltrane-ish and he certainly
plays a hard tenor with skittering many-
noted solos. But he is relaxed enough to
sound more like Dexter Gordon, especially
on the title track - perhaps the boppish

atmosphere brought out his Gordon streak more readily. He does not simply imitate; his playing shows that line in the tenor from Gordon to Coltrane. In Red Bird he even goes outside these two masters and for a few seconds sounds a little like Albert Ayler - it is easy to hear the continuity of jazz tenor playing in Young's consistently interesting solos.

The rhythm section buoys everything splendidly. Hanna is as devastating as always, inclining towards the boppish atmosphere. And those bursting sprays of trumpet ideas, the mounting tension implicit in the development, and not forced by technical display! More, please, Red Rodney and Muse!

- Peter Stevens

ARCHIE SHEPP

Jazz A Confronto Vol. 27
Horo HLL 101-27

Mariammar
Horo HZ 01

Steam
Inner City 3002

Archie Shepp is undoubtedly one of the most talented performers working today. Composer, arranger, teacher, philosopher, theatrical writer, leader, and above all saxophonist, all have played a part in his prosperous career.

In the last decade and more, his voice has been one of the most directional and influential for young musicians. His groups, as well as his compositions have been always very steadily attached to his way of seeing life and music, and characteristic of his harsh colours coming out from his horn-voice. About this, the specialized and non International press has already said too much and that suggests that we pass over this aspect of his musical life. On the contrary I would like to point out that during the last few years Shepp's sound and phrases have moved a

little from the sweet Ben Webster's one, to the aggressive Coleman Hawkin's one, and what I say is extensively confirmed by these three albums, all recorded in Europe from September 1975 to May 1976.

Volume 27 of the Jazz A Confronto series represents Archie's aim to fix on record a kind of really improvised long piece (one for each Lp side), the sort of thing which he does all the time in live performances, but never before in a studio recording. Lybia is a piece of angry and aggressive atmosphere, imbued with fiery blackness, while My Heart Cries Out To Africa is a beautiful relaxed ballad, performed by Shepp on soprano sax; the melody line is exposed in a long introduction by trombonist Charles Greenlee, continued by a splendid solo by Shepp, full of lyricism and significant interpretation. Other musicians of the quintet are interesting Monk alumnus: Dave Burrell at piano, bassist David Williams and outstanding drummer Beaver Harris.

The second record, cut in Rome three weeks later, sees Shepp and Greenlee together with a Roman-based Brazilian trio, formed by guitarist Irio De Paula, bassist Alessio Urso and drummer Afonso Vieira, with the addition of Cicci Santucci, a very fine Italian trumpeter. The atmosphere here is a little far from Shepp's inspired one; I was a little disappointed by this combination - there is a lack of common musical ideals. Only the tune written by Italian saxophonist Enzo Scoppo, Shepp's Mood, is fine and agreeable, because Shepp is not restrained by a Latin-American accompaniment, but is closer to his musical world, to jazz.

The third record is cut from a live performance at the Nuremberg Jazz Festival in Germany, and was played by a Shepp's trio including excellent bass player Cameron Brown and fantastic drummer Beaver Harris. After having explored for a long time, and previously recorded two of the Ellington's tunes, In A Sentimental Mood and Sophisticated Lady, this time Shepp took another piece from Duke's repertoire, Solitude, and his interpretation

is very strong on mood and fidelity of meaning.

The three works are all more or less interesting, but if you want to choose just one, please, try the one on the Jazz A Confronto series. It is splendid. And if you want to buy a second one, do not forget the Enja, also because it shows Shepp in a trio for the first time, and maybe the last!

- Mario Luzzi

(Inner City 3002 was originally issued in Germany on Enja 2076)

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REISSUES

RARITIES is an English label specialising in offbeat reissues of 78s (i.e. Putney Dandridge) and transcriptions / broadcasts. They are distributed in Canada by Musimart.

This Is Jazz Volume 2 (Rarities 35) contains the complete programs of Rudi Blesh's March 22 (this should be March 24 as Blesh mentions that it is Monday night) and April 19, 1947 broadcasts on the Mutual Network. The first features Muggsy Spanier, Albert Nicholas, George Brunis, Art Hodes and Sidney Bechet. Sensation, Black And Blue and Summer-time have appeared on LP before. The second broadcast features Wild Bill Davison, Albert Nicholas, George Brunis, James P. Johnson, Sidney Bechet and Bob Wilber. Sound quality is average (about



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the same as other issues of this material) but the inclusion of all of Rudi Blesh's stilted introductions is an intrusion. These men, in 1947, were all playing well and there is an authority to their interpretations. It was, however, a broadcast gig and not a recording session where careful preparation was called for. The music then is a predictable reflection of their day to day working format - Wild Bill is particularly sharp and Sidney Bechet is a dominating figure. His then-pupil Bob Wilber joins him on Polka Dot Rag and Kansas City Man. James P. Johnson turns in a sparkling version of Carolina Shout (also on FDC 1012) as well as injecting his personality into the ensembles.

Lee Collins-Ralph Sutton Jazzola Six (Rarities 31 and 32) contain four broadcasts from San Francisco's Club Hangover in 1953. Pud Brown is the clarinetist on the first three dates (August 1, 8 and 15) with Bob McCracken taking over on August 22. Don Ewell replaces Sutton as band pianist on the last date but Sutton is on hand to do a solo spot. Joe Sullivan is the piano soloist on the other dates. Burt Johnson is the trombonist and Dale Jones (bass) and Smokey Stover (drums) complete the rhythm section. Even though this was the tail-end of Collins' career there are still some nice touches and the sheer presence of his sound is worth hearing. Pud Brown is an energetic soloist and Ralph Sutton is an excellent ensemble performer as well as an interesting soloist. In fact, it is illuminating to be able to hear such strong pianists as Sutton, Sullivan and Ewell in such close proximity. This music is potent - similar in many ways to Kid Ory's band from this period but a little looser.

O.D.J.B. Revisited (Rarities 36) contains three big band orchestrations from 1936 (Bluin' The Blues, Here's Love In Your Eyes, Tiger Rag) which are instantly forgettable. Sensation Rag and Tiger Rag are 1943 transcriptions with Bobby Hackett playing cornet with ODBJ survivors/substitutes Eddie Edwards, Brad Gowans (on clarinet), Frank Signorelli and Tony Sbarbaro. The balance of the LP substitutes Wild Bill Davison for Hackett with ten more ODBJ favorites (Ostrich Walk, Lazy Daddy, Skeleton Jangle, Original Dixieland One Step, Sphinx, Clarinet Marmalade, Satican Blues, Fidgety Feet, Mournful Blues, Tiger Rag - again!). The rhythmic stiffness of the ODBJ concept and the confining nature of the tunes make these performances only one step away from orchestrated ragtime. The musicians execute the arrangements with polished ease - all in all a pleasing collection for anyone interested in this particular sidestreet of the jazz story.

King Oliver: Volume One (Classic Jazz Masters CJM 19) is part one of a projected series reissuing Oliver's Brunswick/Vocalion recordings in chronological order, including vocal accompaniments. This LP covers Too Bad through Snag It (E-3849) by the band as well as Georgia Man (Teddy Peters) and Hometown Blues/Sorrow Valley (Irene Scruggs). Oliver's Dixie Syncopators have a special charm

of their own even though they lack the dramatic impact of the 1923 Creole Jazz Band. The orchestrated reed section blends well and there are tasteful solos by the King, Albert Nicholas, Johnny Dodds and Kid Ory. The superb remastering by John R.T. Davies allows us, for the first time on LP, to properly appreciate the texture of this band. A definitive reissue project for the jazz student.

The BLUEBIRD program is a recent American project by a major company (RCA) to get into definitive reissue projects. Compilation has been under the direction of Frank Driggs, a knowledgeable and experienced collator of reissues. Bluebird is not simply a jazz reissue series. It has explored early American Dance, country and blues music as well. Little Brother Montgomery: Crescent City Blues (Bluebird AXM2-5522) contains all the music recorded in New Orleans in 1935/36 by Little Brother Montgomery. Monkey Joe Coleman, Annie Turner and George Guesnon are the other vocalists in this set of powerful blues performances. Montgomery is one of the giants of blues piano - a major talent whose ideas have been absorbed by many pianists. It is apparent, when faced with this collection, that Montgomery's versatility and musical worth has never been properly appreciated. After all, 27 of the 31 selections were all recorded on one day! Montgomery's high-pitched voice is a persuasive rather than compelling interpreter of the blues but he imbues everything with the reality of the times. This set belongs in any comprehensive blues collection - alongside such other piano contemporaries as Leroy Carr, Roosevelt Sykes and Walter Davis. But Montgomery's pianistic talents are superior to his friends. Some titles were previously reissued on Collectors Classics and French RCA.

Fats Waller: Piano Solos 1929-1941 (Bluebird AXM2-5518) collates most of Waller's Victor piano solos. Missing is Blue Black Bottom and alternates of seven of the 1929 selections. Waller collectors will own all of this material but it is a terrific idea to focus attention on Fats' tremendous pianistic talents in this way. It is disappointing to report, therefore, that there is an undue amount of flutter in this set. The early selections are firmly in the stride tradition but the later interpretations have a more expansive conceptualisation of the material. Waller was a great pianist who submerged his genius beneath the veneer of an entertainer. It's often been said that Fats would have been a star on TV - well he also needed the expanded form of the LP to fully realise his scope as a soloist. His imagination spreads beyond the three minute form. In his case, though, it was not to be and we have to be satisfied with the legacy of this collection of his piano solos.

Teddy Wilson: Statements and Improvisations, 1934-1942 (Smithsonian R-005) reminds us of the talents of another essential jazz pianist. Side one reprises material familiar to most listeners: I Surrender Dear (with Red Norvo), Some-

day Sweetheart (Mildred Bailey), These Foolish Things and More Than You Know (Billie Holiday), plus piano solos of Rosetta, Don't Blame Me and Between The Devil and The Deep Blue Sea (2 takes). These solos were all on the French CBS reissue of a few seasons ago (62876). Side two restores to the world all the trio and solo performances of 1941/42 except for I Surrender Dear (only issued on CL 745 in the 1950s). Sound quality is excellent and the performances are remarkable. The understated elegance of Wilson's style was finely honed by 1941 and these piano selections are invaluable. I suppose it is the intention of the Smithsonian to give a well rounded picture of an artist - and no survey of Wilson is complete without examples of his work in this context - but this collection would have been more valuable if it had concentrated on his piano work (there are five other solo performances available from this period). It would then have been complementary to Columbia's 2 LP set on CG 31617 rather than being somewhat of a curate's egg. Available only from the Smithsonian Collection, P.O. Box 1641, Washington, D.C. 20013 U.S.A.

Count Basie: The V-Discs Volume 2 (Jazz Society 506) and Blues By Basie: 1942 (Tax 8025) focus attention on the Basie aggregation of the mid-40s. The V-Discs are from 1943-45 in performances somewhat looser than the commercial recordings of the period. All but four of the titles are from the recording ban period - which gives them added value. G.I. Stomp, Dance Of The Gremlins, Aunt Hagar's Country Home and Sweet Lorraine seem to be new to LP with the last two showcasing the underrated ballad singing of Earl Warren. Harvard Blues, San Jose, High Tide, Jimmy's Boogie Woogie and Sent For You Yesterday were on Festival 147 (a two record set from France); Rhythm Man and Yeah Man were on Caracol 421 and Tippin' On The Q.T. was on Caracol 427. Sound quality on this Jazz Society LP is much better. "Blues By Basie" contains all eight small group selections from July 24, 1942 with Buck Clayton and Don Byas. Three titles were on "Super Chief" (Columbia KG 31224) and all eight were on CBS-Sony SONP 50436/7. They are superb examples of small group music by Byas, Clayton and Basie. Side two contains all seven titles from the big band session of July 27, 1942. Some of these selections have been on now deleted reissues. Rusty Dusty Blues, It's Sand Man and Ain't It The Truth are good examples of the band's music but Ride On, Lose The Blackout Blues, Time On My Hands and For The Good Of The Country are strictly for the collector. Pressings and transfers are excellent.

Duke Ellington: The Duke 1940 (Jazz Society 520/521) contains most of the legendary Fargo concert. The balance of the material is on Jazz Guild 1006 - a complementary, but technically less satisfactory selection of material). This is THE Ellington band in all its glory playing its great recordings of the period - KoKo, Chatterbox, Warm Valley, Harlem

Airshaft, Bojangles, Conga Brava etc. Sound quality is excellent (unlike all previous issues of this material) and the band's performance is superb. This was the night Ray Nance joined the band as Cootie Williams' replacement and he is featured on several selections. Ben Webster is in awesome form and his playing reaches a peak in an extended version of Stardust. This set is justification alone for the issuance of live recordings from the past. It adds another dimension to our enjoyment of this great band - to hear how they actually functioned on the road. A classic reissue.

50 Years Of Jazz Guitar (Columbia CG 33566) reminds us of the talents of famous and not so famous jazz guitarists. Its focus is historical - three of the four sides stylistically predate bop - but this helps better in the understanding of the varied styles which came together later in the work of Charlie Christian and his disciples. Most of side one focuses attention on the work of Eddie Lang and Lonnie Johnson (Four Hands Are Better Than Two - previously unissued; Add A Little Wiggle, Deep Minor Rhythm Stomp, Paducah - Johnson with The Chocolate Dandies, I'm Comin' Virginia - Lang with Frankie Trumbauer). To give perspective to the first decade you can hear Sam Moore's 1921 octocorda solo of Chain Gang Blues and King Nawahi's Hawaiian Capers. Side two features the chording and picking of Bobby Leecan (Brown Baby - with Eddie Edinborough), Teddy Bunn (I've Got The World On A String - The Five Cousins), Otto "Coco" Heimal (Kingfish Blues), Dick McDonough (a marvelous solo rendition of Honeysuckle Rose), Karl Kress (S'Wonderful with Frankie Trumbauer), Leon McAuliffe (White Heat with Bob Wills) and Buddy Woods (Baton Rouge Rag with Kitty Gray). Side three establishes the role of the electric guitar. Limehouse Blues is the opener with Joe Sodja playing a very Django styled solo in Joe Marsala's company. Unissued versions of Love Me Or Leave Me by the Kansas City Five (Eddie Durham) and Wholly Cats by the B.G. Sextet (Charlie Christian) follow. Palm Springs Jump is an unissued Slim Gaillard selection with Ben Webster featured on tenor sax. If Dreams Come True includes Django Reinhardt with the Glenn Miller Uptown Gang and the side concludes with a Memphis Minnie selection (I'm So Glad) and George Van Eps' 1956 version of I Never Knew. Producer Larry Cohn admits his difficulties in covering the guitar scene after 1945. CBS didn't record Tal Farlow, Jimmy Raney, Jim Hall, Barney Kessel or Wes Montgomery, for instance, but they did record Sonny Greenwich with John Handy. But none of these guitarists are represented here. Instead there is More from Hank Garland's date with Gary Burton; Poll Tax from a Don Elliott session with Kenny Burrell featured; a previously unissued Herb's Here from Herb Ellis' Epic LP with Buddy Tate, Frank Assunto and Ray Bryant; Doin' The Thing by George Benson; Jitterbug Waltz by Charlie Byrd and The Dance Of The Maya by John McLaughlin. Musical in-

terest tailspins on this last side but otherwise there is a lot of worthwhile music which never would have been reissued in other forms. It is not a definitive survey of jazz guitar - more than one company was active in jazz. Tab Smith: Because Of You (Delmark 429), Paul Bascomb: Bad Bascomb (Delmark 431), and Chris Woods: Somebody Done Stole My Blues (Delmark 434) are a trio of reissues from the United/States catalogs although it should be pointed out that much of the material never appeared originally. All three albums are an uneasy marriage between individual expression and commercialism. Tab Smith was the most successful of the three and his record sales in the 1950s were quite good even though he never achieved the success of Earl Bostic and Bill Doggett. Music such as this - shopworn arrangements of the licks made famous by such bands as Lionel Hampton, Erskine Hawkins and Louis Jordan and reasonable solos by big band musicians who got off the road - was once a part of the entertainment scene in the Black sections of most American cities. It scarcely needs to be reissued except to serve as a reminder of the talents of Tab Smith and Paul Bascomb and as a glimpse into the background of Chris Woods, a musician who has become more prominent in recent years.

Eddie Jefferson: The Jazz Singer (Inner City 1016) was recorded for the short-lived Festival label in 1959/61 but it is unclear whether this material has ever been issued before. Jefferson, of course, is the pre-eminent lyricist who sets hip words to great instrumental jazz recordings. He has recorded for Riverside, Prestige and Muse (among others) so you may be familiar with some of these interpretations: So What, Moody's Mood For Love, Sister Sadie, It's Only A Paper Moon, T.D.'s Boogie Woogie, Now's The Time, Body And Soul, Workshop, Sherry, Baby Girl, Memphis and Honeysuckle Rose. Howard McGhee, James Moody and Johnny Coles are among the musicians but it is Jefferson who is front and centre in this charming collection. Butterbeans & Susie (Classic Jazz 29) is a reissue of a short-lived Festival LP from the early Sixties. It's a showcase for the Vaudeville-styled blues/jazz vocals of the Duo with sensitive support from a rhythm section of Eddie Heywood Jr., Leonard Gaskin and Jimmy Crawford. Additional contributions come from the horns of Gene Sedric, Benny Morton, Joe Thomas, Dick Vance, Earl Warren, Dicky Wells and Sidney de Paris.

- John Norris

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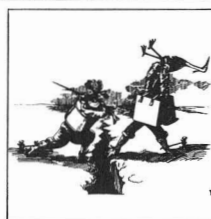
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Around The World Around The World Around The

CANADA

Jim Galloway's Metro Stompers took the sounds of jazz to Kingston in early August for a very successful outing on the Island Queen cruise ship and a "brunch" concert the following morning. Joining the band for the Saturday night cruise was cornetist Jimmy McPartland. His apprehensions about the calibre and understanding of his fellow musicians (he had had an unfortunate experience on a previous visit to Toronto) were soon dispelled and he quickly took charge in his own inimitable manner. His chase choruses with Ken Dean were as electrifying as they were spontaneous and his chops got better as the evening progressed. The Metro Stompers boast a front line of soloists who choose to develop their own ideas rather than rehashing the frozen choruses of a hundred records. Peter Sagerman's trombone work is fluid while Ken Dean's trumpet style gives the music an air of unpredictability. Galloway's authority and positive concepts have extended a great deal over the past year. His experiences alongside Buddy Tate (who was to have been the special guest on Sunday but was prevented by an airport strike from getting to Canada) have made him a force to be reckoned with. Ron Sorley's piano work fits comfortably and Dan Mastri's bass work is rock solid. Guesting on drums was bon vivant/enthusiast Paul Rimstead whose rim shots are usually right there.

This year's Laren Festival in Holland took a slightly different shape as it coincided with the annual festival of the European Radio Union. Canada is represented by the CBC and they sent over the Don Thompson Quartet featuring Michael Stewart, Rick Homme and Claude Ranger.

TORONTO - it was good to hear Rick Wilkins at Blondies in the company of Wray Downes, Dave Young and Peter Magadini. The only distraction was the terrible sound of the electric piano. If the club is to succeed they have to invest in a piano. The same rhythm section with Don Menza recorded enough material for an album while Menza was appearing at Bourbon Street. Young and Magadini were responsible for the date and its ultimate release has yet to be determined.

Joe Williams, in town for a week's gig at Basin Street, enlivened things at Bourbon Street when he sat in with Herb Ellis. Bernie Senensky's piano work was the standout.

The Inn On The Park is holding its Saturday afternoon sessions again this winter. Returning are such artists as Herb Marshall, Steve Lederer, Norm Amadio and Sam Noto... the final Jazz on the Lake cruise featured New Orleans trumpeter Kid Sheik Colar with the Excelsior Jazz Band. Pete Savory's Louisiana Joymakers were the second band... This year's Canadian National Exhibition contained an expressive display in celebration of the 100th year of recorded

sound. There was one evening of live jazz and the National Library had a display of artifacts put together especially for the occasion... Moe Koffman's new album for GRT is entitled "Museum Piece". The music was commissioned by the Ontario Royal Museum and the album will be introduced at a special concert some time this fall... Pianist Jimmy Coxson has become a member of the faculty at Humber College and continues his regular gig at the Roof Garden on the Airport Holiday Inn... The Jim Galloway/Paul Rimstead group has started a lengthy late afternoon (5-8 pm) engagement at Ben Lee's Chinese Restaurant in the lower level of the Eaton complex (off Dundas)... An evening of jazz with the World Saxophone Quartet winds up the Performing Arts Series in Burton Auditorium, York University on February 28. The members of this ensemble from New York, all renowned as composers and improvisors of African-American music, are Julius Hemphill, Oliver Lake, David Murray and Hamiet Bluiett. The performance begins at 8:30 p.m. For reservations and information contact the Burton Auditorium Box Office at 667-2370.

Eric Stach's New Art Ensemble has taken up residence at Smales Pace, 355S Talbot Street in London, Ontario. They play every Tuesday night and welcome guest musicians who might be in the city... A series of concerts has been organised this Fall for presentation at Theatre De L'ile, 1 Rue Wellington, Hull, Que. Billy Robinson's group appeared on September 19 with Joe Chambers featured on September 26. Following him will be Kenny Barron who gives a recital on October 17... Len Dobbin's Jazz 96 on CJFM, Montreal, has been extended to four hours (Sunday 8 pm to midnight). Bill Smith was a recent guest on his show... BMI Canada Ltd has changed its name to Performing Rights Organisation of Canada Ltd. (PRO Canada).

- John Norris

Sometimes one gets used to having someone around all the time to rely upon, someone you know you can trust in a certain kind of way, and when they suddenly decide not to be a part of your scene anymore the truth of their importance becomes vividly apparent. It is with much regret that I have to inform the readers of Coda that Barry Tepperman has resigned from our staff. He has for the past decade contributed to our magazine on the highest level, has promoted this great improvised music to its rightful place, and it is indeed a sad occasion that his elegance and knowledge of music will no longer grace the pages of Coda. He has decided that his other career as a doctor is consuming all his energy, and I am sure that if his dedication to his medicine is the same as it was to his music, the world will be a better place. Thank you Barry. All of us wish you much success.

- Bill Smith

TORONTO MUSIC SCENE

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AMERICA

ANN ARBOR - The contemporary scene seems gradually to have split into two wings in the last decade. The "purer" stream (or - depending on your viewpoint - the minority, "elitist" stream), descending from the great experimentation of John Coltrane, Ornette Coleman, Cecil Taylor, and others, explores sound and individual conceptualizations. On the other side a number of players who seem happiest with the "fusion" label have borrowed from different idioms to create a jazz-based, commercially successful music (if not as consistently an artistic success). What makes it all interesting is that the players don't seem to be bound by all these neat categories and often are able to create viable music at several points along the spectrum.

These vague generalizations were brought on by a performance we caught on July 7 by the Herbie Hancock "V.S.Q.P." Quintet in Detroit's Masonic Auditorium. All fine players - Hancock; saxophonist Wayne Shorter; Freddie Hubbard, trumpet; bassist Ron Carter; and Tony Williams, drums - have been active in the fusion area to one degree or another, with some signs of the "Venus flytrap" syndrome (the swallowing of those who had formerly flown free). The caliber of this all-acoustic performance makes irresistible the urge to put one's own words to the initials - "Vastly Superior Oldfashioned Playing" being my contribution.

An inept promoter turned the potential sellout into a half-empty house, and his sound system wasn't much better for opener Marlena Shaw (more rock/cabaret than jazz). Hancock's improved finances were evident in the superb amplification which took over with the quintet. Hancock stuck to acoustic piano, Carter to upright bass; Williams on the other hand used a drum set tuned low for fusion music, sounding a little out of place here.

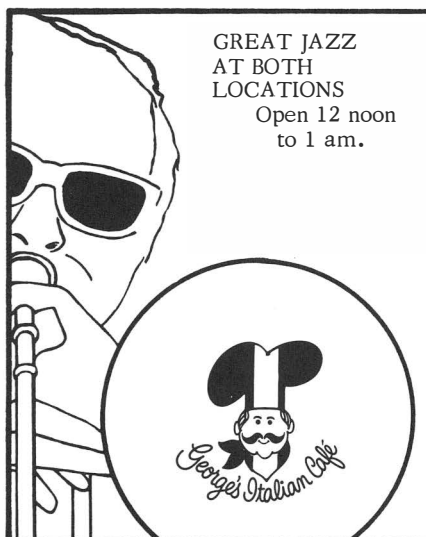
Hancock incidentally had been practicing acoustic piano and showed even more technique than I remember from the old days.

The group drew on a repertoire filled with tunes associated with the Miles Davis Quintets of a decade ago - Nefertiti, Delores - and with Hancock's pre-fusion career - Eye Of The Hurricane, Maiden Voyage. The playing was extroverted, playing around rather than on changes, and Delores featured a ritardando-accelerando passage that echoed the old band at its best. But in comparison to some of the new music we've heard around here the group's performance exhibited a certain conservatism, a reliance on a stricter tonal framework that hinted at re-creation of the past rather than exploration of the present. Only in Hubbard's One Of A Kind did Shorter break loose and really soar (on his lone soprano sax outing). The five made marvelous music, but there was little sign of the decade that has passed since these experiments were fresh.

Summer here was filled with the sound of jazz. The Detroit Institute Of Art presented a series called "Jazz at the Institute", directed by Detroit pianist Bess Bonnier. Area musicians were featured in two concerts a week (on Tuesdays and Thursdays) in the baroque splendor of DIA's Kresge Court. The series kicked off with trumpeter Marcus Belgrave (with Ms. Bonnier's trio - Ron Brooks, bass; Tom Brown, drums) on August 2 and 4, followed in successive weeks by Chuck Robinette's trio, guitarist Joe Loduca (with Bonnier), tenor saxophonist George Benson (with Bonnier), clarinetist Bob Snyder with Ted Sheeley's trio, William Allbright (solo piano from ragtime to boogie), and trombonist Stu Sanders (with Bonnier). The Larry Noztero Quartet was to end the series on September 20 and 22.

Baker's Keyboard Lounge, in northwest Detroit, presented a number of interesting singles with local accompaniment. Pianist Phineas Newborn added Ratso Harris, bass, and Bert Myrick, drums, for his mid-August appearance, and the two joined pianist Terry Pollard behind Milt Jackson (late August) and Sonny Stitt (early September). Dummy George's, a newer Detroit club, also offered some uncommon names this summer. Charles McPherson's Quintet (with ex-Detroit pianist Barry Harris) played there Aug. 10-21, and were followed by Woody Shaw and the Blue Mitchell/Harold Land Quintet. Bookings scheduled at presstime included vitarist John Blair, Jimmy Smith, and Detroiter Ursula Walker with the Buddy Budson Trio.

We heard Ursula in a much more unusual setting on July 18th, as part of a double bill with vibist Jack Brokensha in the mall at Ann Arbor's Briarwood Shopping Center. The two shared the services of pianist Matt Michaels' Trio (Jeff Steinberg, bass; Bert Myrick, drums). Brokensha has been a local fixture for a number of years, coming to Detroit via the Australian Jazz Quintet in the late fifties. He played four tunes (Michel Legrand's



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Summer Me, Winter Me, Bluesette, Bag's Groove and Wave) in a typically extroverted fashion, unfortunately often swallowed by the mall's cavernous echoes. Michaels, more audible, was fluent and richly harmonic on his spindly-legged portable keyboard. The sound system treated Ms. Walker much more favorably, allowing her to swoop and roar over Michael's excellent accompaniment. Best of her five songs was a freely stated single chorus of Johnny Mercer's A Time For Love. She deserves a wider audience.

Ann Arbor's Eclipse Jazz presented Sun Ra in conjunction with the Ann Arbor Art Fair July 22, but the performance left me rather bemused. It was our first exposure to the band live, and this time out the emphasis seemed to be on theatrics (often effective but as often a little amateurish) rather than music. There were moments, of course - John Gilmore's full-throttle clarinet in a set of Ra's late-thirties charts, or the free solos in The Shadow World. But even there, a long superb altissimo-register tenor solo by Gilmore was followed after a while by a "solo" by Ra continued to a rather monotonous mashing of the keys of his portable organ (the type usually associated with high school rock bands), seeming to parody the earlier free wailing of Gilmore and the others. The whole seemed less than the sum of its parts.

Eclipse's "Bright Moments" series in the University of Michigan's East Quad Auditorium has settled into four concerts. Saxophonist Marion Brown and poet Jodi Braxton were scheduled on September 23, Leroy Jenkins is set for October 7, with the Air Trio in early November and Charles McPherson's Quartet in early December.
- David Wild

CAPE COD - During the summer months Cape Cod increases its population tenfold and offers a variety of jazz fare for the holiday crowd. Dave McKenna is its most famous resident musician and he has been active at The Columns, West Dennis, for several years. This August he shared the stage (and two pianos) with Teddy Wilson. This was a reprise of a

collaboration of a year ago. It produced rich results for the listener. The subtleties and elegant swing of Teddy Wilson responded to and complemented the robustness and harmonic richness of Dave McKenna. In reality, though, it was a sharing of musical ideas for both draw their inspiration from the deep well of the popular song form. Their extended excursions were never less than satisfying. It was a special occasion and the audience seemed to sense this for they listened with undivided attention. Elsewhere on the Cape Bob Wilber was entertaining the dancing set at Wequassett Inn, East Harwich in the company of a youthful rhythm section who provided sympathetic backing. Wilber, by the way, was concentrating on his newly acquired alto saxophone and his affinity to Johnny Hodges is now even more noticeable.... Pianist Eddie Higgins spends his summers on the Cape and this year was appearing at the Popponesett Inn, Mashpee on week-nights and at Peppino's, West Yarmouth on the weekend. Clarinetist Joe Muranyi also spends his summers on the Cape and we heard him with Mari Marcus' Dixieland band.... Cape Cod Jazz activity is now being coordinated through the recently formed Cape Cod Jazz Society. Jack Bradley is the president and they publish a monthly magazine entitled Jazz Notes. Membership is \$15.00 a year from P.O. Box 333, Harwich Port, Ma 02646. They have sponsored two concerts this summer and from the proceeds of the first were able to raise enough money to erect a very beautiful headstone for Bobby Hackett's grave. Close to 200 people turned out for the unveiling on Sunday August 28.

- John Norris

LOS ANGELES - Buddy Collette has come out to play several gigs at the Redondo Lounge lately.... James Newton has yet a new trio; Tylon Barea on drums and the swinging and powerful Mark Dresser on bass. Giving several recitals around town, their formal debut to the free jazz community was at The Century City Playhouse (hereafter: CCP) July 17. James left for Europe August 28 for an itinerary of duets with David Murray.... A super-

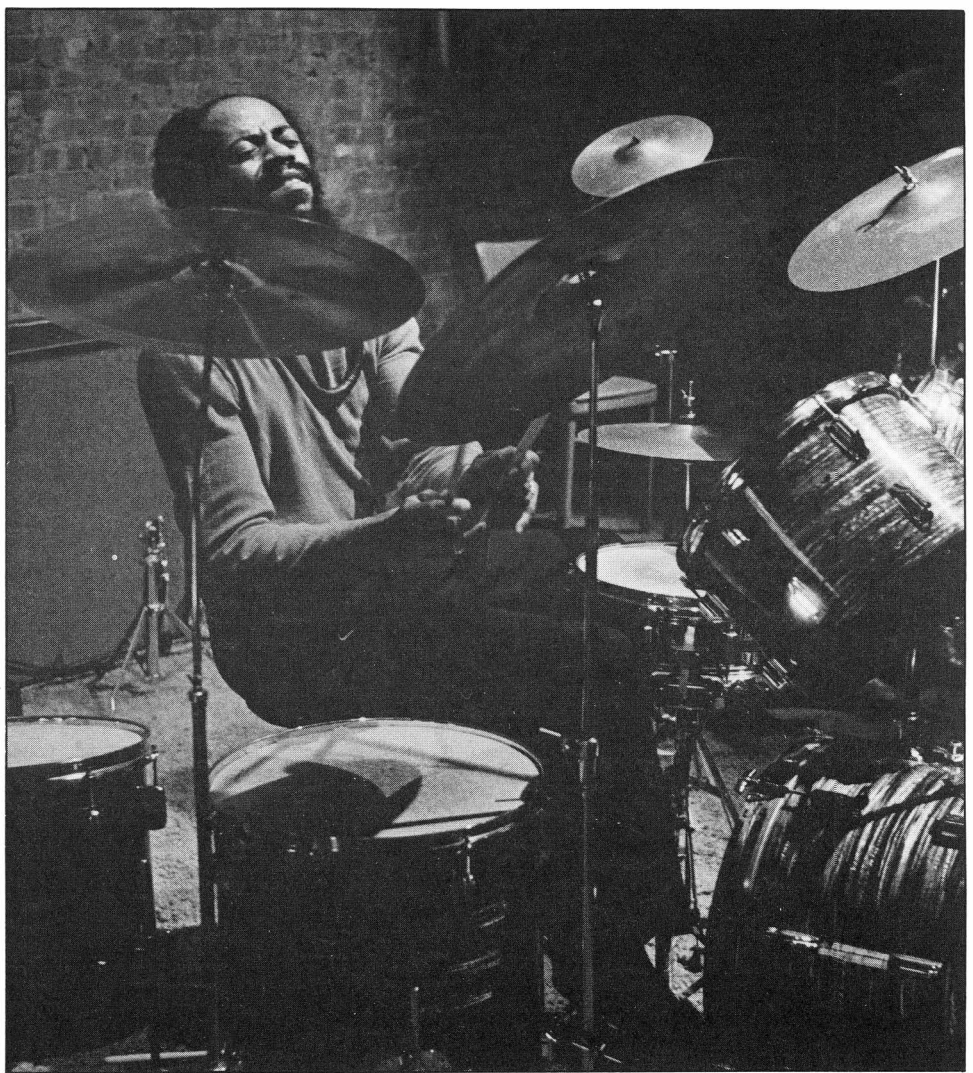
lative evening with The Red Holloway Quartet; Bruno Carr, Larry Gales and Gildo Mahones backed Jimmy Witherspoon at The Improvisation on Melrose Avenue, July 18 - where recently Stan Kenton made a comeback.... Albert Collins and Lightnin' Hopkins at the Lighthouse week of 19-23.... Vinny Golia on woodwinds, Alex Cline on percussion and Lee Kaplan on synthesizer gave a concert entitled Moonpath at CCP July 24. Kaplan is a student of Richard Teitelbaum and Frederick Rzewski.... Glenn Ferris brought out his Celebration Orchestra July 31 at CCP, Bobby Bradford, John Carter, James Newton and Vinny Golia special guested. ... Earl Hines in town for two weeks beginning July 26 with a week at The Playboy Club, followed with a week for the jazz public at The Parisian Room.... Buell Neidlinger broadcast over KPFK live from Studio Z August 7 - a strange and cynical performance. It seems that the design of his music has changed over the last couple of months. Buell strictly on his electric "Paul McCartney bass". "Saxophone Marty" Krystal can really play. Still an album needed from this group.... I really regret missing the Lighthouse's gigs August 9-14.... The Harold Land-Blue Mitchell Quintet started off the week, a group that can really burn and that is consistently supported by the Los Angeles public. Then halfway thru the week Harold Land brought in his Quintet with Oscar Brashear double billed with one of his old Central Avenue buddies, Teddy Edwards! - who has been getting out and about town recently.

Bobby Bradford is back from Europe, or rather England as he never got a chance to make it to the continent with Trevor Watts' band due to his father's demise in Dallas. He may be caught regularly at The Little Big Horn in Pasadena, Thursday nights and Sunday afternoons. Eddie Vinson is also back from Europe and back on the job at The Rubaiyat weekends.... John Carter's new album "Reflections from Rudolph's Suite", is finally out and available from Ibedon Records, 3900 Carol Ct., Culver City, 90230 USA for \$5.98 ppd.... National Public Radio will be broadcasting the 5th Annual San Francisco Blues Festival (see review elsewhere in this issue) on its stations soon. - Mark Weber

NEW YORK - (NOTE: This is the conclusion of the summer festival roundup begun in my last column).

Pianist McCoy Tyner's Newport-New York Jazz Festival Program at Avery Fisher Hall on June 28 was a mixed affair. Tyner is a strong and original player, but most of the musicians who play with him are not of his caliber. Consequently, one has to wade through much music that is technically competent but not especially original or creative.

The concert featured Tyner in a variety of settings - solo, with his current group (Ron Bridgewater and Joe Ford, reeds; Charles Fambrough, bass; Eric Kamau Gravatt, drums; Guilherme Franco, percussion), and with an orchestra. The evening's highlight was Tyner's



unaccompanied rendition of Duke Ellington's Prelude To A Kiss, which opened the program. Here, all the essential elements of Tyner's style were present - the strong chords, the flurries and waves of sound in the right hand, and the incredible intensity - were left unadorned, and resulted in a most satisfying performance.

Newport's "Salute to the Drum Leaders" at Avery Fisher Hall on July 2 presented Roy Haynes, Art Blakey and Max Roach with their respective groups. Both Blakey (Art Blakey, drums; Dennis Ervin, bass; David Schnitter, tenor saxophone, vocals; Valerie Ponomarew, trumpet; Walter Davis, piano; Robert Watson, alto saxophone) and Haynes (Roy Haynes, drums; Dave Jackson, electric bass; Bill Saxton, soprano and tenor saxophone; Marcus Fiorello, guitar; John Mosley, trumpet and flugelhorn) were the stars of their ensembles, although Davis played some excellent piano solos with Blakey.

Max Roach's Quartet (Max Roach, drums; Billy Harper, tenor saxophone; Cecil Bridgewater, trumpet; Reggie Workman, bass) played as a true ensemble, with all the members making strong and vital contributions. Roach set the pace, driving and complementing his cohorts. He is more than just a percussionist; he is a player of melodies who

happens to play the drums. His unaccompanied solo South Africa was a marvel; Roach gave the improvisation logic and structure by constantly returning to a "melody" or motif comprised of two relative pitches ordered from low to high.

The Ladies' Fort featured various groups from June 24 through July 3, including those of Phillip Wilson and Sunny Murray. Wilson's performance was highlighted by the leader's sensitive work as well as trumpeter Leo Smith's brilliant explorations of pure sound.

Wilson also led a group (Phillip Wilson, percussion; David Murray, soprano and tenor saxophones; Dave Sanborn, alto saxophone; Fred Williams, bass) at Ali's Alley on July 5 as a part of their Festival of Drummers. Wilson is a texturalist, dealing with all kinds of sounds and colors. He can play softly one moment, and then quickly follow with a barrage of sound. On this night, he was in an aggressive mood. The first set began with a catchy R&B, Art Ensemble of Chicago-influenced number with Wilson playing a heavy backbeat with many variations, and Murray and Sanborn introducing a riff and then playing around with it. The second number was a high energy level piece, beginning up in the stratosphere, and then coming down and returning up. Murray and Sanborn were yelping and

screaming on their horns as Wilson drove them to ecstatic heights, punctuating their dialogue with bass drum accents, rolls on the snare drum, and rim shots on the tom tom.

The Brook presented a mid-summer festival in August featuring various groups, including those of baritone saxophonist Cecil Payne, trumpeter Ahmed Abdullah, and alto and baritone saxophonist Charles Tyler. Abdullah's group (Ahmed Abdullah, trumpet; Arthur Doyle, tenor saxophone; Ramsey Ameen, violin; Richard Williams, bass; Mashjuaaa, guitar; Rashid Sinan, drums) played some very satisfying music. The leader displayed a nice brassy sound on his horn, playing intelligent and thoughtful solos which included an effective use of the mute and half-valve effects. He also provided variety in his group's presentation. His arrangement of Charles Mingus' *Self Portrait In Three Colors* was refreshing, having the musicians play their solos unaccompanied. Ameen was also impressive. He plays interesting lines in a speech-like manner. In addition to the presence of a Charlie Parker as well as more contemporary influences, there is a Stravinsky and Bartok feel to his work, giving his solos an engaging sense of order and structure.

The Charles Tyler Ensemble (Charles Tyler, alto and baritone saxophones; Earl Cross, trumpet; Richard Williams, bass; Steve Reid, drums) was noted for the leader's use of counterpoint in his compositions and his musical sense of humour. *Saga Of The Outlaws* contained a Tyler solo with many unexpected twists and leaps which projected a feeling of tension and forward motion. The group was augmented on several numbers by Byard Lancaster, who played some incredibly intense solos at a white heat level on both soprano saxophone and flute.

OTHER NEWS: An interesting contrast in styles was provided by pianists Sun Ra and Paul Bley, who played opposite each other at Axis in SoHo on July 2, 3, and 4. While Sun Ra used many avant garde techniques such as mass clusters and atonal phrases in his work, he also exhibited a command of older styles, including some stride piano on *Yesterdays*.

Bley played his unique fusion of blues, jazz, and classical atonality into a deeply felt original conception. He seemed particularly inspired on this occasion, and he played with more intensity than I've previously heard from him. Bley's singing lines soared to beautiful climaxes of intense lyricism and passion.

Storyville has provided some diversified musical sounds this summer, including Sun Ra and his Arkestra and the Sam Rivers Quintet. Sun Ra's band played a diverse spectrum of music ranging from compositions by older composers such as Fletcher Henderson and Jelly Roll Morton to Sun Ra's own electric music which utilized masses of sound and various percussion and reed combinations. There were excellent solos by many of the Arkestra's members, including Ahmed Abdullah, alto saxophonist Marshall

Allen, and Sun Ra on piano. Tenor saxophonist John Gilmore, in one solo, played some incredible harmonics and multiphonics with several moving contrapuntal lines.

Sam Rivers' Quintet (Sam Rivers, soprano and tenor saxophones, flute, piano; Abdul Wadud, cello; Joe Daley, baritone horn, tuba; Dave Holland, cello, bass; Barry Altschul, percussion) played some very strong music. Rivers plays the soprano with a hard sound; he is one of the few musicians who can keep that horn from sounding like a noisemaker. Wadud, Daley and Holland provided various textural counterpoint and dialogue with Rivers' main line, coming into the forefront every so often and then blending back into the ensemble.

Guitarist Eugene Chadbourne played solo concerts July 1 and 2 at The Brook. Chadbourne is an original and unique talent. He is basically a sound-textural player, producing masses, blocks, waves and/or currents of sounds, some of which one might not normally associate with the guitar. He incorporates many diverse influences - blues, bop, free jazz, contemporary classical, ethnic musics - and techniques - bottleneck, bowing, strumming, plucking - to produce his creations. While playing mostly his own compositions, Chadbourne brings a fresh and vital approach to others' music. Albert Ayler's *Ghosts* started bluesily, but eventually evolved into an energy approach. The effect was that of an Hawaiian ukelele gone berserk.

The duo of pianist John Fischer and baritone saxophonist Charles Tyler, and Interface (Fischer; Tyler; Mark Whitecage, alto clarinet, alto saxophone; Perry Robinson, clarinet; John Shea, bass; Phillip Wilson, percussion) played on August 26 at Environ. The duet segment was most effective, with Tyler's powerful solo containing short staccato bursts, unexpected accents, and long waves of sound. He ended his solo with a long trill which Fischer picked up and incorporated into his own solo. The pianist supported Tyler with thick chords and clusters - whose voicings provided the music's structure - which produced counterpoint and a supporting cushion of sound.

WKCR held a benefit at Columbia University's Wollman Auditorium on July 22 and 23 collectively featuring the groups of Illinois Jacquet, Davè Burrell, Sheila Jordan, Rashied Ali, Sonny Fortune, Don Pullen and Dewey Redman, percussion solos by Steve McCall, and Sam Rivers' Orchestra. First night highlights included a brilliant soprano saxophone-piano duet by Byard Lancaster and Dave Burrell on *Somewhere Over The Rainbow*. Lancaster completely dissected the tune and overhauled it, getting funky, passionate, and thoughtful, drawing the listener into the music.

BRIEFS: Lee Konitz's Nonet played at The Village Vanguard from August 16 through 21. The band featured some excellent arrangements using fresh combinations of various reed and brass instruments. Saxophonist Konitz and trom-

bonist Jimmy Knepper were most impressive as soloists... V.S.O.P. (see review in this issue's "Ann Arbor" column) at Avery Fisher Hall on July 4 as a part of the Newport Jazz Festival.... Pianist Roland Hanna played at Beefsteak Charlie's Jazz Emporium (5th Ave. & 12th Street in August.... Leo Smith's New Delta Ahkri (Leo Smith, trumpet, flugelhorn, percussion; Dwight Andrew, flute, various reeds; Wes Brown, bass; Phillip Wilson, percussion) and Frank Lowe's Quintet (Frank Lowe, tenor saxophone; Butch Morris, trumpet; Eugene Chadbourne, guitar; John Lindley, bass; Reggie Harkins, drums) at Studio Rivbea on June 25.... Information about James Newton's album "Flute Music" (reviewed in this issue) can be obtained by writing the flutist at 1226 E. 64 St., Los Angeles, Ca. 90001.... Eugene Chadbourne's new album "Vol. 3 - Guitar Trios" can be ordered from Parachute Records, 17 West 71st St.-Apt. 8C, New York, N.Y. 10023 for \$6.00 U.S.A., \$7.00 Canada, and \$8.00 Western Europe (all postpaid)... Trumpeter Ahmed Abdullah is featured on an album recorded at Studio We in 1975. It can be ordered from Abdullah c/o C. Taylor, 195 Willoughby Ave.-Suite 1210, Brooklyn, N.Y. 11205 for \$6.00 U.S.A. and \$7.00 Canada (postpaid)... New releases from Inner City include tenor saxophonist Archie Shepp's "Steam" (IC 3002), Sun Ra's "Inner Cosmos" (IC 1020), and a reissue of singer/pianist Bob Dorough's classic "Just About Everything" (IC 1023)... WKCR presented mini-festivals on August 27 and 29 commemorating the birthdays of Lester Young and Charlie Parker respectively.... Studio Rivbea's Summer Festival of New Music (August 30 through September 4) included the groups of Jimmy Lyons, Dewey Redman, Sam Rivers, and Ahmed Abdullah.

- Clifford Jay Safane

HOLLYWOOD ?!

New York, New York

Directed by Martin Scorsese

Good movies with jazz content are so rare that a review in *Coda* seems warranted. While most jazz movies are dreadful, from a musical standpoint at least (e.g. "Lady Sings the Blues"), this one is good on nearly all counts. The musical director was Ralph Burns (former Woody Herman arranger and pianist) and Georgie Auld (former tenor sax with Benny Goodman) played the saxophone for Robert de Niro. The movie covers the end of the big band period and the beginnings of bop in the late '40's and early '50's when Burns and Auld were involved closely with jazz so the music is very accurate and idiomatic. The film opens with a very accurate re-creation of the Tommy Dorsey band playing on the night of V.J. day (trumpet solo by Joe Newman?). The music and road life of a post-war (i.e. World War II) swing band is shown with reasonable accuracy (given the limitations of the film) and there is even some indication of the economic pressures which killed the big bands. The beginnings of bop in the Harlem clubs of the

'40's is shown briefly with some accuracy and there is even a very effective use of a Quintet of the Hot Club of France recording (with Reinhart and Grapelli) in the sound track. Auld also plays the part of a clarinet playing band leader, Freddie Harte, (partially based on Benny Goodman?) with a good deal of apparent authenticity.

Despite the presence of Robert de Niro, a strong actor, and Liza Minnelli, a strong show business personality, the movie is very much under the control of director Martin Scorsese. Two of his previous films, "Mean Streets" and "Taxi Driver", also starred de Niro and were very bitter, realistic films about life and violence in New York. One previous film, "Alice Doesn't Live Here Anymore", was more sentimental but showed an ironic contrast between Show Biz Fantasy and actual life. A similar ironic comment on fantasy vs. reality could be found in "Taxi Driver" and another variation on that theme is presented in this film.

If this film is approached uncritically, it seems something like an MGM musical with lots of songs, too pretty sets and too pretty costumes (most of which end up on Liza Minnelli). Also, the story line resembles a Woman's Movie of the '50's in which a Warm, Sensitive, Beautiful Woman is Swept Off Her Feet by an Unfeeling Brute of a Man who does not Make Something of Himself or even understand how she Feels. Of course, she is Abandoned by Him and raises Her Child Alone with Great Courage. Scorsese presents all of these soap opera cliches with much more than the usual slick and de Niro makes the part of the Monster who Loves His Music more than He Loves Her seem almost credible. However, there is another way in which this film can be interpreted which is more in keeping with Scorsese's previous films. I think Scorsese is trying to tell us something about the fraudulent, bullshit, quality of the Show Biz - Advertising mythology of modern life and what is more genuine about actual life and good jazz. During the first half of the film, the de Niro and Minnelli characters are trying to compromise and live with each other, somewhat the way Jazz and Show Biz lived with other before bop. During that half, Minnelli sings with astonishing sensitivity (for her) but after the separation, she reverts to her customary Las Vegas Ham style with lots of strutting and the most exaggerated gestures since 19th Century Melodrama (e.g. pointing with both hands at her shoes when the word "shoes" is sung). After separating, the de Niro character seems to become more mature and to grow as a musician, working with bop musicians (who play quite well - I wonder who did the sound track?). I think that Auld showed that growth well in his solos. There is a note of artificiality in letting the musician become a Moderate Success, and club owner (hardly typical), while his former wife goes on to Huge Success that Nice People Deserve. Creative people can be very hard for Nice People to live with and it is much the same when we try to make jazz Nice (like Whiteman tried), or, even worse, make it a Commercial Item which

Sells Big. The Shift of tone of the film goes from the Myth that Nice People make Big Money to some intimation that the people who make it Big are often ruthless while the Unpleasant creative person may be complaining about the right things. The truth that jazz contains is not that life is real and exciting. I may be overinterpreting what is simply a confused film, but I think Scorsese is telling the mass audience something about the childish effluvia which Show Biz and the Media (often) unloads on them. He does this well and it is interesting that he uses a re-creation of recent jazz history in doing so.

- Kellogg Wilson

EUROPE

ITALY - with a successful concert by The Barney Kessel Trio, the Brass Jazz Club of Palermo, Sicily has concluded its third year of activities. From October '76 to May '77 36,000 people attended the concerts, organized by the Brass Club Association in Palermo, Messina, Catania, Reggio Calabria, Enna, Agrigento, Castelvetrano, Trapani, Ragusa and Siracusa, all small towns where jazz has never been exposed before. Arranging all these concerts was not an easy thing, because the island of Sicily is situated on the bottom of south Europe and so booking the musicians was difficult. Some who did participate were: Ronnie Scott Quintet; Yamashita Trio from Japan; Barbara Thompson Quartet; Cadmo Trio; Toto Blacke Quintet; Laurindo Almeida Trio; Enrico Rava Quintet; Thomasz Stanko and Edward Vesala Quartet; Irio De Paula Trio; singer Margie Evans; Traditional Jazz Studio of Praga, Poland; Pepper Adams Quartet; Johnny Griffin Quartet; Marcello Rosa Quartet; Tony Esposito Group; Cicci Santucci and Sal Genovese Quintet; Charles Tolliver Quartet; Franco Ambrosetti Quartet; Tony Scott Quintet; Slide Hampton Quintet; Giorgio Gaslini Quartet; and many many others.

The Brass Club activities will start again in October 1977.

RECORD NEWS - Two of the successful concerts of the Umbria Jazz Festival '76, Italy by Sam Rivers' trio (see Coda, October 1976) are ready for publication on Horo Records. Consisting on two double albums titled "Black Africa, vol. 1 (Horo HDP 3/4) and vol. 2 (Horo HDP 5/6) including Joe Daley and Sidney Smart, and for a short part also pianist Don Pullen. Again for Horo is a piano solo performance by Michael J. Smith titled "The Dualities of Man" (Horo HZ 04).

Chet Baker has recorded in Milan for Carosello Records on the series "Jazz From Italy" together with Jacques Peltzer and Gianni Basso, plus a rhythm section. In the same series, an album is ready by saxophonist Claudio Fasoli "Eskimo Fakiro" including Franco D'Andrea, Giorgio Azzolini and Bruno Biriaco.

"Rendez-Vous" is the album title of a new co-production by Red Records and Vedette Records by Sam Rivers and Mario Schiano featuring Dave Holland and Barry

Altschul, recording in Milan on April 28. The fusion of Mario Schiano into the Rivers' trio was very successful.

Vedette Records has started a new series of jazz production with 12 Lps: Cedar Walton "Live At Greenwich Village vol. 1" (VPA 8330); Red Rodney "Superbop" (VPA 8331); Robin Keniatta "Nomusa" (VPA 8332); Luciano Biasutti "Blue Bone" (VPA 8333); Giorgio Buratti "Homo Sapiens" (VPA 8334); Cadmo "Boomerang" (VPA 8335); Milan Jazz Gang "From Satchmo With Respect" (VPA 8336); Valdambri and Piana "Afrodite" (VPA 8337); Sonny Stitt "Our Delight" (VPA 8338); Phil Woods "Back In New York" (VPA 8339); Stephan Grappelli (VPA 8340), Mario Schiano and Gruppo Romano Free Jazz "Tendenziale" (VPA 8342). All these albums are included on a series called "New Jazz Collection".

- Mario Luzzi

ODDS & -----

New Yorkers used to the swinging sounds of jazz at the West End Cafe will be pleased to know that the sessions have been moved to The Third Phase (Fundas, Broadway and 111th Street) with The Countsmen, George Kelly's Jazz Sultans and Franc Williams' Swing Four taking care of much of the music at these weekend sessions....Khan Jamal has formed a vibraharp trio featuring himself with Karl Berger and Bill Lewis. They perform their first concert this fall at the Empty Foxhole Cafe in Philadelphia, and will also be recorded for the CMS label. In addition, they intend to feature other artists, including Sunny Murray, David Holland, Ed Blackwell, Byard Lancaster and others. The Trio can be contacted by writing to Jam Productions, c/o Box 18902, Philadelphia, Pa 19119 USA (215)247-1510.

The Newport Jazz Festival has announced its removal to Saratoga Spring, an upstate New York resort community. The festival will be held in August with another festival, The Big Apple Jazz Festival, to be held in New York over the July 4th holiday....The Left Bank Jazz Society has kept jazz alive in Baltimore for many years. Dwindling attendance at its Sunday sessions is creating problems and sessions were temporarily suspended in August. They hope that new and old members will turn out for the Fall program. Concerts are held every Sunday at Famous Ballroom, 1717 N. Charles St., Baltimore. Further information can also be obtained by writing LBJS, 2559 Frederick Ave., Baltimore, Maryland 21223 (945-2266)...Other jazz activity in Baltimore has been taking place at the Congress Hotel with such musicians as Monty Alexander, Barney Kessel and Mose Allison among those featured.... Don Pullen will be appearing in concert at East Michigan University, Ipsilanti on November 19....Eclipse Jazz has lined up a busy Fall schedule of concerts in Ann Arbor. Jean Luc Ponty, Sonny Rollins, Dexter Gordon (October 21), the Art Ensemble (November 12) and Oscar Peterson (December 10) are set. There will

also be a series of concert-workshops entitled "Bright Moments". This series opened with Marion Brown. Violinist Leroy Jenkins gives a solo concert on October 7 and the Air Trio will be there October 28.... Johnny Guarnieri appeared September 4 at the Detroit Hot Jazz Society's session at the Presidential Inn.... J.R. Mitchell ended the school year at Northeastern University, Boston with a series of concerts dedicated to Duke Ellington in which Jackie McLean and Jaki Byard participated. This fall The Jazz Society is a new organisation on the Northeastern University Campus. Phone 437-2443 for further information.

The AACM's 12th Anniversary International Summerfest took place August 11-14 and was followed in September by a concert series entitled "New Developments". Featured at the latter were programs under the direction of Douglas Ewart, Henry Threadgill and Don Moye. All concerts were at International House (University of Chicago campus)... Terry Gibbs, Clark Terry, Zoot Sims, Ira Sullivan, Red Norvo, Al Grey/Jimmy Forrest and Barbara Carroll will all be appearing between now and the end of the year at Disney World's Village Lounge, Buena Vista, Florida..... The first Women's Jazz Festival will be held in Kansas City next March 19.... The National Association of Jazz Educators will be meeting in convention next January 5-8 in Dallas, Texas.... Phone 623-2104 for jazz information when in Denver, Colorado.... Writer Georgia Urban has been appointed to the Executive Board of International Art of Jazz Inc.... Sonny Rollins, Don Ellis, Albert Mangelsdorff and Sadao Watanabe are among those already booked for the Jazzyatra '78, the International Jazz Festival to take place in Bombay, India in February of 1978. Jazz India, 10 Veer Nariman Road, Fort, Bombay 400001, India is the sponsoring body and will gladly send further details to organisations and individuals who might be interested - also see the ad on page 35 of this issue.

"Rhythm on Record" is the title of Arthur Pearce's jazz show on New Zealand Radio. It also may well be the longest running show of its kind in the world. It was heard without interruption for forty years until this past July 4 when Arthur retired. Whole generations of listeners in New Zealand have had their jazz tastes shaped by this remarkable man.... The National Public Radio Network in the U.S. has slated a new weekly show "Jazz Alive". Thirty-two programs are scheduled for the first season which is utilising tapes from such festivals as Montreux and New Orleans. Each program lasts ninety minutes and may feature the talents of various groups or else present just one group in depth. Ella Fitzgerald, Roy Eldridge and Al Belletto will be heard on the first program to be followed by Charles Mingus, Ed Blackwell, Eubie Blake, Oscar Peterson, Don Pullen, Ray Bryant, Cab Calloway, VSOP, Don Ellis, Ralph Towner and Eric Kloss.

Jan Evensmo (Granasen 73D, 1347 Hosle, Norway) has released three new

Blondie's

- FEATURING LIVE JAZZ NIGHTLY -
1954 Yonge Street (Just
North of Davisville), Toronto
- phone 482-0055 for information -

OCTOBER 3 - 8:

The SAM NOTO Quartet with George McFetridge (piano), Marty Morell (drums) and Dave Young (bass).

OCTOBER 10 - 15:

The ANDY KREHM Quartet with Harvey Kogen (sax, flute), Bob McLaren (drums) and Dave Piltch (bass).*

OCTOBER 17 - 22:

The DOUG RILEY Quartet

OCTOBER 24 - 29:

The KATHRYN MOSES Quartet

OCTOBER 31 - NOVEMBER 5:

The ED BICKERT Trio

NOVEMBER 7 - 12: to be announced

NOVEMBER 14 - 19: THE PETE MAGADINI/RICK WILKINS Quartet

* The Andy Krehm Quartet will be recording on Thursday, October 13, live at Blondie's for an upcoming JAZZ RADIO CANADA SHOW to be aired on CBC National Network.

volumes in his Jazz Solography series. Volume 5 features Lester Young (1936-42), Volume 7 features Budd Johnson, Cecil Scott, Elmer Williams and Dick Wilson while volume 8 features Henry Red Allen (1927-42)... "Brass Bands and New Orleans Jazz" is a new book by William Schafer and Richard B. Allen from the Louisiana State University Press.... "The Works of John Coltrane (Definitive Coltrane) Volumes Six through Ten" were published by Andrew's Musical Enterprises on September 23. 212 transcribed saxophone solos are included. Further information is available from 4830 South Dakota Ave. N.E., Washington, D.C. 20017.... Other new books include "Selections from the Gutter" by Art Hodes, Burt Goldblatt's survey of The Newport Jazz Festival and Stanley Dance's book on Earl Hines.

Fantasy Records are issuing four sets of Ellington concert recordings from the 1940s, many of which have appeared on various pirate labels. Out first will be a three-disc set which includes the Carnegie Hall version of Black Brown And Beige. Transfers are by Jerry Valburn and Jack Towers so we can expect much improved sound.... Fantasy also announces the introduction of Galaxy Records which will feature "straight-ahead mainstream jazz". Ed Michel produced the records - the first feature Hank Jones, Shelly Manne, Richard Davis, Stanley Cowell and Ray Brown. The folks at Fantasy seem excited about the concept. I guess they have forgotten what it was like to record jazz.... GHB/Jazzology has issued albums by Wild Bill Davison, Kid Thomas, Steve Pistorius, Merle Koch, Olive Brown, Joe Darensbourg and William

Robertson. These are available through Collector's Record Club, 3008 Wadsworth Mill Place, Decatur, Georgia 30032.... New releases from FMP include "Erdmannchen" by the Reichel-Knispel Duo (0400), "The Hidden Peak" by the Schlippenbach Quartet (04110) and an album of solo piano by Fred van Hove (SAJ-11). Hindsight Records, P.O. Box 7114-C, Burbank, California 91510 is the latest brainchild of audio/music buff Wally Heider. He's secured the rights to transcription recordings of many big bands from the 1940s. His first twelve records are now available and feature such bands as Claude Thornhill, Larry Clinton, George Barnes, Blue Barron, Harry James, Jimmy Dorsey and Glen Gray. They are available only through the mail. Sound quality is excellent.... Columbia Special Products has reissued "Swing Street", "Stringing The Blues" and Miles Davis' "Facets" lp (ex-French CBS)... Dan Serro is another supplier of Japanese records and he promises better prices. Write Kharma Records, 165 William St., 8th Floor, New York, N.Y. 10038.

Pianist/organist Milt Buckner died July 27 in Chicago. His departure from the scene not only means the loss of a great musician (he developed the locked-hands concept) but also deprives us of a truly fine human being who brought joy and sincerity to everyone he met. His many friends around the world will really miss his warmth, laughter and talent.

Tenor saxophonist Richie Kamuca died in Los Angeles July 22.... Ethel Waters, great singer and actress died in Los Angeles September 1 after several years of illness.... Drummer Art Mardigan died in Detroit at the age of 54. Blues singer John Wrencher died July 15. Baby Boy Warren died July 1 at his home in Detroit and, rather belatedly, we report the passing of California bluesman Thomas Shaw last February 24.... Guitarist George Barnes died in Los Angeles of a heart attack at the age of 56.

- compiled by John Norris

PISA FESTIVAL

II Rassegna Internazionale del Jazz
Livorno - Pisa, Italy
July 16-21, 1977

In improvised music there are as many solutions as people involved in creating sounds and feelings. The listener can find new areas of himself in responding to the music, letting it work deep inside, that is the first step toward a higher perception of his being, in order to feel and then free his/her own creativity. This relation between creative musicians and receptive listeners was what an 'avantgarde' festival like this tried to develop. Most of the artists in Pisa and Livorno never came to Italy before, underrated by incompetent critics and ignored by the reactionary show-biz. Yet the audience (about 500 per night) responded by heart to this 'difficult' music, feeling the sincerity and honesty of the musicians.

What Leo Smith is talking about is

more and more clear. Criticism is a long way from the very first moment (improvisation). Words are justified only by the necessity of a social reality that keeps this music and these musicians away from the people.

But the music was there though, and something must be said.

Galaxie Dream Band - Gunter Hampel (vibes, b.cl., fl., perc.), Jeanne Lee (voice), Thomas Keyserling (as, fl.), Wolfgang Von Keitz (bass), Martin Bues (dr.).

This band was present for the whole festival. They played three times in order to give to the people an idea of how many things may happen in creative music night after night, also with the same musicians or same compositions.

Each concert was different and the goodbye concert exceptional. Gunter also took care of a five day workshop with local musicians and Jeanne gave a workshop for everyone on breathing and vocalizing.

Gunter's skill as a composer and as an improviser is of growing importance. Rather than overshadowing the rest of the band, he has the unique ability to stimulate the musicians in the band to the limits of their possibilities.

Jeanne Lee was simply divine, her voice may as well be the most beautiful instrument in the world, and the feeling and form of some blues and spirituals fitted perfectly in Gunter's compositions. Beautiful music, reflection of beautiful people.

Frank Lowe (ts) - Lawrence "Butch" Morris (tp) - George Brown (dr). This trio was very much "in the tradition", the compositions reminding me of the songs of Ornette Coleman, sometimes stretching out into freer areas. Lowe was inventive throughout, Brown was a constant stimulus for the soloists whilst Butch Morris revealed himself one hell of a trumpet player whose potential in the music is enormous.

Center of the World: Clinton Jackson III (trumpet), Frank Wright (ts., ss.,

bcl.), Bobby Few (p.), Alan Silva (b.), Mohammed Ali (dr.).

Frank Wright's group was up to its usual standard. Passionate, intense, loud, happy music. Their joy was good for our spirits. Yes, truly happy music and wonderful musicians.

Amalgam: Trevor Watts (as), Colin McKenzie (b), Liam Genockey (dr.). Trevor Watts played swinging music centered on the splendid sonority of his alto supported by two young and sympathetic partners. The beauty of melody, the importance of rhythm.

Sea Ensemble: Zusaan Fasteau (p cello cl shenai shukachi cheng kora voice.) Rafael Garrett (b cl shenai cheng kora percussions etc. voice.)

Zusaan and Rafael and their multitude of instruments, textures and moods from all over the world. A unique approach to sound which turns out perfect because it is a way of living of two exception musicians.

Radu Malfatti (tb), Tristan Honsinger (cello), Roberto Bellatalla (b), Filippo Monico (dr).

This quartet played always in tension, too much maybe, but the musicianship involved was really high.

Clifford Thornton Quintet: Clifford Thornton (cornet, tb), Joe Maka (as, ss), Siegfried Kessler (p), Beb Guerin (b), Jacques Thollot (dr).

Thornton's group was a real disappointment. Clifford is one of this music's greatest trumpet players. He is also a very good valve trombone player and arranger. His compositions relying on different Third World musics are some of the most compelling for ears and heart. But this group was just not there. With the possible exception of Joe Maka they weren't developing anything. It would be really a shame to see Clifford Thornton become an underground hero. With the right musicians (check the J.C.O.A. record) his music is a necessity of life.

Evan Parker (ss, ts), Derek Bailey (g)

Duo.

This duo created some of the most innovative music that one can hear these days which incidentally was also some of the most beautiful. The structure of the music was ever-changing, it was their mental process and their striving for invention. Their empathy, on this level, masterful.

Oliver Lake Solo (as ss fl. percussions).

The sense of form and structure was present on the contrary in Oliver Lake's two solo concerts. He gave the listener's traces to follow, then he took them away in an unique balance between composition and improvisation. Each time he played an hour long at an emotional and intellectual intensity that was almost unbelievable. A contemporary giant.

Paul Rutherford (tb).

Rutherford solo trombone was more structurally open but no less exhaustive and fulfilling, it was a different approach to the solo concert, music as a more direct projection of the emotion and imagination of the moment... Magnificent!

- Roberto Terlizzi

MORE BLUES

The San Francisco Blues Festival
August 13 - 14, 1977

"These ain't nothing but the blues," affirms Albert Collins with that wicked grin of his, as the Robert Gray Band behind him hits the opening vamp of The Freeze. Collins has about 150 feet of line between his guitar and his amp, neatly coiled in place in preparation for his ritual walk right off the stage into the audience, all the while bending spine-chilling notes from his Telecaster without breaking time with the band roaring onstage behind him. A superb piece of theatre from one of today's great blues instrumentalists, and a fitting wind-up to the fifth annual San Francisco Blues Festival.

For two solid days leading up to this finale, McLaren Park in the southern environs of San Francisco had been host to a formidable array of local and national talent, produced by blues scholar and aficionado Tom Mazzolini on a budget made possible by grants from the National Endowment for the Arts and from the city of San Francisco itself.

If the variety of blues talent assembled for the festival was impressive, equally so was the backstage organization which ensured the show's excellent momentum and continuity. Not an easy task when you're working with musicians (and in daytime, too!).

Mazzolini's aim each year is to reflect the Bay Area blues scene. This year a special tribute was paid to Oakland record producer Bob Geddings, whose activities since the '40's have resulted in exposure for many Bay Area blues artists, several of whom were featured on the program. One of these was Johnny Heartsman and his band, a funky jazz-oriented trio who provided backup for local singers Al King (formerly with the Johnny Otis Revue) and



MOSAIC RECORDS

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

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.

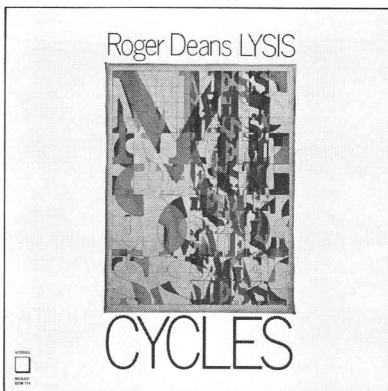
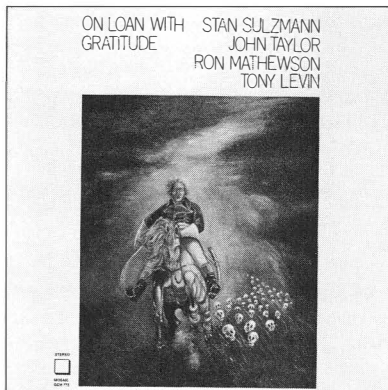
GCM 774
Roger Dean's LYSIS
CYCLES

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 762
Roger Dean's LYSIS
LYSIS LIVE

GCM 741
Graham Collier Music
DARIUS

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Junior Parker, who laid down some tasty slide work, and later to back up Willie B. Huff.

Although she is now in musical semi-retirement, Huff was one of the first women blues singers to record in the Bay Area, cutting several sides for Bob Geddins (Beggars Blues, I Love You Baby) in the early '50's. She opened her set with a soulful Hello Central which won her a deserved accolade. Later, though, her tendency to arbitrarily drop bars out of her choruses had McFarland et al struggling hard to pick up on the changes.

This part of the show had all the ingredients of a historic occasion since Willie B. Huff was followed by none other than Johnny Fuller, the giant of Bay Area blues, who had backed her in her Oakland recording dates a quarter of a century ago! Fuller and his band recreated some fine '50's nostalgia with his 1955 hit Johnny Ace's Last Letter and an explosively rocking version of Haunted House.

Other Bay Area talent at the festival included Louisiana-born Boogie Jake whose music is heavily influenced by the R & B stylings of the Crescent City; the Johnny Waters Band, a hard-driving Chicago-style aggregation who played mostly Muddy Waters and Otis Rush standards; the Gospel Clouds, one of the Bay Area's most popular gospel groups who had the audience swaying and stomping to their dynamic harmonies and choreography; Willie Joe Duncan who, with his one-stringed unitar, added a unique jug-band sound to his selection of Jimmy Reed numbers; and pianist Little Willie Littlefield, a very popular Kansas-City-style boogie pianist, who played without accompaniment (the only act of the festival to do so) and who came very close to getting carried away by his enthusiasm for an interminable Nat King Cole medley! Littlefield engineered his his own encore by telling the M.C., "I'm just gettin' goin'...let me go!"

Although the festival is primarily a showcase for Bay Area talent, Mazzolini realizes he has to go beyond the local turf for talent in order to prevent the festival from losing impact and becoming stale. Like Albert Collins and the Robert Gray Band the "outsiders" he chose for the 1977 festival were all masters of their craft. Representing the tradition of the folk-blues guitar style were Chick Streetman and Mississippi Charles Bevel, who provided not only some fine acoustic harmonies (among which was a great version of Irene Goodnight) but also some genuinely humorous interchanges reminiscent of old Amos 'n Andy routines.

Born in Texas and now a resident of Los Angeles, Philip Walker has played guitar with bands as varied as T-Bone Walker, Clifton Chenier and Little Richard. Playing an open-bodied Fender, Walker's blues are influenced primarily by B.B. King. His five-piece band was as tight as a hammer.

An estimated 5000 smart people turned out for this quality musical weekend, including several from out-of-state and abroad. The weather couldn't have been better, the location was ideal, and the musical line-up as varied and tasty as dim

Tiny Powell (gospel singer turned blues belter).

Before this the Tom McFarland Band had kicked off the festival with a bang. McFarland, formerly of Seattle but now a Bay Area resident, is a very competent white guitarist who has the raw-edged vo-

cal style of one who has paid his musical dues heavily on the club circuit. His is a tight unit which captures the energy and dynamics of Paul Butterfield circa 1965-67. They did yeoman service during the festival, coming up onstage again to play with Sonny Rhodes, a devotee of the style of

sum in San Francisco's famous Chinatown. The bonus has to be that this annual event is FREE. Why not work the 1978 San Francisco Blues Festival into your vacation plans? - Neil McBurney

We were unable to print the following two reviews in our last issue. We're running them here, late, because we feel the music merits attention.

THE WORLD SAXOPHONE QUARTET

Julius Hemphill, Oliver Lake, David Murray, Hamiet Bluiett.
May 26, 1977
Bim-Huis, Amsterdam, Holland

The predominant direction of the major players in improvised music at this stage seems to be one of ordering the various settings or environments of sound and silence that have historically been indicated in the improvised form since it began and finding out how these indications can best be allowed to surface under somewhat "controlled" conditions. It seems safe to say, then, that the major players of today are not only concerned with innovative approaches to articulation on their instruments but also with what can be done with the stretching of the sonoric and rhythmic possibilities in the music and how these possibilities (now over the last 20 years) best relate to compositional design - ; saying in a sense, too, that the various elements in the makeup of the music are becoming more conscious, the major ingredients of the important musical statements seem to be reaching a higher level of visibility at this stage.

The World Saxophone Quartet is a new unit that has sprung up in the wake of those innovations in sonoric and rhythmic possibilities that probably have a more than casual relationship with those musicians who actually developed outside of New York City. What we have here are four major players who possess a more than standard knowledge of the significance of form and sonority in the improvised form and how it relates to the demands of a reed quartet. For let us not forget that we've moved into the balancing, the various settings of the elements of the music at this point and it becomes of the utmost necessity, as the music of the Quartet clearly indicated, that players realize the importance of various "arrangements" of sound and how these "arrangements" relate to instrumentation.

This concert took place in Amsterdam, Holland and there was indeed some very important and vital music played. The instrumentation of the Quartet fluctuates from reed instruments to flutes to a point where we're able to hear several interesting combinations of reed and flute sound making for an expert balancing of the timbral possibilities in the Quartet's music. (Oliver Lake, alto saxophone, soprano and flute; Julius Hemphill, alto saxophone, soprano and flute; David Murray, tenor saxophone and flute; Hamiet Bluiett, baritone saxophone, clarinet and flute).



Most of the material on the night in review was written by reedist-flutist/composer Julius Hemphill. I was immediately struck by the sheer delight of the instrumentation and what could be done with four important figures on their respective horns playing together. The first composition, written by Hemphill, used alto saxophones and Murray's tenor in a somewhat strained cycle of sound approach that eventually gave way to an attractive and almost danceable riffish theme that utilized the various achievements and individual approaches that were peculiar to each individual member of the Quartet. Yet one heard altoist Lake breaking through and tenorist Murray holding the melodic contours together as Hemphill played the top, the air so to speak, of the music on this particular composition. It seems that each member of this aggregation is able to shift direction at an instant and yet maintain the overall balancing of the composition. Hemphill's slippery adjunct way of playing was really enhanced in this setting. Baritonist Bluiett, who on occasion plays flute and clarinet, stood close to his large horn for most of the evening and generally played the bottom of the tunes - blending well and exhibiting a large round sound to fill out the "deliberately thematic" aspects of this music. And yet because of the beautiful control of the players the music seemed always to have a thematic base that was never very far away - ; as the shading and placement of each member of the Quartet's notes interacted freely with one another. This was especially true on the second half of the concert made up exclusively of Julius Hemphill's compositions. These tunes were at many times deliberately slow and pensive and held silence and "textural sonoric isolation" as the key to their fulfillment. But it was on the second composition of the second half of the concert that

had a breathtaking Hemphill alto statement that was Julius alone in the sky and how magnificent it was - ; the tune opens with soft reeds and a faintly felt baritone hum... eventually it progresses with the timbral implications naturally carried to a logical point of succession as flutes come to the fore in a light motionless chatter that seems to predict the slow plaintive alto saxophone solo that is the logical "pit" of the composition... Julius enters now/ alone... playing beautifully and with an eye on a gentle feeling and a knowledge of sonoric quiet... it was truly a music deeply felt. The theme was again beautifully played and the tune goes out - one was immediately struck by the softness of the blending of reeds and the warm hue of Bluiett's baritone.

The World Saxophone Quartet is an aggregation that incorporates the total "sound spectrum" of the music at this point - with four masters at the helm one not only expects the best but one receives it. This is essential music.

- Roger Riggins

THE GLASS ORCHESTRA

The Music Gallery - July 3, 1977

The Glass Orchestra is comprised of six young men and a veritable - well, orchestra - of glass instruments, or rather objects. Only a glass flute, and a glass tube with a clarinet mouthpiece and reed would be identified offhand as musical instruments, and some chimes which were used sparingly.

The concert opened with several of the members blowing into glass jugs partially filled with water, producing very pure bass tones to lead into a piece whose primary motif was the long tones that can be produced by this method and even more so, by rubbing wetted fingers along the rims of glass goblets and globes. The volume and purity of these tones was a joy to hear, and towards the end the ethereal, slowly shifting harmonies thus created were underscored by a percussion movement involving mallets on hanging glass shards of different pitches.

The second piece of this set relied more heavily on human sounds - various glass implements being used as mouthpieces into which the players buzzed (buzzing in this case meaning the application of the lips that brass players employ - the actual sound produced can range from guttural bubbling to buzzes to high-register squeaks). This involved the use of glass instruments as media for music produced by the players themselves. As such it was less successful, this group has converted glass objects into musical instruments to good effect, but has yet to fulfill the implications of this conversion - the expression of their own characters through their instruments.

At its best, this music created an ambience wholly its own which suspended the room in its influence as music is able to do only rarely. Long tone effects are slow to develop within a piece, but the listener's attention is riveted by the

Left to right, David Murray, Julius Hemphill, Oliver Lake and Hamiet Bluiett. Photograph by Rob Sotemann



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simple, sheer force and clarity of the music.

The members of the Glass Orchestra are Miguel Frascioni, Don Garbut, Marvin Green, John Kuipers, Juan Pablo Orrego and John Oswald. Their music seemed to be wholly improvised - perhaps there was previous agreement that one piece would be more percussive than the other, one would feature vocal sounds, etc., but this is not necessarily so, these agreements often evolve in performance. Each piece lasted about half an hour.

The music of the Glass Orchestra is unique and deserves to be heard. The value of The Music Gallery is that it enables groups such as this to stage concerts, to try and attract an audience and to perform their music before them. A service of this nature is invaluable, for it allows groups such as The Glass Orchestra to develop their music in public performance in a way that no amount of private rehearsal can achieve.

- David Lee

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Nimmons 'N' Nine Plus Six from Toronto; The Kathryn Moses Quintet featuring Ed Bickert, Don Thompson, Terry Clarke and Mike Malone, in concert at the CBC Winnipeg Festival—Part I.

Oct. 13/15

The Bobby Hales Big Band recorded live at the CBC Vancouver Heritage Festival; From Ottawa University, the Gerry Hoelke Sextet featuring Sam Noto and Steve Lederer.

Oct. 20/22

The Tommy Banks Quintet featuring P.J. Perry recorded live at the CBC Alberta Festival in Edmonton.

Oct. 27/29

Nimmons 'N' Nine Plus Six from Toronto; The Ed Bickert Trio featuring Don Thompson and Terry Clarke recorded live at the Vancouver East Cultural Centre as part of the CBC Vancouver Heritage Festival—Part I.

Nov. 3/5

The Roger Simard Nine from Montreal; the Gary Binsted Quartet from Toronto.

Nov. 10/12

The Guido Basso Quintet featuring Rob McConnell from Camp Fortune in Ottawa as part of the CBC Ottawa Festival—Part I. The Ron Paley Rehearsal Band in a studio session from Winnipeg.

Nov. 17/19

Nimmons 'N' Nine Plus Six from Toronto; vocalist Big Miller from Edmonton with the Tommy Banks Band; the Hugh Brown Trio from Moncton, New Brunswick.

Nov. 24/26

The Jim Galloway Quartet from Studio 45 in Toronto; Pacific Salt in concert from the University of Saskatchewan as part of the first CBC Saskatchewan Festival.

Dec. 1/3

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