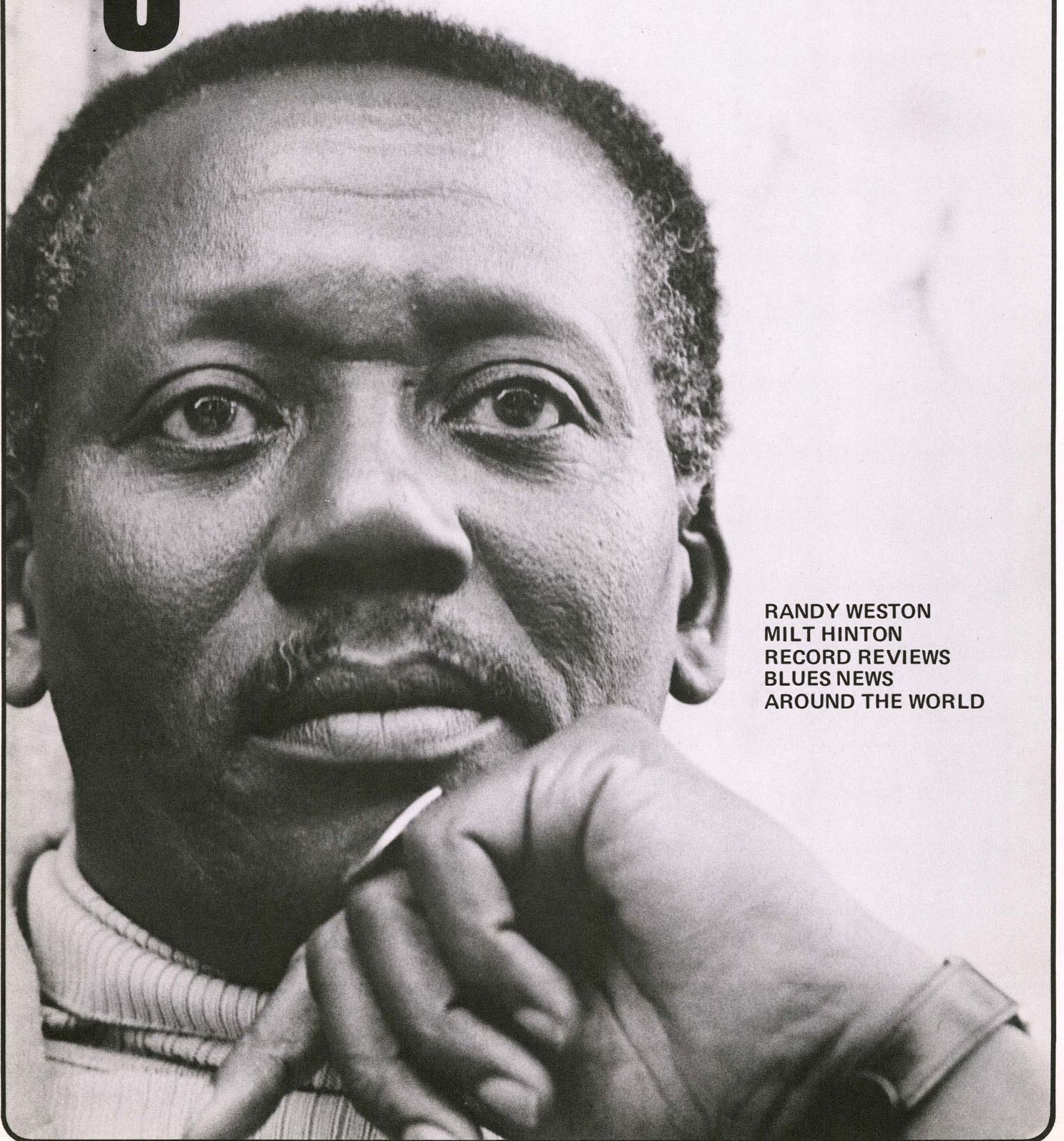


THE JAZZ MAGAZINE ● ISSUE NUMBER 159 (1978) ● \$1.50

Coda



RANDY WESTON
MILT HINTON
RECORD REVIEWS
BLUES NEWS
AROUND THE WORLD

2-RECORD SET

MONTREUX SUMMIT VOLUME 1

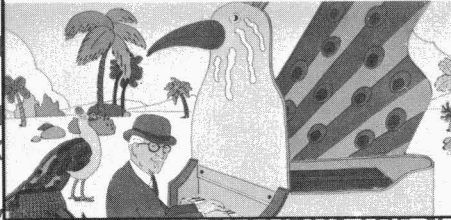
including:
Bahama Mama/Blues March
Andromeda/Fried Bananas/Infant Eyes



STAN GETZ

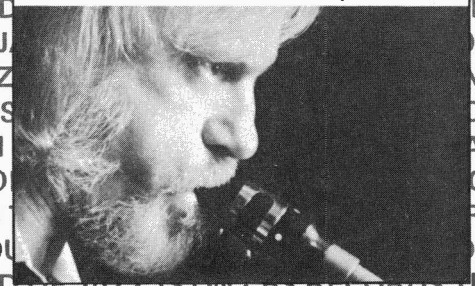
presents
JIMMIE ROWLES with
ELVIN JONES,
BUSTER WILLIAMS
THE PEACOCKS

including:
My Buddy/I'll Never Be The Same
Body And Soul/This Is All I Ask/Skylark



GERRY MULLIGAN THE ARRANGER

including:
How High The Moon/All The Things You Are
Thruway/Disc Jockey Jump
Between The Devil And The Deep Blue Sea



PRESERVATION HALL JAZZ BAND NEW ORLEANS - VOLUME 1

including:
Tiger Rag/Bill Bailey/His Eye Is On The Sparrow
Memories/Panama/and more



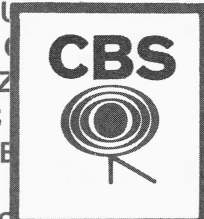
THE MILES DAVIS/TADD DAMERON QUINTET IN PARIS FESTIVAL INTERNATIONAL DE JAZZ MAY, 1949

including:
Embraceable You/Riffide/Don't Blame Me
All The Things You Are/Allen's Alley

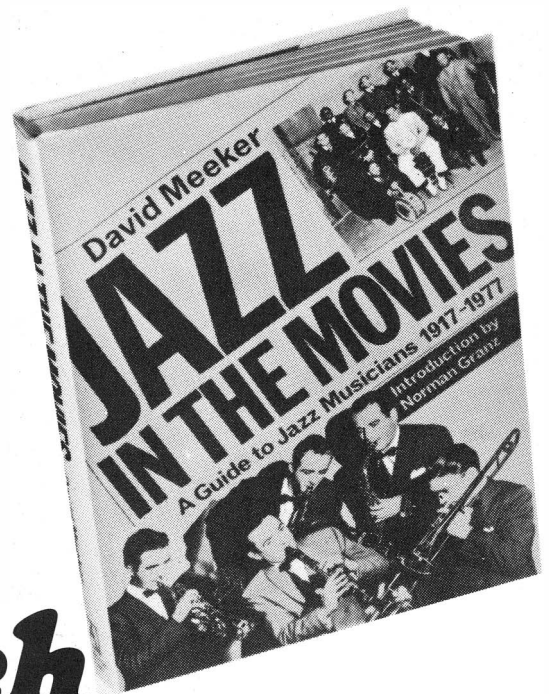


DEXTER GORDON SOPHISTICATED GIANT

including:
Laura/The Moontrane/Red Top
Fried Bananas/You're Blase/How Insensitive



Fills the last major gap in film and jazz research



This is the first book to document jazz on film. Who plays the trumpet solos for Fred Astaire and Burgess Meredith in *Second Chorus*? What Disney cartoon caricatures Fats Waller, the Andrews Sisters and Cab Calloway? Who plays Tommy Dorsey's trombone solos in *The Gene Krupa Story*? This monumental research tool answers these and thousands more questions.

David Meeker, Central Program Advisor for the British Film Institute and jazz and film consultant for the BBC, spent 20 years on research, discovered a staggering 2,239 feature films, shorts, even cartoons with important jazz elements. He includes *all* the film work of known jazzmen; for such composers as Michel Legrand, Andre Previn and Elmer Bernstein, who work in other media besides jazz, he zeroes in on their jazz work.

The 2,239 films are arranged alphabetically for easy reference. Entries include the original title plus U.S., British, alternative or reissue titles, country of origin and production, director or producer, running time and year. Each entry gives a brief critical summary of the film's jazz interest, with major jazz names in bold face. There is a 15-page index of 1,211 jazz musicians and 60 photos, 10 of them full-page. And for the real aficionado, there is even comprehensive data on the legendary Soundies and Snader Telescriptions.

"[Mr. Meeker's] expertise and reputation for thoroughness are reflected precisely in the most comprehensive work of its kind yet to appear. I wish that . . . every reference book was as briskly magisterial . . . rumbustiousness mingles sweetly with authority. *Jazz in the Movies* is for reading as well as referring to. An indispensable book in the justified sense of an overworked critical phrase."

—London Sunday Times

"I think the work is not only indispensable for any researcher into the history of jazz in film, but also makes wonderful and evocative reading for the true film and jazz fan. I submit it will surely rank as one of the most important contributions in that small, unfortunately, list of essential jazz literature."

—Norman Granz

"Exhaustive . . . for the jazz-minded, it will be as invaluable a guide to televised movies as Maltin or Sarris."

—Village Voice

- ✓ 2,239 feature films, shorts—even cartoons
- ✓ 15-page index of 1,211 jazz musicians, composers, singers, arrangers
- ✓ 60 photos—10 full-page
- ✓ 288 pages
- ✓ films arranged alphabetically for fast reference
- ✓ each entry includes summary of film's jazz interest, original plus alternate titles, country of origin, director or producer, year, running time

NOSTALGIA BOOK CLUB

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

I enclose \$1.39. Please send **JAZZ IN THE MOVIES: A Guide to Jazz Musicians 1917-1977** by David Meeker at no further cost and accept my membership in the Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1965)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 50% plus shipping. I get a free subscription to the Club bulletin, *Reminiscing Time*, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 a year. If due to late mail delivery I get a Selection without having had 10 days to decide if I want it, I may return it at Club expense. CA227

Name _____

Address _____

City/State _____

Zip _____

Telephone _____

I don't care to join the Club but I enclose \$2.95. Please send **Jazz in the Movies** postpaid on 30-day examination with full refund guaranteed

BUD POWELL

Coda

ISSUE 159

Published February 1, 1978.

STAFF

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

CONTENTS

RANDY WESTON	
Interview by Laurent Goddet	page 4
MILT HINTON	
Article by Stan Woolley.....	page 10
RECORD REVIEWS.....	page 12
BLUES NEWS	
by Doug Langille.....	page 26
AROUND THE WORLD	page 28

COVER

RANDY WESTON
photograph by Jean-Jacques Pussiau

SUBSCRIPTION RATES

\$12.00 for 10 issues (surface mail inside Canada); \$13.00 elsewhere excepting Great Britain. Airmail rate \$20.00 for 10 issues: First class (U.S. and Canada only) \$17.00. Individual copies \$1.50 each from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 CANADA.

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

Payment outside Canada through International Money Order or bank draft. We accept U.S. cheques but require 75 cents additional to cover bank charges.

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



music gallery editions

A RECORD COMPANY
DEVOTED TO NEW
CANADIAN MUSIC

30 St. PATRICK ST.,
TORONTO, ONTARIO
M5T 1V1 CANADA
(416) 598-2400

MGE 1, 2, 6. CCMC vols. I, II, III

The CCMC is a free music orchestra which has evolved its own unique style of collective real time composition. "This is not only mature free collective music, it is also excitingly fresh, filled with a spirit of exploration, excitement and surprise."
—Bob Rusch, *Cadence*

MGE 3 The Artists' Jazz Band "Live at the Edge"

Some of Canada's best-known visual artists are also members of one of the oldest improvisational music bands and have been influencing the directions of Canadian music for 15 years. Personnel: Nobu Kubota, Mike Snow, Gordon Rayner, Jimmy Jones, Graham Coughtry, Gerry McAdam, Bob Markle.

MGE 4 David Rosenboom "On Being Invisible"

"A solo electric concert utilizing hybrid computer wave analysis & sound synthesis, brain signals, touch sensors, and small acoustic sources". - D.R.
"The entire work, despite the potency of the electronically generated sounds, is a model of precision". - Peter Goddard, *Toronto Star*

MGE 5 Interspecies Music "Whalescapes"

The underwater sounds and communication of various species of whales and other marine life forms serve as thematic and structural sound models. "Possibly one of the most singularly peaceful records ever made". - Peter Goddard, *Toronto Star*

MGE 7 Peggy Sampson "The Contemporary Viola da Gamba"

Dr. Peggy Sampson, a virtuoso performer, plays 2 contemporary Canadian works for viola da gamba, a very ancient instrument popular until about 1750. Murray Adaskin's *Two Pieces For Viola da Gamba* and *The Seduction Of Sapienta* by David Rosenboom.

MGE 8 The Canadian Electronic Ensemble

The CEE is a group dedicated to live electronic music, and the spontaneous interplay between composer and audience not usually associated with electronic music. Their music has been heard on the CBC, Swedish, French and German radio, and in festivals in France and Sweden.

MGE 9 Casey Sokol/Eugene Chadbourne "Improvised Music from Acoustic Piano and Guitar"

By referring to traditional, experimental, jazz and avant garde as well as personally developed techniques these 2 virtuoso musicians explore an incredibly broad range of sound and sound qualities.

MGE 10 The Glass Orchestra

A group of musicians who create a unique sound environment with instruments made of glass: "the listener's attention is riveted by the simple, sheer force and clarity of the music." - David Lee, *Coda*

MGE 11 Vic D'Or "33/3"

Poet Victor Coleman reads new works with musical accompaniment by Larry Dubin, Al Mattes, Bill Smith, Mike Snow and Casey Sokol.

AVAILABLE FROM ABOVE ADDRESS AND:

NEW MUSIC DISTRIBUTION SERVICE
6 WEST 95TH STREET
NEW YORK, NEW YORK 10025

York University Faculty of Fine Arts Summer Studies in Music July 4 — August 11, 1978

Four intensive University credit courses offered

Performance Studio: Indian Drumming practical training in rhythm on the two-headed classical Indian drum; lectures on Indian music theory

Special Workshop: Jazz Performance improvisation and ensemble playing in the jazz idiom, intended for students with experience

Elementary Musicianship a course in the theoretical and practical rudiments of music; especially useful to teachers

Choreographic Seminar intensive seminar in the process of dance-making. Directed by: Robert Cohan, Adam Gatehouse, John Herbert McDowell. **N.B. THIS COURSE RUNS FROM JUNE 5 — JULY 1, 1978.**

Courses also offered in Dance, Film, Theatre, and Visual Arts.

For further information, applications and brochures, write or call:

Ms. Anne Camozzi, Fine Arts Summer Studies Co-ordinator, Room 219, Fine Arts Phase II
York University, 4700 Keele Street, Downsview, Ontario, Canada, M3J 1P3
(416) 667-3615

To understand what was happening in New York after the war, you have to understand Brooklyn. Brooklyn has always been a very unique place. Brooklyn was the first—it was *the* place when Manhattan was still farms. That's what the Dutch said—it was the first real center of New York. And Brooklyn, well that was *the* place, Brooklyn was an incredible place, I don't know why. It attracts some of the most brilliant people and yet there has never been any talk of Brooklyn itself, which is really sad to me, because at one time, that was *the* place in the United States. When even Harlem was not happening, you could go to a club in Brooklyn and see John Lewis with Charlie Parker, Dizzy, Miles, Monk, Bud Powell, Kenny Clarke, Sid Catlett for example, all in the same club.

Around the early forties my father had a little barber shop. I was fifteen or sixteen years old, I used to shine shoes there. Cecil Payne's father had a tailor shop right next door—in fact our two places shared the same toilet. So Cecil and I were very close to each other. And in that area, in every little hole in the wall, any little place you could find, there was live music.

They played for dancing. When I first heard Charlie Parker and those cats play, they always played for dances. Concerts were rare; but you'd go dancing and see Oscar Pettiford and Bird and Dizzy and the cats play, and everybody's dancing. It was not before the be-bop; it was the be-bop; but they weren't playing too fast. But up at the Savoy, they would have the best dancers on the scene. So when the band would come over with new music, the dancers would create a dance for the music. And then people would join them.

It was an unbelievable period. As for me, I was a real jazz fan; I would take my last coins and buy every record I could buy. My father made me take piano lessons but I never tried hard on the piano because I wanted to be a basketball player or a football player. At that time, I was not sure about music, but I wouldn't miss anything... and luckily Max [Roach] was *the* drummer in Brooklyn, Duke Jordan was *the* pianist... there were other drummers and other pianists who were very good, but they sort of stood out. Jimmy Nottingham, Steve Pulliam the trombone player (Steve died a few years ago), and Clarence Berry had a band which was very popular in Brooklyn. So there was an incredible tradition of live music, it was an oasis.

There weren't too many recordings in those days; it was the 78 days. But when I was thirteen or fourteen years old, I would take my last pennies and buy a Coleman Hawkins record or a Count Basie or Duke Ellington. And they would always have a fantastic program of jazz on the radio and you would really hear some fantastic music.

I grew up in Bedford Stuyvesant, a predominantly black area of Brooklyn; I wrote a tune once called *African Village, Bedford Stuyvesant*—because that's what it was. It was a complete area of black culture, with blacks and West Indians, some from Africa, some from Cuba, most from the southern parts of the United States. So within this area, there was this tremendous religious music. I mean, my musical background goes back to the black church. My mother would take me to the church, where I heard this incredible religious music. And in those churches, you could find every possible combination—once I heard four trombones with a drummer, a snare drum and a bass drum—, and they'd swing it to death.

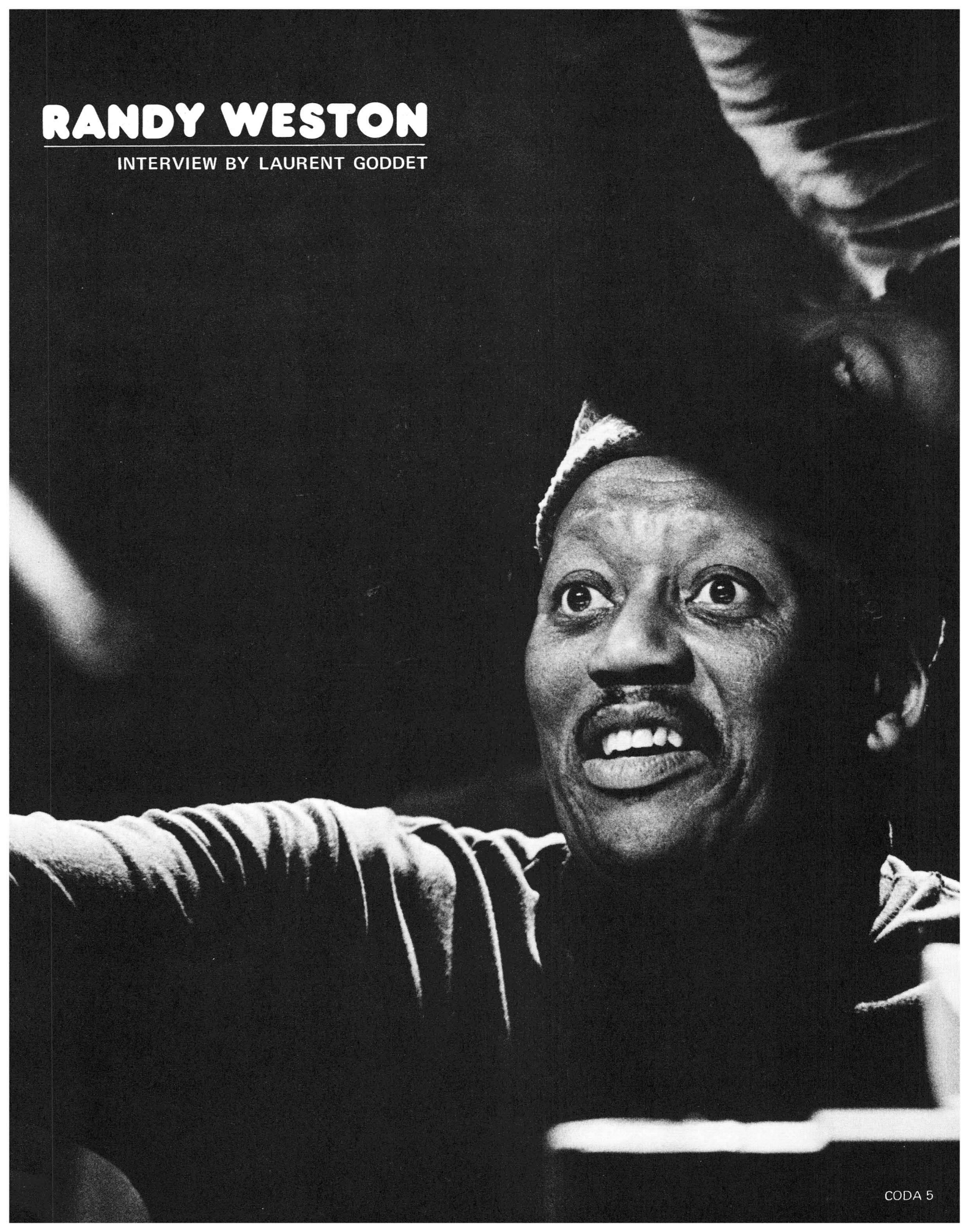
My father was from Panama and most of my roots are really Jamaican on my father's side. On my mother's side, my roots are from Virginia, which meant I had very close contact with black culture, with African peoples of the United States and Caribbean. They'd have the big Carnivals all the time, the West Indian people would cook food, and we had Calypso bands, and we had the blues.

I went to the same high school as Ray Copeland, Cecil Payne, Duke Jordan, Max Roach, Jimmy Nottingham... a lot of excellent musicians from Brooklyn. There were also a lot of fantastic musicians that I did not



RANDY WESTON

INTERVIEW BY LAURENT GODDET



have the chance to meet personally because I was rather young and my father was pretty strict on me. Despite the fact that I was six feet tall (I was twelve years old) I still had to be home by ten o'clock at night. There were bands like Clarence Berry that I've mentioned. Another band, the Manhattan Sextet with Jimmy Nottingham featured a saxophonist named Vincent Blair-Bey. Steve Pulliam was the trombonist—it was one of the best bands in Brooklyn. I lived three or four blocks away from Max Roach, and as I said Cecil Payne and I were right next door to each other. At this time, Cecil was known as a good alto player. Dizzy's the one who got him to play baritone, because his big band needed a baritone. Cecil was one of Pete Brown's students. And Pete Brown was an alto player who was very influential in Brooklyn.

Ram Ramirez used to play a lot there. And Ernie Henry came up after. Wynton Kelly was my first cousin—he was already a fantastic pianist at the age of fifteen. He was a young genius. There was Ray Abrams, an incredible saxophone player—his brother Lee Abrams played with Lester Young and Ray recorded with Dizzy's first big band.

There was a certain ballroom in Brooklyn where I used to go almost every day, and there would be some big band rehearsing. It was a very rich cultural area. At the time, I wanted to play ball, to be in sports, but my daddy wanted me to have something else. Plus, the streets were a little rugged and to keep us off the streets, a lot of the parents in the black community would make the kids take music lessons. I loved music, but I was with a teacher who was giving me classical lessons and I could not quite relate to European music. It was not what I heard, it was not my style... so there were about three painful years for myself and the teacher. Finally the teacher told my father, "Well Mr. Weston, save your money; your son will never play music". So I finally got rid of the teacher. But my daddy insisted and found another teacher. But this guy played popular songs also. He was wise enough to know how to encourage me.

After that, I started playing with little groups. There was a group called Spencer's Hard Rockers. This was the first time I came in contact with Ray Copeland. We were about seventeen years old. Spencer was a trumpet player from Florida, who could play well but usually his chops were out of shape. We had this little group for a while and we played local dances in Brooklyn and what not, you know. This is way before be-bop.

Big bands were really fantastic in the forties. They had to be because there were a lot of battles of bands in those days. Jazz magazines never had any influence in the black community whatsoever; the audiences were the critics and they still are today. I mean when you go to a black community to perform, you better have your thing together, because they know when you're playing well or not. It's that simple, even if they're people who know nothing about jazz. So there was a tremendous pride in bands, in groups, in orchestras and everything had to be really perfect. The way you dressed, the rehearsals, everything. This was really a wonderful, wonderful era of music. And again thanks to my daddy I had some of the best records in my house; I had a chance to hear Louis [Armstrong] and Fletcher [Henderson].

In Brooklyn one of my heroes of the piano was Eddie Heywood. He lived right around the

corner from my father's business. And Eddie's brother, whom I saw just recently, used to talk about Eddie all the time. I came in contact with Eddie through Coleman Hawkins because when I heard *Body And Soul*—for me it's one of the greatest works of music of any kind, from any era; I loved it so much that when I first heard it I played it note for note on the piano, Coleman Hawkins' solo on *Body And Soul*. Coleman Hawkins was a tremendous influence on me because of *Body And Soul*; it was something that blew my mind. So I bought *The Man I Love* and *Sweet Lorraine*, which to me is just fantastic—I heard it a few months ago, and it still is something incredible. Pettiford, and Hawk and Eddie Heywood. So his brother said he would introduce me to Eddie. But Eddie was not really from Brooklyn. I think he was born in Georgia or Alabama, some place like that. Duke Jordan was really *the* pianist in Brooklyn. And Duke was very influential. In fact, Duke played the piano with the Manhattan Sextet, and they were one of the best bands in Brooklyn.

This period, when Brooklyn was happening, is one of the things I'm writing about in my book. A pianist like Gil Coggins. Gil and I were very close, he would come over and play; a very fine pianist.

I never really got to know Hawk until the late fifties. But before that, whenever he would perform, I would follow him. I was a real fan of his. He was on 52nd Street around 1945. Monk was playing the piano; Denzil Best was the drummer, a bass player named Basie, and Vic Coulsen, the first cat I heard who played the so-called style that Miles plays. He played with Hawk and then he sort of disappeared.

The first time I heard Dizzy and Charlie Parker, it just blew my mind. The first time I heard Monk, it was the same way. It was something really revolutionary. I never thought I would get into modern music when I heard these cats play because it was so revolutionary. It's hard to describe. When I hear Charlie Parker play today, it just brings back those memories when I first heard him and Diz and Milt Jackson. 52nd Street was *the* place in New York with all these clubs. You could go and hear Dizzy and Bird and Bud Powell, Milt Jackson, Leo Parker, Miles, Garner, Art Tatum, Ella and you could buy a beer for 75 cents and stay in the club all night. This is what I used to do, but I always used to head for Hawk, because Hawk would always have the young cats with him. So I followed him as he made the transition into modern music, which surprised me. But I heard him when he did *Disorder At The Border*, when he first recorded with Dizzy, and that was fantastic.

And naturally through Hawk is how I heard Monk. The first time I heard Monk I had no idea of what he was playing. I didn't know how to appreciate his talents at all the first time that I heard him (that was about '45). Then I went back again and I finally realized what he was doing as a musician. I became very close to Monk and I went to ask him could I come and visit him. He said yes; but I was in the Army and I didn't show up for a year. So I knocked on the door and he let me in. Sometimes you react to someone, you react to some music and you don't quite know why. And I'm always sincere about my reaction to music because in music, as you know, there is something really spiritual. So I sat there.... I'll never forget because he had Billie Holiday's picture on the ceiling, looking down. He was listening to

some music, and I asked him a whole lot of questions, like a real tourist. He never answered me, until suddenly I realized that I was doing all the talking and he wasn't saying anything. So I stayed quiet, and finally about three hours later I said, "Hey, Monk, I have to leave now," because I thought maybe he didn't like me or something. I didn't *really* think that he didn't like me, but he wasn't answering any of my questions. So he said, "Yeah, come on by and see me again," and I knew he meant it. And our friendship was so beautiful that I would go to his house and he would play two or three hours for me, you know, just play concerts for me.

At the time Monk was unable to work in New York because of the Cabaret Law. I think he could not play for something like six years. But if you went to his house you'd see Bud Powell, Elmo Hope, Herbie Nichols, Jackie McLean, Idrees Sulieman, Danny Quebec... Monk's house was like a school for everybody. I'd just go there and spend the day, but Monk never gave me a music lesson, not directly.

I think what's really so interesting about the music is that the musicians themselves never discuss categories. Everything has been categorized by the magazines, by the writers, by the critics.

I already had a percussive style of piano; it was my size...I don't know... it's like anything else: if you tie your shoes a certain way when you're very young, when you're ninety you're going to tie your shoes the same way. But when I heard Monk play, he sort of opened up my musical door. Because Monk is the most original pianist I've ever heard.

We have certain basic laws with this music that it's impossible to change. You've got to be able to swing, you've got to be able to play the blues, you've got to be able to play a ballad and of course know your changes and know how to read. These are the basic things.

What fascinated me about Monk was that he could take one note where other cats would take a million notes on the instrument. And his simplicity, which in all of art to me is the greatest beauty of all. Monk was like a part of me.

By this time my dad had a little restaurant that had a little jazz gallery in the back and I had articles on Monk, on Bird and the hippest, the most fantastic juke box in the world. I really mean that. Not that I have been all over the world; but I would personally get in my car and get the latest things... the first records that Monk came out with, Sarah [Vaughn], Shostakovich, Stravinsky, all the modern music was in this juke box. And people used to come from all over to this little restaurant of mine which was open 24 hours a day. Our place was like a cultural center. Max Roach lived, as I said, three or four blocks away. Max was very much into modern classical music and he was one of the people who turned me on to Berg and Schoenberg and all these musicians. He was playing with Charlie Parker and Dizzy at the time. Max was another man who had a tremendous influence on me. One of my teachers.

I take pride when people ask me about the music... for me, this music is an extension of African culture. If I had been a painter, I would like to have painted Duke Ellington in beautiful robes, and Louis Armstrong in really beautiful African robes. This is how I see them: I see these men as great African chiefs: Duke with his jungle band was catching the sounds of Africa in his music, especially in those early days. I've



had the best teachers in the world. Monk and Dizzy and Charlie Parker and Duke. When I say teachers, I don't mean that they sat down and gave me a lesson—but the way of life and the way of pride, of dignity that people don't realize—like about Monk, how Monk stuck to his music; he didn't compromise at all, and he has made many many sacrifices for his music. He opened his home for all of us to come, and to learn whatever we wanted to learn—his music, or to listen to music.... Same way with Dizzy, with Charlie Parker, with Max Roach.

I was very close to Lucky Roberts. Lucky was a most amazing man — as a matter of fact he taught George Gershwin a lot in composition and piano. A lot of Gershwin is Lucky Roberts. And you know, things like *Moonlight Cocktail* for example, that Glenn Miller did the commercial version of, was Lucky's *Ripples Of The Nile* in the original version. Lucky had the fastest hands on the piano I have ever heard. Just unbelievable. He used to talk to me about the old days, the music and the performers and what they had to go through, because segregation was very strict in those days. But at the same time the black artists worked in many fine places. They would work in big hotels, shows, things like that.

And there was a pianist named Waldo Williams. I ask everybody where Waldo Williams is, nobody has heard of him which surprises me. He only made one record, for Savoy. His father was a surgeon, with a beautiful house in Brooklyn with two pianos. He and I and Herbie Nichols spent days together, just the three of us, playing the piano all day long and talking about Monk. I want to point this out, that not only were these men musical giants, but they were also our leaders in our community. At that time, for black men, sports and music were the only way they could really express themselves. So it was really like Sugar Ray Robinson or Joe Louis or it was the artist.

Around this time a saxophonist named Lem Davis and myself used to get together and put on concerts, because it was always hard for the cats to play. So we would hire Max's group and Clifford Brown, Sonny Rollins—I used to play with Sonny up in Harlem—and there would be concerts with Thelonious Monk, concerts with J.J. Johnson, Bennie Green. And there was a club called the "Putnam Central Club" near Classon Avenue. You could go in and on the bandstand would be John Lewis, Kenny Clarke, Percy Heath or Ray Brown, Dizzy or Miles, Monk, J.J., Oscar Pettiford, Ray Copeland, Gigi Gryce, I could just go on and on. And there was the Elks club, not far away which also had good musicians. Freddie Hubbard worked almost two years at a club in Brooklyn called the "Turbo Village". He was just there, working every night, building up his chops—very young, but playing like crazy. There was another trumpet player named Leonard Hawkins who was fantastic. He had a tone like Freddie Webster. And Don Byas used to come over and play, Ben Webster, Hawk.... In some ways, it was the richest period of my life, because there was so much creativity.

But I haven't mentioned that my first influence on the piano was Count Basie. I love Basie, because I guess I've always loved a little silence. I make my runs on the piano, but sometimes I like to put some space. And I think Basie and Monk are masters of space. These cats, they can play a couple of notes and wipe you out! Hawk could do that too; walk into a club when everybody's blowing, hit one note, and that's the end

of it! The piano players that I liked, everybody said they couldn't play the piano. They said Monk couldn't play the piano, they said Basie couldn't play the piano, they said that Duke couldn't play the piano. After Basie, my next big influence was Nat King Cole—another master of simplicity. Every note had a meaning; for me he was the most beautiful pianist I have heard play. He and John Lewis, when these cats played it was just sheer beauty.

After that I went on a rhythm and blues tour, which was very good for me. It was my first chance to see the southern part of the United States, to experience the rhythm and blues bands and the blues bands. I worked with Bull Moose Jackson. At the time Bull Moose was a very famous rhythm and blues singer and he played saxophone also. Connie Kay was the drummer. After we left Bull Moose, we joined Cleanhead Vinson, who at the time was at the peak of his popularity because of "Cherry Red". This was around 1949. It was an incredible experience! I saw some fantastic bands. The first time I heard Ray Charles was when we had this "battle of the bands" with Lowell Fullson's band. Ray was playing piano in Lowell's band.

But when I came back to New York, I was not sure that I wanted to be a musician. I was getting tired of New York and a professional basketball player by the name of "Leftie" asked me to go up to the Berkshires. So I went up there working, cutting down trees, eating good food, fresh milk, clean air. I worked as a second cook as well. What happened was: I'd play the piano at night. This was in an area called Tanglewood, where the Boston Symphony performs seven weeks every year. But let me go back, because Marshall Stearns plays a very important role in my life.

Marshall Stearns wrote what I feel is probably the most important book on jazz, because he is one of the few writers to start off in West Africa. He is one of the few who empathizes with African culture. Marshall was a professor in English. So I was working at this resort, Lenox, working as a second cook, playing the piano at night, but not as a gig, just for kicks. So two young ladies said to me: "Hey, we know that there is gonna be a little jazz concert at the Music Inn"—which was nearby—"won't you come by?" So I went and was introduced to Marshall. He was a very interesting man. He was giving fantastic lectures on jazz music. He would go into detail about West Africa, about the people there, he would play African records. But for some reason he was not aware of Monk's music. He knew about Bird, he knew about Dizzy, but he was not aware of Monk. And I had been so close to Monk, I could play like him a little bit, so he asked me to join the lecture, because he gave live demonstrations. Like he would play Fletcher Henderson's *King Porter Stomp* and then he would play Benny Goodman's *King Porter Stomp*, and he'd explain the difference between the African beat; Fletcher Henderson's band got it and Benny Goodman did not get it. So he asked me to give a demonstration of modern music, of Monk and what not. So finally we spent a summer together and I talked to him a lot. He introduced me to a drummer from Guinea named Assadata de Fora.

I found this guy had been everywhere. He played tapes for me, and I heard things that seemed familiar. He played a quadrille, which is a calypso $\frac{3}{4}$ type of thing. He is the one who got me into waltzes, because I had never heard

a $\frac{3}{4}$ swing like that before. All I knew was the Johann Strauss type of waltz. Of course there was the *Jitterbug Waltz*, but that was such a classic that it did not occur to me that it was in $\frac{3}{4}$!

The Music Inn was where I met Duke, Basie, Langston Hughes, Candido, Eubie Blake... all these incredible musicians I met in this one area where I finally ended up playing in a trio with Sam Gill and Willie Jones. Really an incredible area, because here we have all this classical music (and Tanglewood sometimes holds 13,000, 14,000 people for a concert), and this Inn has the jazz, and I meet this professor—who's a white man, not a black man—who is into African culture, who tells me: "Now you've gotta play like Fats, like James P. Johnson, like Jelly Roll, you've got to play like all of these cats, because we're going to do some History-of-Jazz concerts together, and you've gotta be able to do the styles." And then he did the lectures. So I got Al Harewood and Ahmed Abdul Malik and we started doing "the history of jazz" in the universities.

I was very African-oriented because of my father when I was very young, because I could never quite understand the discrimination against our people. I mean we tend sometimes to take things for granted, but still we won't know why things happen. Our biggest problem is communication, how to get the information across. Because Africa is still a mystery. It's amazing, I speak to people and I say I've been to Morocco. Our people do not know where Morocco is! It's amazing how little is still known about this continent, much less about its music. And the music its peoples have produced all over the world, in Brazil, in the Caribbean, Cuba and Jamaica, in the United States and so on. My father always had the best jazz records in the house, and he always had books on African history, which helped straighten my head. Because in the school system you would get no history of the black people at all. The only thing you would get would be slavery, or the history of one or two inventors, but no real history of Africa itself and its background and music.

So I was already headed in this direction by my father, to find who I am, to find who these people are in this Bedford Stuyvesant I was growing up in, who produced this music that everybody in the world is listening to and playing and dancing.

We went to a lot of universities together, Marshall Stearns and myself. By this time I had two jazz dancers from the Savoy, Al Mimms and Leon James. They would give the history of jazz dance. And they would explain how the blacks would watch the Irish when they were building the railroads, when they would dance, how the blacks would take these dances and create something else, you know, the Irish Jig and the Cake Walk (when they first came to America the Irish were very poor. They were forced to take the hardest and the lowest jobs, so of course there was a lot of contact between them and the blacks). They gave a whole history of the dance, and we would play the music, and Marshall would do the lectures.

Doing this gave me a tremendous sense of pride, because without a doubt this music is really the expression of the 20th century. And from this music all other musics have sprung. It certainly influenced many classical composers.

Anyhow, Marshall had a heart attack and that seemed to be the end of our program together. But he said to me, "Randy, you do

that narration". So I began to search for the connections, the similarities between a Monk and a Mahalia Jackson, this whole thing. And at the same time I had this tremendous experience of European music. In the same building were European conductors and musicians, and we had this tremendous exchange. The first viola player with the Boston Symphony, he and I improvised on the *Berkshire Blues*, etc. But at the same time I felt that I wanted to make more people aware of the history of the music.

At this time Bill Grauer, from Riverside Records, came to Lenox. He had recorded piano rolls, that was a big thing at the time: putting piano rolls on records, early Fats, early Jelly Roll and all those fantastic things. He came to hear me play, and he wanted me to play solo piano for our first record, which fascinates me when I play solo today, because it's still frightening! This was 1954, man.... I said, "No!" So we had a fight; we compromised on a duo. The bassist was Sam Gill; he wrote *Solemn Meditation*, a great tune, you know...it used to be my theme song.

From that point on I kept making more recordings. At this time, there was so much going on, everybody was trying to get a gig, everybody was young and full of fire: Miles, Cannonball, Trane, Monk.... Soon I made Greenwich Village quite a bit, I was working trio by this time. After my first two or three albums, I worked in New York pretty steadily. I worked quite a lot opposite Basie at Birdland, and opposite Miles at the Cafe Bohemia.

LAURENT GODDET: Did you make a living from your music?

RANDY WESTON: At that time, yes. I didn't make much money but I worked steadily and things were cheap in New York at that time. My apartment was seventy-five dollars a month, six huge rooms.

But I was never happy about the conditions of musicians. I guess I'm a born fighter, I guess that's my life. And I was influenced by the Monks and by the Dizzies, those independent and—for me—tremendously great black men who were not just great artists but also had dignity and would fight for what was right. So, at that time, I got very close with them, with Max and with Mingus. We wanted to change things. You know, the conditions in the clubs where musicians didn't even have a place to change. This was 58, 59, 60. The early sixties was when it really started to happen, the whole Civil Rights movement. There was electricity in the air. This thing about freedom and dignity and schools, discrimination and so on....

I was at United Artists during this period, and I heard Dizzy's band one night and met Melba Liston. She played trombone and was one of the arrangers in Dizzy's band. To me she was, and still is, a real queen. We became very close. And I wanted to do some waltzes for children, and a whole album of jazz waltzes. So the two of us got together, and we did the "Little Niles" album together, which to me is a classic, a great great album. Melba played trombone, and during this time at United Artists I finally had the opportunity to have Coleman Hawkins play with me. For me this was a great moment, because I had always worshipped him. So I asked him and Kenny Dorham and Roy Haynes to record with me at the Five Spot. Those two albums are coming out again this year, they'll rerelease those two fantastic albums. Those cats played so incredibly!

At the same time, I was writing music about Africa. And, since being up in Tanglewood, I

was getting more encouragement as a composer, being in that area and having classical musicians and listeners encourage me to play my melodies again. When I wrote *Little Niles*, I didn't play it for a year and a half. I didn't think it was a good song, you know. But people would encourage me. I didn't realize I had this talent because I had been such a fan, so deeply a fan of the music, and of the musicians themselves...

Laurent: Before you and your contemporaries introduced them into the jazz world, there had not been any waltzes in jazz....

Randy: Well, the *Jitterbug Waltz* is a classic. Fats, you know, but no, I don't think there was too much of it.

Laurent: Could the jazz drummers play waltzes in a modern style?

Randy: Some did! Art Blakey was a master. I did my second album with Art and he did a thing on a $\frac{3}{4}$ with brushes that was just unbelievable! Art is always known for his drive and his swing with the sticks, but you should hear him on this ten inch album! Just listen to his brushwork. Cats like him and Klook and Max, they were into it, they knew what was going on. But it was not generally done, to play rhythms against $\frac{3}{4}$, $\frac{6}{4}$, $\frac{5}{4}$. But for some reason, these rhythms came very naturally to me and I started doing more things in these rhythms.

At the same time I started to go back into my history, I started to read more, to talk to writers, to black writers: Langston Hughes, John Killens. We used to get together and talk all the time. I decided I wanted to write a work of music that would explain that this music is simply a contribution of the African people, so that people interested in music would get into Africa, into learning about these people who brought this music with them. Because everything was so biased, and it still is today, there is no knowledge. "Africa" means "savages", or whatever, but there is no real knowledge of the culture.

So I got together with Melba Liston. I wanted to use a big band, and I wanted to use artists from Africa, and artists of African descent. Jazz musicians, cats from the Broadway shows, a classical singer, a guy from East Africa, a guy from West Africa. And all of a sudden, because a lot of the musicians said: "Uhuru, Africa!", I didn't have to worry about the name. So Melba and I spent about a year together off and on, working on this music. I wanted to use the African language on the recording. I had never heard the African language except in stupid Tarzan movies, and in reality the languages are so beautiful. So we used Swahili, and we asked Langston Hughes to write the texts, to try to draw a connection between all these peoples and this music, between a Candido and a Cecil Payne and a Clark Terry and a Richard Williams and a Martha Flowers (she's a classical singer) and a Max Roach and a Randy Weston and a Melba Liston, to ask, "what is this?, what is this thing that we have, what is the common denominator?" And I think that the most incredible thing about this recording is that... Candido had to go somewhere, he had some other commitment, and he was a key, because Candido and I had worked a year together, and we were very close. So it turned out that I had to do the recording two mornings in a row at nine o'clock in the morning. And every musician showed up on time! We had thirty-three artists altogether, including the narrators and so on, and everybody was on time. It was the most incredible thing. We called it "Uhuru Africa", and it was

in four movements. The first is *Uhuru Kwanza*. At that time there were new African nations emerging. Africa was beginning to assert itself, and this was like a dedication to those various countries. The second was *African Lady*, and it was dedicated to the African woman who has sacrificed much and produced much, and we wanted to honour her. The third was *Bantu*, where we put all the drummers and all the other musicians together in one big thing, and the fourth was *Kucheza Blues*, and that's the day when there's gonna be no more discrimination, man, it will not exist anymore. Everybody is together and everybody on earth is at love, you know; it's a big celebration. It's like a big fest; "Kucheza" in Swahili is like "dancing blues". The day when the African people will have their freedom, and there will be none of these problems of discrimination. So this work is something fantastic. I think Max had already come out a little bit before me with the "Freedom Now Suite", which is another masterpiece with Hawk, and Booker Little's fantastic playing.

In 1961, after writing "Uhuru Africa", after writing tunes about Africa, I finally got an opportunity to go. I went to Nigeria with Langston Hughes, Booker Ervin, Ahmed Abdul Malik and Scobey Stroman. Lionel Hampton had eight cats with his band and a very good trumpet player—Virgil Jones. I think there were twenty-five of us altogether. We played along with various ethnic groups in a big festival, for ten days. We had Al Mimms and Leon James doing jazz dances, and Africans doing ethnic dances, to see the connections between the two, and with the music it was fantastic. I had a chance to really be on the continent and I played a concert with four African drummers. It was unbelievable—with those cats I played music like I had never played before. And I had

the impression that the people felt that I had the...the essence of African music, you know, in my writing and my playing.

I went back in 1963, just myself and a painter, Elton Fax, and we did lectures in Nigerian universities and at various schools. I gave demonstrations on the piano and I would tape Nigerian folk music, then take the same melodies and the same rhythms and play it on the piano, and explain to them that this music that is called jazz, or sometimes it's called gospel or all the various names, for me is really an extension of African culture. This is what happened to African music when it came to the United States, and was overlaid with the European culture and all the other things that were happening in the States, and we bring it back again to Africa, and let you know what happened to your music, when it went away for three hundred years.

And I was fascinated because I knew how West Africa was going to be, and it was just like I knew it was going to be. There were no surprises for me. I felt perfectly at home—I saw the same faces I saw in Harlem.

This interview originally appeared in the April 1977 issue of the fine French magazine, Jazz Hot. We would like to thank Laurent Goddet, editor of Jazz Hot, for allowing us to use it here. The photographs are by Jean-Jacques Pussiau, of Owl Records (issued in North America on Inner City.)



MILT HINTON

BY STAN WOOLLEY

The following story concerning Milt Hinton was related by Red Norvo: "Milt was in a record shop down on 43rd Street, when three young guys came in and one of them picked up a record and said: 'Hey, look who's on this.' He read out the names on the sleeve, which included Milt Hinton's, and one of the other kids said: 'Now you gotta be careful; there's an old Milt Hinton and a new Milt Hinton. You gotta be careful and get the new one.'

Milt Hinton admits to being "the oldest bass player around", so perhaps the confused thinking of the three young jazz enthusiasts can be excused. After all, how many musicians have played with Freddie Keppard and Dizzy Gillespie? Very few, but Milt Hinton is one. Hinton's career is concisely summarised in Leonard Feather's "New Encyclopaedia of Jazz" and Shapiro and Hentoff's "Hear Me Talkin' To Ya" includes several interesting passages of comment by the bassist.

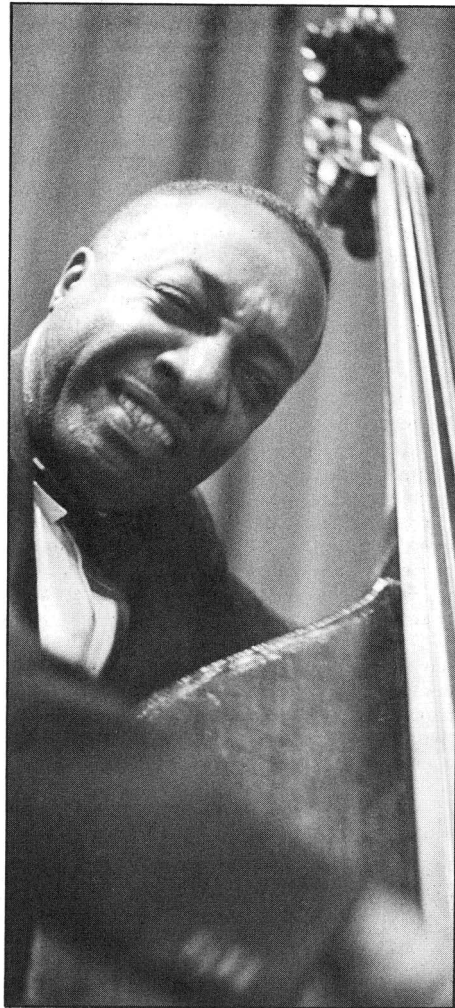
Hinton was born in Vicksburg, Mississippi in 1910, where he began playing violin at the age of 13, and graduated to bass during his high school days in Chicago. He played around Chicago for some ten years with bands led by Boyd Atkins, Tiny Parham, Eddie South, Erskine Tate, Jabbo Smith and the legendary Freddie Keppard, then, Hinton recalls, very much in decline.

In 1936, Hinton was playing with a band led by drummer Zutty Singleton in the Three Deuces Club in Chicago, when the Cab Calloway band arrived in town in need of a bass player. One of the band's trombonists, Keg Johnson, heard Hinton playing with Singleton's band, and recommended him to Calloway.

Hinton takes up the story: "Well, Cab actually hired me that night. He told me that the band was on its way to New York to do some one-nighters, and he would take me on until he could get there to get a good bass player! I took it on that understanding, but I didn't know how much he paid. I was making about \$35 a week at the Three Deuces, which was about the best paid job in Chicago at that time.

"On the train the next day, I asked Keg Johnson what the money was like, as I didn't get to talk to Cab about it. Well, Keg said that everybody in the band gets \$100 a week. I almost fainted! In 1936, \$100 a week was a fantastic amount of money for a musician. Things were cheap then; a good meal cost fifty cents and a decent room in a hotel would only be seven or eight dollars a week. It was just magnificent. So the arrangement was that I was hired until the band got to New York; but as it happened, I stayed with Cab for 16 years."

Cab Calloway tends to be remembered as the "Prince of Heigh-de-ho", the hippest of all the hipster vocalists. But the band he fronted in the late thirties to early forties was an exceptionally good one, and included, in addition to Hinton, tenorists Chu Berry and Ben Webster, altoist Hilton Jefferson, drummer Cozy Cole and Jonah Jones and Dizzy Gillespie in the trumpet section, to mention just a few of the more prominent names. Like so many other orchestras, Calloway's suffered as a result of the AFM recording ban in the early forties; and very little is available on record to document the band's most creative period.



"The incubators of bebop" would not be an inappropriate description of the orchestras of Benny Goodman, Jay McShann and Cab Calloway. Bop pioneers Charlie Christian and Charlie Parker, respectively, emerged from the bands of the two former leaders; while Dizzy Gillespie evolved his style in the latter's. Like Chu Berry, Gillespie joined the Calloway band from Teddy Hill's orchestra and, according to all reports, the tenorist and the trumpeter never got on too well together. What does Hinton remember of Gillespie, when the trumpeter was a Calloway sideman?

"Well, Doc Cheatham became ill, or something like that, and wanted to take a vacation; so somebody recommended Dizzy." The person who made that recommendation was Mario Bauza, then the band's first trumpet. Bauza, a classically trained musician of Cuban origin, influenced Gillespie more than a little, and introduced him to Afro-Cuban music, with which he immediately became fascinated, and still is to the present day.

Hinton continues: "Dizzy had just returned from Europe with Teddy Hill's band, and he was marvellous; he brought new ideas and innovations. But in Cab's band he was making a lot of mistakes, he was still developing his style, and Cab couldn't understand it. All the other guys were sure fire; they played just what they

could play, and wouldn't take any chances on any extra-curricular stuff at all; they knew exactly what their limitations were. That doesn't make for progress, of course, but when I came into the band it was very staid, and everybody did what they were supposed to. You played the same solo every night; there was no change getting into it. So I was glad to do some fresh material when Dizzy came in; it sort of helped me, and Diz and I became friends.

"At that time Dizzy's power hadn't come, his chops weren't what they are now. He would start some tremendous figure, but before he got to the heights of it, his lip would run out, and there would be nothing but air coming out. We could see where he was going, and were amazed that anyone would even attempt it, although the figure was never completed. But Cab, not understanding what Diz was trying to do, would become very disgusted and say: 'Why can't you play it like Jonah (Jones)? Why can't you play the regular thing? Why have you got to make all those funny things, and then peter out?' And Dizzy would hang his head and take it all.

"Diz was always doing some kind of little funny trick, that's why we called him Dizzy. I remember one thing we used to do, it was when Cab was singing a ballad. We might be doing *I've Got You Under My Skin*: Cab would be singing, all enthralled, and the band would be playing a nice organ background. Well, Dizzy would look around at Tyree (Glenn), the trombones were at one end and the trumpets at the other, and Diz would make a pass like he was throwing a football, and Tyree would make like he was catching it. Just as he caught it, J.C. Heard, who was the drummer at that time, would hit the bass drum pedal —bumph— and the audience would crack up.

"Well, there's Cab singing this beautiful song and wondering what the hell people are laughing at. He would look around at the band, and we would all be sitting there as if we were in church, all pious. He caught up with us finally, of course, and bawled the daylights out of us, threatening to fire us and hang us all by our throats. But that's the kind of thing that was always going on.

"While Dizzy was with the band, and when we were playing at the College Club, which was at 48th and Broadway, Diz and I would go up on the roof in between shows. I'd get my bass and climb those little iron spiral steps, going round and round, and we would blow right out over Broadway. Dizzy would show me the new tunes and his substitution changes, so I could play with him the next time he took a solo.

"Then when we got off at night, we would go down to Minton's, which was the place where everybody jammed, down on Seventh Avenue and 118th Street, I think. We used to go there and jam, using the new substitution changes that Dizzy had worked out, and so when other guys tried to blow with us, they couldn't play. If you played *I Got Rhythm*, and used the regular changes, they'd all jump in; but we would use the new changes, these weird changes, which they couldn't comprehend, and had to stop playing. This would weed them out. Then Monk and Dizzy, and all the good guys would go in and enjoy themselves."

Hinton was a bassist whose playing made an impression on Oscar Pettiford; Hinton explains how they met: "I don't know if he was influenced by me, but he was amazing. I remember the first time I met Oscar was in St. Paul, Minnesota. Cab's band was playing the Austin The-

atre in Minneapolis, just across the river. When we got through at night, we would go over to St. Paul, because that was where all the night life was, especially the black night life. There was a club in St. Paul called the Elks' Rendezvous; so after the show everyone would get sharp and go over there to buy some chicken and whiskey. They always had a good band there, and we would be invited to play, so we got the chance to get a little exercise.

One night I walked in and there was Pettiford playing, and I'll tell you, I never heard such playing in all my life. If I remember correctly, his whole family were there. He had a sister who played drums; a brother who played tenor, and sounded a dead ringer for Coleman Hawkins at that time; then he had another brother who played trumpet. So I went over and introduced myself; we had a couple of drinks, and I invited him down to the theatre the next day. The following day, he came along and played; Cab heard him and wanted to fire me and hire Oscar! But we were dear friends right to the end."

Hinton left Calloway in 1951, and since then has played with all the big names past and present. In the mid-fifties, like so many other jazz musicians, he worked as a studio musician in New York for several years. He still does session work, but many of the New York studios have closed down, and so he has been much

more active of late on the jazz scene. His reputation is such that in New York, if a bass player is needed for a concert, recording session or any other kind of gig, Milt Hinton's the guy they call first.

A characteristic of Hinton's is the big sound that he manages to produce from his instrument: "Perhaps that comes from playing in those big orchestras before PA systems and audio came along. I had to get the volume in order to be heard; so I developed this strong right hand pizzicato. Now you can't play fast like that, nobody can play loud and fast; so I had to find a happy medium when converting from big bands to small bands, in which everybody played nice and light. So I guess that even with the amplification, I play a little stronger than most bass players; but I don't think I play as fast as a lot of bass players."

Milt Hinton's career has spanned some five decades; as he sees it, who are the figures who has influenced jazz most? "Well, I think Earl Hines has just blanketed the whole thing. I think he influenced more people into going his way than anybody else has done. He developed that octave style of piano playing in order to get over in those big dance halls before the use of amplification. He developed it, and guys like Teddy Wilson copied him, but later, when amplification came, they got more dexterity into their playing. Louis (Armstrong) did the

same thing, because he came from King Oliver and Freddie Keppard, who were both strong players. Louis was a strong player, but he was more flexible than those who preceded him. Then came Jabbo Smith, who to me is a great unsung hero as far as trumpet playing is concerned, because his approach was much quieter and more fleeting than Louis'. And Roy (Eldridge), coming from Milwaukee where Jabbo was hanging out, was a composite of Louis and Jabbo, but with more of the strength of Louis, which was what carried Roy to his great heights and, of course, inspired Dizzy."

"Roy and Dizzy came along in the era of amplification, and we must remember what a tremendous difference that made; their contribution was to lighten it up and allow more dexterity, because they could be heard. Freddie Keppard and those guys, they had to play in big dance halls and tobacco warehouses, or outdoors on racetracks, so they had to develop a big, strong sound. Consequently they didn't worry about playing so many notes; it was a style of statements, so everybody could hear. I think amplification had a tremendous influence on the music. It quietened things down and allowed a musician to really play his instrument as he heard it; without having to sacrifice everything for brute strength and power."

PHOTOGRAPHS BY JACK BRADLEY



From left to right: Eubie Blake, Rasaan Roland Kirk, Milt Hinton.

RECORD REVIEWS RECORD REVIEWS RECORD

JOE VENUTI

Hot Sonatas
Chiaroscuro 145
The Maestro and Friend
Halycon 112
Nightwings
Flying Dutchman BDL1-1120
Gems
Concord 14

Jazz violin has made a remarkable comeback in the past decade. Both Joe Venuti and Stephane Grappelli returned with a vengeance, Claude Williams finally got recorded (on Sackville and SteepleChase), and fresh ideas were expressed by Michael White, Leroy Jenkins and Jean-Luc Ponty.

Joe Venuti is generally regarded as the Godfather of Hot Violin. Certainly his credentials go back a long way (to the 1920s) and only Stuff Smith recorded as early as Venuti. But it was Venuti who was the showcase soloist (in company with Eddie Lang) when one talked about jazz violin. Now, some fifty years later, we have numerous opportunities to hear Venuti again. All but one of these records feature Venuti in a duet setting and capture faithfully his unique style. Venuti's classical violin sound is transformed into jazz expression through his ability to phrase with agility, improvise (although it should be emphasized that Venuti embellishes more than he truly creates new lines) and perform with an intensity altogether alien to the familiar concept of the instrument. Venuti generally avoids the romanticism that is so much a part of Grappelli's makeup but he still finds it difficult to avoid sentimentality when performing a ballad. Venuti is a great listener who responds quickly and imaginatively to his fellow musicians (as evidenced in his meetings with Zoot Sims) and this is an essential prerequisite for the success of these duet encounters.

Venuti's style has grown since his early successes. The electrification of his instrument has given him overtones and slurs not possible with the acoustic instrument, while his sense of swing and phrasing has been influenced by the changing music scene. Venuti, in the 1970s, is a fully equipped musician of great resourcefulness. The principal reservation one might have about his playing is the somewhat harsh and grating tone which has become part of his makeup.

Venuti duets with Earl Hines, Marian McPartland and Bucky Pizzarelli and the contrasts are the responsibility of Venuti's partners. The most audacious music is to be found on the Chiaroscuro album. Earl Hines remains a tremendously invigorating, creative musician whose unpredictability is allied to an impeccable sense of form. Venuti and Hines respond enthusiastically to the challenges inherent in this approach and despite a few harmonic clashes they produce duets which grow in fascination with each listening. This is a true example of the extemporized art form of jazz. The material is familiar - Hines originals such as *Rosetta*, *Blues In Thirds*, *You Can Depend On Me* as well as some standards: *She's Funny That Way*, *The One I Love Belongs To Someone Else*, *C Jam Blues*, *Fascinating Rhythm*, *East Of The Sun* and *Love For Sale*. *Hot Sonatas* was



put together in the studio by the two instrumentalists.

The session with Marian McPartland on Halycon is more orderly with cohesion exchanged for excitement. It is still a charming excursion into basically similar material with the pianist laying down a velvety carpet upon which Venuti can soar. They explore the possibilities of *Sunny Side Of The Street*, *Pardon Me Pretty Baby*, *Dinah*, *Melody*, *How High The Moon*, *C Jam Blues*, *Stardust* and *That's A Plenty*. *Afterglow* is solo piano.

Venuti duets with the eclectic Mr. Pizzarelli on *Pennies From Heaven*, *Here There And Everywhere*, *The Real Godfather Blues*, *Joepizz*, *Sleeping Bee* and *Nightwings*. All but *Godfather* are brief statements - relying on the melody line to hold the music together. The very mellow sound of Bucky's guitar blends extremely well with the guitar and, technically speaking, Venuti's violin sounds much better on this recording. The significance of his creations is much less than with either Hines or McPartland. The balance of this record consists of guitar solos - *I'm Coming Virginia*, *New Orleans*, *If*, *Nuages*, *Spiegle Blues* and *Misty* - in which Pizzarelli gets an opportunity to display his talents for bringing out the texture and mood of songs.

The session with the late George Barnes on Concord is closer to the usual sound of Venuti and rhythm section which has been established over the past decade through his recordings on such labels as Golden Crest, Ringside, RCA and Chiaroscuro. Another dimension has been added here - the unique sound of Barnes' guitar providing a second voice to the violin. Barnes comes closer than anyone to the tone/concept of Django Reinhardt while adding his own peculiarly metallic ring to provide an instantly identifiable sound. Barnes and Venuti combine with a smoothness which gives their music a joyous quality. They exuberantly romp through *I Want To Be Happy*, *Almost Like Being In Love*, *Oh Baby*, *Hindustan*, *Lover and Lady Be Good*, while *I'm Coming Virginia*, *Poor Butterfly* and, especially, *I'll Never Be The Same* are deliciously sensuous examples of Venuti's lyric perception. Finally, there is the interplay of *Humoresque* which moves from the Palm Court to the back room.

Between them, these records give us a comprehensive look at a gifted musician who is still offering us superlative examples of his art.

— John Norris

VARIOUS ARTISTS

Jazz: Some Beginnings
Folkways RF 31

Jazz historian Samuel Charters has compiled this Lp of 14 reissues of various styles of jazz-related music that contributed to, or in the cases of the early 20's items were doubtlessly influenced by, jazz. As might be expected, the "jazz" content of such material is relatively low, but its rarity (little if any previously available on U.S.-produced Lps) and historical value compensate for lack of heat.

Heading the list of curator's tracks are *You Can't Get Away From It*, a 1914 rendition capturing the infectious vocalizing of the immortal Bert Williams; *Down Home Rag*, from 1913, in a frantic, fast and rather stiff performance by the fabled James Reese Europe's Society Orchestra; *Ragging The Scale*, an easy-going Fred Van Eps banjo solo with orchestral accompaniment; and *I'm Done*, on which Luckey Roberts knocks out some bouncy and fertile pianistics behind some related dialogue.

On the jazzier side, you get worthwhile listening from *Graysome Street Blues*, a slow Margaret Johnson vocal with solid backing and good solos from Thomas Morris, cornet, Bob Fuller, reeds, and Mike Jackson, piano; *Nobody Knows And Nobody Cares Blues*, by Sara Martin, where the front line of Bubber Miley's growling horn and Robert Cooksey's plaintive harmonica provide an unusual and interesting combination of country and city; *When My Sugar Walks Down The Street*, on which Johnny DeDroit and his New Orleans Orchestra show that those Crescent City boys could lay down a light, swinging two-beat; and *Old Time Blues*, a pungent instrumental by Mamie Smith's Jazz Hounds with Johnny Dunn and Buster Bailey.

The other six titles, not listed here, lean toward the rooty-tooty, but perhaps they round out the overall scene Charters is attempting to illustrate.

— Tex Wyndham

Jazz: Some Cities and Towns
Folkways RF 32

Mojo Strut, *Decatur Street Tutti*, *Congo Stomp*, *Butter-Finger Blues*, *She's Cryin' For Me*, *Bogalusa Strut*, *That's A Plenty*, *Cushion Foot Stomp*, *Buffalo Blues*, *12th Street Rag*, *West End Blues*, *Blue Trombone Stomp*, *The Sad, Liza*.

If you've obtained the legendary vintage jazz performances and are thinking of expanding your library into quality jazz by lesser-known names than Satchmo, Bix, Bessie, et al, this Lp not only makes for worthwhile, varied listening, but also supplies a good shopping list. From loose, strutting small combos (*Tutti*, by Jabbo Smith) to coordinated, well-arranged swing (*12th*, by Fletcher Henderson), or from down-home fiddle and guitar picking (*Trombone*, by Boots and his Buddies), any jazz fan with historical leanings is sure to find something here to like.

High points also include *Cushion*, with Clarence Williams' unique and characteristic combination of control and abandon; *Bogalusa*, the famous Sam Morgan band turning loose an

effortless but urging 4-beat and thick-textured ensemble; *Mojo*, featuring an ever-changing routine by the Pickett-Parham Apollo Syncopators, with stop-time solos, plenty of breaks, and unceasing swing; and *Buffalo*, by Johnny Dunn, but really turned into a pungent Red Hot Peppers-type date via Jelly Roll's presence at the 88. Weaker tracks are *Congo*, by Frank Bunch (unimaginative, tinny-toned brass) and *West*, by Zack Whyte (plodding, heavy two-beat).

Hard-core collectors should note that most of these selections have previously appeared on Lp, but usually overseas (*Plenty*, by New Orleans Owls, on VJM) or hard-to-find specialist labels (*Liza*, by Don Albert, on IAJRC). However, Folkways deserves credit for putting them on a record that has a good chance of being stocked by a reasonably large store (in the U.S., at least). Or they can be obtained from Folkways Records, 43 W. 61st Street, New York, N.Y. 10023 U.S.A. — *Tex Wyndham*

VOICE

Voice
Ogun OG 110

Voice, a quartet consisting of vocalists Julie Tippetts, Maggie Nichols, Phil Minton, and Brian Eley, synthesizes elements of Jazz, Classical, Pop, and Ethnic music with elements of improvisational theatre to create a music in which the human voice transcends its customary role as interpreter of lyrics to function as an instrument possessing its own unique timbral qualities. Performing a cappella, the quartet creates its rhythmic impetus by juxtaposing contrapuntal lines throughout the development of a given piece. On *Louis Kappa* and *Yiff Koffa*, the first two tracks on the album, the musicians superimpose polyrhythmic and polyphonic lines on the rhythmically propulsive themes until their layering of individual parts builds to exultant climaxes. *Ego Worry*, the final track on Side One, combines improvisational theatre with contemporary vocal techniques to create a humorous, perceptive dramatization of an ego so bombarded by anxiety that it cannot act to resolve its dilemma.

Whereas Side One shows Voice at its best, Side Two shows it in a progressively weakening state. The trills, chirps, and chants that comprise *African Breeze* do not coalesce with the rhythmic subtlety required to conjure an African scene. *Singing Wood*, the final track, lacks a focal point. The vocal techniques which made Side One a delight become tedious. The musicians' attempts to parody human speech become more gratuitous than pointed.

When Voice expands its repertoire, its performances should become sufficiently varied to sustain the listener's interest. —*Vernon Frazer*

MAL WALDRON/Gary Peacock

First Encounter
Catalyst CAT-7096

The idea of recording Mal Waldron with Gary Peacock is a very good one since both musicians are quite compatible but have not recorded together before. The combination is potentially effective since Waldron's approach to the piano is very percussive while Peacock is a (somewhat) melodic bass player. Also, both are

composers and the compositions on the album are well chosen originals - three by Waldron and one by Peacock. When these two play together, they play very well indeed and a duet recording would, probably, have been quite effective. I particularly like Waldron's particular extension of Monk, consisting (often) of sequences of similar phrases with minor, but very well chosen, variations. Peacock also plays well but I wish that more could have been heard of the advertised "encounter" of Peacock and Waldron.

The third musician in the trio, Hiroshi Murakami is, most likely, a very good drummer if he were playing in the proper context. The difficulty here is that the balance between Waldron and Peacock is sometimes upset by him, particularly on *Heart Of The Matter*. On the remaining three tracks, he is less obtrusive but I don't think he contributes very much or that he is very comfortable playing with Waldron and Peacock.

The recording was originally made by Japanese Victor and is issued, under license, by Catalyst in the U.S. Somewhere, a very high level of hiss has been added to the pressing I have. While it could have been better as a duet album, this recording is worth buying if you are as fond of Mal Waldron's playing as I am.

— *Kellogg Wilson*

BEN WEBSTER

Live at the Haarlemse Jazzclub
Stichting Cat CAT-LP11

Ben Webster was not a great innovator, but in the last two decades of his life he developed into one of the most easily identifiable and conceivably one of the best ballad players. I have always enjoyed him, but I have also had lurking suspicions about his ultimate honesty as a player. The doubt has to do with his cavernous and breathy tone. One listens to the latter-day Webster—especially on ballads—and cannot help but be charmed, but while a close listening to his solos reveals a genuine lyricism, I find that a certain lackadaisical and uninspired attitude pervades many of them. My own conclusion—and it is a minority view, I am aware—is that he occasionally used his ensorcelling tone to focus the listener's attention on his manner and not matter, on his form and not substance. The basic question regarding Webster concerns how much value to give to his tone, as glorious as it obviously was.

Two of the best of all Webster ballads are *How Long Has This Been Going On?* and *Stardust* on this album that was recorded live in Holland in 1972, a little more than a year before his death. He treats these standards pensively but not too broodingly in solos that stand in bold relief against those of Tete Montoliu with his busy and virtuosic right hand that is in the best glissando tradition of Art Tatum. Webster's tone is as big as ever, but there is a sense that its purpose is to serve as the vehicle for his thoughts and emotions and not as an end in itself.

The two most successful of the other three tunes are the long *In A Mello-tone* and the up-tempo *Sunday*. The former is a straight-ahead, no-nonsense performance that is enhanced by an interesting middle-register Montoliu. It is weakened, however, by Tony Inzalaco's rhythmic-and-blues drumming at the end. *Sunday* has Webster in total control of his technique, yet he toys with distorted notes with no great success.

WE INSIST!
Max Roach and Oscar Brown Jr.'s
"Freedom Now Suite"

WE INSIST!

MAX ROACH'S - FREEDOM NOW SUITE



FEATURING ABBEY LINCOLN
COLEMAN HAWKINS, OLATUNJI

AMIGO
SMP #12
STEREO SOUND

SIDE A:

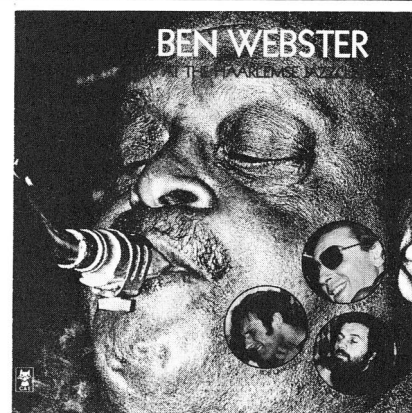
- 1.) *Driva' Man* (5:10)
- 2.) *Freedom Day* (6:02)
- 3.) *Triptych: Prayer/Protest/Peace* (7:58)

SIDE B:

- 1.) *All Africa* (7:57)
 - 2.) *Tears For Johannesburg* (9:36)
- ORIGINALLY RELEASED ON CANDID

Featuring Abbey Lincoln, Coleman Hawkins, Booker Little, Julian Priester, Olatunji, Walter Benton, James Schenk, Raymond Mantillo, and Tomas du Vall.
Recorded in New York, 1960.

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



"Live at the Haarlemse Jazzclub"
Stichting Cat CAT LP-11

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

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

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

He is nonetheless engaging on both tunes.

His performance on the plaintive *For All We Know* is an example of what I take to be his tendency to overindulge his tone in order to conceal a lack of substance or the inability to express his ideas effectively. Here he occasionally sounds like a shovel scooping dirt, introducing some of his phrases, as he does, by dipping low and then lifting into the middle register where he continues his solo until the next scoop is called for. As is *In A Mellow Tone*, *For All We Know* is weakened by a slightly raucous rhythm-and-blues beat at the end.

I may be wrong about Webster. The prevailing opinion is that his tone invariably enhances his playing and is ipso facto good. But whatever the verdict, this is an attractive album that shows—with *Spotlite LP 9* and *Steeple-Chase 1008*—that he could still play very well in his last year. Would that the same could be said of other masters.

— Benjamin Franklin V

Makin' Whoopee Spotlite LP 9

This is one of the numerous records Ben Webster made during his European period—the reader will find a useful European discography of Webster compiled by Bent Kauling in the March 1976 issue of *Coda*. It seems that Ben was fairly happy on the continent, being regularly asked to play and make records with rhythm sections from almost every country. This particular album features a French section composed of George Arvanitas on piano, Jacky Samson on bass and Charles Saudrais on drums. These three have played with almost every American visiting the Parisian Quartier Latin, so they are very flexible and quite constant in quality.

Little can be said about Ben Webster's playing except that it is very difficult not to be taken by its legendary magic, whichever composition he decides to give his special treatment to. One will find here a faster-than-usual *Autumn Leaves* along with beautiful ballads like *You Better Go Now*, or Duke's *Prelude To A Kiss*, a gem of a duo with Arvanitas at the top of his form. The aging Ben Webster knew how to give grace to everything he touched and this is no exception.

This album represents one of the last statements of a master musician. He was one, with Coleman Hawkins and Paul Gonsalves, who made a gigantic contribution to the music we love. I miss them all! — Jean-Pascal Souque

KENNY WHEELER

Gnu High ECM 1069

Remember those lyrical mid-sixties Art Farmer Quartet albums and the flow and mood his flugelhorn could create? And the loose lyricism of Miles in the same period before he turned to rock? Here, the quartet of Kenny Wheeler on flugelhorn, Keith Jarrett on piano, Dave Holland on bass and Jack DeJohnette on drums is making the same sort of things happen. Recorded in June 1975, the three cuts on this LP prove this approach can still be vital. With subtlety and musicianship such as represented by these men at their most sensitive, the rapport and interaction becomes at times dazzlingly beautiful. The same conception is used throughout with

the virtue of consistency rather than the limitation of even-texturedness. The three compositions are all Wheeler's and have a loose amorphous quality which makes them seem to flow like the most reflective of collective improvisations. All the music is intelligent, well controlled and of the highest quality. Despite the dissimilarities to other work these men may produce either "live" or on other recordings, in an age when many jazz albums are either more or less competent rehashes of various 1960's styles or else attempts to capitalize on the electric jazz-rock gimmick, it is good to hear musicians create fresh, alive music on such tasteful roots. I have played this album on my radio show and gotten several positive comments from some very hip listeners, supporting my enthusiasm for what I feel is an excellent record.

— Vladimir Simosko

DICK WELLSTOOD

Some Hefty Cats Hefty Jazz HJ 100

Keith Smith (tp), Ian Wheeler (cl, alto), Wellstood (pno), Peter Ind (bass), Barry Nicholls (dr). Plymouth, England, February 17/18, 1977.

China Boy/Save It, Pretty Mama/Carolina Shout/Gone With The Wind/Snowy Morning Blues*/Monday Date/Red Rides Again/Sweet Lorraine/Don't Get Around Much Anymore/S'Wonderful/Blues At The Copley/Beale Street And Bounce It. (*Wellstood alone).*

Had this date been conceived as a duo outing featuring Wellstood and Ind by themselves, there would be little question as to its ultimate success. Both musicians are proven quantities in their respective metiers, and to suggest any lack of homogeneity in their union would be to overlook the vast middle ground which they share in common. Of course, the backgrounds of the two are dissimilar, but over the years they have each displayed a commendable ease in handling a variety of jazz styles, with the pianist, understandably because of his greater visibility, exercising the most obvious eclecticism. Wellstood, in particular, has often stated his preference for the solo setting, primarily because of its undoubted challenge, but also because so few hornmen—with the notable exceptions of Kenny Davern, Bob Wilber, and Jim Galloway—are able to meet him on the same ground.

Throughout the thirty years that Wellstood has doggedly adhered to his stylistic principles, he has often been required to lend his pianistic support to musicians far beneath his own level of accomplishment, and these include veteran jazzmen as well as novices. As a contemporary interpreter of jazz piano tradition, Wellstood has no equals. It is well-known that his command of the stride idiom is on a par with the best of that style's originators, but it is slightly less than axiomatic that he is equally conversant with later variants of that paradigm. However, little of that formidable expertise is called into play here, and specifically because of the limitations of his fellow bandsmen.

Smith and Wheeler are somewhat out of their league, and in another setting they might have come off better. Although the trumpeter now expresses himself in more mature terminology than he did when imprisoned in the strait-jacket of Primitivism, his current style is that of

a conservative Red Allen, which, while it possesses some tonal warmth, lacks a positive structural direction. Wheeler, on the other hand, epitomizes all of the excesses, but none of the enthusiasm, of that distinctive brand of clarinet playing indelibly associated with the trad band movement of the fifties. It is a composite style which seems to have been shared by all of the reedmen in that purlieu, and reflects, in only slightly varying proportions, their single-minded determination to emulate and preserve the clarinet tones of George Lewis and Sidney Bechet. As worthy an undertaking as this act of reverence might have appeared at the time, and there is no denying the suitability of this approach to the format of the trad phenomenon, the residual results can hardly be considered attractive in what is essentially a mainstream setting. Wheeler's melodic ideas, though drawn from the more accessible reaches in the stockpile, are never inappropriate, but his tone sounds more nervous than it does New Orleansian. What is more, his occasional "inspired" references to Pee Wee Russell are embarrassingly naive and unconvincing.

This is not to say that the record fails to cohere. There is an undeniable charm about the proceedings which might recall to some the atmosphere and sound of a Fats Waller Rhythm date. Certainly, Wellstood is a major figure and his 'unaccompanied solos alone would be worth the price of the disc, especially if one lacks his other recorded versions of these James P. Johnson classics. Ind's tonal clarity and precise articulation, featured heavily throughout, should prove additional inducements if one really needs them, but for me, Wellstood's presence is argument enough.

— Jack Sohmer

KAI WINDING

Kai Winding Caravan Glendale GLS 6004

Kai Winding (tb), Frank Strazzeri (pno), Louis Spears (b), Ndugu (Leon Chanler) (dr).

Them There Eyes/Easy Living/Gee, Baby, Ain't I Good To You/Good Morning, Heartache/What A Little Moonlight Can Do/In a Mellow Tone/Sophisticated Lady/Caravan.

Glendale, California, date not given.

So as to periodically remind us of his continuing viability as a jazz performer, Kai Winding apparently feels it his artistic obligation to return to the studios every now and then in order to turn out a gem of unsullied luster. And especially for those who have come to dismiss him out of hand as one irrevocably committed to commercial ventures is it necessary to hear him once again in a pure blowing format. True, his appearance on the Colorado Jazz Party and Newport In New York sets of a few years back did serve as tantalizing reminders of his durability, but only so far as to whet our appetites for more. And with the release of this unpretentious and admirably conceived program on his own label, we have just that.

Winding is in fine form, his brash, burry tone and voice-like smears reminiscent of Vic Dickenson and Benny Green at their best, while his easy control of boppish trumpet-style figures calls to mind nothing else so much as a virile alternative to Bill Watrous. Always a forthright player, Watrous concentrates on essentials—a strong, swinging beat, a utilitarian but express-

ive sound, and a respect for logic in his melodic variations. Contrary to the opinion of his detractors, Winding is very much a major jazzman, and one whose earlier efforts, as well, should be re-examined, not as historical curiosity pieces, but as still-valid examples of modern jazz trombone.

His accompaniment, presided over by the dependable but often overlooked Frank Strazzeri, is more than adequate to the task. The pianist offers sensible and sympathetic solos in the classic bop vein, while Spears and Chancler disport themselves in equally a yeoman-like fashion. There is little to say about the selection of tunes save the oft-repeated observation that Ellington wrote hundreds of songs on a par with these warhorses, and that few of them have yet to be explored by even his most ardent admirers. With the numbers associated with Billie, however, there is not so wide a choice, for, as is well-known, the material she was often required to sing seldom deserved her ingenious transformations. Those that are represented here, though, are among the best.

— Jack Sohmer

PHIL WOODS

“Live” from the Showboat
RCA BGL2-2202

Woods has such mastery over his alto that his playing often appears superficial. In addition, his group has a slick, easily-identifiable sound somewhat similar in mood to Chuck Mangione’s. But Woods deserves repeated listening. Beneath the facile exterior is a player of warmth and invention who, while not stretching improvisational limits, is an engaging, high-quality soloist.

This two-record set is all Woods, and he is best on up-tempo numbers. *I’m Late*, for example, sounds as though he is indeed rushing to keep an appointment for which he is late, and he travels with such speed and force that his performance concludes in far-out space. Other especially effective solos are on *Little Niles* and *Cheek To Cheek*, but to pick highlights from this album is futile—he is consistently good throughout.

I notice here a new aspect, at least to me, of Wood’s playing: his infusion of quotations from other melodies into his solos a la Dexter Gordon. On *Bye Bye Baby* he frames his solo with *Amapola* and includes *It Could Happen To You* and *Yes Sir, That’s My Baby*. Another tune, *How’s Your Mama*, refers to *Symphony Sid* with benefit. Woods does not overindulge this tendency, as others are wont to do, and the results are therefore pleasing, especially since the interpolated material fits organically into the chords of the piece on which he is improvising.

This is a rewarding album with almost two hours of swinging music.

— Benjamin Franklin V

TEDDY WILSON

Teddy Wilson in Tokyo
Sackville 2005

This record brings to mind Johnny Hodges and Earl Hines. The former shared with Wilson the quality of playing effortlessly (or seemingly so) and beautifully, but I always had the feeling that there was a latent fire in the saxophonist

that I have not sensed in the pianist. I think of Hines because neither his style nor Wilson’s—both of which are immediately identifiable and both of whose careers span most of jazz history (at least chronologically)—has changed significantly since their first recordings. Yet within their proven styles one feels more earthiness and a much denser texture in Hines’ than in the glittering surfaces of Wilson’s artistry. This is just to say that Wilson is an attractive pianist whose appeal, as I see it, is aristocratic. I recommend this 1971 solo recording of standards, however, for its predictable elegance and grace and for its affirmation of the inclusive nature of the handy rubric we know as jazz.

— Benjamin Franklin V

BARRY ALTSCHUL

You Can’t Name Your Own Tune
Muse MR 5124

Personnel: Altschul, drums, percussion; Sam Rivers, tenor and soprano saxophones and flute; George Lewis, trombone; Muhal Richard Abrams, piano; Dave Holland, bass and cello.

Percussionist/composer Barry Altschul’s first recording as a leader has finally been waxed and the results seem to be in one way prophetic and in another way somewhat of a disappointment. For it seems that the percussionist was rarely conscious of the true capabilities of the players in preparing this date—the times that this music reaches that *heightened clarity*, which is always to be felt in this music but never fully realized, are too infrequent, the bid towards excellence too easily lost.

Four of the tunes found on the date were written by the percussionist, the remaining tracks were rendered by pianist/composer Muhal Richard Abrams and composer Carla Bley. It is probably best if we attempt to assess this music from a compositional standpoint.

Percussionist Altschul’s identity as an important player has always rested on his conceptual approach to the overall feeling of the structures in which he’s found himself—which ultimately meant that he was faced with certain problems (dealing with musical organization and alike) in group playing that he had to solve using the percussive imagination (i.e. his work with the current Anthony Braxton Quartet and his early contributions as a member of Paul Bley’s Trio attest to his highly sophisticated *method of approach* that suggests an orchestral and compositionally motivated intent).

There are three tracks on this Lp which hint at important things—the title tune *You Can’t Name Your Own Tune* (written by Altschul), *For Those Who Care* (Altschul), and the fast stepping *Cmbeh* (written by Abrams). *You Can’t Name Your Own Tune* is counterpointally intricate and reminds one of the Lennie Tristano/George Russell school of musical organization. What we have here are sliding lines and close interval groupings that are eventually used as “harmonic pockets” for the soloist to move in and out of. Yet what is rather disappointing is the fact that this aggregation’s bent does not lie in this area and so the music comes off as a rather strained effort. None of the solos are really outstanding, only capable, the best and probably most assured work is by bassist Holland and tenorist Rivers who play expertly. Trombonist Lewis seems to follow another line of reasoning that is best showcased in areas that

promote the idea of *voidal density* (as on *For Those Who Care*)—his harmonic and pitch sense does not take well to running on the beat lines.

For Those Who Care clearly points out the strong area of this band. Here we find Holland on cello; Rivers, flute; Lewis, muted trombone and percussionist Altschul. This tune, although not fully raised to a level of exactitude that is promised, clearly indicates the importance and significance of capable chamber improvisors who use what I have called *textural isolation* as their most profound point of entry. And nowhere else on this recording is the slow, plaintive, texturally rich feeling better displayed than on this track.

Cmbeh is a trio track with pianist Abrams and bassist Dave Holland along with the percussionist. Fast moving with a very attractive line that moves from a velvety blues to a soft samba with a graceful ease that is quite satisfying. Pianist Abrams is all over his instrument and quite frankly I’ve never heard him sound better in the trio setting. Bassist Holland and percussionist Altschul, at their height, present one of the finest combinations in improvised music—strong, graceful and truly swinging.

Perhaps if percussionist Altschul would have taken into consideration the balancing factor so important in ensemble playing and related his composing more to that than to some type of “general idea”, he might have come up with a recording that would have been many times better than just good. What we have here, as it is, is another important *period* recording.

— Roger Riggins

ANACHRONIC JAZZ BAND

Open OP 02

It is no longer surprising to hear European bands recreating, with some authenticity, the jazz sounds of bygone eras. What is surprising about this band (and this recording) though is that they have written idiomatic arrangements of tunes associated with the bop era (*Yardbird Suite*, *Round Midnight*, *Anthropology*, *Blue Monk*, *Tin Tin Deo*, *Jordu*, *Pent Up House*, *Bernie’s Tune*, *Move*) and set them back in time to the late Twenties. In doing this they have given these melodies a totally different slant. For instance there is the Don Redmanish chart for *Jordu*, the ragtime piano solo of *Pent Up House*, the dixieland versions of *Yardbird Suite*, *Bernie’s Tune* and *Anthropology*.

In no way can it be suggested, however, that these performances come close to capturing the indefinable essence of the jazz styles so admired by the Anachronic Jazz Band. This band sounds European - tonally, rhythmically and in its improvisation methods. Counterbalancing this is the imagination of the entire concept. The arrangements are very well done and this recording proves that it is not necessary to imitate 40-year old recordings.

The Anachronic Jazz Band may not be a great musical milestone but it will certainly provoke a great deal of conversation among lovers of the music.

— John Norris

SUPPORT LIVE MUSIC

BILL BERRY

Hot & Happy
Beez 1

This record has received a great deal of praise in the jazz press. To be honest I think it is over-rated. The main difficulty to my mind is with the arrangements. They are in the main loosely constructed charts designed to show off the soloists rather than the band. I may have become spoiled by the Thad Jones-Mel Lewis Orchestra and the Toshiko-Lew Tabackin Band, but this band is just not in their league judging by this recording.

The soloists are top flight as are all the musicians in the band. Good solos are particularly in evidence from Richie Kamuca, Teddy Edwards, Blue Mitchell, Conte Candoli and Dave Frishberg. Leroy Vinnegar and Jake Hanna provide the right kind of full bodied rhythmic drive to keep things swinging.

I don't want to leave you with the impression that this is a poor album. It is certainly worth hearing. It is just that this band would seem capable of quite a bit more. It needs to develop a personality of its own. At the present time it seems closest in overall feeling to the Basie Band. I for one will be looking forward to future recordings by this potentially excellent big band.
— Peter S. Friedman

ED BICKERT

Ed Bickert
PM Records 010

Bickert, g; Don Thompson, b; Terry Clark, d.

Come Rain Or Come Shine; Where Are You; When Sonny Gets Blue; It Might As Well Be Spring; Nancy With The Laughing Face; Manha De Carnaval.

It may be both anachronistic and just plain inaccurate to call this "The Paul Desmond Quartet Minus One", because it was recorded several months before the quartet LP on Horizon, and because Jerry Fuller was the drummer on that one. But if you have heard the Desmond album his spirit will haunt your experience of this PM release. In each other Desmond and Ed Bickert seemed to have found totally compatible musical hearts and minds.

Perhaps it would be apt, then to quote Desmond on Bickert: "When I work with Ed, I find myself turning around several times a night to count the strings on his guitar. ...how does he get to play chorus after chorus of chord sequences which could not possibly sound better on a keyboard? ... this all becomes more impressive when I...suddenly realize, between the hypnotized gaze of fascination and the flicker of disbelief, that what I had cherished as a musical phrase is also totally impossible to play on guitar."

Bickert, Don Thompson and Terry Clarke play superbly here that same music Desmond was to cherish, and the sense of altered *deja vu* is enhanced by the presence of two tunes which would appear on the Desmond quartet album, *Nancy* and *Manha De Carnaval*. In addition, the recording quality of the PM album matches that of the Horizon.

As an American living in border country and within reach of CBC, I've been delighted to dis-



YORK
UNIVERSITY

FACULTY of FINE ARTS

M.F.A. Program in
"The Musicology of
Contemporary Cultures"
Beginning in September 1978

Full and part-time studies in
ethnomusicology
music history and theory
jazz studies

B.F.A. and B.A. (hons) Programs
Offerings include
performance (jazz, South Indian,
African, and European music)
theory and composition, including
a systematic approach to jazz
improvisation
historical and cultural studies
in music of the Americas,
Europe, and Asia

Information:

Department of Music,
York University
4700 Keele Street
Downsview, Ontario M3J 1P3
(416) 667-4326

FMP

FREE MUSIC PRODUCTION

FREE MUSIC PRODUCTION IS A RECORD COMPANY BASED IN EUROPE THAT RECORDS AND PROMOTES MOSTLY GERMAN AND DUTCH ARTISTS. IT REPRESENTS THE CURRENT NEW MUSIC THAT IS BEING PLAYED THERE. THE ARTISTS INCLUDE MANFRED SCHOOF, ENRICO RAVA, EVAN PARKER, PAUL RUTHERFORD, DEREK BAILEY, ALEX SCHLIPPENBACH, HAN BENNINK, PETER BROTZMAN, ALBERT MANGELSDORFF, GUNTER CHRISTMANN, PAUL LOVENS, WILLEM BREUKER, KENNY WHEELER, STEVE LACY, HANS REICHEL, LOUIS MOHOLO, IRENE SCHWEITZER, RADU MALFATTI, ANTHONY BRAXTON, KARL BERGER, MISHJA MENGELBERG, NOAH HOWARD, KENT CARTER, MICHAEL SMITH, JOHN TCHICAI, FRED VAN HOVE AND MANY, MANY OTHERS. PLEASE WRITE FOR A FREE CATALOGUE TO CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA.

cover Canadian jazz musicians of Ed Bickert's quality. There was a guitar player I used to hear on American radio when I was growing up whose name was George Van Eps. He travelled familiar territory, yet the trip was always full of surprise; Bickert gives the same kind of pleasure of security and adventure at once. — Joel Ray

BLACK SAINT RECORDS

STEVE LACY

Trickles

Black Saint BSR 0008

Steve Lacy (ss), Roswell Rudd (trombone, chimes), Kent Carter (bass), Beaver Harris (dr). New York City, March 11&14, 1976.

Trickles; I Feel A Draught; The Bite; Papa's Midnight Hop; Robes.

OLIVER LAKE

Holding Together

Black Saint BSR 0009

Oliver Lake (ss, as, fl, perc); Michael G. Jackson (acoustic & electric gtr, electric mandolin, bamboo fl, perc, vcl); Fred Hopkins (bass); Paul Maddox (dr).

Trailway Shake/Sad Lou-is; Hasan; Usta B; Holding Together; Machine Wing; Ballad.

DON PULLEN

Healing Force

Black Saint BSR 0010

Pain Inside; Tracey's Blues; Healing Force; Keep On Steppin'.

Black Saint Records, based in Rome, is amassing the kind of cohesive catalogue of well-performed forefront jazz that no American label could do. Like many other European labels (SteepleChase being the most comparable, in more traditional realms), its cohesiveness depends on the invalidity of American contractual obligations outside the U.S. and on the profusion of artists' independent productions to amass a large stable of disparate and germane improvisors who would not likely be grouped, for marketplace reasons, into a single outlet in the United States. Labels like Black Saint seem in the quality (visual, musical, and technical) of their releases labours of love, with in this case none of the spottiness of session selection that marks its slightly-older European counterparts ECM and Enja.

Perhaps the most accessible of these new releases is the Steve Lacy quartet disc, a reconstruction of a little-known Lacy-Roswell Rudd cooperative quartet that worked in New York in 1962-1963. The only issued example of the early quartet's works, "School Days" on Emanem, features half of the present quartet, with the replacement of bassist Henry Grimes by Kent Carter (who also worked with the original group), and of drummer Dennis Charles by Beaver Harris. While the early group concentrated on highly formal explorations of Monk's music, this one has, like Rudd and Lacy, graduated to freer, more vocal forms for its expression, with lines more like the sound poems the titles reflect. But there are inevitable trade-offs. While escaping from the cul-de-sac harmonic intricacies that preempted total freedom in Monk's world (even given the liberties that Taylor-trained Rudd, Lacy, and Grimes took), the quartet is instead dominated by rhythm patterns acting as palissading stakes through which the horns must play, and over which neither Rudd nor Lacy seem to be able to

gather the momentum to soar. Giving the devil his due, Harris is an excellently melodic percussionist; but except in intentionally arrhythmic passages, his conception is far less elaborate than it was (say) a decade ago behind Archie Shepp. In terms of pure pattern he seems hardly able to escape from basic rhythms in four, and he tends to drag everyone along with him. However, if the Lacy solo recordings of recent vintage are adequate indication (having missed his Toronto solo concert), it seems that the soprano's lines acquire no motion without such a drummer—and without drive no more form than a dead jellyfish. Rudd, on the other hand, drives his lines ecstatically, seeming to want to stay within the confines of traditional fours more by desire than default. In freer passages (“*Draught*”) he seems far more successful than Lacy in escaping repetitive patternings, all the while maintaining the joyful vocal exuberance that makes him the trombonist without peer in the era. Finally, bassist Carter's contributions extend far beyond rhythmic/harmonic feeds. As his recent solo and overdub album “*Beauvais Cathedral*” (Emanem) shows, his imagination for texture and juxtaposition for his instrument is virtually limitless. Here, he and Rudd assume almost exclusively the responsibility for textural variety that elevates this session far above the level of the average screech session for souls in four.

Oliver Lake, since his initial emergence from the St. Louis avant-garde into New York prominence, has established himself—primarily through his Arista recordings—as a composer of great communicative intensity through explosive textural juxtapositions and through a control of linear intensity unparalleled in the work of his erstwhile mentor Braxton. “*Holding Together*” is his first release I’ve heard to expose his considerable talents as an improviser in a free context, and with this he falls back toward models established by other Midwestern improvisors—Roscoe Mitchell primarily—rather than Anthony Braxton. The prime differentiating point is again the use of controlled intensity—or, more properly, that the main compositional device one feels in Braxton’s music is that of control, while that of Lake’s is intensity. For this quartet session, Lake has deliberately left his frameworks as sketches to be filled in by ensemble, and while it is his voice that predominates, the energy derives—as in all his music—from the juxtaposed ensemble kinetics. Lake’s lines are infused with a deceptively simple lyricism that frequently contradicts his primary musical purposes—but the building, through motivic anticipation and extrapolation, is subtle enough to escape the unwary listener and allow seemingly irreconcilable climaxes to sneak up on you. Having heard much about guitarist Jackson, I was looking forward to assessing his contribution; however, this is strictly Lake’s album, with Jackson relegated to a subordinate textural role (setting rhythms and densities) much as Derek Bailey was a decade ago in the original Spontaneous Music Ensemble; his contribution is unevaluable in terms of personal individuality. Like Jackson, Fred Hopkins and Paul Maddox sound promising, but share the paucity of sustained exposure.

To me, the disappointment of these three issues is Don Pullen’s solo album, “*Healing Force*”. While I am certainly in no position to question the radical changes in Pullen’s piano idiom over the past decade, the retrograde direction of his change—from a Taylor-derived power music of clusters and densities to an al-

most ethereally light modal music suggesting what McCoy Tyner might be doing next year—frightens me. I would hate to have to generalize on the significance of Pullen’s regression as a comment on the relative expressive fertility of the free idiom in the mid-1970s. Although Pullen has never been a formalist, the new romanticism of his playing sheds forms altogether, and the sophisticated but very groundedly harmonic idiom left is certainly no adequate basis for an expressive congruence in his hands—the more so since his rhythm patterns tend to be orthodox, repeated, and juxtaposed rather arbitrarily. “*Healing Force*” covers no musical ground not already adequately represented on LP (notably his recent solo album for Sackville). I question the need for another such recording.

—Barry Tepperman

PAUL BLEY

Virtuosi

Improvising Artists Inc. IAI 373844

Japan Suite

Improvising Artists Inc. IAI 373849

Group improvisation is a basic premise of Paul Bley’s music; through a use of space more studied than idiosyncratic, Bley encourages his sidemen to complement his melodic lines. After receiving their musical commentary, Bley, in his next phrase, summarizes it, extends it, then lets their response initiate the next phase of the on-going dialogue. “*Virtuosi*”, recorded in 1967 with bassist Gary Peacock and percussionist Barry Altschul, employs Bley’s dialectical conception in a ballad format with a prearranged order of solos. “*Japan Suite*”, an energetic 1976 recording made when Bley, Peacock, and Altschul reunited to tour Japan, illustrates the natural evolution of Bley’s conception into a collective music in which individual solos emerge from the flow of the group’s interaction rather than a predetermined sequence.

The cerebral ethereality of *Butterflies* and the contained romanticism of *Gary*, a pair of Annette Peacock compositions, establish the moods the musicians develop throughout “*Virtuosi*”. On both pieces, the angular lyricism of Bley’s piano floats like a cork on an ocean wave. His lines break over the crest of his accompaniment, submerge into its churning interplay, then surface again. Early in Bley’s solo on *Butterflies*, Peacock’s countermelodic phrases buoy Bley’s lines when they should crest and break, creating a tension that dams briefly the music’s flow. Throughout the rest of the album, however, Peacock’s accompaniment is typically excellent. In his solos, Peacock abandons the percussive attack that characterizes much of his playing and builds his solos with resonant doublestops and slow glissandi that ring with his warm, round tone. Altschul’s empathy with Bley and Peacock is uncanny; he supports, rather than propels, them with pops and rolls whose crests and ebbs coincide with theirs. Given the percussionist’s rare opportunity to solo on a ballad, Altschul demonstrates his remarkable sense of context on *Gary*; his subtle use of dynamics conveys the restrained passion of the piece.

From its opening phrase, a muttering line Bley plays with one hand damping the piano strings, *Japan Suite* demonstrates the extraordinary collective sensibility that evolved from Bley’s dialectical conception. Throughout the forty-minute improvisation, as they pinwheel

through changes in tempo, rhythm, and texture, each musician, according to the dictates of his intuition, shifts freely between rhythmic, melodic, and textural roles. Peacock takes much of the solo space on the first side. (Because of a mistake in labelling, the performance begins on Side B, then continues through Side A. Hopefully, IAI will correct this on future pressings.) His percussive touch informs a fiery melodicism that scorches through and soars over the kaleidoscopic shifts in the music. On the second side of the album, Bley begins a long solo, based on a vamp that approximates a Japanese scale. As Peacock and Altschul fall into a freewheeling latin rhythm behind him, Bley spins moody lines, some angular, some chromatic, that conjure an image of avant-garde cabaret music. During this section, the rapport between Bley and Peacock is so strong that, in two places, they play the same impromptu phrase simultaneously. At one point in his solo, Bley suspends a fragmented line that Peacock completes. Altschul plays sensitively around and between Bley and Peacock, propelling them with unerringly placed percussive textures.

Despite a nine year gap between recordings, this trio has developed Bley’s dialectical conception into a truly collective music in which the individual nevertheless expresses himself fully. If “*Virtuosi*” was a seed of this concept, “*Japan Suite*” is its flower. Although “*Virtuosi*” is a fine recording, it lacks the vigor “*Japan Suite*” possesses even in its spiciest moments. The superlative rapport exhibited in the latter recording makes the former seem almost tentative by comparison. Bley fans will appreciate both. “*Japan Suite*”, however, is the stronger of the two, and one of Bley’s best.

—Vernon Frazer

JOANNE BRACKEEN AND CLINT HOUSTON

New True Illusion

Timeless SJP 103

New True Illusion is not at all an illusion, but a true reality! Joanne Brackeen, piano, and Clint Houston, bass, make a really remarkable excursion in tandem and this lively team demonstrates how complete they are as a front line together or individually; how masterfully they can weave contrapuntal lines; and how convincingly they can let their hair down.

Joanne’s personality has been formed through a long period of listening and study of such piano players as Chick Corea, Herbie Hancock and McCoy Tyner, which she reflects in her playing; and of people who influenced her musical growth, like Art Blakey and Joe Henderson with whom she played for quite a long time, accumulating experiences which now she is able to insert in her musical language with a kind of magic filtering. Clint Houston is a powerful bass player who has experience with Woody Shaw, Charles Tolliver and Stan Getz. His melodic lines are built with clearness, and his speedy fingers reflect the music he has in mind.

This album has been recorded in Holland, July 1976, during a European tour by the Stan Getz quartet, of which both of them were members, and represent the third effort by the new jazz label Timeless, produced by Wim Wigt Productions, one of the most active agencies in Europe.

The pieces included in this lovely album are all very fine, from Davis' *Solar*, to Corea's *Steps What Was*, from Tyner's *Search For Peace*, to Brackeen's *New True Illusion*, to *My Romance* from the duo Rogers and Hart. The shortest piece of the album, only one minute and 37 seconds, named *Freedent*, is by Joanne, and completely demonstrates her roots and her character with simple and beautiful lines.

— Mario Luzzi

DOLLAR BRAND

African Portraits Sackville 3009

This solo piano recording is the second volume to be released from a session Brand recorded in Toronto on February 18, 1973. It is an excellent showcase for his talents, both in performance and composition. Especially apparent here is the ease with which he is able to spin inventive yarns in order to make many of these 'portraits' come to life, and the total control which he commands over his instrument.

The opening theme *Cherry* exudes joy and cheery feelings, then segues into *Bra Joe from Kilimanjaro*. *Bra Joe* consists of a constant 6-note bass figure in the left hand and a series of variations on what seems to be an emotional (rather than musical) theme in the right. Throughout its 15-odd minute length Brand alternates earthy blues licks; deft, darting, angular lines which coil around the ostinato bass theme like a snake; and intriguing block chord progressions. The overall effect of the composition is hypnotic and dazzling, both at the same time.

The second side of the recording contains different themes (all composed by Brand except for Kippie Moeketsi's *Blues for Hughie*). These are presented more as a suite (or single, unified composition) than a medley. Among the high points here is a haunting, tender portrait of *Kippie* which contains definite Monk-ish left hand harmonies and right hand phrasing. *Gwangwa* offers another Gospelish theme and a striding left hand a la Randy Weston. *Easter Joy*, with its ringing staccato attack slides quickly into *Jabulani*, an excursion into close harmonies and an almost 'tuneless' tune. *Xaba* closes the set with a return to the blues, and some insistent, compelling comping, punctuated with Brand's unique vocalization.

Brand's mastery over the keyboard, his song-like compositions, and especially his exuberance and love of the music, (reflected in his off-mike singing) combine to make this album, like its predecessor, recommended listening.

— Art Lange

ANTHONY BRAXTON

Solo Live At Moers Festival Ring 01002

This is a most interesting album for what it reveals about Anthony Braxton, particularly about what he and his music can be in relation to a live audience. Chick Corea abandoned Braxton and the short-lived Circle in 1971 so that he could 'communicate' as he claimed Circle was failing to do. If Mr. Corea will listen to the ECM live recording in Paris he will hear

number-after-number thunderous audience response to his 'uncommunicating' music. Braxton of course has gone on to follow his unpromising musical destiny and here we find him again on stage, this time along with Circle only a memory. And he communicates. The crowd at the Moers festival in the summer of 1974 was young and intuitively responsive to a man alone with his music. They wanted him to succeed in his self-imposed task of creating with only his musical wits and his horn. Braxton does succeed and the response is a back-slapping congratulatory approval that befits the open, sunny day that the liner photo captures. Here is positive evidence that even an avant-gardist can find a happy, receptive audience. Even Braxton's abstractions can formulate into concrete 'good vibes'; a tribute to him and the young jazz public of Germany.

On *JMK-80*

CFN-7 Braxton opens with a gently reverberating alto sax, wispy and implausibly light. This gives way to slashing, edge-baring tears and a succession of textural transitions that exploit the alto's expansive tonal range. Even when he lets the mice scurry out of the top of his horn, the squeals are at once a comical setup to a grotesque belching punchline and concurrently part of a cohesive musical discourse. The crowd at one point cheers a sustained high register note. It is a natural crowd reaction but Braxton presses intently forward, he really has no intention of easy gratification through bravado grandstanding. In this piece one is struck by Braxton's underlying formal bent. The colors and textural shades contain linear reiterations and parenthetical adjuncts; the piece in total reads as a huge geometric/algebraic equation written out in oil paints and pastel crayon. If a mad scientist ever drank a potion he had concocted to formulate 'jazz musician' he would undoubtedly transform into Anthony Braxton.

RORRT

33H7T

4

is a neo-bop chase with Braxton's own inner racing rhythm section tempered by his burnished Konitz-like tone until the final moments when a series of false register blasts signal a flurried boppish tag; a most enjoyable five-minute exploration of one of Braxton's diversity of roots.

106 Kelvin

M-16

insinuates one of Braxton's quirky marches but takes an abrupt turn to more linear movement which is then short-circuited by several characteristically Dolphyish intervallic bounds. The crowd enjoys this enough to call for an encore and Braxton reciprocates with an upper extremity exercise which wanders across the ceiling of his alto's falsetto limits. More and more it seems, the unlikely situations like this that Braxton puts himself and his instruments into still come out as music. Braxton the chessplayer obviously enjoys being in his self-made fixes and contriving the right moves out with his intelligence and imagination. On this album the checkmate is Braxton's but the listeners (then and now) win as well.

— Kevin Lynch

Trio and Duet Sackville 3007

Duets 1976 with Muhal Richard Abrams Arista 4101

During the past few years many musicians have felt the need to go solo, both in concerts and on recordings, and this has produced a body of work which stretches all preconceived definitions of 'jazz' music. No longer does a soloist need a time-keeping rhythm section, regardless of the complex meters and rhythmic patterns which are now commonplace in the music. Anthony Braxton was one of the first to consistently free the individual musician from a group concept. And in these two recordings, he works out of another newly developed musical arena, the duet.

Of course, duets have been common in jazz since the days of Joe Venuti—Eddie Lang. But the individual roles within one duet have now changed. Instead of having one musician play the changes of a tune while the other solos above him, both musicians tend to carry equal weight. This type of 'dialogue' playing, where one can easily change the direction of the music's flow merely through subtle modification of melody or by stretching the structure of a piece, depends completely upon the compatibility of the performers. The essence of successful 'dialogue' playing lies in listening carefully to your partner and then firing back the appropriate response. Suffice to say that a long working relationship between the two performers is needed so as to allow for comfortable areas to be roped off and explored; either that or a near telepathic communication between the two.

On side 2 of "Trio and Duet" Braxton plays three standards in duet with Dave Holland. Holland's big boomy bass sound has never been captured so closely as on this Sackville recording, and there is an excellent recorded balance between bass and alto sax. Both *The Song Is You* and *You Go To My Head* are 'in the tradition', with Holland's bass walking through the changes (or rather dancing through them) and Braxton effortlessly riffing hot above them. His playing on *The Song Is You* seems particularly well thought-out with occasional bows to Lee Konitz here and there.

Embraceable You is given not so much an arrangement as a re-arrangement, with the theme being broken up and then re-assembled, new melodies slipped neatly between snatches of the recognizable tune. This performance is much closer to the Eric Dolphy/Richard Davis duo collaborations, *Alone Together* for example. Braxton/Holland fill more spaces with notes, theirs is a firmer, thicker texture; but both collaborations see the duet as a musical tug-of-war, each side giving slightly, surfacing and taking the lead, then rescinding.

Side 1 contains a Braxton composition

HM--421

↓

↓

↓

(RTS)

47

which is performed by Braxton and Leo Smith on various reeds, brasses and percussion, plus Richard Teitelbaum on synthesizer. Teitelbaum has recorded before with Braxton (on "New York, Fall 1974") and with Steve Lacy, Musica Elettronica Viva, and others. He is a virtuoso on his instrument. He can play chords which reinforce the harmonic basis for soloists, he can play percussive rhythmic patterns, he can add unusual timbral effects to the density of the sound collage - all of which he does on this one track. And best of all, he has a remarkable sense of taste, not only in his choosing what to play at any given moment, but also in knowing when to lay out (always a virtue) and let the other musicians change

Jazz Journal International

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

JAZZ BOOKS JAZZ BOOKS JAZZ BOOKS JAZZ BO
BOOKS JAZZ BOOKS JAZZ BOOKS JAZZ BO
JAZZ BOOKS JAZZ BOOKS JAZZ BOOKS JAZZ BO
BOOKS JAZZ BOOKS JAZZ BOOKS JAZZ BO

THE JAZZ BOOK

by Joachim Berendt \$6.95

FATS WALLER; His Life and Times

by Maurice Waller \$14.50

DUKE ELLINGTON'S Story on Records:

vol. 11 (1958-59) \$7.50

vol. 10 (1956-57) \$6.00

vol. 7 (1947-50) \$3.00

DUKE ELLINGTON On Microgroove

1923-36 by Dick Bakker (vol. 1 of a new

series) \$6.00

THE STORY OF THE BLUES

by Paul Oliver \$4.95

COLLECTORS CATALOGUE by Raf-

faele Borretti: vol.1 (revised) and vol.

2; \$3.50 each, or both for \$6.50

BLUES

by Robert Neff & Anthony Connor \$8.50

THE FRENCH QUARTER: an informal

history of the New Orleans underworld ,

by Herbert Asbury \$3.45

JAZZ, by Tony Munzlinger (large-size,

fantastic drawings of jazz musicians)

\$11.95

MILES DAVIS

by Bill Cole \$3.50

ARTIE SHAW

by E.L. Blandford \$4.50

FINNISH JAZZ DISCOGRAPHY

by Hans Westerberg \$4.95

LOUIS; The Louis Armstrong Story

by Max Jones & John Chilton \$3.75

Two folios of solos with piano accom-

paniment: **LOUIS ARMSTRONG, A Jazz**

Master (\$5.00) & **DIZZY GILLESPIE, A**

Jazz Master (\$6.30).

TELL YOUR STORY (a dictionary of

jazz titles) by Eric Townley \$18.95

CLARENCE WILLIAMS

by Tom Lord \$22.00

BLUES PEOPLE

by LeRoi Jones \$2.75

THE ART OF THE JAZZ GUITAR:

Charlie Christian guitar solos \$3.95

A TREASURY OF DJANGO REIN-

HARDT GUITAR SOLOS \$4.95

Order from:

WALTER C. ALLEN OF CANADA,

Box 929, Adelaide Stn., Toronto, Ont.

M5C 2K3 Canada - for books, please

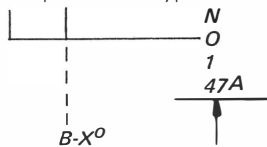
add, for postage, 5% of total value of

books ordered (Canada) or 8% (other

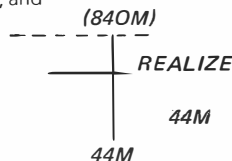
countries). Minimum postage 25 cents

(Canada) or 35 cents (other countries).

the shape of the music. All of these elements fit perfectly into the rambling type of 'imaginary landscape' which Braxton composes so brilliantly (other examples of this type of composition include

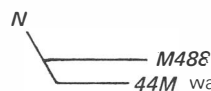


from the BYG album, and



from the first Delmark album). The important thing in this type of delicate, architectonic structure is not soloistic concepts, but rather group interplay within an exquisitely scored formula. All three performers here carry out their parts with extreme empathy and brilliance. Among the highlights of this piece are a typically stark unison line for trumpet and alto played over soft whooshing synthesizer (sounding like a cross between the seashore and the wind through heavy autumn trees), and a wonderful breathy section by Smith on trumpet and Braxton on clarinet. The variety of remarkable voicings throughout the piece label it a success on any level you care to measure it.

Fortunately, "Duets 1976" gives us not only another, different view of Braxton, but also an all-too-rare opportunity to view the talents of Muhal Richard Abrams. Abrams' three albums on Delmark really don't showcase his unique powers the way this album does (though the kaleidoscopic piano solo on *Young at Heart, Wise in Time* certainly comes close). In the past Muhal's role was mainly as a base for the soloists. For example, on Braxton's first Delmark LP Abrams was guest pianist, and his swirling harmonically dense background on



was a suitably heavy bottom on which the soloists based either light dancing solos or extreme upper register forays. On this album he is able to step out of the background and become an equal voice in dialogue with Braxton.

Miss Ann, Eric Dolphy's tune, re-inforces the parallels between Braxton and Dolphy. Abrams offers a laid back chordal view of the tune's harmonic framework underneath Braxton's pushing linear line, then follows with a flowing right hand solo in the manner of Jaki Byard.

On cut 2 Side 1 Abrams' role is to play occasional unison lines with Braxton's clarinet, occasionally laying out and occasionally taking the lead in their dialogue. His use of the percussive aspects of the piano is notable, first rumbling at the bottom of the keyboard, then quickly attacking its upper register for flurries of bird-like chirpings. In addition, his chordal construction is remarkable - often heavily articulating avalanches of chords erupt from the piano, all of them framing Braxton's clarinet perfectly. Braxton's use of the clarinet, by the way, utilizes its woody tone and top to bottom timbral possibilities wonderfully. Along with Perry Robinson, Braxton is easily the most original and novel clarinetist since the passing of

Pee Wee Russell.

Cut 3 Side 1 has a lively boppish head, then Abrams laying down a heavy riff while Braxton solos above on contrabass sax. Braxton alternates remarkable articulation of notes from this huge unwieldy instrument with effective slurs. Then Braxton picks up the riff for Abrams solo which again explores all registers. All in all a fun and interesting foray into dark sonorities.

Cut 1 Side 2 features Braxton's slightly out of tune obligatos adding a sense of the bizarre and the humorous to an otherwise authentic adaptation of Scott Joplin's *Maple Leaf Rag*.

Cut 2 Side 2 has a squeaky soprano/piano theme, followed by upper register piano tinkles. A middle register development section follows with pointillistic playing from both musicians. Halfway through the composition Braxton switches to contrabass clarinet, and both explore the coloristic possibilities of their instruments in a tightly controlled rhythmic structure.

The closing cut, *Nickie*, is a lovely ballad dedicated to Braxton's wife, and was spontaneously improvised by the two musicians.

With these two albums Braxton continues to delight and amaze his audience. Our thanks should go out to him, and to the various record companies for documenting this marvellous musician at such length. - Art Lange

WILLEM BREUKER KOLLECTIEF

Live In Berlin

Free Music Production SAJ-06

Personnel: Willem Breuker, Bob Driessen, Maarten Van Norden (reeds), Boy Raaijmakers, (trumpet), Ronald Snijders (flute), Willem Van Manen, Bernhard Hunnekink (trombones), Jan Wolff (horn), Leo Cuypers (piano), Arjen Gorter (bass), Rob Verdurmen (drums). Recorded November 5, 1975.

Side One - Introduction and Oratorium from La Plagiata/Jan Wit from La Plagiata. Side Two - Jalousie - Song from La Plagiata/Jail Music La Plagiata/Remeeting from Anthology/ Our Day Will Come.

The European Scene

MPS 66.168

Recorded live at Danauschingen, October 19th, 1975. Same personnel. (Ed's Note: These two records were recorded in the same period, and the music, including some of the compositions are similar. The following review therefore pertains to the music on both recordings. Both are highly recommended as examples of this fine music. - Bill Smith)

Just a thought about European 'classical musics' and circus in the same moment, imagined just for a moment that compositing would de-grade itself. A stiffly subdued formality could erupt into a natural joy and freedom. Improvisation, with its purity, overpowers all but the very skeleton of its tradition. Just a wispy ghost to observe, and perhaps smile. These are really found words, but words that came from listening to these pieces from La Plagiata. A free music Production. Four of the six compositions are from La Plagiata. Perhaps someone will tell me what is La Plagiata. The music is really funny, dramatic and happy all at once.

The soloists are just superb, but Willem Breuker, who wrote most of the music, and Willem Van Manen are the two most in tune with the real time of their music. Sometimes with the others the music form seems to have to change to suit their systems, with Breuker and Van Manen they are its character. A most powerful music, full of many surprises, not much to do with the Black American art. But many thanks for the improvisation.....

— Bill Smith

DEREK BAILEY AND ANDREA CENTAZZO

Drops
Ictus 003

LLOYD GARBER

Energy Patterns
Onari 001

Derek Bailey and Lloyd Garber belong to a new generation of guitarists bent on raising the guitar's expressive range above the fuzz-toned, diatonic barricades of rock and fusion music. Although Bailey's visceral approach contrasts with Garber's conceptual approach, the two musicians employ a common vocabulary of tone clusters, harmonics, and plucking and scraping lightly-pressed strings, as well as a number of other expressive techniques.

Bailey's latest release, "Drops", a collaboration with percussionist Andrea Centazzo, consists of nine spontaneously-sculpted sound structures predicated on a concise, shared stream of musical consciousness. In his non-linear approach to the instrument, Bailey plucks, slashes, and rings sequences of sounds which Centazzo complements with clicking, chattering percussion work. At times, the performances sound like percussion duets with melodic overtones. The acuity that Bailey and Centazzo bring to their collaboration, however, produces inherently musical results.

Whereas Bailey improvises in a compressed stream of consciousness, Garber improvises more deliberately, developing one idea until another evolves from it. The chart on the back of his "Energy Patterns" album illustrates the sequential approach he employs in *Prepared* and provides a key to understanding the other pieces on the album. Each stage of his improvisation is an 'event' based on one area of his musical vocabulary which evolves into other 'events' based on other areas of his vocabulary. A sequence of long, resonant tones, for example might lead into rapid, staccato runs and culminate with an abrupt passage of harmonics and tone clusters. Garber sometimes incorporates 'extra-musical' elements into his improvisations and subordinates his guitar work to them. *Voyage Of The Desert Weirdo*, for example, juxtaposes taped radio broadcasts with a sometimes flurrying guitar improvisation to suggest his imaginary character's movement. The 'extra-musical' elements Garber employs become essential elements of his highly individualistic music.

"Drops" and "Energy Patterns" showcase Bailey's and Garber's unique explorations of the guitar. Although their work defies comparison with the guitar's more orthodox practitioners, it will, no doubt, alter future musicians' ap-

proaches to the guitar in much the same way that the vanguard of any art form alters its mainstream. ("Drops" can be ordered from Ictus Records, P.O. Box 59, Pistoia, Italy. "Energy Patterns" can be ordered from Sackville Recordings, 893 Yonge Street, Toronto, Ontario, M4W 2H2, Canada.)

— Vernon Frazer

BUCK CLAYTON AND ROY ELDRIDGE

Trumpet Summit
Pumpkin 102

Except on *Indiana*, where Buck Clayton plays in the style of Roy Eldridge, this album is not a competition. Nevertheless it must be said that Clayton's work throughout is superior to Eldridge's. Thus the liner notes by Jack Sohmer, though excellent in delineating the two trumpeters' styles in general, are somewhat misleading as far as the content of this particular LP are concerned. Eldridge does not seem to take the risks said to be so characteristic of his approach.

The LP is from private tapes made of three separate sessions played by an all-star band live in London, Stuttgart and Copenhagen, in March and April of 1967. Unfortunately the tracks from the session which was worst recorded predominate. The drums especially are badly overmiked on these, making the rhythm section sound not only loud but sodden in places. But generally the music does make up for the poor sound.

It's especially enjoyable to hear the alto player Earle Warren, who was completely unfamiliar to me before this LP. His timbre and approach fall near that of Benny Carter, though his phrasing is less elegant and he tends to a rougher-edged sound. He replaced Willie Smith on this tour.

Other players include Sir Charles Thompson, Vic Dickenson, Bud Freeman (another strong voice), Bill Pemberton and Oliver Jackson. And on the final track Earl Hines and Budd Johnson join for a long *St. Louis Blues*. In certain ways this is both the best and worst of the tracks. It begins with a wonderful Hines intro, the single longest solo statement on the album, full-bodied and various, a real delight. But later Hines sets up a trill which will go on unendingly while he introduces the players for brief solos; by the time he ends it, you feel desperate to leave the room.

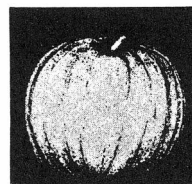
So it is an album of mixed delights and disappointments; the playing of Clayton, while not great, is solid and sensitive, and there is no hint of the embouchure problems which would later cause his temporary retirement.

— Joel Ray

JOHN COLTRANE

The Other Village Vanguard Tapes
Impulse 2027-9325

This recording contains live performances of the standard Coltrane quartet of the early sixties with McCoy Tyner, Jimmy Garrison and Elvin Jones and with the addition of Eric Dolphy and Reggie Workman. (Garvin Bushnell, double reeds, and Ahmed Abdul-Malik, oud, play supporting roles on some tracks.) These tapes were recorded at the same time as mater-



Pumpkin Productions, Inc.

P. O. Box 7963, (Ludlum Branch)
Miami, Florida 33155

NOW AVAILABLE
PUMPKIN 103: "Midnight at V-Disc" with Louis Armstrong & Jack Teagarden
For the first time, the complete historic V-Disc jam session of December 7, 1944, including takes unissued on V-Disc, all in excellent fidelity. Session features Bobby Hackett, Don Byas, Charlie Shavers, Hot Lips Page and many others.

SIDE ONE:

- 1.) Play Me The Blues, take one
- 2.) Play Me The Blues, take two
- 3.) I'm Confessin', take one
- 4.) I'm Confessin', take two
- 5.) Can't We Talk It Over
- 6.) Miss Martingale (breakdown)
- 7.) Miss Martingale

SIDE TWO:

- 1.) Rosetta, take one
- 2.) Rosetta, take two
- 3.) If I Could Be With You
- 4.) The Sheik Of Araby

PUMPKIN 104: "Donald Lambert plays Harlem Stride Classics"

More magnificent private recordings by the legendary master of Harlem stride piano, playing the compositions of James P. Johnson, Fats Waller, Eubie Blake, with an appreciation of Lambert by Dick Wellstood.

SIDE ONE (Stereo)

- 1.) It's All Right With Me
- 2.) Trolley Song
- 3.) Ain't Misbehavin'
- 4.) Daintiness Rag
- 5.) Old Fashioned Love
- 6.) Rose Of The Rio Grande
- 7.) When Your Lover Has Gone
- 8.) Jingle Bells

SIDE TWO (Mono)

- 1.) Keep Off The Grass
- 2.) Carolina Shout
- 3.) I'm Just Wild About Harry
- 4.) You Can't Do What My Last Man Did
- 5.) If Dreams Come True
- 6.) How Can You Face Me
- 7.) Russian Lullaby

PREVIOUS PUMPKINS AVAILABLE

PUMPKIN 101: "Trumpet Summit": Buck Clayton Meets Roy Eldridge

Sensational 1967 mainstream European concert recordings with EARL HINES, BUD FREEMAN, EARLE WARREN, VIC DICKENSON, SIR CHARLES THOMPSON and many more. Never issued before!

PUMPKIN 102: SIDNEY BECHET: "His Way"
Rare 1951 broadcasts in which the New Orleans soprano sax master romps through the classic repertoire with Russell "Big Chief" Moore, Red Richards and Art Trappier. All previously unissued!

EACH LP \$6.95, packing and postage included (U.S. only). Outside U.S., add \$1.00 per lp for postal charges.
OR: Each LP \$7.50 postpaid from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8 Canada.

ial issued on the "Impressions" (Impulse A-42) and "Live at the Village Vanguard (Impulse A-10) albums but consists of entirely different takes.

As might be expected, the playing is at a very high level. The most interesting aspect of the recording is the opportunity to hear Dolphy and Coltrane playing in the same context. Both play very well but I have a slight preference for Dolphy who does not seem as compelled as Coltrane to totally exhaust the basic idea of each solo. Unlike the later Coltrane-Saunders recordings, Dolphy and Coltrane do not seem to have had very much effect on each other's playing, both playing much as they did in other contexts at the same time. Still, it is very good to finally have the recorded results of this session.

— Kellogg Wilson

Afro Blue Impressions Pablo Live 2620 101

Lonnie's Lament; Naima; Chasin' the Trane; My Favorite Things; Afro Blue; Cousin Mary; I Want to Talk About You; Spiritual; Impressions.

These are the tapes from a European concert tour which Norman Granz organized for the Coltrane quartet sometime in the early sixties, probably around 1962. Oddly, neither the specific dates nor locations are included in the liner notes, but the tour must have lasted no longer than one month, and Granz does mention in passing that it included Stockholm and West Berlin. The biographical information so far made available in books is contradictory on this particular tour, so scholars will have to be satisfied with approximation.

In any case these four sides are a various and exciting representation of Coltrane's next-to-last great transition period, just before *A Love Supreme*, and are a valuable addition because they are live recordings. There are few recordings available, for example, where you can hear as dramatic (and painful) a continuity between two successive pieces as occurs on side four between *Spiritual* and *Impressions*. Switching from tenor to soprano after Tyner's solo on the first piece, Coltrane seems to droop, sounding weak and uncertain as though the switch weren't working out: then on *Impressions* he charges back on tenor like a man desperate to recapture lost ground. He ends that piece in duet with Elvin Jones, swirling through some repetitious, almost obsessive octave-switching passages that suggest intense struggle.

Mostly, though, Coltrane's playing leaps elatedly. It struck me listening to this album that the wittiness of his style isn't often mentioned. The nonchalant energy, the wonderfully relaxed readiness with which he dances through this version of *My Favorite Things* is somehow more droll than intense; he has what the Italians called *sprezzatura*. Listen also to the very ending on *Afro Blue* for a perfect definition of that word: absolute grace, beyond ordinary human capacity, and almost unaware of itself.

Undoubtedly the sound of the soprano has much to do with this feeling. If that instrument beckons you to dance, his tenor playing, which dominates the album, bores into you. Even the tender *Naima* - with Jones' help - becomes a tense rumbling ballad full of near-demonic portent. *Cousin Mary*, with Jones especially fiery, has some marvellous low-register

work by Coltrane. The wit and the ferocity are fused in the long cadenza of *I Want to Talk*, where Coltrane very gradually states the closing theme, tantalizingly, amid a repeated barrage of vertical runs; the release when it ended made me want to laugh out loud.

Despite Granz' somewhat careless presentation, this is a worthy addition to the Coltrane canon.

— Joel Ray

DOLO COKER

Dolo! Xanadu 139

Dolo/Affair In Havana/Lady Hawthorne, Please/Field Day/Never Let Me Go/Smack Up.

Dolo Coker (p), Blue Mitchell (tp, flug), Harold Land (ten), Leroy Vinnegar (b), Frank Butler (dr). Recorded New York, December 26, 1976.

Dolo Coker is one of that hardy group of pianists who emerged in the forties, performed yeoman service throughout the fifties and sixties, and reached middle age in the seventies, the almost anonymous victims of whatever forces conspire to keep deserving artists from receiving their just recognition. Coker, like his colleagues Barry Harris and Duke Jordan, has an impressive pedigree of sideman affiliations. As Mark Gardner reminds us in his liner notes, 'Dolo was playing piano in Ben Webster's Quartet (with Philly Joe Jones on drums) as long ago as 1946'. Throughout the following decades, he worked with Kenny Dorham, Sonny Stitt, Gene Ammons, Lou Donaldson, Dexter Gordon, Red Rodney, Lee Konitz, Sonny Criss, Teddy Edwards, Art Pepper, Harry Edison, Blue Mitchell, Junior Cook, and others. In addition to accumulating this breathtaking panoply of pure jazz credits, Dolo has also scored numerous breakthroughs in TV, particularly in the late sixties and early seventies. Considering his widespread activity and the prestige of his associations, not to mention the obvious virtues of his playing, it is all the more reprehensible that no recording company prior to Xanadu has seen fit to undertake the production of a Dolo Coker LP. But with this release, that injustice has been partially rectified.

On this, his first outing as a leader, Dolo is surrounded by compatible, stylistically-attuned musicians. Mitchell, happily, is back in a jazz groove, and Vinnegar and Butler are rocks throughout. Land, though, is a disappointment. An admirer of his for more than twenty years, I found it painful to hear him so ill at ease on the tenor. Perhaps he was struggling with a borrowed horn. Maybe he was just out of practice and had to fight bad chops. But whatever the reason for his lack of assurance, the results here are distressing. His tone, albeit no longer under the sway of Coltrane, only occasionally recalls the vibrance of the Brown-Roach days. For the most part, it lacks the molded perfection of that palmier period, and, in the lower register, it even takes on an uncharacteristic harshness. This failing, though, pales in significance when one confronts the hesitancy in his fingering. Phrases that once tumbled effortlessly out the bell of his tenor now seem awkward and clumsy, despite the logic of his overall designs. It is only to be hoped that this one-time paragon of consistency quickly recouped his powers after this

date.

With the exception of Land's *Smack Up* and the ballad *Never Let Me Go* (the only number on which the horns and drums lay out), all of the tunes are Coker originals, an especially attractive theme being the tastefully latinized *Affair In Havana*. Coker should properly be regarded as the most important player on the album; he plays very well, and if one can hear Bud Powell in the background, so much the better.

One final curiosity: in the notes, reference is made to: Coker's first two Xanadu albums [which] were both quintet dates with the same rhythm section and trumpeter Blue Mitchell. Tenor saxophonist Harold Land completed the front line on the first and Art Pepper [played] both alto and tenor on the second.' Apparently, these have not yet been issued, for my Xanadu catalogue omits any mention of them. However, there are several numerical gaps in the listing which might account for these dates, the release of which will no doubt add as much to Dolo's reputation as does the present one.

— Jack Sohmer

CCMC

CCMC - Volume Three Music Gallery Editions

The music on this record is awkward, gangly, fluid, stiff, transparent, opaque, beautiful, and ugly, all at the same time. These musicians (Casey Sokol, Michael Snow, Allan Mattes, Nobuo Kubota, Larry Dubin, and Peter Anson) are attempting to stretch and ultimately break out of the structural box which encompasses even the freest of creative music today. Since they adhere to a "music of the moment" or spontaneous creation through collective interplay, the music's structure is a tenuous though completely valid one. The members of CCMC have obviously been playing this music, alone or together, for quite a while as their music holds the listener's interest through an effective measuring of tension and relaxation of musical material; attained mainly through addition and subtraction of voices along the way, and through the utilization of subtle variances of tempo and texture within each piece.

Each of these players seem to have developed their own instrumental voice; nowhere here does one hear imitated or memorized licks or clichés, despite the diversity of "styles" of music which the CCMC reflects. The ensemble sound is, as a result, continually fresh; for example, their use of various percussion instruments in order to quietly urge the music forward in no way resembles the sound or usage of these same instruments by a group such as the Art Ensemble of Chicago.

One of the joys of this music is the way each of these three recorded pieces slowly evolves through excellent ensemble empathy. There are moments of lucid, liquid, shimmering sound between sections containing a deluge of notes, where the texture becomes more sparse and two or three instruments combine for some gentle, subtle sound inducement. Pianist Casey Sokol is especially effective in this regard: while his chord clusters and single note flurries help to propel the music in its up-tempo sections, his inside-the-piano strumming and plucking affords some lovely sounds in a more lyrical situation, almost seeming to be short "ballads" between the high energy collectives.

There are, of course, certain problems inherent in this approach to spontaneous collective composition. There are moments here of pointless pointillistic playing, a sense of vamping until a new direction springs out of the ensemble. Once it does, however, it is to CCMC's credit that they are able to pick it up immediately and sustain it to a logical conclusion; in other words, despite the myriad difficulties and uneven possibilities which must be avoided, CCMC's musical solutions are, more often than not, completely natural and musically rewarding.

— Art Lange

DON CHERRY

Old and New Dreams
Black Saint BSR-0013

The members of the quartet, Cherry, are Dewey Redman, Charlie Haden and Eddie Blackwell. As would be expected from the long association of all the group members with Ornette Coleman, it is virtually a Coleman recording despite his absence. Even the inclusion of three tracks per side is like the Coleman recordings of the early sixties. The playing of the group is quite good but sometimes seems to lack the cohesion and snap of the first Coleman recordings. It is still a joy to hear Haden and Blackwell together but the high point of the album is the duet of Cherry (trumpet) and Redman (musette) on the title track. All things considered, they sound far better than the much better paid Miles Davis alumni on the Herbie Hancock V.S.O.P. album (Columbia 34976).

I have some reservations about the political overtones of the Charlie Haden piece, *Chairman Mao*. I doubt that recent Chinese communism is any more of a friend to humanity than the crass greed bags that dominate the music industry. Jazz is a music of humor, irony and rampant individualism - all of which are qualities whose display in China would lead to confinement in a People's Compound for Calvinist Upright Conformity Reformation. Anyway, Blackwell expresses my sentiments nicely on this track with his opening and closing Fu Manchu gong bongs.

— Kellogg Wilson

STANLEY COWELL

Blues For The Viet Cong
Arista AL 1032

Despite its late release, *Blues For The Viet Cong* strengthens the reputation for consistently performing at the peak of his creativity that Stanley Cowell has acquired through his work with Marion Brown, Max Roach, Charles Tolliver, and his own brilliant *Illusion Suite* recording.

Although all but one of the compositions are Cowell originals, this first recording as a leader juxtaposes blues, light funk, straight-ahead compositions, solo stride piano, and ballads to achieve a well-balanced format. The album's title piece, a backbeat blues with a chanting melody, springs Cowell into a long-lined electric piano improvisation. *Travellin' Man*, another light, funky piece, has an infectious theme that Cowell plays close to as he improvises the imaginary travellin' man's brief appearance and gradual departure from hearing range. *Photon In A Paper World*, *Departure*, and *The Shuttle* are hard-driving vehicles for Cowell's sinuous lyric-

— RELAX —

Let *SECOND WIND* handle your hassle.

SECOND WIND will find you any type of used wind instrument at your price.

All you need do is give us your order.

Call us Monday to Thursday evenings
6 - 9 p.m. or write to:

SECOND WIND,
P.O.B. 203, Station "Z",
Toronto, Ontario M5N 2Z4
CANADA (416)781-0048

NEW ON SPOTLITE

SPOTLITE SPJ 15
EDDIE LOCKJAW DAVIS
"Chewin' The Fat"

Eddie Lockjaw Davis, tenor saxophone;
Georges Arvanitas, piano; Jacky Sampson, bass; Charles Soudrais, drums.

Cherokee, Stomping At The Savoy, Ghost Of A Chance, Green Dolphin Street, Avalon, Wave, I Can't Get Started, Tangerine, Oh, Gee!

Recorded in France, October 23, 1975.

SPOTLITE SPJ 136
NAT KING COLE

"Meets The Master Saxes"

Nat King Cole, piano; with various groups featuring Lester "Shad" Collins & Illinois Jacquet (*Heads, Pro-Sky, It Had To Be You, I Can't Give You Anything But Love*); Harry Edison & Dexter Gordon (*I Found A New Baby, Rosetta, Sweet Lorraine, I Blowed And Gone*); Lester Young and Red Callender (*Indiana, I Can't Get Started, Tea For Two, Body And Soul*).

Originally issued on Phoenix 5.

SPOTLITE SPJ 139
AL HAIG

"Meets The Master Saxes, Volume One"

Al Haig, piano; with various groups featuring John Hardee (*Cobblestones, Prelude To A Kiss, Boppin' In B Flat, Man With A Horn*); Coleman Hawkins (*Sophisticated Lady, Riffide, Stuff*); Wardell Gray (*Light Gray, Stoned (2 takes), Matter And Mind, The Toup*); Kai Winding & Al Epstein (*Hot Halavah, Bopelground*); also one track with Eddie Bert, Gray and Buddy Stewart, but with Buddy Greco on piano.

SPOTLITE SPJ 504
TONY KINSEY

"Thames Suite"

An English modern jazz big band recorded in 1974 & 1976, featuring well-known English jazz musicians Les Condon, Keith Christie, Duncan Lamont, Ronnie Ross and others.

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

ism. On these tracks, drummer Jimmy Hopps' accompaniment is startling; his snare drum punches simultaneously with Cowell's prodding left hand, then builds as if anticipating the direction of his right hand. *You Took Advantage Of Me*, a nod of tribute to Art Tatum, receives a lively solo treatment, although Cowell's stride hand sounds uneven at times. Of the two ballads that appear on the album, *Wedding March* is the most compelling. Cowell gives it a delicate, assured treatment. *Sweet Song*, on the other hand, suffers from Hopps' excessive accompaniment; his thundering percussion work conjures a rainstorm that washes away much of the beauty the piece might have had.

Sweet Song, however, is the only truly weak performance on the album. *Blues For The Viet Cong* stands with the rest of Cowell's work as an embodiment of consistently first-rate musicianship.

— Vernon Frazer

KENNY DORHAM

The Kenny Dorham Memorial Album
Xanadu 125

When Kenny Dorham died prematurely in 1972, the jazz world was left with only three mature practitioners of first-generation bop trumpet — Dizzy Gillespie, Howard McGhee, and Red Rodney. Although in the beginning all blessings flowed from Dizzy's uptilted bell, these were men to whom Dorham owed nothing, but saw — as they saw him — as passing common reference points. Dorham learned from the people he sat behind (Gillespie—1945, Fats Navarro—1948) or replaced (Navarro—1947, Miles Davis—1948, Clifford Brown—1954 and 1956), but all his apprenticeships served to mature the individual persona he incubated until he first came to prominence in the mid-1950s. In this respect his career parallels Thad Jones', although at a far less cerebral level and certainly without the Hollywood Happy Ending. Kenny Dorham was a distinctive and individual talent, that underestimated fifth man in the bop trumpet pantheon. But he was also all musician — no show or business about him, so few knew of his worth. His lines, as he was, were reticent rather than brash, pointedly and precisely articulated without the percussive attack of a Brown or Navarro. Nor was fleet burning technique ever a forte — not that he lacked it, but that he preferred to harness it to immediate expressive needs. What distinguished his lines was flow — the tension he drew by alternating fleet climaxing chromatic phrases with sustained tones, a pattern which he adeptly telescoped as a formal basis for whole solos. (See, for example, *Stage West*.) Dynamics and the resulting intensity of impression are precisely controlled. As well — unlike many other users of quotation — Dorham would encapsulate whole concepts by following an extensive run of functional harmonic melody with a well-placed motivic fragment. The operative adjectives are "structured", "evocative", "gentle" — but above all, "personal".

"The Kenny Dorham Memorial Album" was not originally recorded for such elegiac ends. It is a reissue (from Jaro 5007) of a fairly ordinary 1960 studio date by the Dorham quintet of the time. The band is in fact not among Dorham's best (that honour, on record, goes to the sextet with J.R. Monterose and Kenny Burrell on Blue Note) — but is adequate as a reflection of his personality and as a ve-

hicle for his concepts. Perhaps remembering the dues he had had to pay from the very beginning, Dorham made a point throughout his career of bringing newcomers into his bands. For this date, the sole equally seasoned performer was pianist Tommy Flanagan, who — in the background as usual — supports with his usual perspicacity, but in the presence of inexperience more aggressively than was his norm. (It should be noted that Flanagan was a substitute; the quintet's regular pianist, another then-tyro named Steve Kuhn, was unavailable for this date.)

Trumpet shared the front line of this band with the baritone of Charles Davis, who then showed relatively little of the promise that would bloom two and three years later. He played the fashionable hard-bop changes with a leaden non-swing, and many technical limitations. Runs that started out fleet became simply uncontrollable, and climaxed on a god-awful reed squawk. His middle and upper registers were nasal, flat, and he studiously avoided the richer low end of his horn. At times he was simply content to sit and honk. He improved very markedly in his months under K.D.'s tutelage. The band was filled out by a promising walker named Butch Warren (subsequently to be heard with Monk) and a young Philly Joe- Art Taylor oriented drummer, Buddy Enlow.

One might argue with using this session as a Kenny Dorham memorial. But one can't question that the trumpeter's solos were always true to himself, that he was a consistent and personal performer, and that his is the dominant personality here. The presence of young barely-competents doesn't detract, but rather adds to the image of a sympathetic, even compassionate artist, generous to a fault over his own ups and downs. Musically, this is not the session I should have chosen for remembering him. But its entire makeup shines with his warmth, and if the *man* need be eulogized, this is tribute indeed. — **Barry Tepperman**

JOE GALLIVAN AND CHARLES AUSTIN

At Last
Man-Made Record Co.

WALTER ZUBER ARMSTRONG

Hitana
World Artists WA1002

NOISE

Noise
Performance PR666

These three albums are united by the common traits of poorly-chosen geography — away from the active centres of improvisational musical interest — and the abiding artistic integrity that renders the notion of "commercial value" irrelevant. All are self-produced just as they are self-determined. Two of them are particularly meritorious, to the point of justifying the effort involved in seeking them out.

The introduction of the Moog synthesizer brought a new revolution to electronic music. Just as old forms of electronic music renewed interest in exploitation of timbral possibility (paralleled in traditional-instrument musics by Webern's and later explorations of "klangfarb-

enmelodie"), it fused the composer and performer into a single realization functionary. But the tape medium kept it an ivory tower art, remote from the reality of a performing public. With the advent of the synthesizer the music gained the attribute of life, because — once having outgrown its "funny sounds machine" image — in the hands of intent creators it became a medium for serious improvisation. The early experimenters (by which I mean workers of five years ago—Gleeson, Teitelbaum, Sun Ra) discovered the aesthetic usefulness of a new timbral plasticity akin to what was achieved by more traditional means with rhythm and linear flow. They also discovered the application of this resource to combinations with more traditional musical media, using the ranges of the Moog as an altering chamber for the sounds of older instruments. (The work of Teitelbaum with Anthony Braxton comes readily to mind.)

Thus, "at last", we come to Charles Austin and Joe Gallivan, whose album stands as a towering summation of this new quest for expressive resource. Austin is an impressive woodwind player (saxophones, flutes, double reeds) whose improvisational ideas are heavily indebted to John Coltrane. Gallivan is the synthesizerist, and together they work with astonishing empathy. It's difficult to tell just how much preconception is involved in their art, but I find it hard not to conceive of Gallivan's Moog as simply another horn — admittedly, one of vast resources. The synthesizer in his hands is a duetting instrument, one which plays in timbres while setting and sustaining rhythmic impetus and reflecting both men's ideas. At times there are the traces of an otherworldliness that one would expect in Sun Ra's music (and one reflects how tangible Ra's impact is upon the children of Coltrane in general), but one title — *Electronic Africa* — sets a dominant tone. It is an elastic music on both parts, with horizons infinitely expandable.

Far less praiseworthy is the virtually self-viewing "Noise", for no special reason. The performers involved all appear individually capable, but conceptually their music chases its own tail in tight little neurotic treadmill circles without meaning much. The net effect of a constant drone becomes rather stultifying after very few minutes.

I have previously written about the hidden excellence of Walter Armstrong ("Coda", February 1974). If you happen to be more than peripherally aware of Marion Brown, or Perry Robinson, or Roscoe Mitchell, or Andrew White, and not at all of Walter Armstrong, accept this merely as a fluke of industrial geography. The Vancouver-Washington State area is hardly a mecca of musical activity, and Armstrong is to be loudly applauded for sustaining the excellence of his music and accepting the vicissitudes of an isolated creative existence (while escaping the pressures that compromise). At the time of his first LP his was a unique fusion of several root sources that was moving surely into its own personality. With "Hitana", he has arrived in himself, with an instantly-recognizable rhythm-based style that accepts Coltrane and Dolphy as contemporary bases and rethinks content from that point. In both the flutes of *Song For Sheila* and the bass clarinet of the title piece, his line is a strong, lyrical, flowing exchange with his bandmates. One most pertinent to his art, in both pieces, is percussionist St. Albert, the source of both tonal and rhythmic impetus to his lines. Also worth noticing is bassist Larry Kennis, who

functions in "Hitana" as a second horn in continuous duet with Armstrong. As with his first self-produced album, it's a well-produced recording of reasonable sound quality that leaves little to be desired. Only an audience.

— **Barry Tepperman**

World Artists 1002 is available from WZA Record Productions, P.O. Box 1378, Bellingham, Wash. 98225 USA, or 4561 Haggart St., Vancouver, B.C. V6L 2H6 Canada. Man Made Records are available from 812 NW 57th St., Miami, Florida 33127 USA. Performance PR666 is available from Charles Farrell, 127 Longley Rd., Newton, Mass. 02159 or Ken Steiner, 104 Columbia St., Brookline, Mass. 02146 USA.

AL GREY

Al Grey Jazz All-Stars at Travelers Lounge Live
Travelers TRV 3001

A very relaxed loose atmosphere prevails on this recording made before a live audience at Miami's Traveler's Lounge. It should come as no surprise that a Basieite spirit pervades this session as four of the participants are long time members of the Basie band. Trombonist-leader Al Grey, tenor saxophonist Jimmy Forrest, Pete Minger on trumpet and bassist John Duke are the Basie regulars. Shirley Scott on piano and drummer-vocalist Bobby Durham fill out the sextet.

I was especially interested to hear Shirley Scott on piano as she is usually to be found on organ. After this hearing I am ready to suggest she leave her organ at home more often and make the piano her number one instrument.

In all candor, nothing earthshaking or even memorable takes place on this record. Let's face it though, the same could be said for the vast majority of jazz recordings released. This album does offer warm swinging jazz from six capable musicians on a typical night at what could be any jazz club any place in the world.

— **Peter S. Friedman**

GUITAR SOLOS

Fred Frith, G.F. Fitzgerald, Hans Reichel,
Derek Bailey
Guitar Solos 2
Caroline C 1518

In England there seems to be no boundary between the worlds of progressive rock and modern jazz. Members of such pop-avant-garde groups as Soft Machine and Roxy Music can be found in the Brotherhood of Breath and other groups forging ahead in the field of creative music. As a result of this atmosphere, Virgin Records was created, combining releases by the drone-obsessed Tangerine Dream with those of the Jazz Composers' Orchestra.

Now Virgin, via one of its branches, Caroline Records, is issuing a series of records involving some of the artists involved in the role of the guitar within creative music. Number two in series features the work of Fred Frith, G.F. Fitzgerald, Hans Reichel, and Derek Bailey.

Frith put out an album of solo guitar music two years ago (Caroline C1508) which indicated that while he understood the necessities of what he was playing, the result was overshadowed by a wearisome grounding in rock roots. His work on the present album doesn't indicate much of

a change, although this might just be a result of the pieces Frith chose to play. *Water/Struggle/The North and Only Reflect* use largely unvarying tone centers to develop improvisations, much like many of the more commercial artists kicking around in the music. The first piece is played on two electric guitars at once, modified by an extra pickup and several microphones; unfortunately, Frith does not make much of the situation. Both his pieces are essentially the same, implying more a repetition of personal clichés than an attempt to advance his own understanding of the music he plays.

Brixton Winter 1976, the sole effort by G.F. Fitzgerald on the album, presents many of the vices of many of the artists active in progressive music. Echo effects and repetition that comes across as a bad parody of Terry Riley is used lavishly. Fitzgerald strikes me as a guitarist who would be more comfortable in the current German avant-garde pop-rock than in the type of music played by groups like the Spontaneous Music Ensemble.

German guitarist Hans Reichel is heard to much better advantage on his FMP outings. Here his playing — represented by *Avantlore, Vain Yooks* and *Donnerkuhle* — is, again, a case of wearisome repeating phrases over a rock beat. From someone who plays a guitar made by sticking the necks of two electrics together we should expect more.

As in many instances, the best comes last, and is, in the case of this album, almost the only good. "Guitar Solos 2" ends with three pieces by Derek Bailey — *Virginal, Praxis* and *The Lost Chord*. Bailey, of course, pretty well singlehandedly started the exploration of the function of the guitar in creative music. The others on the album obviously owe him much. While they all utilise his technique, they all fail to recognize the importance of timing in Bailey's style. His is an almost stark music, arranging clusters of sounds in a way that demands your full concentration, as opposed to simply carrying you along. It is significant that at this point in his career Bailey performs exclusively on acoustic, as opposed to the complex electronics of others. This seems to imply a recognition that it is what you play that is important, not just how you play it. This is a recognition that could profit the other guitarists on this album. — *Joe Singendonk*

REISSUES

Louis Armstrong/Jack Teagarden: Midnight at V-Disc (Pumpkin 103) contains all the music from the December 7, 1944 session. Armstrong is featured on the two takes of *Play Me The Blues* (later to become *Jack-Armstrong Blues*) and *I'm Confessin'*. His presence makes these marginally the highlight of the disc. Close behind are *Miss Nightingale* (there's a brief incomplete take as well) and *The Sheik Of Araby* with Hot Lips Page the principal soloist—both vocally and on trumpet. Teagarden and Bobby Hackett blend together beautifully on *Can't We Talk It Over* and *If I Could Be With You*. Two takes of *Rosetta* showcase the solo talents of Charlie Shavers, Don Byas, Trummy Young and Ernie Caceres. Much of this music has appeared before on LP (Palm Club, Family, Queen) but never with the brilliant fidelity or completeness of this package. The music is

superb, the artists acknowledged masters of the idiom.

Swing Street (Columbia Special Products JSN 6042) is a repackaging of the much sought after Epic four-LP reissue of the 1960s. It remains an excellent cross section of idiomatic small group swing/novelty music from the period. In a way it captures admirably the delicate balance between music and entertainment which was part of the constant struggle between musicians and entrepreneurs of the period. Such novelty hits as *You'se A Viper* (Stuff Smith), *Isle Of Capri* (Wingy Manone) and *Flat Foot Floogie* (Slim and Slam) are counterbalanced by Bud Freeman's *The Eel*, piano solos by Waller, Tatum, Wilson and Clarence Profit, the original version of *Cherry Red* by Joe Turner and Pete Johnson and Dizzy Gillespie's *I Can't Get Started*.

Miles Davis: Facets (Columbia Special Products JP 13811) at first glance appears to be the same as French CBS 62637. However, only side one is the same: *Budo, Little Melonae* (27/10/55), *Sweet Sue* (10/9/56), *Blue Xmas* (21/8/62), *Devil May Care* (23/8/62). Side two of this release includes a version of *Love For Sale* from the May 26, 1958 session which was only issued previously on "Black Giants". *On Green Dolphin Street* (21/4/61) is from the Blackhawk session but was not part of the original set. There's some excellent music here, of course.

Eddie Lang - Joe Venuti: Stringing The Blues (Columbia Special Products JC2624) is another repackaging of one of Columbia's sought-after box sets of the 1960s. It's an excellent cross-section of the influential pioneering recordings by these virtuosos of the 1920s. Especially magnificent are the guitar duets of Lang and Lonnie Johnson (*Two Tone Stomp, Guitar Blues, Bull Frog Moan, A Handful Of Riffs*). Much of this material is also to be found on the Parlophone/Swaggie reissues which are more intelligent compilations for the collector. However, this set serves as a suitable reminder of the validity of these musicians' contributions.

Willie The Lion Smith: A Recital (Rarities 43). This European concert from 1966 offers little fresh insight into the Lion. He reworks many of his standard pieces in typical fashion. Even though this performance has not been on record before it is scarcely a major event. The Lion, I am sure, had no idea it would ever be issued and would not have approved. This release, then, is primarily of interest to those listeners studying the Lion in great detail. There are certainly far better examples of his work available.

Eddie Condon: Intoxicating Dixieland (Rarities 44) contains music from the Town Hall concerts of November 4, 1944 and February 24, 1945. Featured guests with the Condon band on these occasions were Jess Stacy, Muggsy Spanier, Jimmy and Tommy Dorsey, Sidney Bechet, Max Kaminsky and vocalists Red McKenzie and Lee Wiley. Regulars include Billy Butterfield, Pee Wee Russell, Ernie Caceres, Gene Schroeder, Bob Casey and George Wettling. Sound quality of this issue is on the low side and the musical performances are characteristic rather than exceptional. Nonetheless, these Town Hall concerts captured the Condon gang (and guests) during their best years.

Bethlehem, after being a major jazz label in the 1950s, all but disappeared. Now many of the albums are being reissued in their original form and it gives us a good opportunity to reassess their merits twenty years later. The company recorded examples of all styles of jazz

then in existence and gave opportunities both to established stylists and newcomers to the scene. Among those newcomers was *Booker Little: Victory and Sorrow (BCP 6034)*. This was actually his fourth, and last, date as leader. There are tight arrangements and flowing solos from the trumpeter, George Coleman, Julian Priester and Don Friedman. The voicings heighten the interest in an album which has stood the test of time as a superior example of the music from this period. Little's more adventurous outings with Eric Dolphy remain as his classic statements. *Zoot Sims: Down Home (BCP 6027)* is one of the tenor saxophonist's better recorded efforts and still sounds good. Of special note, though, is the excellent piano work of Dave McKenna. His solos sparkle, showing wit and imagination, while his ensemble sense contributes greatly to the momentum of the music. George Tucker and Dannie Richmond complete the quartet. These two anchormen and Zoot are also present in *Booker Ervin: The Book Cooks (BCP 6025)*—the initial session as leader for the Texas tenor saxophonist. He and Zoot sound good together but Tommy Turrentine's trumpet contributions are less than satisfactory and the rhythm section doesn't stay together. Much better are the Candid LP and the "Space" and "Song Book" dates on Prestige. *Rahsaan Roland Kirk: Early Roots (BCP 6016)* rescues from obscurity the late multi-saxophonist's first recordings — some four years before the Argo LP. As early as 1956 Rahsaan had his music together and this LP gives us further insights into his remarkable talents during the period when he was concentrating on playing jazz. His best work was to come later — on Mercury, Limelight and Prestige when he had the opportunity to work with his peers. The rhythm section is only adequate on this date. *Pepper Adams/Donald Byrd: Stardust (BCP 6029)* is but one of many sessions recorded by the Detroit jazz fraternity of that period. The Motor City was blessed by the presence of several dozen exceptional exponents of the bop vernacular and at this date we hear Adams, Byrd, Kenny Burrell, Tommy Flanagan, Paul Chambers and Hey Lewis. Like many Dixieland sessions this music can be stylistically identifiable without being distinctive. This was one of those occasions. *Jimmy Knepper: Idol of the Flies (BCP 6031)*, on the other hand, appears at first glance to be much less interesting. The presence of Bill Evans is an advantage but Gene Roland, Gene Quill and Bob Hammer are not usually ranked as heavyweights. The skills of Knepper as composer, arranger and performer help make these sessions exceptional — especially the tunes with Bill Evans and Gene Quill in the lineup (all but three). Knepper's talents have long been recognized by musicians but he is still virtually unknown to the jazz public at large. Perhaps this reissue and his new LP on SteepleChase will help refocus the attention of listeners. *Oscar Pettiford: The Finest (BCP 6007)* is a timely reminder of another extraordinary talent. He pioneered a trend among jazz bassists in the adoption of cello as a second instrument and throughout his career was widely admired for his flowing lines and imagination. This date was a tightly orchestrated affair and the lack of real individuality on the part of the soloists helps give the music a somewhat dated sound. It's a nice reminder of Pettiford's talents as a composer (*Bohemia After Dark, Oscalypso, Don't Squawk*) but is rather uninteresting music. The same could be said of *Herbie Mann/Sam*

Most: The Mann with the Most (BCP 6020), Mel Torme: Loves Fred Astaire (BCP 6022) and Betty Roche: Take The A Train (BCP 6026). All three are well-produced professional efforts which will appeal to flautists, Mel Torme and Betty Roche enthusiasts. Much better is **Herbie Nichols (BCP 6028)** — a worthwhile follow-up to the extraordinary repackaging of his Blue Note sessions. Once again it is impossible not to be impressed with his compositions and his individual conception. The rhythmic cohesion so necessary for the success of his music is not nearly as evident here and Dannie Richmond's clumsy drumming is often distracting. **Johnny Richards: Something Else Again (BCP 6032)** is as close to Kenton as you might want to get. It's a West Coast big band (many Kenton alumnae) playing Richards' charts very well. To paraphrase Gerry Mulligan: Kenton leads a **band** and Duke Ellington led an **orchestra**. This LP is full of big, brassy **band** sounds. Finally we come to **Bud Freeman: The Test of Time (BCP 6033)** — a characteristic excursion by the tenor saxophonist who is assisted by Ruby Braff on one side. The steady rhythm team of Al Hall and George Wettling is completed by two veteran pianists from the 1930s who were soon to bow from the scene — Ken Kersey and Dave Bowman. Neither of these sessions are masterpieces but the mellow ease of the music is something which is impossible to duplicate.

— John Norris

RECENT RELEASES

CHET BAKER
"You Can't Go Home Again"
A&M Horizon SP-726

GATO BARBIERI
"Ruby, Ruby"
A&M SP-4655

BAIRD HERSEY/DAVID MOSS
"Coessential"
Bent Records BRS 2
(Available from New Music Distribution, 6 W. 95th St., New York, N.Y. 10025 USA)

CLAUDIO FASOLI Jazz Trio
"Eskimo Fakiro"
Carosello CLE 21036

CCMC (Canadian Creative Music Collective)
"CCMCvols. 1&2"
Music Gallery Editions 1&2
(note: volume 3 of the CCMC's music is reviewed on page 21 of this issue of *Coda*).

VSOP (Hancock, Shorter, Hubbard, etc.)
"The Quintet"
Columbia C2 34976

VARIOUS ARTISTS (Gordon, Getz, etc.)
"Montreux Summit"
Columbia PG 35005

JOE PASS
"Guitar Interludes"
Discovery Records DS-776

JACK WILSON
"Innovations"
" " " -777

KEITH JARRETT
"The Survivors' Suite"
ECM 1085

RALPH TOWNER
"Solstice Sound and Shadows"
" " 1095

KARL BERGER
"Interludes"
FMP-0460

EARL SWOPE Sextet with Lennie Tristano
"The Lost Session" (1945)
Jazz Guild 1008

ARTIE SHAW
"Melody and Madness, vol.5"
Jazz Guild 1009

WALTER ZUBER ARMSTRONG
"High Places"
World Artists 1003
(see review of "Hitana", elsewhere in this issue)

SAM MOST
"Flute Flight"
Xanadu 141

CLIFFORD JORDAN
"Firm Roots"
SteepleChase SCS-1033

JACKIE McLEAN
"New York Calling"
" " " SCS-1023

BEN WEBSTER Quintet
"at the Nuway Club-1958"
Jazz Guild 1011

LEE KONITZ/PAUL BLEY/BILL CONNORS
"Pyramid"
I.A.I. 37.38.45

SUNNY MURRAY & The Untouchable Factor
"Charred Earth"
Kharma PK-1

IRENE SCHWEITZER
"Ramifications"
OGUN 500

ELTON DEAN'S NINESENSE
"Happy Daze"
" " 910

MANGELSDORFF/Pastorius/Mouzon
"Trilogue — Live!"
MPS 0068.175

JOHN COATES JR.
"Alone and Live"
Omnisound N1015
(Available from Omnisound, Delaware Water Gap, Pennsylvania 18327 U.S.A.)

BYARD LANCASTER
"Exodus"
Philly Jazz 1
(Available from New Music Distribution).

PERLA/ALIAS/GROSSMAN
"Stone Alliance"
P.M. Records PMR-013

SYMPHONY JAZZ ENSEMBLE
"Carmen"
QCA Records 364

GUSSE ROSSI Quartet
"I'm Still Here"
(Finland) RCA PL40048

WILLIAM HOOKER
"...is eternal life"
Reality Unit Concepts 444

FINN SAVERY
"Dualism"
6C 063-39169

NAT KING COLE w. Pres, Jacquet, Dexter.
"meets the Master Saxes"
Spotlite SPJ136
(reissue of Phoenix 5)

PER BORTHEN SWING Department Ltd.
"Swingin' Departure"
Talent TLS 3020

AMALGAM
"Samanna"
Vinyl VS104

BOB WALLIS & The Storyville Jazzband
"Easy Does It"
WAM MLP 15.544

CODA PUBLICATIONS

BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA

JIMMY RANEY: Solo (Xanadu) 7.98

NAT KING COLE: w. Pres, Jacquet, Dexter Gordon (Spotlite) 7.98

AL HAIG: w. Hawkins, Wardell Gray, John Hardee (Spotlite)..... 7.98

RIVERBOAT RECORDS: AMOS WILBURN: Chicken Shack Boogie - ROY MILTON:
California Blues - JULIAN DASH/EDDIE CHAMBLEE/AL SEARS/BEN
WEBSTER: Big Sound Tenors - WYNONIE HARRIS/ JIMMY RUSHING/SONNY
PARKER/BIG JOE TURNER: The Best of Blues Shouters - each..... 7.98

PRESTIGE TWOFERS — DUKE ELLINGTON: The Carnegie Hall Concerts -
no. 2 (1944) - no. 3 (1946) - no. 4 (1947) two-record sets each 10.98

BEN WEBSTER QUINTET: Live at the Nuway Club October 5, 1958 (Jazz Guild)..... 7.50

DIZZY GILLESPIE: Live at the Downbeat Club Summer 1947 - big band (Jazz Guild)..... 7.50

ARTIE SHAW: Melody and Madness vol. 5 1939 w. Rich, Auld, Pastor (Jazz Guild)..... 7.50

JOHN COLTRANE: First Meditations (For Quartet) 1965 (Impulse)..... 7.50

TEDDY WILSON/MEL POWELL/MARY LOU WILLIAMS: I Love A Piano (Esquire)..... 7.98

RONNIE SCOTT: Great Scott! Studio Recordings, volume 1 (Esquire)..... 7.98

DICK WELLSTOOD: Swingin' on a Baby Grand - solo piano (88 Upright)..... 7.98

MILES DAVIS/TADD DAMERON Quintet: Live in Paris, May 1949 (Columbia)..... 7.50

GERRY MULLIGAN: THE ARRANGER- 1946, '47, '49, '57 recordings (Columbia)..... 7.50

SWING STREET: N.Y. Jazz anthology - see "Reissues" section of this issue of *Coda*..... 22.98

MAL WALDRON/GARY PEACOCK: First Encounter (Catalyst)..... 6.98

GEORGE LEWIS (clt): In Europe w. Kid Howard, Jim Robinson vol. 1 (Rarities)..... 7.98

LOUIS JORDAN/HOT LIPS PAGE/DON BYAS: Jumpin' Stuff (Rarities)..... 7.98

BEN WEBSTER: Scandinavian Days volume 1 - 1965, '69 recordings (Rarities)..... 7.98

BUCK CLAYTON: Buck's Mood - The complete Paris sides w. Byas, Bill Coleman (Vogue) .. 8.98

RALPH SUTTON: Ragtime Piano (reissue of Roulette record) (Swing)..... 7.50

JIMMY RANEY: Guitaristic (1963) (Swing)..... 7.50

LOUIS BELLSON & his band: Big Band Jazz w. Candoli, Porcino, Callender 1962 (Swing) ... 7.50

EDDIE LANG/JOE VENUTI: Stringing the blues (CBS 2-record set)..... 12.00

DICK HYMAN/RUBY BRAFF: Fats Waller's Heavenly Jive (Chiaroscuro)..... 7.50

EARL HINES: Quartet w. Hank Young, Tiny Grimes, Bert Dahlander (Chiaroscuro)..... 7.50

JOE VENUTI: Hooray for Joe! - 1961, 1973 sessions (Chiaroscuro)..... 7.50

LOU STEIN: Stompin' Em Down w. Ray McKinley (Chiaroscuro)..... 7.50

CHARLES MINGUS Sextet in Berlin w. McPherson, Preston, Byard, Jones (Beppo)..... 8.50

MICHAEL GREGORY JACKSON: Clarity w. Lake, Murray, Leo Smith (Bija)..... 7.50

KEN COLYER: The Rarest w. George Lewis (clt), Raymond Burke (NoLa) 8.50

CECIL TAYLOR/ John Surman/Albert Mangelsdorff/ Friedrich Gulda/Barre Phillips/
Stu Martin/Ursula Anders: Nachricht Vom Lande (Brain 500 018) two-record set 20.00

MASTER JAZZ RECORDINGS (MJR): MASTER JAZZ PIANO Vol.2 (8108)/ EARL
HINES: Hines '65(8109)/Hines plays Duke Ellington vol.1 (8114)/plays Duke vol.4 (8132)/
MASTER JAZZ PIANO vol.3 (8117)/MJ Piano vol.4 (8129)/DICKY WELLS: Trombone Four
In Hand(8118)/SNOOKY YOUNG-NORRIS TURNER: The Boys from Dayton (8130)/
CLIFF SMALLS: Swing and Things (8131) — EACH 3.98

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

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

BLUESNEWS

With a few obvious exceptions, the recordings selected for review this time around are rural in nature. Generally, all are quite satisfying. Guitarists dominate and are presented in a variety of settings. Let us turn first to the most recent and most satisfying LP of the lot.

"Robert Jr. Lockwood Does 12" (Trix 3317) is a definite high water mark in Lockwood's evolution as a demonstratively competent and versatile jazz/blues artist. "Does 12" is also the most exciting and refreshing LP to cross this table for review in 1977. Certainly, a far superior product even to Lockwood's solid outings with the Aces ("Blues Live in Japan", Advent 2807 and "Steady Rollin' Man", Delmark DS-630) or his debut Trix outing ("Contrasts", Trix 3307). This latter LP, released in 1974, set the stage for this more recent recording and helped to break the restrictive Robert Johnson legacy for Lockwood (remember, Johnson was Lockwood's stepfather).

"Does 12" finds Lockwood playing flawlessly on both 6 and 12-string electric guitars. The emphasis is on Lockwood's innovative jazz guitar style that incorporates complex, often rapid chord changes and tasteful guitar interplay with the second guitarist. Vocally, Lockwood is much more relaxed and involved than on previous recordings. The backing is tight, competent and exceptionally sympathetic. Featured are members of Lockwood's regular Cleveland, Ohio band — saxophonist Maurice Reedus; guitarist Mark Hahn; bassist Gene Schwartz; and drummer Jimmy Jones. For several of these musicians, the years of gigging and growing musically with the perfectionist, Lockwood, have obviously paid off in a tight and rehearsed ensemble sound. Truly a credit to the musicians collectively and singly.

Included are such diverse titles as *Red Top*, *Terraplane Blues*, *Just a Little Bit* and *King Biscuit Time*. These numbers plus the two additional Robert Johnson titles — *Walkin' Blues* and *Little Queen Of Spades* — all feature refreshing original treatments by Lockwood and his group. *Terraplane Blues* is the lone solo outing on the LP. In addition there is a host of Lockwood originals. The arrangements showcase the original and creative side of Lockwood, and the competence of the band both as a collective and as soloists. In particular, Reedus is given ample time to stretch out on appropriate titles like *Red Top*.

To complement the high level of performance, Trix Records sprung for a professionally recorded studio session, an exceptionally good mix and a superior pressing. In summation, "Does 12" is a credit to Lockwood, his musicians and Pete Lowry of Trix Records, and without reservations is recommended to the more discriminating of Coda readers. The title "artist" is certainly appropriate for Lockwood.

Another recent Trix release, "Goin' Back Home" (Trix 3315) features Chicago bluesman Homesick James Williamson in a somewhat unexpected and atypical recording setting. Absent are the electric guitars, Fender bass and powerhouse drummers. The idea was to record Williamson in a quiet, relaxed atmosphere, performing on an acoustic guitar. Within this context Williamson, performing mainly in a solo format, reaches back and explores his diverse rural Tennessee blues roots.

The set is made up of eleven vocal blues and



one instrumental taken from three sessions recorded in 1974/75. In keeping with the LP theme, one session was actually cut at the home

of Williamson's parents in Somerville, Tennessee. While the format is essentially solo, Williamson is joined by guitarist Ira Joiner Jr. on one cut and by Williamson's sister, Lou Ella Smith, playing conga on several others. The drumming is kept well in the background and limited (when audible) to keeping a basic beat.

The lyrical themes deal with certain women, lots of women, leaving, going home, highways, trains, loneliness and introversion. It becomes obvious that Williamson is not the most creative or original lyricist. On this collection as on his other recordings, he ties together traditional lines and themes into often compelling blues statements. He dramatizes his statements with his primitive, holler-based vocal style and emotive guitar accompaniment. Some of the stronger vocal sides include *Texas Dust*, *Isolation Blues*, *Weep And Moan* and *Walking The Backstreets*.

Williamson is a technically and artistically competent guitarist, stamping his work with original runs, embellishments and eccentricities. As would be expected, the emphasis is on the bottleneck technique, but there is quite a mix of the rhythmic chordal style and the more subtle, single-string bottleneck style. Williamson also demonstrates an adeptness with the more modern single-note, picked guitar styles. To further demonstrate his versatility, he plays some jazz guitar on the instrumental, *James' Contribution To Jazz*. This particular cut is much closer to the truth than its namesake, *Elmore's Contribution To Jazz*.

This collection shows a very strong side of Homesick James that is often lost in his heavier ensemble recordings. He is not merely an imitator or just another slide guitarist. He proves himself to be quite an original and innovative guitarist. Recording, pressing and packaging reinforce the positive side of this collection. "Goin' Back Home" is an enjoyable and rewarding set, recommended to connoisseurs of both pre-war and post-war blues.

Similar in purpose to "Goin' Back Home" is a recent anthology, "Chicago Blues At Home" (Advent 2806). Here we find several Chicago bluesmen, removed from the ensemble format, recorded in an "at home" atmosphere. The intention was to capture the richness of the living room jams that take place in the homes of many Chicago bluesmen. These living room jams perpetuate and experiment with the older prewar blues traditions.

On this particular collection, several cuts were recorded in a studio. However, the mood is still very relaxed and informal, down to the very occasional fumble. Featured artists include Louis Myers, Bob Myers, John Littlejohn, Eddie Taylor, Johnny Shines and Homesick James. With the exception of harpist Bob Myers, all artists accompany themselves on either acoustic or softly amplified electric guitars. The format includes solo guitar performances, guitar duets and guitar/harp duets. There is quite a variety of acoustic bottleneck, electric slide and finger-picked stylings, and some good good duet interplay on some cuts. In addition, West Coast guitarist Phillip Walker accompanies Taylor, and Homesick James is backed by second guitar and conga drum on his single offering, *Tell Me Who*.

In all there are eleven vocal blues and one instrumental. Several of the numbers are standards, usually associated with the particular artist. I suppose the informal, laid back circumstances will help us to endure these songs just one more time. Further on the negative side, there is some distortion on several cuts.

The pressing seems to be quite good, so the problem could lie with the quality of the microphones used on some of the "at home" field recordings. In fact, the material comes from five different sessions cut between 1970 and 1976.

All in all, this is an enjoyable and refreshing departure from the Chicago blues norm. Exceptional performances include — *Ramblin'* (Shines), *Mean Red Spider* (Louis Myers) and *Jackson Town* (Taylor). "Chicago Blues At Home" is recommended, along with the Home-sick James collection on Trix.

Now let us turn to two new releases on Kent Cooper's Blue Labor label. First, Louisiana Red's "Dead Stray Dog" (Blue Labor BL 107). Here Red is found in a well-rehearsed solo setting. There is a definite charged tension and urgency to his vocals and guitar accompaniment. Red leans heavily on the bottleneck technique but periodically shifts to a more open Texas single-note style. Some critics tend to overemphasize the so-called derivative nature of Red's guitar playing. However, if one listens closely enough, one will detect quite a bit of Red in each performance. He too has a style of his own.

Of the twelve vocal numbers, only one was written by Red. The remainder were written, essentially for Red, by Kent Cooper. This might be grounds for criticism from various purist elements, who might say that Red is simply an interpreter, performing others' material. But the art of Louisiana Red on this set lies in Red's ability to intensify the images projected. Cooper's lyrics are heavy gauge. Many a gripping and icy image is conjured up, intensified by Red's dramatic interpretations. Some of the more frigid titles include *Dead Stray Dog*, *Cold Feeling* and *Cold White Sheets*. Many of the titles are built on traditional and familiar blues structures.

Louisiana Red is certainly capable of convincing performances, loaded with sweat and emotion. This collection, with its exceptionally good recording and reproduction quality is highly recommended as a solid listening investment. A transcript of the lyrics is provided in lieu of liner notes.

Brownie McGhee, sans Sonny Terry on "Blues Is Truth" (Blue Labor BL 117) is somewhat refreshing. McGhee is freed of the highly cliched McGhee/Terry formula and allowed to stretch out as an independent. He is accompanied by Louisiana Red (slide guitar and harp), Sugar Blue (harp), Sam Price (piano), Bob Foster (guitar), Alex Blake (electric bass) and Brian Brake (drums). Collectively the backgrounds of the sidemen include rural and urban blues, Motown, boogie woogie and new jazz. The diverse backgrounds blend together well and make for an interesting musical mix. On the cuts with full ensemble backing, there is a great deal happening, and the sound mix enables a full appreciation of this.

Not all of the twelve tracks feature the full complement of sidemen. The range is from full ensemble to a quieter guitar duet format. Brownie encourages a great deal of exposure for his sidemen. One of the highlights, *Rainy Day*, features the exceptionally competent and highly original Sugar Blue well in the foreground with Brownie on vocals and guitar and Blake on acoustic bass. *Mean And Evil* finds Brownie backed by Red with some emotive slide guitar, Blake with some funky electric bass and Brake on drums. A third highpoint, *Blues On Parade* allows Blake a few bars to stretch out to good

advantage. Blake's input is appreciated and felt on the majority of cuts. Also of note are Sam Price's introductions and backing throughout the ensemble sides and Foster's periodic jazz guitar runs.

With the exception of *Wine Spodie Odie* and *Key To The Highway*, all titles are penned or accredited to McGhee. Many of the songs come from the standard McGhee/Terry repertoire. In light of this there is a tendency for a McGhee/Terry feeling to creep in. This is especially true when Brownie lapses into his usual vocal style or when his guitar is prominent. However, who is to say that this is bad? The McGhee/Terry mood is quickly dissipated when Brownie calls upon Blue, Red or Blake to take a break. "Blues Is Truth" is an enjoyable and recommended set. The overall mood ranges from quiet, introspective and mellow to high energy, good time music. Brownie and his sidemen obviously had a good and mutually creative time of it. Production, mix and pressing all add to the high quality of this collection.

Now for those individuals fixed on the folk blues of McGhee/Terry, there is a recent reissue of some of their team work from the 1960's. In essence, "Midnight Special" (Fantasy F-24721) is a double LP reissue of earlier Prestige/Bluesville LP's — "Blues and Folk" (1005) and "Blues All Around My Head" (1020). In its entirety this reissue captures the true folk blues spirit that sent visions of earthy cotton fields, chain gangs, levee camps and sharecroppers' shacks dancing through the imaginations of crew cut,

suburban-bred, college-educated America during the early 1960's.

Also of interest is a recent Fantasy reissue of John Lee Hooker sides and three Trix rural blues LP's. "Black Snake" (Fantasy F-24722) is a double reissue of Riverside LP's "The Folk Blues of John Lee Hooker" (838) and "That's My Story: John Lee Hooker Sings The Blues" (321). This is John Lee at his unstructured and eccentric best. He performs alone and with bass and drums. Trix LP's "Know'd Them All" (Trix 3312), "No Time At All" (Trix 3310) and "The Virginian" (Trix 3309) feature East Coast bluesmen Roy Dunn, Tarheel Slim and Pernell Charity, respectively, in varied programs of newly recorded blues and Piedmont rag. The emphasis in production is on variety. The artists perform in a variety of styles on both acoustic and electric guitars and draw from a wide range of influences. On several numbers, Tarheel Slim is joined by Dan Delsanto on second guitar and Big Chief Ellis on piano. In addition to guitar, Roy Dunn plays some harp and Tarheel Slim accompanies himself on harp and piano. These Trix sets are worth collections and should be appreciated by rural blues and acoustic guitar enthusiasts.

All records reviewed are widely distributed, but relevant addresses are: Trix Records, Drawer AB, Rosendale, N.Y. 12472 USA; Advent Productions, P.O. Box 635, La Habra, California 90631, and Blue Labor, P.O. Box 1262, Peter Stuyvesant Station, New York, N.Y. 10009.

— Doug Langille



George Lewis

A Jazzman from
New Orleans

Tom Bethell

The life of George Lewis, one of the great traditional jazz clarinetists, paralleled that of New Orleans jazz, and in his last years he was its best known standard bearer. This book is based on Bethell's research into jazz in New Orleans, including interviews with Lewis conducted shortly before his death, and unpublished material from the diaries of jazz enthusiast William Russell. It also includes a statement by Lewis on jazz and the best way to play it, and a complete Lewis discography.

"A major work of its kind, with a spectacularly detailed discography."

—Publishers Weekly

336 pages, 32 half-tones, \$12.50

At bookstores

CALIFORNIA

University of California Press Berkeley 94720

Around The World Around The World Around The

CANADA

TORONTO – Apart from the Bourbon Street/George's Spaghetti House complex and the many permutations of afternoon sessions, the current club scene in Toronto is rather bleak for all but lovers of traditional jazz and the CCMC. DJ's Tavern wound down its experiment with jazz at the end of the year. The constant mis-match of guest soloists and local rhythm sections didn't help at all and the greatest pity is that the room had the size and potential for more exciting things. During its short life the club did make it possible for us to hear a number of old favorites as well as well as some musicians who hardly ever get here. It was a distinct pleasure to hear the big sound of Arnett Cobb, one of the remarkable but least heralded stylists from the 1940s. His tone, texture and conception were well in evidence but the particular characteristics of his style were constantly being checked by the inability of the rhythm section to generate the kind of rhythmic momentum Cobb's music needs. Many of the essential elements of jazz playing are fast disappearing and the choices available as accompanists in this city can be narrowed down to a mere handful for anyone who can perform adequately with guests whose conception is older than the so-called modal school of the Sixties. Arnett survived and so did Joe Newman but both, in their different ways, were prevented from revealing the true nature of their conception. It also meant that it was only necessary to visit the club once while they were there – which many otherwise avid listeners ended up doing.

Yusef Lateef was at the Colonial Tavern for a week but the alarming reports of his acquiescence to the current version of the Motown formula was too much to risk. He now recites poetry (perhaps verse would be more accurate), leads the group in their dance routines and barely plays at all.

The Climax Jazz Band, one of the area's more energetic bands (and organizations), has found a new place to hang their hats. They play in Zelda's at the Roehampton Hotel (Mount Pleasant and Eglinton) Thursday to Saturday. They have also recorded a direct to disc record which is being marketed at a reasonable price – unlike most such endeavours.

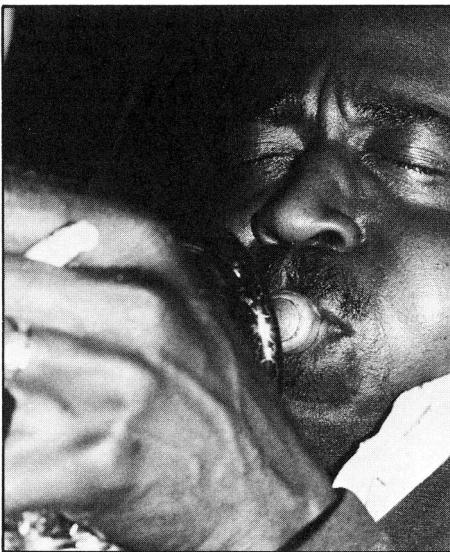
The panel of jazz experts at radio station CJRT picked their outstanding recordings (new and reissues) of 1977 and aired them at the tail end of the year. Arista and Sackville were prominently displayed. Julius Hemphill's "Dog on AD", Cecil Taylor's "Indent", and Randy Weston's "Berkshire Blues" were the Arista entries. From Sackville came "The George Lewis Solo Trombone Record", "Crazy Legs And Friday Strut" by Jay McShann and Buddy Tate, Oliver Lake and Joseph Bowie's "Duet" concert and Albert Mangelsdorff's "Trombone-ness". Others selected were Don Cherry's "Old and New Dreams" on Black Saint, Billy Hart's Horizon LP "Enhance", "Solo Flight" by Ray Bryant on Pablo, "Road Time" by Toshiko/Tabackin, Coltrane's "Afro Blue Impressions" and "The Other Village Vanguard Tapes", "Juggernaut" by the Frankie Capp/Nat Pierce band, Ben Webster's "Ben and the Boys" on Jazz Archives, Don Pullen's "Healing Force" LP on

Black Saint, David Murray's "Low Class Conspiracy" on Adelphi and Rob McConnell's Boss Brass LP on Umbrella.

Reissue albums were "Jazz Ultimate" by Hackett/Teagarden, "Giant Steps" by Coltrane, Columbia's John Kirby anthology "Boss of the Bass", two Hall of Fame packages from Jazztone—"Henderson Reunion" and "The Big Challenge", Vic Dickenson's "Showcase" on Vanguard, "Boss of the Blues" by Joe Turner (Atlantic), Fats Waller's piano solo collection on Bluebird, Dexter Gordon's Bethlehem LP, Duke at Fargo on Jazz Society, the Randy Weston and Horace Silver packages on Blue Note, the Mary Lou Williams box on Folkways, Louis Armstrong from the 1930s on Bluebird, Count Basie V-Discs on Jazz Society, Bill Evans' Riverside LP "Interplay", the Buck Clayton twofor on Vanguard, Cannonball Adderley's "Coast to Coast", the Blakey/Monk collaboration and Mingus' "Blues and Roots" – both on Atlantic.

This year's Canadian Collector's Convention will be held in Montreal and more information can be obtained from the Montreal Vintage Music Society, 8448 St. Lawrence Blvd., Montreal, P.Q.....This year's jazz program at Banff will be held from July 31 to August 11.

– John Norris



TORONTO – This issue of Coda brings about a major change in the format simply because we have acquired a typesetting machine, an obvious advantage graphically that we hope you will enjoy. Also, starting with this issue we have removed the month of publication from the cover and replaced it with the issue number, in this case number 159. The major reason for this is the apparent inability of postal services to deliver mail within a reasonable time period, not just in Canada but internationally. However the magazine will still be published on a bi-monthly basis, six times a year. The publishing dates are February 1, April 1, June 1, August 1, October 1 and December 1.

I have not managed to hear much live music in the past two months, primarily because of the influx of a flu virus that claims to originate in Texas. Well things from there were always supposed to be bigger, but in this case not

better. Bourbon Street had a couple of fine bebop players in Blue Mitchell and Slide Hampton. It was very nice to hear bop played in its original form. The Boss Brass filled the upstairs part of the club, Basin Street, solid for two straight weeks. People do come out to hear some Canadian players. Harold Head brought Dollar Brand to the St. Lawrence Centre for one night for a very successful solo piano concert. Some good news from Africa, a warming experience to push aside some of our winter blues. We braved the weather and the American Customs officials to make a trip to Buffalo, to hear the incredible music/theatre of the Willem Breuker Kollektief from Holland. David Lee reviews this elsewhere in the magazine. Received a letter from producer Michael Cuscuna, who tells me that there is still lots of Coltrane to come on Impulse, including a reissue of all the takes of *Ascension*. He is looking for a good quality tape or the 45 rpm disc of the John Coltrane quartet performing *Greensleeves* that has never appeared in LP form. Write to us at Coda if you can help.

I feel I have to end on a sad note. Rahsaan Roland Kirk died on December 5th at the age of 41. Roland was often a visitor at Coda, and we all had spent many hours just sitting around talking. We have lost a friend.

– Bill Smith

THE WORLD SAXOPHONE QUARTET

Oliver Lake - Julius Hemphill
Hamiet Bluiett - David Murray
Burton Auditorium - York University
Tuesday, February 28, 1978, 8:30 p.m.
TICKETS \$6.00 postpaid from Coda Publications.

EDMONTON – The Edmonton Jazz Society continues to be the strongest and most successful society in Canada. Unlike other Canadian centres such as Toronto and Vancouver, jazz is healthy and thriving here.

On December 5th, the Freddie Hubbard Quintet brought out 900 jazz enthusiasts in two shows at the University of Alberta campus. Responsive to an all-jazz audience and in a tribute to the passing of Rahsaan Roland Kirk that day, Freddie strayed from his usual repertoire of recent years and played some straight-ahead jazz music; jazz standards were the mainstay of the night. Hubbard's backup band was at best, adequate and seemed to feel somewhat lost in the purist style. However, Freddie's playing was far beyond adequate – restoring much of my respect for his music. Hubbard displayed the agility and sensitivity of his "prime" years of the '60s and also the overall musicianship of the mature performer. The concert was a pleasant surprise – what we had anticipated as another evening of little musical value turned out to be a memorable experience.

A week later, Los Angeles trumpeter Bobby Shew was in town to play with Big Miller's Big Band, for a capacity crowd at Yesterday's Tavern in the Caravan Hotel. Shew is best known for his studio work in L.A., and as lead trumpeter in the Toshiko Akiyoshi - Lew Tabackin big band.

Oliver Lake climaxed 1977 for the Jazz Society by giving one of the best solo performances that I've experienced. The demands of playing a solo concert seemed to push Lake to

photograph of Blue Mitchell by Gerry Ball

his full potential technically and creatively in contrast to his last Edmonton appearance with New Delta Ahkri. Wide texture and variety of tone was achieved through the effective blending of vocal passages with flute, alto and soprano saxophones. Alto passages during the second set wailed with the sounds of Albert Ayler in contrast to Lake's usual sound. The entire concert maintained one's interest with that light and awakened feeling that only the top echelon of Creative Musicians can reach.

— Rob Andrews

MONTREAL — The last months of 1977 offered Montreal jazz and blues enthusiasts a tremendous opportunity to hear a wide variety of innovative and classic music. For instance in the first week of November the Rising Sun presented Art Blakey. His music was as exciting and energetic as ever, especially with the assistance of James Williams on piano, Robert Watson on alto sax, Valery Ponomarev on trumpet and David Schnitter on tenor sax. Williams and Watson, writing many of the group's original tunes, displayed excellent technique and imagination on their respective instruments. Blakey's playing evoked a rhythmic dynamism which quickly confirmed his past and present stature in the jazz world. It was particularly refreshing to witness the warm and humorous rapport Blakey establishes with his audience.

The following week the Rising Sun hosted another giant of jazz, Dexter Gordon. It was quite apparent why Gordon's recent North American comeback has been such a success. His mellow and romantic melodies and ballads, played with impeccable precision and subtlety,

revealed his unique position in jazz. Not surprisingly Gordon's group — George Cables (piano), Eddie Gladden (drums) and Rufus Reid (bass) played with proficiency and emotion.

In mid-November the club offered the master of masters, Dizzy Gillespie. After Gillespie, Eddie "Cleanhead" Vinson performed with a local Montreal rhythm section — Buddy Clark (drums), 70-year-old Nick Aldrich (bass) and Ken Pearson (pianist from the Stephen Barry Blues Band).

Trumpeter Woody Shaw with his three-month-old quintet of Carter Jefferson on tenor and soprano sax, Onaje Allen Gumbs on piano, Clinton Houston on bass and Victor Lewis on drums moved into the Rising Sun at the beginning of December. Unfortunately Shaw's gigs were hampered by a Montreal transit strike and hence poor attendance. In spite of this the quintet presented interesting sets of original hard-bop and progressive material.

Kenny Burrell and Jimmy Smith also played in December. Burrell, along with Reggie Johnson (bass) and Sherman Ferguson (drums), played soothing and swinging melodies with intricate and delicate articulations. Jimmy Smith (organ), Ray Crawford (guitar) and Kenny Dixon (drums) performed their dynamic, soulful blues to an enthusiastic and animated crowd.

Rumor has it that Doudou Boicel, director of the club, will be organising a Montreal jazz festival this summer (July 21-23) at Place des Arts with McCoy Tyner, Dizzy Gillespie, Sarah Vaughn, Oscar Peterson, Dexter Gordon and B.B. King.

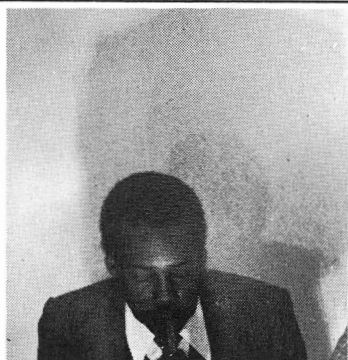
Weather Report played at the Theatre St. Denis in late November. The jazz-rock quartet

of Joe Zawinul (pianist), Wayne Shorter (sax), Jaco Pastorius (bass) and Alex Acuma (drums) performed for more than two hours with several encores. Their music featured a combination of Zawinul's hot/cool patterns, Shorter's mellow and poised restraint and Pastorius' pulsating charges and dexterous solos, resulting in subtle atmospheric textures and electric intensities.

Montreal jazz enthusiasts were especially honoured by a one-night performance by local guitarist Sonny Greenwich, organised by Yves Roberge of the Keyboard Shop. In his first appearance in two years (due to persistent ill health) Greenwich was in good form. He was accompanied by such well-known Toronto musicians as Don Thompson (electric and acoustic piano), Terry Clarke (drums), Michael Stuart (tenor saxophone) and Neil Swainson (acoustic and electric bass). Unfortunately the concert was plagued by numerous amplification problems. Despite this, it was a pleasure to hear such an excellent guitar virtuoso whose musical presentation ranged from emotive swinging blues to intense and captivating progressions and articulations.

The Rainbow Bar and Grill hosted two very competent Montreal jazz musicians, guitarist Peter Leitch and alto saxophonist Dave Turner. Leitch's playing consisted of very quick chord shifts and detailed punctuations. Turner and his quintet presented a wide variety of modern jazz with particular proficiency in be-bop.

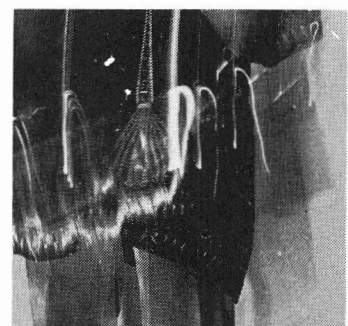
Local jazz can also be heard at the Lakeshore Arms Hotel (Dorval) where the dixieland Maple Leaf Jazz Band plays every Friday night at 9:30 pm. Pianist Keith White performs contemporary jazz with his Ensemble Plus Friends



The Performing Arts Series of The Faculty Of Fine Arts, York University presents
DAVID MURRAY JULIUS HEMPHILL OLIVER LAKE HAMIET BLUIETT

THE WORLD SAXOPHONE QUARTET

TUESDAY, FEBRUARY 28, 8:30 PM. BURTON AUDITORIUM. YORK UNIVERSITY. TORONTO



Tickets: Students—\$3.50, Staff & Alumni—\$4.50, General Public—\$5.50. Box Office open 11 AM — 2 PM weekdays: 667-2370

at the International Motel (1300 Cote de Liesse, Dorval) every Saturday night from 9 pm to 1 am. And the Jazzknights Dixieland Band is still playing every Thursday at Cafe Prag on Bishop in downtown Montreal. The duo of Nelson Symonds (guitar) and Charlie Biddles (bass) has settled into Rockheads while Nelson's cousin, guitarist Yvan Symonds has moved his trio (bassist Mike Mose and drummer Buddy Clark) to Le Mixeur, 1418 Guy. —Peter Danson

AMERICA

ANN ARBOR — On November 12 the Eclipse Jazz people offered the only New Music presentation of their five concert "major" series, a set by the Art Ensemble of Chicago in the Michigan League Ballroom, with Detroit's Griot Galaxy as openers. I found the AEC's performance here less satisfying than I had expected, and wound up enjoying the work of the Galaxy more.

Griot Galaxy, a septet which usually appears at Detroit's Cobb's Corner, boasts an unusual line-up: Faruq Z. Bey on soprano, alto and tenor saxophones; Ms. Elreta Dodds on B flat soprano and bass clarinets; Ms. Kati Patrice Nassoma on flute; Jabiru Abdul-Rahman As-Shahid on electric and acoustic bass; Darryl Pierce, drums; Ritmo Sadiq, congas; and Mubarak Hakim on assorted percussion. They played four original compositions in a strange yet interesting blend of Arabic, African, jazz and rock styles.

Night Owl, by clarinetist Dodds, had a wild Greek flavor to it with several measures in 7/8 and the composer's raspy clarinet lead. The ladies soloed in succession; each is a technically proficient player but their tendency to "go free" hints at less extensive grounding in the more conventional jazz idioms. Bey, on the other hand, showed a strong command of the late Coltrane and post-Coltrane idioms both here and in the second piece (his *Angel Is*), which opened with a long cadenza and led into an up-tempo Dorian modal ride with Bey, As-Shahid and Pierce. A free section brought on Bey's *Aztec*, a 5/4 theme that showcased each player in turn. Hakim, who created some unusual textures with a saw, was a standout here. After a brief walkoff, the group came back to close with Bey's *Ntekmani*.

The Art Ensemble had shrunk to a quartet for their performance, with trumpeter Lester Bowie (reportedly in Europe) unaccountably absent. The other four Ensemble members — Roscoe Mitchell, reeds; Joseph Jarman, reeds and mallet instruments; Malachi Favors, bass; and Don Moye, drums and percussion — were individually as strong as expected, but somehow the whole did not seem to cohere. Fragmentation is one of the ever-present dangers in music like the Ensemble's, which relies heavily on spontaneity and group interplay with few changes or charts to fall back on. Only in the last few minutes, when Jarman suddenly kicked off a broadly humorous 12/8 melody with a burlesque-hall flavor, did things come together at all, and even here the unity was imposed by imitation of the past. As the music ended a woman yelled at the band, "That's not music". She was wrong of course, but her frustration was understandable; when this music works, it has a power well beyond that of more structured jazz, but when it doesn't (as here), it can seem like dull, meaningless noise.



A week later, in Pease Auditorium at Ypsilanti's Eastern Michigan University, Jade Productions presented the quartet of Don Pullen and Pharoah Sanders. The concert got off to a horrible start, for some reason — those of us who arrived before the advertised starting time were treated to extended sound checks by Pullen's band while we stood in the lobby, and once inside the moderate crowd languished for over an hour before Pullen finally came out.

Subjectively it seemed that the frustrations of the late start shaped Pullen's performance. He played for the most part what I would call "knuckle music", from that portion of his hands most often in contact with the keys. Beginning alone, Pullen was joined first by bassist Fred Hopkins and then Detroit drummer Bobby Battle. There were evidently several conventionally harmonic compositions floating in the welter of sound Pullen produced, but they remained undeveloped tonal islands in a directionless pantonal wash. Hamiet Bluiett finally appeared with his baritone saxophone, beginning a solo that rapidly veered into the high-register stratosphere. The energy excited the crowd, but it remained energy without musical direction. A later Latin composition in 6/8 featured Bluiett on flute, but we were soon lost in the same sea of noise.

Sanders' half of the concert was far better. Pharoah has been relatively invisible lately but the absence from public view hasn't affected his abilities; his performance here contained some of the best playing I've ever heard from him. He brought pianist John Hicks; Detroit bassist Shoo-Be-Doo (Reginald Fields); and drummer Greg Bandy. Bandy is on Sanders' most recent release, but neither of them play there as they did here.

Sticking to soprano and tenor saxophones, Pharoah split his set between originals in his current style and tunes from the music he grew up with. Although best known for his associ-

ation with John Coltrane in 1965-1967, Sanders is young enough to have been influenced by Trane's earlier late-fifties work. That influence was very visible here, starting with the second tune, the old standard *Time Was* (recorded by Coltrane in 1957). Pharoah's approach was closest to Coltrane's last recordings, mixing freer sound things with straight-ahead blowing on the changes. It was quite invigorating. He followed *Time Was* with an obscure 1960 Coltrane ballad, *Central Park West*, played less fluently on soprano.

Sanders had opened the set on soprano with a Latin/rock modal original. He followed *Central Park West* with another original, a three-chord pattern stretched over four measures and repeated indefinitely; Pharoah, on tenor, followed a fleet-fingered Hicks solo with a boiling solo of his own that moved in and out of the tonality. He returned after some fluent Shoo-Be-Doo with more screams, which led to a fascinating solo cadenza of sounds in that screaming, high energy approach for which he is best known. The next tune, however, was the set's real surprise; a burning up-tempo version of Coltrane's *Moment's Notice*. Pharoah frequently danced above the chords but touched earth often enough to show he was at home in the rat's-maze changes. Hicks, a rather conservative Tyner-influenced player, also ripped through the changes, and it was fun to watch Shoo-Be-Doo hanging in there, eyes closed, teeth gritted.

A modal original over a strong back-beat (to which Pharoah contributed raspy blues vocalizing) and a short take of his *Love Will Find A Way* (used to introduce the band) closed the excellent concert. It's a pity no-one has recorded Sanders playing like this; he could turn some heads around.

Eclipse's final Bright Moments concert featured duets by saxophonist Chico Freeman and drummer Don Moye, two of the younger

voices in the Chicago New Music scene. Freeman, son of the legendary Chicago saxophonist Von Freeman, is a proficient player who will be heard from in the future. Moye is best known as the percussionist with the Art Ensemble of Chicago; his work here was by comparison more extroverted and often more time-oriented, complementing Freeman's straight-ahead linear approach. Both, incidentally, were made up in AEC-like whiteface.

The set opened with the nearly-obligatory percussion noodling; leading eventually to an up-tempo soprano ride reminiscent of a Coltrane/Elvin Jones duet; Freeman however seems closer to the long-lined work of Sam Rivers. Moye pushed Chico hard here with full use of the drums over a central rhythm. Freeman followed with a stark-sounding ballad, and later with a short unaccompanied flute solo. He eventually moved to tenor, for a modal composition with a bop-rhythm theme which included a free scream cadenza section.

Occasionally the duet seemed more a duel (with Moye winning by sheer volume), but on the whole the two played well together. The rather small crowd seemed generally as impressed as I was.

Eight days later Eclipse ended its fall season with a solo piano recital by Oscar Peterson. Swing is central to Peterson's music, so central in fact that, faced with the problem of maintaining rhythm, melody and harmony, he invariably adopted here the classic swing solution; stride piano. It brought Peterson's completely acoustic performance — the concert grand was not miked — that much closer to a virtuoso classical European concert; highly polished, technically masterful, and somewhat predictable. For that reason I tended to prefer his out-of-tempo introductions, where he takes more chances and shows his awareness of recent jazz piano history.

I don't mean to put down the concert; it was exceptional. There were any number of highlights; the beautiful melding of *Nature Boy* and Rodrigo's *Concierto de Aranjuez*, a blues with right and left hands trading solo choruses, a blues with right and left hands trading solo choruses, a long Ellington medley, among other things. A good closer to an excellent season.

December was rich in good music some of which we had to miss. Glenn Moore and Ralph Towner (opened by Shoo-Be-Doo's trio) played on December 2 and 3. McCoy Tyner's Quintet was a pre-Christmas treat at Baker's Keyboard Lounge in Detroit. And a new club called The Earle, reportedly featuring "live jazz", opened for the New Year in Ann Arbor.

January promised to be even busier as we went to press, with the orchestras of Marcus Belgrave (January 13) and Carla Bley (January 14), Anthony Braxton (January 21-22), and Herbie Hancock and Chick Corea in acoustic solos and duets (January 26). A new series called "Masters of Modern Music Return to the Paradise Theatre" was to begin in January at Detroit's Orchestral Hall, showcasing "name" performers with an orchestra of the best local players. Dizzy Gillespie was scheduled for January 29, McCoy Tyner for February 19, Donald Byrd for March 26 and Yusef Lateef for April 16. Eclipse's major series will offer Sam Rivers and Leroy Jenkins February 10 and 11, Woody Shaw's Concert Ensemble on February 24, Archie Shepp and Barry Harris on March 17 and 18 and Ella Fitzgerald on April 6. The Bright Moments series so far has Oliver Lake and Julius Hemphill duetting on February 17

and Rodney Jones and Bruce Johnson together on March 24. — *David Wild*

NEW YORK — The Dewey Redman Quartet (Dewey Redman, tenor saxophone and musette; Ted Daniels, trumpet; Fred Hopkins, bass; Beaver Harris, drums) opened the series "Jazz: The Personal Dimension" at Carnegie Recital Hall on December 16. (The remaining two concerts will feature Double Image, February 14 — and the Leroy Jenkins Ensemble, April 11.) While all the musicians played strongly and sensitively, Redman's solo work was especially outstanding. His tenor work was characterized by long, spun-out, lyrical lines that unfolded from each composition's melodic and/or intervallic structure. These were played with a very smooth sound whose subtle power could have easily been misinterpreted for uninvolvedness.

On the other hand, Redman's musette work was much more overtly emotional. This was largely due to the instrument's piercing nasal sound. An incantation-like, a capella solo incorporated many microtones, demonstrating the leader's control of the horn as well as the large area of sound that exists between notes in the Western diatonic scale system.

Jimmy Rowles (with bassist Sam Jones) played at Bradley's during November. The pianist comes out of the mainstream-bop tradition, playing a warm, joyful and communicative music. Although Rowles works within the traditional song form, his music is still imaginative and provocative due to his choice of material, harmonic voicings, and touch. Humor — which may be expressed by a melodic line with an unexpected twist — is also present. A piece from Duke Ellington's "Far East Suite" had the pianist playing crisp, growl-like left hand chordal jabs contrasted against darting lines and trills in the right hand. *Remember When* began in an easy loping tempo before changing into an infectious swing.

Air (Henry Threadgill, reeds and percussion; Fred Hopkins, bass; Steve McCall, drums) played at Axis in SoHo from December 20 through 24. While all three musicians are excellent soloists, they are primarily concerned with channelling their improvisations into an integrated group sound that has a strong sense of unity and purpose. *Somebody Got The Wrong Shoes*, for example, featured a powerful Threadgill tenor saxophone solo that used Hopkins' strong rhythmic foundation as his starting point to rhythmically explore traditional swinging, non metrical exploration, and the area between the two. It was a gripping performance, demonstrating that group interaction does not have to take place at the expense of individual creativity.

Briefs: The Creative Music Studio presented a program of composer/trumpeter Leo Smith's music at Carnegie Recital Hall on November 21. The concert was highlighted by a muted trumpet/vibraphone duet played by Smith and Karl Berger. While Smith explored various lines and sonorities with a strong lyricism, Berger complemented him with single noted lines and chordal textures....WKCR's Phil Shaap broadcast a miniature "Jazz Masters" series on successive Monday afternoons in November featuring Bud Powell, Chu Berry, Eric Dolphy and Ella Fitzgerald....Jazzmania Society celebrated its third birthday with a festival from December through 18. The Clifford Barbro Quintet, 3 Bass Clarinet Hit, and Garrett List's A-1 Art Band were among the featured groups....Chi-aroscuro Records is now releasing bop and new

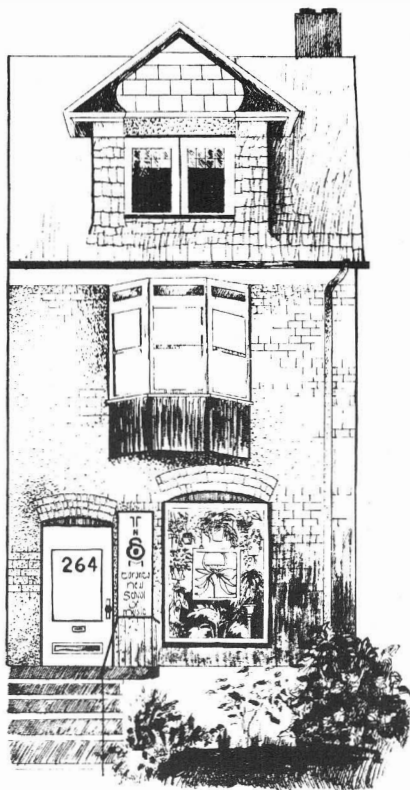
The Toronto New School of Music was founded for the purpose of developing contemporary music education with an emphasis on jazz. Included in the curriculum are private instruction on all instruments and voice; training in arranging, composition, theory and ear training. In addition, students are given an opportunity to gain practical experience in weekly workshops, directed by our staff.

Instruction is given on all levels and is paced to the students' personal requirements to maximize individual growth and development.

As well as private instrumental and theory instruction, the school offers class instruction in Jazz Harmony and ear training courses which meet twice a week.

Presently, one day a week is devoted to ensemble playing where students meet in groups of up to seven to play standard and other jazz pieces under the direction of one of our teachers.

This training helps both in gaining practical playing experience and developing improvisational skills.



for further information
CALL 923-4955
or drop in to
**THE TORONTO NEW
SCHOOL OF MUSIC**
264 Dupont St. (east of Spadina)

music in addition to their mainstream recordings. Among the albums due for release in early 1978 are those by Arthur Blythe, Dollar Brand, and Hamiet Bluiett (with an 11-piece band featuring Don Pullen, Reggie Workman, etc.) Current recordings from Chiaroscuro include "The Lee Konitz Quintet" and "The Jazz Piano Masters" featuring Teddy Wilson, Eubie Blake, Dill Jones, and Claude Hopkins.... Outrageous Records has released trombonist Phil Wilson's "Getting It All Together"....New recordings from Inner City include Frank Tusa's "Lookout Farm", Dexter Gordon's "Bouncin' With Dex", and Double Image's "Double Image". They are also now distributing Choice Records....Andrew White's latest album "Seven Giant Steps for Coltrane" — seven unaccompanied saxophone performances of Trane's classic composition — may be ordered from Andrew's Music, 4830 South Dakota Ave. N.E., Washington, D.C. 20017Roscoe Mitchell's "Nonah" — a series of solo, duet, trio, and quartet performances featuring the saxophonist — can be obtained from New Music Distribution Service (6 West 95th Street, New York, N.Y. 10025). Other recent albums now available through the organization are Byard Lancaster's "Exodus" (Philly Jazz), Chico Freeman's "Chico" (India Navigation), and Eric Ghost's "Secret Sauce" (Award Records)....Art Lande's "The Eccentricities of Earl Dant" (1750 Arch Records) — eleven solo keyboard explorations — is available from the company at 1750 Arch Street, Berkeley Ca. 94709 or New Music Distribution....Columbia has released Jimmy Rowles' "The Peacock" — produced by Stan Getz. The album featured Rowles in several piano solos as well as in duet and quartet contexts with Getz....New records from Improvising Artists are Mike Nock's "Almanac" and Ornette Coleman's "Coleman Classics - Vol. 1", featuring the saxophonist, Don Cherry, Billy Higgins, Charlie Haden, and Paul Bley.... Frank Tirro's *A History of Jazz* (W.W. Norton and Co., Inc.) surveys the music in words, pictures, musical examples, and transcriptions. It is available in both deluxe and classroom editions....Jimmy Raney's "Solo" and Sam Most's "Flute Flight" are new from Xanadu.... IPS Records has released Andrew Cyrille and Maono's "Junction" and Milford Graves' "Babi Music".... New from Muse are Ritchie Cole's "New York Afternoon" and Robin Kenyatta's "Beggars and Stealers", a 1969 quartet date recorded in concert plus a recent studio date with Muhal Richard Abrams.

— Clifford Jay Safane

LOS ANGELES — Usually about once a year Clifton Chenier arrives in his large camper/bus to perform for the creole community, who turn up mightily for the affair held in a high school auditorium. This year after a somewhat longer stay he performed at Verbum Dei Auditorium, 11100 South Central Avenue, Nov. 5. Gumbo was served and there was plenty of that B-Y-O stuff around.

Sonny Criss died November 19 — suspected suicide with a gun. Dexter Gordon played a week at Concerts by the Sea beginning Nov. 22, with Max Roach five minutes away playing at the Lighthouse concurrently.

The Century City Educational Arts Project just ended a series of Sunday Evening Jazz Concerts which began November 20 with Marty Ehrlich sans the Human Arts Ensemble. The following Sunday and Monday (27 & 28) were taken up by the masterful Eugene Chadbourne and his recent accomplice, John Zorn on alto,



GREAT JAZZ AT BOTH LOCATIONS! OPEN 12 NOON TO 1 A.M.

BOURBON STREET, 180 Queen Street West, Toronto, phone 598-3020.
 January 30 to February 11..... **ZOOT SIMS**
 February 13 to 25..... **MILT JACKSON**
 February 27 to March 4..... **BOB WILBER**
 March 6 to March 11..... **to be announced**
 March 13 to 18..... **BARNEY KESSEL**
 March 27 to April 8..... **LEE KONITZ**

GEORGE'S SPAGHETTI HOUSE, 290 Dundas St. East, Toronto, phone 923-9887.
 January 30 to February 4..... **MOE KOFFMAN**
 February 6 to 11..... **VERN DORGE**
 Feb. 13 to 18..... **DOUG RILEY**
 Feb. 20 to 25..... **IAN McDOUGALL**

Plus at Bourbon Street: Sunday sessions from 6:30 to 10:00 p.m. Sunday evenings.

curved soprano and clarinet. Get to this guy — Parachute Records. December 4 brought Horace Tapscott out of Watts for a more formal concert than what might be witnessed if one ventured down to any of his last-Sunday-of-the-month performances at the church on 85th and Holmes, 4:00. December 11 was the Abdul Rahim Abraham Quintet, aka Doug Carn — records available from Tablighi Records, P.O. Box 1987, Studio City, Calif. 91604. December 18 Oliver Lake gave a solo performance in flowing vestment. When it was found that James Newton was in the audience and in possession of a flute, it was arranged that he perform in duet with Oliver the second half of the concert. Bruce Bidlack recorded the proceedings for Lake.

It seems that Los Angeles is going to be adding a new major jazz club to the big four. Stage Number One at 5117 W. Pico brought Pharoah Sanders to town Dec. 15 - 18. The following Thurs. - Sun. was the Red Garland Trio with Leroy Vinnegar and Frank Butler. Mondays through Wednesday are local groups which number Frank Morgan among them frequently.

Up in Santa Barbara the Blues Society has moved their programs to Smilin' Faces, 301 Haley. Dec. 2 & 3 carried Mississippi Smokey Wilson, Dec. 9 & 10 with Rod Piazza and George "Harmonica" Smith, Dec. 30 & 31 with Phillip Walker. Warne Marsh it turns out hasn't left us entirely as one of his promising students will attest. Jeremy Kellock came to L.A. from Australia several years back to study with Warne after hearing some tapes of him. Every Saturday night at Chromo's in Pasadena is where you may catch him.

For the parochially minded Black music fan and/or blues researcher there is Reverend Lonnie Farris who has been "pickin'" all this good cotton" for the last fifteen years since leaving the south. One has only to consult the directory and call him about his engagements and records which include one "Jericho March": something to witness! The congregation stomping around the church to the sounds of Lonnie on Hawaiian guitar and bass drum, Rev. Keyes on tenor sax and various children on percussion.

In Pasadena right under my nose for the last year has been a large collective of modern musicians calling themselves the Los Angeles Free Music Society. Drawing from all and sundry for the inspiration and expression; their various sized records, cassettes, magazine and posters

may be bought for very novel prices from LAFMS, 894½ So. Pasadena Ave., Pasadena 91105 Ca. More on these cats later.

Vinny Golia's record came out as promised, "Spirits in Fellowship" with Roberto Miranda, Alex Cline and the eminent John Carter. This lp documents further some of the great "new" players that have been coming up around here. Available from Nine Winds Records, 9232 McLennan, Sepulveda, Calif. 91343, \$5 postpaid.

— Mark Weber

A LETTER

I'd like to clarify a misunderstanding about my saxophone playing that came up in comments by Mark Weber on recent performances of Henry Kaiser, Laurel Sprigg and myself. The confusion is not really his, but stems from an earlier article by Loren Means (which appeared in *The Berkeley Barb*) and which Mark apparently drew on in writing his piece. In Loren's article, I am quoted as saying that I am not really a musician, because I don't play what is usually considered music. Loren concluded from this that since therefore I did not play blues, I could not stand "accused of ripping off black culture" — which made it appear that I was attempting to consciously distance myself from the black cultural tradition (something Mark Weber subsequently assumed), though in fact nothing could be further from the truth.

The remark I made has also served to call into question my technical competence as a player, when in reality the reason it was made at all was so that I could be as clear as possible about what areas of music I am actually working in. My background is admittedly unorthodox. I am working out of a tradition in which the song has been of paramount importance, yet I am not particularly good at playing songs. I don't usually have the patience to learn them, and my basic musical inclination (i.e. what it is I am really interested in) is different — that is, to deal with improvisation in its purest sense (in a free improvisation format) and to work in *that* way with all of those elements that have always been the hallmarks of good jazz improvising: rhythm, flow (the "logic" of the placement of sound), texture, timbre, dynamics, harmonic extensions, etc. I feel completely competent and increasingly confident about approaching music in this way, and the question of whether I can or can't play blues, bop,

rock, pop, or nursery rhymes is completely without relevance in any discussion of what it is I actually do. I hope when this music is finally heard (as it will be, on Henry Kaiser's "Ice Death" — Parachute 005) by more people, it can be dealt with for what it is and on its own artistic terms.

With sincerest thanks for printing this,
— Henry Kuntz

WILLEM BREUKER Kollektief

The Trafamadore Cafe, Buffalo, N.Y.

December 18, 1977

Willem Breuker, Bob Driessen, Maarten Van Norden (reeds); Willem Van Manen, Bernhard Hunnekink (trombones); Boy Raaijmakers (trumpet); Jan Wolff (french horn); Leo Cuypers (piano); Arjen Gorter (bass); Rob Verdurmen (drums)

In the past year I've heard two records (reviewed elsewhere in this issue) by this Dutch big band, which have added to the body of superb improvised music which seems to be blossoming in Europe. The records revealed a very special musical vision which swung from volcanic large-group improvisation to a somewhat fanatic marching-band energy, a music always infused with a folksy yet very ferocious, very European sense of melody and rhythm.

It was a surprise to hear that the Dutch government was subsidizing a hastily-arranged tour of "the United States" — the Kollektief was to play in Philadelphia, New York City, San Antonio Texas, and in Buffalo The Trafamadore Cafe was venturesome enough to offer its stage to this band, which is virtually unknown on this continent.

On record the music was fresh and exciting; in concert the music of the Willem Breuker Kollektief defies description in its beauty, its hilarity, its mad vitality, its power to compel. I couldn't believe it was as good as my senses were telling me it was; when I went to the washroom I even stayed there at the back of the club for a while to try and get some kind of detachment, but the music was as all-consuming from back there as it was from in front of the stage.

Breuker's music involves a constant movement in focus; from the whole band playing one of his very formal, pit-band arrangements at a breakneck speed — Kurt Weill in heat! — to a few moments of horn-solo-plus-rhythm to an extensive unaccompanied reed or brass solo which in turn was swept back into the flow by a monster riff from the full orchestra — which at one point dissolved into a manic parody of group improvisation, with the group fumbling around tooting dazedly, as if the power of the music they'd been playing had unhinged some vital neural connection.

The music and the vitality of the band swept up a clubful of listeners, few of whom knew of Breuker beforehand, to be overcome by the music, to applaud and shout and laugh. The Kollektief before an American audience brings to mind how, decades ago, European audiences must have felt when they heard Louis Armstrong or Coleman Hawkins or Duke Ellington in person for the first time — the amazement and the feeling that here, from thousands of miles away, has come a music that is as close to us as our own heartbeats. As improvised music grows, occasionally all its elements come together — here into a Charlie Parker quintet or

a Coltrane quartet or an Art Ensemble of Chicago, here into a very special recording session or a magic solo that, from the midst of mediocrity, lifts the listener up into a perfectly clear air, to see the world for a moment as we will never see it quite again. The seed of improvised music, planted in Europe half a century ago by black Americans, has blossomed, and in this tour by the Willem Breuker Kollektief has returned to its source with a marvelous band of fine, fine musicians, who play a very beautiful music.

— David Lee

CCMC

Edmonton Art Gallery, Edmonton, Alta.

December 5, 1977

The CCMC is a Toronto-based group of musicians and/or artists in other fields (in just about every mixture possible) consisting of Mike Snow (trumpet and piano), Nobuo Kubota (saxophones), Casey Sokol (piano and synthesizer), Peter Anson (guitar), Allen Mattes (bass, electronics and clarinet) and Larry Dubin (drums and marimba). They are a very original group, both serious and humorous, and totally dedicated to a concept of free and collective improvisation. Strictly speaking, they are not a jazz group and I doubt that many of them, Dubin and Snow aside, could play well in an ordinary jazz sense. However, the matter of individual strengths and weaknesses is largely irrelevant here. There are no solos but a good many duets — my favorites being those of Snow and Sokol on electric and acoustic pianos and of Kubota and Mattes on soprano sax and clarinet. Peter Anson was very effective on guitar and I particularly liked the wide variety of synthesizer-like sounds he could produce. I would like to hear him in a solo concert. A weakness of the group is that the role of the rhythm section is not very well worked out. Dubin is a fine drummer but I often thought his marimba playing fit better with the group. Mattes' bass playing was somewhat weak at times and I often thought that Sokol's playing was like Brubeck's pounding.

Those last comments bring me to a more serious criticism — namely, their ensemble playing is just damned hard to follow — a bit like trying to watch a six ring circus with two eyes and one brain. Hopping one's attention around during those periods could yield some nuggets but I wonder if the cacophony of those episodes didn't oblige the listeners to do some creative and selective editing — which may have been what the band had in mind because why should they do all the work? However, I don't think there was very good playing going on during the more collective improvisations (as opposed to the duets) since I doubt the band could hear and follow each other much better (and possibly worse) than could the audience. I think there was a kind of romantic belief in inspiration somewhat like that of the 1930's movies in which the Poor Boy from the Slums would be inspired while gazing into the eyes of the Pure Girl He Loves and write the Great American Concerto. There are few things in the world that are so good that you can't do too much of them and few things that are so bad you should never do them at all. I think that this group could improvise better if they would do *some* planning or work out some rough sketches of what they are going to do. I have heard Duke Ellington say that "limitat-

ions are great things" and I think that working within agreed on limits could well make the group more creative. Spontaneity is fine and great music is always *played*, not written but this group seems to believe you can't have too much of a good thing.

Despite the griping above, I had a damned good time and particularly liked the group's talking with the audience (which somewhat outnumbered them) during intermission. They are a very likeable and intelligent set of human beings — a rare and wonderful thing in these times. In addition to the Edmonton Jazz Society (which cleverly put on a Freddie Hubbard concert the same night), the concert was sponsored locally by Alberta Culture, the Edmonton Art Gallery and Grant McEwan Community College. Canada Council also sponsored the tour. This high level of Establishment support is astonishing and is, perhaps, a tribute to the extreme (in both directions) sophistication of the institutions involved. (Would that the same could be said of the Jazz for Civil Servants programming style of CBC's Jazz Radio Canada.)

The recordings of the group can be obtained, along with various other *avant garde* goodies, from The Music Gallery, 30 St. Patrick Street, Toronto M5T 1V1 Canada. — Kellogg Wilson

AIR

Axis in SoHo, New York City

December 20 - 24, 1977

(AIR — Henry Threadgill, reeds and flutes, percussion; Fred Hopkins, bass violin; Steve McCall, percussion)

In the trio setting responsibilities for successful music making tend to rest heavily on the efforts and capabilities of the individual players involved because of the balancing factor indigenous to small group playing. The instrumentation of this band as well as its primal source-point is formed by a *collective musical assertion* — not that individual solos aren't included, it's just that they tend to be on an equal level with the total presentation of the music (i.e. so the parts eventually develop into a whole).

On the night under review the trio was in superb form. One immediately sensed a hard-won victory over the minor questions and features that lesser players frequently bring to the fore in their music. The evening opened with the beautiful *Air Song* with Threadgill on flute, a sensitive stunning portrayal of an elevated and musically rich idea realized to the hilt by the three players. Bassist Hopkins, who follows that lineage of string masters from the late Charles Clark on to Charlie Haden and Sirone, is one of the premier bassists in the New Music, and is probably the most capable player to emerge in the 1970's.

Percussionist McCall played flawlessly throughout. He was especially impressive on a lyrical yet somewhat fragmented, rhythmically speaking, theme that found Threadgill on alto — this tune had all the members of the band dancing in many different directions at once. McCall created the rhythmic shadow and tended to gravitate toward the shifting tonal center that was the source-point of this spirited piece. Perhaps it was this tune which best allowed one to hear and recognize the profound artistry of these three players; for in terms of contrapuntal linear articulations adjusted to a fierce rhythmic

drive there probably isn't a better band anywhere.

One hopes, in conclusion, that a recording Stateside will soon be available by the band. Although they have recorded twice for Japanese Trio/Why Not Records, the recordings aren't available here.

Check out Air and you'll be investigating some of the best music in the contemporary setting.

— Roger Riggins

JENKINS/ABRAMS/CYRILLE

Axis in SoHo, New York City
December 9 & 10, 1977

One of the beauties of listening to players who have a highly developed conceptual identity is the expanded sense of musical and psychological awareness one receives as a by-product of listening to them play. Violinist/composer Leroy Jenkins' new Trio combines this quality along with virtuoso technique to produce a music of striking clarity and profound originality.

Pianist/composer Muhal Richard Abrams met the challenge and fulfilled the promise of this important music masterfully. The relationship between Jenkins' violin and pianist Abrams was balanced in such a way that they interacted and exchanged dominant roles freely and often, making for imaginatively conceived "arrangements of sound" that allowed the listener a freedom of thought and appreciability that was quite satisfying. Pianist Abrams has just the right touch and intelligence to glide under and around the statements made by Jenkins' lethal violin. His playing has an attractive way of actually delineating the structural implications of the music. His sense of free rhythmic association corresponds perfectly to his staggered idea as to what tonality and harmonic sequence are about in this music. It is interesting, too, that this aggregation works exceptionally well in solo and duet excursions, probably because of the pronounced harmonic sophistication of both Jenkins and Abrams. If anyone didn't come up to the level of exactitude and intelligibility in his playing for this music it was probably Andrew Cyrille. It seems that his sense of shading and accentuation is not at the same level of precision as that of his cohorts. I would think that he needs time to decipher and study the sonoric and pronounced musical spaces that this music opens up to allow him to be a fully integrated and equal participant in its workings. Then too, even at the starting point, one's *point of entry* is profoundly important in this music and it is probably because of this that he was selected to participate in the first place. For I cannot help but think that Jenkins has an attraction for a deliberately staggered and intentionally antiquated approach to time; as if he wants the flow of time proportionate to an immediate already known time-space. Yet, I like to think that the future holds a more refined and conscious approach to the percussive problems that this music presents.

During the first half of the concert there was one composition which achieved a suspended clarity that was truly magnificent. Here we had soft shimmering arpeggio sounds from Abrams' piano with a texturally rich and gracefully moving melodic line played by violinist Jenkins — with a brief unison passage by both Abrams and Jenkins that was simply breathtaking. It

was a delicate uncorruptable music that found percussionist Cyrille touching his cymbals lightly and rendering his most sensitive playing of the evening. The theme then went into its extended variational sequence that held what I have termed *voidal density* as its most essential material in enabling the music to move, somewhat abstractly, in this now terribly dense terrain. The music then unfolded, as the seasons of the year, to produce a striking and extremely lucid picture of what the immediate sound environment was dictating to these exceptional players. It is music like this for which men and women wait centuries to hear and enjoy, music that speaks of and beyond the times in which all men have lived.

Violinist Jenkins and company present one of the most clear and awesomely austere portraits of the *worth* of Planet Earth — a view that at its height needs no correction or justification other than *the thing/as it is/happening now*.

— Roger Riggins

LEO SMITH

Carnegie Recital Hall, New York City
November 21, 1977

Four compositions were included in this evening of contemporary music, all written by trumpeter/composer Leo Smith.

The first composition, entitled *Kqimar*, is dedicated to its performer, Ms. Ursula Oppens, and is a piece for solo piano. This is an extremely agile and flexible composition, a piece in which the masterful Ms. Oppens showed her skill and depth of emotion (i.e. the precision and clarity of thought in her attack and approach to the work). Here we have sequential rhythmic "pockets" that highlight what could be called a free pantonal approach.

The second composition of the evening, *aFmie: Kingdom Of Light* was a piece for vibraphone (Karl Berger) and trumpeter Smith. This was probably the least successful of all the pieces "sound"-wise. It seemed hardly able to break with a diatonic ascending feeling that tended to "damage" Smith's delivery in the improvised segments. The intention of this piece as stated by the composer was to convey the relationship between movement and sound. In this way one tended to relate the playing of Berger's vibraphone as representative of the dance while Smith's trumpet mirrored the sound.

The third piece *Pel Dimxy NO. 1 (for improvisors)* is what I would term a "free-association" piece. Here the instrumentation (Oliver Lake, alto saxophone; Dwight Andrews, tenor saxophone; Leo Smith, trumpet; Amina Claudine Myers, piano; Leonard Jones, bass; Paul Maddox, drums) tends to be incidental to the systematic structuring of the work. Pianist Amina Claudine Myers and reedist Oliver Lake applied the most interesting ideasto this highly "loose" piece.

The final selection *Mass On The World* is inspired by a poem written by Pierre Teilhard de Chardin. (Instrumentation: New Dalta Ahkri — Leo Smith, brass & percussion; Dwight Andrews, reeds; Leonard Jones, bass; Philip Wilson, drums & percussion). This used the circular technique which allows everyone a highly distinct *point of entry*. Each musician had a solo spot, sometimes developing into a duet with either bass or percussion

which tended to point up the systematic aspect of this piece and the organizational principles involved. A drum interlude separated each of the sections and it was probably this feature which allowed us to see and hear, with increasing visibility, the textural and rhythmic ways of restraint that were clearly the source-point of all this music.

Trumpeter/composer Smith is dedicated to music "...from all points of the world". He can be seen as an important bridge in linking the concepts and intuitive insights indigenous to a World Music.

— Roger Riggins

RAHSAAN ROLAND KIRK

I Remember Rahsaan — for three years I worked at Happy Tunes Records on West Eighth Street in New York City's Greenwich Village. Many of the great names of modern jazz would stop by and check out the Jazz department and talk. It was a fantastic experience to meet these artists whom I worshipped on records and the many live performances I attended.

Rahsaan would drop in every two weeks or so when he wasn't on tour and check out the new sides. He was curious about all the new records and wanted to keep up on what everybody was doing. He was particularly interested in Ellington. Anything he didn't own already he would buy. He also dug all the master tenor greats — Hawkins, Young, Webster, Chu Berry, Don Byas and would always ask if there was anything new. Classical recordings of clarinet, oboe or bassoon would also interest him as well as traditional, New Orleans and gospel singers.

I remember Rahsaan playing at Slug's on the Lower East Side in the heat of a New York City summer, marching through the crowded audience out into the street playing stompin' New Orleans clarinet.

I remember Rahsaan standing up during a live Dick Cavett T.V. show blowing all three horns and marching up to the stage with the Vibration Society to protest the lack of Jazz musicians on national television.

I remember Rahsaan jamming with McCoy Tyner at Carnegie Hall blowing beautiful tenor on *Passion Dance* and one week later suffering a crippling stroke that left him paralyzed on one side of his body.

I remember the reports that said he would never play and then the Newport Benefit Jam at Radio City Music Hall where Rahsaan made a miraculous surprise appearance and jammed with the All-Star Band.

Rahsaan refused to give up. He was a determined man with an iron will dedicated to his art.

I remember Rahsaan playing at the Vanguard blowing *Giant Steps* with one hand. And then the rest that he so much needed, but refused to take, always wanting to be in front of that audience spreading his message. Near the end Rahsaan did take that rest and concentrated on his Vibration School Of Music where musicians could come and learn from this master who brought us so much through his music.

Rahsaan was an original. He embodied the whole tradition of Afro-American music and when he played you heard everything from New Orleans to Avant-Garde.

Rahsaan will be remembered and his music will live on. For a man who overcame so much to give us so much I repeat what Rahsaan said so much. BRIGHT MOMENTS. — Jim Eigo

We have received a review of Don Cherry and Ed Blackwell at the District Creative Space in Washington, D.C., written by William H. Shoemaker, but since it arrived just as *Coda* is going to press, we are unable to print it in this issue.

ODDS &

Contrary to previous reports, the Newport Jazz Festival is to remain in New York. Through the efforts of city officials and the Schlitz Brewing Company the festival will take place from June 23 through July 2. George Wein also announced that plans for an extension of the festival in Saratoga will continue.... The group "Abdullah" (Ahmed Abdullah, trumpet; Vincent Chancey, french horn; Bernard Fennell, cello; Jerome Hunter, bass; Masujaa, guitar; Rashid Sinan, drums) will be appearing in New York at Ali's Alley from Feb. 21-25.

The Jazz Centre Society is among the most active groups sponsoring jazz events in England. They present music at The Phoenix, Seven Dials and The Star & Garter. In November they arranged a UK tour for MUMPS, the cooperative group featuring John Surman and Albert Mangelsdorff. In addition they sponsored a week of jazz at The Roundhouse. More information on the society's activities can be obtained by writing Barbara Ind, Jazz Centre Society, c/o 12 Carlton House Terrace, London SW1, England.

Gale Research Company (Bock Tower, Detroit, Mi. 48226) has published "Conversations with Jazz Musicians", a 300-page book which includes detailed interviews with Dizzy Gillespie, Louis Bellson, Phil Woods, Sy Oliver, Jimmy McPartland and others. The hard cover book sells for \$18.00... Researcher Duncan Sheidt has published "The Jazz State of Indiana", a 400-page book concerning the history of jazz in Indiana. It sells for \$9.95 and can be ordered from the author at R.R. 1, Box 217-A, Pittsboro, In. 46167. —compiled by John Norris

SMALL ADS

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

HARD-TO-FIND JAZZ RECORDS for sale. Leslie J. David, 134 Lawton Blvd., Apt. 104, Toronto, Ont. M4v 2A4. (416) 489-0271.

JAZZ RECORDS FOR SALE. Large selection. Many discontinued items. Free catalogues: **JAZZ HOUSE**, Box 455(CD), Adelaide East P.O., Toronto, Ontario Canada M5C 1J6.

WANTED: INFORMATION on Cecil Taylor recording entitled "Soundtrack Ferrari", CBS/Sony 01107. Contact Ernie Hoover, 1044 Webster St. N.W., Grand Rapids, Michigan 49504 USA., and/or Bill Smith at CODA.

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

Jazz/Pop/Tracks/Nostalgia. Free lists—send 2 stamps. Vincent, Box 5202, L.I.C., N.Y. 11105 USA.



JAZZ RECORDS FROM BRITAIN

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

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

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

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

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

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

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

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

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

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

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

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

UNISSUED JAZZ CONCERTS on tape or cassette. Have 2000 concerts of nearly every musician, from Armstrong to Ayler. Every style. For details contact: AXEL STUMPF, Kastanienallee 46, D-5603 Wuelfrath, West Germany.

ICTUS RECORDS: 0001 "Clangs" Steve Lacy/ Andrea Centazzo, 0002 Kent Carter "Solo" with Claude Bernard, 0003 "Drops" Derek Bailey/ Andrea Centazzo (reviewed on page 20 of this issue of Coda), 0004 "Dialogues" Andrea Centazzo/Pierre Favre, 0005 Steve Lacy Trio Live with Kent Carter and Andrea Centazzo, 010 "Ratsorock" Andrea Centazzo Trio with Paulo Bordoni, Franco Feruglio. \$6.50 each (\$7.00 outside U.S.) includes shipping etc. **ART GRIMWOOD**, P.O. Box 8404, Rochester, N.Y. 14618 USA.

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

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

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

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

JAZZ MUSICIANS: Successful jazz sales demand additional high quality, professional product. Jazz musicians interested in recording original, progressive material should send demo and any additional information or inquiries to: Ric Probst, Jazz A&R, QCA Records Inc., 2832 Spring Grove Ave., Cincinnati, Ohio 45225 USA.

continued overleaf.....

WANTED: Mills Brothers fan will pay \$50 for the 1929-1930 Gennett record of the Mills Brothers. Exact titles unknown and it may have been pressed only as a test. Write to 35, Hartington Road, Disley, Cheshire, ENGLAND.

DAYBREAK EXPRESS RECORDS. Jazz imports. CBS/Sony, Trio, Eastwind, Why-not, FMP, Horo, Timeless, Black&Blue, RCA Black & White, Sun, Black Saint. Many more. Domestic issues and small labels. Free catalogue. Write: P.O. Box 582, Cathedral St. Station, New York, N.Y. 10025 USA.

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



Double Basses

- INSTRUCTION
- SALES
- PERFORMANCE

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

MAGAZINES

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

NEW **BELLS** DOUBLE ISSUE (25/26) explores free improvisation from London to Tuscaloosa, and points in between. Essential reading for new music aficionados. 75 cents or \$3.00 for subscription from Henry Kuntz Jr., 1921 Walnut no. 1, Berkeley, Ca. 94704 USA.

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

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

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

EUROPEAN JAZZ FEDERATION:

Subscriptions to Jazz Forum and Swinging Newsletter, Jazzman's Reference Book, festival calendar, club guide, member's addresses, other publications. Membership fee \$20 yearly. E.J.F., Secretariat General, A-1011 Vienna, Box 671, AUSTRIA.

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

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

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

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

JOSEPH JARMAN interview complete (as excerpted in December **Coda**) in **Brilliant Corners no. 8**, plus interview with John Cage, review of Leroy Jenkins, poetry, prose. \$2 each, \$10 per year's subscription, a few back issues available. Art Lange, 1372 W. Estes No. 2N, Chicago, Illinois 60626 USA.

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

Old Downbeat and Metronome magazines bought, sold, traded. Write for free list. C. Fitzner, 1942 E. Ave., Berwyn, Ill. 60402 USA.

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

BACK ISSUES OF CODA still available—\$1.50 each postpaid or 10 for \$11.00:

MAY 1967 (Albert Ayler, Earl Warren)

AUGUST 1973 (Louis Armstrong Special)

FEBRUARY 1974 (Dollar Brand, Lee Wiley, Maxine Sullivan)

MARCH 1974 (Gene Krupa)

APRIL 1974 (Anthony Braxton, Blues Poets)

MAY 1974 (Kenny Hollon, Larry Coryell)

JULY 1974 (Mary Lou Williams, Jimmy Rogers, Morris Jennings)

SEPT. 1974 (Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)

OCT. 1974 (Karl Berger, Jazz Crossword, Johnny Shines)

NOV. 1974 (Delaunay reminiscences pt.1, Rex Stewart, Howard King)

DEC. 1974 (Julian Priester, Steve McCall, Muggsy Spanier Big Band)

JAN. 1975 (Strata-East Records, J.R. Montrose, Louis Armstrong Filmography)

APRIL 1975 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis)

MAY 1975 (NHOP, Art Ensemble on Nessa, Junior Wells, Graeme Bell)

OCT. 1975 (Claude Thornhill, Brew Moore)

FEB. 1976 (Art Farmer, Woody Shaw, Red Rodney)

MARCH 1976 (Ben Webster disco., Betty Carter, Marc Levin, Pat Martino)

APRIL 1976 (Charles Delaunay pt.2, Noah Howard, Leroy Cooper)

MAY 1976 (Oliver Lake, Miles Davis)

JUNE 1976 (Harold Vick, Jimmy Heath)

JULY 1976 (Marion Brown, Ray Nance, Studio Rivbea, Gene Rodgers)

SEPT. 1976 (Milford Graves, Will Bradley, Julius Hemphill)

OCT. 1976 (Don Pullen, Benny Waters)

DEC. 1976 (Warne Marsh, Bill Dixon)

FEB. 1977 (Steve Lacy, Marty Grosz, Mal Waldron)

APRIL 1977 (Milt Buckner, Christmann/Schonenberg Duo)

JUNE 1977 (George Lewis, Lloyd Glenn)

AUG. 1977 (Stephane Grappelli, Stuart Broomer, Hot Club de France)

DEC. 1977 (Joseph Jarman, Eddie Durham, Bobby Hackett)

BOOKS

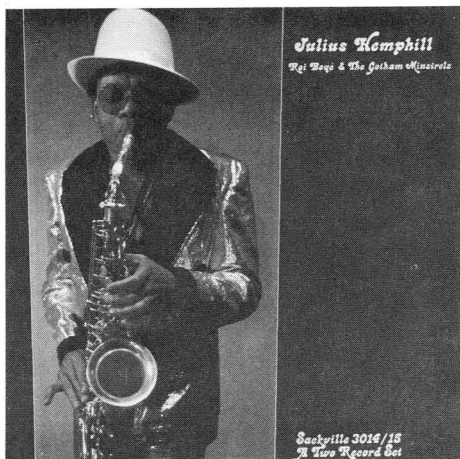
NEWPORT JAZZ FESTIVAL: Rhode Island (1954-1971). Bibliography, Discography. Soft cover. \$5.95. Oaklawn Books, Box 2663, Providence, R.I. 02907 USA.

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

THE RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY by David Wild. Up-to-date information on all recordings, commercial, non-commercial, issued, unissued. Much new information from Impulse, Columbia, etc. \$4.50 postpaid from WILDMUSIC, Dept. A, Box 2138, Ann Arbor MI 48106 USA.

ENCYCLOPEDIA OF AUSTRALIAN JAZZ — 1750 outlined biographies: outlined histories of Australian jazz conventions, clubs, magazines, records. Prototype, private edition preceding future commercial edition. As such, potential value as collector's copy. 112 pages. (U.S.\$7.00 includes surface postage). Send to: M. Hayes, 170 Gaskell Street, Eight Miles Plains, Brisbane, Queensland, Australia 4123.

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



3014/15 Julius Hemphill: Roi Boye and the Gotham Minstrels (two-record set)
Julius Hemphill (alto and soprano saxophones, flute)

Roi Boye and the Gotham Minstrels, parts one to four.

3013 Doc Cheatham/Sammy Price: Doc and Sammy
Doc Cheatham (trumpet); Sammy Price (piano)

Honeysuckle Rose, Sam & Doc's Blues, Summertime, Tishomingo, Sheik Of Araby, I Can't Give You Anything But Love, You Can Depend On Me, Ain't Misbehavin', Dear Old Southland.

3012 The George Lewis Solo Trombone Record
George Lewis (trombone)

Piece For Three Trombones Simultaneously, Phenomenology, Untitled Dream Sequence, Lush Life

3011 Jay McShann/Buddy Tate: Crazy Legs and Friday Strut
Jay McShann (piano), Buddy Tate (tenor saxophone)

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

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

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

3009 Dollar Brand: African Portraits
Dollar Brand (piano)

Cherry/Bra Joe From Kilimanjaro, Blues For Hughie, Kippie, Gafsa — Life Is For The Living, Death Is For Us All, Gwangwa, Little Boy, Easter Joy, Jabulani, Xaba

2011 Albert Mangelsdorff: Tromboneliness (issued in Europe as MPS 68.129)
Albert Mangelsdorff (trombone)

Do Your Own Thing, Tromboneliness, Creole Love Call, Bonn, Questions To Come, Mark Suetterlyn's Boogie, Fur Peter, Brief Inventions.

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

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

2009 Roscoe Mitchell Quartet
Roscoe Mitchell (Bb soprano, tenor and alto saxophones), Muhal Richard Abrams (piano); George Lewis (trombone); Spencer Barefield (guitar)

Tnoona, Music For Trombone And Bb Soprano, Cards, Olobo

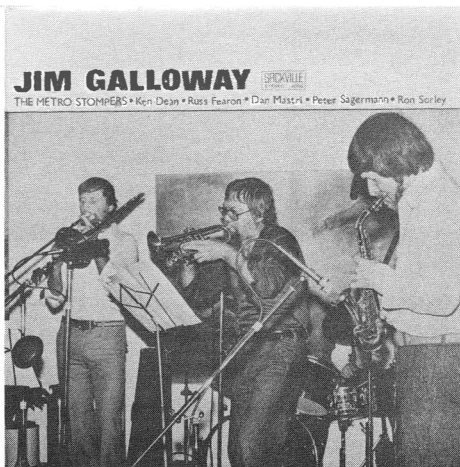
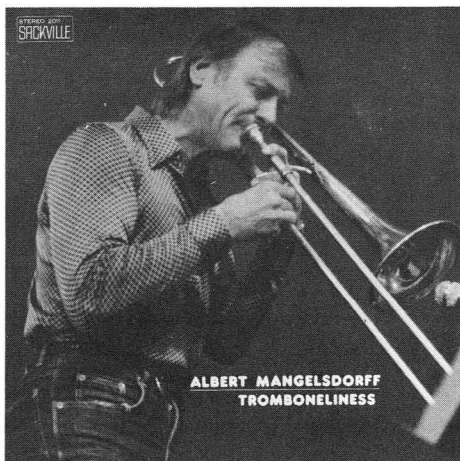
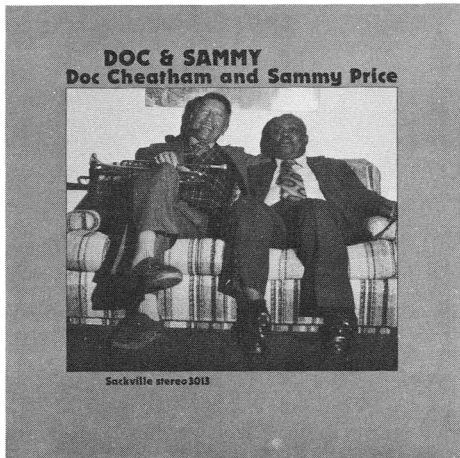
And, initiating Sackville's Canadian series:

4002 Jim Galloway/ The Metro Stompers
Jim Galloway (tenor and soprano saxophones), Ken Dean (cornet), Peter Sagermann (trombone), Ron Sorley (piano), Dan Mastri (bass), Russ Fearon (drums)

Going Going Gone, The Mooche, I Surrender Dear, Doodle Doo Doo, Weary Blues, Azure, Memphis Blues, Blue Turning Grey Over You, Blues My Naughtie Sweetie Gives To Me.

**For a complete catalogue,
write to:
Sackville Recordings, 893 Yonge Street, Toronto,
Ontario M4W 2H2 Canada.**

**INDIVIDUAL ORDERS \$6.98 EACH POSTPAID.
3014/15 (A TWO-RECORD SET) \$12.98 POSTPAID.
FROM CODA PUBLICATIONS, BOX 87, STATION J,
TORONTO, ONTARIO M4J 4X8 CANADA.**



jazz RADIO -CANADA



PROGRAM SCHEDULE FEB. 9 ~ APR. 8/78

PROGRAM HIGHLIGHTS

Feb. 9/11 Nimmons 'n' Nine Plus Six from Toronto; Pacific Salt in Saskatoon — Part II.

Feb. 16/18 Special: Jazz Piano Players in Toronto.

Feb. 23/25 The Boss Brass recorded live at a night club location in Toronto — Part I; The Lance Harrison Dixieland Band from Vancouver.

Mar. 2/4 Nimmons 'n' Nine Plus Six from Toronto; The Hans Staymer Band from Vancouver.

Mar. 9/11 The Ron Paley Rehearsal Band from Winnipeg; The Guido Basso Quintet from Camp Fortune in Ottawa — Part II.

Mar. 16/18 The Bob Hales Big Band from Vancouver; The Tommy Banks Band from Edmonton.

Mar. 23/25 Nimmons 'n' Nine Plus Six from Toronto.

Mar. 30/Apr. 1 The Roger Simard Nine from Montreal; The Ralph Dyck Quartet from Vancouver.

Apr. 6/8 The Doug Parker Band from Vancouver; The Marty Morel Quintet from Toronto.

CBC RADIO

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

CBC STEREO

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



CBC Radio

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