

Coda

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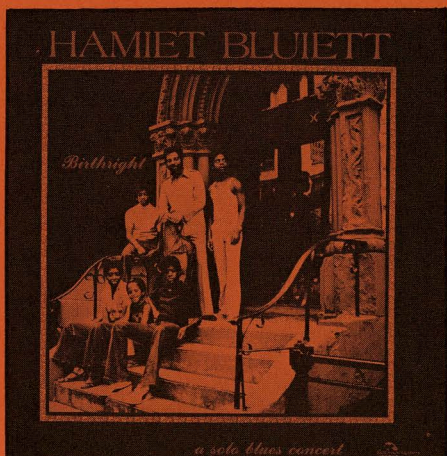
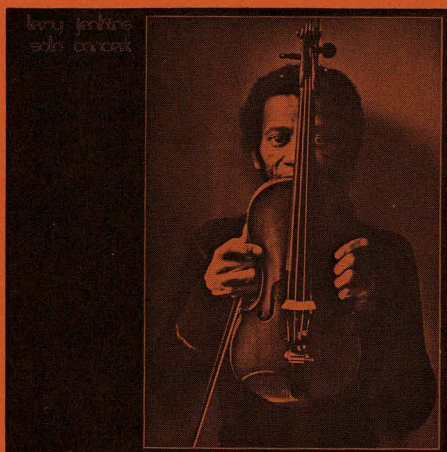
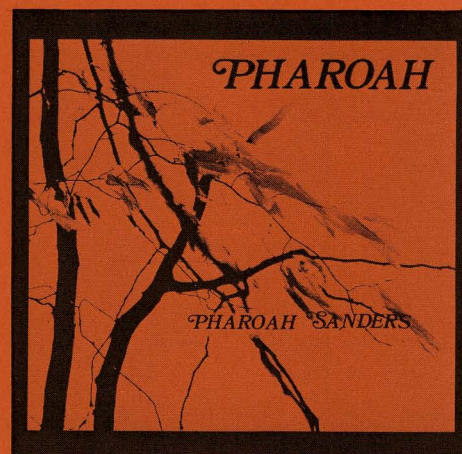
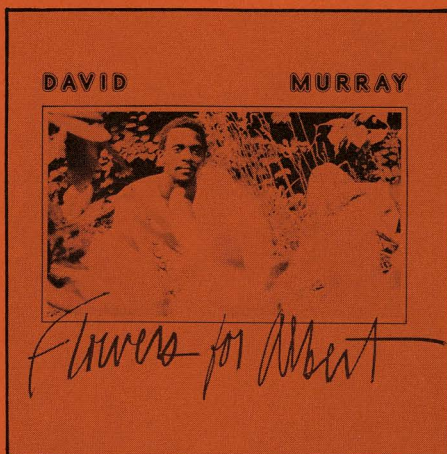
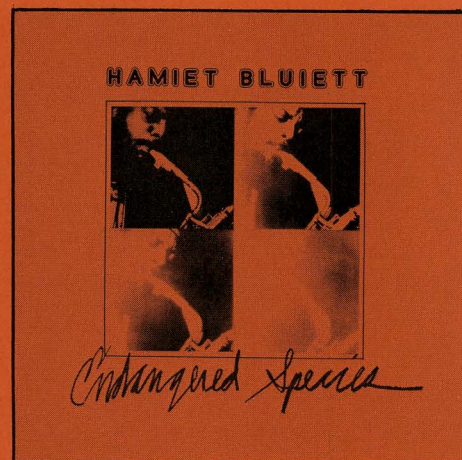
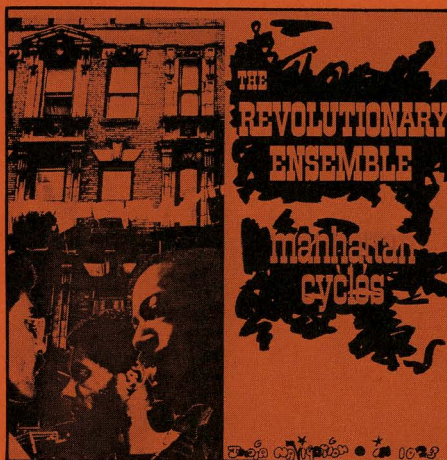
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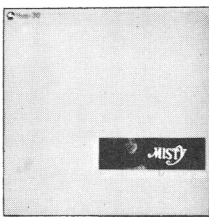
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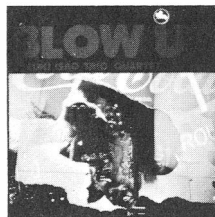
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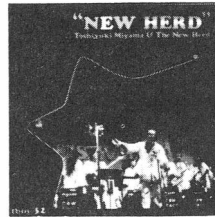
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JAZZ OF JAPAN

BY MASASHI KATAGIRI

Just think, about 1,600 jazz albums were released in Japan last year! This was more than twice the U.S. figure and included many LP's made by U.S. musicians in New York or Tokyo but never released in the States, as well as reissues by the dozen (last month's output alone included eight newly listed items by John Coltrane) and about 170 by Japanese artists, recorded by 11 major and 3 minor record company. It is not so difficult to understand that Japan has been established already as the world's second most active center of jazz (and, on a mass pop/rock/jazz level, the world's second largest music market).



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WILLEM BREUKER
photograph by Bill Smith

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The following interview took place in the early morning hours of December 19, 1977, after The Willem Breuker Kollektief had finished one of its few North American concerts, at The Trafamadore Cafe in Buffalo, New York.

BILL SMITH: Near Dam Square in Amsterdam is an old man with a barrelorgan. And I thought that some of the music tonight sounded a bit like some of the music that comes out of that barrelorgan. Do you feel that's true?

WILLEM BREUKER: Well, I am very familiar with barrelorgans. They're a part of my musical background. When I was a kid barrelorgans were very common in Amsterdam so I heard them very often. In 1967 I made a record with barrelorgans and later on I wrote a lot of arrangements for barrelorgans. It has given me a lot of fun; it's an instrument that fits very well in the streets; it belongs to Holland — it belongs to everybody. What made you think of it tonight?

Bill: When the trombones and the saxophones rotate cycles like that, the barrelorgan sound appears. Is barrelorgan music Dutch music?

Willem: No, it's also English music, Belgian, as far as I know a little bit German, and also in Switzerland they have barrelorgans. But I don't know exactly what the history is of the barrelorgan; all I really knew was that the instrument was there in the street and I was always interested in it. So I asked the guys who were in the streets with the instruments how they worked. They didn't know; so I went to the shop of the guy who rented the barrelorgans to them and he told me exactly what to do.

Bill: For you, the history of improvised music in Holland goes back a long way?

Willem: In the 'thirties Coleman Hawkins came to Europe and he wanted to work in Germany. But Germany wouldn't allow a Negro to enter the country; it was already in Hitler's time. So he stayed in Holland; he played with The Ramblers, a well-known dance orchestra. He still wanted to go to Germany to make money and do bigger things, but in the meantime he stayed in Holland. He played with everybody; so Coleman Hawkins influenced a lot of the music in the 'thirties. Then we had the war; and after the war nothing was happening. We had some guys like Nedley Elstak, he was the first guy I think who played Dizzy Gillespie, Charlie Parker-type music.

Then in the fifties we had Wessel Icken, and he and all the other cats were imitating American music like Art Pepper, Shorty Rogers, Warne Marsh, Lee Konitz — not really that, even, but more like Bob Cooper — cool music. That went on until I think 1964 and then other things started to happen. At that time Misha Mengelberg was already doing some very important work in Holland; he was playing a very Monk-influenced music, and he was studying at a conservatory in The Hague; so all the "bop" musicians accepted him because he knew a lot about music. So when they told him, "Monk is shitmusic", he could tell them exactly what Monk was doing and what they were doing and so on. So he was respected among the younger musicians. We came after that, in 1964, '65. I was playing in some contests at that time, school things, but there was really no judging at all because even then there was something being played that the judges couldn't understand. Even before I heard Ornette Coleman I was already playing a type of free music, because when I was studying clarinet and I had to turn a page in the lesson book, I would just

play on on my own and turn the page later; so already something was in me to play for my own. So I tried to find friends who would want to make music with me, which was very difficult, and is still difficult.

Bill: Were the friends people like Han Bennink?

Willem: No, they were still playing bebop-type music at that time. Misha Mengelberg, and Piet Noordijk, a very fantastic saxophone player, they were still playing a kind of post-bop style.

In 1966 I formed my first real group, a 23-piece band, and played at a contest in Loosdrecht, at the yearly festival there, and all the new young people showed up there to play, and it became a big sensation at that time; I was on the front pages of all the Dutch papers and the whole group was on television, because they always showed the ones who won the first three prizes, who were the best. At the same time we had the Provo-time in Amsterdam [editor's note: The Provos were a radical political young-peoples' group that existed in Holland in the mid-sixties], and I was involved with that as well, so there was a big scandal. I came in second or third, I don't remember exactly, because there were people who gave me ten points and there were people who gave me one point.

It was fantastic, everybody was screaming at each other.

Bill: Did people like Pim Jacobs and Rita Reyes win the contest?

Willem: No, on the other side of the street they already had a club, a very sophisticated and expensive club. Even at that time they had nothing to do with jazz anymore. They had already become established. Han Bennink often played with them at that time.

Bill: Were Philips and the other big record companies interested in the new Dutch movement?

Willem: No, not at all. So I made my first record for a label called Relax. There was a millionaire in Holland, and he didn't know what to do with his money, so he set up a label to record classical music and made a lot of classical recordings, but some people told him he should be recording "progressive music". So we did a record for him but I think he didn't understand it at all; so it sold maybe a thousand copies and then it was over. They sold it to Germany, to Wergo. I got I think a hundred dollars for the whole thing — then after they sold it to Wergo... that's the way it goes, you know.

So we tried again; but nobody wanted to

THE WILLEM BREUKER



have us so in 1967 we set up the Instant Composers' Pool. Han Bennink and I were very close at that time and some people we knew sponsored us — put up the money, and when we sold the records we paid the money back to them. A very well-known reviewer, Rudy Koopmans, gave us a thousand guilders to do it. Han Bennink and I did the first recording ("New Acoustic Swing Duo", ICP 001). Misha joined us at the same time; he was the inventor of the name Instant Composers' Pool.

So Han Bennink and myself, and Misha Mengelberg, started ICP. Afterwards other musicians joined us, but they were not accepted at all. So that was the point that I left ICP, in 1973 I think, because I had no chance anymore to go on with my thing, because Leo Cuypers and Willem van Manen and all the other cats who were playing, were not accepted by Han Bennink and Misha Mengelberg. They were second-rate musicians for them.

Bill: Why would someone think that these other musicians were second-rate?

Willem: Well, you'd have to ask them about that. Okay, you have very good players, you have very good improvisors, you have mixtures of that, you have a lot of very good musicians,

you have to make music with musicians. So not everybody is the same....

I had started to form my bigger groups at the end of the sixties with Leo and the rest. We had groups with two piano players, Misha Mengelberg and Leo Cuypers, and sometimes Rob du Bois was also in the group. But we never got the chance to go on with it. Also we had a lot of financial problems at that time, regarding the organization of ICP.

We wanted to go over the border, we had chances to play in Germany and elsewhere for instance. But afterwards I heard from people who had asked ICP about getting me and Leo to do concerts, but they were told, "Oh, they don't play anymore, they make a little theatre music and sometimes improvise, but they are not interested anymore." It was very strange afterwards to hear that from these people. So when I left ICP, it was completely new and open for me. What we are doing now, we built up in the last two or three years. Which in a way is a pity, because if we'd had the chance to start in 1970 or so, it would be that much better now.

Bill: Did players like Ornette Coleman and Albert Ayler and Cecil Taylor and Coltrane influence your music on a very high level?

Willem: Oh yes, of course. But also Gustav Mahler, Brahms, Stravinsky.... and we learned a lot from Albert Ayler and Shepp and Coltrane as well.

Bill: The music that we heard tonight, for example, sounds very unlike American improvised music to me. It sounds very Dutch.

Willem: But I don't know what Dutch music is.

Bill: I don't either — but there's a lot of theatre involved, a lot of humour....

Willem: But we did a very small thing tonight. We had no possibilities to do anything on this stage because it was so small, we were all packed together like sardines. So it was on a very small scale.

Bill: Do you think it's important that people see your music as well as hear it?

Willem: Both are important. When you're in the audience you're just sitting there, still you're not blind, so we give you not only the music but other things. But I think it's still very important that you can just listen to it by itself, with closed eyes.

Bill: In America The Art Ensemble of Chicago and Sun Ra also work along these kinds of lines.

Willem: Yes, I know them, I've seen them. But I didn't see them until quite recently. I've always just done the things I thought I had to do. But they do a completely different thing to what we are doing; they are involved with religious things about Africa, they paint themselves and so on. And sometimes they give some comment on society, musical society. And Sun Ra, that's a completely different thing, that's to do with... what's there, I don't know what's there. I like the music of Sun Ra, also of the Art Ensemble. But I think that it's completely different to what we are doing.

Boy Raaymakers: I think that things are happening, coming from the music, so that the music invites the other things to happen.

Bill: As an outsider, I don't really know this, but I feel that there's some kind of Dutch theatre tradition involved in what you're doing.

Willem: We have no Dutch theatre tradition. We have some theatre writers, but that has nothing to do with what we are doing. But this is my opinion, I don't know, perhaps other people could tell you something about this. But I don't feel influenced by Dutch

theatre.

Once we were a little bit involved with a mime group. For instance I did some things with a mime group in Leenersloot, but that was just one time. I wrote some music for that and we played it. It was Maarten van Regteren Altena and Peter Bennink and Willem van Manen. Maybe you know that record, the blue one, (ICP 009) but it was just occasionally. There's no tradition at all.

But I'm often invited by different people to write music for them. And when that happens perhaps I'll put improvised music into that situation and the chocolate-box record you were talking about (ICP 007, 008), that's an example of different things I do, but most of them didn't really have much to do with improvised music really, or just music by itself on stage, they had to do with film sometimes or theatre....

Bill: Do you have opportunities to perform your music with theatre people in Holland? With actors and poets...?

Willem: Yes, as much as we want. But mostly we refuse because we have other things in mind. I'm usually not much interested in their ideas about how to make something for people, and at any rate we can work every day. There's so much work in Holland and elsewhere in Europe, that you can just do the things you really want to do.

Since 1970 Willem van Manen and I have been in charge of the "Jazz in Holland" program. Since then we have formulated a program to make professional jazz in Holland a viable possibility. So we wrote a big thick book, a report, and gave it to the government, and told them that they had to subsidize our music, that that was the only way to do it. They didn't believe us at first. It took about three or four years for them to accept what we wrote at that time, to give us a starting point to get this music a little bit subsidized by the government, to give it a base so that even if you can't live from it you can at least play it in the country. Now we're at the point where if musicians want to play in a jazz club in a certain city, but the club can afford to pay only a certain amount of money, which is not enough for the musicians, we can now get money to make up the difference so that the musicians can play there. That's the kind of system we built up, and it works very well.

Bill: But do you think that a music that is subsidized by the government and not acclaimed by the public is still valid? I mean it should be that the public have to come to the music.

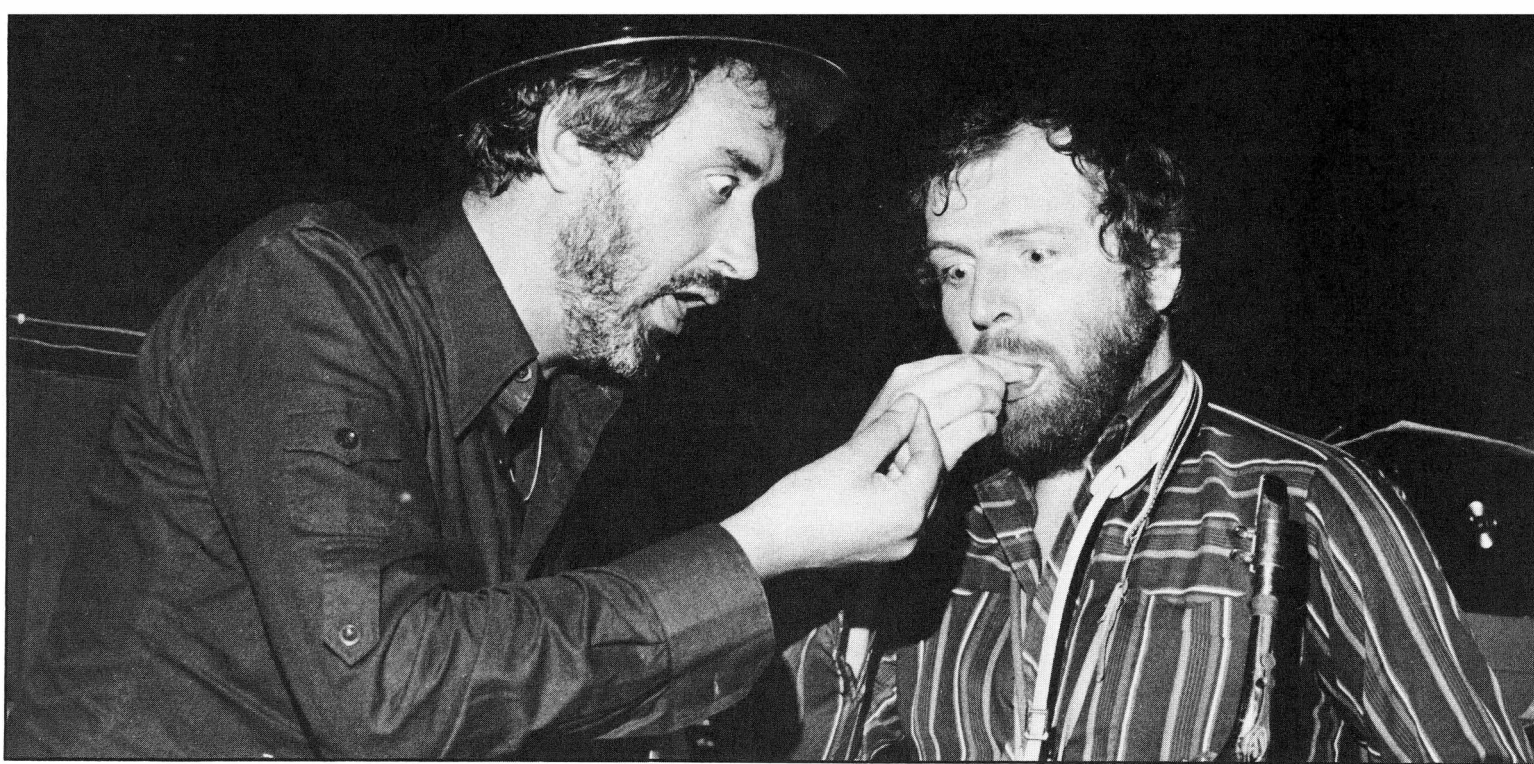
Willem: They come anyway, they come anyway. But when you have a club where the people each pay five guilders to come in, which is about a dollar fifty, but can only fit eighty or ninety people at the most... a group can't play for that money. So I think it's worth it to do that.

For instance, we have fifteen symphony orchestras in Holland, more if you count the radio orchestras. Every province has its own orchestra, or two sometimes. We have opera, we have ballet and so on and so on, they get millions and millions of guilders, and our kind of music gets, now, about half a million guilders, which is nothing. I think the symphony orchestras get about sixty million guilders at the moment, and there are about the same number, about 150, improvising musicians in Holland.

Bill: In America most of the improvisors still work for the door, regardless of who they are.

INTERVIEW





This is the kind of judgement that is put on the music, because if people don't want to come to hear it, then they won't have money. And I guess the basis of that argument is quite true, from a commercial point of view. The Dutch government, however, don't feel this way about your music now?

Willem: The Dutch government has no idea what to do, in this case we just told them what to do. And it's also very important that for instance, Misha Mengelberg and I sometimes work on the classical scene. So we are a little bit accepted on the other side, and that gives us a kind of credibility. I wrote a piece for symphony orchestra, and I do other things, so they say, "Okay, if he can do that, it means something, we accept that." So now we are starting to get commissions for compositions, and we get a stipend. This year Leo got a commission from the government to write a piece of music, in the same way that a classical musician would. It took us five or six years to convince the people in government that what we were doing was as important as what the classical people were doing. And they know that when we give concerts, it's always sold out at this time in Holland, and when you have classical concerts nobody shows up — there are more people on the stage than there are in the audience, and with us it's completely the other way.

They can't believe, for instance, that for the amount of money we get when we play at Bim-Huis, that so many people show up. In a year I think, about forty thousand people come to Bim-Huis.

Bill: Are there other clubs in Holland, like Bim-Huis, which are subsidized?

Willem: Yes, it's fantastic, really fantastic. Rotterdam, which since the Second World War has wanted to be the first city in Holland, but they have no idea how to do that, so when they saw that there was the Bim-Huis in Amsterdam they wanted to do the same thing — "If Amsterdam can do it, so can we" — so now there's the Jazz Bunker. And it's working, it's very crowded every night. And I think the Bunker is even a better place to play music than

the Bim-Huis. And when we have very expensive Americans, we just increase the price of admission.

Bill: Does the music you play have something to do with the politics of Holland?

Willem: Yes.

Bill: In what kind of way? Is it like the Provos were ten years ago, is your music to do with that?

Willem: Yes, I was not really a Provo, but I think that all these things that were happening were also happening with me, and they were also happening when there were no Provos or anything at that time. I'm still very involved with Provos anyway, because... okay, that's the way it goes — when I stand and see the beggars in the street... I have to deal with the whole society, so I think my music also has to deal with that. But I don't translate my political ideas into music.

Bill: So it's not really an "anti-Queen Juliana" thing... because my first experience of Dutch music was in the period when the Provos existed, and when people didn't really care for Queen Juliana, and that's when you made your first ICP record. This was not a statement against all that at that time?

Willem: Not really. Because Han Bennink, for instance, is completely apolitical. We had other things to tell about the situation. The Royal Family is not important in Holland, they are like marionettes or something like that. And everybody laughs about it — but they give the whole family about ten million guilders a year, and then they marry with fascists, and sometimes that's a little bit.... But, well, it's happened. It's not interesting at all. They're just there, and they have no influence.

Bill: How has this situation of being sponsored by the Dutch government allowed you to come here to North America?

Willem: I told them three years ago that I wanted to come over here, to find out what our music has to tell you, and they agreed. It was very difficult to set it up. Before this I came here two times, the first time with Leo, the second time with Willem van Manen, that

was last April.

Bill: What did you find this time, with the whole orchestra?

Willem: I find that it's the same as when we go to Germany or France. Now we're among Americans, but there is not so much difference in the people. And maybe it has to do with our music, but the people are coming, and they listen to it, and that's the same situation that we always have. At first I thought that maybe America wouldn't understand what we are doing, but that doesn't happen much. They know what we are doing, they feel it. . . .

Bill: In the past, though, it's been the other way around. American improvisors were very much accepted in Europe, but not very many Europeans came here.

Willem: No, but I also know that the American improvising musicians don't accept us at all. Except Anthony Braxton....

Cloe Smith: I just wanted to say that Anthony has always told us about your music. He thinks very highly of it, and he has always told us about Europeans.

Willem: He's not that way, but for instance, other people, when they come to Europe they play in our places, and they get more money than we get from the door, but it doesn't work the other way, they are not interested in what we are doing. For instance, I talked to some guys in New York, I don't want to name names, and they told me, "Sure, tomorrow night we'll come to your concert". Five told me this, none of them showed up. And when we play in Holland and they are there, they never come to hear us play — because they think they are super or something, I don't know. . . . maybe they are right, to just do their thing and not listen to other things. . . .

Bill: I think that the black American developed this art out of a very sad and unique background, so he feels an obvious claim to this heritage, and he perhaps feels bitter that a European could claim the same thing. But you feel that you're not particularly influenced by Americans?

Willem: My feeling is that I learned a lot from

them, and every day I say, "Thank you very much, because what you gave me enables me to do the things I'm doing now."

Bill: But in any case your music doesn't sound like American music. I've heard it several times, I've heard lots of Dutch and lots of European players. They *don't* sound like Americans. But they *do* play improvised music.

Boy: It's a way of playing you know. The kind of playing that the jazz musicians are doing is "playing ourselves". You can do that in the tradition of jazz, but you can also do it in... a different tradition.

Bill: With an attitude of your own.

Willem: And that's I think what we've been finding out in the last ten years. That's something I think Anthony Braxton understands. When I did that first thing with him, on that Gunter Hampel record, "The 8th Of July 1969" (Birth NJ001), he was immediately impressed, he said, "There's something happening!" Because he's an open guy, he accepted it. Up until then he had thought too that there was just an American thing and that the Europeans were just imitating or following. . . . But for myself, I had no idea about that, I was just playing what I had to play at that time. Because what else is there to do? I didn't want to be in a jazz school learning to play all these chords, all this shit, you know... what's to do with that? I just want to play what I have to tell, and when that's not possible, I stop.

Boy: There was one time in Holland when people were talking about "this is jazz" and "this is not jazz". And then we started to call the music we played "improvised music" or "free music", because we really didn't want to have discussions about what was "jazz" and what was not.

Willem: A lot of people claimed, "We are jazz musicians, and what you are doing is not jazz." So we say, "Okay, okay, *you* are jazz musicians; *we* will make improvised music."

Bill: How did the Kollektief begin? Why did you leave ICP and form BVHAAST? Why make such a drastic breakaway?

Willem: I had to do it, because I wanted to go on playing with Leo and Willem van Manen and all these cats who were at that time a little bit involved with ICP, but again they were not wholly accepted, and also at that time there were a lot of financial problems, because of the manager at ICP at that time. I put on some productions that were very well received by the public in Holland. I did all the productions, and because we were so successful that year, ICP the next year got twice as much money in subsidies from the government. And at this point ICP told me, "Thank you very much, now we are going to divide the music so that one part goes to you, one part to Han and one to Misha." Even at that time I was working with eight or ten people, working with ICP money and that meant that I would get a third of it – what to do with that? Also, I wasn't making any records anymore, I think my last record for ICP was "The Message", then after that everything went in a completely different way, and I had ideas about making records with Leo and Willem van Manen with the bigger groups I had, and small groups, quintets, but it never happened because there always seemed to be something in the way.....

I was more involved with written-down music, and theirs was totally free, more the FMP way of making music. So I made a decision to split from ICP. It was not a nice decision for me at that time, but I'm very happy with it

and with what I'm doing now. It was very hard, it took us half a year to set up our own thing.

Bill: How much of the music now, with the Kollektief, is written and how much is improvised?

Willem: The line is written down, and a lot of the collective things are written. Let's say, more than half is written down.

Bill: But I don't see the people in the band reading music all the time. So a lot of it's to do with the feeling of the music?

Willem: Yes, of course. And when you play it very often, you don't need to read it any more.

Boy: Also Willem writes for the people he's playing with.

Willem: Yes, when I write a piece I write a trumpet piece for Boy and not just for a trumpet. And when I write a piano part it's for Leo and not for a piano player I don't know.

Bill: Sometimes on the floor I see you have a notation that is not music scores....

Willem: That's the program that we think we'll do, we have some points and we think we'll go from here to here to here, and sometimes we change it, we skip things. But we always have a program so everyone knows where we are. So it's not like the Globe Unity Orchestra where everybody starts and after an hour you see what's happened. So it's a little bit organized, yes – in fact, very organized.

Bill: Are you very much concerned with impressing your public?

Willem: Impressng my public? Well, I play for the public, and I also play for myself, that's the most important thing. But it's also important to me that the public doesn't fall asleep when they are sitting in the audience. I want to tell them all the musical stories I can think of and I can make with the other guys in the group, it's like a journey.

Bill: Do you feel that the group responds to audiences, or does it just play its music anyway? The music seems to me to be very vibrant, and to respond to the audience. And maybe we respond to this music because we're not used to it.

Willem: You know, I have no idea about that, I'm just doing my thing, and when it works out like tonight.... When I saw the reactions already in New York and San Antonio, I couldn't imagine, I thought, "Hey, maybe we are also a kind of American people," but we have another point of view or another idea about making music.

Bill: No, I think we have reacted to you because you aren't American music. I mean, we get used to American music, and this music, even though it's improvised, is very different to us. And I've always thought that it was because it was Dutch music that it was so different, but you've already told me that it's not coming out of such a tradition....

Willem: No, it's just a band, some composers, some ideas about how to make music – and a feeling among people, I think that's the most important thing, just the way we live in Holland. I'm just a guy who was born in the eastern part of Amsterdam, and lived there until I was 28 with my parents, and then I got my own house. But I still live in the eastern part of Amsterdam. And everybody explains, "Well, when he was young he heard a lot of barrelorgans in the street and harmony orchestras and a lot of that folk kind of thing." And maybe that's true but I don't know, I just do what I like to do. When I went to the music conservatory in high school to study music, they told me, "Man, you are not musical at all, never go into music, split

immediately! Because it will come to nothing for you. Find a really good profession, but never go into music!" They told me that! They were right because, well, I was a very bad student anyway. I had no idea about playing the clarinet, so that at the end of the page you turn and toopatoopatoop play the next page. What to do with that? But I always went on with my own situation and it's fantastic that I met, for instance, Leo Cuypers in Germany for the first time in 1970 or '71. He had also built up his own situation in Maastricht, in the south of Holland. And there he was doing it his way. And then it happens that you meet each other, and he's doing it his way and you're doing it your way, but it's almost the same situation.

Our group is a very strange one because, for instance, Willem van Manen was a fantastic Dixieland trombone player for ten years, and then Jan Wolff and Bernard Hunnekink played for years in a conservatory orchestra in Amsterdam, they are really well-trained and well-known classical musicians. And they left that classical scene because they became very bored with it. And so everybody has his tradition, but all coming from completely different backgrounds.

Boy: ...I was born in Germany.

Willem: Me too. In '44. It took half a year, then it became Holland again.

Boy: At the time we were born, Holland was German.

Willem: The last days of Hitler....

David Lee: In the last ten years or whatever it is, European improvised music has taken on its own character. We were talking about this before. Do you think that, for example, the government subsidies enabled this to happen?

Willem: No. The government is stupid....

Boy: You have to understand that I have a music book at home and it's written down, this is from 1931, that jazz is a music in which you have to play seven instruments to make noises like animals. It was written in Germany. So in that time, because of that attitude, the music was impossible to hear for people in Europe.

Bill: Well the Nazis believed this, didn't they? They thought that animal music was what Black American music was all about. I read this same book, that you have.

Boy: Yes, of course. And this attitude stopped the music until 1945, then people started to play it again. Willem talked about this before. So you see there was a big gap.

Willem: But then, another thing is that I don't claim to be a jazz musician. I just want to make music, and if you want to listen to it, okay, I'm very happy. And if you decide that it's not your type of music, it's too bad for me, but that's okay too. And still jazz groups ask me to play with them, so I think perhaps I still belong to that type of music, but on the other hand, I don't know. I never claimed that I was coming here to play jazz music for you. I just do what I want, and these clubs asked me to come and play. So perhaps it still has something to do with their tradition of making music.

Photograph of The Willem Breuker Kollektief on pages 4 and 5 by Rob Sotemann. Top row (l to r): Arjen Gorter, Rob Verdurmen, Leo Cuypers, Maarten van Norden, Bob Driessen. Bottom row (l to r): Bernard Hunnekink, Boy Raaymakers, Willem Breuker, Willem van Manen. Photograph of Jan Wolff and Willem Breuker on page 6 is by Bill Smith.

WILLEM BREUKER DISCOGRAPHY



VALKENBERG PLAATJE

Willem Breuker (cl), Charles Pater, Kick Otto (g), Gerard Breuker (d).
Valkenberg, Amsterdam, Kinkerstraat, 11/8/59
Undecided unissued

BOY EDGAR

Wim Kuylenburg, Jan Vleeschouwer, Jan van Hest, Ado Broodboom, Wim Kat (tp, mel), Rudy Bosch, Marcel Thielemans (tb), Cees Smal (vbt, bugie), Eric van Lier (btb-1, 2, 4, 5), Tinus Bruyn (as), Piet Noordijk (as, ts, ss), Herman Schoonderwalt (as, bar, ss-1, 3, 5), Theo Loevendie (as, ss), Harry Verbeke (ts), Joop Mastenbroek, Toon van Vliet (ts, bar), Leo Gerritsen (bar-2), Chris Hinze (fl, altfl-1, 3, 5), Willem Breuker (bcl, as-3), Cees Slinger (p), Jacques Schols (b), Dick van der Capellen (b-3, 5), John Engels (d), Boy Edgar (ld).
Amsterdam, September 7/8, 1966

Black Sea-1 Artone MDS 9-3001
Plain Blues-2 —
2128-3 (Breuker/Edgar) —
I Remember Vienna-4 — CBS S-52888
Finch Eye-5 —

WILLEM BREUKER

Willem Breuker (sop, as, bars, b-cl, p, perc), Eddie Engels (tp, flgh), Henk Scheller (tb), Jan Wolff (horn), Jaap Verhaa (horn), Carl Schulze (tb, vbs), Hans Dulfer (ts), Gilius van Bergeyk (oboe), Guus Dent (bassoon), Ab van der Molen (ss, bcl), Kees Hazevoet (p), Victor Kaihatu

(b-g), Dick van der Capellen (b), Pierre Courbois, Rob Kattenburg (d), Ileana Melits (vcl), Pieter Boersma (cello), Arjen Gorter (b, acc, hca).
Baarn, October 26, 1966

Litany For the 14th Of June, 1966:

Life Is Music Is Love Is All Relax 33004 & WER80002
Time Signals And Sound Density V — —

Willem Breuker (reeds), Misja Mengelberg (p), Victor Kaihatu (b-g), Dick van der Capellen (b), Pierre Courbois (d). Baarn, October 27, 1966
Relax 33004, Wergo WER80002

Implications And Piano Distance V — —
Composition 19 In Silver Grey — —
Composition 30 — —
Composition 28 — —

ALEXANDER VON SCHLIPPENBACH

Manfred Schoof (cornet, flgh), Claude Derou (tp), Willie Lietzmann (tu), Peter Brotzmann (as), Gerd Dudek (ts), Kris Wanders (bars, as), Willem Breuker (bars, sop), Gunter Hampel (b-cl, fl), Karlhans Berger (vbs), Alexander von Schlippenbach (p, perc, leader), Buschi Niebergall, Peter Kowald (b), Jackie Liebszeit (dr, perc), Mani Neumeier (dr, perc).
Bologne, December 6/7, 1966

Saba SB15109, MPS1020861 (edited version)
Globe Unity — —
Sun — —

GUNTER HAMPEL

Ed Droger (tb), Willem Breuker (saxes, b-cl),

Gunter Hampel (vbs), Piet Hein Veening (b), Pierre Courbois (dr).
December 8, 1966
3 titled Saba unissued

GUNTER HAMPEL

Willem Breuker (as, ts, ss, bcl), Gunter Hampel (vbs, bcl, fl), Piet Veening (b), Pierre Courbois (d). Baarn, Holland, December 21, 1966

Assemblage ESP Disk 1042
Heroicredolphysiognomystery —
Make Love Not War To Everybody —

WILLEM BREUKER

Willem Breuker (mini draaiorgel)
Spuistraat, Amsterdam, 1967
Trink, Trink, Bruder- L'ANDRE 113.428
lein, Trink —
Paris Canaille —
Mack The Knife —
Tulpen Uit Amsterdam —
Aan De Amsterdamse grachten —
Als Van D'Amsterdamse grachten —

NEW ACOUSTIC SWING DUO

Willem Breuker (ss, as, ts, cl, b-cl), Han Bennink (ds, perc)
Amsterdam, November 9 & December 10, 1967
Music For John Tchicai ICP 001
Felix Meritis And B.V. —
I.C.P. 1 For Maarten Derksen —

Singing The Impalpable Blues —
Mr. M.A. De R. In A. —
Gamut —

PETER BROTZMANN OCTET

Broetzmann (ts, bars), Willem Breuker (ts, b-cl), Evan Parker (ts), Fred van Hove (p), Peter Kowald (b), Buschi Niebergall (b), Han Bennink (ds), Sven Johansson (ds, perc).

Lila Eule, Bremen, March 28, 1968

Machine Gun Bro 2, FMP 0090
Responsible — —
Music For Han Bennink 1 — —

GUNTER HAMPEL

Willem Breuker (as, ts, b-cl, cl, ss), Gunter Hampel (vbs, fl, b-cl), Arjen Gorter (b), Pierre Courbois (d), Jeanne Lee (vcl).

Soest, Holland, April 2, 1968

Leoni Antoinette Wergo WER80001
O Western Wind — —
The Capacity Of This Room — —
The Four Elements: Water, Air, Fire, Earth — —
Lazy Afternoon — —

WILLEM BREUKER

Willem van Manen (tb), Willem Breuker (cl, b-cl), Rob du Bois (p), Peter Bennink (bagpipe), Han Bennink (perc). Hilversum, August 28, 1968
Introduction And First Entrance Of The Horsemen ICP 007

FRED VAN HOVE

Ed Kroger (tb), Ciel Overberghe, Kris Wanders, Willem Breuker (reeds), Fred van Hove (organ), Peter Kowald (b), Han Bennink (ds).

Church on Sudstern Berlin, November 10, 1968

Requiem For Che Guevara, MPS 15205
Martin Luther King, John F. And Robert Kennedy And Malcolm X.

WILLEM BREUKER

Bert Koppelaar (tb), Peter Bennink (as, bagpipe), Willem Breuker (b-cl), Misja Mengelberg (p), Tonny Perls-Waarle (mandolin), Leo Borgart (acc), Han Bennink (perc).

Hilversum, January 14, 1969

Serendipity ICP 007

WILLEM BREUKER

Willem van Manen (tb), Peter Bennink (bagpipe), Rob du Bois (org), Han Bennink (gachi).

Nederhorst den Berg, March 26, 1969

Song Of The Lusitanian Bully II ICP 007

Willem van Manen (tb), Ab van der Molen (cl, as), Peter Bennink (as), Willem Breuker (as, b-cl), Rob du Bois (p), Han Bennink (perc)

Nederhorst den Berg, March 26, 1969

Five Songs From The Lusitanian Bully ICP 008

WILLEM BREUKER

Willem Breuker (composer), Gerrit Daems, Henk Lieman, Hannes de Groot, Piet van der Haar (organ grinders).

Amsterdam, March 26, 1969 and other dates.

Barrelorgan Puntkapje: Intermezzo ICP 003

Between Nothing/In Memory Of John

Coltrane/Talking —

Barrelorgan Pipo: Prelude I/Block Chorus/

Before Do, 15 Kir III/Psalm 1964/Cross —

Barrelorgan Snotneus: Prelude II/

Continuous Sherp —

Puntkapje and Snotneus: Disce For Two/

Prelude II/Continuous C Sharp —

Puntkapje and Snotneus:

Piece For Two Barrelorgans —

Puntkapje, Snotneus and Pipo: Piece For

Three Barrelorgans/Postlude For Three

Barrelorgans

OPERA: RECONSTRUCTIE

Holland Festival, June 29, 1969

STEIM Rec. Opus 001

Nederlandse Opera Stichting met: Louis Andriessen (comp), Hugo Claus (librettist), Reinbert de Leeuw (comp), Misha Mengelberg (comp), Harry Mulisch (librettist), Peter Schat (comp), Jan van Klijnen (comp) and a great number of instrumentalists and singers, among them Willem Breuker.

A Is For America/B Is For Bolivia/C Is For Culture/D Is For Devotion/E Is For Eating/F Is For Fantasy/G Is For God/H Is For Hope/I Is For Illusion/J Was The Murderer/K Is For Kun/L Is For Lifeless/M Is For Moonlight/N Is For Neighbourly Love/O Is For War And Order/P Was For Pause/S Is For Seutzalcoath/R Is For Reconstruction/S Is For Salvation/T Is For Time/U Is For Urgent/V Is For Vision/W Is For Weapon/X Is For The Unknown/Y Is For Yankee/Z Is For Zpecking.

GUNTER HAMPEL

Anthony Braxton (sop, as, contrab-cl), Willem Breuker (sop, as, ts, b-cl), Gunter Hampel (p, vbs, b-cl), Arjen Gorter (b), Steve McCall (ds), Jeanne Lee (vcl).

Nederhorst den Berg, Holland, July 8, 1969

Birth NJ001, Flying Dutchman 10126, S-126

We Move — — —
Morning Sun — — —
Crepuscule — — —
The 8th Of July 1969 — — —

JOHN TCHICAI

Hugh Steinmetz (tp, Id), Theo Rahbek (tp), Mauritz Tchicai (tb, sous), Kim Menzer (tb, fl), Willy Jagert (ophicleide), John Tchicai (as, ss), Sune Weimar (as), Christian Kyhl (as, ss), Michael Schou (as, fl), Bent Hesselmann (fl), Willem Breuker (ts), Mogens Bollerup (ts), Max Bruel (bars), Joergen Thorup (cl), Ole Kuhl (ts, ss), Niels Harrit (ts, fl), Pierre Dorge (g), Ole Matthissen (org), Ole Thilo (org), Steffen Andersen (b), Georgio Musoni (balafon, afro-dr, gong), Simon Koppel (tympañi), J.C. Moses (bgo, bell, perc), Anthony Barnett (perc), Claus Boeje, Jon Finsen (ds). Copenhagen, July 16-17, 1969

Afrodisiaca MPS 15249

Same recording date and personnel as above, except omit Menzer, Hesselmann, Harrit, Andersen, Musoni, Bruel, Koppel and Moses.

Heavenly Love On A Planet MPS 15249

Fodringmontage —

This Is Heaven —

Lakshmi —

WILLEM BREUKER

Gerard van der Vlist (tp), Willem van Manen (tb), Rob du Bois (p), Han Bennink (perc), Ank Sillem, Peter Bennink, Willem Breuker (audience).

Nederhorst den Berg, October 27, 1969

Touches ICP 008

same, but du Bois (glockenspiel, org), Sillem (picc), Breuker (cl), P. Bennink (as, ts).

Nederhorst den Berg, October 28, 1969

Grusse Aus Berchtesgarden ICP 007

same, but du Bois (p), Sillem (fl), P. Bennink same date

Francois Le Marin ICP 007

WILLEM BREUKER

Willem Breuker (ts, b-cl), Rob du Bois (p, org), Arjen Gorter (b), Han Bennink (perc).

Stedelijk Museum Amsterdam, Nov. 22, 1969

Lass Mich Nicht Weinen IV

ICP 008

LESTER BOWIE

The Baden-Baden Free Jazz Orchestra: Lester Bowie (tp, Id), Hugh Steinmetz, Kenny Wheeler (tp), Albert Mangelsdorff, Eje Thelin (tb), Joseph Jarman (ss), Roscoe Mitchell (as), Alan Skidmore, Heinze Bauer, Gerd Dudek, Bernt Rosengren (ts), John Surman (bars), Willem Breuker (b-cl), Dave Burrell (p), Leo Cuypers (prep-p), Terje Rypdal (g), Barre Phillips, Palle Danielsson (b), Steve McCall, Tony Oxley, Claude Delcloo (ds).

Baden-Baden, December 12-14, 1969

Gittin' To Know You MPS 15269/2120728

All (part 1) — —

Gittin' To Know You All (part II) — —

Scout SCS 11/14 (edited?)

WILLEM BREUKER/JOHN SURMAN DUO

Willem Breuker, John Surman (b-cl)

Baden-Baden, December 12-14, 1969

May Hunting Song MPS 15269

WILLEM BREUKER

Willem Breuker (fl, miniature barrelorgan), Peter Bennink (bagpipe, perc), Rob du Bois (p, org), Han Bennink (perc).

Nederhorst den Berg, January 8, 1970

Tussen De Dijen van 'n Mokkel ICP 008

WILLEM BREUKER

Ab van der Molen (vln), Rien de Reede (fl), Rob du Bois (p), Wim Overgaauw (g), Maarten van Regteren Altena (b), Han Bennink (perc).

Nederhorst den Berg, February 7, 1970

Fascinating Apple ICP 008

JOHN TCHICAI/WILLEM BREUKER

John Tchicai (as), Willem Breuker (b-cl)

Duivendrecht, March 4, 1970

Title Song From The Movie ICP 008

"Snelheid 40-70"

GUNTER HAMPEL

Willem van Manen (tb), Willem Breuker (ts, cl), Gunter Hampel (vbs, p, fl), Maxine Gregg (clo), Jack Gregg, Arjen Gorter (b), Jeanne Lee (vcl).

Frankfurt, March 22, 1970

People Symphony Birth 005

WILLEM BREUKER

Willem Breuker (composer), Mandolin Orchestra "Caecilia", Wessel Dekker (conductor).

Nederhorst den Berg, May 23, 1970

Nineteen Voices ICP 007

DON CHERRY/STEVE LACY

Don Cherry (tp, fl, perc, cond), Manfred Schoof, Thomasz Stanko (tp), Albert Mangelsdorff, Paul Rutherford (tb), John Tchicai (as), Willem Breuker (as, ts, b-cl), Peter Broetzmann (ts), Joachim Kuhn (p), Gunter Hampel (vbs, b-cl), Irene Aebi (clo), Derek Bailey (g), Johnny Dyani, Peter Warren, Dave Holland (b), John Stevens (d), Pierre Favre, Han Bennink (perc), Karin Krog, Norma Winstone (vcl), Steve Lacy (ss).

Baden-Baden, TV Sudwestfunk, December 7/12, 1970

The Whole Earth Catalogue I, private TV tape

II, III/Precipitation Suite. —

WILLEM BREUKER:

Willem van Manen (tb), Peter Bennink (ss, as), Willem Breuker (cl, ts, vcl), Maarten van Regteren Altena (b), Will Spoor (vcl).

Mickery Theatre, Loenersloot, January 23, 1971

Ouvverture/Suffering/Suicide Song/ ICP 009
Collision Stomp/Thanksgiving Aria/ —
Traversmusik/Telephone Song/ —
Dainous/Final. —

HANS WERNER HENZE

Willem van Manen (tb), Gunter Hampel (okarina, vbs, perc), Willem Breuker (sax, cl), Arjen Gorter (b), William Pearson (vcl), piano quintet, brass quintet, Gunter Hampel Free Jazz Ensemble, Hammond organ, Stomu Yamashita (mhca, perc, herc). Rome, 18-19/5/1971
Deutsche Grammophon 2530 212

HANS WERNER HENZE: Der Langwierige Weg In Die Wohnung Der Natascha Ungeheuer —

DON CHERRY

The New Eternal Rhythm Orchestra: Manfred Schoof, Thomasz Stanko (tp), Paul Rutherford, Albert Mangelsdorff (tb), Gerd Dudek, Peter Brotzmann, Willem Breuker (reeds), Gunter Hampel (vbs), Fred van Hove (p), Terje Rypdal (g), Buschi Niebergall, Peter Kowald (b), Han Bennink (ds). Donaueschingen, Oct. 17, 1971
Humus Philips 6305153
The Life Exploring Force —
Sita Rama —
(Other side of LP a composition by Krzysztof Penderecki: *Actions For Free Jazz Orchestra*)

WOYZECK

Gerard van der Vlist (tp), Willem van Manen (tb), Willem Breuker (cl, sax), Rein de Wit (fl), Henk de Wit (bassoon), Maarten van Regteren Altena (b), Han Bennink (perc). Amsterdam, January 1972
Renaïs Sense RENAIS SENSE 33t
(plastic plaatje als bijlage bij Renais sense, Instant Issue Vol. 2 9/1974)

ORKEST DE VOLHARDING

Arthur ten Bosch, John Floore, Kees Klaver (tp), Willem Breuker, Theo Loevendie, Herman de Wit (reeds), Wouter Hoekstra, Bernard Hunnekink, Willem van Manen (tb), Louis Andriessen (p). Carre, Amsterdam, 12/5/1972
De Volharding De Volharding 002

VIETNAM

Kees Klaver (tp), Willem van Manen (tb), Jim van der Valk Bouman (bass tb), Rolf van Leeuwen, Rudy van Velzen (horn), Herman de Wit (kl), Willem Breuker (kl, sax), Rob du Bois (p), Bob Zimmerman (el-g), Maarten van Regteren Altena (b), Thea van der Putten, Mia Alderleisten (soprano voices), Haags Koor. Baarn, 17-23/11/1972

Lied Van De Gevangene 001 LVK
Lied Van de Koerier —
Frontlied —
Lied Van De Overwinning —
Joseph-Lunstango —
Moskouse Nachten —
Mijn Wensdroom —
Hymne Van Het Bevrijdingsfront —
Testament Van President Ho Chi Minh: Vietnamlied, Wij Zullen Het Land Opbouwen, Mars Van Het Bevrijdingsfront —

(Note: This record is also released in Germany with German titles and a different catalogue-number).

WILLEM BREUKER

Kees Klaver (tp), Willem van Manen (tb), Jan Wolff (horn), Bob Driessen (as), Willem Breuker (cl, b-cl, ts), Herman de Wit (cl, ts), Leo Cuypers (p), Maarten van Regteren Altena (b),

Michel Waisvisz (synth).

Hilversum, March 18, 1973
Twenty Minutes In The Life BV Haast 006
Of Bill Moons

ICP GROUP

Kees Klaver (tp), Willem van Manen (tb), Willem Breuker (s, vcl), Maarten van Regteren Altena (b), Han Bennink (d), Michel Waisvisz (putney, synth, mhca). Summer 1973
My Baby Has Gone Stembra SHOL 1488 A 21
To The Schouwburg (CJP promotional disc)

BAAL, BRECHT, BREUKER

Kees Klaver (tp), Jan Wolff (horn), Bernard Hunnekink (tb), Willem Breuker (ss, bel, uke, glockenspiel, melodica, arr), Donald Blakeslee (tu), Tonny Pels (mand), Bob Driessen (as), Herman de Wit (ts), Louis Andriessen (p, org, harpsichord), Maarten van Regteren Altena (b), Han Bennink (perc, tap-dance). October 15-17, 23, 1973

Ouvverture Het Koraal van Baal BV Haast 003
Lethe —
Als De Zachte Bleke Zomer —
Orge/Ichtyosaunus/De Spaanse Vlieg/ Poenduet/Evelyn Roc I/ Ik Begin Een Nieuw Leven —
Lied Van Het Verdronken Meisje —
Pas Heb Ik Nog Een Meisje Ontmoet —
Mijn Hart Is Troebel —
Ziek Van De Zon/Slotkoraal —

WILLEM BREUKER – “De Nieuwe IJstijd”

Bernard Hunnekink (tb), Jan Wolff (horn), Willem Breuker (ss, ts), Bob Driessen (as), Herman de Wit (ts), Leo Cuypers (p). Hilversum, June 5-6, 1974

De Mijnen Van Morocco Haast 002
Breuker on ts & b-cl, add Willem van Manen (tb)
Intocht In Lima —
Breuker (ts), Louis Andriessen (p), Maarten van Regteren Altena (b), Rob Verdurmen (d).
Monk In Groningen —

LEO CUYPERS

Willem van Manen (tb), Willem Breuker (as, ts), Piet Noordijk (as), Hans Dulfer (ts), Leo Cuypers (p), Arjen Gorter (b), Rob Verdurmen (d). Shaffy Theatre, Amsterdam, Sept. 24-27, 1974
Johnny Rep Suite: BV Haast 001

- a. *Floris En Rosa* —
- b. *Kirk* —
- c. *Rank Jump* —
- d. *Rep Mars* —

same personnel, but Breuker (ss).

Swing Along With Babe —
Leo Cuypers (solo piano)
Freule Pinard —
Love You Tenderly —
add Rob Verdurmen (d)
Cowboylied Van Ome Piet —

Willem van Manen, Bernard Hunnekink (tb), Jan Wolff (horn), Willem Breuker (as), Ronald Sniijders (fl), Koen van Slogteren (oboe), Maurice Horsthuis (viols), Leo Cuypers (p), Martin van Duynhoven (d).

Russell —
Willem van Manen (tb), Willem Breuker (Eb-cl), Leo Cuypers (p), Rob Verdurmen (d).
Ham & Egg Stango —

DE VOLHARDING

Dil Engelhard (fl, picc), Willem Breuker (as, eb-cl), Bob Driessen (as), Herman de Wit (ts), Kees Klaver (tp), Jan Wolff (horn), Willem van Manen, Bernard Hunnekink, Jim van der Valk Bouman (tb), Maarten van Regteren Altena (b),

Louis Andriessen (p).

Stedelijk Museum, Amsterdam, Sept 25, 1974
Hymne To The Memory De Volharding 002
Of Darius Milhaud
On Jimmy Yancey: Allegro, Adagio —
Bevrijd Het Zuiden —
Solidariteitslied EP De Volharding 6802 146
Lied Van De Macht Van Het Volk —
Dat Gebeurt In Vietnam —

WILLEM BREUKER

Willem Breuker (ss, ts, cl, b-cl), Leo Cuypers (p) Shaffy Theatre, Amsterdam, Sept. 28, 1974
Aandeel 1 en 2 BV Haast 005
Rabbit —
Fur Leo Und Wim (Und Rudy) —
Ham & Egg Stango —
Once There Was —
Churchy —
Bouquet Melancholique —

WILLEM BREUKER KOLLEKTIEF

Willem van Manen, Bernard Hunnekink (tb), Jan Wolff (horn), Bob Driessen (as), Willem Breuker (ss, as, ts), Herman de Wit (ts, vcl), Ronald Sniijders (tl), Leo Cuypers (p), Rob Verdurmen (d), audience choir. De Brakke Grond Theatre, Amsterdam, December 21, 1974
Wij Zullen Doorgaan/We Will BV Haast 006
Go On/ Churchy I —
Het Arbeidsbureau/The employment —
Office/ Churchy II —
Melodia/ Grabbelied —
Zonniq Madeira/Sunny Madeira —
Somebody Has A Plan —
De Achterlijkje Klokkenmaker/ The Simpleminded Clockmaker —

KEETJE TIPPEL

Willem Breuker dirigeert respectievelijk het Residentieorkest (-1) en een filmorkest (-2), Riet Henius (vcl). Baarn, January 1975
't Geld Ligt Op Elf Provincien ELF 6975 (EP)
De Straten -1 —
Fragmenten Uit De Film Keetje
Tippel -2 —

WILLEM BREUKER KOLLEKTIEF

Boy Raaymakers (tp), Willem van Manen, Bernard Hunnekink (tb), Jan Wolff (horn), Bob Driessen (as), Willem Breuker (saxes, cl), Maarten van Norden (ts), Ronald Sniijders (fl), Leo Cuypers (p), Arjen Gorter (b), Rob Verdurmen (d). Quartier Latin, Berlin, Nov. 5, 1975
Introduction And Oratorium From La Plagiata BV Haast 008, FMP SAJ-06 (co-prod.)

Jan De Wit from La Plagiata —
Jalousie-Song from La Plagiata —
Jail-Music from La Plagiata —
Remeeting From Anthology —
Our Day Will Come —

WILLEM BREUKER KOLLEKTIEF

— personnel same as BV Haast 008, FMP SAJ-06
Donaueschingen, October 19, 1975
Ouvverture 'La Plagiata' MPS 68.168 (15487)
Steaming/ Luiermuziek (Windelmusik) —
Logical/ PLO-Marsch —
Trauermusik Aus 'Keetje Tippel' —
Szenen Wechsel-Musik Aus 'La Plagiata' —
Riette/ Nietzsche Aante Doen —

DISCOGRAPHY COMPILED BY WIM VAN EYLE AND JAN MULDER. WE WOULD LIKE TO THANK THEM AND THE DUTCH MAGAZINE *JAZZ PRESS* FOR ALLOWING US TO PRESENT IT HERE.

RECORD REVIEWS RECORD REVIEWS..

BECAUSE MUCH OF THIS ISSUE OF CODA DEALS WITH EUROPEAN MUSIC AND MUSICIANS, WE'RE PRINTING THE FOLLOWING REVIEWS OF RECORDS ON EUROPEAN INDEPENDENT LABELS. AT THE END OF THIS SECTION WE'LL PRINT ADDRESSES OF SOURCES WHERE THESE RECORDS MIGHT BE OBTAINED.

ROGER DEAN

Lysis Live
Mosaic GCM762

London 24/9/75; John Wallace (tpt -1); Roger Dean (pno); Chris Laurence (bass); Ashley Brown (dr).

Wheeling; Trio Improvisation 1; Electric Suite; Piano Improvisation 1; Threely; Trio Improvisation 2; Trio; Duo (-1).

I seem to be developing a mental block about albums such as this one, because of the unusually long period it has been taking me recently (three months in this case) of concentration to grasp the distinctions of the artist before I dare speak about him. For that my apologies to Roger Dean, who (apart from being a co-conspirator in these pages) is one of the more original of the newer pianists I've heard. His background as a classical (rather than jazz) bass player tells in his choice of harmony for trio work (romantic toward Debussy) and in the flow of his lines, lying between the contemporary norms of Core and Taylor, and indeed favouring Taylor if either. Although he likes block chords, he breaks up their stultifying impact by an extraordinary degree of internal motion that gives otherwise ordinary phrasings an accrual of power through the appearance of rhythmic freedom. In forming his dense, tweedy atmosphere, Dean has received ample aid from partners Brown and Laurence, who have gifts (particularly Brown's timbral knack) for counter-pressures in the spaces of Dean's lines.

In point, though, this would be a sympathetic but rather bland offering if not for one selection, the pointillistic *Duo* with London Symphony trumpeter John Wallace. I don't know what Wallace sounds like in other improvised contexts (apparently he crosses the bar fairly frequently) but here he brings a tonal poignancy and a craggy linear angularity that stimulates Dean far beyond his other settings.

— Barry Tepperman

FAVRE/CENTAZZO

Pierre Favre and Andrea Centazzo
Dialogues
Ictus 0004

Percussion ensembles are nothing new. There is an entire literature of works written by 20th century classical composers ranging from Harry Partch to John Cage and beyond. Nor are percussion ensembles in the Afro-American new music innovative — among others, Don Moye of the Art Ensemble of Chicago has given many solo percussion concerts; and Milford Graves, Andrew Cyrille and Rashied Ali have performed

together under the title "Dialogue of the Drums": there is a recording under the same name by Graves and Cyrille. Of course, one could also add to the list the various drum choirs which Art Blakey assembled for some early 1960's Blue Note recording dates, along with countless "drum battles" with participants the likes of Roach/Rich, Krupa/Rich, etc. ad infinitum.

Pierre Favre and Andrea Centazzo have put together an album of drum duets, however, which does not draw from either confrontation or conversation. Unlike the African and Caribbean drum ensembles, which utilize various methods of "call and response", theirs is a European influence, with its roots not in the heartbeat but the intellect. Despite the loose, spontaneous, improvisational feel which these twelve pieces evoke, the aural result is one of compositions carefully crafted for maximum dramatic effect and textural variety. There is very little rambling here; though each piece has a flowing, floating spatial concern created seemingly from scratch, the choice of placement of each individual stroke seems inevitable given the dramatic structure of each piece. In addition, the sparsity of attack often tends to isolate individual "hits" and thus give them additional weight in terms of pitch and melodic characteristics.

Dilemma is a good example. It features Centazzo on high-pitched wood blocks, tapping and rattling lightly while Favre slowly builds a dramatic crescendo on low-pitched tympani. The piece concludes once Favre has reached his volume climax; the point of the composition being the contrasting timbral effects and the juxtaposition of quick, individual taps with a long, continuous drum roll.

Favre and Centazzo are able to sustain interest from piece to piece through a subtle diversity of timbral effects. *Dice* begins with delicate intermodulation of tones, then turns harsher as the metallic sonority of cymbals contrast with duller thuds of drum-head membrane. *Dew* studies the relationship between the various metallic sonorities more closely, and *Duologue* adds some synthesizer-like squeaks produced by rubbing the drum-head with wet fingers.

There is little importance placed here on repetitive patterns or thundering displays; these are a series of short atmospheric etudes exploring the spectrum of percussive articulation.

— Art Lange

GRAY/HASSELGARD

Wardell Gray/Stan Hasselgard
Spotlite SPJ 134

To my knowledge, Wardell Gray is one of the very few saxophonists who recorded along with Charlie Parker (*Relaxin' At Camarillo*, Dial D-1071, remember?) and this is quite a legitimization! Gray has become a legendary figure in jazz although his name has not appeared too often as a recording leader. I must confess I discovered his music through Annie Ross' interpretation of *Twisted*, that famous composition of his, that had some commercial success quite a few years ago. As a matter of fact, Joni Mitchell also recorded *Twisted* more recently and this is obviously another sign of the vitality of

Gray's music.

Most of his work on this album comes from broadcast sources and has been very decently recorded. One will find 3 boppish cuts with the Howard McGhee sextet (*Bebop, Hot House, Grooving High*) featuring Sonny Criss (as) and Dodo Marmarosa (p) who takes one beautiful, subtle solo on *Hot House*, 6 tracks with Count Basie's orchestra and 2 with Stan Hasselgard's international all-stars.

Ake "Stan" Hasselgard did not live long enough to get the fame he deserved. The bop period was more a saxophone period than one of clarinet and very few recording dates are left to demonstrate Hasselgard's ability to play the bop idiom. Besides the four tracks on Capitol Jazz Classics M-11029 with Red Norvo and Barney Kessel and the two cuts from this record, I wonder if there is any other available proof of his invention and enthusiasm in playing this music. Check his solo on *C Jam Blues* for a demonstration (the label takes *How High The Moon* for *C Jam Blues* and vice-versa!).

Every track on the album displays every aspect of Wardell Gray's talent: carefully constructed solos (his trademark!) with the sextet; cool, concentrated energy against the horn section of Basie's orchestra and relaxed, un-hurried, sophisticated phrases with Stan Hasselgard's band.

I strongly recommend this record; not only for its uniqueness or historical value. As a jazz fan who was not even born when all this was recorded, I find that the general high quality of the music presented here gives us precious clues to evaluate most of the music created from then until now.

A footnote: I would like to mention the flawless production of Tony Williams, the very relevant liner notes and, not to be forgotten, the playing time: almost an hour of music on this album, a real contribution to the struggle against inflation!

— Jean-Pascal Souque

GERMAN IMPROVISED MUSIC

Irene Schweizer
Wilde Senoritas
FMP 0330

Christmann-Schonenberg Duo
"Topic"
Hifi-Thelen
"Live at Moers '76"
Ring Records 01012
Gunter Christmann
"Solo music for trombone & bass"
DS-5
Detlef Schonenberg (solo)
"Detlef Schonenberg Spielt Schlagzeug"
FMP SAJ-4

It has been the wont of music writers, myself included, to select groups of players as the chosen ones, and to indulge ourselves in this intimate knowledge, the obvious disadvantages not always making themselves clear. In this period of improvised music, I personally no longer find this to be a very accurate historical perspective. The New York school or the Chicago school, West Coast/East Coast — is not enough area to define the challenges of the music that was once simply categorised as jazz. Perhaps it really never was.

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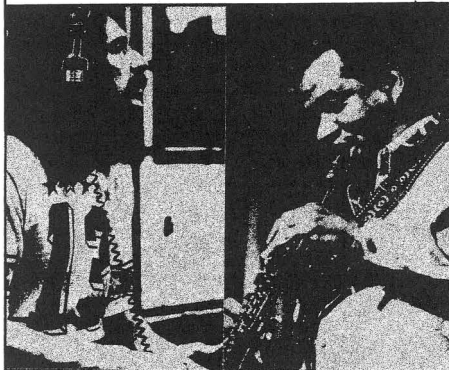
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The five records under review come from Germany and deal specifically with three performers. Irene Schweizer, who I believe is Swiss, Gunter Christmann and Detlef Schonenberg.

There has been a great deal of attention afforded solo piano recordings in recent years, the most prominent being those of Cecil Taylor, Don Pullen and Dollar Brand. A number of the techniques developed by these three players are apparent in Irene Schweizer's music and as I have already stated, in the past this has been a reason, if not to dismiss, then to at least put aside her own way of playing the piano. It occurs to me that this is a very unsatisfactory way of dealing with her music, as the quality of her improvisation is very high, and investigation shows that the influences are only a superficial part of the whole. In the main her style is very involved with European classical education and she is separated from her American and African counterparts by this definition alone. The music she performs flows in a good continuous way, the movement being more jerky than one is perhaps used to, the element of blackness, which she obviously does not have, is not there, and so perhaps this is not jazz, but Irene Schweizer's improvised music. There are indeed a large number of solo piano records, but I feel it is to all our advantages that this particular concert was recorded.

The Gunter Christmann-Detlef Schonenberg combination, which I have had the pleasure of hearing in person, constitutes the second half of this review, and their music is so wonderful I feel almost embarrassed to continue. Basically their combination of trombone and percussion is an agreement of response to each other. A primal method of interpreting improvisation. Their system however, unlike Irene Schweizer, seems to me to be completely original and *without* the influence of American music in any way. Joining together sounds as natural to them as being one, the tempos, movement, sound and dynamics are in such fine coordination that it could only be that a great deal of time association has gone into their music. Their element of spectrum, which becomes more difficult the smaller the unit is, appears to present no kind of problem, and in fact I have rarely been surprised so many times. Of the four recordings I personally prefer the two duet situations. My preference for a multiple combination is quite simply that more music occurs for me in this system.

These recordings are quite indicative of what is occurring in Europe at this time. They illustrate clearly that there are many superior improvisers outside of America and you owe it to your own curiosity to investigate them.

— Bill Smith

GLOBE UNITY SPECIAL

Volume 1 - Evidence
FMP 0220

Volume 2 - Into the Valley
FMP 0270

German pianist Alex Schlippenbach has been directing the Globe Unity orchestra for over ten years now, having recorded for BASF as early as 1966 but it has received very little attention on this side of the Atlantic: unfortunately until now their recordings have been largely unavailable here. Such neglect is unjust

in light of "Evidence" and "Into The Valley". Recorded live at the "Workshop Freie Musik" in Berlin, March of 1975, these recordings are something less than perfect fidelity-wise but definitely worth hearing nevertheless.

Along with Schlippenbach, Steve Lacy seems to exert a considerable influence on "Evidence". Side one belongs to his composition *Rumbling*, an insistent, marauding line which unleashes solos by Schlippenbach and Kenny Wheeler, here playing with more fire and authority than on his own ECM LP, emulating Don Cherry's splattered linear style very nicely. This band's concept involves more than just a parade of soloists, however. From Wheeler, ensemble figures lead into a curiously restrained contrapuntal collective by the horns and then to the open spaces of Albert Mangelsdorff's solo trombone 'chords' and delicate harmonics. The ensemble comes to life again fronted by the contrasting styles of the two sopranoists Lacy and Evan Parker. Parker's playing stretches the parameters of the horn's tonal capabilities, extracting a sound that vocalizes the psychotic state: "electronic" white noise with a nerve-edged nasal quality only a soprano can achieve. The juxtaposition here with Lacy is almost comical. At first Lacy's middle-register playing with its oddly cool logic is a matriarchal nursery rhyme to soothe Parker's ranting. Soon Lacy reverts to stronger language himself, reaching to the limits of his horn. But it's only a ruse; before long he has cajoled his partner back into his comfortable, nodding groove, another example of Lacy's uncanny ability to create cohesive yet original forms in a diversity of free contexts (hear "Saxophone Special", Emanem 3310 for further proof).

On side two the fun really begins with *Alexanders Marschbefehl*, a strutting Deutschland march by Misha Mengelberg complete with humping tuba by Peter Kowald. Parker steps out of the ranks for a tenor solo of staccato rhythmic figures which Schlippenbach curtails with a piano interlude filled with old world charm and a fine jazz sense. The horns slowly meander back in to lead it all to an abrupt halt.

Finally we get the title number, Thelonious Monk's now-you-hear-it-now-you-don't masterpiece of pregnant pause intervals. The massed horns create a true feeling of arrested momentum as each note of the theme is throttled in mid-air. Lacy is featured with a characteristically deliberate and thoughtful solo which points up his erudite sensitivity for the inner workings of the Monk conception. After some quirky collective playing which sounds like several Monk lines done simultaneously, the orchestra falls back together to delightfully belch out the lead figure to cap off one of the finest expositions of a Monk theme I've heard by an ensemble, other than those of the High Priest himself.

Volume two contains two extended pieces credited to Evan Parker, whose conception is less concerned with structure than those of the composers on "Evidence". But these players create a natural logic within the overall logic of these two pieces. *Into The Valley* is a descent from the secure perches of predetermined charts; a precarious course led by Schlippenbach and percussionist Paul Lovens. A Wheeler/Parker duet emerges from this, with the trumpeter again revealing his fullest expressive capabilities. Schlippenbach's piano sustains the mood throughout with a continuum of murky repetitive figures. Finally the horns are spurred to a bizarre dance among themselves in a sur-

real conjuring of flashing nightmares and fantastic creatures. This piece reveals yet another facet of the orchestra's various guises, an obliquely programmatic intent.

Of Dogs, Dreams And Death is a rollercoaster free ride, most notable for its startling diversity of textural sounds. One of the rewards of this album is the work of Paul Lovens. Listening to him is to make your way through a skein of aural booby-traps, indeed at times it sounds like he is dropping his drumset down a flight of stairs but incongruously one can hear that he has practised this approach; his clattering flow marks a distinctly original style that Lovens has developed along with Han Bennink, that might be termed "junk percussion". It has none of the preciousness which often afflicts Latin "assorted percussion" in vogue with American jazz groups. Its colors are bold: grainy sepia, jagged steel gray and black, and "junk percussion" always retains its guts, being still centered around the trapset which is played in conjunction with an array of unlikely sound-makers attached to and around it. These players produce a "time" dictated by the instinctive response of their mind and nervous system to their own sound as they create it as well as to the stimulus of their fellow players.

These albums show that Globe Unity is a group which brings to the free jazz idiom a tempering sense of European formal tradition, successfully I think conveying true jazz expressionism within a defined orchestral setting. One has to be impressed by the assurance with which Globe Unity juggles a pan-cultural range of styles, making even Slavic folk forms credible alongside the to-be-expected Afro-American elements which are evident: everything from Jelly Roll Morton to Albert Ayler. The orchestra's name is telling and perhaps prophetic. It seems the American concept of the big band has met the "enemy" and it is *all* of us.

— Kevin Lynch

Globe Unity Orchestra and Guests
Pearls
FMP 0380

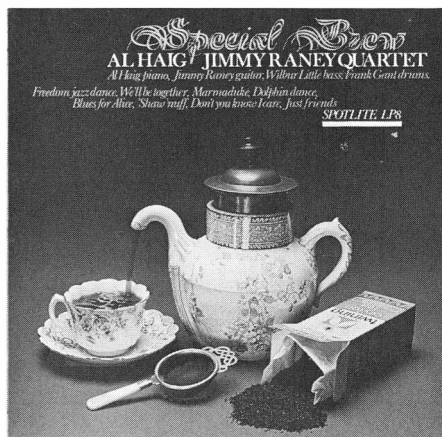
Side two of this record opens with *Kunstmusik II*, which sounds like a loosely-charted improvisation, opened and sustained by the piercing sound of bowed cymbals. Among other things, the Globe Unity Orchestra is notable as a large group which incorporates generous amounts of space into its improvisations. Here, the result is a beautiful flow as the impetus of the piece is passed through different groupings of the orchestra.

Kunstmusik II is followed by *The Onliest — The Lonliest*, a solo piano piece by Schlippenbach which one assumes to be dedicated to Thelonious Monk. However it sounds like an inferior example of spontaneous improvisation by a superior pianist, which seems to have been recorded to fill up the vinyl until we come to the orchestra's version of *Ruby My Dear* (Schlippenbach's Monk obsession strikes again) in a very likeable arrangement, outrageously out-of-tune, and enlivened by a courageous alto saxophone solo by Anthony Braxton.

But saving the best for last, side one alone is worth the price of the record. An orchestra piece by Evan Parker, the charted sections, if they can even be called that, are minimal. From the opening soprano saxophone solo by Parker to the closing ensemble, the piece resolves itself into open improvisation for one to

four players, but most of the playing is by duos. Not only does this system bring out the best in all of the excellent players involved, and initiate a fascinating movement of activity through the orchestra, but the piece fits its title perfectly: *Every Single One Of Us Is A Pearl*.

— David Lee



AL HAIG/JIMMY RANEY

Special Brew
Spotlight LP8

Wardell Gray's famous "Twisted" session for Prestige (available now as Prestige twofer P-24062) was to be released under Al Haig's name. But since Wardell was better known, Al consented to the records being issued under his name.

Al Haig is one of those musicians who, after a few years of celebrity, has had to endure a relative obscurity. His story is linked with the bebop period as is proven by several associations with Charlie Parker, Dizzy Gillespie (on Savoy) and Fats Navarro among others. But his artistry did not vanish with the fifties and so we have, in the music being played here, the experiences of a lifetime. When considering the composition of the band (Haig, piano, Jimmy Raney, guitar; Wilbur Little, bass; Frank Gant, drums), one might think of a jazz-based easy-listening music but the hearing proves there is much more to it than that.

The material is quite varied. Along with Charlie Parker compositions (*Shaw'nuff*, *Marmaduke* and *Blues For Alice*) one finds a muscular treatment of Eddie Harris' well-known *Freedom Jazz Dance*, with subtle ballads like *Just Friends* or *We'll Be Together*, an original by Raney. There is no doubt about the professionalism of the musicians and their mutual understanding is obvious. This gives birth to inspired passages in almost every track. Al Haig's use of electric piano on four cuts does not add much to the quality of his playing. Nevertheless it gives an interesting colour to the music.

I must say it is a real pleasure to listen to Jimmy Raney after all these years. Remember the great music he played with Stan Getz in the early fifties. Al Haig was there too, by the way! His technique is still great and he can play fast (*Shaw'nuff*).

But since I remember the interesting composer he was, I regret the lack of originals here. This is my only complaint about this album, which is representative of the music played ten or twenty years ago in that it stresses improvi-

sational ability rather than compositions or arrangements. Also noteworthy is the playing of Wilbur Little on bass — imaginative, precise — and well recorded too! This album gives us a chance to rediscover musicians who have been unjustly forgotten by the music industry. A quite enjoyable recording. — Jean-Pascal Souque

AL HAIG

Invitation
Spotlight AH4

To my knowledge, this 1974 LP is the first record Al Haig has made since 1965. His return is a success as in my opinion this album is superior to his three previous trio outings. His earlier trio records seemed to me to lack vigor and tended to drag in spots. That was not the case when he performed as a sideman with players such as Bird, Stan Getz and Wardell Gray, to name just a few. For some reason when in the company of a horn player he seemed to let go and swing much harder.

On the record under review he has no trouble swinging and the interest level remains high throughout. One change since Haig's last recorded effort is what would seem to be an expanded technical capability.

While I never considered Haig to be weak in that regard it is just that on this recording his facility with the keyboard seems to be a more obvious part of his performance. He is equally at home on the up-tempo numbers such as *Linear Motion* and *Holyland* as well as ballads such as *If You Could See Me Now*.

French bassist Gilbert "Bibi" Rovere and American expatriate drummer Kenny Clarke combine to provide sensitive and unobtrusive rhythmic support. Al Haig's strong suit has always been in his delicate and tasteful approach to playing bebop piano. He maintains that image with this LP.

I hope this is just the first of many new recording opportunities for the rediscovered Mr. Haig. It would be especially nice to team him with some compatible horn players as in days gone by. How about a reunion of Stan Getz, Jimmy Raney and Al Haig for starters? In any event, welcome back Al Haig!

— Peter Friedman

THEO JORGENSMANN

In Time
AKM Records 003

Being the lover of clarinet that I am, I approached this record with high hopes and low expectations. For while the instrumentation was intriguing (consisting of one piece for two clarinets; one piece for three clarinets plus bass; and four pieces for clarinet, soprano saxophone, bass and drums) none of the performers' names were familiar to me outside of Perry Robinson, whose work I have long enjoyed but who appears solely on the clarinet duet.

Thus I was both surprised and delighted when this turned out to be one of the most thoroughly enjoyable records I have heard in quite a while. The Theo Jorgensmann Quartet (Jorgensmann, clarinet; U. Putz, saxophones; T. Schulte, bass; U. Kube, drums) must be a long-time working group and not merely put together for this session, for they bring a uniformity of ensemble and familiarity with struct-

urally intricate compositional "heads" which is totally engaging. In addition they are consistently inventive, provocative soloists who believe in swinging at all cost. The resultant four pieces recorded here are quirky, bouncing, tasteful compositions which bow slightly to Monk, although in the more "freebop" idiom.

The two remaining pieces on this record, for clarinet trio with bass, and for clarinet duet, are reminiscent of (though not dependent upon) the work of Steve Lacy, Anthony Braxton, and Julius Hemphill. *Westcoast* is an evocative, atmospheric imaginary landscape, while *Bottroper Walzer* is a bright, twisting, attractive waltz. Each of the six compositions have a unique sound, and a captivating sensibility. This is an album I'll be returning to often and, as such, is highly recommended. — *Art Lange*

MARCELLO MELIS

The New Village on the Left Black Saint BSR-0012

This recording is a quite successful attempt to integrate contemporary jazz composition and improvisation with traditional folk music, this time from Sardinia — the apparent birthplace of composer and bassist Marcello Melis. Melis uses previously-recorded tapes made by a male Sardinian vocal quartet, the Gruppo Rubanu, and combines them with the playing of Enrico Rava (trumpet), Roswell Rudd (trombone), Don Moye (drums) and himself on bass. The "message" of this recording appears to be that there is a continuity of cultural tradition and another type of continuity is implied by making the first track on the record a continuation of a collective improvisation which begins on the last track. Another version of the "message" is contained in the short folk-like narrative on the front cover, the moral of which seems to be that human effort to change circumstances will change nothing essential.

However, the music can be approached without concern for the metaphysical implications which Melis seems to have had in mind. As such, it is very good with especially good work by Moye and Rudd who plays an effective duet with the vocal quartet on the *Third House* track. The quartet's singing is *very* minor with close intervals — quite unlike our traditional Barbershop quartets. It is hard to tell how much of the record is composed and how much is improvised and I have the feeling that more rehearsal would have improved the recording somewhat. However, the basic concept of this record is certainly novel and given that, it works surprisingly well. — *Kellogg Wilson*

OGUN RECORDS

Harry Miller's Ipsingo
"Family Affair"
Ogun 310
Mike Osborne Quintet
"Marcel's Muse"
Ogun 810

The attractive, exuberant playing on these two albums results from the comfortable familiarity these musicians share. They have performed together for some years now, in Chris Macgregor's Brotherhood Of Breath and various other ensembles. The common denominators be-



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tween these two groups are Osborne, Miller, and trumpeter Mark Charig.

Bassist Miller wrote all four compositions on "Family Affair" and, unlike the free-flowing spontaneous structures on his solo album "Children at Play", they are for the most part tightly rhythmic modal vamps, with loosely singing ensemble heads and solos all around. Charig is the weakest voice here; usually content to explore inane intervals, his screechy attempts at Cat Anderson-pyrotechnics merely jar the insistent rhythmic drive which Miller, Louis Moholo on drums and Keith Tippett on piano work so hard to sustain. Malcolm Griffiths' trombone tugs at each tune's tonality quite nicely, while altoist Osborne's best playing comes in his showcase, *Eli's Song*.

The album's longest cut, fifteen minutes of *Jumping*, is also its high point. Starting out as an uptempo flag-waver, it contains an elasticity of phrasing similar to Monk's *Brilliant Corners* in that each soloists receives a fast and slow section in which to improvise. Osborne is most adept at the changes, completely altering the character of the composition during his slow passage into a Coltrane-ish rhapsody, aided by Tippett's thick, lush Tyler-like chording underneath.

Osborne's quintet recording has a freer, almost airy feel to it; partially because his compositions have looser structures than Miller's, and partially because the use of guitar in place of piano lightens the rhythm section and loosens the harmonic wings of the soloists. Drummer Peter Nykyruj is busier than is Moholo on Miller's album, but the nature of the music here is such that drum flurries are needed to fill in otherwise empty space. Miller proves on both LP's that he can be relied on for a continuous steady pulse at any tempo — and curiously, he solos on Osborne's recording but not his own. Guitarist Jeff Green feeds chords to keep the soloist in line when necessary, and his brief solo work, full of flash and fire, remind one of early, early John McLaughlin.

Osborne's biting, knife-edge tone and all-over-the-horn intense attack is reminiscent of Jackie McLean, especially the way he burns through the opening *Molten Lead*. His slashing approach remains intact even on the ballad *I Wished I Knew*; here too trumpeter Charig sticks closely to the melody and his expressionistic slurs and half-valve stuttering finally works. Charig's best solo occurs on *Where's Freddie*, where his prosaic, unobtrusive phrasing fits the nature of the composition. *Sea Mist*, the remaining cut, is evocative and abstract, featuring an oriental-tinged arco bass melody, a capella alto and trumpet interludes, and subtle backing of bells and delicate guitar feedback and chords.

— *Art Lange*

GARY PEACOCK

Tales of Another
ECM 1101

Vignette; Tone Field; Major Major; Trilogy I; Trilogy II; Trilogy III.

Gary Peacock, bass; Keith Jarrett, piano; Jack DeJohnette, drums.

The visual and dramatic qualities of these full-bodied Peacock compositions suggest film as an influence. Most of the music is modal, and *Vignette* especially, with its slightly ominous

child-song feeling, captures the building tension of an emotionally charged dramatic scene. Throughout the album the rhythms of development are gradual and attractively patient. **Tone Field**, for instance, moves from the lyrical to the dissonant in almost imperceptible steps; and here too the visual element is quite strong. The one compositional weakness, it seems to me, occurs in *Trilogy*, which lacks an overall development in structure; each of the three pieces evolves similarly and it is difficult to sense any large movement from beginning to end. Individually though, they are stirring indeed.

Everyone plays exceptionally well, but if I had to isolate one player for special praise it would be DeJohnette. His tick-ticking behind Jarrett and Peacock on the second side, quiet though it is, propels the music sharply with a tremendous pulse. He does more with less than almost any drummer I can think of.

I enjoy hearing Jarrett in small groups playing others' music; this album and the Kenny Wheeler album on ECM ("Gnu High") are as pleasurable as anything he has done recently. Both seem constructed with Jarrett especially in mind, though whether he had a hand in the compositions I don't know — it seems likely. The full, dark romanticism fits him very naturally.

Gary Peacock's work is unfamiliar to me; I hadn't heard any of his earlier work with Paul Bley or other avant garde musicians. Within the more conventional framework of this album, though, he is magnificent, playing with a delicious heaviness and agility. His tone is deep and warm, and the interplay with Jarrett very energetic.

Aside from the one reservation about *Trilogy*, the only other flaw on the album is Jarrett's infernal singing; it is nasal and intrusive to the point of distraction in places. It's a shame Manfred Eicher didn't tell him to shut up. There are some things that cannot be justified with an appeal to spontaneity. — *Joel Ray*

EVAN PARKER

Saxophone Solos Incus 19

Evan Parker (soprano saxophone)

Aerobatics 1-3 (recorded 17/6/75, London)
Aerobatics 4 (recorded 9/9/75, Berlin)

STEVE LACY

Steve Lacy Trio Live Ictus 0005

Steve Lacy (soprano saxophone); Kent Carter (bass); Andrea Centazzo (percussion).

Crust, Existence (Tao 1), The Way (Tao 2), Bone, Ducks. Recorded in Italy, Dec. 5, 1976

When one looks at the raggedy history of the soprano saxophone, it becomes apparent that except in a few specific cases, most reed players in the past have treated this instrument with some disdain. Relegated it to a secondary position. Sidney Bechet in his pioneering role could never be accepted by the New Orleans jazz fan, straight as it may have been, but a saxophone none the less. For Steve Lacy to have chosen this instrument as his only horn in the

1950s was indeed a most peculiar decision, but a decision that made him the most innovative and distinct soprano player in modern jazz. Through his continuous investigation of the soprano came the possibilities that became Coltrane and the eventual popularity of this horn. But Coltrane and all his imitators still deal (dealt) with this situation as a secondary instrument.

In this recording Lacy is in one of those quite perfect positions of having complete freedom and assistance at the same time. I have previously said that Centazzo was a good foil for Lacy, and to add the familiarity of Carter's bass brings about a record of some beauty, involved in jazz idiom.

Loose and gangly.

Lacy's tunes are as always the epitome of simplified structure, straight out-uncluttered. Using melodic statements to set up the rhythm and direction for his intentions, with fine loose movement, much of the time being quite delicate mosaics. Kent Carter is also an original player who does not lean on popular fashion and in one long bowed solo on side two becomes like a small string and percussion orchestra with Centazzo utilising a wide spectrum of long sounds with gongs and brushes. A superior example of improvised music, quite definitely justifying the amount of attention Steve Lacy is afforded these days.

Evan Parker on the other hand does not arrive from the American jazz tradition, does not rely on the history of the soprano in any form to produce the kind of music he plays. His music is on a very personal and perhaps sometimes private level, a music that is to do completely with the English attitude of improvised music.

In the past decade, in Europe, but in this case more specifically in England, a kind of music has developed that has to do with applying oneself totally to an instrument. Approaching the art with the intention of opening up the sound possibilities of music outside of the idea of tunes, chords, bars (both kinds), metres etc. and dealing with the instrument as an extension of thought. Rhythm, in the normal sense, is put aside in favour of movement, and song form replaced by continuous content or objectivity.

The four solo soprano pieces on this recording present only one part of Evan Parker's nature, but do allow him, because he is alone, to present a myriad of concepts and techniques. Having mastered the system of cyclic breathing and the technique of multiphonics, allows him to sometimes appear to be more than one. His ability to set up a long line in one register and to punctuate it in another simultaneously, at times comes over in a frightening manner. His range, the false upper register, and his often rapid passing technique produces sounds that are not those of a soprano. It had occurred to me recently that at certain moments it sounded almost electronic.

If my description appears only as a description of technique, this is because I have no reference points to conveniently hang it on. If the music sounds ferocious, it's meant to mean strong. If it sounds that I am saying he is a totally dedicated and original player, that is because he is.

A new music has arrived in England and like all original new arts, bears investigating by the curious. Evan Parker is part of its vanguard, which is already beginning to influence players in other parts of the world. It surpasses

popular context, brings about a music for much thought, and perhaps as Paul Haines says — "A music whose presence preserves no description in us." — *Bill Smith*

SAM RIVERS

Paragon Fluid Records 101

FRANK LOWE

Tricks of the Trade Marge Records 02

If Sam Rivers has made a weak or unsuccessful album, I've yet to hear it. He is unquestionably one of the strongest and most talented creators in the new music; in addition to being one of the most thoroughly recorded — at least in the trio format.

On this new LP what is perhaps the classic Rivers trio (Dave Holland on bass and Barry Altschul on percussion) tackles five of his more programmatic compositions. *Ecstasy*, *Bliss*, *Rapture*, and *Tingle* are all in the five to seven minute range, and this conciseness tends to emphasize the architectural sense of line and design in Rivers' solos. At the same time the programmatic approach is reminiscent of Rivers' playing on the Andrew Hill compositions included in the Blue Note two-fer "Involution". The result is some wildly expressionistic Rivers tenor on *Ecstasy*, including coloristic slurs, blats and screeches. *Bliss* finds Rivers on flute engaging Holland's arco bass and Altschul's marimba in a three-way conversation. *Rapture* features Rivers' darting, daring, crisp soprano; and *Tingle* displays his piano in some all-too-short three-part counterpoint, this time with Holland pizzicato and Altschul again on deliciously melodic marimba.

Paragon, the album's concluding track, is a twelve-minute suite which finds Rivers utilizing each of his axes, though in statements more concentrated and direct than one is used to hearing from him.

What this album remains, then, is another masterful look into the instrumental thought process of Sam Rivers. There is nothing thoroughly new or different here, however, and Rivers' trio recordings are myriad. What is needed now are a few recordings of Rivers' exceptional orchestral conceptions; the Impulse album "Crystals" and Blue Note's "Involution" merely having served to whet our appetites. Can we call a temporary moratorium on Rivers the instrumentalist in order to hear Rivers the composer/arranger? And can we find a record company with enough forethought to pick up the tab?

Tenorist Frank Lowe, on the other hand, is one of many fine players who have been ignored by American record companies. The recordings which have documented his gruff, intense playing have, except for one European date which Arista has reissued here, only been available in Europe. "Tricks of the Trade", another of these European recordings, is a thorough representation of Lowe's current musical position and contains some excellent performances from all hands.

All six of the compositions included on this album are by Lowe, and reflect a compositional approach based on the work of Ornette Coleman from his early Atlantic days, the period of the "Change of the Century" and "The Shape

of Jazz to Come" LPs. In addition, the front line of Lowe and Butch Morris dissect the melodies and carve out instrumental space much the way Coleman and Don Cherry did. Morris' use of cornet instead of trumpet reinforces the aural parallel. Drummer George Brown keeps things moving without being obstreperous, and while bassist Didier Levallet may not have the weight and precision of a Charlie Haden, he adds much to the instrumental counterpoint, especially effective arco in duet with Lowe on *A Ballad*. — *Art Lange*

SAM RIVERS

Essence: The Heat and Warmth of Free Jazz
Circle Records RK 2976/1-3 (3 volumes)

This set, recorded live at the Bim Huis in Amsterdam during 1976, is further documentation of the consummate musicianship of Sam Rivers. This is a portrait of Rivers the instrumentalist, who carries the three-record set on the strength and directness of his musical vision; for while Joe Daley (tuba) and Warren Smith (drums) add important contributions to this music, it is Rivers' mellifluous horns and consistently inventive melodic genius which gives this powerful music a sense of purpose and direction.

For the most part, the music is spontaneously improvised in a linear, loosely contrapuntal fashion, a la Rivers' highly successful "Streams" album. The difference here lies in the unique instrumentation. There is no bass player to act as a time-keeper, nor does Warren Smith fulfill that role; instead he chooses to continuously propel the energy through an effective, ever-changing kaleidoscope of rhythmic patterns; acting as the pulse, the heartbeat of this music. Joe Daley's role is somewhat more ambiguous. His tuba playing acts as a harmonic base for Rivers' ever-spiraling flights of fancy, and in doing so he utilizes bass lines and riffs the way tubas did in New Orleans marching bands and Dixieland ensembles prior to the development of the string bass. But Daley also frequently engages Rivers in melodic counterpoint, and here the brassy sound of his horn blends more naturally with Rivers' horns; the resultant interplay places both horns on equal footing — partners in a musical dialogue, in a way which is often uncomfortable for string bass players due to their softer, woodier tone.

Rivers, whether on tenor, soprano, flute or piano, is able to create penetrating, elastic lines full of drama and musical substance. His sputtering, exploding approach to the piano is especially attractive here, providing some fresh alternatives and some needed variety to the limited sound spectrum.

The music recorded here is full of surprises and moments of wonder; for example the opening of volume one, side two is a magical setting for two flutes and wooden percussion which segues into a heavy bass tuba riff from Daley and some almost funky flute from Rivers. Volume two includes some serpentine soprano playing, plus some bluesy call-and-response sections between the horns. And volume three includes some broad, urgent tenor backed by Smith's Latin rhythms; along with highly expressionistic slurs, glissandi, and trills from Daley. — *Art Lange*

ROBINSON/KUMPF

Perry Robinson & Hans Kumpf
Free Blacks
AKM Records

"Black" isn't a reference to the ethnological origins of the two musicians (both are white). What is meant is the colour of their instruments, the clarinets.

If you try to follow the two voices, you quickly become confused, although they are channel-separated — they are too similar. The result is a uniformity for the listener, especially if he isn't particularly fond of clarinets. But even for clarinet-lovers, the individual pieces are probably of little relevance both instrumentally and formally (most are open) as well as in their content. It seems that both musicians were concerned with doing themselves and one another a favour.

More attention is certainly demanded by Kumpf's solo pieces, recorded with Kunstkopf-technique. Extremely interesting sounds and constellations (because they are unusual) swirl around the head between the headphones.

— *Werner Panke*

JAZZ FROM SWEDEN

Jazz is uniquely American. It was first created in the United States and all its major stylistic changes have come from the inspiration of individual geniuses born and raised in that country. The total concept of the music — its sound, its structure, its shape, its emotional (spiritual) content, its very language — was developed in the unique environment of America. The fact that only in the United States has this special form of music been created is evidence enough that it belongs only to Americans.

However, it is a characteristic of humans to borrow, adopt and alter both the good and bad contributions of mankind. Therefore it has taken only a short while for the language of jazz music to spread throughout the world. Some aspects of its unique language have been used successfully in most styles of popular music since the end of World War II in 1945, but long before that musicians were trying to grasp some of the fundamentals of the jazz language in places as far away from the music's source as Russia. Anywhere that American musicians (or recorded examples of their art) have reached there are musicians investigating the jazz style. Fifty years of experimentation, apprenticeship and hero worship have succeeded in producing a handful of stylists who can comfortably be accepted into the American world of jazz. There are hundreds (probably thousands) who are still struggling with the idiom and who, to a greater or lesser extent, have succeeded in emulating various aspects of the music's esthetics without becoming the music.

There is an intuitive simplicity to jazz music at its core. No amount of learning can replace the reality of growth within the idiom. Jazz is an organic part of the American experience and has remained, essentially, a song form which has only changed its dialect *not* its language. Both the tradition and the language are intact — as anyone who has heard recent contributions from the contemporary wave of musicians in New York can verify — but whether much of this will be preserved on record is doubtful.

SPOTLITE.

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

Eddie Lockjaw Davis, tenor saxophone; Georges Arvanitas, piano; Jacky Sampson, bass; Charles Saudrais, 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 137
COLEMAN HAWKINS
"Blowin' Up A Breeze"

Coleman Hawkins (tenor saxophone), Eddie Higgins, piano; Bob Cranshaw, bass; Walter Perkins, drums. Aug. 9/59 (*All The Things You Are; Centerpiece; Body And Soul; Just You, Just Me*).
Hawkins (tenor); Tommy Flanagan (piano); Major Holley (bass); Eddie Locke (drums). June 12/63
The Way You Look Tonight; I Can't Get Started; Moonglow.

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, Riff tide, 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.

Jazz music is becoming homogenized by the Music Industry on one level (Hubbard, Hancock, Corea, Benson etc.) and replaced by what is called "free improvisation" at the intellectually extreme fringe of the contemporary field. Improvisation is becoming the totality of the musical scope of a growing number of musicians.

The existence of both these situations make recognition for the jazz musician as tough today as when Lester Young was being ridiculed for not sounding like Coleman Hawkins.

These thoughts have been provoked by my intensive immersion in a large pile of recordings by Swedish musicians — many of whom I had never heard before. Overall, it seemed admirable that they had so successfully absorbed the many changes in the jazz dialect and that they were such competent musicians. Their professionalism was tremendous. It was also impressive to realise that a country as small as Sweden obviously cared a great deal about its musicians. The fifty or so records I had received are but a cross section of that country's musical output and there probably exist at least another fifty in the current catalog. Nowhere else, outside of the USA and Japan, does such a situation exist. Even though in general the musical styles are a reflection of American developments of a few years earlier, there was a high percentage of original thematic material. They were striving to move beyond imitation in many cases. Otherwise, though, the pattern of development was similar to what has occurred in such other European countries as France, Germany and England.

* * *

The earliest music dates back to the 1920s with the Paramount Orkestern (Odeon E054-34843) but it has little to distinguish it. Much of this music and that recorded in the 1930s and 1940s was still dance music with some hot solos and there are numerous examples of this kind of music. Arne Hulpher's Orchestra (Odeon E054-34831) struggles with such material as *Black And Tan Fantasy*, *St. Louis Blues* and *White Heat*. Trumpeter Thore Ehrling was a member of that band and his own small group recordings from the late 1930s on "Royal Strut" (Odeon E054-34880) are quite respectable and show some understanding of the Goodman and Kirby styles. The Orchestra selections from 1943-45 (Odeon E054-34396) are less interesting except for guitarist Sven Stilberg's feature on *Blues On Strings* and John Bjorling's *Clarinet Blues*. There are also some early examples of Alice Babs' vocals. Alice Babs is a Swedish version of Helen Forrest and Peggy Lee who can be heard extensively on two lps of her early days, Sonora 6394.034 and Odeon E045-34970. The Sonora is much the better of the two and shows a remarkable grasp of the idiomatic inflections of American popular singing. The Odeon is less impressive with only some of the titles sung in English. Bassist Thore Jederby's two-lp set (Odeon E154-34214/15) covers the years 1940-47 and is notable for the tight Kirbyish arrangements, the Django-styled guitar of Folke Eriksberg and early performances by Arne Domnerus, Bengt Hallberg and Putte Wickman.

Gosta Torner is an Armstrong-styled trumpeter whose lp "Boy Meets Horn" (Sonora 6394.035) covers the years 1937-49. The music begins with Armstrong, moves into Ellington (via Rex Stewart-like growls and mutes) to bland ballads. Even less interesting is Lulle Ellbojs' Orchestra (Odeon E054-34832) — a big

band which had about as much swing as Gerald or Ted Heath. Much better is Emil Iwring's music (Odeon E054-34879). He's another remarkable European violinist — of the same order as Grappelli, Asmussen etc. These selections were made between 1941 and 1947 and include good tenor solos from Erik Eriksson and Georg Bjorklund as well as further examples of the skills of guitarists Sven Stilberg, Folke Eriksberg and Kalle Lohr. The vocals are horrible!

Undoubtedly the best introduction to this period is a three-lp set simply entitled "Swing" (Sonora 6658.001). It includes examples by many of the better musicians we've already mentioned and has the bonus of several selections with Benny Carter leading an all star Swedish band. The material chosen for this set is much less commercial in approach and is much closer to the popular conception of jazz music at that time.

There is also a 1972 recording of Thore Ehrling (Odeon E062-34652) with Sweden's top session musicians running down a group of big band charts which reflect the dance styles of Glenn Miller, Billy May and Stan Kenton. Apart from a few solos this is primarily a dance set.

Clarinetist Ove Lind, like England's Dave Shepherd and the United States' Sol Yaged, is a masterful recreator of the Goodman style. There is little difference in sound or approach between the 1957 collaboration with Gunnar Almstedt and Bengt Hallberg (Philips 6378.507) and the 1975 sessions (also with Hallberg) that produced "Summer Night" (Phontastic 3) and "One Morning In May" (Phontastic 1). None of these quite reach the quality of the session with Teddy Wilson (Sonet 618) where the tempos and voicings seem just right. Vibraphonist Lars Erstrand's lp "I Want To Be Happy" (Odeon E062-34277) is in the same vein except here the mirror image is Lionel Hampton. Erstrand is a fluent vibraphonist who plays with Hampton's manner but the punch, the audacity, is missing.

Swedish musicians first became recognized internationally during the 1950s when the so-called "cool" period of jazz was in its ascendancy. Clarinetist Stan Hasselgard went to the U.S. and proved he was a world-class player and others whose names became well-known were Bengt Hallberg and Lars Gullin. Both have recorded prolifically through the years in a variety of settings. Pianist Hallberg, like Andre Previn, seems to have diminished with time. His talent is mostly in the area of pretty harmonic voicings — employing many simplifications of Art Tatum's incredible imagination but without the extraordinary rhythmic flow. Good examples of Bengt Hallberg's style can be heard on "Dinah" (Fontana 6425.010 — which was issued in the U.S. on Epic 3375 many years ago), "Piano" (Odeon 054-34570), "A La Carte" (E062-34148) and a more recent solo effort "On His Own" (Phontastic 2). There's also a 1965 album called "Collaboration" (Odeon E062-34397) in which he improvises more freely against (or with) a string quartet. There is also the more flowing interaction between Hallberg and bassist Red Mitchell in "Live at Cervantes" (Odeon E062-34860) which was recorded in 1973.

Lars Gullin was a major baritone saxophonist whose musical horizons constantly expanded until his untimely death in 1976. He started out as a Mulligan-oriented musician and his collaboration with trombonist Ake Persson is a

reminder of this in a reissue of their 1957 sessions (Philips 6378.506). Even better is the collection of titles from 1959-60 (Artist 30-114) with an eight-piece band mirroring the influential "Birth of the Cool" session a decade earlier in the U.S. Gullin's original compositions were always an important aspect of his music and he wrote all the music for "Portrait of my Pals" (Odeon PMES 567) in which he is the principal soloist. Pianist Lars Sjosten also contributes some distinctive moments in sessions which range from quartet to large band with strings. Lars Gullin, the grand writer, missed the mark on "Jazz Amour Affair" (Odeon E062-34289) where his septet collaborated with the Norrköping Symphony Orchestra. Much better was the equally ambitious writing for the "Aeros Aromatic Atomica Suite" (Odeon C062-35282) in which he utilised the Swedish Radio Jazz Group. Strong solos from Bertil Lovgren (trumpet), Bernt Rosengren (tenor sax), Bengt Hallberg and Lennart Aberg (soprano sax) make this a most impressive work. As a bonus there is a short piano solo from Gullin and one extra piece from the band. "Like Grass" (Odeon E062-34874) showcases Gullin's talents as a pianist in different settings. There are two selections with Lee Konitz, flute/piano duets with Bernt Rosengren and Gunnar Lindqvist and a trio with Red Mitchell and Island Ostlund. The music is melodic, lyrical and surprising. Much more conventional, I suppose, is "Bluesport" (Odeon E062-35141) — an excellent, swinging medium-sized band playing arranged jazz. The charts are good and well-executed and the rhythm is crisp. There are impressive solos from Gullin, Maffy Falay (trumpet), Rosengren and Lars Sjosten. It is a fitting testimonial to Lars Gullin's career.

The disciplines and restrictions of arrangements seem to have been of benefit to Swedish musicians. It certainly made them the foremost non-American exponents of the "cool" style of jazz from the 1950s. Alto saxophonist Arne Domnerus typifies this concept. A collection of recordings from 1951-55 (Odeon E054-34833) traces the development of these ideas. The 1951 selections (with Rolf Ericson on trumpet) are very "Birth of the Cool" in approach but the playing, especially by Domnerus and Lars Gullin in *Lady Estelle's Dream*, is very authoritative. The 1952 and 1954 sides benefit from the added dimension of trombonist Ake Persson and Tiny Kahn's bop line *Seh Seh* is fluid while *Sugar Blues* personifies Mulligan's laid back manner. "Jazz from Sweden" (Philips 6378.515) continues in the same fashion with six selections by a group with trumpeter Bengt-Arne Wallin. There are also two quartet selections featuring altoist Willy Lundin and piano trios with Bengt Hallberg and Knud Jorgensen. This style peaked in the 1960s with the release of Nils Lindberg's "Trisection" (Odeon E054-34930 — once on Capitol T10363). Both the material and the arrangements are excellent while the playing is particularly good with alto saxophonist Rolf Billberg quite prominent. Billberg's debt to Konitz is even more apparent on "We'll Be Together Again" (Odeon E054-34830), a posthumously-issued reminder of his talent from radio broadcasts in 1965/66 which originated in Stockholm and Copenhagen. Billberg was a very gifted Konitz-style improviser and this is an excellent, well-recorded album.

Bernt Rosengren seems to be the most prominent Swedish saxophonist from the past decade. He is primarily showcased on tenor but doubles on flute. "Stockholm Dues"

(Odeon E054-34844) is a 1965 recording full of tired late-1950s "Soul Jazz" effects. It might have been something fresh for Swedish ears at that time but sounds contrived today. "Notes from the Underground" (Harvest 154-34958/59) is a 1973 two-lp set of Rosengren's quartet plus other musicians and reflects various musical ideas of the early 1970s, including the Turkish ideas introduced by Okay Temiz and Maffy Falay. Rosengren, by this time, had developed a well-controlled vibrato style on the tenor sax. "Live in Stockholm Vol. 1" (Amigo 815) confirms that Rosengren is as eclectic as ever. Side one begins with *The Jungle Is A Skyscraper* in the manner of its composer — Ornette Coleman — and then the spirit of Coltrane is evoked in his *Ohnedaruth*. Side two lasts a long time. It opens with a rambling piano solo from Rosengren and is basically an evolution through various styles in vogue at the time. Much more organised is "First Moves" (EMI C062-35428), a 1977 big band session with studio musicians reading Rosengren's charts, evocative of all the varying moods possible within the jazz language today. It is all very well-played.

Other tenor saxophonists active in Sweden reflect a variety of backgrounds and inspirations. Bjarne Nerem is actually a Norwegian who has long resided in Sweden. "How Long Has This Been Going On" (Odeon E062-34320) was recorded in 1971 and even though Nerem credits Hawkins, Berry and Young as his idols he comes out sounding closer to Zoot Sims. He's a fluent improviser in this idiom who would have sounded better with a good American rhythm section. Strings have been added on three of the selections. Drummer Bert Dahlander, who found a niche in the U.S. working with such musicians as Teddy Wilson, returned home in 1976 for a visit and made some recordings for Swedish radio. He has now issued these himself under the title of "Jazz With A Swedish Accent" (Everyday 31309 — \$5.00 postpaid from Everyday Corporation, Box 1881, Aspen, Colorado 81611 USA). The group varies in size from trio to sextet and Dahlander's American touch gives the rhythm a different pulse. There are good solos in the contemporary swing idiom from tenor saxophonists Erik Nordstrom, Gunnar Nilson and especially Bob Dahlquist. Nils Sandstrom's lp "The Painter" (Odeon E062-34689) turned out to be a delightful surprise. Recorded in 1972, it shows a remarkably mature, lyrical soloist who develops his ideas with grace. Except for *Manteca* (with an enlarged percussion section) and *Canteloupe Island* where a trumpet is added this is strictly tenor and rhythm section. Ed Epstein is another strong tenor voice who is featured with bassist Bjorn Alke's quartet in "Fine and Mellow" (EMI E062-35291). All the material was written by the leader and pianist Goran Strandberg who with drummer Lulu Engdahl make up a cohesive rhythmic team. This record is marred by two horrible vocals but apart from that is quite attractive. "Borje Fredariksson" (Odeon E054-34009) collates material from radio broadcasts/concerts in 1966/67 as a memorial tribute to the saxophonist who died in 1968 at the age of 31. His music is heavily influenced by John Coltrane and, like many others, he executes it with an authoritative flow but with none of the magic of the master.

Swedish pianists are noted for the technical clarity of their articulation, their keen harmonic sense and ability to achieve a bright sound at the keyboard. Lars Sjosten recorded a lot with

Lars Gullin and on his own lp "Gutar" (Philips 6316.016) he is given a better opportunity to showcase his talents. There is one haunting track on this record — *Mississippi Mood* is the kind of song you can return to many times. For the most part these trio selections (with trumpet and baritone sax added on some tune) are predictably pleasant. Ake Johansson's "Monday Date" (Odeon E062-35147) is especially effective in his ballad treatments of *Lotus Blossom* and *Chelsea Bridge*. Once again it is possible to detect the influence of Bill Evans — all-pervasive with jazz pianists of the past two decades — but something of the percussive drive of bop remains in this music. "Stone Free" (Odeon E062-35017) by Claes-Goran Fagerstadt is an excellent example of a pianist whose contributions to "The Painter" were most valuable. He has a strong, articulate voice which is heard here in a variety of settings. Most successful are the solo and trio selections but he even manages to overcome the burden of strings in one instance. More up-to-date is the contribution of Staffan Abeleen in "Sweet Alva" (Odeon 062-35001) where this post-"Bitches Brew" CTI-style production works through various rhythmic configurations with clarity, precision and good feeling. Tommy Koverhult (tenor) and Bertil Lovgren (trumpet) are the other soloists.

"Helf Me" by Lasse Werner (Odeon E062-35239) opens with free/sound effect concepts (like Don Ellis in the early Sixties) before moving into swing. Then there is a romantic interpretation of *Till Daniel*, a swing version of *Round Midnight* and other performances which move from Bud Powell to free expression. Werner's eclecticism is continued in a couple of widely differing lps for Dragon. "Kropp & Sjal" (Dragon 2) is a series of duets between Werner and saxophonist Christer Boustedt while "Saxofonsymfonin" has one extended work for five saxophonists and various solo, duet and trio pieces.

Most difficult to interpret is the art of the vocalist. Monica Zetterlund is one of the most popular of these but probably only "Waltz For Debbie" (Philips 6378.508) with the Bill Evans Trio will appeal to non-Swedes. She usually sings American songs in Swedish. The earliest record is "Saktavi ga genom stan" (Philips 6378.521). "Monica" (Odeon E062-34337) is rock-tinged while "Hej Man" (Odeon E062-35171) backs her voice with conventional big band charts. Even an all-star cast of Swedish musicians and Teddy Wilson can't help Marlene Widmark bring life to the songs she is trying to interpret in "I Let A Song Go Out Of My Heart" (Odeon E062-34172). "I Thought About You" (Odeon E062-34336) features Nannie Porres who has also appeared on a number of predominantly instrumental sessions. Her repertoire includes Bob Dylan but other than that there is nothing remarkable — even happening — even though, once again, many of Sweden's best musicians are present in the studio. Gunnar Nilson is something of an anachronism. On "That's My Desire" (Odeon E062-34446) and "More Happy Jazz" (EMI E062-34822) he sings up-beat songs from the past with much enthusiasm and occasionally brings out his clarinet. The former lp is a more organised venture with a big band while "More Happy Jazz" is with a small combo. Nilson has a good voice and treats a ballad with the kind of feeling established by Frank Sinatra. On "Silja-Bloo" (Odeon E062-35286) he sings American songs in Swedish with a West Coast-style big band.

Sweden's big band recordings draw, for the most part, on the elite of the recording musicians — just as is the case in London, New York, Hollywood and Toronto. Lars Samuelson's band "Het Sommar" (Odeon E062-35228) is a perfect example of this approach. The material is varied, reflecting different styles and approaches from Swing to more modern concepts of big band writing. The Umea Big Band, however, is different. All the members come from this small town in northern Sweden and they work together all the time. Their playing behind Slide Hampton is most impressive in their Montreux album (Gazell 1225) — even though only four of the seven selections were actually recorded at Montreux. All the compositions and arrangements are by Hampton but the band play with the same kind of verve and togetherness which put to shame the disorganised orchestra which Clark Terry fronted in Europe in 1973. The band can also be heard on "Jazz i Umea" (Caprice RIKS LP48) which presents a variety of music from that city. There is some dixieland, Bertil Strandberg and Lars Lystedt's individual trombone contributions as well as the big band selections.

Putte Wickman, unlike Ove Lind, has faced the challenges and possibilities of more recent concepts. In this way his career parallels such artists as Jimmy Giuffre and Phil Nimmons. "Happy New Year" (Odeon E062-34822 — a studio recording) and "Live" (Odeon E062-35221) are both 1973 recordings. The studio session is a mixture of spontaneously improvised pieces and more conventional material. The live session is an extension of these ideas with long ad libbed semi-free improvisations.

Freely improvised collective music has grown in prominence in Europe in the past decade but on the evidence of these recordings Swedish musicians come nowhere near the calibre of those performing in Germany and Holland. Easily the best (perhaps because it contains, once again, the most prominent Swedish musicians) is Gunnar Linqvist's "Orangutang" (Odeon E062-34163). He employs the basic concepts of Albert Ayler's music and has developed them for big band versions of freely improvised music in the manner of the Jazz Composer's Orchestra and Globe Unity. Eje Thelin's "Acoustic Space" (Odeon E062-34180) contains four untitled exercises in free music by four musicians whose instrumental virtuosity is not matched by their musical sensitivity. "The New Figaro" (Dragon 4) is a 1975 recording by a trio with Per-Henrik Wallin (piano), Lars-Goran Ulander (saxophones) and Peter Olsen (drums) approximating the sounds of Cecil Taylor's trio. Dragon Records has also issued some other Swedish recordings. Some are historical — "Blues After Dark" by the Lars Lystedt Quintet 1964 (Dragon 15), the Bengt Ennryd Quartet 1965 (Dragon 1), and Ivan Oscarsson & Consortes 1966 (Dragon 7) and others are more recent like "Love Chant" by the Jan Wallgren/Bengt Ennryd Quintet (Dragon 10), "Emphasis on Jazz" by Urban Hansson (Dragon 14) and the Tommy Koverhult/Jan Wallgren Quintet (Dragon 5).

Traditional jazz is just as popular in Sweden as it is elsewhere and undoubtedly is just as stereotyped to judge from the few examples we have received. "Sumpens Swingers" (Odeon E062-34623) is a Kid Thomas-style band, complete with vocals. Maggie's Blue Five is much more earnest. They recreate numbers from the 1920s by such recording groups as Louis Armstrong and Clarence Williams. "Funny Feathers"

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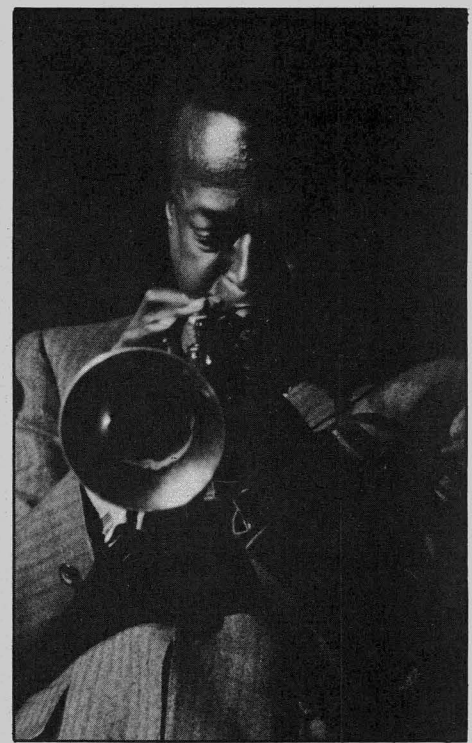
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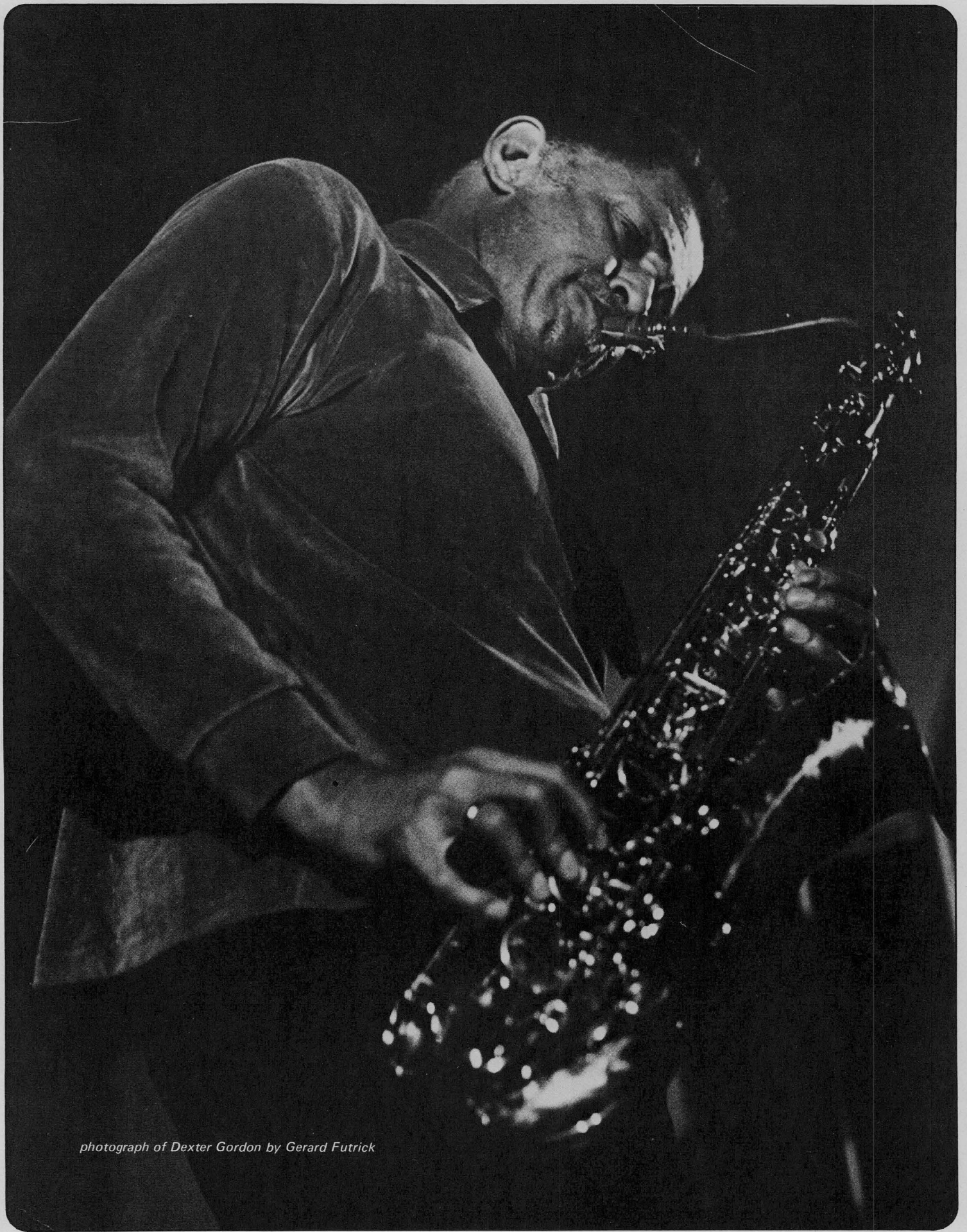
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photograph of Dexter Gordon by Gerard Futrick

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 tries).

(Kenneth 2038) is a studio date and they are a little stiff. Much better is their live session with "The Legendary Eva Taylor" (Kenneth 2042) where the singer's authentic grasp of the material keeps the music together even though she is nothing like the singer she was in the 1920s.

Swedish jazz on record has much to offer listeners who reside in that country and/or are with the musicians. It will also appeal to listeners who have exhausted the possibilities of a particular style in its country of origin. We recommend the following two sources for those wishing to obtain any of the recordings mentioned in this survey. They should also be able to recommend further examples of Swedish jazz. The Music Room (Leif Andersson), Tessins vag 18A, S-21758 Malmo, Sweden or Leif Collin, F:a Skivfynd, Scheelgatan 12, 112 28 Stockholm, Sweden. — *John Norris*

TIMELESS RECORDS

Eastern Rebellion Timeless SJP 101

"Eastern Rebellion" is a group that bases its musical expression on a style strongly influenced by the hard-bop model. But how different it is from similar groups! The hard-bop language is not used here as a fixed form but as a vehicle to bring together their musical explorations so that their four personalities merge to infuse the hard-bop idiom with new life.

Instead of writing about the major soloist in the group, George Coleman, here at the top of his form with an authoritative voice which recalls Wayne Shorter more than Coltrane, I'd like to spotlight the rhythm section. Cedar Walton, Sam Jones and Billy Higgins are without a doubt the most dynamic, the most precise rhythmic unit I've ever listened to since the famous Miles Davis/John Coltrane rhythm section of Red Garland, Paul Chambers and Philly Joe Jones. Since then, we've rarely heard such accompanists and today, when the rhythms are becoming less swinging and when the rhythmic speech is becoming less and less intelligible, it's a pleasure to discover a unit with the right rhythm, a clear content and an excellent drive.

Sam Jones plays the pivotal role in sustaining and projecting the rhythmic structure; Cedar Walton with his agile way of playing, so rich, builds up highly effective statements; Billy Higgins with his feather-like touch discloses the beat like a soft caress. This entirely acoustic rhythm section reflects the triumph of cohesion over the more up-to-date rhythmic incoherence, of swing over the so-exploited binary accompaniment, of sincerity over exaggerated commercialism!

The first tune, *Bolivia*, is enough to convince you of the high value of this album; if it is not enough, then the second, *Naima*, will do it; and when you get to the last title, *Mode For Joe*, you will have no doubts anymore. Technically, the recording and pressing are top quality, although we cannot say the same for the jacket. — *Mario Luzzi*

Louis Hayes and Junior Cook Ichi-Ban Timeless SJP 102

For many years Blue Note accustomed us to a kind of session based on the aggressiveness,

strength and heartfelt swing of many fine players. One listened and said: "Here it is, the usual Blue Note-style blowing session!" It is true that we were getting tired of that cliché, but now that the label founded by Alfred Lion and Francis Wolff and absorbed by United Artists Inc. is in the hands of commercial operators who look for an immediate profit through the realization of a kind of music highly influenced by electronics, we must say that we feel a little bit of nostalgia for those blowing sessions.

With "Ichi-Ban", the Timeless label brings us back to the strength, swing and aggressiveness of that time, acoustically revised, produced by Wim Wigt.

The quintet (plus Guillermo Franco as a guest) that recorded the five tunes included in this album in May 1976, since then has changed a little; Rene McLean replaced Junior Cook, while Woody Shaw is named with Louis Hayes as co-leader of the group.

There's not much to say about the album. The group plays energetically. The tunes — all original except Monk's *Pannonica* — are all interesting. Stafford James on bass is extremely elegant and precise as are all the others, with aggressive solos built up through the best examples of hard-bop. The guest percussionist, Guillermo Franco is highly controlled; he does not try to "overplay" as he so often has. The arrangements are fluid and all the tunes come off well. But at last we cannot avoid saying, "Well here it is, the usual Blue Note-style blowing session!" But don't you think that perhaps this is enough, in these hard times?

— *Mario Luzzi*

RANDY WESTON

Blues to Africa Arista AL 1014 Informal Solo-Piano HiFly P-101 African Rhythms Le Chant du Monde LDX 74602 African Nite Owl 01

Randy Weston has always had a relatively small but ardent following, the former qualification owing, of course, to the vagaries of the music business, the latter to the fact that he is simply one of the finest, most dedicated, and most convincing musicians ever to come down the pike. Weston's stretches of absence from the studios over the years have enabled his fans to "rediscover" him several times, in various contexts. His Riverside records, which are now twenty years old and long overdue for re-issue [editor's note: some of this music has just recently been reissued as a two-record set on Milestoné M-47045], were mostly trio, dates, with baritone saxophonist Cecil Payne sometimes added. In 1964 he made his beautiful "African Cookbook" record with a seven-piece group (finally reissued on Atlantic in 1972) and a couple of years ago he got out a big band date, "Tanjah". But the "new rediscovery" of Randy Weston as solo pianist is the most rewarding yet.

Collectively these four recordings, made between July 1974 and September 1975, constitute one of the finest legacies of solo piano in the history of Afro-American music. Every track on every record is valuable, and while Weston is such a strong stylist as to be immedi-

ately recognisable, there is no feeling of repetitiveness here. In fact, after listening to all four records back-to-back, I could easily do with four more.

Weston has long been recognised as a melo-dist; in fact his reputation as a composer far exceeds his reputation as a pianist — this largely because of a critical establishment which refuses to deal with him honestly and instead tosses such breadcrusts as the "Downbeat Composer Deserving of Wider Recognition" award his way. Weston's compositions, however, are as inextricably a part of his piano style as Thelonious Monk's, or Jelly Roll Morton's. The most often-remarked aspect of his playing itself is his percussiveness, fair enough since no one plays piano more powerfully. But he also has a unique harmonic sense, and a range of pianistic technique that covers striding, free-form excursions, and everything in between, all in a completely individualistic way. For instance, Randy often sets up a powerful independent bass line and spins out amazing right hand lines in counterpoint, much as Lennie Tristano did on his solo record in 1960 ("The New Tristano"). But unlike Tristano, who sounded like he was playing exercises after a while, Weston always manages to get a maximum of feeling into his music. And it's the intensity of feeling, as well as the imaginativeness of his improvisations, that makes Weston's music special. In fact, I can think of only two men — Cecil Taylor and Dollar Brand — who get as much music out of a piano as Weston does.

"Blues to Africa" is made up entirely of Weston originals, all but one of which take their titles directly from African locations and scenes. Even though the tendency to turn to the mother continent both as a source of musical inspiration and as an expression of the racial identity of the music has become increasingly pronounced over the years since Randy first made the scene, no one has ever been more convincing in creating music which seems to derive from and speak for Black people the world over. The depth of Weston's feeling for his people infuses every note he plays; it is in fact the driving force in his art and any attempt to deal with his music without recognizing that fact would be like trying to view Picasso's "Guernica" merely as an exercise in line structure.

"Blues to Africa" is probably the most widely distributed (at least in North America) of these records, and programmatically it is the strongest. On the other hand, although Weston's playing is forceful and imaginative here, it is even more impressive on the European releases. A possible reason for this is that Weston seems to improvise more freely on the less structurally demanding pieces, as he does on *Kucheza Blues* here. The charming *Kasbah Kids* is given a stronger though abbreviated reading on the Hi-Fly record. *Sahel* features a moving and disturbing recitation about the plight of the people of the Sahel, an area where millions of people have died from the effects of famine in the last few years.

Recorded just a month before "Blues to Africa", "Informal Solo-Piano" is the most relaxed and adventurous record of the four. Besides six originals, there are fantastically imaginative interpretations of *Night In Tunisia*, *How High The Moon*, and *Do Nothing Till You Hear From Me*. Weston was certainly inspired throughout this informally recorded session; his interpretations are full of improvised tempo and key changes, and even the order in which

he medleys the tunes together sounds spontaneous. What we have here, in fact, is 45 minutes of stream-of-consciousness, with as many as six tunes strung together in a totally improvised sequence — in short, the most intimate and open-ended Randy Weston record imaginable.

To an only slightly lesser extent, this same high degree of spontaneity is present on "African Rhythms" and "African Nite". The former consists of eight relatively unknown Weston compositions, plus beautiful renditions of *Ruby My Dear* and Randy's old theme song, Sam Gill's *Solemn Meditation*. Of the originals, *Le Cygne Du Lac D'Annecy*, *Portrait Of Frank Edward Weston*, and the humorous *Take Me Home Baby Blues* are standout performances. But *Night In Mbari* goes even beyond these successes, and beyond any superlatives I could possibly come up with. This is quintessential Weston; a powerful contrapuntal theme with a bridge based on a low mysterious bass figure. Randy's performance of it here is one of the most inspired and beautifully conceived things he's done yet.

"African Nite" comes off as the most consistent of four very consistent records; even the entirely improvised *Samba Bossa* works perfectly. The title track is a particularly lovely and introspective piece, the first two bars of which sound like the beginning of *Body And Soul* but which moves quickly from any reference to American popular music to the realms of African Rhythms (a phrase that Weston prefers to use in describing his music). The remaining titles are, again, all Weston's writing except for Dizzy Gillespie's *Con Alma*. *Portrait Of Miriam Makeba* is remarkable for its delicate loveliness — a reminder that while we tend to think of Weston as a two-fisted, percussive stylist, his music covers an extraordinary range, both in emotional and dynamic terms.

All of these records are excellent productions. As you might expect, the European pressings are superior to the Arista, which is good by American standards. There is a curious but slight lack of presence on "African Nite". "Informal Solo" is from a home recording but fidelity is good.

The last few years have seen a proliferation of solo piano records, some excellent, like those by Earl Hines, Kenny Drew, Don Pullen, Dollar Brand, and Cecil Taylor, and many completely useless. None have impressed me more, however, than these recordings by Randy Weston. The extent to which Weston is now thinking of his solo playing is indicated by the fact that of 37 titles recorded here only two are duplicated. Hopefully these releases will finally enable Weston to gain some measure of the recognition that he has deserved for so long.

The remaining question of course is which of these records you should buy first. The answer is simple; buy the first one you see. If by some lucky chance you should find a store carrying all four, then buy them all! Save yourself three trips back. — *Richard Baker*

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BOBBY HACKETT

Live at the Roosevelt Grill, Volume 2

Chiaroscuro CR-138

Thou Swell; Things Ain't What They Used To Be; It's Wonderful; Lover, Come Back To Me; If I Could Be With You; Jitterbug Waltz; Blue Lou; I'll Try; Misty; A String Of Pearls; More Than You Know; Just You, Just Me.

In April-May 1970, cornetist Hackett fronted the intermission combo during the World's Greatest Jazz Band engagement at the Roosevelt Grill. This Lp is edited from those dates and, if the tasty, graceful, unpretentious, swinging music here presented validly measures Hackett's entire run, the WGJB might as well have been playing intermission for him.

What you've got is a quintet of name pros relaxing, doing what they like to do and what they do best. Vic Dickenson, for example — whose dry, good-humored trombone perfectly complements Hackett's clear, freshly-minted lyricism, whether tossing in sly fills on the hot, uptempo "Just" or harmonizing a brilliantly-voiced second line on the juicy, medium-paced "Pearls". Milt Hinton (*Misty* and "Lou") or Jack Lesberg, for another — big, fat, straight-ahead bass lines spiced with Hinton's fleet, melodic two-chorus solo on the riffing "Lou" matched by Lesberg's nicely-building 24-bar interlude on pianist Dave McKenna's funky feature, "Things".

Very listenable program, too. Quality tunes,

mostly familiar but not overworked. Varied routines — loose, easy-going *Thou Swell*, tightly arranged horns on "Jitterbug", brass trading fours with drummer Cliff Leeman on "Just". Spotlighted briefly on individual artists — Hackett w. rhythm on *It's Wonderful* and *Misty*, Dickenson yearning and plaintive on "Know" and his own "I'll Try".

With songs and talent like these, solid emotion develops just from a straightforward reading of the melody. Predomination of ballads makes it overall a low-key, gentlemanly session rather than an all-out leasebreaker, but with that caveat to those whose jazz has to be loud and fast, I unhesitatingly recommend this utterly winning disc.

— *Tex Wyndham*

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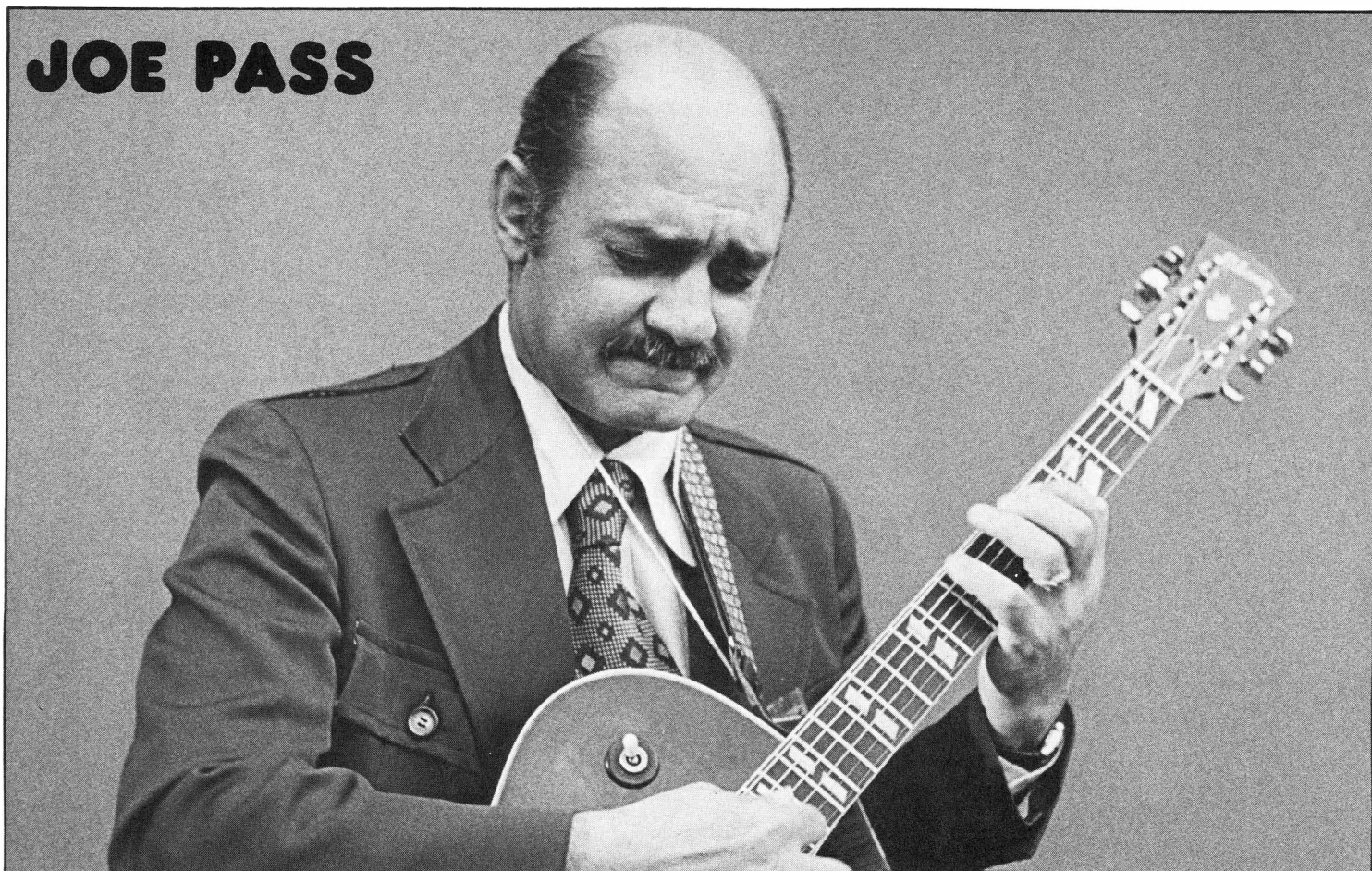
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JOE PASS



A crescendo of applause greets the announcement; the short figure of the guitarist walks on stage and eases onto the stool in the centre of the smoke-hazed circle of light. The posture is erect; the guitar held in an almost-classical manner, with the neck of the instrument high across his right shoulder. A moment or two to tune; a warming up single-note run ending abruptly in a chord; a further brief pause, then into the first number. Joe Pass has opened another solo guitar set.

Pass' beautiful and elegant playing now enjoys wide acclaim, and during the seventies he has become a major attraction as a solo performer in his own right and, more recently, in partnership with such greats as Oscar Peterson and Ella Fitzgerald. But Pass is no newcomer to the jazz scene, and began playing professionally in 1944, at the age of fifteen years.

"Well, I was born in New Jersey in 1929," Pass relates, "but raised in Pennsylvania. I must have moved to Charlestown, Pennsylvania when I was about two years old. I started learning guitar when I was nine years old, and studied the usual guitar methods for a year with a home-town teacher; then the rest of the time I was playing clubs and jobs all over. I started early — in fact, I left home when I was 15 and toured with trios and quartets; so most of my formative life, my teens and twenties, was spent on the road".

Nuages is a tune that Pass invariably plays during each performance; was Django Reinhardt an influence during those formative years? "Well, yes, but also Charlie Christian. But I listened a lot to horn players and pianists, musicians like Charlie Parker, Dizzy Gillespie, Fats Navarro; Oscar Peterson, Art Tatum and Bud

Powell. Coleman Hawkins was a very big influence, and I remember that the first piece I took off a record was his *Body And Soul*. But after that, it was Charlie Parker."

Throughout the forties and fifties, Pass played with a variety of small groups and bands; but a compromise often had to be found between jazz and music of a wider appeal: "The groups would be sort of pop styled, but there were always jazz players in them; we would play two pop tunes and one jazz piece, until the leader got a little bit concerned about keeping his job, and we had to cut out the jazz tunes for a while. At that time we were playing mostly bebop, and so we had to change. I always liked to stay with a group that had some jazz players in it; but you had to work, so I joined groups that were semi-pop, and played jazz whenever I could."

In the mid-1950s, the guitarist was a sideman for a while with Tony Pastor. At this time the vocalist-tenorist leader had a fine modern band, with a library of excellent charts by Budd Johnson and Walter Fuller, and no doubt Pass was at ease in this boppish environment. Pass was also a member of Ray McKinley's band in 1949, and for a time played with groups led by trombonist Tommy Turk and tenorist Jon Walton in and around Pittsburgh.

Joe Pass is a man who has paid his dues; the Synanon band album, "Sounds of Synanon" (Fontana 688139ZL (English), Pacific Jazz PJ 48(U.S.A.)), made in 1961, is a reminder of that. Pianist Arnold Ross was also on that date: "Arnold and I were both there at the same time, so we organised it together. We didn't have very many professional musicians, they were just guys who had played in high

school bands, and things like that. But we rehearsed and got it together."

In the early sixties, Pass settled on the West Coast, at the same time signing a contract with World Pacific Records. In 1963, he made his first album as a leader, "Catch Me" (Fontana 688137ZL, Pacific Jazz PJ73), with Clare Fischer on piano and organ, and Londoner Colin Bailey on drums.

At about this time, Pass became a member of Gerald Wilson's orchestra. "I started recording for World Pacific and then Gerald's band was signed with them. I did about four albums with them; they were just regular Gerald Wilson band albums, and I played on them, that's all. He wrote a couple of tunes for guitar that I played. I understand that those albums are very popular but they are out of print now."

The first Wilson album to include Pass in the personnel list was "The Moment of Truth" (Fontana 688121ZL, Pacific Jazz PJ61), made in September, 1962. One of the seven tracks is *Teri*, a ballad feature for the delicate and distinctive unamplified guitar of Joe Pass. But was Wilson's a regular working band? "Yes, in the sense that it played a few local gigs around Los Angeles, where most of the players worked in the studios. Bud Shank, Joe Maini, Jack Nimitz and Leroy Vinnegar were on some of the albums. But many of the players were studio musicians, and lived in Los Angeles." Much of Wilson's music has a Latin-tinge to it. "This was the effect," Pass comments, "of Gerald's interest in Mexican music and bull-fighting; he was an avid fan of Mexican bull-fights. One of his albums has all the tunes dedicated to bull-fighters."

For most of the latter part of the sixties,

SACKVILLE. IN THE TRADITION

Pass was away from the jazz scene, working in the Los Angeles studios: "I spent about five or six years in the studios," continues the guitarist, because there really wasn't a lot of work playing jazz. I did music for television and records, and then after a while I gradually got out of it somehow and began playing more jazz again. Then I met Norman Granz, Oscar Peterson and Ella and got into what I am doing now. So I don't do studio work any more."

The meeting of Granz and Pass was fortuitous. The impresario has included the guitarist in a number of memorable recordings on the Pablo label. One of which was "Duke's Big Four" (Pablo 2310 703) featuring, in addition to Duke Ellington and Pass, Ray Brown on bass and the former Ducal drummer of the fifties, Louis Bellson. As might be expected, Pass remembers this date particularly well: "It was really a sort of special occasion for me, and very interesting. Not too many people have had the opportunity to play in a small group with Duke Ellington, so that was really a special night; talking to him and watching him play. There was no notice of what he was going to play; we just got there and sat around and sort of fell into playing things. I had no idea even what part I would play in it, because I had never heard Duke play with a guitar player; that is, in a small group setting. I had very seldom heard him play more than just a little piano, not a whole album by himself, although I know he has made some. The whole thing was done in one evening, in just three or four hours. The date was videotaped too, but I don't know what happened to that."

Pass has again been busy in the recording studios over the past few months: "I recently recorded a trio album with Milt Jackson and Ray Brown, and I have just finished a duo album with Ella Fitzgerald. Oscar Peterson and I are working on an album that will consist of a kind of suite. Oscar plays clavichord and I play gut-string guitar, and that's a very different sound." [editor's note: Since this article was written Joe Pass has had a number of albums, including two solo guitar records, released on Pablo].

How does Joe Pass see the present state of jazz? "It's getting better. There is more acceptance of it today than there was, say, five or ten years ago. There are more people interested in it, and more music is being played. In the States there's an increase in the number of clubs, and so there's more work. And there is more music on the radio, so hopefully it is going through some kind of re-birth."

And what of contemporary and avant-garde music? "Well, I don't know. I listen to some of it, but you have to separate that which is really somebody trying to do something, as opposed to just sound effects. I think there are a lot of players trying to find a direction, like Chick Corea, Larry Coryell, John McLaughlin, Miles Davis, McCoy Tyner, but I don't know what that direction is. I could easily say that I don't think this kind of music is of any consequence, but I would be kind of foolish to do so, I feel. There might be something that comes out of it. I like to listen to someone playing alone, without any electronics involved, so you can really hear the instrument.

"I appreciate what I can understand — but I am a sort of traditional player, I guess."

ARTICLE BY STAN WOOLLEY

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Willie The Lion Smith (piano), Don Ewell (piano)

2005 Teddy Wilson in Tokyo (issued in Japan as Philips RJ-5001)

Teddy Wilson (piano)

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Jim Galloway (soprano saxophone, clarinet), Dick Wellstood (piano), Pete Magadini (drums).

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3003 Herb Hall: Old Tyme Modern

Herb Hall (clarinet), Claude Hopkins (piano), Arvell Shaw (bass), Buzzy Drootin (drums).

3004 Claude Hopkins: Soliloquy

Claude Hopkins (piano)

3005 Jay McShann: The Man From Muskogee

Jay McShann (piano), Claude Williams (violin, guitar), Don Thompson (bass), Paul Gunther (drums).

3011 Jay McShann/Buddy Tate: Crazy Legs And Friday Strut

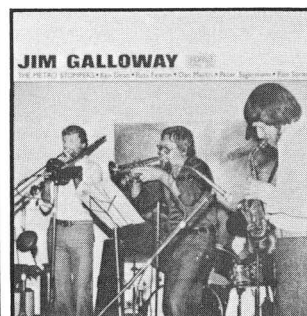
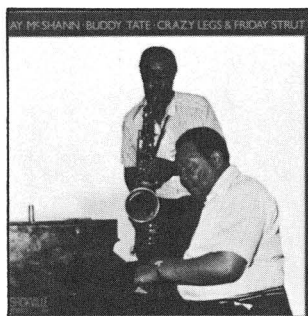
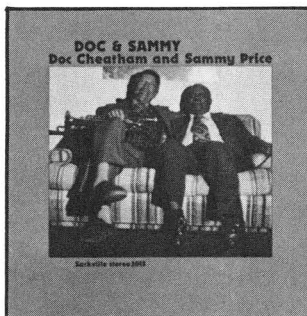
Jay McShann (piano), Buddy Tate (tenor saxophone)

3013 Doc Cheatham / Sammy Price: Doc and Sammy

Doc Cheatham (trumpet), Sammy Price (piano).

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).



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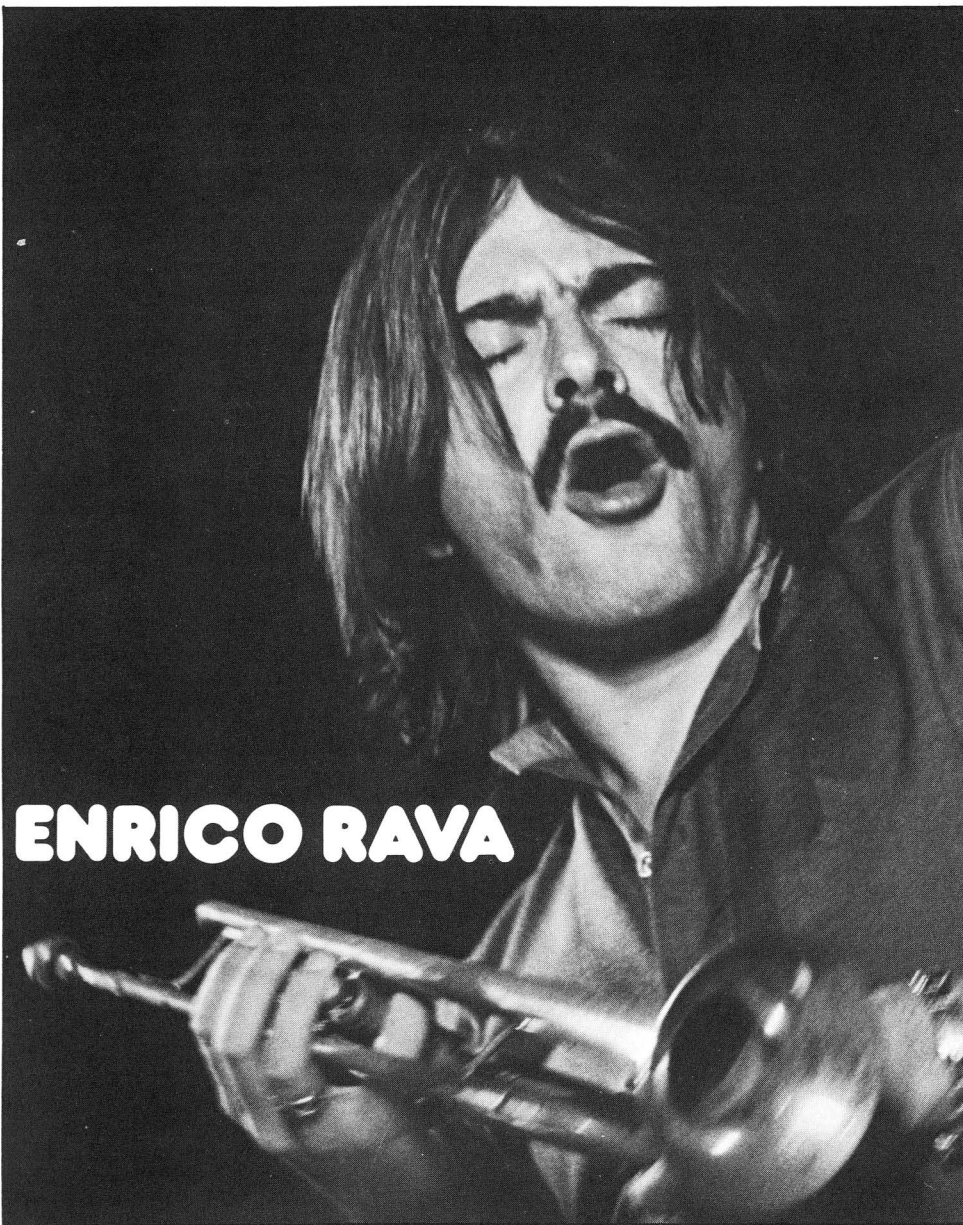
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Enrico Rava is without doubt the Italian musician whom the international jazz world holds in highest esteem. At present he lives partly in the United States, partly in Europe, active both with his own group and with musicians of the most varied musical persuasions.

This interview took place in Rome, late in 1976, during a short holiday after a recording session for a theatrical work and just before Rava's departure for a U.S. concert tour.

MARIO LUZZI: I would like to start with the experience you've just had with the theatre.

ENRICO RAVA: It's been something very interesting and completely new for me. The idea came out of an encounter at Venice Biennale with theatre director Luca De Matala, who in fact directs the play in question, "Lavori Casalinghi" by the German playwright Franz Kroetz, one of the most important young writers of the new European theatre.

I composed and arranged the music and played it with Italian musicians; it isn't the usual musical complement to the scenic action, but it has an important part, almost as a co-

protagonist, in the development of the play. It was the first time I've had an opportunity to do something with a larger group. Besides me on trumpet there was Giancarlo Schiaffini on trombone, Massimo Urbani on alto saxophone, Maurizio Giammarco on tenor saxophone, and a rhythm section with Antonello Salis on piano, Riccardo Laj on bass and Mario Paliano on drums. I was very pleased with the result. The atmosphere of the music may recall Kurt Weill or Charles Mingus, revisited by a European free-jazzman.

I have a project I'd like to develop in an Italian town, to get together maybe forty Italian musicians of the persuasion which we may define as "avant-garde" or to use a larger expression "creative music". To this group I would like to add a certain number of European musicians of the same trend, as well as four or five American "names". My deep wish would be to invite Europeans like Peter Brotzmann, Evan Parker, Peter Kowald, or Americans like Anthony Braxton, Bill Dixon, Roswell Rudd, Beaver Harris. Of course I don't know if they would be at all disposed to join in. But I would like to do this because these are

all musicians for whom I have the greatest esteem.

We could get a whole town involved for a whole week, with concerts at different spots all over. The music would therefore be made available in a very free manner, very different to what has been done in Italy so far.

For example, one day at 3 p.m. in a park there would be a rehearsal of a 20-piece group, while at the same time there is a solo concert in a school and maybe a group is playing in a theatre and so on. And besides there would be a course for young musicians that would include different teachers, debates, lectures, and here I would like to mention another name: I would like to invite Stanley Crouch, a New York journalist who is very much into the creative music of today.

Mario: In 1969 you were involved in a series of concerts out of which later came a record, "European Echoes" by Manfred Schoof. This record can be considered, to some extent, as the birth of the Globe Unity Orchestra, with whom you played in the Fall of 1975. Tell me about this.

Enrico: I was invited as a guest artist together with Anthony Braxton for a series of concerts organized by the Cultural Committee of the town of Moers for the "First International Workshop of Free Jazz", with concerts in Moers, at the Reims Festival and in Baden Baden, after three days of public rehearsals. It was a very interesting experience just from a personal standpoint, because I met again many musicians with whom I had not played for a long time. In the end it turned out to be even more interesting than I had imagined as, in living practically together for two weeks there were opportunities for exchanging ideas in a climate of total cooperation, without any "star" problems, no personal ego trips. The music was very beautiful, very interesting, very large and especially very alive.

It was the first time I could present a composition of mine for big orchestra, and that was played at two concerts. But we also played compositions by Braxton, Brotzmann, Schlippenbach and others, all different from one another and all very stimulating for me.

For my composition I explained to the musicians what they were supposed to play — it was similar to my recent experience with the theatre — that is, I like to present a musical situation without saying how this situation is supposed to be solved; I just present it and then everybody solves it according to their viewpoint, naturally keeping in mind the meaning I have given to that particular situation. Everyone develops it in their own way and then magically we all come together again, or else we come together at a point where one finds a totally unforeseen situation. When I write, I create some starting points and some arrival points, but in the middle I leave different interchangeable possibilities, so that in the end the situation dominates that the musicians feel most deeply.

But each of us works in a different fashion. For instance, Braxton does very different things, he has a very wide scope, he is such a great musician that really he can do everything! The composition he presented at Moers was completely written out, only the solo parts were left free. Brotzmann's on the contrary just had some indications written on a blackboard, some drawings indicating how the music should look. There were no notes written out, Peter just hinted at the so-called "theme" parts

with his horn. Don Cherry uses a similar system for large-orchestra compositions. I already knew Brotzmann's *Machine Gun* as a small-group piece, but in a larger group it proved to be really very beautiful, very interesting.

Alexander von Schlippenbach presented *Ruby My Dear*, completely written out with a somewhat Ellingtonian atmosphere, with a Braxton solo coming out of the traditional structures adopted in the arrangement.

Today, all musicians open to certain experiences use a variety of methods to convey the music they want to play. A whole world of notations has come out of the experiences of the last forty years that allows one to indicate in a different, but often very precise manner, ideas that are difficult to put across with conventional notation alone.

Mario: I have heard the Globe Unity Orchestra playing *Wolverine Blues* in a very traditional fashion. Do you think that what is happening today in Europe, in particular the work of Globe Unity and of Willem Breuker's Kollektief, can develop a European jazz idiom that is totally detached from the black American tradition?

Enrico: I honestly wouldn't know if this is what is being aimed at. I play with Globe Unity because I like to be present when a different stimulus arises, where something's happening, and because I like to play with Brotzmann and the others. I haven't done it with a view to creating a European music. It's very clear that a European jazz exists, and the Globe and the Kollektief are not the only groups that represent it. There are Italians who play a European jazz, there are French, English, Danes....

Mario: Yes, but one might say that ninety per cent of this music is linked with what's happening in the States, whereas the Globe and the Kollektief have more than once declared that they want to create something totally independent from that. You don't think that this may happen?

Enrico: I've never heard a European jazz musician who is not linked in one way or another to the American tradition, because the language is what it is. The content may be different, but when all is said and done the form is "Made in U.S.A.", there is no doubt about that. The way Peter Brotzmann plays saxophone, which is probably the most revolutionary and difficult in all of European jazz, has unmistakable roots in the American saxophone players of the sixties, and so have the styles of all the other musicians that I know.

If a different situation came about then in any case one would no longer say "European jazz", one would call it "European music". Jazz is a language that cannot be separated from the American people, it's their language. Jazz is U.S.A., one need not even discuss it. As I said, maybe there will be an independent development, — which hasn't occurred so far — but it will always be a development with, deep down, black American roots.

This doesn't prevent European musicians from creating a very beautiful music right now, a music which has its own very individual features. In Italy in particular very interesting developments are now taking place. I could give you a long list of musicians having their own different and unusual characteristics, and I would include myself among them. I have read somewhere that Rava plays like an American etc., but anyone with a minimum of musical sensitivity will notice in my records, in my compositions, a melody that is very typically

Italian. In New York some of the critics see my music as completely Italian, my lyricism is Italian, there is no doubt about that.

Mario: Somebody even wrote that your trumpet's lyricism is no less than operatic.

Enrico: Let's leave opera out of it, that's a little too far-fetched. But I think there is a way I sing on the trumpet that is very Italian. My themes are linked with my folklore, with my tradition. My folklore is not country music, I was raised in the city. The music I was listening to in my childhood and in my teens had a certain type of melody which has remained with me and which I love. I listened a lot to Gino Paoli's songs, a singer-composer who more than fifteen years ago created a very new music. For the same reasons I very much love Brazilian music, and Gaetano's songs, where you can find a melodic feeling that obviously comes rather more from Italy than from anywhere else.

For example, in Jan Garbarek's music one clearly feels that he is related to Norwegian folklore. Anyone who has been in Norway even a week cannot fail to realise how much that music is linked with Garbarek's dark sounds. This is very beautiful and natural. However to talk in terms of an independent European movement I think is a little far out. Each of us Europeans expresses himself in his own way, but always in connection with a certain type of jazz language that, as I said, originates in America.

On the other hand, in Europe there is a new relationship existing between musician and listener, an almost physical rapport that has reduced the distance between the creator and the receiver of the music and of the culture in general. Until a few years ago this relationship was very detached, very cold, a museum or concert hall thing, but today it has become something more direct, something which is available to everybody. We Europeans, like many white Americans, have captured the meaning of the black American tradition, of its freedom-engendering values and we have adopted its language, but we must not forget where that language comes from.

Mario: From the standpoint of structure and of musical freedom, is there any similarity between the work of Globe Unity and that of The Jazz Composers' Orchestra?

Enrico: No, it's very different. Globe Unity is in fact a co-operative organization where anybody can at any time propose his own works or refuse others. JCOA on the other hand is an organization calling upon a certain number of musicians, who are about the same every year, to form an orchestra to perform music that certain musicians have presented to the JCOA management, not to the orchestra musicians themselves; the latter cannot in any way modify or refuse the composer's pattern.

Last June we got together with some fantastic musicians for twelve days and did some very beautiful things. We played six works by Marvin "Hannibal" Peterson, Dave Burrell, Michael Gibbs, Ron McClure, Garrett List and Leo Smith. Each work was performed for two days. In each concert, the composer was given the opportunity to add or subtract musicians other than those who make up the regular orchestra. I had the opportunity of playing in all the concerts and it was very good because all the composers gave me lots of space for my solos. Leo Smith, being himself an excellent trumpet player, left me a lot of space to solo. Smith is a very interesting musician, a very intelligent composer whom I like very much.

I hope I'll soon be able to present one of my own works to JCOA.

Mario: What kind of thematic organization was used by Steve Lacy when you were playing in his quartet?

Enrico: Once we had reached a certain understanding, both ideological and musical, we did total improvisation. There was nothing pre-arranged, we never talked about it before playing, we never said let's do this or that, we just played. We would often talk about it afterwards, but never before, we were totally free. It often happened that from the total improvisation very beautiful situations were created and sometimes we would feel like doing the same things over again, but inevitably if we tried the result was a very inadequate copy of what happened the first time, because there would no longer be the tension that had contributed to creating that particular atmosphere. The beauty of certain things is in their spontaneity and if you try to repeat them it becomes mechanical and therefore void of all interest.

Mario: Let's talk a little now about Enrico Rava today.

Enrico: The "new deal" was born with the contract with ECM. It's the first time I've worked with a record company that is totally co-operative. They put at my disposal ultra-modern studios with perfect sound, and they do a correct promotion on my records. In New York my first ECM record, "The Pilgrim and the Stars", was on window display in the record shops for a month and they also do a heavy radio promotion. In the past year and a half they have organized two German and European tours for me and now one in the U.S.A., which means that I do not have to think about organizational problems and that I can concentrate entirely on the music and this is a wonderful thing. The first record is doing very well and I have already recorded another ["The Plot", ECM 1078]. I enjoyed doing it very much and I'm fully satisfied with the result. Besides, I'm very satisfied with my group. After having worked in different situations, I knew who I wanted. I wasn't interested in getting "names", I wanted people who could sustain a certain kind of sound, that was the most important consideration. John Abercrombie was with me in many different situations before; he is really a very lyrical player, and a lot of guitar players are not. And I like his originality! The bassist, Palle Danielsson, comes from Sweden and has played with many of the American musicians in Europe as well as in Garbarek's and Terje Rypdal's groups. He plays long beautiful lines, but at the same times plays very rhythmically. Jon Christensen is from Norway and together with Palle he plays with many groups. He really has what I need in a drummer, the sense of rhythm and the inventiveness.

I think that every experience that one has, if it is lived correctly, is like nourishment, that you receive so as to be able later to give. I think you can learn from musical experiences even with people who are not on the same level as you. When a kid who is learning from you, who after you have taught him something, sends it back to you in his own way, this too is an experience, because he teaches you something that is his own. A musical experience can be lived positively or negatively, much depends on the spirit you approach it with.

I try to change my music often. I like to do things I've never done before and I don't know how I'll do them. I like the enthusiasm of a

new musician who has his own vision of the music. This is why I often change my group, because if you do something long enough it tends to fossilize. That hasn't happened with this present quartet. For one thing we haven't been playing long enough. We're just at a point which I consider very interesting, but we have not yet said all we have to say, and we are all the time discovering new things. I'd also like to have Massimo Urbani, an Italian alto saxophonist I like very much, with the quartet. He is a wonderful musician, a very talented young man who is improving day by day.

I lived in Argentina for a long time, I married a woman from there and I have a lot of friends there. Buenos Aires was like my second home, also because it has the atmosphere of an Italian town. Unfortunately I don't go there very often now, because I don't like the present political situation, now the army is in charge and I am opposed to all forms of oppression, I like freedom too much.

I very much like Argentinian and Brazilian, and South American music in general. I've had opportunities to listen to it for long periods of time, and to hear some aspects of the music which for various reasons have remained unknown outside Latin America. I was working in Puerto Rico for two months and almost every night I used to play in after-hours jam sessions with local musicians, playing what is known today as "salsa" with musicians like Carmelo Garcia, an incredible percussionist who plays with Mongo Santamaria. And in my teens one of my great loves was, and still is, the music of Joao Gilberto, who has become a very dear friend. However in Latin American music there is a fantastic number of different types of expression: in Buenos Aires there is tango, that has middle east origins; there is Indios music, that comes from the Argentine inland; there is Candombe, that is similar to Brazilian Candom Blue and a pure African rhythm, untouched by any other influence whatsoever; there is the Chamame, an incredible music the origin of which I don't know, that somewhat recalls Italian country music. And then there are all the different types of music of Brazil, Bolivia, the Caribbean.

I still see myself as a musician in the formative period. I study a lot, more than I have ever done before, and I devote myself a lot more to composition. It's very beautiful to feel your own formation day after day, there's a perpetual stimulus that pushes you forward, that makes you vibrate; the day I stop considering myself a musician in his formative period, I'll be really scared, because obviously the joy of making new experiences will have come to an end, as they enrich you not only musically but spiritually.

Mario: How did you become a trumpet player?

Enrico: I started by playing trombone in a student dixieland band in my town, Torino. But I did it just for fun, without thinking that one day I would become a professional musician. Then in 1957 I went to a JATP concert with Bud Powell, Lester Young and Miles Davis and I really freaked out on Miles. From that moment on my attention was driven to the trumpet. At home we played a lot, because my mother is a Conservatory graduate and plays piano. In spite of this, I always refused to have traditional musical coaching, I just played for the fun of it. But above all I was a heavy jazz fan from when I was eleven years old. At school I was a flop because I was always think-

ing about jazz, I swapped records with my schoolmates and even before I learned to play trumpet I knew by heart Miles Davis' solos from records. Little by little I found out I was playing fairly well and I began to play my first little concerts for the students' club. Then Chet Baker came to Italy and it was then that I really made up my mind to become a jazz trumpet player, although not at a professional level. After a year's playing I made my first record with a group called "Jazz Studio". I often played with Franco Mondini, a very good drummer who had studied with Kenny Clarke, and with Maurizio Lama, a pianist who unfortunately died very young. With them I began to come out of the usual dilettante circuit and I worked with Giorgio Buratti who at the time was already doing very advanced things, inspired by Charles Mingus' "free forms". At that time it was very difficult to play a lot, spaces for jazz were not yet available and there were practically no musicians around who only played jazz. The only one was Nunzio Rotundo, a great trumpet player. However, he lived far away.

Then one day I met Gato Barbieri, who had just arrived from Argentina, and I immediately loved the way he was playing. It was different from anything I had heard live, only on American records could one hear the things that Gato was doing. Gato made a living as a jazz musician, so I began to see that perhaps one could be a jazz musician even outside America. If he had left Argentina, where he was already very well known, to come to Europe, if he had taken that chance, why shouldn't I take a chance too, as I had nothing to lose?

So I left my home town and came to Rome. After studying for a while with Nino Culasso, who played lead trumpet in a television orchestra, I began playing steadily in the Gato Barbieri Quintet. For six months we played in a Roman club, "Il Purgatorio", and for another six months we toured Italy doing concerts.

Then I met Steve Lacy and new musical horizons opened up for me, the free-jazz, and with him I crossed the ocean for the first time. We went to Argentina and then to New York where I met Roswell Rudd, Carla Bley and others who later helped introduce me to the New York scene. With Lacy I did a very important record, "The Forest And The Zoo", which is a good representation of what we were doing at that particular moment.

When I came back to Italy I immediately had many more opportunities to work than I had had before. Later I decided to return to New York alone, because I figured that if I really wanted to become professional I needed experience that I could never get in Italy.

Mario: What about New York today? Do you think that there are more possibilities to play than before? Even for a musician who is not too well-known?

Enrico: Sure. After a slack period, the public is re-approaching jazz with a much more open mind. Above all this stems from the fact that at the moment musical creativity is at a very high level. There are a lot of new things, many new musicians appearing who in different ways continue the discourse opened up about fifteen years ago by Ornette Coleman, Cecil Taylor, etc. One is living in a very interesting period. It will be even more interesting in a couple of years, I figure that by then we'll get at that type of vitality that was on in the early sixties.

Mario: Yes, but in the early sixties you can't say that much of the public was following the

free jazz movement. So in fact maybe the public has changed. Maybe right now there's more awareness of what's going on, more maturity also on the part of the public.

Enrico: I would say that it *is* changing, more than that it *has* changed. You have to keep in mind that this new interest in jazz on the part of the young — and here we talk in terms of the United States as well as Europe — is not as great as it may appear. In Europe the twenty or thirty thousand who follow the jazz festivals are partly motivated by the fact that it is a social manifestation, a meeting for the young people who a few years ago flocked to the rock festivals that do not exist any more. In any case, it is a positive fact because the young are listening to a type of music that they otherwise wouldn't know and so the basis is there for a positive development. Also one must recognise that jazz is really a music that offers an alternative to the one proposed by the record industry and there's no doubt that its greatest significance is not only artistic but also freedom-oriented. The foundations are there, how they will be used remains to be seen. I also think that the present situation has developed not by chance, but from the political and economic state the world is going through today. I think that jazz as a popular music is the one most open to other influences and that it reflects the state of the world's peoples in a true, profound manner.

Mario: The opposite of rock, which was a consumers' goods type of music.

Enrico: Exactly. Rock is at a critical moment right now not only because the musicians have run out of inspiration and it is no longer "in", but because it reflected the decade of the sixties, a utopian period that no longer exists. Jazz stands for a spiritual state that is different from that of rock and I believe that at this moment the majority of people spiritually are going through a more dramatic phase than in the sixties when some kind of confident euphoria reigned. That doesn't mean that there weren't rock musicians who succeeded in doing some really beautiful things with some depth, but that it coincided with a certain type of need of the young public, a need which has now changed.

Jazz is really a type of music that stays outside of the industry's control, with the exception of some very commercial examples like Chick Corea, John McLaughlin, Billy Cobham. Jazz is completely out of show business, because it doesn't lend itself to certain forms of commercialization and therefore is completely in the musicians' hands, it's fully controlled by those who play it. And this is surely a unique case in show business. Obviously exposure spaces are limited, you don't find people prepared to promote jazz.

Happily we now have "lofts" where you can play types of music which are impossible to propose in clubs. The loft is a new reality that is beginning to happen in New York, and that I hope will soon be developed all over the world. It gives an opportunity to experiment with certain artistic forms, not only jazz and other music, but also ballet, painting, sculpture, theatre, etc., in forms that have not yet entered officially into the accepted forms of art.

Special thanks to Anna Erede who has very faithfully translated the text into the English language, thereby ensuring a much wider diffusion of it.

— Mario Luzzi

AROUND THE WORLD AROUND THE..

CANADA

TORONTO — After several years of operation Gary Topp has closed the New Yorker Theatre and moved into a more constructive environment for his productions. Although the theatre was in the main concerned with the presentation of film quite a few good music concerts were presented there. The last concert, on the fifteenth of January, was the Carla Bley band on the last night of a very short tour, and although the original personnel promised was not so, the band was a delight. The eleven-piece band of Carla on piano and tenor saxophone, Gary Windo and Alan Braufman saxophones, Michael Mantler - trumpet, Bob Stewart - tuba, Roswell Rudd - trombone, John Clark - french horn, Don Preston - synthesizer, Terry Adams - piano, Patty Preiss - electric bass and Andrew Cyrille - drums performed a music, mostly very orchestrated, that bordered on good natured madness. I think even Carla was a little surprised at the amount of theatre that came from the band. She told me that this part of the performance had not been planned, and perhaps the raucous enthusiasm of the Toronto audience brought this about. In general, with the possible exception of the "serious" jazz lover, a great time was had by all. The band will be returning to Toronto on March 29 for a three-night gig at the Horseshoe Tavern (368 Queen Street West at Spadina), which is Topp's new situation. Others booked to appear at this once famous Country and Western bar are Sun Ra and his Sound Sculpture (March 22, 23 and 25), the Cecil Taylor Unit with Jimmy Lyons, Sirone, Raphe Malik, Ramsey Amin and Ronald Jackson (April 7 & 8), and The Anthony Braxton quartet with Ray Anderson, Brian Smith and the legendary Thurman Barker (April 19 & 20). Come out and support your future, Toronto has always needed a new music bar.

California guitarist Henry Kaiser performed at The Music Gallery with John Oswald and Larry Dubin. For me the best music came from the duets between Oswald and Dubin. Perhaps the next time.

At the end of February The World Saxophone Quartet of Julius Hemphill, Oliver Lake, David Murray and Hamiet Bluiett spent a week here and started by performing the last concert of the Burton Auditorium series at York University. Although the concert had patchy moments, overall the music was superb, with every member having very high moments. Basically they operated out of very loose heads in one, two, three and four-person group improvisational combinations, for me the most creative music occurred when it was the most organized. The series at Burton has been an artistic success, but apparently financially a bit disastrous. The Canadian economy seems to be interfering with more than the sale of wheat. Later in the week the quartet performed in duet combinations (Hemphill and Lake, Murray and Bluiett) at A Space. I did not attend these concerts because of the flu virus. Sackville Recordings taped Julius and Oliver as a saxophone duet for release later in the year.... In the same week, at the Colonial Tavern, a strange band performed, and it's a shame that more people could not have known about it. Jack De Johnette's Directions turned out to be John Abercrombie, Eddie Gomez and the incredible

Lester Bowie. If you have the opportunity you should hear this band in person. The personnel is exactly what the music sounded like. Crazy but enlightening. Apparently they are to record on ECM for Manfred Eicher. While on the subject of ECM it seems that they are returning to a jazz policy and the future releases will include recordings by Leo Smith and the Art Ensemble of Chicago. I have travelled quite a large amount in this last period and heard some very fine music in the process. In January John Norris and myself went to New York to record Buddy Tate, Bob Wilber, Sam Jones and Leroy Williams for Sackville and in the process heard even more music than that. A superb duet concert at Axis in SoHo with Chico Freeman and Abdul Wadud (check the NY column) and a quartet under the leadership of Richard Abrams (piano) with George Lewis on trombone, Leonard Jones bass and some superb percussion from Steve McCall. A most unusual bebop band. Both these clubs are highly recommended.... February brought me to Montreal for three nights of Cecil Taylor's new sextet at the Rising Sun. The change in the sound of his group music is quite startling, with more emphasis on the rhythm section. This is reviewed by Peter Danson in the Montreal column.... A last note, Harold Head has booked Don Cherry into Toronto's St. Lawrence Centre Town Hall for Saturday, April 8, for two concerts at 4 and 8:15 pm — playing duets with Collin Walcott.

Spring is upon us, the sun begins to shine, and the festivals start in Europe. Go out, enjoy it all, and support the great improvisational art that we all love so much..... — *Bill Smith*

MONTREAL — The 1978 jazz scene opened with a New Year's special at The Rising Sun with Bill Evans, Eddie Gomez and Philly Joe Jones, followed by pianist Hal Galper and his new quintet — Randy Brecker (flugelhorn), Michael Brecker (tenor sax), Wayne Dockery (bass) and Billy Hart (drums). In the second half of the month the club presented two generations of blues — the legendary Lightnin' Hopkins and the young Son Seals — as well as former MJQ vibraphonist Milt Jackson. Since the break-up of the MJQ, Jackson has returned

to his funky, swinging bop style. Pianist Bross Townsend, bassist Bob Cunningham and drummer Alvin Queen were on hand to provide solid rhythms which easily stirred up the crowd.

The Dutch Mason Blues Band kicked off the month of February with their rockin' blues, and boogie-woogie pianist Blind John Davis performed the week after. The treat of the year arrived mid-month — the new Cecil Taylor Sextet. Characteristically Taylor played sets lasting anywhere from one and a half to two hours. The group included Sirone (bass), Raphe Malik (trumpet), Jimmy Lyons (alto sax), Ramsey Amin (violin), and Ron Shannon Jackson (drums). At times the whole band played together, at other times the musicians worked in duet (Taylor/Sirone), trio (Taylor/Sirone/Jackson), quartet (Taylor/Sirone/Amin/Jackson) and quintet form (Taylor/Sirone/Jackson/Amin/Malik or Lyons). At the beginning of the week the group seemed to have difficulty working out truly empathetic musical relationships. Sirone's dexterous punctuations were often lost in the volume of Taylor's sound. Lyons, and to a lesser extent Malik were frequently reserved in their contributions, while Amin was preoccupied with amplification problems. Jackson's playing was the exception. His polyrhythmic drives always mixed well with Taylor's percussive edge. And by the end of the week a meaningful integration was realised by the rest of the group. Taylor's crashing rhythmic surge of blistering notes and charging atonal chordal constructs ignited an overwhelming collective musical mixture with Sirone's pulsating bass runs, Jackson's multi-rhythms, Malik's fiery flurries of notes, Lyons' intense scalar lines and Amin's steaming rhythmic rampages. Not surprisingly, the magnificence of their collective improvisation elicited a variety of responses from early walkouts and estranged bewilderment to hushed reverence and ecstatic applause. If this sextet stays together, many others can look forward to experiencing some very powerful jazz.

During the last week of February, the Rising Sun returned to the blues with Sunnyland Slim. And in the first week of March it was Montreals' favourites, Sonny Terry and



Brownie McGhee. Capacity crowds received their soulful shouts, hollers, moans and cries, and humorous tales and anecdotes, with wild vocal excitement. Sonny's musical range and agility on harmonica were as exquisite as ever, and his performance tended to be more moving than Brownie's, whose guitar playing lacked its usual luster.

Chet Baker moved into the club during the second week of March, along with Roger Rosenberg (soprano and baritone sax), Phil Markowitz (piano), John Burr (bass) and Jeff Brillinger (drums). Baker has retained much of his tonal purity a la Mulligan/Davis. His repertoire included everything from swinging and cool bop tunes to funky blues and latin rhythms — the latter being much more spirited, and hence, successful. March 14-19 Sun Ra and his 20-person ensemble will be in, followed by Eddie Shaw and the Howlin' Wolf blues band (March 21-26), and Betty Carter (March 27-April 1).

Once every six months the Musee des Beaux-Arts presents a special one-night solo jazz concert. Last year it was Cecil Taylor and Anthony Braxton. This year on January 26 it was Lee Konitz, along with altoist Bob Mover, and a Montreal rhythm section of Fred Henke (piano), Mike Morris (bass), and Lorne Ellen (drums). The concert began with Konitz doing a 30-minute solo of traditional tunes — *Body And Soul, All The Things You Are*, etc. — in his melodically cool and mellow style. Despite Konitz's impeccable sound, the length of his solo made for an overly soothing presentation. This changed when he was accompanied by his 25 year-old disciple Mover for a half hour of duets. Mover had a more peppery bebop sound than Konitz, and often extended his range into the upper register of the sax, displaying more energetic dynamism. This seemed to have an impact on Konitz, for the duet combination resulted in a rather exciting improvised interlacing of the scalar lines of such standards as *Solar* and *Cherokee*. The final 45-50 minutes included the rhythm section, but due to the volume and brashness of the drumming, the music did not come across as well.

The following evening the McGill Jazz Workshop Band, directed by Gerald Danovitch, presented some big band sounds at the Pollack Concert Hall. The programme included compositions by Thad Jones, Gil Evans, Don Ellis and Maynard Ferguson. As in most big band settings, the music was finely controlled and orchestrated. Yet during some of the more bluesy/swing numbers, the playing became quite spirited, especially with the excellent solos of alto/tenor student Janis Steprans. The McGill jazz studies, which was initiated in 1968 by Danovitch, also includes some improvisational groups under the direction of pianist Armas Maiste. Some of the participants and graduates of the jazz programme — Fred Henke, Peter Leitch, Steve Holt, Jacques Labelle, John Hyde, Steve Mitchell — have gone on to establish local jazz groups.

The January/February programme at Cafe Campus included Buddy Guy and Junior Wells, the Lenny White group and Eberhard Weber. The Rainbow Bar and Grill hosted a number of local groups: the funky sound of the Jacques Labelle Quartet, Steve Holt's jazz-rock quintet, and the electric-jazz of the Quebecois group, Solstice. Billy Cobham did a concert at the Outremont Theatre on January 31.

As for the future, the Montreal jazz/blues scene looks good. The old El Casino club has changed its music policy. According to Arthur

Dalfen, 30% of the music will be jazz and 10% blues. The club, which seats 400 and has a new \$35,000 sound system, opened with the Gary Burton Quartet on March 2. The Dutch Mason Blues Band is booked for later this month and Stanley Turrentine will appear April 5-9, Esther Phillips May 24-28 and Buddy Rich June 1-3.

On April 7, Keith and Andre White will be presenting their respective groups at the Musee des Beaux-Arts, which they have personally rented for the occasion. — Peter Danson

VANCOUVER — The opening of a new jazz club is always an encouraging prospect. "The Savoy" in Gastown, a warm, medium-sized arena is the latest addition to the city's increasing club scene. Many dixieland groups have performed here recently as well as ensembles led by saxophonists Gavin Walker and Al Wold. The Classical Joint, also in Gastown, spotlights jazz every Thursday and Sunday evenings with tenor saxist Dick Smith and guitarist Pat Coleman playing most recently. In addition, every Tuesday the Sandman Inn located at 180 West Georgia features the Dave Robbins big band while the Hot Jazz Society at 36 E. Broadway entertains with various groups on the weekend.

Guitarists Herb Ellis and Barney Kessel performed three nights at the Sandman Inn March 1-3 and they did not disappoint. Both were in fine form and spirit offering magnificent solos packed with grace, charm, wit and humour. Tunes like *Sweet Georgia Brown* and *Satin Doll* sounded boldly fresh and invigorating as a result of their melodic inventiveness. Bassist Wyatt Ruther and drummer Don Knispel provided the back-up.

A guitarist of another persuasion — Henry Kaiser, gave a performance with local guitarist Bob Bell at the Halfmoon Cafe in February. Kaiser is directly inspired by the music of Derek Bailey and consequently the music was along those lines. Later in the month Kaiser teamed up with alto saxist John Oswald for a concert at the Western Front.

Radio station CFRO 102.7 FM provides the most comprehensive jazz programming in the city. Thursday evenings beginning at 10 pm and Sundays at 9 pm the music may range from Jelly Roll Morton to Albert Mangelsdorff and Eubie Blake to Derek Bailey. Listeners are encouraged to call 684-8494 with comments and suggestions. — John Orysik



AMERICA

ANN ARBOR — The wide range of music that nestles comfortably under the jazz label was brought home again by the performance of The Carla Bley Band, in its first American concert, at Eastern Michigan University's Pease Auditorium on January 14, 1978. Although others did the soloing, Ms. Bley wrote all the music for the band, which reflects her quirky personal style.

In the 11-piece group at Pease were Carla, organ and saxophone; husband Mike Mantler, trumpet, Alan Braufman, alto sax; Gary Windo, tenor sax; John Clark, French horn and guitar; Bob Stewart, tuba; Terry Adams, piano; Patty Preiss, bass; and Andrew Cyrille, drums. Like a Greek city-state democracy, everyone got a chance for self-expression, although Rudd's trombone seemed most prominent. Together they exhibited the motley appearance, individual ability and camaraderie of a band of guerrillas intent on subverting Western music.

Despite the presence of the synthesizer, Ms. Bley prefers more human sounds, which probably accounts for Rudd's prominence. His swaggering style could be called "neo-tailgate", full of blats, dirty smears, growls, and hoarse broken tones. Windo (a bespectacled cloth-capped Englishman whom Carla rescued from an auto repairshop) provided that overblown, hard-edged sound Gato Barbieri added to her "Tong Funeral" session with Gary Burton. Stewart is an exceptional tuba-ist, and John Clark's long French horn solo showed him to be a remarkable soloist too.

On February 10 and 11 Eclipse presented Sam Rivers, Leroy Jenkins and their trios in the University of Michigan's beautiful Power Center. I've previously had difficulty getting into Jenkins' violin playing, but here, with the sympathetic support of pianist Anthony Davis and drummer Andrew Cyrille, the music seemed more accessible. It is still difficult to listen to, with few referents for the listener, but the effort uncovers some unusually emotional expressions. An audible comment of Cyrille's in reaction to one keening high-register passage from Jenkins — "Sing them blues" — offered another entry-way into the music.

Davis is a remarkable piano player who supported Jenkins with a wide range of sounds and techniques. His command of the piano was evident in his solos, which featured crisp, fast atonal lines supported by contrasting left hand lines. Lacking the emotional quality Jenkins adds with his repetitive melodic fragments and almost tortured bowing, Davis' playing did seem rather dry, if inventive.

Rivers, "the main act", brought his usual rhythm section of Dave Holland, bass and cello; and Barry Altschul, drums. Rivers is one of the more aptly named musicians; his music in this trio setting has the power, the everchanging sameness and the meandering yet purposeful flow of a natural stream. He started on soprano sax in a free wash of rhythm which suddenly slid into a blistering uptempo and as suddenly became something else — the three have an uncanny ability to move as one, in a familiar yet still exceptional display of group interplay.

Rivers played piano second; it is his weakest instrument, and his keyboard work seemed particularly blurred in close comparison to Davis' earlier clarity. Holland's bass solo was as always a phenomenal blend of technique and ideas. Rivers on tenor was loose and angular — it's the instrument on which he seems the freest.

Holland moved to cello, Rivers picked up his flute, and the ribbon of sound reached its end.

On February 11 we went up to East Lansing to hear the student recitals closing Anthony Braxton's week-long residence at Michigan State University. In fact Braxton himself only played in one segment, in duet with the pianist who directs the MSU Jazz Band.

It was an interesting look at the different facets of Braxton's music, though. The opening classical ensemble played a half-hour piece stylistically indistinguishable from classical Western music of the last few decades. The second segment was Braxton the Instant Composer, leading four soloists through a group improvisation based on a "language sheet" (list of solo elements). The aforementioned duet came third; the local pianist made an admirable effort to blend with Braxton, but his obvious affinity for tonal jazz in turn drew Braxton (on soprano saxophone) into a more traditional "jazz" solo. The fourth segment offered the MSU lab band reading Braxton's Creative Composer's Orchestra charts, a little like Glenn Miller playing Ornette Coleman, although there were some interesting moments.

Oliver Lake and Julius Hemphill played a series of duets at the Residential College Auditorium in an Eclipse Bright Moments concert February 17. Lake is the more seasoned performer, with traces of Jackie McLean and Albert Ayler, among others, in his playing. Hemphill looks like a hip Mr. Clean; his playing was almost as fluent.

Although they began with soprano saxes and moved to flutes, their alto sax duets seemed most polished. The performance exhibited that concern with sound and extrastructural speaking-in-tongues which characterizes the new music. I was struck by how well the two blended, especially at one point where the strange jagged line ending Hemphill's solo was repeated by Lake to begin his solo. Although rhythmic and harmonic guideposts seemed largely absent, the flow and energy of the performance kept it interesting.

Detroit's Orchestra Hall, built in 1919, has gradually decayed with the rest of the central city. Famous first for classical music (1919-1939) and later (1943-1952) for Afro-American culture (as the Paradise Theatre), it barely avoided demolition in 1970. Restoration is far from complete — unusable box seats, their waterstained plaster mostly crumbled, brood over the audience — but the hall's excellent acoustics again reflect much good music. Unfortunately the Allied Artist's McCoy Tyner Sextet/Paradise Theatre Orchestra concert on February 19 showed as many rough edges as the hall itself.

The Orchestra is a regular group of Detroit's best players. They presented an ambitious but overlong set of compositions by organist/pianist Lyman Woodard and guitarist Ron English. The interesting charts ranged from rock and soul to richly voiced ballads, with good solos by trumpeters Ron Jackson and Marcus Belgrave, saxophonists Kenny Garrett and Larry Nozero, Woodard and English.

Still, the self-indulgent length of the orchestra's set left McCoy's long-winded crew only room for two of the six tunes listed in the program, *Fly With The Wind* and *The Greeting*. Tyner brought Joe Ford and George Adams, saxes; Charles Fambrough, bass; Sunship, drums; and Guillaume Franco, percussion (his conga drums advertising a major hotel chain). Ford and Adams are nice complements, Ford more

straightahead, Adams free and Aylerish. Sunship was quite propulsive, but the lousy sound system muffled McCoy and kept the rather short set from igniting the way it obviously could have.

The next weekend was busy in Ann Arbor, with Woody Shaw on February 24 and the snow-delayed Herbie Hancock/Chick Corea duet concert in an afternoon matinee on February 26. Shaw brought his excellent septet, with Jimmy Vass, alto sax; Carter Jefferson, tenor sax; Steve Turre, trombone; Onaje Allan Gumbs, piano; Clint Houston, bass; and Victor Lewis, drums. They choose to work with more traditional rhythms and harmonies but still created inventive and stimulating music. Jefferson was attractively angular, Shaw powerful and quite complex. The rhythm section is one of the best I've heard in this style, able to cook long and hard, and able too to support the soloists in several directions.

Of Corea and Hancock much could be said, all of it laudatory. The sellout crowd heard a variety of acoustic piano music by two master stylists who've both been out in the woodshed lately. The fare ranged from *Someday My Prince Will Come* (a Miles tribute) to Bartok. Each played one long solo, Corea Spanish-tinged and impish, Hancock more subdued and blues-inflected. A superb duet seguing from *Maiden Voyage* to *La Fiesta* capped two hour-plus sets, but they still came back for an encore, a funky blues that ended up *Walkin'*.

Grace Notes: The amount of good music available around here lately is just amazing. At least five groups have active concert series underway: Showcase (East Lansing) with Joseph Jarman solo on March 3; Eclipse (Ann Arbor), with Archie Shepp and Barry Harris March 17 and 18 and Ella Fitzgerald April 6; Allied Artists (Detroit), with Donald Byrd March 26 and Yusef Lateef April 16; a group at the University of Michigan Dearborn with Tony Williams in April; and the Probita people, now at Grosse Pointe's Punch and Judy Theatre, with Eberhard Weber's Colours (with Charlie Mariano) and Oregon on February 22, and Carla Bley's band March 22.... The club scene is still strong. Pharoah Sanders and Pepper Adams each played a week at Baker's in February, with Maruga/Perry Robinson following Milt Jackson in March. Excellent local talent — including Lyman Woodard and Marcus Belgrave — appears regularly at Cobb's Corner, near Wayne State... Bassist Ron Brooks still leads a trio (Wednesday through Saturday) and Mixed Bag (Sunday) at the Ann Arbor Inn. Drummer Danny Spencer however has left to freelance, gigging on Joe Henderson's East Coast appearances, with local singer Ursula Walker, and at Ann Arbor's new club The Earle.... Benny Goodman was in Detroit March 3 and 5, for classical with the Detroit Symphony Orchestra and swing with an octet including saxophonist Buddy Tate; Major Holley, bass; Cal Collins, guitar; and Connie Kay, drums.... In other words, don't believe the media — there's more to Detroit than automobiles and hit men.

— David Wild

NEW YORK — The cello has been enjoying increasing prominence of late with strong performances by Abdul Wadud and David Eyges. Wadud plays a percussive, blues-based music. During his duets with Chico Freeman (reeds, flute, percussion) at Axis in SoHo on January 27 and 28, he alternated energetic, and at times, savage plucking with bowed passages, creating a powerful, multi-textured sound. Freeman was

also most impressive, with his fluid but intense style permeated by the blues. He and Wadud played through, at and around the music as though they were one person. The result was some extremely satisfying music.

David Eyges and his group (Eyges, cello; Mark Whitecage, alto saxophone, flute; Brian Smith, bass; Randy Kaye, drums; Jeanne Lee, vocals) played at The Kitchen on February 5. The leader's flowing horn-like approach provided an interesting contrast to Wadud's percussive style. In compositions like *The Captain*, Eyges emphasized the singing qualities of the cello, proving that it need not be a cumbersome instrument.

Dollar Brand performed solo piano at Axis in SoHo on February 18. The pianist has created a highly personal and powerful music utilizing both African and jazz elements. Brand's music has tremendous rhythmic drive. During his performance, his right hand wove flowing melodic lines, clusters, and chords over his left hand's incredibly powerful and hypnotic ostinato patterns. He built the music to a high level of tension before turning to different material, returning to the original music every so often as a point of reference.

Herbie Hancock and Chick Corea played an evening of piano solos and duets at Carnegie Hall on February 1. Most of the music was inventive and interesting, although a few of the pieces did go on a bit too long. The two pianists' performance of a piece by Bartok and some of their own compositions showed — through the use of similar harmonic and intervallic structures — the similarities between some types of jazz and classical musics.

Briefs: Chuck Israels' new ten-piece group played Mondays at Strykers during January and February. The band was driven by the powerful rhythm team of bassist Israels and drummer Joe LaBarbera who pushed, prodded, and supported the ensemble and various soloists, of whom Jimmy Knepper was the most impressive.... Air (Henry Threadgill, reeds, flute; Fred Hopkins, bass; Steve McCall, drums) played at Beefsteak Charlie's February 15-18.... New World Records is releasing an ambitious "Anthology of American Music." Each album includes a wide variety of material plus extensive liner notes and suggestions for further reading and listening. Among the jazz recordings released are "Bebop," "Introspection: Neglected Figures of the 1950's and 1960's," "When Malindy Sings: Jazz Vocalists, 1938-1961," and "Ricky Ford: Loxodonto Africana." Only the Ford album — which was recorded especially for the anthology — is available for sale at record stores or from the company (3 West 54th St., New York, N.Y. 10022). The rest may be listened to at various libraries and academic institutions.

Frank Ferrucci and Friends played at The Brook on February 3. The leader's music combined Latin, jazz and folk elements into a very lyrical and rhythmically infectious sound. Particularly noteworthy was a strong piano solo by Ferrucci in which he created an effective tension-release mood by using chords of varying harmonic dissonance.... Joanne Brackeen/Red Mitchell Duo at Bradleys January 31-Feb. 4.... Watt Records has released Michael Mantler's "Movies" and Carla Bley's "European Tour 1977" (available from New Music Distribution Service, 6 West 95th St., New York, N.Y. 10025). Mantler's album features the leader on trumpet and Larry Coryell on guitar. Bley's recording dates from her band's European tour last summer. Most of the same band played at the Bot-

tom Line on January 10 and 11.

Cherry Lane has published "The Erroll Garner Songbook", twenty pieces adapted by Sy Johnson and personally approved by Garner before his death. Also included are a biography and discography of the late pianist.... Columbia has released Woody Shaw's "Rosewood". Other albums scheduled for spring release include Hubert Laws' "Say It With Silence" and a four-record set by Return to Forever.

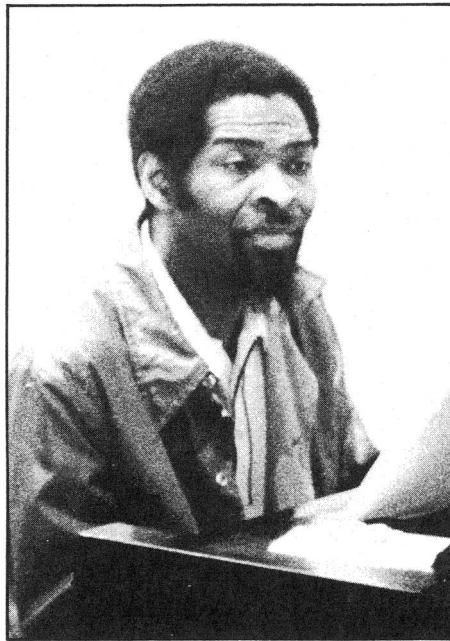
Stash Records (P.O. Box 390, Brooklyn, N.Y. 11215) has published a booklet, "Women in Jazz" by Frank Driggs, as a companion piece to their record "Jazzwomen: A Feminist Retrospective".... The Roland Alexander Quintet with guest artist Kalaparusha was recorded live at Axis in SoHo by Kharma Records on January 6 and 7.... The Brook will hold a four-day festival in late April featuring the groups of Charles Tyler and Frank Ferrucci. Call 212-929-9554 for further information.... Inner City has released Stan Getz's "Gold", a quartet date recorded live in Denmark.... Other albums from Inner City include Dexter Gordon's "Bitin' The Apple" and Lew Tabackin's "Tabackin".... 1750 Arch Records (1750 Arch St., Berkeley, Ca. 94709) has many interesting classical and jazz recordings featuring such artists as Art Lande and Denny Zeitlin. Write them for their catalogue.... Verve has continued their reissue series with Roy Eldridge/Dizzy Gillespie's "Roy and Diz" — two separate sessions featuring these influential trumpeters — and Charlie Parker's "Volume 3". ... New from ECM are Richard Beirach's "Hubris" — a strong solo album by the pianist — and Kenny Wheeler's "Deer Wan".... Chiaroscuro has released Dollar Brand's "Meets Buddy Tate", a beautiful record bringing together this unlikely combination of talents. Other new albums include "The Trio" (with Hank Jones, Milt Hinton, and Bobby Rosengarden), "The Lee Konitz Nonet" and "Hamiet Bluiett" (including a gorgeous duet by the saxophonist and pianist Don Pullen).... New from Muse are Louis Hayes' "The Real Thing" — a good, straightahead session co-led by the drummer and Woody Shaw — and Red Rodney's "Red, White and Blues" — featuring Richie Cole. The company has recently signed Bill Hardman, Junior Cook, Morgana King, and Kenny Burrell. ...Paul Bley's "Axis" — a solo piano recital recorded live at Axis in SoHo — has been released by Improvising Artists.... As this column goes to press (March 1), Joseph Papp is about to institute a jazz series at the Public Theatre Cabaret. March attractions will include The Art Ensemble of Chicago, Jack DeJohnette's Directions and Oregon.... April events in Boston, Ma. will include Don Cherry (14th) and Cecil Taylor with his new six-piece group (28th).

— Clifford Jay Safane

WASHINGTON — Oliver Lake raised his curved soprano sax toward the ceiling and beyond to herald the event. His sound/rhythm fell upon 250 ears like rainfall on a parched cornfield. Soon guitarist Michael Jackson and drummer Paul Maddox joined in, and District Creative Space (D.C. Space) was born as Washington D.C.'s newest alternative arts gallery — and only establishment committed to creative black music.

The birth of D.C. Space was witnessed by part of a crowd that only two hours earlier had experienced the collapse of the Two Nights of New Music Festival. Hyped as "the most important music festival of the seventies"...., Two Nights will long be remembered for what it

promised. Leaders of the "avant-gardes" of jazz (Cecil Taylor, Sam Rivers, The World Saxophone Quartet, New Dalta Ahkri, Anthony Braxton, and Marion Brown) and classical (John Cage, Steve Reich, and Philip Glass) were to be joined for a weekend of concerts and workshops. Nobody ever found out if this was a workable artistic concept, as Two Nights proved to be financially ludicrous. As publicist for the event, W.A. Brower wrote that, "In retrospect, Two Nights became an incredible self-delusion of at least three months' duration that continued right up through the staging, lighting, sound-checks, last minute arrangements for video taping and programs, and continued through Marion Brown's first Washington performance in years."



Bobo Shaw's drumming highlighted a mediocre set, perhaps not a fair judgement as the music was distorted by a sound system built for rock acts, and the echo bounding off the 3,000 empty seats at D.A.R. Constitution Hall didn't make it any better. Nevertheless, the audience eagerly anticipated Sam Rivers. Dave Holland announced they'd be out in fifteen minutes, yet the removal of their equipment foreshadowed the next announcement: Two Nights of New Music would not continue due to lack of ticket sales.

Yet over seven hundred people eager to hear "new" music did show up, as did the many musicians they had come to hear. Fortunately, Bill Warrell, a D.C. artist who has studied at the Nova Scotia College of Art and design and worked at the Creative Music Studio in Woodstock, New York, had been at work for ten months on D.C. Space. With a restaurant downstairs to provide an income for D.C. Space, Warrell has built a serious environment upstairs (a loft?) to present music and other art. Amidst the anger and confusion at D.A.R. Constitution Hall, Warrell remained cool enough to get on stage and persuade people to come over to his place, where something might happen.

So there really were two nights of music that weekend of November 25 in Washington, Friday night at D.C. Space it was Oliver Lake, Michael Jackson and Paul Maddox. Check Lake's "Holding Together" (Black Saint BSR 0009) to get an idea of their live performance.

Saturday afternoon Don Cherry, Michael Jackson and Philip Wilson led participatory workshops. That night Julius Hemphill and Philip Wilson performed two awesome sets of intense yet controlled power. And D.C. Space has grown since its birth amidst the ruins of Two Nights of New Music. Some of the bright moments have been:

Muhai Richard Abrams — Muhai presented several of his compositions (many from his solo album "Afrisong" — Japanese Whynot PA 7121) in two seamless sets. Afterwards, Muhai verbalized some of his music/life philosophy: "As a person who has the genes that motivate me to deal in music, I am in touch with some sort of abstract world — what people leave in the ether, and that's what ties us all together as god. When you bring it back into sound, that's why I can play the piano or some person can play a horn, and the people agree that that was all right, because it was their one voice that spoke."

Lester Bowie and Philip Wilson — a tremendous duet for trumpet and drums. On radio, Lester was asked what "new music" meant: "It doesn't mean anything, really. It's just a term. We play music that's been handed down to us, we're just carrying on a tradition. The influx of the newer personalities may make a slight change in the sound, but basically it's the same thing. I'm the same cat that Louis Armstrong was, and Philip's the same as Baby Dodds; it just happens to be 1977."

Don Cherry and Ed Blackwell — an overflowing audience was treated to "Mu, the fourth part", a continuation of their ever-flowing duets that began in Paris in 1969. Cherry has discovered new sources for his music from his travels in Asia and Africa, shown in his choice of scales, chants, and even instruments such as the douzongoni, an African hunter's guitar. Despite recent problems with his health, Ed Blackwell can still blaze with a feather-like touch, as he's a master of poly-rhythms and sound.

Fred Hopkins and Amina Myers — an excellent opportunity to hear why Fred Hopkins is the most in-demand bassist in New York, and to discover yet another great AACM musician, pianist/vocalist Amina Myers. Together they exuded an irresistible warm, lyrical sound.

Julius Hemphill and Abdul Wadud — projected totally free music fired with the sound and feeling of the blues. Like Charlie Parker and Ornette Coleman before him, Julius (alto sax) structures his blues with an incredible imagination. Abdul Wadud seems to draw upon both the traditions of guitar and string bass, plus the growing body of work on cello in black music which he is extending.

Don Pullen — the high moment of Don Pullen's solo piano performance was an audience-requested third set. He offered *Richard's Tune*, a dedication to Muhai Richard Abrams, whom Pullen calls a personal rather than musical influence. Although the Sackville "Solo Piano Album" lists *Richard's Tune* as Don Pullen's composition, Pullen says that Muhai wrote it then forgot it. Don picked up on the tune and apparently he can find endless variations on the beautifully simple figure that is its base.

D.C. Space has lived up to its name by providing a creative space for local musicians. Most notable has been Ndikho Xaba, a self-exiled South African pianist/percussionist. He has shared a strong sound/rhythm, both political and spiritual in its message. Also, young tenor

saxophonist Brother Yahya has been a catalyst for many jams. His growth has helped the growth of the space.

In D.C., Space is the place. Musician and/or listener, check it out when you're in Washington at 443 7th St. N.W. Their telephone is (202) 374-4960.
— Ken Steiner

JAY McSHANN

A Tribute to Jay McShann
Muehlebach Hotel, Kansas City
March 12, 1978

The fading glory of the so-called Kansas City style of jazz music proclaimed itself with remarkable vigour during a week-long tribute to one of that city's most prominent and influential musician/bandleaders.

Jay McShann, like Count Basie, is not from Kansas City but built his reputation and his career during the Pendergast heyday. Nowadays, even though he calls Kansas City home, he is more often on the road in other mid-west towns or overseas. It says something, then, for the magic of his name that over 1100 people crammed the Muehlebach Hotel's grand ballroom to hear the music and to acknowledge a local hero.

The music, just like it was in the old days, was provided by major stylists who came in to share a weekend of music with Jay McShann. Reunited for the occasion was Jay's original rhythm team of Gene Ramey and Gus Johnson, and Buddy Tate flew in from New York. The band was completed by Cat Anderson's strong trumpet voice and the volatile violin and guitar of Claude Williams.

The band had played dances the two previous nights and from the opening number on Sunday afternoon it was apparent that everything had jelled. Gus Johnson's rock solid drumming gave the music the flowing propulsion so necessary for the developing lines of the soloists and the idiomatic cohesion of the familiar evergreens — such tunes as *Moten Swing*, *One O' Clock Jump*, *Jumpin' At The Woodside*, *C Jam Blues* and material indelibly associated with McShann himself. The band only performed two sets — opening and closing the five-hour concert but they were the heart of the matter. Buddy Tate's extraordinary resilience and the supercharged electricity of his playing remains one of the miracles of this music and his extended solos were one of the continuing high points. Claude Williams' guitar and violin playing is so dramatic, so geared up that it is impossible to withstand its onslaught. He was well-featured on guitar as well as violin and this was an equally pleasurable aspect of his talent. Cat Anderson is a versatile (some would say eclectic) performer whose many years in the Ellington band obscured his talents as an improvising soloist. It also, in all probability, prevented him from developing a unique style. He was most effective (and complementary) when utilising the various mutes — giving an additional definition to his conception. When playing open at brisk tempos there were occasions when the flow of notes cascading from his horn lacked stylistic definition. However his strength and articulation was an important part of the ensemble voicings which helped give the music its unity and strength.

Jay McShann is such a marvelous pianist and so natural a blues singer (probably the most idiomatically convincing performer active today)



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that it is a shame he so rarely lets the spotlight shine on himself. Such was the case on this occasion where he was generous in the space afforded the other musicians. Nonetheless his mark was on every piece of music performed and its totality was a wonderfully vital performance.

Jay received citations from the Governor of Missouri and the Mayor of Kansas City, both of whom declared March 12 as "Jay McShann Day". He also received the key to the city and a plaque from Atlantic Records.

Also heard at the concert was the Paul Gray Dixieland Band (with Paul Gunther on drums) and Willie Rice's Inter-City Big Band. Congratulations should go to John Barrett and Richard Hunter for the imagination and energy to see this highly successful event through to its conclusion. It will remain a high spot in Jay McShann's career as well as being a rare opportunity to hear the cohesive unity of a group of musical greats at their collective best.

— John Norris

JIMMY LYONS/RAPHE MALIK

Lower Manhattan Ocean Club, New York City
February 26, 1978

Two members of Cecil Taylor's present unit brought their groups together for one of their all-too-infrequent New York appearances. Although the two bands were vastly different in terms of the music they played, nonetheless they showed a certain relationship to one another in terms of the stylistic conceptions they employed (improvisation-wise). Saying, in part, that these two musicians' attack had a distinct reference point that was common to both of them. This, of course, has a lot to do with their music-making with Taylor — altoist Lyons has played with the pianist/composer for some fourteen or fifteen years now and trumpeter Malik for about seven years. For Cecil influences and directs one's improvisational thinking in a certain way, a way that bears a less than casual identification with the architectural nuance of escape.

Raphe Malik's group (Malik, trumpet; Billy Bang, violin; William Parker, bass; Steve McCall, percussion), as probably expected, performed the weakest music. The trumpeter has put together a very nice band, however, that shows much promise. In fact the band really out-

distanced its leader and at some points left him in the dust! McCall, a last minute replacement for Don Moye, played brilliant music throughout. William Parker, who in the past has worked with the obscure aggregation known as Muntu, showed an inventive approach and a fleet facility. And Billy Bang — who at times was difficult to hear — showed, when one heard his music, that he can execute some very appropriate ideas on his violin.

Trumpeter Malik was musically dismal throughout the evening. Lacking a true tonal base from which to work, his ideas lacked assurance and showed little flow or creative fire. His composing, on the other hand, deserves attention. He writes in a "layer of sound" fashion that is quite attractive and quite pleasant in a "traditional" sort of way. One hopes, though, that Malik will be able to step out of the rather static and fixed oscillatory space that is so disturbing in his soloing. This feature, and I say this reluctantly, is probably a by-product of working and studying with Cecil Taylor.

Jimmy Lyons was superb and so was his band. (Lyons, alto saxophone; Karen Borca, bassoon; Hayes Burnett, bass; Henry Letcher, percussion). He has gone under and over the architectural plans laid down by his employer. His playing is tonally assured and has a remarkably "pure" feeling about it. Letcher played like the wind, exhibiting an original tonal sound from his skins and an imagination that could probably smoke any newcomer on the scene. Burnett works well with Lyons and one somehow feels that "all his music" is for Jimmy. Borca works with the band like icing on the cake. She has a fine sense of line and thematic variation that is always fitting and right with the flow of what is going down. Karen is like Jimmy's shadow — moving the decidedly innate part of this music forward.

— Roger Riggins

CREATIVE MUSIC STUDIO

The Art Ensemble of Chicago
Creative Music Studio, Woodstock, N.Y.
December 29, 1977 — January 7, 1978

The Creative Music Studio near Woodstock, New York ran ten days of workshops and concerts over the holidays featuring the premier exponents of Great Black Music — the Art Ensemble of Chicago. Billed as the "New Year's

Intensive: Art Ensemble of Chicago in Residence", the session drew the biggest response of any single session the Studio had ever seen. Forty players from both coasts and as far away as Tokyo and Norway arrived two days after Christmas for what was either the Question Mark of the Year or the Opportunity of a Lifetime.

During the ten days each member of the Art Ensemble took a class and developed different aspects of performance — the class received four different areas of instruction, so they ended up working the hardest. These areas were never strictly labelled, and sometimes they overlapped, but every class had the students playing like crazy, with others like themselves.

Roscoe Mitchell, the saxophonist and composer who has been with the group since its inception, taught early morning classes on the Saturday and Sunday of the New Year's holiday. All during the Intensive he generated compositions for the student ensemble, going over parts with students and using his radically notated charts to show the class how to improvise as an ensemble in a balanced way.

On Saturday morning Mitchell set forth a composition which featured six "stations" — each station being a music stand with written music of its own. Each station was designated by a different letter and each student had a "map card" which gave a particular "route" for them to follow from station to station. If one station's music called for a quartet, the player at that station had to wait until a quartet had shown up. Since no one had taken the trouble to come all the way to Oehler's Lodge in West Hurley Woods, New York, unless they were serious, this exercise was attempted seriously, and it succeeded. Mitchell was constantly checking parts and answering every question about the tricky notations. It was obvious that he approaches composition in a very conceptual way.

On Sunday he gave each player a card with a spot of color and a word. The word told the player which one of six functions or states he or she played in, the color being the intensity and timbre. The six states were Supportive, Non-Supportive, Dominant, Sub-Dominant, Full Open and Space. Obviously, both the composer's and the player's conceptions of what these states meant had to be compared, so they would talk. And then they would play, stop, and try again, Mitchell constantly telling the class to watch dynamics and not rush the music.

Joseph Jarman, the other saxophonist of the quintet, concentrated on the theatrical dimension of performance. The first class was asked to improvise a twenty-beat piece involving body movement as well as music. The second class, and several others, were assigned to perform forty-beat compositions prepared by the students on the idea of body movement and theater in the music. Since there was only so much the student could do in the space of forty beats, the pieces were all simple exercises that developed two or three main gestures. Jarman later assigned a five-minute performance, again on the same lines, but he stressed the idea of simplicity, or what he called "subtle variancy."

"Subtle variance... it is not necessary that we have complex, elaborate, intellectualized manifestations. Simple subtle movement can express more than all this kind of complexity." To those who have always equated the new music with harsh overtones and screaming dissonance, the idea of subtlety put forward by Jar-

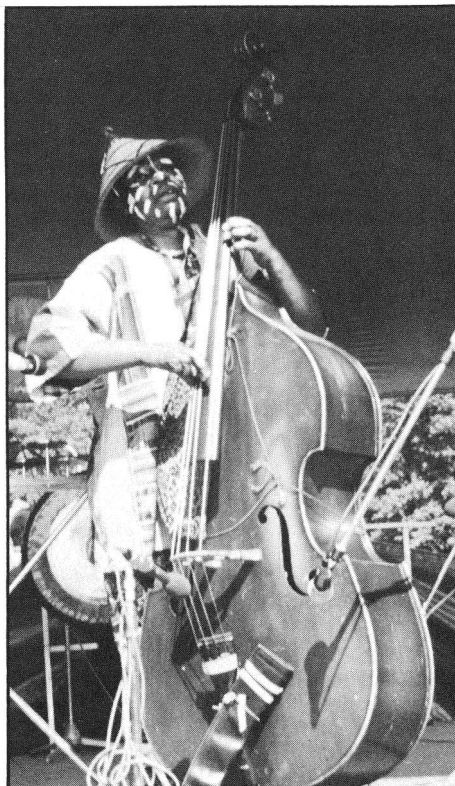
man may come as a surprise.

But then, surprises were not hard to find, especially watching the short compositions as they were enacted by the students. Although forty beats is not a long time, the performance of all forty compositions took up three sessions, including two sessions on Sunday. While the majority of the pieces centered around some kind of musical improvisations, all kinds of formations, entrances, exits and events were interspersed with the act of playing. Walking from all four corners of the room to the middle, while playing, occurred several times. The outraged listener running into the room screaming was another image that repeated. Taken as a whole, the presentation of these pieces was one of the most fascinating experiences ever seen by this writer, bar none.

Like Mitchell, Jarman devoted careful attention to the entire process; taping each piece while he followed along on the composer's score, when there was one. He made some interesting comments about scores: "You must start with the score... the score is the key. One of the beauties of this art and craft is the ability to document something in perfect order so that the life we have given (to the music)... will last forever."

Saturday night, New Year's Eve, was the first of three concerts scheduled for the Intensive. Since Lester Bowie did not arrive until the Monday following, the first concert took shape as a quartet of Mitchell, Jarman, Malachi Favors on bass and Don Moye on percussion. As it turned out, this was a plus in several ways. The contrast between Jarman's fiery, Coltrane-based playing, and Mitchell's more theoretical alto work was much clearer in the absence of Bowie's trumpet. Using a looser format than usual, the performance consisted mainly of improvisations without the usual skeleton of thematic material that the Ensemble builds its performances around.

"Theoretical" is not a common adjective for



describing saxophone styles, but Roscoe Mitchell is not a common player. While Jarman might start jumping up and down at the height of a dramatic solo, Mitchell never seems to lose his cool. He solos with the appearance of somebody listening, eyes wide open and glancing around to watch what is happening. His fingers are straight and work precisely with a minimum of extra movement. The second set was a theoretical exercise: Mitchell used a special fingering developed in his work on multiphonics, and Jarman's solo was a further expansion on the multiphonic principle.

The morning after the first concert, New Year's Day, started at nine-thirty with Roscoe's class in ensemble improvisation. The second class of the day, Jarman's theatre class, took place after lunch. This was followed by a percussion workshop headed by drummer Don Moye and, after a break, another class by Jarman. By the time the first day of 1978 was over, the class had put in close to thirteen hours of work. Obviously, some kind of inspiration was taking place. That was the only thing that could have kept these players going from nine-thirty in the morning until eleven-thirty at night — there were no overflowing ashtrays or empty beer bottles, and the only drug in evidence was coffee.

The forty players who had come to learn from the AEC, with one exception, shared two physical characteristics; youth and white skin. As time went on, and the number of student compositions, jam sessions, and instrumentalists practising grew and grew, more subtle characteristics appeared. The willingness to work hard, and work together, was matched by the generally high level of musicianship displayed throughout the Intensive. While some of the players were hesitant at first when faced with Mitchell's writing ("There's no way in the world I can play this clarinet part!"), the general message from Jarman and Mitchell was "you can do it." Perhaps the heaviest test of the students' powers of concentration was handed down by the bassist, Malachi Favors, in his amazing "Mind Over Matter" class.

After splitting the ensemble up into three groups labelled "jazz-rock", "free" and "bebop", Malachi explained a few basic signals. A blast from his silver-plated whistle meant that all groups went back to the top of whatever they were playing. A wave of the arm silenced whoever it was waved at, and another arm signal picked out soloists. There was no theory involved. After making sure that each little group had its own chops together, Malachi proceeded to start them all up at once. After a wobbly beginning, the three different themes all merged together in one huge traffic jam. Looking like some manic basketball coach, Malachi proceeded to single out soloists, start all the themes over again, and generally try his best to confuse things. Somehow, the three groups managed to hang together — which was precisely the point. With one huge wave of his arm Favors brought the whole thing to a stop and, almost as an afterthought, gave the germ of theory inside the whole mad exercise. "Mind Over Matter — designed to show you how to keep your thing together no matter what else is happening, thank you."

The Intensive ended with two performances on succeeding nights. One of them was a duet concert by Jarman and Moye that was billed as "Egwu-Anwu". This amazing concert was recorded by Bob Cummins for India Navigation. It included a vibraphone-marimba duet and a

stunning balafo solo by Moye as well as saxophone work by Jarman.

The final performance was by the full Art Ensemble. There was a good amount of the dramatic action that can occur when these total performers take over a stage; Jarman jumping three feet in the air while soloing; Favours walking around with a portable bullhorn and Lester Bowie in his white doctor's coat having a near-heart attack center stage. While the Ensemble members have all been appearing on their own or other people's recording dates lately, the vitality and unity of the quintet was obvious in this concert. From here, they were headed to a date at the Keystone club in San Francisco.

While it is good to know that this influential unit is still going strong after a decade, as is the case with so many other Chicago musicians from the AACM, it is even more encouraging to see that the Music can be passed on to younger players in such a coherent and inspired fashion. Up to now, the AEC has always been known for their pioneer role in performing and creating Great Black Music. After this CMS session there will be a few more folks who have seen another side of the Ensemble. By their careful articulation of the basic principles active in the Music, the AEC has contributed in a very important way to the survival of that Music.

The Creative Music Studio, which has moved to Oehler's Lodge from its original monastic location, is continuing to try and survive on a limited economic base as a result of its relatively low tuitions. Whether it can continue on this basis, or will raise its tuitions, or will move to a new location, are matters still up in the air. There is a core of players that keep coming back, and using the AEC Intensive as an example, there is no doubt but that creative music and creative thinking can occur within the Studio.

— Mark Plakias

CHICO FREEMAN SEXTET

Sweet Basil, New York City

Chico Freeman, reeds; Anthony Davis, piano; Abdul Wadud, cello; Michael Gregory Jackson, guitar; Jay Hogard, vibes & percussion; Don Moye, drums & percussion.

Reedist Chico Freeman has been attracting quite a bit of attention of late. One can't ignore the fact that he's the son of one of Chicago's best tenorists of an older school, Von Freeman, or the fact that he's been working with drummer Elvin Jones for the past year or so.

Yet the reedist showed on this evening that he has much to offer on his own. At this hearing Freeman's group played music that was quite mild, quite relaxed and quite swinging. The first tune, entitled *Look Up*, a light hearted swinger, found Freeman on soprano in an abbreviated, swiftly-paced vamp which had the saxophonist evenly playing a simple few notes over the rhythm, and gave way to a fierce swing that had celloist Wadud (playing lines comparable to what a bass violinist would have played) and Moye working hard to keep things moving along in an interesting and tasteful way. I was immensely impressed with Hogard's playing on this tune and his work throughout the evening. He seems to have a firm grasp of running-on-the-beat playing as well as a fine melodic and textural sense for the music. His approach is not a common one for his instrument.

Anthony Davis must be singled out as perhaps one of the most important pianists to come out of the 70's. In this situation Freeman's music wasn't as "stretched" as it sometimes is and yet Davis met the challenge and went beyond it. Although he was forced to incorporate a deliberate linear conception into his playing, which is not really his way, the pianist made important sense out of the task at hand. Make no mistake about it, Anthony Davis is already an important player.

Most of the tunes, all written by Freeman, were conventionally constructed thematic works that were built for the advantages they gave the soloist. I would suspect, though, that if Freeman hadn't had players like Jay Hogard, Abdul Wadud, and Anthony Davis things could have easily fallen apart. For Chico Freeman's music, at this hearing anyway, was a closed, historically ascending music that showed the mark of time at its inception. That is, the music on this particular evening was quite conventional and even conservative by today's standards.

All in all, a fine evening of relaxed, swinging music by Freeman and company.

— Roger Riggins

ABDULLAH

Ali's Alley, New York City February 21-25, 1978

Ahmed Abdullah, trumpet; Vincent Chancey, french horn; Muneer Bernard Fennel, cello; Jerome Hunter, bass; Masujaa, guitar (not present for most of the evening); Rashied Sinan, drums. guest artist: Chico Freeman, tenor saxophone and flute.

"Abdullah", led by trumpeter Ahmed Abdullah, is a welcome new unit on the modern music scene. On this particular occasion one was doubly lucky, for the band was augmented by the fine young reedist Chico Freeman.

The band leans towards tightly-knit "arrangements of sound", and there is a sonoric quality in the ensemble segments that is at times quite beautiful — a beauty that is probably related directly to the group's instrumentation, which is a crucial factor in the design of the sounds produced.

On the night under review "Abdullah" showed an amazing diversity in terms of tunes, styles, and conceptions. The first set began with a calypso-inspired piece that was reminiscent of Sonny Rollins' *St. Thomas*. After the evenly-played, danceable theme, each soloist was accompanied by bassist Hunter for several bars until the music was brought to a certain level of rhythmic density, at which point drummer Sinan began to play. Ahmed Abdullah was the first soloist and showed a cleanness and vibrational clarity in his lines that was immensely gratifying. All of the solos were first rate with special honors being handed to Abdullah, cellist Muneer Bernard Fennel — who played exceptional music throughout the evening — and tenorist Freeman. It should be said here that Chico Freeman (a review of his own group appears elsewhere in this issue) possesses a very conventionally oriented approach to the tenor saxophone that fits well into this band, where one is given the opportunity to hear this young player without the strict conceptual identity which is usually the way of his own music. In this setting, however, Freeman was merely given room to blow and

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the results were more than acceptable.

The second tune, Coltrane's *Inch Worm*, was given a spirited reading. Fennel played a lovely solo where he incorporated rhythmically challenging ideas with a personalized textural sense that showed how engaging the cello can be in the improvised music format. Also noteworthy here was the playing of Abdullah and Rashied Sinan — who took a solo that was nothing less than great.

The second set began with a slow, mournful original that had Abdullah on muted trumpet and Freeman on flute. Drummer Sinan again played very well on this piece and showed a certain understanding of what shading and rhythmic quiet is about within structures such as these.

"Abdullah" is a fine group and one that deserves a wider hearing. One can only hope that there will be better days ahead in this regard.

— Roger Riggins

DON CHERRY/ED BLACKWELL

District Creative Space, Washington, D.C. January 6-8, 1978

Don Cherry and Ed Blackwell gave a weekend of inspired concerts and substantive workshops to over-capacity audiences at District Creative Space, January 6-8. Billed as "Mu (fourth part)", after their legendary series of recordings, the weekend not only afforded Washingtonians much-needed exposure to post-bop forms, but also gave most of them an apt introduction to the emerging downtown loft scene.

Friday night's concert began with Cherry, seated on the floor, playing the douss' gouni (hunter's guitar), handcrafted in Mali from a medicine-ball sized gourd and softwood branches; Blackwell played the assorted wood blocks, cowbells and icebell cymbals of the extended traps availed to him by a local artist/musician. The lulled drone of the douss' gouni and the joyful moan of Cherry's

voice sustained a gradual crescendo as Blackwell's masterful mixture of African, Bata, and New Orleans rhythms were grafted onto the traps.

The indelible swing of Blackwell's drumming allowed Cherry, throughout the weekend, not only to move between the doussn' gouni, trumpet, piano and wood flutes, but also to effectively, and suddenly, move outside and introduce thematic contrasts (many times played simultaneously on trumpet and piano). It was when this quality of Blackwell's drumming came to the fore that Cherry laid the doussn' gouni aside and moved to the piano. The piano is Cherry's vehicle to center the pulse of the music with ostinatos that spring the trumpet solos and to present the strong link he has with Dollar Brand.

The remainder of the concert reflected the link with Brand and the shared past of Cherry and Blackwell. The well-honed dynamic of the two men continuously brought applause as they played through the lean, intervallically and rhythmically challenging music associated with their tenure with Ornette Coleman, the bursting intensities of the "Mu" dialogues, and the tranquility and wonder of the "Relativity

Suite". The triumphant tone of the *March Of The Hobbits*, the Blackwell showcase that concludes the "Relativity Suite" and highlighted the concert, especially touched those aware of his illness.

On Saturday night's concert, the inclusion of one audience member bears special note: Yahya, a Washington tenor player and occasional headliner at D.C. Space, sat in on an unidentified Ornette Coleman composition. His strong ideas were a brief, but satisfying, addition to the music.

The workshop Cherry conducted Sunday yielded two important points; the attainment of simplicity through unity in ensemble playing is difficult for players who place virtuosity at a bloated premium, and that patience is the cornerstone of pedagogy. It also yielded an important statement on what draws listener response in the nation's capitol: the impromptu versions of *Take The A Train* and *My Funny Valentine* by some of the students after Cherry's departure drew an equal, if not greater, response from the listeners than the material that Cherry had prepared. Yet, the overall success of the weekend seems to indicate that an audience is being cultivated in the District for a music that as of yet has not been pigeonholed.

— William H. Shoemaker

ODDS &

Gunter Hampel's Galaxy Dream Band performed at the Village Gate in New York on January 16.... LaMama Children's Workshop presented Frank Lowe on March 24 with Peter Kuhn's Quartet appearing the following day.... Steve Kimmel gave two solo concerts at The Brook on March 10 and 17.... The Jimmy Lyons Quartet was at the Ocean Club on February 26.... Percussionist Jerome Cooper is available for selected engagements. He can be reached at Box 838, Peter Stuyvesant Station, New York, N.Y. 10009.... The Eddie Bert Quartet gave a concert February 11 at the West Long Branch Community Center in New Jersey.

Sonny Drootin is playing solo piano for the winter at the Governor Carver Hotel in Plymouth, Mass. He'll be rejoined by his brothers Al and Buzzy in the spring.... The Harvard Jazz Band will feature trombonists Jimmy Knepper and Frank Rosolino in a concert at the Harvard Center on April 21.... Phil Wilson presented a ten-trombone ensemble at the Boston Globe's Jazz Festival in March.... The New England Conservatory of Music's summer program includes a course on Third Stream Improvisation and Training July 24-August 4 with Ran Blake.

Local jazz talent is featured regularly at the Long March Coffee House, 407 South Street in Philadelphia.... Slam Stewart headlined three concerts devoted to Erroll Garner's compositions at the Roberson Center in Binghamton March 3-5. Also participating were Dick Hyman, Chuck Wayne and Bill Reichenbach.... Vocalist Natalie Lamb was assisted by Lee's Imperial Jazz Band when she sang for the Detroit Hot Jazz Society on February 28.... Late night radio in Rochester is the poorer following the removal of Harry Abraham's all-night jazz show on WHAM Radio.... Joe Gallivan and Charles Austin have been touring successfully in Europe and are preparing for their summer festival circuit. They can be contacted through Ann Green, 24 Denver Road, London N16, England.

Out-of-towners travelling to Wilmington,

Delaware on the first Friday of each month to hear Tex Wyndham and his Red Lion Jazz Band at the Hotel Du Pont's Green Room may now stay right at the Hotel Du Pont for a specially reduced price (\$25 double, \$20 single) available to those requesting the "Dixieland Night" room rate.... Skip Parsons' Riverboat Jazz Band continues to work in the Albany area. For information on the band drop Skip a line at Box 9013, Albany, N.Y. 12209.... Floyd Levin and Barry Martyn have lined up April 28 for their fifth annual "A Night in New Orleans" concert. It will be held at the new Variety Arts Playhouse in Los Angeles. On April 29 the same presentation will take place in Vancouver, April 30 in Anchorage, Alaska followed by a ten-day European tour.

The New Orleans Jazz and Heritage Festival takes place April 7-15 and the 12th annual U.C. Berkeley Festival will be held May 27-28. ... This year's Moers Festival takes place May 12 through 15 with Leroy Jenkins, Cecil Taylor, Willem Breuker, Philip Wilson, Lester Bowie, George Lewis, Anthony Braxton's Creative Music Orchestra, Leo Smith, Fred Anderson and the Art Ensemble of Chicago among many other groups booked.... The Northsea Jazz Festival takes place this year on July 14-16 with simultaneous music in the eight halls and the many lobbies of the Congress Centre in The Hague, Holland.

Galaxy Records is a new subsidiary label of the Fantasy group. The first release features Ips by Roy Haynes, Stanley Cowell, Hank Jones and Shelly Manne.... Compendium Records is Norway's contribution to the contemporary scene and their catalog is available from Bernt Ankers, gt. 17, Oslo 1, Norway.... New from FMP are "Pink Pong" (0480) by the Georg Grawe Quintet, "Number Six" (0490) by the Hans Rempel Octet, "Crackle" (SAJ-14), a solo effort by Michael Waiswiz.... Recently released by Esquire Records are reissues by Tommy Whittle and Carlo Krahmer's Chicagoans.... Nine Winds Records (9232 McLennen Avenue, Sepulveda, California 91343) has released an lp by reed/flute player Vinny Golia entitled "Spirits in Fellowship" with John Carter, Roberto Miranda and Alex Cline.... Hindsight Records (P.O. Box 7114, Burbank, California 91510) have put out their second release which includes Ips by Stan Kenton and Woody Herman. You can *only* get these records through the mail from Hindsight.

The liberation of the phonograph record from the monopoly of the majors has resulted in an astonishing proliferation of recordings — many of which never reach beyond the neighbourhood of the artists/producers. Many are merely "vanity" offerings by the artists themselves but there have been exceptional musical experiences offered by organisations who are not really in the *business* of recording. Many of these projects reflect the taste and conceptions of the artists themselves — and these are often at variance with what is commonly thought to be acceptable by the public. An example of this process can be illustrated by the recording of Jim Bartow and the Harlem Blues Consort ("An American Poet's Song Book" — Blues Blood BB 132). Bartow is a poet, singer and guitarist. He has set to music poems by Robert Frost, Emily Dickenson, Paul Lawrence Dunbar, Sterling Brown and the indigenous blues poetry of Joe Williams and Jimmy Rushing. Bartow comes from the theatrical/concert tradition which has produced Ivan Harold Browning, Paul Robeson and Brock



Peters — a style which is far removed from the jazz tradition. What makes this record of interest to jazz enthusiasts are the selections featuring Doc Cheatham, Bennie Morton, Vic Dickenson, bassist Bill Ellington and Panama Francis. These master stylists transform the mood, conception and direction of the music on *Awaiy, E.D.'s Blues, Baby Blues Medley* and especially on Bartow's own *Blues Enuff*. To check out the music for yourself write to Jim Bartow, 614 West 157th Street, New York, N.Y. 10032 USA.

Outrageous Records, 186 Willow Avenue, Somerville, Mass. 02144 is a new Boston label. First two releases are lps by Phil Wilson and Stanton Davis' Ghetto Mysticism Band.... 1750 Arch Records has released a solo piano lp by Art Lande, "The Eccentricities of Earl Dant".... Arhoolie Records has new lps scheduled by Mance Lipscomb and Clifton Chenier. In the meantime they have released two volumes of Ukranian-American fiddle music, Cajun music by Dewey Balfa, Marc Savoy and D.L. Menard and old time banjo and piano with John Patterson.... Enja Records are releasing a second Double Image lp (2096), Jeremy Steig and Eddie Gomez "Outlaws" (2098), Yosuke Yamashita "Inner Space" (3001), Revolutionary Ensemble (3003), Cecil Taylor - solo piano - "Air Above Mountains" (3005), Hannibal in Antibes (3007) and Eric Dolphy in Concert 1961 in Berlin — a two-disc set (3009/3011).... Both George Shearing and Clark Terry have recorded for MPS. Niels Henning Orsted Pedersen and guitarist Louis Stewart performed with Shearing and Terry's album will be a ballad program recorded in London with a big band of British players.... Horo Records has issued lps by Steve Lacy "Threads" (HZ05), Ran Blake "Crystal Trip" (HZ06), Jean-Francois Jenny-Clark and Aldo Romano (HZ 07) and Max Roach's Quartet "The Loadstar" (HDP 9/10).

Alto saxophonist Sonny Criss died from self-inflicted gunshot wounds on November 19. He was one of the marvelous, unsung heroes of the jazz world whose sound can not be duplicated. Listen, if you will, to "Saturday Morning" on Xanadu Records. From Patricia Hogan we have these words:

"There was a little known, little shown side of Sonny Criss, a brilliant and sensitive student, constantly in search of knowledge. He loved children, small pink roses, rain, kind words, trees, and mountains. He felt that people should find time to love each other. A week prior to his death, while watching children at play, he said, 'All I want to do is leave something behind for them!' He did, and all of our lives have been enriched because he passed our way." With these words, eloquently spoken by actor James Cleaver, William "Sonny" Criss was eulogized this morning at a resurrection mass at Cathedral Chapel in Los Angeles.

The chapel overflowed with relatives, friends and fans who came to pay a final tribute to their "Sonny". Emotions reached a peak as Lorez Alexandria, accompanied on piano by Art Hillery, sang a beautiful and sensitive interpretation of Duke Ellington's *Come Sunday*. Then, pallbearers Leroy Vinnegar, Maurice Simon, Jack Wilson, Jr., Leon Moore, Richard Nash, and William (Buddy) Woodson ushered Buddy to his final resting place. Honorary pallbearers included Teddy Edwards, Ernie Andrews, Benny Carter, Dolo Coker, John Collins, Leonard Feather, Marshall Royal and Har-

vey Siders. May he rest in peace....
November 23, 1977.

The documented history of our music would be considerably different without the dedication and enthusiasm of its record producers. The pulse of jazz could be felt for many years in its myriad directions through the sounds of Blue Note, Prestige and Contemporary/Good Time Jazz. Only the latter company withstood the corporate onslaught of the past decade. Lester Koenig was a rare man. An idealist who always strove for perfection, he was also highly respected by the musicians who worked for him. He was also an inspiration for those younger people who followed in the paths he laid down. All of the music on his labels was a reflection of his taste and integrity and even though his releases in recent years had been but a trickle they still maintained an enviable standard. His sudden death November 21 of a heart attack marks the end of an era and for those who came into personal contact with his warmth and generosity, his passing leaves a void.

Gospel singer/composer Alex Bradford died February 15 in New York City following a stroke. Tenor saxophonist Gregory Herbert died in Amsterdam January 31.

— compiled by John Norris

SMALL ADS

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Apr. 14/15 Nimmons 'n' Nine Plus Six from Toronto; Pacific Salt from Vancouver.

Apr. 21/22 A special feature on Toronto Jazz Piano Players. Includes Ray Downs.

Apr. 28/29 T.B.A.

May 5/6 Nimmons 'n' Nine Plus Six from Toronto; The Brian Downey Latin-Jazz Septet from Ottawa.

May 12/13 The Jimmy Dale Band from Toronto; The Bob Hales Band from Vancouver.

May 19/20 The Boss Brass from Toronto; Oliver Gannon Sextet from Vancouver.

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