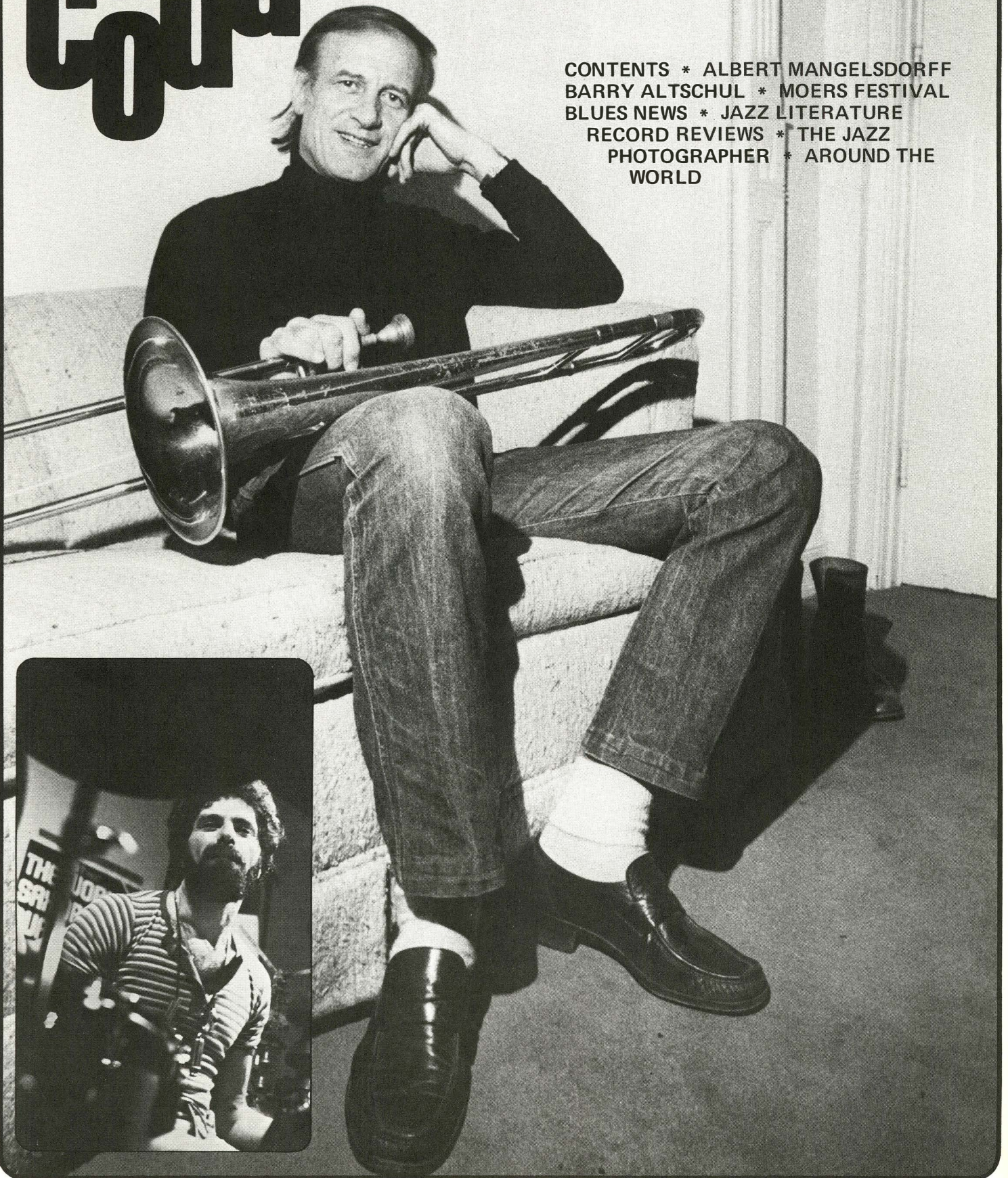


# Coda

THE JAZZ MAGAZINE \* ISSUE NUMBER 168 (1979) \* \$1.50

CONTENTS \* ALBERT MANGELSDORFF  
BARRY ALTSCHUL \* MOERS FESTIVAL  
BLUES NEWS \* JAZZ LITERATURE  
RECORD REVIEWS \* THE JAZZ  
PHOTOGRAPHER \* AROUND THE  
WORLD



# COLUMBIA PRESENTS

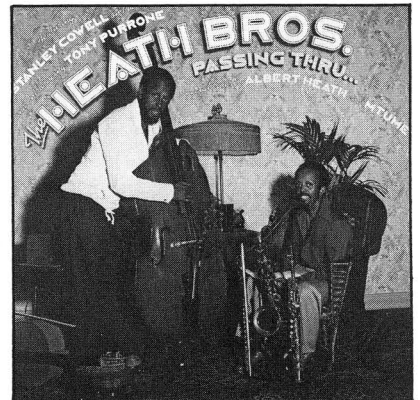


JC 35816

# THE HEATH BROS.

On Columbia Records and Tapes.  Distributed by CBS Records of Canada Ltd.

PREVIOUS RELEASE  
PC 35573



# JAZZ ARCHIVES

BEST IN JAZZ NOSTALGIA

## JA 43 THE EARL BAKER CYLINDERS 1926

Featuring Benny Goodman and Glenn Miller

### RED NICHOLS

Radio Transcriptions 1929-1930

A historical rarity— the Earl Baker cylinders mark the release of the first recordings of both Benny Goodman and Glenn Miller.

Sister Kate / After I Say I'm Sorry / I Love My Baby / Sobbin' Blues / Eyes Of Blue / Sweet Georgia Brown / Unknown Title / Sleepy Time Gal / My Sweetie Turned Me Down / Miserere / Show Me The Way To Go Home / Then I'll Be Happy.



## JA 44

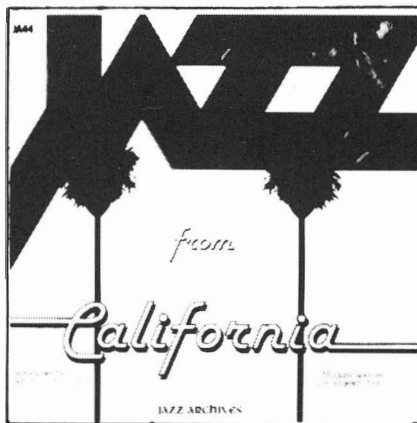
### JAZZ FROM CALIFORNIA BEN POLLACK AND HIS ORCHESTRA (LOS ANGELES 1937)

Featuring Muggsy Spanier, cornet.

### SIDNEY BECHET WITH MARTY MARSALA'S BAND (SAN FRANCISCO 1953)

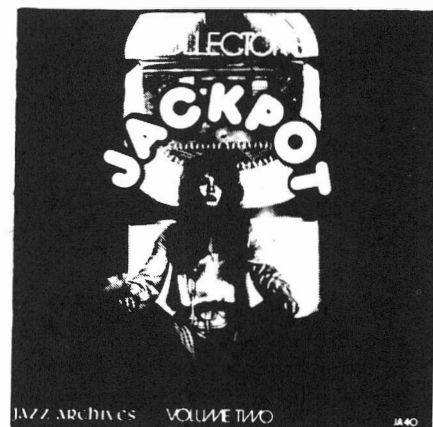
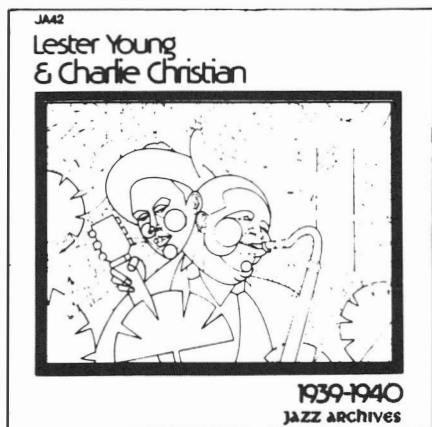
(Ben Pollack) Song Of The Islands / Deep Elm / Peckin' / Jimtown Blues / So Rare.

(Sidney Bechet) Royal Garden Blues / Memphis Blues / High Society / Muskrat Ramble / Summertime.



Red Nichols with Glenn Miller, Jack Teagarden, Jimmy Dorsey, Benny Goodman, Pee Wee Russell, Fud Livingston, Bud Freeman, Adrian Rollini, Joe Sullivan and Gene Krupa. They Didn't Believe Me / I May Be Wrong / On The Alamo / That's A Plenty / Red Nichols' Trumpet Solos / St. Louis Blues / Call Of The Freaks / Ballin' The Jack-Walkin' The Dog.

JA-42	LESTER YOUNG & CHARLIE CHRISTIAN 1939—1940: Swingin' The Blues; Time Out; Roseland Shuffle; Don't Worry 'Bout Me; Clap Hands; Here Comes Charlie; Louisiana; Green Bay (All Lester with Basie). Memories Of You; AC DC Current; Till Tom Special; (All Christian with Benny Goodman Sextet). Ad Lib Blues; I Never Knew; Charlie's Dream; Wholly Cats; Lester's Dream (Charlie Christian & Lester Young with the Benny Goodman Octet).
JA-41	COUNT BASIE AT THE FAMOUS DOOR 1938—1939: Indiana; Nagasaki; Doggin' Around; I Haven't Changed A Thing; Out The Window; Ta Ta; Love Of My Life; John's Idea; King Porter Stomp; Yeah Man!; Jump For Me; Moten Swing; Darktown Strutters Ball; Rock-A-Bye Basie; Indiana.
JA-40	COLLECTOR'S JACKPOT—VOL. TWO: Oh Sister!; Ain't That Hot (Jimmy Noone's Apex Club Orch.); Take Me Back To My Boots and Saddle (Art Tatum); I Can't Get Started (Bunny Berigan); Swingin' For Mezz (Mezz Mezzrow); Blue Lou (All Star Band); Someday Sweetheart (Eddie Condon and his Chicagoans); Wild Man Blues (Sidney Bechet and his New Orleans Footwarmers); Swing That Music (Louis Armstrong); Flat Foot Floogie (Slim & Slam); Swing Session (Duke Ellington); There's A Lull In My Life (Benny Goodman Trio with Wilson & Krupa); Chu Berry Jam (Chu Berry with Cab Calloway); Tuxedo Junction (Bunny Berigan with Tommy Dorsey); King Porter Stomp (Muggsy Spanier and Hank D'Amico with Bob Crosby); K. K. Boogie (Red Allen Sextet with Higgly Hall, Kersey).



Jazz Archives recordings are available at most jazz speciality shops and music store chains throughout the United States. Or send your order to:

**JAZZ ARCHIVES INC., P.O. BOX 194, PLAINVIEW, N.Y. 11803, U.S.A.**

Postpaid United States and Canada \$7.98

Postpaid elsewhere (surface mail) \$8.98



Published continuously since 1958

ISSUE 168

Published August 1, 1979.

**STAFF**

EDITORS – Bill Smith & David Lee  
ADMINISTRATION – George Hornaday  
ART DIRECTION – Bill Smith  
TYPESETTING – David Lee  
MAIL ORDERS – Dan Allen

**CONTENTS**

ALBERT MANGELSDORFF  
A conversation with Bill Smith..... page 4  
BARRY ALTSCHUL  
an interview by Clifford Jay Safane..... page 11  
BLUES ON RECORD  
by Doug Langille..... page 14  
GERARD FUTRICK  
The Jazz Photographer..... page 16  
MOERS FESTIVAL  
by L.O. Thompson..... page 19  
JAZZ LITERATURE..... page 22  
RECORD REVIEWS..... page 24  
AROUND THE WORLD..... page 32

**COVER**

ALBERT MANGELSDORFF AND  
BARRY ALTSCHUL  
photographs by Bill Smith

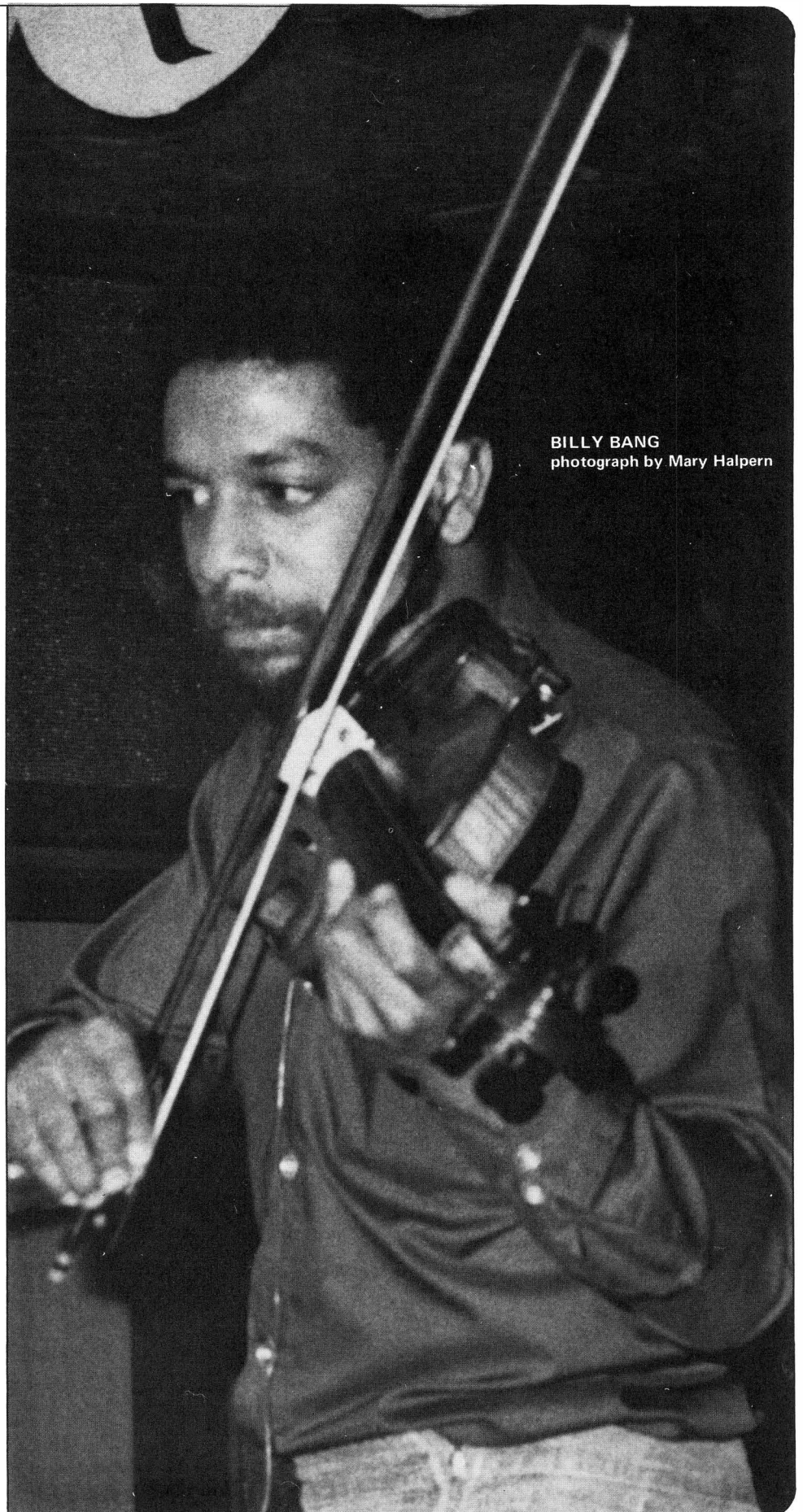
**SUBSCRIPTION RATES**

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

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

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

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



**BILLY BANG**  
photograph by Mary Halpern

“Evokes a notable era . . .  
It’s a fascinating picture”  
—John S. Wilson, NEW YORK TIMES

# SWEET BANDS OF THE 30s

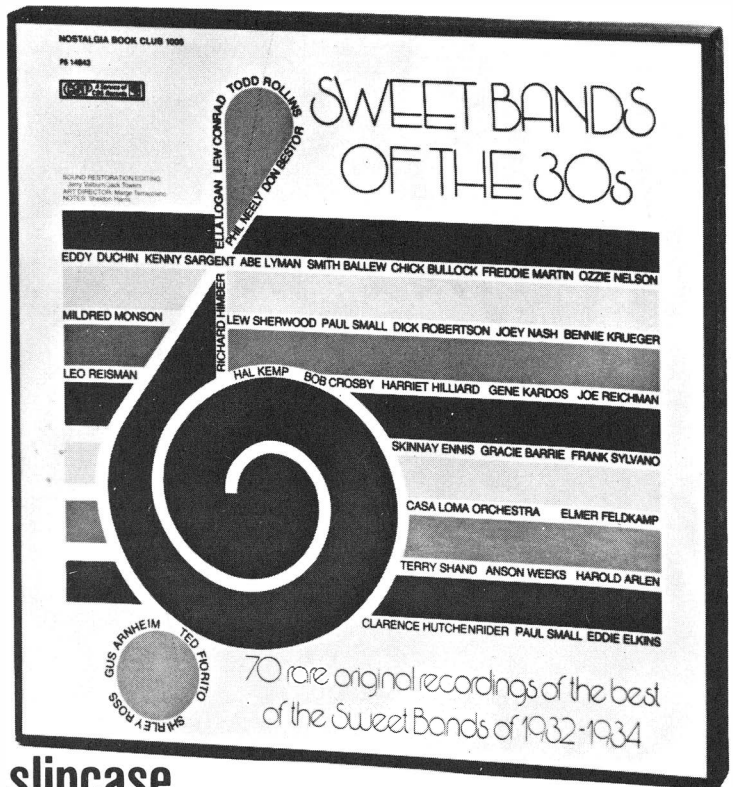
5 LP records in a handsome slipcase

Hear again the great danceable music of the finest Sweet Bands of 1932–1934

Famous orchestras that played the famous hotels . . . period boy and girl singers . . . beautiful songs by America’s notable writers . . . 70 rare original performances recorded when in-person Sweet Bands were at their very best.

Step back into the affluent night life of the big city of the early 1930s. It was a luxurious time when ladies wore fine furs, chic cloches and shimmering satin sheaths. Gentlemen wore elegant black tuxedos, black bow ties, ruffled shirts and stiff white collars. A pleasurable evening consisted of dining and dancing at the finest hotel. . . .

and in this exclusive album you relive the whole scene. The smooth, romantic rhythms of Hal Kemp, Abe Lyman, Anson Weeks, Freddie Martin, Richard Himber, the Casa Loma Orchestra, Eddie Duchin, Leo Reisman, and a host of others are here presented in a Nostalgia Book Club exclusive, all never before issued on LP anywhere.



RETAIL PRICE \$30.00  
**SPECIAL INTRODUCTORY OFFER \$3.99**  
SAVE \$26.00!

## NOSTALGIA BOOK CLUB

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

I enclose \$3.99. Please send me the 5-record album set of SWEET BANDS OF THE 30s at no further cost and accept my membership in Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1960)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 50% plus shipping. I get a free subscription to the Club bulletin, **Reminiscing Time**, with data about new Club books & records, plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I am free to resign at any time. If I want the monthly selection I do nothing; it will come automatically about a month later. If I don’t want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy card always provided. I’ll be offered a new Selection every 24 days—15 a year. If due to late mail delivery I get a Selection without having had 10 days to decide if I want it, I may return it at Club expense. CA230

NAME \_\_\_\_\_ (please print) \_\_\_\_\_ (signature)

ADDRESS \_\_\_\_\_

CITY/STATE \_\_\_\_\_ ZIP \_\_\_\_\_

I don’t care to join the Club but I enclose \$30.00. Please send SWEET BANDS OF THE 30s postpaid. 30-day return privilege.

# ALBERT

**BILL SMITH:** You've been touring North America for three weeks now, under the auspices of the Goethe Institute. This seems to be a phenomenon peculiar to European countries, to send their artists to tour the world. Is there a special reason why the Goethe Institute would want you to come to America and tour?

**ALBERT MANGELSDORFF:** Well, the purpose of the Goethe Institute is to offer all kinds of German cultural events. They give German lessons, they have libraries, art exhibitions, lectures, and classical music, so why not jazz? Off and on, I have been touring for the Goethe Institute since 1964.

**Bill:** Is this like a good will ambassador, like how America used to send people to Russia and so on?

**Albert:** Well, I don't see it in that sense, but there is something to that aspect as well.

**Bill:** Is it the intention of the Goethe Institute to present you to the German communities that live abroad?

**Albert:** No, it doesn't have anything to do with the German communities in these countries, not at all. It is for the people in the land, in each respective countries, not the German people in these countries.

In the United States on this tour I played in a variety of places, concert halls, club-like places like this one here (The Rising Sun in Montreal), or like the Kitchen in New York City, which is not really a club, it is more a concert hall. And there were universities. In San Francisco I played in a bank — actually it was a concert hall located in a bank and the bank did part of the promotion.

The reception to my music was really very good. I must say that all over the acceptance of the people was very very nice.

**Bill:** Do you find this a problem, being on tour and playing in a different kind of place every time?

**Albert:** No, this is not difficult. I've been playing music more than thirty years, most of the time on tour, so these things don't bother me at all. And without touring I wouldn't be able to play my music.

**Bill:** This is more satisfactory than staying in a city and being part of the commercial aspects of the music scene in that city? You know about the situations in the United States, like studio musicians in New York and Los Angeles, does that kind of situation exist in Germany for musicians too?

**Albert:** It's not very much different. Once, as a matter of fact, for almost two years I was a member of the Radio Dance Band in Frankfurt, which is my home town. I did it for money reasons and I tried to keep up the jazz also, and I came to a point where it was just impossible to keep on playing jazz and do this as well, because it influences one's taste and everything.

**Bill:** Do you feel peculiar that the art that you play is not part of German culture, that it's of American origin?

**Albert:** Well sure, it is of American origin, but now jazz music is a universal art. It's impossible to confine it just to the United States, because now there are good jazz musicians all over the world. Original jazz musicians, creative improvisers.

**Bill:** Do you have a musical family?

**Albert:** Yes, three of my uncles were violin players and my grandfather (whom I never met, he died early) was also a musician, so becoming a musician was not very unusual in my family. However, when I expressed

my wish to become a musician my parents told me it was not possible because my brother was already studying music at that time. If it hadn't been for one of my uncles, I don't know how I would have made it. He was one of the violin players, and he gave me lessons.

When I first heard jazz music I was so *struck* by it. I knew that this was something I wanted to do. This was around 1942, I was about 12 or 13 at this time. It was very difficult to hear this music in Germany at that time. There were very few records, which were passed around among all the jazz friends, people who were dedicated to the music. The second world war was almost at its climax and it was almost impossible to get records.

**Bill:** There were lots of people who still thought about music, even while all this chaos was occurring?

**Albert:** No, there was just a certain group who did. To these people jazz music not only meant swinging music but it also meant freedom, it was a symbol to us of freedom. When the Americans finally took over we thought there would be jazz all over (laughter). That was kind of a disappointment, but still at least it could be heard. I made lots of American friends but it took me quite some time to find a jazz friend among them.

**Bill:** The political power in this period (while the Nazis were in power) suppressed interest in the music?

**Albert:** It sure did. People who were connected to the music were very much under suspicion. For instance my brother once disappeared for four weeks. We didn't hear from him for four weeks. Finally he came home and he had been put in prison by the Gestapo because of his activities as a jazz musician, as a jazz lover.

**Bill:** It seems unusual then, that when something is so suppressed, that by the end of the 1940s and the beginning of the 1950s there were a great number of German jazz musicians.

**Albert:** Of course, there were already some during the war. And after the war, many more came up. There were lots of possibilities for musicians in Germany at that time because of the American Occupation Army. They had clubs in every unit where musicians could play. Of course you could not play jazz at most of the clubs, there were only certain places where jazz could be played.

At that time the American forces still had segregation. They had white units and black units. And we always tried to play at the black units. At this time I played with my first real jazz group, the Joe Klimm combo in 1950. In the three years that we played there were perhaps just a few months where we played at white clubs. The rest of the time it was at black clubs where we could play *our* music — I mean jazz music, bebop music, whatever it was called at that time.

**Bill:** And yet the first music of yours on record doesn't sound at all like black music, it sounds like Lee Konitz, Lennie Tristano, Warne Marsh.

**Albert:** Of course, we were in that bag at that time, but still with this music we were accepted by black listeners. And we didn't only play that style, we also played a lot of real bebop music. We had a lot of Charlie Parker and all this in our repertoire.

**Bill:** You had a long association in this period with Hans Koller.

**Albert:** Yes, actually that was a bit later. Hans Koller only occasionally played in these clubs. I joined Hans Koller in 1953. At about that

same time the American Army had started integration inside of its forces, and so it was much more difficult to play in the American clubs and still play the music you wanted. So since about 1954 we only played in American places occasionally, we tried to make our way in German society.

**Bill:** I've heard that you don't have that much formal training, and that you mostly learned to play the music just by playing the music.

**Albert:** That's true. But I had about a year and a half of violin lessons from my uncle, although that's not much for violin. And I was self-taught on guitar. I had about one year of trombone lessons.

There were several reasons that I came to the trombone. The instrument always appealed to me very much. J.J. Johnson, and even before I knew of him, Bill Harris, who had a very expressive way of playing the instrument. I liked that. And there weren't many trombone players around, not only in Germany, but even in jazz as a whole.

But when I started I wasn't so sure. I had these lessons, then I gave them up and I didn't

# MANGELSDORFF

INTERVIEW AND  
PHOTOGRAPHY BY BILL SMITH



touch the instrument for weeks, sometimes for months. I thought I couldn't make it. I was already a professional musician then, playing the guitar, mostly in swing bands.

**Bill:** Were you interested in the styles of people like Benny Morton and Vic Dickenson, American small band swing, the Basie players, did you know about that kind of music? Because a lot of the things you do now, the growls and the mutes....

**Albert:** Not so much. These techniques I've just taken up since I've started playing solo. I didn't do them before. They were part of the older tradition of the music, which I was not very much inclined to. I knew all the records, but that wasn't really the style I wanted to play.

**Bill:** Were there musicians with the American Army?

**Albert:** Of course, there were many musicians, all these army bands. Both white and black, and there were lots of jam sessions in these clubs where we played, as well as in the Ger-

man clubs. In Frankfurt for instance there was the Jazz Cellar, which still exists, where jam sessions took place. It was founded in 1952, and I still play there sometimes.

So from the beginning I've played with American musicians, a little later on with some who became quite well-known, such as Cedar Walton, Nathan Davis, Don Menza, Leo Wright, Don Ellis, Lex Humphries the drummer, and many more, I can't think of them all at the moment. We all played together all the time.

Around the mid-fifties, '53, '54, jazz night clubs started happening in Germany. Besides the Jazz Cellar there were the Boheme clubs, several of them: one in Koln, one in Duisburg, Dusseldorf, Wuppertal, so there was a whole chain of places where you could play. I played in some of them with Hans Koller. There was one in Hamburg, too, the Beret Club.

But I didn't play in these clubs so much. I mainly stayed in Frankfurt and, well, starved actually. But from 1954 on I started to become relatively well-known, because the first

gig I played with Hans Koller was opposite Dizzy Gillespie's band.

**Bill:** And later you played with people like Don Cherry...?

**Albert:** Actually ever since I've played I've always played with Americans, off and on. All of those people who came to do concerts from the early '50s on, all the Jazz at the Philharmonic players. We would all get together at the Jazz Cellar and have jam sessions.

The first engagement I had outside of Germany was about 1956 or '57. We went to Austria (laughter), which is like next door. They even speak German, it is almost like home. But the first big thing in that sense was my participation in the Newport International Band at the Newport Festival in '58. It was a big band made up of European musicians, got together especially to play at Newport. It was very exciting, we were in the United States for six weeks. And even played in TV shows besides playing at the Newport Festival, and then

we went to Brussels, to play in the American pavilion at the World's Fair! Actually, at Newport we were very well received; although I didn't feel very well received myself at the time, because I really didn't play very well then. This whole thing started a crisis which headed me into a different direction, this '58 Newport thing. Here I saw how important it is to be original. I got to see what jazz really was about. In being original, in having to swing the maximum, all these things.

Until then, having played with local players who were friends, but who led us into a musical direction which wasn't it, actually. It wasn't where to go, it was rhythmically too soft, not aggressive enough. Not funky, not expressive enough. This trip to America really changed my whole approach to music. I heard many Americans play and also got to play with many of them at jam sessions. At Newport, every night after the concerts there would be jam sessions. Also in New York there were jam sessions arranged for us, to get together with American musicians. We all got new horns, which was another reason for changing. I had a very beat up horn and the Conn Company presented me with a new one. It was the first time I'd ever had a real horn, a really good instrument.

All these things came together at that time, and when I got back I started a new band. We had an offer to become the jazz ensemble for the radio station in Frankfurt. Which doesn't mean much because it wasn't very much money, but at least it was a guarantee to pay the rent. We had to do three recordings every month, which we still do.

**Bill:** Did you start to move away from bebop music?

**Albert:** No, really we started getting more into it instead of moving away from it.

**Bill:** Like the Jazz Messengers, Horace Silver, Clifford Brown...?

**Albert:** In a way, but not really that kind of music, but the *feeling*. That kind of feeling, that kind of swing.

**Bill:** The first time I left England to come to Canada and heard American musicians, it was a very great surprise, because of course I had always liked Tubby Hayes and Ronnie Scott in England. But then I came to America and heard people like Coltrane and Cannonball Adderley in clubs, it was amazing how much brighter and wilder the music seemed, how much more open.

**Albert:** That's true. When we came in '58 we heard Miles with Cannonball and Coltrane and Bill Evans. We heard them a lot. That really changed my whole approach.

**Bill:** So then you go into the sixties with new players? Who were they?

**Albert:** The drummer was a guy who I still think is the greatest European drummer ever. His name is Hartwig Bartz. But he had some bad luck and he was on the needle and all this and he really got out of the scene. And the bass player was Peter Trunk, who was a really strong player then and so at that time, the early sixties, this rhythm section was very very strong. In fact I had the feeling I wasn't up to their level yet (laughter). I really learned a lot from these guys, they gave me a big push.

We had the Danish tenor player, Bent Jaedig, and a French piano player, Pierre Fancine, so it was two horns and three rhythm, the standard quintet. But I always composed my own music. This was an area where I had to really force these people, because they wanted to play





straight bebop, and it took me some time to convince them that it would be better to play our own compositions. So it got to where we were playing about 90% original material.

When they left me I found players who had a similar approach, Ralf Hubner and Gunter Lenz, whom I played with for twelve years after that, and I still sometimes play with them. And Heinz Sauer of course, he joined the band in '62, and there was Gunter Galbrecht. When Pierre Fancine left the group I didn't replace him with a piano player, I replaced him with a saxophone player, Gunther Kronberg.

**Bill:** On this tour of the United States and Canada, sometimes the audiences were not so large. Does this surprise you?

**Albert:** Yes, it does surprise me in a way.

**Bill:** Did you think that there was more information about you in America than there actually is?

**Albert:** Exactly. That's what I expected. Because of course I play to large audiences in Europe, but in a way that has to do with the fact that I've been playing there so long, so more people get to know me. In Europe, if the promotion is good for a concert, I can play in big halls to perhaps a thousand people, or at any rate to five or six hundred.

**Bill:** It's fairly normal in North America for great players to sometimes get very small audiences. They tell me that in that famous time when Coltrane played at the Village Vanguard and Birdland, there were sometimes only ten people in the club to hear him. Do you feel that Europeans actually have more interest in the music than the Americans have?

**Albert:** Yes, definitely. There is more interest and acceptance in Europe for this kind of music than there is here in the United States. This doesn't surprise me, it's something that I've known for a long time.

**Bill:** Do you think that audiences in Europe are more serious about the music? It's not just a casual enjoyment. They collect things, like records, books etc....

**Albert:** Many people do, but I presume that's not the only thing, people over here collect records as well. I think that youth in general is more interested in these things in Europe than they are here.

Something in Europe that does not seem to be done at all here, is that if there's a jazz concert coming to a city, you have posters all over the city, you can see what's happening. On poles and fences. Not only illegally, but in Germany we have all these places for advertisements, where a promoter can hang up a poster. The whole way of promoting is different. But of course everything is necessary, not only street advertising, but radio and newspapers.

**Bill:** Is it important to you to keep making records?

**Albert:** of course it is. There are always stages in your music where you want to put a statement down.

**Bill:** You've been with MPS for a long time. This is a record company that has a very high reputation in North America.

**Albert:** Yes, it's so high nobody can reach it! Nobody can get the records!

**Bill:** That's true, although this is not to do with MPS so much as it is with distribution. Has this association with Joachim Berendt and MPS been a long-term thing for you?

**Albert:** Yes, although I've been with MPS for quite a few years and Joe Berendt has not always been my producer. But as long as he

works for MPS I would like him to be my producer. I mean, I could just as well say, "I want to make this record" and make it without Joe, but I would much rather that he be my producer.

**Bill:** You have complete freedom when you record your music for MPS?

**Albert:** Yes. And I have a few ideas I want to do that I haven't done yet, and so far they've enabled me to do what I wanted, such as putting a band together with Elvin Jones, Eddie Gomez and Wolfgang Dauner on piano, which I did just recently. Maybe I will even tour with that band, which would cost MPS a lot of money. All the travelling, and all the fees, which the tour might not even pay back. But they still do that sort of thing, they just let me do what I want.

**Bill:** In the music sometimes it seems that there are things that should happen that don't. Right now it would be really nice if there were larger orchestras playing original music, outside of the normal idea of a "big band". Do you have some ambition to do this sort of thing?

**Albert:** Actually, I have no ideas in that direction. I enjoy playing with the Globe Unity Orchestra very much, but I wouldn't want to play with them all year through, because the more people there are, the less room you have for your own exploration. I feel myself to be — how can I say? — an instrumentally-performing instant composer, something like that.

**Bill:** This system of multiphonics on the trombone, is done with throat-noises and singing?

**Albert:** Well, really singing, singing as loud as I can, it's a very strange thing.

**Bill:** You sing notes that are in some way harmonically pitched to the note that you're playing on the instrument?

**Albert:** Right.

**Bill:** Why does it seem sometimes that there are five or six notes? There aren't, are there?

**Albert:** Maybe there are, I never tried to analyse it. Sometimes these overtones, plus sung note, played note, they add up to really full sounding chords. Whatever they are, I haven't taken the time yet to sit down at the piano and find out every note there is, I don't do it that way. I just do it by blowing and singing. There's something going through the breath, ever since I started this, you know in my first enthusiasm about this thing, when I started doing this and trying different things I told Joe Berendt, "Man, this sounds so beautiful! It sounds like so many notes, I don't know, maybe seven!" He's a journalist and he sure took it up. Even since then, even over here I've found this in some of the press. I did say this, but I never meant it this way, I'm not claiming I can play seven notes at one time on the trombone, I'd like to set this thing straight. But of course, they are functional chords, most of them. All things are possible, once somebody has the ability to use it freely. But my solo music is jazzy, funky, it is not so much "avant garde" as some of the music I play with groups; different music, different expressions.

**Bill:** Sometimes you play with some of the German new music players like Gunter Hampel, Alexander von Schlippenbach with Globe Unity, Peter Brotzmann. Usually when someone is involved with the more conventional process of the music, like you are as well, playing tunes with changes and so on, it's very unusual to cross over, not very many of them play both avant garde music and conventional music. Kenny Wheeler does this too, as

if it doesn't matter. Do you think that it doesn't matter, that you should just play though all of it?

**Albert:** There's a thing which you might call your own music, which in my case is the solo music and the respective groups I might have, and this I would say is 100% my own music. I enjoy playing with the Globe Unity Orchestra, all these free players, and on the other hand with the United Jazz And Rock Ensemble, which is what you call over here a fusion group, with some rock and some jazz players together. I think it is important for a musician to play in different surroundings, and I don't even do it because I think it's important, I do it because I enjoy it, I love it.

**Bill:** Do you teach?

**Albert:** I have an improvisation class at the Frankfurt Conservatory, which I can hardly really take care of, but I have a very good player to do it for me. I don't teach trombone there, just jazz improvisation.

Some of the students are classical players, some of them are amateurs, some of them are just dedicated to jazz. Some of them are trombone players, and occasionally I might give them some advice, but I'm not really teaching trombone.

**Bill:** Have you ever been involved in theatre in the music?

**Albert:** Not coming from myself. I've played, for instance, in Gunther Schuller's opera "The Visitation", and occasionally I've played in things, even Shakespeare, where they've used jazz musicians and I've even enjoyed it. But not, like, say, Willem Breuker's things are sometimes. I think, from time to time I might enjoy something like that, but for myself, making my music I sometimes feel clown enough as it is.

**Bill:** In America and Canada you've played in cultural centres, which are a new medium, like the Kitchen in New York and the Music Gallery in Toronto. Are these kinds of places, which are funded by the government, active in Germany too?

**Albert:** These kinds of places offer almost the majority of playing possibilities for musicians in Europe. There are many like them. When I play in France I play in theatres and in clubs, cellars — but I would almost place these jazz cellars in the same category as places like the Kitchen and The Music Gallery.

**Bill:** Do you still have the same Conn trombone?

**Albert:** No, now I have a King, which I've had since 1962.

**Bill:** In the middle and early sixties, particularly in Holland and Germany, a whole new music seems to have occurred. The first records that I seem to see are around '65 or so.

**Albert:** There was Manfred Schoof and Alex von Schlippenbach. In my group we started changing then too, and it began in the early sixties with Manfred and Gunter Hampel and others. I think it was inspired originally by the thing that Ornette Coleman had started, and late Coltrane, Cecil Taylor.... I wasn't part of it in the beginning. I already had a band and we had a certain concept which was very free, actually, too. Always in my groups the music was very open and anybody could play as long as he wanted, as much as he wanted, we never had any restrictions in that sense. From the early sixties on, the music included a lot of free parts, just open, playing no more changes. So we did that too, but not as strictly as people like Manfred and Alex were doing at that time,

but they came from different sources anyway. People like Alex had studied composition with modern composers, I think they got to the music from a different point than us old jazz players did.

**Bill:** In history it's very methodically laid out that first ragtime music happened and then this player was influenced by this player and then this player and so on... and it's very convenient, but last night I heard you say that you didn't think that was how it worked, that it's not that simple.

**Albert:** No, I don't think it does work this way. It does work with many people I know, especially in the United States, for instance trombone players, they all study J. J. Johnson. They have the music written down, already transcribed for them, so they can practise that. I think it might be useful, but it is also dangerous because it puts you in the way of playing like this person. I never bothered to transcribe any solos from records when I started, and you couldn't buy them like you can today. Also, I think that my whole approach to jazz is that this is the freest music, where a musician can express what he wants, so why not take advantage of it — get it out of yourself!

I think that in the avant garde European music, that most of them, and I play with most of them, are jazz players. They play this music with the intensity of jazz musicians and even if you don't hear 1-2-3-4 rhythm anymore, it is jazz. You have human interaction in the music to a very high degree.

**Bill:** There has been a lot of association in various parts of the world between avant garde composed music and avant garde improvised music. Have you participated in some of this?

**Albert:** I've participated in a lot of these occasions, where contemporary composers write music for jazz musicians, or for jazz musicians with classical orchestras and all those kinds of things, and I've always had the feeling I was being used — that jazz musicians are being used to make the music for somebody else who really doesn't care about jazz, ultimately. Now I'm at the point where I've decided I really don't want to do these things any more, because I've always been frustrated by that kind of music and also by being used. Because the composer writes a composition for jazz band and orchestra, and of course if you use jazz players you use them because they improvise, because they can fill in a lot of time. So we are filling in, say, fifty, eighty percent of the composition, and this man gets all the credit for it. And we've composed for him, when we improvise we do compose. And composer's royalties are another part of this whole business, this man gets all the royalties for composing a work which might last ten minutes, but because of the jazz musicians in there it's now thirty minutes. And he gets royalties for what they call "serious music", whereas usually jazz musicians when they get royalties for their compositions are classified as "entertainment" or even "dance music". So I don't feel I have to deal with that. I feel myself even now in competition to that music. I think that jazz music is the most valid contemporary music and we shouldn't fool around with that sort of thing, even using clichés of so-called contemporary composed music, of which there are a lot even in so-called "free jazz".

I'd even say that I have more feeling for rock music than I have for contemporary serious music, because in rock music there is still

emotion, there is swing, some elements are similar to jazz, the sources are the same, rhythm and blues and so on.

**Bill:** Don Pullen calls fusion music "con-fusion" music.

**Albert:** Well, I wouldn't say that, because I think in the long run jazz can profit from it. Because the people get used to hearing improvised music. It's not like there are walls which divide fusion music and rock and jazz, it's not like that. Things go into each other, so there are all kinds of music in between, which will lead a lot of people who started in rock music into jazz. This is something I see in Europe often. Young people come to jazz concerts now who had started with rock music. So I feel these things are not that bad in the sense of doing something for the music.

**Bill:** You actually made a record with Alphonse Mouzon and Jaco Pastorius... ["Trilogue" on MPS].

**Albert:** But that's not a rock record, this is free jazz, this is 99% improvised. There's only one tune on it that has a kind of a rocky feeling, and why not use that too? I have to use all kinds of rhythmic devices to keep the music interesting, especially when I play solo.

There is a nine-piece group in Europe that we call "The United Jazz and Rock Ensemble". This group is composed of some rock musicians like John Hiseman the English drummer, Charlie Mariano, Eberhard Weber, Wolfgang Dauner, Volker Kriegel the guitar player, who's very popular in fusion music in Europe, Barbara Thompson the English tenor player, Ian Carr, the Dutch trumpet player Ack van Rooyen and myself. We do one or two tours of a week or two each per year, and our second record is just being released on our own label, Mood Records. In this group we play a kind of fusion music. It's a lot of fun, although I must confess I wouldn't want to play this music all the time.

Playing these concerts, sometimes we get three thousand, five thousand people, and this way we are doing something for jazz because some of these people will go to other jazz concerts, because here it is probably the first time they're confronted with modern jazz music.

**Bill:** I would think that a record such as the trio with Alphonse Mouzon and Jaco Pastorius would have the potential of being very popular, just through the combination of names.

**Albert:** Not just because of the names, because of the quality as well. I like this record very much, I think this trio is how I would like to continue working. It doesn't have to be Jaco Pastorius and Alphonse Mouzon, but the idea of a trio with high-quality musicians, able to play different types of music. I don't see at all that the "Trilogue" record is fusion music. It's a jazz record, even though the bass player plays an electric bass, and the drummer is a famous rock drummer. He doesn't play rock on this, he plays free jazz drumming.

**Bill:** Perhaps this contains the possibility of making a universal music from improvisation?

**Albert:** Well, that's everybody's own thing, I'm really content in the jazz field. I think jazz is universal music anyway.

I think the idea of completely improvised music is the utopia. I would like to do it, and I've done it many times, but there is also the idea of having a nice theme, a nice melody, an idea, so if I have one I can write it down and use it, I don't think that's a sacrilege.

**Bill:** A healthy sales figure for a record of creative music would be around 10,000. How many

did you sell of the first United Jazz And Rock Ensemble record?

**Albert:** Around 30,000. But of course it is fusion music and appeals to a lot more people than just the jazz audience.

Mood Records is owned by the musicians in the band, and all the money coming in goes to them.

My contract with MPS at this point says that I can make records with other labels, but not as a leader or a featured soloist in a smaller context like a quartet. If it's a bigger group there are no objections. So it's a kind of exclusive thing and I must say that financially it's not a bad deal.

**Bill:** Some of the difficulties of being a touring musician must be in its effect on your family and social life. Do you have some secret way of making this work?

**Albert:** I must say that it doesn't really work. My wife sometimes has a hard time having to stay home, with me being all over the world. There is the possibility of her coming with me since our son is grown up now, but still sometimes there are financial difficulties. I couldn't bring my wife on this tour because we just spent too much money on a tour in Asia. It is very hard to combine these things.

On the other hand I couldn't imagine myself not being married, not having this solid base of a family. Just in the human sense of everyday life I wouldn't be as stable, I'd probably be a drinker or whatever.

**Bill:** What about all the other inherent problems of touring? Food that's never the same and lumpy hotel beds? Doesn't this discourage you sometimes?

**Albert:** No, it actually doesn't. I like good food but I don't mind eating sandwiches. I like a good hotel room though, where it's quiet and I can stretch out and rest. I like a certain luxury, it's necessary when you're travelling. You really don't need to be depressed by, say, a too-small room or something.

Of course the time change is a problem. It took me some time to get used to that when I came over here.

What's very important for me on tours is that I have a possibility to practise. Because the things I do, especially playing solo, are on such a high technical, and physical level. If I don't practise I lose them, and not only do I not want to lose them, I want to go ahead, to improve them, and find new things as well. So generally if I get the chance to practise everywhere I go, things are fine.

**Bill:** Do what critics write about you affect you?

**Albert:** Yes it does. If they are objective, which means they might say, "OK, tonight he didn't play as well as he did the other night or on this tune he hit a wrong note", I accept things like that. I don't accept them when they don't justify them. I find most critics to be fairly responsible people, but it bothers me when they criticize without justification, even being prejudiced and judging you in that sense. Like saying, "How could a German be a jazz musician? He has no tradition in jazz." Things like that have been said and they upset me very much, even though they're untrue they are bad for the whole movement of the music. And local newspapers, they often ignore you, and sometimes if they consider it worth sending somebody they might send a sports journalist (laughter). So you're being judged by completely different values.

**Bill:** Last night in The Rising Sun you said that maybe you should go out and play while



standing on your head, the audience was so inattentive. It was a bar so it was a little weird. So generally you don't feel that you have to present yourself to an audience, that your music is what you present.

**Albert:** Well I meant it in a slightly different sense. There is so much involved in playing solo, but I don't want to be judged by how hard it is, I want to be judged by what comes out of the instrument. There is a lot involved emotionally, and I know when I play well, and if I don't get the response that I feel this involvement requests... then I have a feeling that I haven't done enough.

That's what I mean when I joke that next time I'll do it standing on my head, because the music seems not to be enough for people if they aren't responding.

**Bill:** Is it possible that really high quality music should not be in clubs?

**Albert:** I wouldn't say that. I love playing in clubs. But if you play solo, which is a very quiet music, there shouldn't be any noise interfering. 50% of my performances in Europe are in clubs and they're not distracting at all. Actually compared to a concert, in a club you are more free. It's easier to make contact with people, which is very necessary for solo playing. But I've seen that most clubs here in North America are loud. Here in Montreal is the only time I've played in a club, except for the students' club in Quebec City, which was great; it was wonderful, just like home.

I saw Teddy Wilson playing in the bar of the hotel where I stayed in Boston. This place was crowded, very well attended, but nobody listened to the music. You could hardly hear what was being played. Nobody paid any attention to such a great musician as Teddy Wilson. I mean, he's one of the giants — a

very important figure in jazz and he sits there and practically plays for himself.

On the other hand I was in the Keystone Korner in San Francisco, and at the Showcase in Chicago, and in those places I thought the surroundings were okay. The music was adequately received and there was no noise, people were listening. So I think this is an overall picture of clubs in North America. They are such and such.

**Bill:** Of course a lot of them are social functions rather than places to go simply to hear music. They sell alcohol. Alcohol makes people talk.

**Albert:** Oh, not always. Alcohol can also stimulate people to enjoy the music more. I have nothing against that. People should be relaxed and happy.

I have the feeling over here very much that bebop players don't want to know about the avant garde players and vice versa... and that nobody wants to know about the fusion players. I don't think it should be this way; I mean, it's all within the same field, jazz music, so why fight?

In Europe it used to be very much like that, but now I think musicians tolerate each other more than they do over here. People from different styles of jazz even play together. Perhaps a lot of jazz players over here don't consider the avant garde to be jazz; there are still some in Europe who feel that way but I don't understand why. If you think of bebop as logically developing until the present, what would bebop be? It would be avant garde!

**Bill:** I think that fusion music, to me is music of the lowest common denominator, rather than the other way around. I don't think that it brings people to the music as you believe it

does. It certainly doesn't bring people to the music I play.

I've already lived through a popular period in the form of Dave Brubeck, and the people that liked Dave Brubeck in that period still buy Dave Brubeck records (laughter). They really do.

So I feel it didn't happen then. Already people who liked Coltrane don't like what's happening in the music now. I remember Coltrane as being thought so outrageous, and it's not very long ago that all that happened. In this period I find that people who are disciples of that kind of music don't like what's happening now. I find that in North America most of the jazz people (whatever that means, I mean the people who go out all the time and support this music) have never heard most of the European players. Never even heard *of* them let alone heard them play. I think that the large bulk of the audience are just into the thing of the moment. Most of them do not continue through their whole lives making jazz a part of their sensibility. I think a lot of this is brought about by its status as club music. It's sort of hip around a certain age to go to clubs.

**Albert:** You could go to a different kind of club. Somehow I like that fact, that most people only go to clubs at a certain time of their lives. If I was still playing to the same people that I played to thirty years ago, I don't know if I would like that so much. I'm very glad to see young people come to concerts.

**Bill:** And a certain percentage of people do continue on and become the aficionados.

**Albert:** Well sure, these are very important people. I like them very much, but you can't expect that from everybody. There is always a new audience to be made.

**Bill:** Do academic institutions in Germany persist in trying to make the music stagnant, as they do in America? If music schools over here teach jazz, they insist that it stay inside a certain kind of conventional form. They teach people to improvise by dissecting improvisation almost mathematically according to scales and chord sequences and so on. This system of education has retarded music in some ways in America. In other ways, it has made an incredible amount of people suitable to play for TV jingles and commercial big bands. Do you have this institutionalized system of teaching improvised music in Germany?

**Albert:** Not to this extent. There is a school in Graz where you can get a degree in jazz music which means, let's say for a saxophone player, that he is able to improvise on *Giant Steps*, which seems to be the ultimate. But I think, in a way, it's great to be able to learn all these things while you are in your late teens or early twenties. To really be shown them in black and white and learn them and play them and go from there. But the question now would be, where do you go from there?

All these people coming up, they are very young but they have beautiful style. We didn't have this. Of course it's academic, but if something has to be taught, how would you teach it? What would you do? I think that you have to analyze. If I teach I could not teach that, because I cannot play *Giant Steps*. I could learn it, but I haven't bothered so far and I'm getting too old.

**Bill:** Wouldn't it be a better education simply to make people find out about possibilities and sonorities and sound and feelings amongst themselves. Once you've learned where all the notes are on the instrument then you have to find out from there yourself, it seems to me. I find very few really creative players coming from that strict college kind of educational background. Coltrane was very educated musically, but he spent a lot of time investigating his instrument. Not like that college thing, he didn't go to college to learn how to improvise.

**Albert:** No. This is now almost like manufacturing musicians, but how should it be done? If I had to teach somebody to, for example, be a good saxophone player, I have to accept that they might not be creatively talented. So what do you teach? All of these hundreds of students going in will not come out as great creators. So you must have a system to teach them and I think that starts with analyzing the music. But I don't quite know what to say about all this, because I'm practically self-taught and I don't regret it.

If somebody asked me about the future of jazz, I would say that I'm sure there will always be people who will be better or create something new. I have no fear of that. There will always be strong players and people with original ideas.

**Bill:** I'm always a little surprised that the arts community and the literary community and the film community and so on don't adopt this music, because it seems to me that we're all connected with each other. It has always seemed to me that the poets and the film makers and all those people would come to hear my music. They don't.

**Albert:** They don't in Europe either. Sometimes I'm really surprised by the tastes in music of people whom I admire as great artists in painting, literature or whatever. Ever since I've played music I've found out about the

poor taste of great people in other kinds of arts toward our music. There are exceptions of course. I have a friend, a writer, who plays jazz music day and night while he works.

**Bill:** I wonder if it's actually easier to read words and to see pictures than it is to just sit and listen to sound. In the forties and fifties there were a lot of American poets, the 'Beat Generation' who used jazz as a point of reference in their own work; like Jack Kerouac, Allen Ginsberg, they actually used the music as a part of their literary source; even wrote rhythmically and recited poetry with musicians....

**Albert:** In the sixties in Europe we had a big thing called "Jazz and Lyrics". Jazz musicians would be presented together with poets. I did a lot of these things myself, but most of the time I found it very frustrating because the process was not the same. There was somebody reciting a poem and you would improvise to that, but the poet wouldn't improvise. For this thing really to work, I thought that both parties would have to improvise. So far the music was spontaneous and the poetry was just recited.

**Bill:** The only German poet that I know is Gunter Grass. Have you ever been associated with him, it seems like you are active in the same time....

**Albert:** Gunter Grass used to be a washboard player in a dixieland band, so he's somewhat connected to jazz, but I don't know how interested he is in the more modern forms. I haven't seen him in a long time. Once I saw him at a meeting of poets where we played, and he was dancing, he was very interested in how it was swinging.

**Bill:** I seem to recall a record called "Cat And Mouse", by Attila Zoller.

**Albert:** There was a film made from the book, and Attila wrote the music for it. I've worked on film soundtracks myself occasionally, about four or five times.

**Bill:** The first time I heard you in person was at a Newport Jazz Festival, I think with Rolf Kuhn, Jimmy Garrison, Aldo Romano, Attila Zoller....

**Albert:** I played at Newport three more times after the first occasion with the Newport International Band. One was in 1965 when I played with Attila Zoller, Lee Konitz, Joe Chambers and Larry Ridley. I was invited that year because I had won the Down Beat critics poll in the trombone category as a musician deserving wider recognition. That was the appearance at Newport I enjoyed the most, I could really stretch out there. The other occasions were in 1967, I was in a jam session type of thing, "Jazz All Over The World". It had to do with the universal language of jazz, and there were Africans playing as well. As an example of African music we played *Night In Tunisia!* Dizzy Gillespie was in that band. '69 was another jam session type of thing with Jimmy Smith.

**Bill:** I think it was on the first occasion that I heard you. You had a very nice light grey suit with a small chalk stripe in it. I have lots of photographs of you from this time.

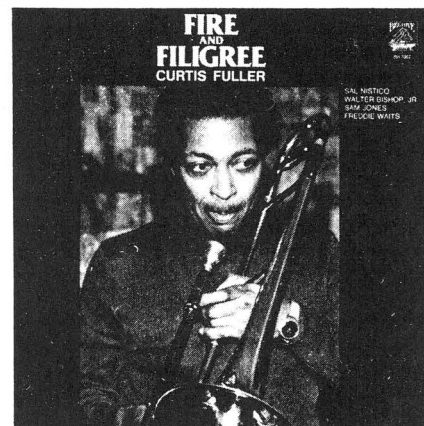
**Albert:** A light grey suit? It must have been '65 then.

INTERVIEW BY BILL SMITH — who would like to thank George Hornaday and David Lee for transcribing and editing this material.

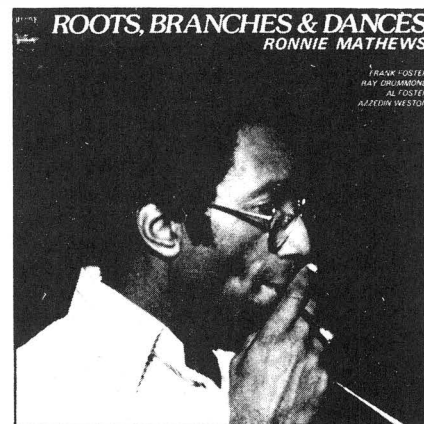
## Bee Hive Records



Bee Hive BH 7006  
Sal Nistico, ts; Nick Brignola, bar sax;  
Ted Curson, tpt; Ronnie Mathews, pno;  
Sam Jones, bass; Roy Haynes, drums.



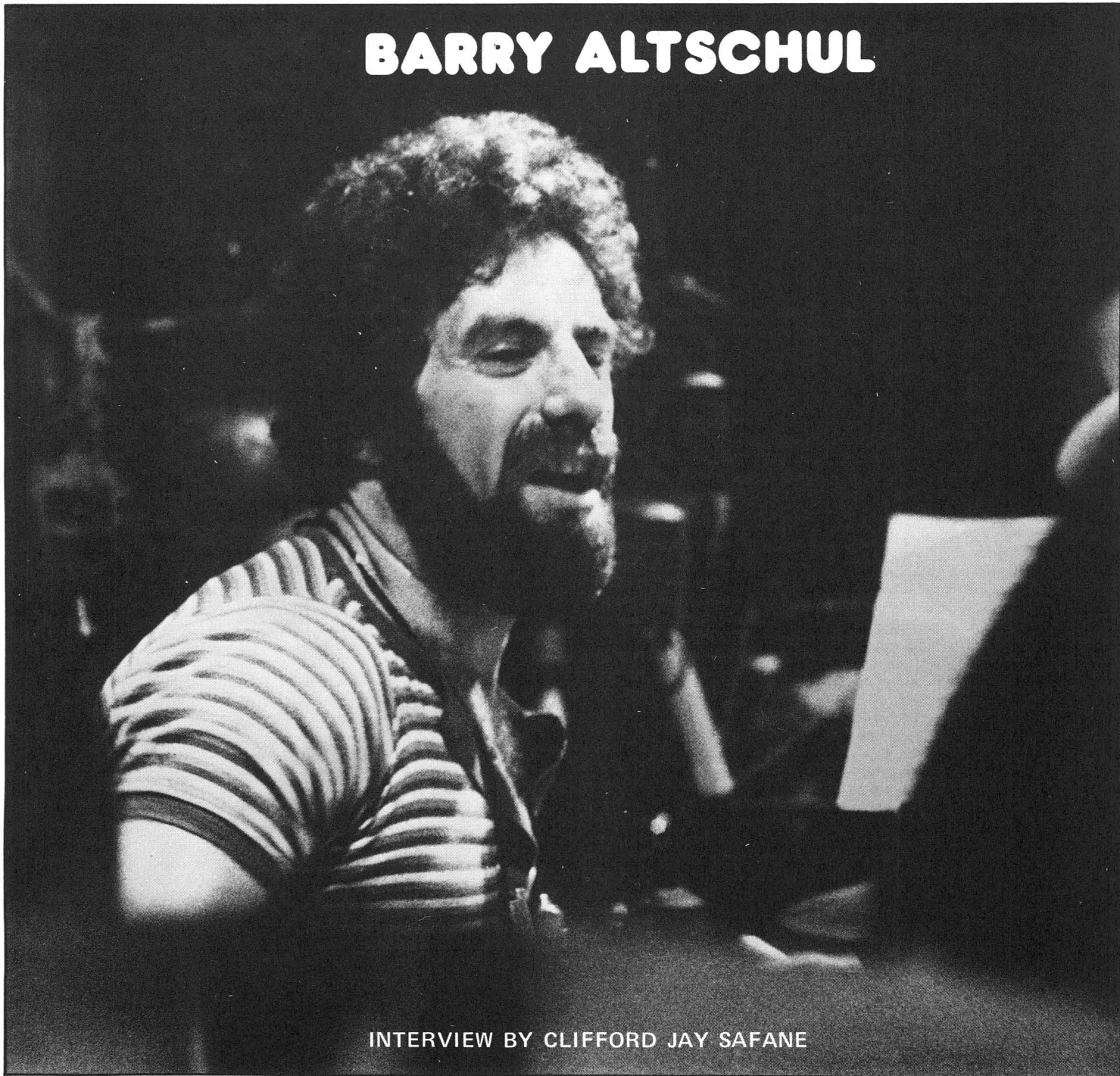
Bee Hive BH 7007  
Curtis Fuller, tbn; Sal Nistico, ts; Walter  
Bishop Jr., pno; Sam Jones, bass;  
Freddie Waits, drums.



Bee Hive BH 7008  
Ronnie Mathews, pno; Frank Foster, tenor  
& soprano sax; Ray Drummond, bass; Al  
Foster, drums; Azzedin Weston, percussion.

BEE HIVE RECORDS \* 1130 COLFAX ST.  
EVANSTON \* ILLINOIS \* 60201 \* U.S.A.

# BARRY ALTSCHUL



INTERVIEW BY CLIFFORD JAY SAFANE

Right now, I'm trying to find work for my new band with Mark Helias (bass) and Ray Anderson (trombone). I'm no longer associated on a regular basis with Sam (Rivers) and Anthony (Braxton), although I'm sure we'll be doing some playing together. I've also just had a new album come out on Muse called "Another Time, Another Place". One composition spotlights the band with Anthony Davis (piano) plus alto saxophonist Arthur Blythe and guitarist Bill DeArango. Another tune features Anthony Davis, Abdul Wadud on cello and myself. There's also a drum solo as well as one piece for percussion and string quartet, consisting of Dave Holland and Brian Smith on basses and Peter Warren and Abdul Wadud on cellos.

Drumwise, I'm trying to find other alternat-

ives and approaches to playing music that have a tradition of improvising into a contemporary and exploratory dimension. The members of my band and I take material from the past of American improvised music to the present, and play it with our own conceptions. Some of this music consists of pieces composed by us. I feel that I'm a flexible and always growing musician, and want to be able to play everything I know how, and still be turned on to find new things to play.

I consider myself to be what is commonly called a free player, although to me, freedom is not freedom per se. Total freedom results in chaos, and I'm not into that type of thing. Instead, I prefer freedom of choice. With today's music, just playing the chord changes is sometimes limiting. There are all kinds of

things you can do, like stretching, altering and even changing the chords. You can even play one chord for a longer time than is indicated, if it feels right.

In my own music I like to use the feeling of an old concept and make it into something fresh. For example, there's an entire tradition of Dixieland that connotes certain feelings and sounds. These images can be implied without actually playing Dixieland, by just using the music's vibration or concept. There's a thing on my first album ("You Can't Name Your Own Tune" on Muse) called *Natal Chart* where the concept was to have group improvisation from two points of view — now and where it started, i.e. Dixieland. There's a section in the piece that has a stock Dixieland ending and feeling. I wanted to show how

the concept of group improvising has been passed along and used today.

**Clifford Jay Safane:** With Sam Rivers, you employed an extremely large battery of percussion instruments. How did you get into using this particular setup?

**Barry Altschul:** It stems from a conceptual need, and I added things as I went along. When I first started playing, I used the traditional drum set of bass and snare drums, mounted and side tom toms, a couple of cymbals, and a high hat. Eventually, as I started to explore the drum's sound and melodic possibilities, there were some things that I needed to do to imply melody that just weren't in the drum set that I was using, so I started to add things. Due to Stu Martin's influence, I've gotten into double bass drums, which changes the instrument's melodic implications (It's like adding another note to a chord). And of course I also use many so-called miscellaneous percussion instruments.

**C.J.S.:** Did Anthony Braxton influence you in this regard?

**B.A.:** To a degree. But Anthony's real influence was not so much in my using special percussion instruments, but in how to use them. Every sound and instrument has its own particular use and purpose. Instruments are not there just to be hit. I'm going to play them only where I hear their sound. I can hit one cymbal, and then another, and then pick up another percussion instrument and shake it, and conceive of the composite sound all as one note. I just spontaneously feel when to play a particular instrument, and somehow it comes out right.

My first instrument was the piano, which I started playing around with when I was very young. When I was nine or ten, I learned to play the clarinet in the New York City public schools. At eleven, one of the drummers in the class showed me a roll, and that just opened me up to the drums. They started to fascinate me, and from then on I became totally involved with them. At home, I started playing along with the radio on a set of drums that I made out of fruit cake cans. Finally, when I was thirteen, I acquired a conventional drum set (snare drum, cymbal and high hat), and started playing with some neighbourhood people. There were many good musicians around, and quite a few of them helped me out. These are individuals that most people haven't heard of like Bernard Chambers, Henry Jenkins, and Leo Mitchell. People like Al Foster, Frank Mitchell, Jimmy Owens, Tina Brooks, Donald Byrd and many others also lived around the neighbourhood. And Elmo Hope was the father figure. There were jam sessions all the time. We practiced together and shared ideas up until the time I was nineteen or twenty.

Elmo was very helpful, talking to many people about what it was to play, and what he lacked at that time. In fact, all the people of Elmo's generation were very helpful to the young people like myself, especially at jam sessions. On certain nights you could sit in. There was a general feeling of passing on the tradition. Some of it was done in a harsh way, but the intentions were good.

**C.J.S.:** Do you miss this spirit today?

**B.A.:** I think that the younger players are suffering from its absence.

**C.J.S.:** How did you come to play with Paul Bley?

**B.A.:** I was a janitor at a recording studio, sweeping up cigarette butts, while trying to get

it together as a musician. Paul came in to do a record date with John Gilmore, Gary Peacock and Paul Motian. We started to talk, and I told Paul that I was a drummer. He took my phone number, and then one day he just called me up. Slugs was just opening then. Paul wanted me to do a gig there with him and bassist David Izenon at one of their Sunday afternoon sessions. From that point on until I said that I wanted to do some other things, I was pretty much a regular in Paul's group.

During my period with Paul, I took a break and went to Europe by myself at the end of 1967 for about a year, and played with many of the expatriate musicians. Then I came back and rejoined Paul for another year or so, after which I joined pianist Chick Corea and Dave Holland in a trio. Then Anthony (Braxton) became part of the band, which was then known as Circle. In between all this, however, I was playing with many other musicians.

Circle was an exciting and fresh experience. Everybody was bringing in all kinds of ideas and concepts of playing that were very challenging and stimulating to the other members. It was just a great thing to do for the period that it lasted.

Sam Rivers has a very definite concept for pretty much everything he's doing. There is some music where the philosophy is much the same for both small and large ensembles. But there are also compositional aspects in the larger ensemble, that he leaves to the individual's discretion in the small groups.

In the small group performances, most of the music was 100% improvised. There was nothing set before we played, and usually nothing was said afterwards unless it was really good, and everyone was saying "Yeah!". But if it's not up to expectation, we don't talk because the music is different every time we sit down and play. Out of improvising, a natural form appears. The freedom of choice or vocabulary of what to play is very necessary because anybody can go into any part of their experience and initiate that musical area. Whoever has the most creative energy at a particular moment is the band leader for that period.

**C.J.S.:** Have your musical activities been restricted to improvised music?

**B.A.:** No, I've played in dances, weddings, and those kinds of things, but since I was fifteen my primary interest has been the pure jazz form. The first record that I really got into was by Lester Young with Nat King Cole. From that point on I listened to jazz. My sister got me some of Miles Davis' records from the 1950s. Then I went back to Charlie Parker and Max Roach. There were people in my neighbourhood who had great record collections and who turned me on to the music. We all used to wait for the new Monk or Blakey album just as today's young people wait for the new Rolling Stones record.

When I was about 18, I moved out of my parents' house and into an apartment with a friend. It became the headquarters where people hung out all the time and listened to music. The young musicians used to copy licks, learn how a certain harmony came about, or a line was set up on a particular chord structure. We were not trying to imitate anyone as we did when we were younger and copied our idols. Rather, we tried to utilize what other musicians had developed and transform it into our own thing.

Ever since I was young, it was impressed

upon me to play my own thing. I was told that I should be able to sit down on anybody's drum set and not change a thing, and still sound like myself.

I believe that anyone who plays improvised music should come up with something of their own. I'm not talking about musicianship — swinging, technique, etc. — but rather the desire to be an innovator. I was brought up never to be happy to imitate. It was specified to be yourself. If you sounded like someone, that was okay if you were just learning your instrument and the music. But after a certain point in your development, you got to be known as "the cat who sounds like so and so".

You have to work at being yourself musically. For me, it was more of what not to do rather than what to do. If I heard myself playing someone's lick, I would make note of it and either leave it alone or try to change it into something fresh, while retaining the initial feeling. I didn't want to steal anybody's stuff.

**C.J.S.:** Would you feel the same way if someone copied your style?

**B.A.:** To a degree. It's very flattering to hear someone play like you, and to know that you've influenced someone as long as that person knows it and is going to eventually play himself. It's okay to learn by imitation as long as the process doesn't end there. It's only the first step.

**C.J.S.:** Do you believe that American improvised music's sources of inspiration are changing?

**B.A.:** I think that it's becoming more universal. Still, it's a black American music. It came about by the black people being brought over to America as slaves, being suppressed in their artistic and creative outlets, and coming up



with this music. Whatever whiteness was involved in the music at that point came out of the technique of playing Western instruments, notation, and things like this. But the ideas, feeling, and concepts were black. Many black musicians didn't even read music. They just picked up a Western instrument and played the blues, gospel, ragtime, etc. All these styles were basically made by black composers and musicians. Of course, certain whites throughout every era of jazz were able to understand and play the music, but even they got their inspiration from the black musicians that they heard.

This music is the only original art form to come out of America. I think that one of the reasons why it isn't especially popular is that it stems from a black esthetic. Yet jazz — like any music — could become very popular depending upon how it's marketed. If all the AM radio stations would play jazz, then people would become accustomed to the music and hopefully, support it. But there is some great fear on the part of people with money of putting their resources behind this music. I'm not talking about marketing those musicians who gear their music for a wider audience, but about those people who want to express their feelings through their art form.

I see music as one of the spiritual paths. Because of its discipline and what the vibrations of sound do on a spiritual, physical, and mental level, it is one of the paths to awareness. It shouldn't be treated lightly, especially if one has the potential of creating on this level. I get very upset when musicians are shucking and jiving, yet think that it's happening. These people are not finding out about themselves.

Music is a great mirror. You play what you are, and you are what you play. To do some-

thing that shades the vibration of integrity on the music is sacrilegious. That's why I've dedicated myself to playing as creative a music as I can without taking into consideration what it's going to get me in material terms.

**C.J.S.:** Would you play on a fusion session?

**B.A.:** If the particular project interested me, I would do it. But as a steady diet, absolutely not. There are moments when I play some rock or Latin rhythms, because I feel them and they fit into the musical context. But to play that just for the sake of making some money doesn't interest me. I've had some offers to be involved in some lucrative projects, but I said no. If I can't be happy, expressive, and creative at what I'm doing, I could take a day gig. I also believe that if one does something long enough with the purity with which you started, everything will be okay.

**C.J.S.:** How do you perceive your playing as changing over the years?

**B.A.:** My conception has widened and become more secure. I'm more mature, and consequently my music has more consistency. My sound has also changed; it's much bigger now. In addition, I have a larger musical vocabulary than I had years ago, as well as more things to say.

**C.J.S.:** Do you like to play solo?

**B.A.:** I love it. I've done very little complete unaccompanied performances, but I've had solo pieces on most of the gigs that I've played. There are many things to explore by yourself that you don't get a chance to do when you're with other musicians. Yet, I enjoy playing with other people. I like the exchange and stimulation that group playing provides.

**C.J.S.:** What advice would you give to young aspiring musicians?

**B.A.:** One must practice intelligently. I don't believe that practice alone makes perfect. You can't ramble. Instead, you work on specific problems that you come across or that someone else puts in front of you. If you want to be a complete musician, you're going to have to practice what was going on before as well as now. Playing other instruments also helps, as does devising one's own exercises and not just relying on what other people give you. This helps to bring out a person's individuality. One should also be aware of tradition, yet not be afraid of trying something unconventional.

Musicians should listen to everything as well as play with others as much as possible. Drummers should hook up with bass players. The younger musicians should play primarily with people who are just as good as they are or better, and should also not be afraid to admit to themselves that they are better than someone or not as good.

**C.J.S.:** Do you feel an obligation to play with younger musicians?

**B.A.:** No, I just like to play with them because they are always rebelling and finding new directions. I always want to be turned on to new things.

— *New York City,*

*October 1978, February 1979*

Barry Altschul can be contacted at P.O. Box 533, Canal Street Station, New York, N.Y. 10013 USA.

#### SELECTED DISCOGRAPHY

##### As leader

"You Can't Name Your Own Tune" Muse 5124  
"Another Time/Another Place" Muse 5179

##### As co-leader

"Circle: Paris Concert" ECM 1018/19  
"Japan Suite" (with Paul Bley and Gary Peacock) Improvising Artists 37.38.49

##### with Paul Bley

"Blood" Fontana 88391

##### with Anthony Braxton

"The Montreux/Berlin Concerts" Arista 5002

##### with Chick Corea

"A.R.C." ECM 1009

##### with Buddy Guy

"Hold That Plane" Vanguard VSD 79323

##### with Julius Hemphill

"Coon Bid'ness" Arista 1012

##### with Andrew Hill

"Spiral" Arista 1007

##### with Dave Holland

"Conference of the Birds" ECM 1027

##### with Sam Rivers

"Rendezvous" Sam Rivers Trio (with Mario Schiano) Red Records VPA 8375

##### with Roswell Rudd

"Flexible Flyer" Arista 1006

##### with various artists

"The Drums" Impulse ASH 9292-3

PHOTOGRAPHY BY BILL SMITH



"Blues Is Killing Me" (Juke Joint - 1501) is a well-packaged and exciting anthology of mainly Chicago blues recorded in the 1950s. Found here are fourteen vocal sides (nine of which were never previously released) featuring the Brims (Grace and John), Sunnyland Slim, Floyd Jones, Moody Jones, J.B. Lenoir, Robert Lockwood, Leroy Foster, Eddy Boyd, B.B. King, Elgin Evans (maybe?), Memphis Minnie, plus unknowns Harry Brooks and Percy Parham. These somewhat rare sides are drawn from such labels as JOB, Chess, Parkway, etc.

The characteristic format is the Chicago post-war ensemble of guitar(s), piano, drums and occasional harp. However, there is the odd departure from the norm with the addition of trumpet to Floyd Jones' *Big World*, tenor sax to Eddy Boyd's *Hard Head Woman*, a well-rounded horn section to B.B.'s topical *Recession Blues*, and of course Percy Parham's (organ lead) soulful R&B rocker, *Just A Mouse*.

These noticeable departures from the formula, the differences in vocal stylings and variations in tempo, and the range of thematic content make a great deal of variety in the overall programming. Songs that score high for thematic content and lyrical imagery include Leroy Foster's *Blues Is Killing Me*, Grace Brim's *Man Around My Door*, Memphis Minnie's *World Of Trouble*, and B.B.'s *Recession Blues*. Generally the sound quality and instrumental backing are quite good, and I personally find the majority of the sides musically exciting. Sunnyland Slim's presence as a sideman on nine sides certainly adds to this excitement with his solid contributions of inspired blues piano. However, sub-standard sound quality (characteristic of the originals) and sidemen anarchy prevail on a few sides, most noticeably Harry Brook's raw, yet digestible downhome ditty, *Black Mare*.

I strongly recommend this collection and urge those interested to obtain it before it slides into limited edition obscurity. The music is generally rare and exciting, the sound quality exceptionally good, and the liner is graced with detailed notes and a solid cover photo. Distribution is through Southern Record Sales, 5101 Tasman, Huntington Beach, California 92648 USA.

Next we turn to a refreshing feature LP by Chicago bluesman Louis Myers. "I'm A Southern Man" (Advent 2809), recorded March 1978, is a premier release for Myers following the latest breakup of the Aces. Here Louis is found in new and competent company, and it seems that he is able to stretch beyond the anticipated Aces format. This LP demonstrates the versatility of Myers as a bluesman and his stature as a feature artist. He is a crisp, precise and imaginative guitarist who is at home in a variety of settings. He mixes things up with some acoustic work on the laid back *Kind Hearted Woman*, some jazz-inspired guitar (via R. Jr. Lockwood) on his own *Women's Lib* (a perception of equal opportunities), some Texas-inspired electric work on Hopkins' *Short-Haired Woman*, some slide on a loose autobiographical sketch, *Southbound Blues* and Dixon's *Women Trouble*, and more conventional, modern electric blues guitar on *Hello Stranger*. He also blows amplified harp on four additional selections, including the title cut. Of particular interest is a slow and moody Little Walter-inspired instrumental, *Just Woke Up*. On the other three selections there is slight evidence of some Sonny Boy and Jr. Wells influences



## BLUES ON RECORD

DOUG  
LANGILLE

at work. Although his harp work is strong, it never equals his powerhouse performance on "Top of the Harp" (Delmark DS-618).

Myers' vocal style is that of the older generation of post-war Chicago bluesmen. As such, many Southern blues trappings surface throughout, reinforcing the general downhome flavour of the set. This flavour is further cemented in Myers' choice of borrowed compositions, and in his choice of phraseology and themes for his own compositions.

The set is also blessed by inspired backing from a studio assemblage of West Coast musicians. The instrumentation, which varies from cut to cut, includes second guitar(s), piano, bass (acoustic and electric), drums, tenor sax and trumpet. The rhythm section is solid and there is a great deal of subtle and not-so-subtle interplay around Myers' lead work. Sidemen of particular interest include saxophonist David Lii and guitarist Fred Robinson. Actually their more modern styles provide a contrast to the downhome orientation. Especially catch Lii's sax work on *Short Haired Woman* where he acts as a sharp but complementary foil to Myers' Texas guitar. Robinson demonstrates a great deal of adaptability and musicianship throughout. He is a supportive artist, interacting exceptionally well with Myers — and catch his solos on *Women's Lib* and *Just Woke Up*.

The bottom line is that this set is a good one and a solid premier release for Louis Myers as a feature artist. The music is further enhanced by a sensitive mix and clean sound.

While on the subject of Advent, they have recently released the Amigo Sonny Rhodes LP, "I Don't Want My Blues Colored Bright" (see *Coda*, # 164/65, Feb. '79) in the USA as Advent 2808.

Next there is the live Otis Rush LP on Delmark — "So Many Roads" (DS-643). The material for this modern Chicago blues set

was drawn from two concert dates in Tokyo (July 1975). As evinced by his performance, Rush was riding high on the audience response and in an unusually positive frame of mind. He plays and sings the hell out of the material, but does not seem preoccupied with the personal exorcism of a modern-day hellhound. His high-energy performances seem much more like a joyous celebration and reunion with past glory. In this collection he shares that joy with his audience and subsequently with the record listener.

Behind Rush there is a small but solid Chicago unit featuring Jimmy Johnson on guitar, Sylvester Boines on bass, and Tyrone Centuray on drums. These sidemen were obviously at home with Rush and his material, and also sound like they were riding high on the audience response. They cook right along, push Rush, but do not intrude. The show definitely belongs to Rush. There are nine lengthy vocal cuts including such biggies as *Everyday...*, *I Can't Quit You Baby*, *All Your Love, Gambler's Blues*, etc. Two personal favourites, which seem to be performed with an extra pinch of intensity are *Crosscut Saw* and *So Many Roads*. The length of the songs allowed Rush to build his crowd and extend into long, busy guitar solos. You certainly get an appreciation here for the influence that Rush had on the rock/blues guitarists of the 1960s and '70s.

With the exception of *Crosscut Saw*, this LP was released earlier on the Japanese Trio label (PA-3086). The Japanese LP was plagued by a flat mix with bassist Boines being brought forth as lead instrumentalist and Rush placed towards the background as a very busy second guitarist. Delmark obtained the North American rights for the material and remixed the sound, bringing Rush's vocals and guitar work into the foreground while still maintaining the individuality and presence of the sidemen. Delmark also re-programmed the selections and



re-edited to give the set much more of a live concert perspective, yet devoid of long artist/audience raps. "So Many Roads" is an exciting and highly recommended LP — even for those who have a collection of similar Otis Rush titles. Stay away from the Trio package, which downplays the intensity of Rush's performance. Pick up on the Delmark package, which enhances a performance where Otis Rush seemed to be in the right place at the right time.

1978 was a busy year for Alligator Records with four releases and enough material in the basket for a three-volume anthology of contemporary Chicago blues (this set is currently out). Chronologically the 1978 releases are Fenton Robinson - "I Hear Some Blues Downstairs" (AL4710), Koko Taylor - "The Earthshaker" (AL 4711), Son Seals - "Live And Burning" (AL4712), and Albert Collins - "Ice Pickin'" (AL4713). Collectively these releases are testament to Alligator's standard of excellence in both artist performance and label presentation, and showcase four distinctive approaches to modern blues. On each LP the featured artist and sidemen perform in a tight, apparently well-rehearsed manner without sacrificing any of the all-important l'essence du bleu. In each case the production shows patient, thoughtful consideration of the artist, the jacket design is imaginative and appropriate to the music to be found inside (the LP titles also tend to foreshadow), and the sound quality, mix, pressing, etc. are quite good.

"I Hear Some Blues Downstairs" is Fenton Robinson's second Alligator release. While the first ("Somebody Loan Me A Dime, AL 4705) was essentially comprised of his hits, this more recent release allows him to stretch out with some new, original material and some refreshing covers of other artists' compositions. Robinson is atypical of hardcore Chicago blues. Here, as on his first Alligator LP, he is showcased as a sophisticated and highly innovative guitarist, as a relaxed, soft-spoken and smooth vocalist and as a sensitive and perceptive lyricist. While his music projects the direct emotion of modern urban blues, it is essentially melodic in character, demonstrating a particular leaning towards the clean, rhythmic Southwest swing/jump blues style.

Included are nine generously long vocal numbers that feature plenty of Robinson's individualistic guitar. The impact of the T-Bone Walker model is quite obvious on such cuts as *West Side Woman* and *Tell Me What's The Reason*. However, Robinson's innovative divergence from this stylistic model is evident throughout. His personal emphasis on precise, lyrical single-string runs is structured by an eclectic, experimental vocabulary of chords and progressions, uncommon to the blues. Robinson's perceptive writing abilities are well-illustrated in the four original compositions. Of particular note are the title cut and *I'm So Tired*. The former describes in a relaxed and somewhat humorous manner an apparent conflict between the artist's love for a woman and his love for music, while the latter projects a biting statement of personal frustration. Also to be heard are fresh covers of Wolf's *Killing Floor*, Roscoe Gordon's *Just A Little Bit*, and Peppermint Harris' *As The Years Go Passing By*. This last cut is likely the strongest cut of the LP. Robinson deals with this theme in an appropriately haunting

and peaceful manner that is in sharp contrast to the heavier interpretations by Albert King, Mighty Joe Young, etc.

Backing includes second guitar, keyboards, bass and drums, with a trumpet, tenor sax and trombone on three cuts. Pianist Bill Heid is put to good use in plenty of piano/vocal and piano/guitar interplay, and as an infrequent soloist. Also of note is bassist Larry Exum, who lays down a funky and busy bottom that is particularly effective on the uptempo cuts.

"I Hear Some Blues Downstairs" is both funky enough for modern electric blues fans and sophisticated enough for the more demanding jazz guitar aficionado. When looking for this release, also watch out for his first Alligator LP. Besides showcasing re-recordings of his earlier Meteor, U.S.A., Dunke and Palos sides, it includes an unusual interpretation of the Rushing/Basie classic *Going To Chicago*.

With "The Earthshaker", it's back to Chicago hardcore. Her emotive and powerful performance on this mixed program suggests that Koko Taylor just might be the strongest of the current crop of women blues vocalists. As on her first Alligator LP - "I Got What It Takes" (AL 4706), this is Koko Taylor free of the stylistic chains that restricted her at Chess/Checker.

Koko is joined here by a tight, professional backup unit, of which two of the sidemen are part of her current road band, The Blues Machine. On all nine cuts the backing is appropriately tough and complementary of Koko's raunchy vocals. There is a steady and sometimes a driving bottom, plenty of understated interplay, instrumental work responsive to the vocal line, and frequent breaks for guitar, piano, harp and sax. Sidemen include guitarists Johnny B. Moore and Sam Lawhorn, pianist Willie 'Pinetop' Perkins, bassist Cornelius Boyson, drummer Vince 'Star Time' Chapelle, saxophonist Abb Locke (four cuts), and harp player Merv Hinds (on three cuts separate from Locke).

There are ballsy interpretations of *Let The Good Times Roll*, *Cut You Loose*, *Spoonful*, *Hey Bartender*, and *You Can Have My Husband*. Koko adds her own *Please Don't Dog Me* and her equivalent of *I'm A Man - I'm A Woman*. The latter cut justifies the earthshaker claim of the LP's title. The most interesting cut is Koko's quiet and sensitive interpretation of *Walking The Back Streets*, on which she is sympathetically backed by organ, guitars, bass and drums. The program is climaxed with a strong statement of the *Wang Dang Doodle*. "The Earthshaker" is not quiet or passive easy listening for the weak at heart. It is hard hitting, gutbucket, barroom raunch blues. Enjoy.

"Live and Burning" presents more straight ahead modern urban blues from the same environment. This is Son Seals' third Alligator release (*Coda*, # 157, October 1977). It is a live LP cut in the cramped quarters of the Wise Fool's Pub in Chicago, and the atmosphere sounds charged, with Son, his band and the audience feeding off one another. Vocally and instrumentally Son was on top of the situation, coming across in his usual strong, self-confident and assertive manner. He was obviously enjoying the date. His raw, emotive lead guitar work seems to be more adventurous than on his earlier recordings. Backing Son is a core unit of his regular band - Lacy Gibson on guitar, Snapper Mitchum on bass, and Tony Gooden on drums. This unit is tight and acts as a catalyst to Son's forceful performance. Throughout the program Son and his band are joined by guest saxophon-

ist A.C. Reed. Reed brings a refreshing dimension and a relaxed balance to the sound of the Son Seals Blues Band. Reed is given ample latitude on slow numbers such as *Blue Shadows Falling*. In addition pianist Alberto Gianquisto joins in on Son's rendition of *Last Night*.

In addition to three originals by Son, plus the two above-mentioned cuts, there are pleasing interpretations of *Call My Job, She's Fine*, *The Woman I Love* and *I Can't Hold Out*. The program is climaxed with an exhausting workout of the Son Seals instrumental theme *Hot Sauce*. Like "The Earthshaker", "Live And Burning" is highly recommended.

In my estimation, "Ice Pickin'" is an LP that finally does justice to the enormous talent of blues guitarist/vocalist Albert Collins. His earlier Imperial, Blue Thumb and Tumbleweed LPs, although enjoyable, are not in the same league as "Ice Pickin' ". Alligator has provided Collins with a tight blues funk backup team and latitude to stretch out with four Collins family compositions and four infrequently covered blues by Freddy King, T-Bone Walker, Lowell Fulson and Johnny "Guitar" Watson. The product is a joyous, frequently humorous, high energy assault on the senses.

Collins was a street student of modern Texas blues guitar, and is now one of its major proponents. He took the clean, single note stylings of T-Bone, Fulson, Hopkins, etc., the razor-sharp electric attack of Gatemouth Brown, and adapted these via his own unorthodox tuning and individualistic technique into the Collins Cool Sound. The Cool Sound inherent in earlier instrumentals such as *Frosty*, *The Freeze*, and *Sno-Cone* has left its brand on contemporary blues and rock guitar.

"Ice Pickin'" has its share of good time shuffles. On the vocal side are the funky *Honey Hush* and the humorous *Too Tired*. *Avalanche* is a devastating Collins instrumental shuffle, while the title cut provides a vehicle for a new icy Collins funk theme. Humour is straightforward in the medium tempo *Master Charge*, a tongue-in-cheek jab at credit card promotion and misuse. *Conversation With Collins* has become a Collins trademark, and if his live performance can have a show stopper, this is it. In this relaxed version Collins stretches out into a long, talking soap opera blues that climaxes with a meaty early morning wife/husband discussion narrated on the guitar. Besides all this there is a lengthy, intense interpretation of the topical *When The Welfare Turns Its Back On You*, and a haunting and sensitive *Cold, Cold Feeling*.

Collectively the sidemen make a significant contribution. They are able to provide Collins with a sympathetic backdrop on the slower blues, empathy on the talking blues, and an unrelenting, driving force on the full throttle numbers. They include A.C. Reed (tenor saxophone), Chuck Smith (baritone saxophone), Alan Bates (keyboards), Larry Burton (second guitar), Aron Burton (bass) and Casey Jones (drums). Jones, Reed and the Burtons have been touring with Collins in the East. Of special note are Bates' piano accompaniment on *Welfare* and *Conversation*, and Jones' drumming throughout the set.

"Ice Pickin'" is highly recommended. By the way, don't be frightened by the liner note hype. The product on the inside far surpasses the enthusiastic description on the back.

In the next *Coda* we'll consider new releases by Johnny Shines, Roosevelt Sykes, Piano Red and Walter Horton.

# THE JAZZ PHOTOGRAPHER

GERARD FUTRICK is 34 years of age and lives in Reading, Pennsylvania. He has been interested in jazz for eighteen years, and has been photographing musicians for the last ten years. Living in close proximity to both New York City and Philadelphia has given him an excellent opportunity to hear a lot of live music and in turn take many photos. He also has a large record collection encompassing all eras of jazz and blues. Besides *Coda*, he has contributed photos to *Down Beat*, *Jazz Magazine* and *Jazz Forum*, in whose publication he has won their ongoing photo contest. He has also done work for local rehearsal bands and the like and has sold many pictures to private collectors. He processes all his own black and white film and prints all his pictures himself, by hand. Several years ago he had exhibitions of his photographs at a few local colleges.

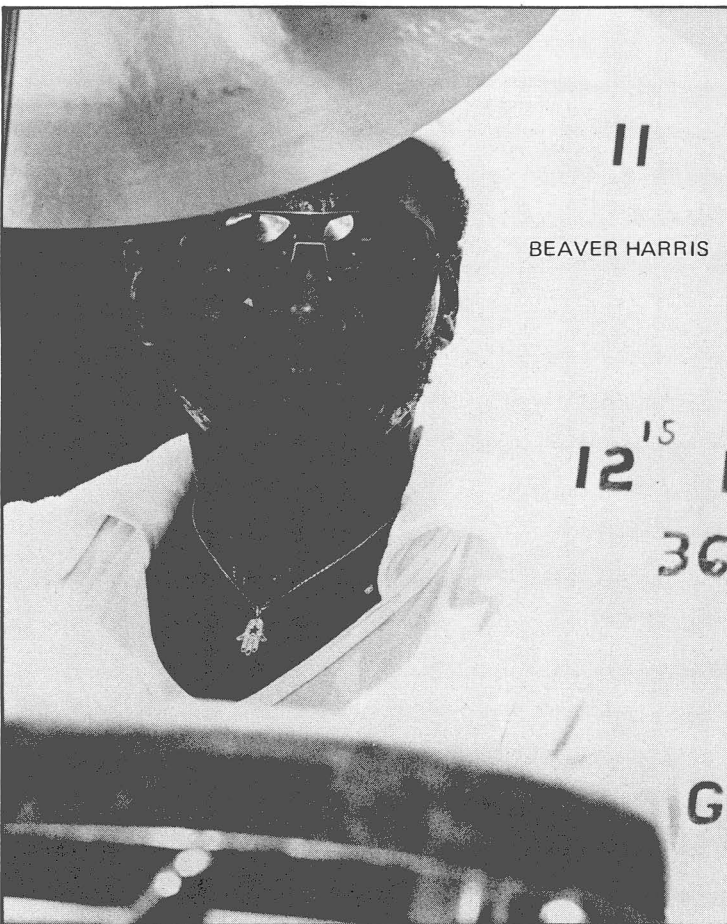
In the past few years Gerard Futrick and his wife have travelled rather extensively, visiting many European countries, Colombia, and Morocco. They attended the Montreux Festival in 1972, the Jazz Jamboree in Warsaw in 1973, and have also been to some of the Newport in New York functions last year.



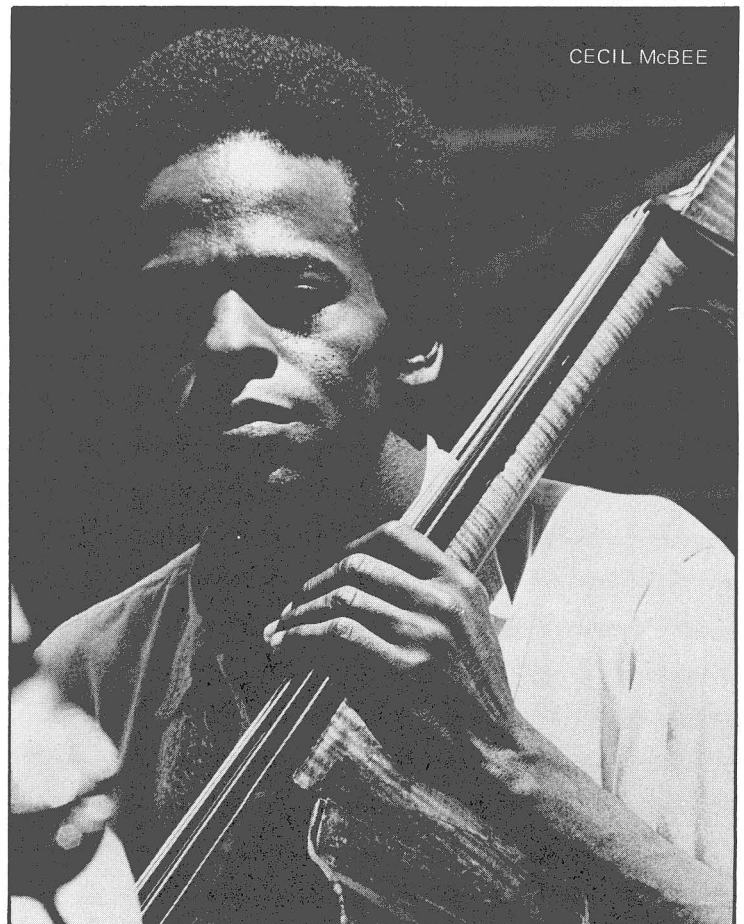
EDDIE JEFFERSON



HAN BENNINK



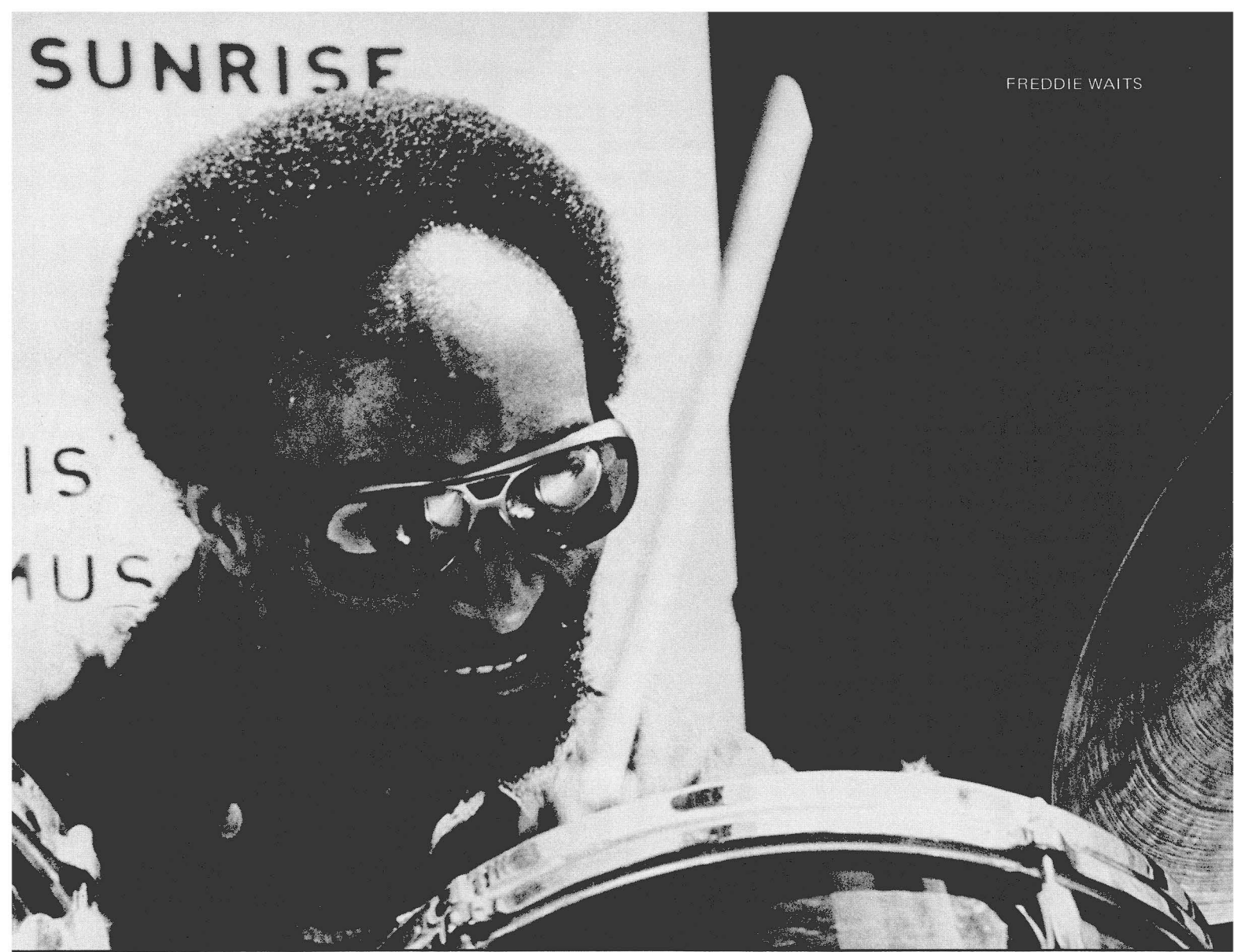
BEAVER HARRIS



CECIL McBEE

SUNRISE

FREDDIE WAITS



ART FARMER



DIZZY REECE



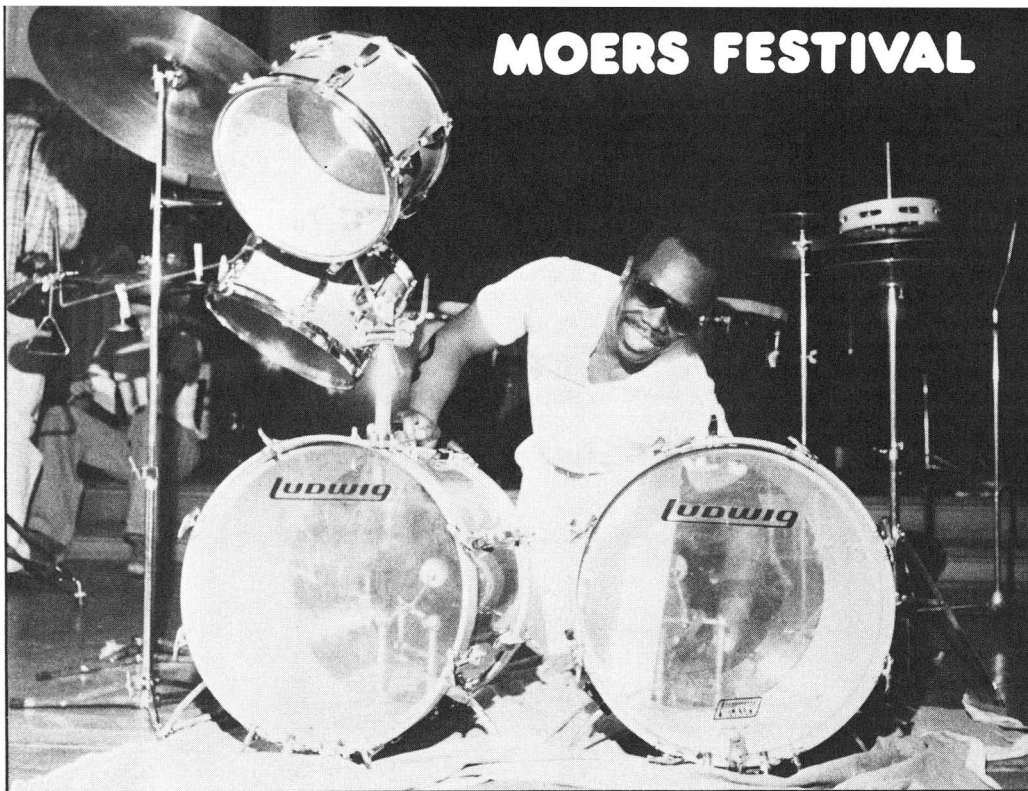
# MOERS FESTIVAL

Following the pattern established by earlier festivals here, the 8th annual Moers International New Jazz Festival was conceived around a certain "Konzeptionsschwerpunkt" or theme; this year's official emphasis was upon the larger ensembles. Of the nearly thirty individual presentations, there were six big bands on hand, ranging in size from the Petrowsky Octet out of East Germany to the 25-piece Sun Ra Arkestra. The small contingents were not overlooked, however, as several special morning projects featuring solo and duo instrumentation were held in scattered locations throughout the town and a sizeable number of trios and quartets were an integral inclusion in the afternoon programming as well. All of which went a long way in making this holiday weekend a rewarding, if exhausting, four days of musical saturation for those with ears hardy enough to withstand the aural barrage.

When the subject of jazz, no matter the style, pops up in conversation, the picture which most readily comes to mind (at least for those of the present generation) is that of a select group of perhaps three to five musicians doing unheard of things to a fairly stable set of instruments (i.e., a horn or two, bass, piano, drums, maybe a guitar or vibes for good measure). The Paul Whitemans, Glenn Millers, even the Basies and Ellingtons no longer occupy the central position in the so-called jazz public's eye, and for some time now, the Big Band has been on the endangered species list, in mortal peril of disappearing quietly into jazz history, much the same way the tuba once was. But today, like the tuba, the Big Band is experiencing a comeback; suddenly, there are more of them around than have been in a while and more opportunities for them to work are becoming available both here and abroad. The parade of large-scale, more or less improvising organisms at Moers could well have had an instructive function as an illustrative series of stylistic specimen-kits, so to speak, typifying the various means of approaching and grappling with the many obstacles inevitably confronted in the performance of a music that insists upon the freedom to utilize any and all compositional and improvisational tools available for the purpose of carving out meditative, expressive and ultimately *musical* soundstructures.

From this viewpoint, the small ensembles (and this applies as well to the solo performers) represent more exacting probes into specific musical frontiers, probes that because of the size of a large formation would be unfeasibly particular to pursue and thus unwieldy, even if the big band's very size and instrumentation possibilities originated the ideas for the motifs under investigation. The reverse may also hold true: the full maturation of a sonic potentiality stumbled on by a trio might only be possible through a big band's resources. There is, then, a reciprocal relationship between the two entities. As a consequence, one trio or quartet may exhibit a natural affinity toward one or another large assemblage, while with others have little or nothing at all in common.

Upon applying this simplifying scheme to Moers, a certain duality emerges. The old jazz trinity of Africa, Europe and America is again at work here, but what counts is the relative dosage of each of the reagents in the mixtures. On one side the European "spatromantik", post-Schonbergian tendencies toward open form, random multiplicity, asymmetry and



mathematics play leading roles in the musical alchemy. On the other side of the coin, it is the conjurer's art that takes precedence, involving a raw, primal immediacy that is rooted to something basic in us all, physical while at the same time transcendent, timeless, infinite. The groups led by the legendary drummer Sunny Murray (with Malachi Favors and David Murray), Chicago saxophonist Fred Anderson and the Andrew Cyrille/Rashied Ali drum duo are a part of this tradition; Sun Ra embodies it, adding a touch of the cosmic as well. Ra's two donations to Moers '79 — a "solo" (there were sometimes as many as three other clan-members on stage garnishing his pianisms) and a highly-charged collective affair that brought this marathon to a screaming end — were often hypnotizing in their intensity. In the latter, absolutely wild versions of a pair of Fletcher Henderson and Jelly Roll Morton standards, snippets of enigmatically familiar melodies, unison chants, and a whirl of sequined dancers lended an indescribably magical quality to an altogether orgiastic visual and aural spectacle.

Quite a few of the most notable performers at this year's INJF evidenced an attraction to European so-called "Bildungsmusik". The most obvious example was that of the (East) Berliner Improvisations Quartet, whose use of psychodramatic tension, "sprachgesang" employing texts from Trakl, Rilke and Brecht in addition to fragmented melodic lines can be directly linked to Schonberg, Cage and Crumb. The New York String Trio (violin, bass and guitar) offered a sort of neo-chamber music that, besides being an original instrumentation conception, paid homage not only to the blues, but also to Varese and Harry Partch. A rare solo performance by California clarinetist John Carter was based upon material drawn from both the rural and urban black experiences and exuded through "expressionistic" voicings.

Not so easily placed were the compositions of George Lewis and the Leo Smith / Roscoe Mitchell Creative Orchestra. Lewis, one of the

most respected trombonists in modern music, and the Smith/Mitchell team, consisting of two of this music's best-known innovators, each involve themselves in works deeply immersed in the incorporation of indefinite meter, drone tones, airy and sparse ornamentation, blocks of curiously shifting sound, microtonal fluctuations in pitch and the like. The Lewis and Mitchell pieces were without doubt the most lyrical of those from the more abstract-minded contributors, who at times elected to ignore any need whatsoever to project *feeling*, substituting emotional content for a numbingly icy, mirthless, near-mechanical exterior.

Between these two extremes lay the more straight-ahead cooks in the post-bop/Coltrane mold: these include drummer Barry Altschul's fine trio featuring the young trombonist Ray Anderson, those headed by saxmen Chico Freeman and Jimmy Lyons, and the excellent set by flutist James Newton and pianist Anthony Davis. There were also those satirists who managed to, in passing, refer to several facets of the jazz legacy to good advantage in attacking the hypocrisies and patronizing stereotypes perpetuated by establishment notions of "jazz" (e.g. The Dikker Waterland Big Band from the Netherlands and the Petrowsky Octet), an example of French conservatory-influenced jazz (the Europamerica Big Band of Jef Gilson), and of course, old-fashioned anarchy in the guises of Japan's Free Music Trio and the Globe Unity Orchestra, with fine solo work from trombonist Albert Mangelsdorff, trumpeters Kenny Wheeler and Enrico Rava and Bob Stewart on tuba.

Such a convenient outline as the one above is continually becoming more difficult to maintain, for bridges between both artistic world-views are being hastily erected with each passing day. In retrospect, Moers this time around in all probability has provided us with one of the few remaining glimpses of the painful reconciliation struggle between what were once thought to be unapproachably distant musical genres.

— L.O. Thompson

## CODA MAGAZINE RECORD & BOOK MAIL ORDER SERVICE - LIST NO. 80

Send all orders to: CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA and mention list number when ordering. Our phone is (416) 368-3149. Please note that all prices are in Canadian dollars; payment in US dollars can be made at the current rate of exchange (if by US check, add 50¢ to cover bank charges). Customers in the sterling area may arrange to pay the equivalent in pounds to our English agent: Rae Wittrick, 5 Whitefriars Crescent, Westcliff-On-Sea, Essex, England.

**None of the following prices include postage, which must therefore be added to each order according to the number of discs ordered:**

**To Canada: 1 disc \$1.15; 2-3 discs \$1.50; each additional 2 discs, 25¢.**

**To USA: 1 disc \$1.15; 2-3 discs \$2.20; each additional 2 discs, 50¢.**

**Elsewhere: 1 disc \$1.75; 2-3 discs \$3.50; each additional 2 discs, \$1.25.**

**Ontario customers — please add 7% sales tax to total cost of records + postage.**

PAYMENT CAN BE MADE BY VISA AND MASTERCARD (Interbank) CARDS. ALONG WITH YOUR ORDER, SIMPLY ENCLOSE YOUR CARD'S NAME, NUMBER AND EXPIRY DATE, ALONG WITH YOUR SIGNATURE.

### BEE HIVE EACH \$7.98

NICK BRIGNOLA 'Baritone Madness' with Adams, Curson, Smith, Holland, Haynes. BH 7000  
 DIZZY REECE 'Manhattan Project' w. Jordan, Charles Davis, Art Davis, Dailey, Haynes. 7001  
 SAL SALVADOR 'Starfingers' w. Brignola, Eddie Bert, Sam Jones, Mel Lewis, and Derek Smith. 7002  
 SAL NISTICO 'Neo/Nistico' 7006  
 CURTIS FULLER 'Fire and Filigree' 7007  
 RONNIE MATHEWS 'Roots, Branches...' 7008

### STEVE LACY on Ictus (Italian import) \$7.98

'Clangs' with Andrea Centazzo Ictus 0001  
 'Trio Live' with Centazzo & Kent Carter 0005

### PHILLY JAZZ EACH \$9.98

BYARD LANCASTER 'Exodus' PJ 1001  
 BILL LEWIS/KHAN JAMAL 'the River'; a vibraphone/marimba duet. PJ 1002  
 SUNNY MURRAY 'Applescores' w. Oliver Lake, McBee, Pullen, Bluiett, Blythe, others. PJ 1004  
 SUN RA 'Lanquidity' PJ 666

### PROGRESSIVE RECORDS EACH \$8.98

DICK MELDONIAN 'Some of these days' with Derek Smith, R. Bedford... 7033  
 DEREK SMITH 'The Man I Love' w. Scott Hamilton, George Mraz, Billy Hart. 7035  
 SCOTT HAMILTON 'Body & Soul' w. Tommy Flanagan, Hank Jones, Mraz, Kay. 7026  
 PROGRESSIVE all-star trumpet spectacular with Hannibal, H. McGhee, L. Soloff, others... 7015  
 CHRIS CONNOR 'Sweet & Swinging' 7028  
 BUDDY DE FRANCO QUINTET 7014  
 CARMEN LEGGIO QUARTET 7010  
 CHUCK WAYNE Quartet 'Traveling' 7008  
 HANK JONES TRIO with Richard Davis & Ronnie Bedford 'Arigato' 7004  
 LEE KONITZ QUINTET 'Figure & Spirit' 7003  
 DEREK SMITH TRIO 'Love For Sale' with George Duvivier & Bobby Rosengarden 7002

### NEW MUSIC - various labels EACH \$8.98

JOSEPH JARMAN 'Sunbound' Aeco-002  
 DON MOYE 'Sun percussion' Aeco-001  
 DAVID MURRAY w. Butch Morris, Johnny Dyani, George Brown. (French) Marge 04  
 GERRY HEMINGWAY 'Kwambe' w. R. Anderson, G. Lewis, A. Davis, others... Auricle 1  
 Gerry HEMINGWAY/ Ray ANDERSON/ Mark HELIAS 'Oahspe' Auricle 2  
 CECIL TAYLOR Unit w. Lyons, Malik, Ameen, Sirone, Ron Jackson. New World 201  
 DAVID MURRAY 'Interboogieology' w. Dyani, Morris, Johnson, Contreras. Black Saint 0018  
 Don PULLEN/ Chico FREEMAN/ Fred HOPKINS/ Bobby BATTLE Black Saint 0019  
 HAMLET BLUIETT 'Resolution' w. Pullen, Hopkins, Hart & Moye. Black Saint 0014

CHERRY/ REDMAN/ HADEN/ BLACKWELL 'Old & New Dreams' Black Saint 0013  
 'VOICE' Ogun OG 110  
 BLUE NOTES 'In Concert Vol. 1' Pukwana, McGregor, Dyani, Moholo. Ogun OG 220  
 LOUIS MOHOLO Octet 'Spirits Rejoice' w. Wheeler, Parker, Malfatti, Dyani etc. "OG 520  
 HARRY MILLER 'In Conference' w. Breuker, Watts, Tippett, Tippetts, Moholo. " OG 523  
 ELTON DEAN's Ninesense 'Happy Daze' w. Moholo, Charig, Skidmore, Beckett... OG 910  
 BROTHERHOOD OF BREATH 'Live at Toulouse' rec. May 1977 OG 524  
 HUMAN ARTS ENSEMBLE Vol. 2 Bobo Shaw, Joseph Bowie, J. Emery. Circle RK 23578/12  
 JAMES NEWTON 'Binu' Circle RK 21877/11  
 David MURRAY/James NEWTON Duets  
 'Solomon's Sons' Circle RK 16177/5  
 SAM RIVERS - The Tuba Trio w. Joe Daley, Warren Smith. Volume 1 Circle RK 2976/1  
 Volume II Circle RK 2976/2  
 Volume III Circle RK 2976/3

### CONTEMPORARY EACH \$10.98

RAY BROWN 'Something for Lester' with Cedar Walton & Elvin Jones 7641  
 CHICO FREEMAN 'Beyond the Rain' with Elvin Jones, Hilton Ruiz, others... 7640  
 ART PEPPER 'No Limit' w. G. Cables 7639  
 ART PEPPER 'the Trip' w. George Cables & Elvin Jones... 7638  
 HAMPTON HAWES 'At The Piano' with Ray Brown & Shelly Manne 7637  
 ART FARMER 'On The Road' w. Art Pepper, Hampton Hawes... 7636  
 KESSEL/ BROWN/ MANNE: Poll Winners 'Straight Ahead' 7635  
 PHINEAS NEWBORN 'Harlem Blues' w. Ray Brown & Elvin Jones 7634  
 ART PEPPER: 'Living Legend' w. Hampton Hawes & Charlie Haden 7633  
 WOODY SHAW 'Song of Songs' with George Cables, Henry Franklin, others... 7632  
 HAMPTON HAWES 'I'm All Smiles' 7631  
 PHINEAS NEWBORN 'Please Send Me Someone to Love' 7622  
 HAMPTON HAWES 'The Seance' 7621  
 PRINCE LASHA & HUEY SIMMONS 'Firebirds' with Bobby Hutcherson... 7617  
 ART PEPPER 'Intensity' w. Frank Butler 7607  
 BARNEY KESSEL 'Let's Cook' with Ben Webster 7603  
 ART PEPPER Quintet 'Smack Up' with Jack Sheldon, Frank Butler... 7602  
 PHINEAS NEWBORN 'A World of Piano!' 7600  
 SHELLY MANNE 'Checkmate' 7599  
 BARNEY KESSEL 'Workin' Out' 7585  
 Kessel/Brown/Manne 'Poll Winners 3' 7576  
 ART PEPPER 'Gettin' Together' w. Wynton Kelly, Paul Chambers. 7573

ORNETTE COLEMAN 'Tomorrow is the Question' w. Cherry, Heath, Manne, Mitchell. 7569  
 ART PEPPER '+ 11 Modern Jazz Classics' 7568  
 SONNY ROLLINS '& The Contemporary Leaders' w. Kessel, Hawes, others. 7564  
 CECIL TAYLOR Quartet 'Looking Ahead' 7562  
 KESSEL/BROWN/MANNE 'Poll Winners Ride Again' 7556  
 BENNY CARTER 'Jazz Giant' with Ben Webster, Frank Rosolino. 7555  
 ART FARMER 'Portrait of...' w. Hank Jones, Roy Haynes... 7554  
 ORNETTE COLEMAN 'Something Else!' with Cherry, Higgins, W. Norris, D. Payne. 7551  
 VICTOR FELDMAN w. Scott LaFaro 7549  
 HAMPTON HAWES 'All Night Session' with Jim Hall, Red Mitchell... 7547  
 Volume 3 7547  
 Volume 2 7546  
 Volume 1 7545  
 ART PEPPER 'Meets the Rhythm Section' with R. Garland, P. Chambers, Philly J. Jones 7532  
 SONNY ROLLINS 'Way Out West' with Ray Brown & Shelly Manne. 7530  
 SHELLY MANNE & His Friends 'My Fair Lady' with Andre Previn 7527

### CONCORD JAZZ EACH \$10.98

MARSHAL ROYAL 'First Chair' w. Cal Collins, Pierce, Budwig, Hanna. CJ-88  
 WARREN VACHE 'Jillian' w. Collins, Royal, Pierce, Hanna, Flanagan. CJ-87  
 MARIAN McPARTLAND 'From This Moment On' w. Brian Torff, Jake Hanna. CJ-86  
 LAURINDO ALMEIDA 'Chamber Jazz' CJ-84  
 KENNY BURRELL 'When Lights Are Low' w. Larry Gales, Carl Burnett. CJ-83  
 CHARLIE BYRD 'Bluebird' CJ-82  
 ROSEMARY CLOONEY 'Here's to my Lady' w. S. Hamilton, Vache, Collins, others... CJ-81  
 'Concord Super Band in Tokyo' w. Hamilton, Vache, Tompkins, Hanna, Collins, Budwig CJ-80  
 MONTY BUDWIG 'Dig' w. Bob Brookmeyer, J. Diorio, Billy Higgins, others... CJ-79  
 HERB ELLIS 'Soft & Mellow' CJ-77  
 REMO PALMIER w. Lou Levy, Ray Brown & Jake Hanna CJ-76  
 BILL BERRY 'Shortcake' w. M. Royal, Tabackin, Watrous, M. Lowe, others... CJ-75  
 DAVE FRISHBERG 'You're A Lucky Guy' w. Al Cohn, Bob Brookmeyer, others... CJ-74  
 LOUIE BELLSON 'Raincheck' w. Ted Nash, B. Mitchell, R. Tompkins, J. Di Bartolo CJ-73  
 CAPP/PIERCE JUGGERNAUT 'Live at Century Plaza' featuring JOE WILLIAMS CJ-72  
 CAL COLLINS 'In San Francisco' CJ-71  
 SCOTT HAMILTON/WARREN VACHE 'With Scott's Band in New York City' CJ-70  
 TOSHIKO AKIYOSHI 'Finesse' w. Monty Budwig & Jake Hanna CJ-69

ART BLAKEY & The Jazz Messengers 'In This Korner' w. David Schnitter CJ-68  
 GEORGE BARNES 'Plays So Good' CJ-67  
 JIMMY ROWLES/RAY BROWN 'As Good As It Gets' CJ-66  
 ROSS TOMPKINS '& Good Friends' w. Al Cohn, M. Budwig, N. Ceroli. CJ-65  
 LOUIE BELLSON 'Prime Time' w. Blue Mitchell, P. Christlieb, R. Tompkins, others... CJ-64  
 L.A.FOUR 'Watch What Happens': Brown, Shank, Almeida, Jeff Hamilton CJ-63  
 GRANT GEISSMAN Quintet 'Good Stuff' CJ-62  
 SCOTT HAMILTON '2' w. N. Pierce, C. Collins, J. Hanna, M. Budwig CJ-61  
 ROSEMARY CLOONEY 'Rosie Sings Bing' w. Collins, Hamilton, Pierce, others CJ-60  
 CAL COLLINS 'Cincinnati to L.A.' CJ-59  
 BUD SHANK Quartet 'Heritage' CJ-58  
 TAL FARLOW Trio "'78" CJ-57  
 HERB ELLIS/REMO PALMIER 'Windflower' w. R. Traxler, G. Duvivier CJ-56  
 SNOOKY YOUNG / MARSHAL ROYAL with Freddie Green, Ray Brown, others... CJ-55  
 ERNESTINE ANDERSON 'Concord to London' w. Hank Jones, Ray Brown, others. CJ-54  
 HOWARD ROBERTS 'The Real...' w. R. Tompkins, R. Brown, J. Smith CJ-53  
 SOPRANO SUMMIT Wilber, Davern, Grosz, w. Budwig & Hanna. CJ-52  
 JOE VENUTI/SCOTT HAMILTON 'Live at Concord '77' w. Brown, Tompkins, Hanna. CJ-51  
 'A TRIBUTE TO DUKE' w. Bing Crosby, Tony Bennett, Woody Herman, Rosemary Clooney, Bill Berry, Scott Hamilton, others... CJ-50

**ECM RECORDS ARE NOW DISTRIBUTED IN CANADA BY WARNER BROS. LTD. (WEA). UNLESS LISTED OTHERWISE, THEY ARE AVAILABLE FROM CODA - EACH \$9.98**  
 DOUBLE IMAGE 'Dawn' ECM-1-1146  
 LEO SMITH with Lester Bowie, Kenny Wheeler, Bobby Naughton, Dwight Andrews, Charlie Haden: 'Divine Love' 1143  
 MICK GOODRICK 'In Pas(s)ing' 1139  
 EBERHARD WEBER 'Fluid Fustle' 1137  
 JAN GARBAREK 'Blue Sky' 1135  
 JOHN ABERCROMBIE 'Arcade' with Richie Beirach, George Mraz, Peter Donald. 1133  
 ARILD ANDERSEN Quartet 'Green Shading Into Blue' 1127  
 ART ENSEMBLE of Chicago 'Nice Guys' 1126  
 Terje RYPDAL/ Miroslav VITOUS/ Jack DE-JOHNETTE 1125

GARY PEACOCK 'December Poems' 1119  
 TOM Van Der GELD & Children At Play 'Patience' 1113  
 MANFRED SCHOOF Quintet 'Scales' w. Michel Pilz, G. Lenz, R. Hubner. Japo/ECM 19004  
 OM w. Dom Um Romao " " " 19003  
 'PERCUSSION PROFILES' w. DeJohnette, Favre, Friedman, Romao, others... 19002  
 KEITH JARRETT 'Sun Bear Concerts': A 10-record set w. photo booklet, recorded live in Japan. (10-record set) \$149.98  
 TERJE RYPDAL 'Waves' ECM-1-1110  
 JACK DeJOHNETTE's Directions w. Lester Bowie, John Abercrombie, Eddie Gomez. 1124  
 STEVE REICH 'Music for 18 Musicians' 1129  
 STEVE KUHN 'Non-Fiction' 1124  
 RALPH TOWNER 'Batik' 1121  
 JAN GARBAREK 'Places' w. Bill Connors, John Taylor, Jack DeJohnette. 1118  
 ART LANDE & Rubisa Patrol 1106  
 JACK DeJOHNETTE's DIRECTIONS 1103  
 GARY PEACOCK 'Places of another' 1101  
 PAT METHENY 'Watercolors' 1097  
 RALPH TOWNER & Solstice 'Sound And Shadows' 1095  
 STEVE KUHN 'Motility' 1094  
 KEITH JARRETT 2-record sets: **Each \$14.98**  
 "Staircase" 2-1090  
 "Hymns/Spheres" 2-1086  
 "The Koln Concert" 2-1064  
 "In The Light" 2-1033  
 EGBERTO GISMONTI 'Dance das Cabecas' 1-1089  
 KEITH JARRETT 'Survivors' Suite' 1-1085  
 TERJE RYPDAL 'After the Rain' 1083  
 ART LANDE 'Rubisa Patrol' 1081  
 John ABERCROMBIE/Ralph TOWNER 'Sargasso Sea' 1080  
 JACK DeJOHNETTE 'Pictures' 1079  
 J. DeJOHNETTE'S Directions 'Untitled' 1074  
 PAT METHENY 'Bright Size Life' 1073  
 KEITH JARRETT 'Arbour Zena' 1070  
 Ralph TOWNER/ Jan GARBAREK/Eberhard WEBER/ Jon CHRISTENSEN 'Solstice' 1060  
 STEVE KUHN 'Ecstasy' 1058  
 Ralph TOWNER/Gary BURTON 'Matchbook' 1056  
 Jan GARBAREK/Keith JARRETT/Palle DANIELSSON/Jon CHRISTENSEN 'Belonging' 1050  
 JARRETT/GARBAREK 'Luminessence - Music for string orchestra and saxophone' 1049  
 DAVE LIEBMAN 'Lookout Farm' 1039  
 ART LANDE/JAN GARBAREK 'Red Lanta' 1038

RALPH TOWNER 'Diary' 1032  
 Ralph TOWNER w. Glen Moore 'Trios/Solos' 1025  
 PAUL BLEY 'Open, To Love' 1023  
 KEITH JARRETT/JACK DeJOHNETTE 'Ruta & Daitya' 1021  
 KEITH JARRETT 'Facing You' 1017

**SPOTLITE from England EACH \$10.98**  
 (unless otherwise marked)

EDDIE LOCKJAW DAVIS with the George Arvanitas Trio 'Chewin' The Fat' SPJ-15  
 JON EARDLEY/MICK PYNE 'Two of a Kind' Flugelhorn/piano duets 16  
 BILLY ECKSTINE 'Together' 1945 w. Sarah Vaughan, F. Navarro, A Blakey..... SPJ-100  
 CHARLIE PARKER 'On Dial Vol. 1' 101  
 RED NORVO 'Fabulous Jam Session' 1945 w. Bird, F. Phillips, T. Wilson..... 127  
 JAY McSHANN orch. featuring Charlie Parker 'Early Bird', 1940 broadcasts 120  
 COLEMAN HAWKINS Quintet 'Disorder at the Border' 1952 w. H. McGhee, H. Silver... 121  
 CHARLIE PARKER 'Yardbird in Lotusland' Los Angeles recordings 1945-46 with Miles Davis, Dizzy, Ray Brown, others. 123  
 'BIRD IN SWEDEN' Charlie Parker's Swedish tour with local players. Includes a previously unissued 'Body & Soul' 2-record set \$18.98  
 ERROLL GARNER 'Play, piano, play' 1947 solos & trios w. R. Callender, Doc West 129  
 DEXTER GORDON 'The Chase' w. Wardell Gray, J. Rowles, others. 130  
 Howard McGHEE/Dodo MARMAROSA/James MOODY w. Milt Jackson 131  
 DIZZY GILLESPIE with Sonny Berman, Lucky Thompson 'The Dial Masters' 132  
 DEXTER GORDON, Fats Navarro, Howard McGhee, Milt Jackson, James Moody. 'The Dial Masters' w. Earl Coleman. 133  
 WARDELL GRAY w. Stan Hasselgard, Dodo Marmarosa, Clark Terry. 134  
 AL HAIG 'Meets the master saxes vol. 2' with Stan Getz & Allen Eager. 140  
 TONY KINSEY 'Thames Suite' SPJ-504  
 MICK PYNE 'Alone Together' 506  
 PAZ 'Kandeen love song' w. Ray Warleigh 507  
 JOHN STEVENS 'No Fear' with Trevor Watts, Barry Guy. 508  
 TOMMY CHASE/RAY WARLEIGH Quartet 'One Way' 510  
 DIZZY GILLESPIE and his Orchestra 'Good Bait' 1949 w. J.J. Johnson, others. 122



**CODA PUBLICATIONS IS NOW WELL INTO ITS 21ST YEAR OF OPERATION AS A MAJOR JAZZ MUSIC ORGANIZATION. CODA MAGAZINE, WHICH IS CONSIDERED BY MOST TO BE THE FOREMOST ENGLISH-LANGUAGE JAZZ PERIODICAL, IS SUPPORTED BY ITS READERS IN MANY WAYS. THE MONEY FOR PUBLISHING CODA COMES FROM SEVERAL SOURCES, AMONG THEM SUBSCRIPTIONS; SO ENCOURAGE YOUR FRIENDS AND LOCAL LIBRARIES TO SUBSCRIBE. SECONDLY FROM MAIL ORDER RECORD SALES, AND LASTLY FROM OUR RECORD STORE. THE STORE, CALLED THE JAZZ AND BLUES CENTRE, IS AT 337 KING STREET WEST, TORONTO. WE OFFER ONE OF THE WORLD'S FINEST SELECTIONS OF JAZZ RECORDS, BOOKS AND MAGAZINES. PLEASE COME VISIT US, AND THANK YOU FOR PAST AND PRESENT INVOLVEMENT WITH THIS WONDERFUL MUSIC - JAZZ.**

# JAZZ LITERATURE JAZZ LITERATURE

## THE JAZZ GUITAR

### Its Evolution And Its Players

by Maurice J. Summerfield

Ashley Mark Publishing Co., c/o Summerfield, Salt Meadows Road, Gateshead, Tyne And Wear NE8 3AJ England. 7.95 pounds

Despite its legions of devotees and practitioners the guitar's role in jazz is still ambiguous. Before the advent of electronic amplification, the guitar's relative lack of volume kept it in the background of ensembles. Even since amplification the jazz guitar generally has come second in priority to the piano as a chordal instrument in the rhythm section; among other things the piano offers easier accessibility to many-noted chords and different harmonic combinations. Nonetheless, the valuable documentation this book provides makes one speculate as to why, after forty years of amplification, the guitar still has not especially gained in prominence in jazz and improvised music, except in the more jazz-rock-pop idioms represented here by Larry Coryell, Pat Metheny, John McLaughlin, etc. From these names it is justifiable that Jimi Hendrix is omitted, because he never even pretended to play "jazz" as the term is generally understood. On the other hand, the history of jazz guitar as seen here is often one of musicians extending and exploring the electric guitar's possibilities, and from this

viewpoint Hendrix is certainly more significant than Coryell, Metheny, McLaughlin and the rest of their ilk. At any rate the book is to be commended for prominently featuring Derek Bailey, also by no means a "jazz" guitarist, but certainly at this point in time the most important living guitar improviser and innovator.

Basically the book gives at least a page to each guitarist, with photographs, selected discographies and bibliographical references. It covers just about every prominent guitarist in the music. Canadian guitarists Ed Bickert and Lenny Breau are included, but not Sonny Greenwich, an omission probably due more to the subject's determinedly low profile than to ignorance or oversight on Summerfield's part. Aside from this one can only complain about neglect of some particular personal favourite, but this book is really comprehensive in the field it covers, although I would have been curious to read something about Ray Crawford.

About the only real criticism one can make of this excellent and often fascinating book is that horizontal photographs are sometimes laid out vertically to fill up a page, so that one has to swivel the book around to look at them. However this is an aesthetic problem and not one of content. Besides the "Players" section which has the individual profiles, there is a compact article on the evolution of the guitar through changing players and styles of music, another piece on the changes the instrument itself has undergone over the years. There are

lots of photographs, some of them quite unusual. Being English, the book naturally emphasizes English players to some extent, but it also heightens the sense of the guitar's peculiar role in jazz by bringing to one's attention the fact that the instrument's development was somewhat less dominated by black Americans than the other instruments of jazz music. These particular thoughts being underlined by the article on Django Reinhardt, one of its central stylists and innovators, who was born a Belgian gypsy, who overcame a crisis in his art when a fire in his caravan maimed his left hand, and who at the age of 43 died of a stroke, while fishing from the banks of the Seine.

— David Lee

## THE AMERICAN RECORD LABEL BOOK

From the 19th Century Through 1942

by Brian Rust

Arlington House, New Rochelle, N.Y. \$20.00

Discographers, says Brian Rust — the greatest of them all — have been derided as "musical bookkeepers" and label enthusiasts as "philatelists more interested in the label on the record than in the music in the grooves". For such "harmless eccentrics", musical bookkeepers and offbeat philatelists like himself, Rust — a self-confessed "inveterate and unrepentant nostalgic", dedicates his latest work, "The American Record Label Book". But in doing so, he sells himself far short. The book offers much more.

A spinoff of his monumental study of "Jazz Records 1897-1942" (also published by Arlington House), Rust's new work is the first thoroughly documented history of American recording from its beginnings to 1942 through its hundreds of 78 rpm labels. There are 234 labels — all the American ones plus British derivatives. Besides covering the history of each label, the artists on them, their rarity value, Rust explains the often confusing numbering systems used by each label — an invaluable service to collectors and researchers alike.

The book's nostalgia value is undeniable. Even non-eccentrics who prefer the convenience of microgrooves (even tape) will find it hard not to resist the magic evoked by these old labels. They range from ACO (a British label that released odd jazz sides by the Original Memphis Five, Fletcher Henderson and others in the '20s) to Zonophone, an American label (seven-inch, single-sided, minus labels and title and artistic credits etched with some kind of white paint originally) that became famous under its British manifestations, notably Regal-Zonophone.

Some of the earliest records carried no label, but had title and other details etched or embossed in the center. Such were the 1890s discs of Emile Berliner, the first to see the commercial possibilities of sound engraved on discs with lateral vibrations (instead of the vertical-cut cylinder on which sound was first indented).

The improved Gram-O-Phone Records manufactured by Berliner's associate Eldridge John-





son (mechanic and cabinet-maker who designed the first spring-driven gramophone), after some legal hassles in the 1900s, sported neat paper labels in gold and black. Later Berliner and Johnson pooled their scientific and engineering know-how to set up the Victor Talking Machine Company — the only major label in the history of the industry that never took over or was taken over by another record company.

Victor, in turn, brought recording into the jazz age on February 26, 1917 by waxing the Original Dixieland Jazz Band — the first major label to record any kind of jazz at all. From then on we get into the swing of things as Rust takes us through the intriguing history of Victor Records (and its famous His Master's Voice trademark, now happily restored in the U.S.) and the records of other labels both famous and forgotten.

Not that these labels were all crazy to record jazz at first — that came gradually as the market expanded to meet the demand of broadened musical tastes in the "jazz age" '20s and early '30s.

It is intriguing to think that the history of recorded jazz was (and to some extent still is) in the hands of a few individuals working for recording companies, with only the best commercial interests — and seldom the interests of the music — at heart. For instance, if Milo Rega and Fred Hager, musical directors of Okeh records, hadn't decided to tap the Negro market experimentally with Mamie Smith in 1920, hundreds — perhaps thousands — of valuable examples of early black music would have gone unrecorded.

As it was, (with recording engineer Charles Hibbard, Ralph Peer of the artists' department and Clarence Williams as musical director), Okeh went ahead to give the world the first records under Louis Armstrong's name; provided the best examples of how King Oliver's Jazz Band sounded in 1923, and waxed numerous bands and singers on location and in the studio using the most advanced recording techniques then available.

The genesis of Columbia Records, which later absorbed Okeh, is in itself fascinating. From the beginning of sound recording Columbia was a name to reckon with. Involved in its drama was everyone from Thomas Edison and Chichester Bell (cousin of Alexander Graham Bell) to the giant CBS complex which now owns the label.

In the intervening period, Columbia switched from cylinders to wax discs (including a \$2 fourteen-inch monster) in the 1900s, with black labels printed in silver carrying the legend "The Sweetest Flower That Blows". It went into receivership in 1921, was bought out by its London branch (which gave the now British-owned company the right to use the Western Electric sound system for recordings) and re-emerged as a major force in American recording in the 1930s (while in Britain, Columbia went into partnership with the Gramophone Company — H.M.V. — and Parlophone to form E.M.I.).

One of the early Columbia labels during this period was blue and gold with a tricolor stripe. It was replaced in turn by a striking gold label, decorated in full color by a streamer in the national colors of Holland (for no known reason), with pale blue-green box for title and other details. An assortment of colors followed.

Which brings us to the only complaint about this marvelous book: its 287 illustrations are not printed in color (though its wrap-around

color cover with 52 labels compensates somewhat). Perhaps some enterprising mass paperback house will pick it up and run the whole thing off in color (Rust must have color transparencies) and bring it into the realm of wider readership that this book deserves.

At any rate, even in black and white, we can see why some collectors prefer 78s and not for their music alone. For some of these labels are colorful indeed: from the maroon Indian head Okeh's (as it was then printed) and Black Swan-Paramounts to such oddities as the cream black and gold Guardsman "race" series, which issued American black music in England; the Paul Whiteman label ("a vulgar affair in five colors") issued by Columbia (which also put out a black-and-silver Ted Lewis label); the fawn-red-and-black Beltona (featuring "the damsel with the hair and unsmiling stare"); the elegant if "gritty" orange Oriole (with the singing bird) and the numerous shades of Vocalion, to name a few.

There were the all-jazz labels (Commodore for one), dozens of mail order and department store labels ("Key" records from Selfridge's for instance) and scores of labels you may not have seen, let alone heard.

These labels, profiled by Rust with such detail, play a vital role in the history of jazz, for without one we may not have had the other. As for those who never experienced the pleasure of seeing, handling (carefully!) or hearing these original shellac 78s in their true colors, a trip through Rust's label-by-label documentary is the next best thing. For pure nostalgia, it's hard to beat.

— *Al Van Starrex*

## BIRD

**Bird: The Legend of Charlie Parker**  
by Robert Reisner (ed.)  
Da Capo Press, N.Y.

256 pages

This is a paperback reprint of the original 1962 publication, an essential book for any library of jazz literature.

It is, of course, a collection of anecdotes, stories, apocryphal incidents, legends about Bird, told by those personally involved with him either peripherally or centrally. What the reader gets is a documentary that gives a mosaic of the ambivalences of Charlie Parker, as well as some very revealing ideas about the speakers themselves.

We get comments about his private life from his wife and his mother, stories about his early life as a musician in Kansas City, reports on his music and his professional life from fellow musicians and from record producers, speculations about the man and his art from other non-musical artists, and a harrowing account of his final days.

The original discography has not been brought up-to-date to include all the reissues, discoveries, airchecks, private tapings and wire recordings, alternate takes, etc. that have come out over the last few years but it still remains a good basic discography.

As a documentary picture it is admirable in that it allows the warts as well as the genius to show. It is a rounded portrait and yet it is still incomplete, for Bird remains the elusive, incomprehensible master. Yet the roots of an understanding of the man and his music are all here. Buy it, read it, digest it. — *Peter Stevens*



### LEE KONITZ QUINTET "Figure And Spirit" Progressive 7003

Lee Konitz, alto and soprano saxophones; Ted Brown, tenor sax; Albert Dailey, piano; Rufus Reid, bass; Joe Chambers, drums.

*Figure And Spirit; Dream Stepper, Smog Eyes; April; Without You, Man; Dig It.*

### CARMEN LEGGIO QUARTET "Smile" Progressive 7010

Carmen Leggio, tenor and alto saxes; Derek Smith, piano; George Duvivier, bass; Ronnie Bedford, drums.

*Broadway; Japanese Sandman; Smile; Cherokee; Someday My Prince Will Come; Who Can I Turn To?; Okay Bug; Hinchcliffs.*

### BUDDY DE FRANCO QUINTET "Like Someone In Love" Progressive 7014

Buddy DeFranco, clarinet; Tal Farlow, guitar; Derek Smith, piano; George Duvivier, bass; Ronnie Bedford, drums.

*Like Someone In Love; Melancholy Stockholm; Playa Del Sol; How Long Has This Been Going On?; Coasting At The Palisades; I Loves You Porgy.*

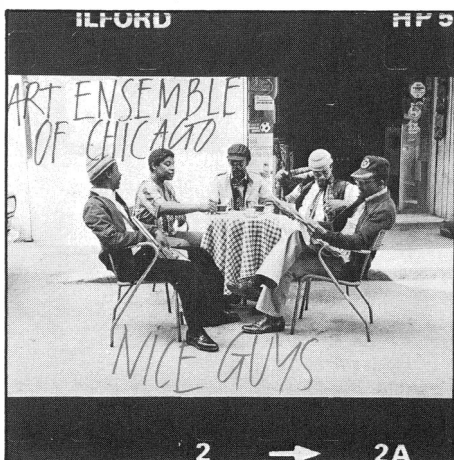
### CHRIS CONNOR "Sweet And Swinging" Progressive 7028

Chris Connor, vocals; Mike Abene, piano; Mike Moore, bass; Ronnie Bedford, drums; Jerry Dodgion, alto sax and flute.

*Things Are Swinging; Any Place I Hang My Hat; Just In Time; Here's That Rainy Day; Out Of This World; The Sweetest Sounds; Where Flamingos Fly; I've Got You Under My Skin; I Wish You Love; I Feel A Song Coming On; When Sunny Gets Blue.*

EACH \$8.98 PLUS POSTAGE (see ad page 20 for mailing information) FROM CODA PUBLICATIONS, BOX 87, STATION J, TORONTO, ONTARIO M4J 4X8 CANADA.  
*Prices in Canadian \$.*

# RECORD REVIEWS RECORD REVIEWS..



## ART ENSEMBLE Of Chicago

**Nice Guys**  
ECM-1-1126

After fourteen years of subterranean influence, The Art Ensemble Of Chicago surface poised and prepared for the big world of corporate distribution with one of their finest creations, "Nice Guys". And what a treat to hear their music thriving in the vivid reality of ECM reproduction. Kudos to Manfred Eicher for finally plumbing the depths of Great Black Music.

On *Ja*, two extended movements of languid open form enclose a jovial calypso. Lester Bowie sounds in succession like no less than five different trumpeters trading off, so resourceful is his imagination; yet unerring wit imbues the whole solo with an earthy flavour.

Mitchell's title tune, for all of its minute and a half, is tantalizing in its brevity and manipulation of horn voices. His alto angles through lemony harmonies with an irony-tinged swing.

The horn voices echo together on *Folkus* as towering halls of sound, commanding attention and heralding in the percussive entourage of Famoudou Don Moye. Never have the miniature beauties of the Ensemble been held up to light to show such vivid detail as here. Moye's percussion orchestrates living textures with an aesthetic logic that moves forward with the inevitable grace of a fable, honed and handed down through generations. It's rare to be so captivated solely by percussive elements that eleven minutes flash by as a mere wrinkle of time.

Roscoe Mitchell at this point has stripped his playing of all facile jazz phrasing and conventions — two or three notes resonate in space with disturbing emotional weight. In abstracting to essential musical truths he has not extinguished the *passion* of his expression. This is readily evident on *597-59*.

*Cyp* has the sequential beauty of *Folkus* transmitted to reed and brass. The texture ranges from furtive snatches of flute to alto bleats to Bowie's elocutive trumpet emissions, which combine vitriol and manic mirth born of obsession. Bowie's obsessions, though often expressed in broad strokes, are sublime in the ensuing *Dreaming Of The Master*. The dreams reach back to "Kind Of Blue". Bowie both

teases Miles' style and caresses it with love and respect. Arresting transitions to terse up-tempo allow the saxophonists their words. Joseph Jarman, on tenor, defers to his own master - Coltrane, but in his own selective voice (heard to even great advantage on the recent album "Egwu-Anwu", reviewed in *Coda* No. 164/165). But the piece finally registers neither 1958 nor 1965 but 1979: Mitchell, the most distantly evolved Chicagoan, reaches in with his spare revealing phrases to set a forward-leaning tilt as the Art Ensemble, its Milesian swing intact, marches resolutely out of the past, to new vistas. "Nice Guys" is a masterpiece of now.

— Kevin Lynch

## BASS

**J.F. JENNY-CLARK / ALDO ROMANO**  
*Divieto di Santificazione*  
HORO HZ 07

**BARRE PHILLIPS**  
*Journal Violone*  
Opus One Number Two

**DAVE HOLLAND**  
*Emerald Tears*  
ECM 1109

**DIDIER LEVALLET / YVES HERWAN**  
*Compositions Spontanees*  
Ad Lib 2001 (distributed by Fluid Records, 22 Bis, rue de Bellefond, 75009 Paris, France).

**KENT CARTER**  
*Solo with Claude Bernard*  
Ictus 0002 (Ictus, P.O. Box 59, Pistoia, Italy.  
Available in N. America from Art Grimwood,  
P.O. Box 8404, Rochester, N.Y. 14618 USA).

Since few bassists - and none of those represented here - direct their own groups to play their own music, either in public or on record, every one of these records can be seen as a bid to express other aspects of their musical selves. David Holland, one of the world's finest bassists, performs entirely solo, unaccompanied, un-overdubbed, only to reveal that he is not shown to best advantage in the solo context. Incredibly nimble and imaginative bass, yet by the disc's end one feels that one has heard lots of double bass but not much music. Like most musicians, Holland improvises most successfully when he has other personalities to contend with, outside sources to stimulate him, and he has proved his abilities as an improviser in countless groups. His own "Conference of the Birds" (ECM 1027), a great record, is still definitive as a statement of Holland's great talents as a player, arranger and composer - talents which are not shown to their best advantage in the solo environment.

There is a solo bass record undoubtedly worth checking out - "Journal Violone", two sides of improvisation by Barre Phillips on Opus One, Number Two. I hope that this can still be obtained, it is perhaps the best music of its kind yet recorded.

Didier Levallet (bass) and Yves Herwan (percussion) have put out an excellent, wholly improvised work, "Compositions Spontanees". I've already appreciated Levallet's work with

Frank Lowe on Marge 02. Still, it is the variety of sounds from Herwan's percussion that is largely responsible for this music's sense of form.

One advantage of a bassist producing his own record is that his control over the sound of the end product allows the bass to become more prominent than it often is in performance, where even with amplification its sound is easily subdued or (possibly worse) distorted by amplification.

"Divieto di Santificazione" (Horo HZ 07) consists of duets between J.F. Jenny-Clark, one of Europe's premier bassists, and the fine Italian musician Aldo Romano, who plays drums, piano and guitar. Closer to jazz than the above records, it also branches out into different musical forms; there is even a recitation. Some good music comes from these two players when given the opportunity to compose and produce their own work; not all musicians so skillfully take in hand the job of transferring their music onto record.

The composer's (to which one can add arranger's and producer's) sensibility, rather than strictly the improviser's, is also behind Kent Carter's "Solo with Claude Bernard" (Bernard plays alto saxophone on two tracks, and on one Michala Marcus, Carter's wife, plays flute). Of all these records except Barre Phillips', this most fully exploits the possibilities of texture and harmony offered by bowed strings. However, all tracks are overdubbed; one piece Carter plays on bass and cello, one is four cellos, one is piano, cello and bass, etc. Very beautiful music, more like 20th century tone poems than jazz. Layers of strings create a lush, dense sound, an eerie and dissonant loveliness.

There are other records of great potential which I have not yet found the opportunity to listen to: Barry Guy solo bass on Incus, Maarten van Regteren Altena on ICP, and on FMP with Tristan Honsinger. A German jazz bassist, Alfred Haurand, has a rather interesting solo record on Ring (now Moers Music) 01012, where his subtle overdubbed backgrounds are often more notable than the bass solos that they are meant to enhance.

All of the records featured here are successful on their own terms; all initiated by bassists, yet from such different orientations that the musics go in all directions.

— David Lee

## LOUIE BELLSON

**Raincheck**  
Concord CJ-73

The particular Ted Nash featured in this sparkling new album of Bellson's is not the well-known veteran saxman, Hollywood studio man, and ex-Les Brown soloist, but the 19-year-old son of his trombone-playing brother, Dick, also a familiar West Coast figure. Young Ted is a remarkable musician, purportedly as proficient on flute, clarinet, and soprano as he is here on alto and tenor. A Charlie Parker-inspired soloist, he is equally at home in a big band section or in a free-wheeling bop combo such as the one Bellson chose for this debut setting. Flanked by the dependable Blue Mitchell on trumpet and with Johnny Carson

regulars Ross Tompkins and Joel DiBartolo on piano and bass, Ted's already finely-honed artistry is the unquestioned center-stage attraction. Except for a brief spot on one tune, boss-man Louie keeps a low profile throughout. In effect, this is Ted's date all the way.

Up first is an enthusiastic revival of Billy Strayhorn's *Raincheck*, a vintage Ellington classic virtually untouched since the days of early Rollins. Ted's full sound, replete with Parkerian poignancy, helps create an image of dues-paying curiously at odds with the facts, while his clearly projected flow of ideas reveals a personal expressiveness totally at ease within a proven tradition. Few young musicians play ballads convincingly but, as Ted's work here on *Alone Together* shows, this one is old beyond his years. He does equally well in the medley that follows, choosing to have his say on *Body And Soul* after Tompkins' reflective scrutiny of the 1939 pop *I Thought About You* and Mitchell's Brownian view of *Blue Moon*.

A sprightly *Oleo* ensues, with the leader, for the only time on the date, treating himself to a solo turn. Expectedly, everyone cooks. The temperature remains the same for Side Two's opener, *The Song Is You*, and makes the Silverish change-of-pacer, Nash's own *Tristamente*, that much more welcome. The composer plays tenor on this and on the next one, *Funky Blues*, revealing yet another facet of his musical personality, but one that will not effect as great an impact on his listeners as will his alto work. So closely related, however, are his tones on the two instruments that, in the opening chorus of the final tune, *The More I See You*, while he is actually playing alto in its lower register, the strong sound he gets is virtually identical to that of his tenor, heard only moments before. In this respect, he shares with Phil Woods, in addition to their open, mutual indebtedness to Parker, a practical respect for the timbral achievements of Johnny Hodges and Benny Carter.

One of Bellson's best in recent times, this session would not have been the same without the pungent attack and propulsive support of Ross Tompkins. Unfairly ignored by the jazz press, and probably because he earns his living as a studiomaniac rather than as an all-out jazzier, Tompkins has been determinedly busy of late establishing his rightful claim to recognition. That he has participated recently in so many successful mainstream jazz dates serves as a good indication of not only his ability and commitment, but of also the widespread respect he enjoys within his profession. Though not highlighted here as frequently as elsewhere, Tompkins' touch is unmistakable. It is the touch of confidence. — *Jack Sohmer*

---

## BILL BERRY

---

**Shortcake**  
**Concord Jazz CJ-75**

Here, in a comfortable mainstream groove that well serves his ex-leader's oft-quoted caveat about musical values, Bill Berry more than succeeds in establishing a strong personal identity, whether it be as the sole hornman in a quintet setting or as the cornetist/arranger of an ensemble best described as bop-tinged neo-Ellingtonian. But it will more than likely be the three tunes done by the larger group (*Betty, Bloose*, and *Royal Garden Blues*) that will elicit the most favorable responses from listen-

ers. And this despite the various other appeals of the quintet numbers.

Berry's own *Betty*, subtitled *Ballad*, is supremely that. Initially recorded by Ellington as a feature for Johnny Hodges, it is here similarly caressed by Count Basie's favorite altoman, Marshall Royal, an equally amorous player and undoubtedly the most widely-versed of Hodges' many disciples. Berry, doubling vibes, opens *Bloose*, a multi-hued Basie-tinged original boasting successful solos by pianist Alan Broadbent, trombonist Bill Watrous, big-toned tenorman Lew Tabackin in his most driving Hawkins manner, and Royal, as elegant as before, but here more pointedly rhythmic. *Royal Garden Blues*, the last of the group efforts, upholds a tradition harking back to the Goodman and Kirby sextet versions of yore. Like theirs, Berry's conception of *Royal Garden* offers an alternative solution to the problem of transforming a well-trod dixieland classic into a modern, personalized swinger. Indeed, only in the orchestral use of Royal's clarinet can there be perceived an obligatory trace of authenticity. Sad to say, Watrous gets things off to an ominous start with some vaudevillian multiphonics, but these are soon over, and the real action begins. A marvel of recomposition, the arrangement opens up for solos by Broadbent, Berry, Tabackin, and a return appearance by Watrous, this time in a more sober mood. Conspicuously, there is no clarinet solo. To effectively emphasize the progressive climaxes in a chart of this kind requires a particularly keen rhythm team, and this is exactly what Berry has in bassist Chuck Berghofer and drummer Nick Ceroli.

For the quintet titles, Berry used the incisive and witty piano of Dave Frishberg, the typically subdued guitar of Mundell Lowe, and the consistently "there" bass and drums of Monty Budwig and Frankie Capp. He chose good blowing tunes — *Avalon*, *I Didn't Know About You*, *Moon Song*, *I'm Gettin' Sentimental Over You*, and *I Hadn't Anyone Till You* — then left the rest to instinct. The results are admirably cohesive, with Berry emerging more and more as a jazz cornetist of distinction. Yet, there is a spark missing from these performances that is very much in evidence throughout the others. Perhaps Berry would have extended himself more had he another horn or two to play off; but as it is, his involvement here seems casual at best.

— *Jack Sohmer*

---

## ED BICKERT / DON THOMPSON

---

**Ed Bickert/Don Thompson**  
**Sackville 4005**

There has been a flurry of albums recently featuring the Schwartz-Dietz chestnut *Alone Together*. Albums with that title have been released by Masaru Imada and George Mraz on the Three Blind Mice label and by Clare Fischer and his Brunner-Schwer Steinway on MPS. This collaboration between guitarist Bickert and acoustic bassist Thompson is perhaps the best of all of those focusing on that tune. They are masterful musicians who sustain a high degree of creativity throughout this thoughtful, quietly swinging, and excellent album.

Jazz duets go back at least as far as Louis Armstrong and Earl Hines in 1928, and in the intervening half-century there have been

countless others. They are dangerous. There is no room in them to cover up, to be lazy, or to revert to clichés. Most successful duets have certain elements in common: the musicians must be familiar with and respectful of each other, they must be musically compatible, and they must be assertive yet supportive. Bickert and Thompson exhibit all of these qualities, and, without suggesting that they create anything approaching the magnitude of *Weather Bird Blues*, their music is at least comparable to the wonderful Jim Hall-Ron Carter duet performance on Milestone a few years back.

The mood here is mellow; it is never frantic. With the exception of *Walkin' My Baby Back Home*, a feature for Thompson, all of the material is of a piece. *Alone Together* is played as one would expect, but the two musicians are even more intimate and engaging on *You Are Too Beautiful* and an abstract *What Is This Thing Called Love*, with the latter being the highlight of the album. There the two complement each other perfectly.

Bickert and Thompson play beautifully throughout this program of seven tunes. Recommended. — *Benjamin Franklin V*

---

## BLUENOTES

---

**Bluenotes In Concert Volume 1**  
**Ogun OG 220**

Dudu Pukwana, alto saxophone; Chris McGregor, piano; Johnny Dyani, bass; Louis Moholo, drums.

The Bluenotes reflect the nature of the South African experience perhaps like no other group working in the jazz idiom. The group is celebratory in its easy ensemble looseness, as if bumping shoulders in an ongoing ceremonial dance. Particularly, the tumultuous energies and expansive range of African life forces are no better expressed, I think, than by the alto saxophone of Dudu Pukwana. When Pukwana steps out his alto often emits the sort of tortured lines that, like Coltrane, sail high and proud over their rooted anguish, traversing an emotional chasm like few of his peers can. But his tone is not hard like Trane's but tart and tomato round, constantly bursting into splayed high notes or a deep, chortling bottom end. These textures combined with many lyrical detours create a flowing, swelling river of improvisation.

Side one of "In Concert" is a mixture of originals and African folk songs that may have worn smooth many a tribal drumhead but are, in the hands of the Bluenotes, declamatory anthems of vital young nations struggling for assertion in an advanced world. The vocal chanting towards the end does become repetitive, removed from the visual context of tribal dances. But that momentary sensory strain is typical of many authentic foreign cultural experiences such as this.

Euro/American ears are reoriented on side two with a straightforward blues, *Manje* by Chris McGregor. Recalling at times Randy Weston and Thelonious Monk, McGregor nonetheless has a distinct jangling piano style, loosely assured phrases that always manage to swing. Louis Moholo keeps a bristling pace here with a jittery, Roy Haynes-style sparking his snare and cymbals. Pukwana seems less

inventive in the blues form; his native sources obviously enkindle his spirit. As *Manje* segues to another folk song, *We Nduna* Pukwana's tone curves upward from laconic to a proud African clarion and we hear the real Pukwana again. Here in his element he always finds unbounded resources that make him one of the most original, affecting saxophonists on any continent. That he thrives in this context, alien to the normal sensibility of the large jazz audience, keeps him from the acclaim he deserves. We need only take a step into his world to find our blood warmed by the songs of a far-off place where jazz has surfaced renewed from its deepest roots. Volume two of "Bluenotes In Concert" is happily anticipated. — **Kevin Lynch**

---

## BRAXTON / ROACH

---

**Max Roach featuring Anthony Braxton  
Birth And Rebirth  
Black Saint BSR 0024**

---

Max Roach - drums; Anthony Braxton - alto, soprano and soprano saxes, clarinet.

*Birth; Magic And Music; Tropical Forest; Dance Griot; Spirit Possession; Softshoe; Rebirth.*

---

Progenitors of two distinct generations of jazz attempt here to thread a line between the musics of the '40s and the '70s. What emerges is a distinctly amiable music that sounds well-seasoned yet fresh. Both men have a range of expression and style which allows almost effortless bridging of any stylistic gulf, real or imagined. Any who still pass off Braxton as a black intellectual merely pretending jazz while courting the 20th century classical musics of Vienna and Germany should listen here; their fragile theory will be rudely upended. While he certainly does the former without apologies, a pretender to jazz he is not.

I don't think I have heard Roach as stimulated by a fellow improviser since the Clifford Brown salad days. Braxton's jazz influences are clearly evident, as is his innate originality, but the real point is that he can work solely from the primal jazz element, rhythm, and compel an undisputed jazz master to the heights of imagination. Clearly this man belongs to the genre, without being limited by it.

This all begins appropriately with *Birth*. Roach's slyly tuned drumheads reveal power and grace epitomized, buoying Braxton's scuttling improvisation. The piece fires up as Roach begins kicking and finally Braxton brays, releasing himself completely. It is the peak of an emotional construct of intelligence and passion. Roach explodes and darts from snare to tom to bass, creating drum lines that pounce, leap and spurt. Braxton happily makes the most of them.

*Magic And Music* is a tightrope pas de deux with hardly a moment's fear of falling. *Tropical Forest* teems with imagery and color. While *Spirit Possession* is not as mystical as the title suggests, long legato clarinet lines contrast with a direct rhythmic confrontation between alto and trapset.

*Soft Shoe* is a beguiling three-minute miniature. Here puckish brushwork hovers over the particular resonance of Roach's bass downbeat. Braxton's soprano mixes up a thicket of

twisted lines; more effusive than Lacy yet, as if they have followed the same path, Monk's *Straight No Chaser* pops out of the fray.

*Rebirth* is a bristling reprise of the approach that opens the album. Again Roach creates with rhythm, even at this tempo, rather than merely sustaining it. The ending is suddenly there, swinging on a delicate pendulum for moments, then Roach closes the door.

The energy of these sound pieces bursts out of their time frames into living time. They are finely-crafted but never precious. The supple strength always springs through whether Braxton is ripping burr-like alto phrases or Roach's bass drum is ballooning under a scurry of high-hat. It all floats and, yes, flies. — **Kevin Lynch**

---

## BVHAAST RECORDS

---

In 1967 three of Holland's leading improvisational musicians, Willem Breuker, Han Bennink, and Misha Mengelberg, began a cooperative recording venture, ICP (Instant Composers Pool). During the seven years which followed, ICP released a number of albums documenting the spontaneously dictated directions of a number of instrumental combinations. In 1973, however, Breuker began to feel that ICP was not the proper channel for dissemination of his music, which had expanded to include many conventionally notated forms and devices. The next year, BVHaast Records was born. Since then, a blitz of BVHaast's have been issued, illustrating a wide range of compositional stances and aesthetics. The quality of the music, similarly, may vary from record to record, though the recorded sound and packaging are of uniformly high standard.

"Pech Onderweg" ("Trouble On The Road") (BVHaast 016) is a solo piano album by Mengelberg which displays his catholic sensibilities — from ragtime to no time — amid varying moods and instrumental techniques. In fact, the two suite-like sides are somewhat schizophrenic in that the pianist switches styles at the drop of a phrase, including volcanic explosions of drama, a bit of Brahmsian rhapsodizing, and even Cole Porterish cocktail noodling in an aural stew both humorous and musically affecting.

Pianist Leo Cuypers, on the other hand, represents a more mainstream approach to the music. Side one of his "Theatre Music" (BVHaast 017) is a piano trio of conventional outlines and some pleasant modal/funk intimations. Side two adds Breuker on reeds and his gritty, determinedly roguish attack contrasts with Cuypers' sentimental streak. The compositions, all Cuypers originals, are infectious, though rather tame. "Live In Shaffy" (BVHaast 001) finds him in the company of four reeds, trombone, and rhythm; a number of these players (most notably Willem van Manen, trombone, Arjen Gorter, bass, Hans Dulfer, tenor, and the drums of Rob Verdurmen) are to be heard on many BVHaast Records. Here the use of riffs and motivic repetition as a basis for expansive solos is reminiscent of the Brotherhood Of Breath or Harry Miller's Ipisingo, though the Dutch soloists tend to stick closer to the chord changes than their English and South African counterparts, and Cuypers' themes, as previously noted, reflect unadventurous boppish or swing influences. Cuypers' one excursion inside the piano for percussive effect instigates the most

refreshing music on the album in duet with drummer Verdurmen, though there is also one hilarious parody of a tango by the pianist and Breuker. Cuypers' "Zeeland Suite" (BVHaast 012) meanwhile uses smaller forces but is a more ambitious venture which expands the available moods and colors via Carla Bleyish reed voicings and textures. This work is less of a blowing session than "Live In Shaffy", and less viscerally exciting, though there are expressive solo spots by altoist/clarinetist Bob Driessen, trombonist Van Manen, and Breuker.

The "Orkest de Volharding" (BVHaast 002) seems to be a leaderless co-op, though the compositions and arrangements are in the capable hands of pianist Louis Andriessen. The four works here are anything but free-form, and include a funereal dirge dedicated to the Provençal composer Darius Milhaud (but which, surprisingly enough, uses none of his characteristic polytonality), an exquisitely delineated pointillistic homage to boogie pianist Jimmy Yancey (which features an exciting episode of "Klangfarbenmelodie" and a bizarre boogie version of *Taps*), a march (reminiscent of the Liberation Music Orchestra) derived from a Vietcong folksong and, taking up all of side two, a Terry Riley/Steve Reich/Philip Glass-inspired composition which finds the ten reeds, brass, and piano creating seamless layers of orchestral repetition — a thrilling tattoo of static, improvisationless formalism. The musicians are among Holland's best, and the entire album is a remarkable document of musical conceptualism, one to which I'll be returning often.

In a rather severe contrast, the "Trio Manus" (BVHaast 010) consists of only the clarinets of Marcel Edixhoven, Ed de Vos' bass, and Bert van Beek on drums. Their compositional range is limited to two extremes: mournful ballad and screechingly frantic bravura. They tend to begin each composition at one emotional end and extend it to the other, and in so doing they often stretch the music further than their tame melodic material warrants, lending a monotonous tinge to the proceedings.

"Maine" (BVHaast 011) is a similarly loosely-structured live quartet recording, but here the participants are tenorist Dulfer, American trombonist Roswell Rudd, bassist Gorter, and drummer Martin van Duynhoven and the results are predictably exciting. Recorded in 1976 in Amsterdam, the two Rudd originals and one Sonny Rollins theme allow a great deal of elbow-room for Rudd's characteristically muscular, blustery blowing. The trombonist often uses silly quotes (*Dixie*, *Three Blind Mice*, *Arkansas Traveler*) as springboards for his well-oiled improvisations, which obviously inspires Dulfer to blow hot and hard.

Five of Breuker's own albums are a mixed bag of compositional stances and structures. Two of them, "Getrommel in de Nacht/Tambours dans la Nuit" (BVHaast 013) and "Baal" (BVHaast 003), contain music written to accompany plays by Bertolt Brecht. These consist of a lot of short dramatic scene paintings which can evoke definite moods in the theater, but are often unconvincing given the artificial distance of records. Both recordings show that Breuker the composer has carefully assimilated the styles of Brecht's earlier collaborator, Kurt Weill, as the individual pieces range from cabaret-style music hall songs to parodies of popular waltzes and tangos to expressionistic

# BVHaast

## LEO CUYPERS "Live In Shaffy" BVHaast 001

Leo Cuypers, piano; Willem Breuker, Hans Dulfer, Piet Noordijk (reeds); Willem van Manen & Bernard Hunnekink (trombones); Ronald Snijders (flute); Jan Wolff (fr. horn), Koen van Slogteren (oboe); Maurice Horsthuis (viola); Arjen Gorter (bass); Rob Verdurmen & Martin van Duynhoven (drums).

## WILLEM BREUKER KOLLEKTIEF "Live In Berlin" BVHaast 008

The ensemble which has become famous for its explosive performances throughout Europe and the United States. Willem Breuker, Bob Driessen, Maarten van Norden (reeds) with Boy Raaymakers (trumpet), Willem van Manen, Bernard Hunnekink, Jan Wolff, Ronald Snijders, Leo Cuypers, Arjen Gorter & Rob Verdurmen.

## HANS DULFER "Maine" BVHaast 011

Featuring trombonist Roswell Rudd in a jazz quartet with Hans Dulfer (tenor sax), Arjen Gorter (bass), Martin van Duynhoven (drums).

## LEO CUYPERS "Zeeland Suite" BVHaast 012

Pianist Leo Cuypers playing his own compositions with Willem van Manen, Willem Breuker, Bob Driessen, Arjen Gorter and Martin van Duynhoven, w. special guest Harry Miller (bass).

## MISHA MENGELBERG "Pech Onderweg" (Trouble on the Road) BVHaast 016

Misha Mengelberg (solo piano)

## JAMES NEWTON "From Inside" BVHaast 019

James Newton (solo flute)

## WILLEM BREUKER KOLLEKTIEF "On Tour" BVHaast 020

The latest live recording from the Kollektief, recorded in Rouen, France, March 3, 1977.

**BVHAAST RECORDS ARE AVAILABLE FROM CODA PUBLICATIONS FOR \$7.98 EACH PLUS SHIPPING (See ad page 20 for shipping costs).**

psychological portraits, all utilizing the quirky rhythmic devices, exotic (mandolin, harpsichord, tuba, glockenspiel) instrumentation, and salty dissonances which were considered "modern" in the 1920s. Neither recording is dull or uninteresting, but neither contain *any* improvisation or intriguing musical development.

Along the same lines, Breuker's film music — "Doodzonde by Rene van Nie" (BVHaast 021) and "Music for the films of Johan van der Keuken" (BVHaast 015) — allows only brief characterization of mood and color. The music avoids the lush vulgarities and sentimental wallowings of Hollywood, but remains movie music, nevertheless, dependent upon a visual image for its length and breadth. There are, again, moments of picturesque sonorities and atmospheric timbres and textures, but that's all they are, isolated moments. Of the two recordings, BVHaast 015 contains the more recognizable "jazz" colors and rhythms (being the older music, before Breuker expanded his palette and compositional techniques to include classical and theatrical styles), and even allows for some measuras of spontaneity and solo space, making this album the more diverse and palatable.

Luckily, however, Breuker has not completely turned his back on jazz, and the recording of his "Willem Breuker Kollektief On Tour" (BVHaast 020) captures the spontaneous energy and exuberance of this ensemble in all its glory. This group is liable to lapse into circus music, Highland flings, moody impressionistic vamps, hot polyphonic gibberish, or parodistic quotes and fragments at a moment's notice, and their solo work is the best Holland has to offer. Hopefully, Breuker and BVHaast will continue to give us the wide diversity of sounds that these dozen albums display — and more of the Kollektief, too.

— Art Lange

## CONTEMPORARY RECORDS

### PHINEAS NEWBORN, JR. Harlem Blues Contemporary S7634

### RAY BROWN Something For Lester Contemporary S7641

These two trio albums are similar in several ways. Recorded for Contemporary eight years apart, Ray Brown and Elvin Jones are on both. Each record includes *Little Girl Blue*, a Brown composition, and one by Horace Silver. Present also are originals by the pianists (Newborn and Cedar Walton) plus two or three standards. Newborn's effort is stimulating but flawed; Brown's is fully realized.

Newborn's album includes material recorded in February, 1969. The best efforts from that session were released on "Please Send Me Some-One To Love" (Contemporary S7622) and, despite annotator John Koenig's protestations, the music on this current album is not of the quality of the material originally released. The trio is nonetheless a good one; all three are excellent musicians who mesh together well. Newborn's is the major voice, as one might expect. He favours big chords and shows the influence of Art Tatum. As always, his technique is astonishing.

Newborn's *Harlem Blues* is an attractive if playful blues line, but the best cut is *Ray's*

*Idea*, Brown's bop classic that the trio romps through. They perform well on three of the four standards — *Stella By Starlight*, *Little Girl Blue*, and *Tenderly* — but *Sweet And Lovely* is a disaster. Its melodic line is saccharine and does not lend itself easily to improvisation. At over seven minutes it is by far the longest performance; it is also so weak that it almost destroys the entire album. Despite certain deficiencies, the general level of this music is at least adequate. Anything by the infrequently recorded Newborn is good to hear, however.

Cedar Walton is a more exotic player than Newborn, and his presence with Brown and Jones creates a more buoyant feeling than is present on Newborn's album. On Brown's date the musicians function individually as well as collectively; each solos effectively when called upon, and the group sound is unified and attractive. Brown and Jones deferred to Newborn in 1969.

I have always admired Walton's compositions, two of which are included here. The better one is *Ojos De Rojo* which has both Brown and Walton being propelled by Jones' drumming. *Something In Common* is pleasant but undistinguished. One unexpected treat is the seldom-heard *Love Walked In*. It receives an inspired treatment, but it seems ultimately to be a song better served by a vocal than an instrumental interpretation. The best performance is on *Georgia On My Mind*. It has an attractive, slow bass lead after which it shifts into up-tempo with splendid Walton and Jones.

Both of these albums are satisfactory, and the Brown date is thoroughly delightful. One should not that the latter is dedicated to Lester Koenig; it has nothing to do with Lester Young.

— Benjamin Franklin V

## DAVERN/PHILLIPS

### John And Joe Chiaroscuro CR 199

I have tried very hard to like this record: it ought to be good. Everybody plays impeccably, yet the result is brittle and rather chilling. On the cover we see Flip Phillips and Kenny Davern, as well turned out as their playing, in the kind of outfit we used to associate with "swingers". They could as easily be modelling the clothes as playing the instruments: the music is as correct and well groomed.

The recording is partly to blame for all this. I suspect that each instrument was recorded with the maximum clarity that modern recording permits, and the results were then mixed. We get fine separation, but little warmth and resonance. George Duvivier's bass seems to plunk, plunk through every number, except *Mood Indigo* where it is utilized as a front line voice.

Most of the tracks are a good deal too sprightly and lack warmth and relaxation. Davern's *Sweet Lorraine* (on C-Melody Sax) ought to have been delicious: in fact it sounds cold and studied. The same is true of Phillips' version of Don Byas's *Candy* — a number he featured thirty years ago. Only *Mood Indigo*, with beautiful bass clarinet by Phillips, is a success. Even here, on clarinet, Davern seems strained in the upper register: he does not, I feel, have the fluent, relaxed command so difficult to attain on this instrument.



to the septet titles, where he is joined by bassist Ron Carter, drummer Jimmy Madison and percussionist Portinho. The big band consists of seven brass, a harp (Gloria Agostini), two keyboardists (Bernie Leighton and Tom Pierson), guitarist Harry Leahy, and a stunning rhythm team in Carter, drummer Grady Tate, Portinho, vibist Don Elliott, and one "Crusher" Bennett, instrument unlisted.

Comprising the whole of Side One, Legrand's jazz suite "Southern Routes" is alone worth the price of the album. A remarkably well-structured piece, it is based on the composer's score for the soundtrack of the film "Les Routes du Sud", and features in separate solo sections Faddis (*North*), Woods (*West*), and Mulligan (*East*). The fourth and last section (*South*) is played by "the entire ensemble", but the whole is marked by such a sense of unity and dramatic continuity that such divisions seem arbitrary and unimportant. Of paramount interest in Legrand's writing is the way he uses contrasting tone colors to heighten the action. An example of this technique is found in the final section of "Southern Routes", in which the cooling effect of the vibes and harp is employed in ironic apposition to the surging intensity of the soloing hornmen. Repeatedly, their lush arpeggios intrude, but ever so briefly, in the course of the heated solos, recalling similar color-contrast devices invented in the '20s by Don Redman. Though each of the soloists plays with conviction and inspiration, it is Faddis who strikes closest to target.

The septet is introduced on Side Two with three solo showcases: *La Pasionara* (Woods), *Malagan Stew* (Mulligan), and *Iberia Nova* (Faddis), with a final swinging blues, *Basquette*, uniting all three soloists in a strong conclusion. It is on this latter selection that Legrand's piano is heard most extensively. — *Jack Sohmer*

---

## FRANK LOWE ORCHESTRA

---

**Low And Behold**  
**Musicworks 3002**

---

Tenor saxophonist Frank Lowe's orchestra (11 pieces strong) is not exactly a throwback to the "big band" era; seldom does the ensemble play in complete unison, and the instruments are not divided into "choirs" of similar timbres but rather stand as a separate voice, an individual entity, within the contrapuntal conflux. For the most part, the four compositions recorded here require the performers to queue up in a variety of duos, trios and the like, with the body of instruments adding their say only for occasional accent or emphasis.

The most interesting voicings and textures occur on *Heart In Hand* or (*How Vain I Am*). Though Lowe's tenor work often makes use of a feverish articulation and grainy, breathy tone which confuses the harmonic direction of the music, the section for string quartet (two violins, guitar, bass) adds to the ambiguity by accentuating pure color over pitch selection. *A Hipster's Dream* is a short feature for Lowe's elastic, blustery sense of line.

*Lowecommotion* (aptly titled) consists of an ostinato riff which gains notoriety through continual textural or timbral modification — hence the need for such diverse instrumentation. Peter Kuhn's clarinet outing is strident and saxophonist, halfway through the ensemble joins

in, riffish and raffish. The subsequent duet by Lowe and altoist John Zorn sounds like ducks on a pond — compatible and conversational, made up of flurries of pops, squeals, and bit off phrases.

The final *Heavy Drama* finds the instruments arrayed in overlapping chordal guise, rather Ligeti-like, though allowing occasional bubbles of intervals to momentarily erupt out of the confluence. The chords drift into the only solo, a typical Phillip Wilson percussion monologue which takes the shape of a large decrescendo and grows more and more tender in tone until the silent end.

Lowe's loose arrangements leave a lot of room for individual interpretation of pitch and attack, which leads to a not unattractive disjointedness of ensemble. Moreover, the personalities of the performers involved add a pleasant juxtaposition of styles, as the more pointillistic, textural concerns of Zorn, guitarist Eugene Chadbourne, and violinist Polly Bradfield contrast with the bluesy blisterings of trombonist Joseph Bowie, cornetist Butch Morris, and especially the Memphis-inspired Lowe. There are moments of incongruity and insecurity, still this ambitious attempt succeeds in engaging the listener more often than not. — *Art Lange*

---

## CHARLES MINGUS

---

**Cumbia & Jazz Fusion**  
**Atlantic KSD 8801**

---

So the great searching presence of Charles Mingus is no longer with us, but that questing spirit will remain, not only in the influences he has exerted on the music and individuals but also in recordings like this one.

Conceived as movie music and recorded in 1976 and 1977 with his regular working groups with some augmentation, these both are welcome additions to the Mingus canon, and Side 2, *Todo Modo*, may lay claim to be included among the best. While it breaks into various fragments, the sombre theme announced by Jack Walrath's trumpet ominously at the beginning recurs as a linking device throughout the piece, transposed into woodwind ensemble, sounded by some vaguely Hodges-like alto from Quarto Maltoni, though angular and acidic, reminiscent almost of The Godfather theme in keeping with the Italianate atmosphere of the movie, and closing with a questioning duet for bass and flute.

This recurring theme is split apart by a mixture of Mingus devices — some swirling unaccompanied George Adams tenor, melding raucous honking with Websterian breathiness, hymn-like organ from Danny Mixon, and two longish passages of medium tempo driving swing with good solos, especially from Dino Piana's plunging trombone, Danny Mixon's down-home, hammered piano (a little like Roland Hanna on earlier Mingus tunes) and Adams, dark and brooding, then lifting into the higher register.

Somehow the whole piece, though fragmented, manages to hold together, though it remains deliberately unresolved at the last, no final synthesis established between the jazz sections and the more classically oriented recurring theme.

The same fragmentation occurs on Side 1, *Cumbia & Jazz Fusion*, which proceeds with

the familiar, almost traditional elements of Mingus music — call and response patterns, lots of cross-patterings of percussion, an insistently rocking five-note bass ground that shifts, is elaborated and given different colourings, and sudden lunges into direct jazz themes urged on by rambunctious shouts from the leader, these shouts becoming a serio-comic vocal attacking white society for stereotyping and hamstringing the black race.

This piece features some good soloing from Walrath's Spanish-Mexican trumpet with bop trimmings, and especially from Ricky Ford whose tenor is tough and reaches to vocalized urgency. Yet this side remains disconnected, good in spots with some Mingus-Ellingtonish scoring, but finally unresolved, but not the planned irresolution of Side 2. Here the lack of a conclusive finale seems slightly misplaced, missing a final, inevitable effect. But it is still evidence, as is the whole album, of a formidable talent which will be sadly missed in jazz, and *Todo Modo* is a Mingus piece to be treasured. — *Peter Stevens*

---

## HOUSTON PERSON

---

**Wildflower**  
**Muse MR 5161**

---

Houston Person (tenor sax), Bill Hardman (trumpet), Jimmy Ponder (guitar), Sonny Phillips (organ), Idris Muhammad (drums), Larry Killian (percussion).  
Recorded September 12, 1977.

---

Now imagine, dear musical friend, walking into your favorite record store, picking up by inadvertence this record. You are first horrified by the outrageous taste of the jacket (a young beauty's full size bottom almost covered with satin and lace!). Surmounting your initial reaction, you take a quick look at who's playing and you discover: tenor sax, organ, guitar, etc.... Deja vu! Then you drop disdainfully this record in its bin, making sure no one sees you and you run hastily to get the latest ECM release just to forget what your pure eyes have seen.

Too bad, brother, but you just missed something!

Although Houston Person might not be the saxophonist everyone talks about, he seems to be incredibly popular amongst the night club crowd that side of the border.

He certainly has not revolutionized the language of the tenor saxophone. He sits firmly in the lap of Mother Tradition with his soul brothers Stanley Turrentine, Buddy Tate and the like, watched over by his guardian angels Bean and Ben. He shares with them an immoderate love for the blues and the ballad (*Dameron, Wildflower, My Romance*), happily mixing the raunchy and the lovely. Not a single note to edit out, not the faintest shadow of hesitation. It all works like a well-lubricated Rolls Royce engine with the occasional punch of a Jaguar.

There are still a few surprises. Bill Hardman, who has been on the scene for quite a while (in and out of the Jazz Messengers from almost the beginning), mostly holding minor roles, shows here a very good mastery of his horn and sounds quite inspired, as does the guitarist, Jimmy Ponder.

All these musicians obviously enjoyed the session and managed to communicate their

happiness to the listener with no distortion at all. This is a great "minor" recording that hits you instantly in the guts and the heart — or the body and the soul, whichever you prefer!  
— *Jean-Pascal Souque*

---

## SOME OTHER STUFF

---

— July 3rd, 1979

### PAUL RUTHERFORD

#### Neuph

#### Sweet Folk and Country SFA 092

Paul Rutherford - trombone and euphonium  
Side One - *Yep 321* (2 euphoniums), *Realign* (4 trombones), *Three Levels* (3 trombones), *Paunch And Judies* (trombone and dog).  
Side Two - *Chefor* (euphonium), *Phase 2/2* (2 trombones & 2 euphoniums), *Neuph* (trombone & euphonium).

My prejudice for this record is positive, and twofold. What I mean to say is that Paul Rutherford is one of my favourite players, plus my inclination towards one musician multi-tracking his music is perhaps evident in the fact that I have myself produced three records utilising this technique for Sackville (Karl Berger & David Holland - "All Kinds Of Time", The George Lewis Solo Trombone Record & Julius Hemphill - "Roi Boye & The Gotham Minstrels"). It has been said by some "critics", that there is something immortal about a musician "playing with himself", that the interplay comes from group playing, but it seems to me that the knowledge one has of his own abilities can also produce, if in a different direction, some amazing results. These amazing results are most evident on this record, the sound effects, the interweaving of textures, and above all the wonderful humour that the "English style" of improvisation has brought about.

Some years ago I was staying in New York with a friend, photographer Jack Bradley, who owned a small dog, and was wont to collect unusual musical instruments. One of these instruments was a miniature trombone which I immediately attempted to play. The dog responded in much the same way as the animal on *Paunch And Judies*. Perhaps a new tradition is born.

Super and outrageous music.

Available from

Sweet Folk All Recordings  
74 Shrewsbury Lane  
Shooters Hill  
London SE 18  
England

### OAH SPE

#### Auricle #2

Ray Anderson - trombone, Mark Helias - bass, Gerry Hemingway - drums.  
Side One - *Gyro*, *Albert*, *Beef*.  
Side Two - *Sextant*, *Gibberish*.

In the early and middle sixties I found myself very much impressed by the music of the New York Art Quartet and the Steve Lacy Quartet. The music of that time had a raucous, virile feel to it, which was, for the most part, supplied by the uninhibited trombone playing of Roswell Rudd. These two quartets were based in the concept of relatively simple time functions and free sounding rhythmic improvisation extending itself quite

naturally from the jazz tradition. It was even said by some to have the vitality of a dixieland band with technique. Meant in a complimentary way.

This trio, OAH SPE, attracts my attention for much the same reason, and although they do not sound too much like the aforementioned groups, the system that the group employs has the same logic and energy.

Trombonist Ray Anderson may be the best known of the three players as he has for the last 18 months been a member of the Anthony Braxton Quartet, and with bassist Mark Helias is currently a member of the Barry Altschul Trio, which caused quite a stir at this year's Moers Festival in Germany. Gerry Hemingway is a strong drummer, who also performs on vibraphone on the composition *Beef*.

All the material is composed by members of the trio. In issue 165/166 of *Coda*, Art Lange, reviewing Gerry Hemingway's first record, "Kwambe" (Auricle 1), said "The album's last cut, however, finally provides a spark of electricity, courtesy of trombonist Ray Anderson. *Speak Brother* has the loosest structure of any of these compositions, and this allows Anderson (backed by bassist Helias and Hemingway) to rip off two excellent solos, one slow and bluesy with bent notes a la Dickie Wells, the other energetic, featuring frantic flutter-tonguing and febrile phrasing; again, however, over all too soon."

Now there is a record of this fine trio, that is still over all too soon, but not because of one cut, but because high quality music always goes past so fast.

Available from Auricle Records

P.O. Box 1114  
New Haven  
Connecticut 06505  
U.S.A.

— *Bill Smith*

---

## REISSUES

---

This column is designed to guide the listener through the maze of LP reissues. Repackaging plays an important role in the schemes of record companies both large and small, and the international ramifications of parallel reissue programs in different countries is often confusing. This column also covers notable sessions from the past which are only now being issued for the first time.

Commodore is one of the most illustrious names in the independent jazz recording field. They were active from the late 1930s to the early 1950s. Many of their sessions are classics and these are the ones which have been reissued most often. Commodore, itself, compiled LPs in the 1950s and they then leased some of the masters to Jazztone, Mainstream and, more recently, Atlantic. Commodore material has also been released in England and France on Decca (London). Milt Gabler has now begun a new series of reissues through Columbia Special Products. At this writing ten LPs have been issued and we have received five of them. The quality of the transfers and pressings is superb and the music has been programmed, where possible, in the sequence it was originally produced. All of the LPs are an essential part of the jazz story but these compilations, for many people, will pose serious problems. They already own on LP those

titles issued originally as well as a few alternates from Atlantic and other less-than-legal issues. This column is more of an information guide to the previous availability of the material rather than a critical assessment of the music. That is scarcely necessary at this time. I do feel, though, that future sales will be enhanced by release of material not available recently. The cover art could also do with a major overhaul. Graphically, these LPs are not much of an improvement over the Atlantic series. Whatever happened to all the great photographs from the sessions?

EDDIE CONDON: Windy City Seven and Jam Sessions at Commodore (Commodore XFL 14427). These are previously unissued takes of *Love Is Just Around The Corner*, *Jada*, *Meet Me Tonight In Dixieland* and *Diane*. Take 2 of *Serenade To A Shylock* was on Jazz Archives 1 (now deleted) and take 1 was on Mainstream 56010. *Carnegie Drag* and *Carnegie Jump* were on the old Commodore LP but don't seem to have been reissued since then. Six titles were on Atlantic 2-309 and two (*Diane*, *Meet Me Tonight In Dixieland*) are on London 5007. Marvelous music by Hackett, Freeman, Pee Wee Russell, Teagarden and Jess Stacy.

BILLIE HOLIDAY: Fine And Mellow (Commodore XFL 14428) includes alternates of *Strange Fruit*, *How Am I To Know*, *I'll Get By*, *I Cover The Waterfront*, *Yesterdays* and *I Gotta Right To Sing The Blues*. All but the last two are on the Japanese 2-LP set (London GSW 3003). The usual takes of the above tunes, *Fine And Mellow*, and *My Old Flame* were all on Atlantic 1614. Fantastic sessions by a great singer.

COLEMAN HAWKINS: The Chocolate Dandies and Leonard Feather's All Stars (Commodore XFL 14936). Virtually everything on this LP was on Atlantic 2-306: *Smack* (2 takes), *I Surrender Dear* (2 takes), *Dedication*, *Esquire Bounce* (2 takes) and *My Ideal* (2 takes) as well as the master takes of *I Can't Believe That You're In Love With Me*, *Boff Boff* and *Esquire Blues*. Newly issued alternates of the last three titles are included here. Roy Eldridge, Benny Carter, Cootie Williams, Edmond Hall and Art Tatum are also featured.

LESTER YOUNG: Kansas City Six and Five (Commodore XFL 14937). All the Kansas City Six titles from 1938 were on Atlantic 2-307 (master takes) and Tax 8000 (alternates). *Laughing At Life*, *Good Morning Blues* and *I Know That You Know* (without Prez) were on Commodore 30014. *Love Me Or Leave Me*, an unissued title from that session, surfaced a couple of years ago on "50 Years of Jazz Guitar" (Columbia CG 33566). Buck Clayton and Eddie Durham share the spotlight in these exquisite examples of chamber jazz.

BEN WEBSTER/DON BYAS: Two Kings of the Tenor Sax (Commodore XFL 14938). Only the alternate takes of *Sleep*, *Linger Awhile* and *Memories Of You* by Ben Webster are new. The master takes of these tunes and *Just A Riff* (all with Sid Catlett's Quartet) are on London 5007 and were on Atlantic 2-307. *Indiana*, *I Got Rhythm* and *Candy* are from the Town Hall concert (London 5003, Atlantic 2-310) and feature Byas, Slam Stewart and Teddy Wilson (last tune only). Completing the LP are two titles featuring Byas with Lips Page's Orchestra



(*You Need Coaching, These Foolish Things*) which are currently on London 5004. Webster and Byas, between them, sustain all the interest here.

BEN WEBSTER: In Europe Volumes 1 and 2 (Rarities 45 and 55) are location recordings of Webster supported by anonymous rhythm sections performing some of the tenor saxophonist's favourite tunes. They can be summed up by saying that they are mellow examples of Webster's work rather than being important additions to his discography. Volume 2 contains the best music for a number of reasons. Side one has a really good rhythm section complete with a very Oscar Petersonish piano. The presence of Don Byas on *You'd Be So Nice To Come Home To* and *I Got Rhythm* is a bonus and there's an orchestra supporting Ben on *That's All*. Sound quality is also much better on Volume 2. Ben Webster fans will probably be pleased with every note from both volumes.

COUNT BASIE: The Atomic Period (Rarities 52) contains concert recordings by the Basie band in Lausanne, Switzerland in February 1959. Sound quality is excellent and the band has a good cohesive feel for material which must have been quite familiar — such as *Shiny Stockings, H.R.H., The Deacon, Whirley Bird* and *The Midgets*. There's solo work from Thad Jones, Joe Newman, Al Grey, Frank Foster, Billy Mitchell and Frank Wess as well as generous amounts of the leader's piano. This is a valuable addition to the studio recordings from the same period.

STAN GETZ: In Scandinavia (Rarities 53) features the tenor player with Ben Axen, Gunner Johnson and William Schioffe on *Out Of Nowhere, Yesterdays* and *Fireplace Blues. My Funny Valentine* is Getz with a big band. All of these are a fine prelude to the marvelous music on side two where Getz is joined by Ian Johansson, Oscar Pettiford and Joe Harris. *Leverne Walk, I Remember Clifford* and *Stuff* are the tunes — all definitive examples of Stan Getz's music. Sound quality is first class.

BOB HOWARD: All American Swing Groups (Rarities 57 and 58). This is volumes 4 and 5 of a chronological study which should be completed when volume 6 appears. This series, like the Putney Dandridge collection, is only of interest because of the assorted jazz stars in the various recording groups. It is very much jazz-tinged popular music in the basic style of Waller's "Rhythm" groups but without the Harlem maestro's comic absurdities. Good songs were few and far between and this music borders on the novelty. Its appeal is limited to collectors of relatively swinging popular music of the period (late 1930s).

LOUIS ARMSTRONG: The Big Band 1943-1944 (Rarities 50) contains 18 big band selections from location broadcasts in 1943 and 1944. None have appeared on LP before but they also give us little to get excited about. The material is familiar and it is only Armstrong's trumpet solos which retain any magic. This document gives us a better picture of Armstrong's activities during this period — the sound quality is surprisingly good and Armstrong collectors will want this LP for Pops' renditions of *Barrelhouse Bessie From Basin Street*.

DUKE ELLINGTON: The Fabulous Forties Volume 1 (Rarities 56) focuses attention on the 1943 version of the band with Hurricane Club broadcasts from April and June 18. Apart from a couple of pop songs this is yet another reprise of one of the great bands close to its peak. Filling out the LP are two unissued tunes (*April In Paris, Whispering Grass*) from the Sherman Hotel on September 11, 1940 and *Just A Settin' And A Rockin'* from July 5, 1941. Sound quality is quite good and Ellington collectors will feel compelled to invest in yet another ducal document not previously on LP.

## RECENT RELEASES

HARRY JAMES  
'The Man with the Horn' Encore P 14357

BILLIE HOLIDAY  
'Swing, Brother, Swing' Encore P 14388

ROY HAYNES  
'Vistalite' Galaxy 5116

DEWEY REDMAN  
'Musics' Galaxy 5118

CHET BAKER/Wclfgang Lackerschmid  
'Ballads for Two' Sandra SMP 2102  
(dist. by Discophon, Tontrager GmbH, Krogerstrasse 4, 6000 Frankfurt 1, Germany)

JIM BARTOW w. D. Cheatham, F. Wess...  
'Ritual Love Songs' Blues Blood 552  
(Blues Blood, 614 W. 157 Street, New York, N.Y. 10032 USA)

WARREN BERNHARDT  
'Floating' Arista/Novus 3011

ALDO ROMANO  
'Il Piacere' OWL 015

MONTY ALEXANDER TRIO  
'The Way It Is' MPS 0068.223

GREG ALPER BAND w. Ray Anderson  
'Fat Doggie' Adelphi 5009

RICHARD DAVIS  
'Harvest' Muse 5115

EDDIE JEFFERSON  
'The Live-Liest' Muse 5127

MICKY TUCKER w. Pepper Adams  
'Mister Mysterious' Muse 5174

RICKY FORD  
'Manhattan Plaza' Muse 5188

THE HI-LO'S w. The Boss Brass  
'Back Again!' MPS 0068.217

Jim GALLOWAY/ Dick WELLSTOOD/ Don THOMPSON/ Don VICKERY  
'Walking On Air' Bitter Sweet BC 831  
(Available from CODA).

CHARLIE SHOEMAKE w. Dave Schmitter...  
'Sunstroke' Muse MR 5193

EVAN PARKER/GREG GOODMAN  
'Abracadabra' Beak Doctor 2  
(Beak Doctor/Metalanguage available from New Music Distribution)

MOUNT EVEREST Caprice CAP 1177  
(Mount Everest, Furusen 10 e, S-421 77 V. Frolunda, Sweden).

RICHARD DAVIS/L.D. LEVY 'Cauldron'  
(Bass/reed duets; Corvo Records, P.O. Box 16707, Milwaukee, WI 53216 USA).

MUGGSY SPANIER  
'Ragtime Band' Camden QJ-25341

ARTIE SHAW & His Gramercy Five  
Camden QJ-25351

BENNY GOODMAN  
'His Trio & Quartet' Camden QJ-25361

COLEMAN HAWKINS  
'The Golden Hawk' Camden QJ-25371

BUD POWELL  
Camden QJ-25381

MILT JACKSON  
Camden QJ-25391

CAL COLLINS  
'In San Francisco' Concord CJ-71

ALBERT MANGELSDORFF  
'A Jazz Tune I Hope' MPS 0068.212

NEW ORCHESTRA QUINTET  
'Up 'Til Now' NOR 001  
(New Orchestra Workshop, 1616 W. 3rd Ave., Vancouver, BC V6J 1K2 Canada).

THEO LOEVENDIE Quartet w. H. Dulfer  
'Orlando' Waterland WM 003  
(Waterland, Hoogte Kadijk 155, Amsterdam)

PAZ 'Kandean Love Story' Spotlite SPJ 507

THEO JORGENSEMANN Quartet  
'Straightout!' Euphonia 34561  
(available from Robert Wenseler, 51 Aachen, Oppenhoffallee 78, W. Germany).

KNOCKY PARKER 'Eight On  
Eighty-Eight' Euphonia ESR 1215

'Classic Rags & Nostalgia at the Old Town  
Music Hall' Euphonia ESR 1216

LOREN MAZZACANE 'Unaccompanied  
Acoustic Guitar Improvisation Vol. II'  
L. Mazzacane/KATH BLOOM

'Gifts' Daggett Records DTT-01  
(Daggett Records available from New Music  
Distribution, 500 Broadway, 4th Floor, New  
York, N.Y. 10012 USA).

JEAN PIERRE MAS&CESARIUS ALVIM  
'Ria-Rio' Owl 013

MARIAN McPARTLAND & Others  
'Swingin' Halcyon HAL 114

CONCORD SUPER BAND  
'In Tokyo' Concord CJ-80

KENNY BURRELL  
'Handcrafted' Muse MR 5144

TETE MONTOLIU  
'Catalonian Folksongs' Timeless Muse T1304

COLLIN WALCOTT/DON CHERRY/ NANA  
VASCONCELOS 'Codona' ECM-1-1132

PAT METHENY  
'New Chautauqua' ECM-1-1131

TONY PURRONE/ JEFF FULLER/ FRANK  
BENNETT  
'Expansion' QDR 101  
(Quadrangle Music, P.O. Box 1322, New  
Haven, Ct. 06505 USA).

TOMMY BANKS Big Band with Big Miller  
'Jazz Canada Montreux 1978' RCI 485

CLARE FISCHER  
'Jazz Song' Revelation 31

NAT ADDERLEY 'A Little New York  
Midtown Music' Galaxy GXY-5120

CAL TJADER  
'Here' Galaxy GXY-5121

ROVA SAXOPHONE QUARTET  
'The Removal of Secrecy' Metalanguage 106

ROVA plus HENRY KAISER  
'Daredevils' Metalanguage 105  
(Metalanguage Records, 2639 Russell St.,  
Berkeley, CA 94705 USA).

ALLAN JAFFE  
'Soundscape' Kromel Records 1001  
(Kromel Rec., P.O. Box 410, New York, N.Y.  
10024 USA).

OLIVER LAKE  
'Shinel' Arista Novus 3010

Alan SKIDMORE/ Tony OXLEY/ Ali  
HAURAND 'S.O.H.' Ego 4011

EUROPEAN JAZZ QUINTET Ego 4012  
(EGO Records, Joe Haider Music, Landsberger  
Strasse 509, D-8000 Munchen 60, Germany).

ERROL PARKER  
'Solo piano live at St. Peter's Church'  
Sahara 1009  
(Sahara Records, 509 East 72nd Street,  
New York, N.Y. 10021).

JAY McSHANN  
'The Big Apple Bash' Atlantic KSD 8804

# AROUND THE WORLD AROUND THE..

## CANADA

Despite there being many clubs in Toronto which feature live music, only a few of them are concerned with the presentation of jazz. Of the newer establishments, The Edge occasionally offers something, and now Anesty's at 14 Church Street is experimenting with a series of big band evenings. They began with the Humber College Ensemble and will continue with Nimmons' 'N' Nine Plus Six and The Boss Brass. Bobbins, a wine cellar at 547 Parliament Street, presented "Barbados", an interesting band in the bop tradition June 25 and 26.

The L.A. Four (Bud Shank, Ray Brown, Laurindo Almeida and Jeff Hamilton) made a secretive tour across Canada at the end of May. They played one night at the Royal York Hotel to a handful of people.

Jazz On The Lake is celebrating its 17th year of operation. Each cruise features two bands and the final cruises will be held August 15 (Dr. McJazz and Ishan Reggae) and August 29 (Excelsior Band and Dick Smith). Tickets and more information are available from Ron Arnold (924-1373).

Harbourfront scheduled three nights of ragtime for July 11-13 with Bob Darch and Terry Waldo headlining the event... Huntsville's fourth Muskoka Jam is being held July 8 with a mixed bag of musical entertainment.

Phil Nimmons' summer schedule includes teaching assignments at the University of New Brunswick's summer music festival (June 25-29) and in Banff in early August. The band recorded enough music for two albums early in June at Sounds Interchange.

Vancouver's New Orchestra Workshop sponsored a number of events in May and June including a two-day intensive with Karl Berger (June 16 and 17)... A Night In New Orleans with Barney Bigard, Trummy Young, Cozy Cole, Red Callender and The Legends Of Jazz was presented at the Queen Elizabeth Theatre June 10... People interested in good radio, including imaginative music programming, should check out Co-Op Radio, CFRA at 102.7 FM.

The CBC sponsored a European tour for a number of Canadian jazz artists. They were all featured at Montreux July 16 in an event described as Canada Day. Headlining the concert was Oscar Peterson. Featured were the Ed Bickert Trio, Fraser MacPherson and Friends, vocalist Salome Bey and an all-star sextet (Alan Penfold, P.J. Perry, Art Maiste, Butch Watanabe, Don Thompson and Terry Clarke). Some of these artists also appeared at the Bracknell Festival in England and the North-sea Festival in Holland. — **John Norris**

**TORONTO** — With the collapse of GBM's "Jazz At Town Hall" series Toronto's jazz scene was left in the doldrums for a couple of months, with no visiting American jazz musicians worth mentioning. However in this time a number of Canadian players supplied us with some of the best improvised music heard here this spring. The Michael Stuart/Keith Blackley Quartet with Steve Wallace (bass) and George McFetridge (piano) played at The Edge on May 27, demonstrating a power few local groups dare to aspire to. They can be heard on an excellent new record, "Determination" (Endeavour 1001).

Sonny Greenwich played an unusual concert at The Music Gallery May 25 with Don Thompson (piano), Dave Young (bass) and Keith Blackley (drums), plus a string section of Hugh Marsh (violin), Paul Armin (viola) and Richard Armin (cello). In the written ensembles the string section, playing solid-body instruments of Richard Armin's design, followed Greenwich's compositional themes fairly closely. For me the most interesting, occasionally startling, music occurred in the free improvisations by violin, viola and cello, playing both separately and together. Accompanied only by Blackley's very sensitive percussion, they stretched the contours of Greenwich's music into areas of sound I personally had never before heard it enter.

The most enthralling performance this spring was undoubtedly that of Vancouver pianist Al Neil, who was in Toronto for the better part of May and June. A sprawling, two-hour first set at The Music Gallery May 31 included Neil's distinctive solo piano, including a version of *Ruby My Dear*, slides, taped sound effects/accompaniment, stories, and poetry, combining into a presentation that was magnetic, and compelling on many levels, to the deeply melancholy to the hilarious; one of our country's great artists. — **David Lee**

## AMERICA

**ANN ARBOR** — Veteran jazz singer Eddie Jefferson was shot to death early in the morning of May 9, outside Baker's Keyboard Lounge on Detroit's north side. Best known for setting lyrics to James Moody's *Moody's Mood For Love* in the early 1950s, the sixty-year-old singer was enjoying a recent upsurge in popularity. A new album had only just been released and Jefferson was in the midst of a tour with Richie Cole's quintet. He had just finished his opening night at Baker's and was leaving the club with road manager Cheryl Francis and a friend, when he was struck by one of four shotgun blasts fired by a man in a double-parked Lincoln.

The next day police arrested a 41-year-old ex-factory worker named Ameer Al-Mumeet Mujahid as the killer. Reportedly Mujahid was a frustrated dancer who hung around entertainers in hopes of breaking into show business, although Jefferson and others felt he lacked talent. Claude Black (Cole's pianist) saw Mujahid outside the club when the musicians arrived before the first set; other reports placed him in the lounge during the night's performance, and Ms. Francis identified him as the gunman. Clubowner Clarence Baker indicated that Jefferson appeared nervous that evening and cut the last set short. There's probably a motive buried in here somewhere (one which will undoubtedly surface when Mujahid stands trial later this year), but the tragic waste remains.

On May 25 the owners of Grosse Pointe's Punch And Judy Theatre cancelled operator Chris Jaszczak's lease, ending twenty seemingly successful months of film, repertory theatre and live concerts, including a lot of good jazz. With the Punch gone, the Detroit concert scene this summer has been focussed in the downtown

area, where at least four different weekly concert series are under way. The area's newest complex, the Renaissance Center, is offering a live music series (with more than a little jazz) on successive Tuesdays through August.

The "Jazz at the Institute" series, quite successful in its maiden effort last year, is back with bells on this year. The series, scheduled every Thursday from May to September in the Detroit Institute of Arts' Kresge Court, offers both local and national jazz performers in a relaxed, intimate setting. On June 21 we caught the early show by a band called "A Detroit Reunion" — Barry Harris, piano; Charles McPherson, alto; Marcus Belgrave, trumpet; Will Austin, bass; and Lawrence Williams, drums (the latter a ringer for the ailing Roy Brooks). Harris, a musical older brother of Detroit's excellent crop of jazz players in the late fifties, seemed to be the coalescing force here too. McPherson's horn style has a strong affinity for Charlie Parker; Belgrave's high-pressure blasts also blended well, although his playing is less readily identified and at times approaches an interesting atonal feeling. The opener was Bird's *Hot House*; *Almost Like Being In Love* was set at a perfect medium tempo, with one of McPherson's best solos (which repeated parts of the theme as a unifying device). *Lover Come Back To Me* burned way up there, at a tempo only the imperturbable, relaxed-looking Harris seemed comfortable with. *Lover Man* offered again some excellent, earthy McPherson, and Belgrave (high and soft first, bluesy later); on *Relaxin' At Camarillo* Harris followed long-winded McPherson and angular Belgrave with a masterful solo which cooked and cooked. The set ended with a brief *Wee*, over which Harris introduced the fivesome. Most enjoyable.

The Institute series has the most promising schedule as the summer winds down here. On successive Thursdays there will be concerts by Harris and a trio, Kenny Burrell, Roy Brooks, Archie Shepp, Roy Eldridge, local saxophonist George Benson, Tommy Flanagan, Jack Brokensha and Bess Bonnier, and Sam Saunders. The "Ren Cen" has Ahmad Jamal and Spyro Gyra in August (McCoy Tyner and Yusef Lateef were scheduled in July). At the Pontchartrain Hotel's "Pjazz" series the excellent Detroit-based Jimmy Wilkins orchestra was scheduled in July, with Earl Hines at the keyboard on August 27. Meadowbrook will feature Woody Herman and Della Reese (August 10) and Oscar Peterson and Count Basie (Aug. 17).

Baker's continues to program good jazz, with Roland Hanna, Herb Ellis and Barney Kessel, and Michael Urbaniak in August. A new room, called the Club Con Brio, has begun to offer the music formerly heard at Cobb's Corner, with Lyman Woodard, Marcus Belgrave, Griot Galaxy, Ron English, and others. Meanwhile, there's music in the parks of Ann Arbor, with local musicians featured in a series of free concerts arranged by the University of Michigan's Eclipse Jazz group. And from September 27 through 30 Eclipse will once again unleash the Ann Arbor Jazz Festival on unprepared reviewers (Dexter Gordon and Oscar Peterson were the only names announced at presstime). — **David Wild**

**LOS ANGELES** – Besides “Openhearted”, the record which brings together Vinny Golia’s quartet with Baikida Carroll, 9 Winds is releasing “Road By The River”, a solo recording featuring Vinny on alto flute, clarinets, and soprano and tenor saxophones. For the books I would like to add (re: Golia profile *Coda* # 164/165) that there are two other album covers which are adorned with Vinny’s visual work. They are Joe Henderson’s “Black is the Color” (Milestone 9040) and Chick Corea’s “Song of Singing” (Blue Note 84353). On May 13 Vinny brought together a stellar Wind Quartet to play his compositions at the Century City Playhouse, with John Carter, Glenn Ferris and Bobby Bradford.

Bradford has written several new tunes lately and with the return of Glenn Ferris from NYC has been able to resume experiments again with a solid band. On bass is Noah Young with Bert Karl on drums. Ferris is integral on trombone, tenor-bone and bass trumpet. Quite often John Carter joins the unit on clarinet and piano.

Recently it was brought to my attention that Fred Katz, the cellist/pianist with the original Chico Hamilton group teaches near our home at Cal State Fullerton, instructing in anthropology and jazz history. He is still very active in jazz, improvising with many people, most notably a Catholic priest, Father James Perrone, who sings and plays alto saxophone. The evening we caught them they romped through *Maple Leaf Rag*, *Frankie And Johnny*, some low-down blues, an improvisation on an old Hebraic motif with son Hyman on flute and a blues version of the 42nd Psalm. Fred may be reached at his home, 1431 Sunny Crest Dr., Fullerton, California 92635.

For twelve years now Donte’s in North Hollywood has functioned as a great jazz joint, mainly showcasing musicians who work the studios by day. Ted Curson with Nick Brignola, Dick Berk, Ted Saunders and John Heard recently gave two nights there with Glenn Ferris sitting in on the second evening. The Chuck Findley-Don Menza Quintet uses the room frequently. Their powerhouse band includes Lou Levy on piano (hear his new record on Interplay!), Bill Reichenbach on trombone, Frank De La Rosa on bass and John Dentz on drums, with Findley on trumpet and flugelhorn and Menza blazing on tenor saxophone. Don also utilizes a beautiful wood and silver flute that dates from 1908. Bob Wilber played there May 22 and 23 with the Dave Frishberg Trio, John Heard, bass and Nick Ceroli, drums with his wife Pug Wilber (née Horton) on vocals. They were very swinging nights with the crowd a taste diminished, not because of the crowd but due to the “gas shortage” which our sprawling community can’t negotiate without. At Donte’s May 25-27 was Dave Pell’s Prez Conference. An aggregation to be likened to Supersax with arrangements by Bill Holman culled from Lester Young aircheck material. The ensemble includes West Coast veterans Pell, Bob Cooper and Bob Hardaway on tenor saxes, Bob Efford, baritone sax, Nat Pierce, piano, Monty Budwig, bass and Frank Capp, drums. The night we saw them Bill Berry was on trumpet.

The other day sitting around listening to some old R&B things I got the whim to call up Johnny Otis and see what he has been up to lately and was surprised to find that he has quit performing formally and taken up the ministry! Yes, and mentioning that he has been

involved with the church for seven years now and recently acquired his own pastorage at the Landmark Community Church, 2077 S. Harvard Blvd., Los Angeles 90018. It is very Gospel oriented, he says, with people like Esther Phillips and Charles Brown stopping by to add their efforts.

Rudy Onderweiser, owner/operator of the Lighthouse in Hermosa Beach: “These two acts are somewhat of an experiment”, speaking of the Sam Rivers Quartet with Bobby Battle, Joe Daley and Dave Holland June 1-3 and the Cecil Taylor Unit with Ramsey Ameen, Michael Carvin and Alan Silva June 7-10. Rivers has never played L.A. before and Taylor only three times previously.... Aside from all of this, a note of importance is that Cecil Taylor has been commissioned to compose and perform a piece of music in collaboration with George Balanchine choreographing and Mikhail Baryshnikov dancing! Cecil’s music is definitely most sympathetic to the dance and this should be a real coup for the art world. Also in parting I would like to mention a missing ember that burns at the genesis of this unit, whose absence from these performances made evident how integral his presence is: Jimmy Lyons.

At the Variety Arts Center downtown June 8 Trummy Young, Barney Bigard, Red Callender and Cozy Cole gave a concert.... McCabes in Santa Monica presented “Codona” which consists of Don Cherry, Collin Walcott, Nana Vasconcelos, Glenn Moore and David Darling June 3. Of late the Cherry’s have been staying in L.A. – Moki giving an exhibition of her tapestries during May... R&B singer Ruth Brown lately acted in the play, “Livin’ Fat” at the Circle Theatre during June and July.... To get in touch with the Las Vegas Jazz Society write 3459 Nakona Lane, Las Vegas, Nevada 89109.

Caught on John Breckow’s KPFK radio show (Friday nights at 2 and Sunday eves at 12) May 27, playing piano and singing his great songs was Dave Frishberg.... See Jimmy Smith at his own Jimmy Smith’s Supper Club, 42910 Victory Blvd. in North Hollywood. Call ahead to see if “The Charlie Parker of the Hammond Organ” will be there to unveil his masterful heal-toe wizardry, (231)760-1444.

Blue Mitchell, Los Angeles’ premier bop trumpeter succumbed to cancer May 21. Often he could be seen out clubbing on his off nights checking the gigs around town – a true and vital member of our jazz community. He was memorialized on June 10 at musicians’ local # 47 with a roster and attendance befitting his place in the music. Secretary Marl Young presided over the sounds made in Mitchell’s honor, and what sounds they were. Just in terms of piano artists there were Nat Pierce, Jimmy Smith, George Cables, Victor Feldman, Chick Corea, George Shearing and Horace Silver! Others included Jimmy Witherspoon, Marshall Royal, Nick Ceroli, Bill Berry Big Band, Bill Watrous, Jackie Kelso, Sarah Vaughan, Pete Christlieb, Buck Clarke, Jerome Richardson, Billy Higgins, Jimmy Owens, Red Holloway, Kenny Burrell, Freddie Hubbard, Al Duncan, Teddy Edwards, Doug Sides, Benny Powell, Paul de Souza, Oscar Brashear, Lanny Morgan, Harold Land and the all-ladies group, the 17-piece Bonnie Janofsky - Roz Cron Big Band; a real stomping band! We miss you Blue.

– *Mark Weber*

**NEW YORK** – The Don Pullen/Charlie Haden duo and The Art Ensemble of Chicago were co-featured at The Public Theatre on May 11

and 12. Pullen was in fine form, despite the fact that he was playing with a hand injury. Displaying an unusually wide musical conception that incorporated traditional and exploratory techniques, he made each composition a satisfying experience. *Richard’s Tune*, for example, included both tonal and non tonal sections, replete with plucking and stroking the piano’s strings. Haden effectively complemented his colleague. On *Silence*, he and Pullen produced a mesmerizing atmosphere with soft, beautiful chords and haunting harmonic voicings.

Recent attractions at The Bottom Line have included the Bill Evans Trio on May 11 and 12 and the Toshiko Akiyoshi-Lew Tabackin Big Band on June 25. Evans seemed stimulated by his cohorts, bassist Marc Johnson and drummer Joe LaBarbera, playing with more verve than on many previous occasions. He also gave ample evidence of his personal and influential chord voicings, sensitivity to dynamics, touch and lyricism. The pop tune *Suicide Is Painless*, for example, was transformed into an invigorating romp. Modulations, jagged phrases, and subtle restatements and hints of the theme were imaginatively woven together.

The Toshiko Akiyoshi-Lew Tabackin Big Band’s performance was characterized by the ensemble’s spirited efforts. Possessing many talented players, the group tore through the music. Although the band’s work spotlighted its fine ensemble playing and fluent solos by trombonist Bill Reichenbach, saxophonist Gary Foster, it was Akiyoshi’s arrangements that were ultimately the most satisfying element. The composer/pianist was particularly imaginative in her unusual settings of the reed section. On *Elusive Dream*, she scored the opening and closing statements for five flutes and two flutes, two clarinets, and bass clarinet respectively, giving the music new poignancy the second time around.

Sal Mosca was presented in concert at Alice Tully Hall on June 17. Playing unaccompanied, the pianist primarily utilized a contrapuntal approach. His left hand was a marvel, as it lay down bass lines that served melodic, rhythmic and harmonic functions all at the same time. *Prelude To A Kiss* received an imaginative interpretation, with full, dissonant chords in both hands. *Cherokee* – played at a fast tempo – featured a walking bass line against virtuoso, jagged melodic lines.

Late June brought the Newport Jazz Festival, the Universal Jazz Coalition’s “Salute to Women in Jazz”, a mini-festival at the Tin Palace, and increased activity at The Public Theater. Al Haig kicked off Newport’s offerings with a solo recital at Carnegie Recital Hall on June 22. Although some of the pianist’s work was disappointing in its cocktail approach, he did demonstrate his formidable talents on such bebop staples as *Dance Of The Infidels*, *Un Poco Loco* and *Round Midnight*. Here, Haig’s playing took on some bite while still keeping its essentially lyrical nature. The pianist also displayed his roots in earlier jazz styles with some relaxed stride work on Duke Ellington’s *In A Sentimental Mood*.

The Cecil Taylor Unit (Taylor, piano; Jimmy Lyons, alto saxophone; Ramsey Ameen, violin; Thaloni Davis, recitation; Alan Silva, bass; Andrew Cyrille, drums) played a volatile set at Symphony Space (along with Sun Ra and His Solar Arkestra) on June 22 that reunited the leader with his former bassist and drummer.

While the music was intense and often brilliant, it lasted far too long for one to fully digest and absorb. Yet, there were many striking ensemble passages in addition to fine individual contributions. Taylor and Ameen engaged in a stimulating duet in which the two musicians tossed various rhythmic motifs back and forth. Cyrille effectively employed many percussion instruments in addition to his trap set, resulting in a more open, rhythmic feel.

The Public Theater's offerings included John Stubblefield's Quartet and Sam Rivers' Orchestra on June 22. Stubblefield's set (Stubblefield, tenor saxophone; Dave Holland, bass; Thurman Barker and Warren Smith, drums) was exceptional. The saxophonist attacked a blues composition with a large, forceful sound. He logically developed his electric lines, referring back to various phrases throughout his improvisation. Holland reinforced the charged atmosphere with many sizzling choruses of his own.

Rivers' Orchestra played one movement from a larger work composed by the leader. The music had a march-like feel in the ensemble sections which nicely contrasted with the alternating, looser soloistic sections. During these later passages, various solos, duets, trios, etc. emanated from the ensemble. Hamiet Bluiett and George Lewis were especially effective, drawing an imaginative arsenal of sounds from their respective instruments, and organizing them into cohesive musical statements.

Sonny Rollins' set (Rollins, tenor saxophone, lyricon; Mark Soskin, piano; Jerome Harris, Fender bass; Al Foster, drums) was a refreshing and stimulating combination of the saxophonist's older and current modes of playing. Using a mike in his horn that allowed him to roam the stage at will, Rollins charged through his material with elan and sensitivity. On one piece, he utilized a lyricon, a small reed instrument, producing an Oriental-type sound. This particular composition was followed by a calypso tune on which the saxophonist's joyful, dancing phrases demonstrated his special affinity for the idiom.

Roland Hanna's solo performance at Carnegie Recital Hall on June 25 was a stimulating event. The pianist skillfully drew from many musical sources (jazz, classical, etc.), weaving them together into his own personal sound. Playing mostly his own compositions, Hanna used an orchestra approach as he produced full, powerful textures. The pianist's work on *Time For The Dancers*, for example, featured resonant chords in both hands, powerful bass lines, and melodies that portrayed the music's title. His encore, *A Child Is Born*, effectively utilized grace notes, creating the effect of bending sound.

**Briefs:** "New Music, New York, A Festival of Composers and Their Music" was held at The Kitchen from June 8 through 16. Among the featured composers were Philip Glass, Karl Berger, George Lewis and Leo Smith. In conjunction with the concerts, the Music Critics Association, Inc. sponsored various lectures and seminars on 20th century music at N.Y.U.'s Loeb Student Center, The Kitchen, the Collective For Living Cinema, and the Experimental Intermedia Foundation.... 52nd Street was officially designated "Swing Street" on June 26. Plaques honoring Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Charlie Parker, and Lester Young were unveiled at the ceremony. Erroll Garner, Fats Waller, Oscar Pettiford, Red Norvo, Ben Webster, and Slam Stewart were also recipients of the 2nd annual Prez Awards.

New releases available from New Music Distribution Service (500 Broadway, New York, N.Y. 10012) include Joe McPhee's "Variations On A Blue Line" (Hat Hut), Tom Johnson's "An Hour For Piano" (Lovely Music), and Peter Kuhn's "Livin' Right" (Big City Records). ...West 54 Records (619 West 54th Street, New York, N.Y. 10019) has released Charles Davis' "Dedicated to Tadd" and John Hicks' "After the Morning".  
— Clifford Jay Safane

## ENGLAND

**LONDON** — Since his departure from the Stan Tracey family of bands, drummer Bryan Spring has re-surfaced full force, hitting the British jazz scene with hard-driving quartets featuring some of the country's best saxophonists. On June 17th at the Half Moon Pub (the Jazz Centre Society's Sunday night venue) tenorman Don Weller was up front. Weller, a powerful, below-the-belt player, has worked in a variety of bands right across the spectrum of the music... funky blues outfits, be bop bands, jazz rock, and the more contemporary groups of Stan Tracey.

For openers Weller launched into a medium tempo *Like Someone In Love* where his characteristic digging phrases and melodic lines seemed to pour out with swinging ease. Then true to form, Spring led into the next number with a dynamic assault on the kit, which Weller picked up, blowing ferociously in a beefy, hard-bop style. The rhythm section was tight, with Roy Babbington laying down a solid bass line. Miles' *All Blue* kept everybody on their toes, as Spring impulsively shifted the tempo in all directions. Pianist Martin Blackwell's fluid phrasing and rhythmic sensitivity were apparent, as the interplay in the rhythm section became more and more crucial. Babbington, a strong player with a full-bodied sound, chose his notes with care and imagination and delivered the goods even more in his solo when he displayed the perfect balance between inventive melodic phrasing and exploratory probing lines. Spring is one of the top drummers on the scene — always assertive and dynamic, with a precise, sharp attack and a vast amount of energy.

Earlier in the month bebop trumpeter Red Rodney, over here for a week's honeymoon, did an impromptu gig at The Plough, one of South London's well established jazz venues. The music was scheduled to start at 8:30 pm and though I arrived early, the place was packed.

Philadelphia-born Rodney, who spent some years living in Denmark, now makes his home in New York, where he divides his time between the daytime session world and club gigs with his own group. A member of Charlie Parker's quintet in 1949, Rodney found himself tonight in another quintet setting with John Burch (piano), Danny Thompson (bass), Tommy Chase (drums) and altoist Ray Warleigh sharing front line duties. The opening tune was Parker's *Now's The Time*. Rodney's kept his chops together: his clean attack, flow of ideas and big sound were right there. His beautifully executed ascending phrases never bordered on the gimmicky and were played with a naturalness that is oftentimes lacking in trumpeters of his era, while Warleigh, in fine form, peppered his solos with hard-edged runs that brought another dimension to the tune. While Warleigh proved the perfect foil for Rodney, the rhythm

section was struggling and pianist John Burch (a respected and consistent player) was coping with a piano that was wildly out of tune. In spite of this, however, Rodney played with a freshness and vigour that was highly enjoyable.

Also visiting London was the Chico Freeman Quartet. Freeman's last date here was with the Don Pullen quartet about a year and a half ago, and his current band which features Jay Hogard (vibes), Rick Rozie (bass) and Don Moye (drums), has been making the rounds of the avant garde festivals in Europe. Freeman knows his horn well and can rely on his technique to take him (by whatever route he chooses) through all the eras of the music. But the emphasis is always on "now". His playing was well-structured with sprinklings of bop riffs, moody feelings, melodic phrases and terse linear runs. Throughout the evening Don Moye's highly charged playing was enhanced by his acute sensitivity to the other members of the group. And mention must definitely be made of bassist Rick Rozie — a good solid player whose full sound and rhythmic "feel" came across in both his ensemble and solo work. *Illas* proved to be the perfect setting for Hogard's ethereal vibes playing. His serene solo explorations and muted backing behind Freeman's flute and soprano were, perhaps, more effective here than in the driving up-tempo numbers where a more angular approach could have given the group just that much more edge.

In complete contrast, the Clark Terry Big Band played the Queen Elizabeth Hall as part of their current British tour. As always, the band was ebullient and swinging. Charts from Ellington, Shorter, Strayhorn and Wilkins were included in the programme and altoist Chris Woods was in fine form. In Wilkins' *Modus Operandi* Woods, the dynamic Billy Saxton, and Charles Davis formed a triumvirate that left one reeling... the sinewy sopranos spinning their avant garde web around Woods' fiery alto. And Terry's a masterful trumpeter — his tone and technique are still to be marvelled at.

— Barbara Ind

ONARI PRODUCTIONS will present a new music series in cooperation with Bernard Stepien, in Toronto and Ottawa this winter. Booked for the concerts are Julius Hemphill (September), German trombonist Gunter Christmann with the New Art Music Ensemble (October), Anthony Davis (November) and George Lewis (December). To be on the mailing list for concert information write Onari Productions, 191 Howland Avenue, Toronto M5R 3B7 or phone Coda, (416) 368-3149.

## JAKI BYARD

**Jaki Byard's Apollo Stompers**  
**Blues Alley, Washington, D.C.**  
**May 29-31, 1979.**

**Left Bank Jazz Society, Baltimore, Md.**  
**June 2, 1979**

Jaki Byard's 21-piece Apollo Stompers hit the road for the first time in a rousing visit to this area.

Jaki's deep knowledge of this music' tradition is contained in his numerous unusual, sophisticated arrangements, which require lots

of rehearsal. Individual growth within the band is encouraged by Jaki's democratic leadership. He spreads things out — other band members contribute arrangements, everyone solos, and riffing is encouraged.

And it is a *show* that Jaki presides over. Perhaps it is a throwback to a saner time when popular music was also creative music. The show at the Left Bank opened with the Stompers elegantly rolling into *With A Song In My Heart/Once In A While*, featuring Baltimore's home-towner Bob Torrance on alto. Jaki then smoothly picked up the pace with *Baker's Dozen*, a thirteen-bar blues in which young altoist Sam Furnace's strong tone was heard, along with a masterful trumpet solo by Roger Parrot. The fire built in a tribute to Charles Mingus that had the "gospel choir" of Tina Pratt, Carmen Barnes, and Diane and Denise Byard singing *This Little Light Of Mine* and *Fables Of Faubus*. Next the tribute was to Ellington. Carmen's vocal and a duet between bassist Ed Schuller and guitarist Martin Aubert were heard on *Lush Life*, leading to Carmen, again beautifully on *Mood Indigo*; Diane's rich *Do Nothin' 'Til You Hear From Me*; and *Perdido*, with the band at full strength under Artie Simmons' trombone and Tina Pratt's tap-dancing ("This music is sacred, serious, and a lot of fun"). The tenors of Don Slatoff and Mel Ellison (who also played soprano) were featured on the tribute to Benny Golson and Sonny Rollins "while they're alive". Drummer J.R. Mitchell's arrangement of Golson's *Along Came Betty* built and released into *Don't Stop The Carnival*. George Gershwin was honored next by violinist John Kass on *Bess, You Is My Woman/My Man*. The trumpets — Ray Gonzalez, Nelson Bogart, Junior Vega, and Rodger Parrot got a chance to "blow their top" on a

blues, then the band moved to infinite *I Got Rhythm* changes on the theme *Timeless Machine*. It was time for a break.

The fire was quickly rekindled as the second set opened with Pablo Calogero's baritone sax feature on *Out Front*, Jaki's dedication to Herbie Nichols. Jaki then featured some more junior members of the band. Martin Aubert offered his best solo of the week on *Lover Man*; Denise Byard, eldest of Jaki's daughters showed that the Byard mystique has been passed on as she gave us *It's Too Late*. The trombones — Norman McWilliams, Artie Simmons, Gary Valente, and Darrell Marsh — took over in a tribute to Slide Hampton. The powerful Gary Valente led the band in a march through the audience. Horns waited freely over a hard funk rhythm. Jaki left the stage too, playing his alto while directing the traffic. It seemed like pandemonium, yet Jaki was always in control. He brought the gospel choir back for *Ease On Down The Road*, with hard-blowing Junior Vega soloing. Carmen stayed on to belt *Green Dolphin Street*, a dedication to her parents in the audience. Anywhere else that might have been corny; not in Jaki's band. Rodger Parrot's trumpet solo took the tune from ballad to swing over flutes and violin. Ed Schuller, another young talent, had a bass solo. Jaki again blew alto, "to get my frustrations out". Bob Torrance's alto sang through the muted colors of *Come Sunday* and *Prelude To A Kiss* before Tina Pratt's feature on *Take The A Train*. The gospel choir came back for Stevie Wonder's *Sir Duke* and *You Are The Sunshine Of My Life*. Again Tina Pratt tap danced. Getting enough room to move for the first time that week, she upheld Jaki's statement that "tap dancing is what this music's all about". The Stompers hit *Timeless Machine*

again, and suddenly their dynamic, well-paced performance was over.

— Ken Steiner

## JAZZ OLYMPICS

Muehlebach Hotel, Kansas City  
June 1 - 3, 1979

The JAZZ OLYMPICS held in Kansas City June 1-3 were conceived by Howard Rittmaster, who had a desire to produce a jazz party consisting of musicians who played "straight ahead" jazz with no phoniess or electronic gadgetry. The historical Muehlebach Hotel has a charm and heritage that would be hard to equal since its ballrooms were well-known to Count Basie, Andy Kirk, Lester Young, Charlie Parker, Ben Webster and dozens of others. Rittmaster had the foresight to add two magnificent Bosendorfer grand pianos and the sessions in the Imperial Room were wired for sound by National Public Radio and recorded for broadcasting this fall on the "Jazz Alive" series.

Co-producer Ira Gitler needs no introduction to most jazz followers and he had some unique ideas for this jazzband ball. The basic one was to assemble small groups of musicians with stylistic ideas that didn't conflict and were as authentic as possible to represent the era. The following is not exactly the wordage used in the program but I believe it best describes the end result of this beautiful three days of jazz: "Early Kansas City" headed by a true veteran in Earle Warren, with longtime service as an arranger, composer, and lead altoist with Basie; "New York of the Pre-Bop Days" with Ruby Braff spearheading the tradition; "New York and the 52nd Street Era Known to Bird" with Billy Mitchell as the driving force; "New

## CREATIVE MUSIC STUDIO

Woodstock, New York  
offering  
Year-Round Study In:

*World Music and Non - Western Systems*

*Improvisation - Exploration*

*Body Awareness/Dance*

*20th Century Classical*

*Theory and Practice*

*Music Business*

*Performance*

*Ear Training*

*Recordings*



Development and Production of *your* music  
in a wooded setting 90 miles from New York City

FALL SEMESTER

Sept. 24 - Dec. 2

NEW YEARS INTENSIVE

Dec. 27 - Jan. 5

WINTER RETREAT

Jan. 14 - Mar. 10

SPRING SEMESTER

Mar. 24 - June 1

ART ENSEMBLE OF CHICAGO  
WILLIAM AMES  
INGRID BERGER  
KARL HANS BERGER  
ED BLACKWELL  
ANTHONY BRAXTON  
MARION BROWN  
BAKIDA CARROL  
DON CHERRY  
SARA COOK

EUGENE CHADBOURNE  
ALVIN CURRAN  
JACK DEJOHNETTE  
OLU DARA  
JAMES EMERY  
DOUGLAS EWART  
BECKY FRIEND  
ALLEN GINSBERG  
JIMMY GIUFFRE  
STEVE GORN

TRILOK GURTU  
JULIUS HEMPHILL  
DAVID IZENSON  
MICHAEL GREGORY JACKSON  
RAYMOND JOHNSON  
OLIVER LAKE  
GEORGE LEWIS  
GARRET LIST  
ROSCOE MITCHELL  
STEVE LACY

MICHAEL LYTLE  
URSULA OPPENS  
K. PARAMJYOTI  
FREDERIC RZEWSKI  
ED SANDERS  
LEO SMITH  
KEITH TIPPET  
NANA VASCONCELOS  
COLLIN WALCOTT  
GARY WINDO

write CREATIVE MUSIC STUDIO

P.O. Box 671 Woodstock, New York 12498 or call 914-338-7640

York and California Today Through the Conception of Improvising/Ensemble Jazz" with Lee Konitz as the leader; "Non-Geographical Compatibility of Great and Emotional Soloists" with veteran arranger/ composer/ player Al Cohn.

On Friday and Saturday the groups alternated hourly in two different ballrooms with a total of eight sets in the afternoon and ten at night. You couldn't be in both rooms at the same time but with the connecting hallway you could be in either within seconds. Yet, there was no serious leaking of sound from one to the other so it was easy enough to hear a Scott Hamilton showcase and maybe catch Konitz playing *Lover Man* almost immediately after. There's just no way to give a reaction to each great moment. I first heard Cohn's group with a set that included *My Secret Love* with Carl Fontana, Pepper Adams, Buster Williams, Shelly Manne, and Jimmy Rowles. *What Is This Thing Called Love, Blues Up And Down*, and a Rowles version of *Funny Valentine* revealed that he came for real fun. That night Art Farmer arrived to replace Pepper and Carl Fontana was absolutely magnificent with *It's Magic* and his contribution to an up-tempo *Man I Love*.

Ruby Braff probably best represents the group of Armstrong-styled cornetists who carry the tradition. He was joined by young Scott Hamilton who continues the big and breathy sounds of the many deceased mainstream tenor giants. A much different Prez-styled tenorist, Bob Kindred was one of the real surprises with such beautiful solo features as *In A Sentimental Mood*. The rhythm section of Dave Frishberg, Jake Hanna, and the brilliant Michael Moore would fit anywhere. The group was certainly pleasing but never quite generated the excitement that was to come just after 5:00 PM that first day. This is when Billy Mitchell's group soared into their initial set with a fiercely attacked, all-out assault on *I Got Rhythm* via the definitive be-bop riff *Anthropology*. I don't really remember if I was in my chair because Red Rodney, Pepper Adams, Charles McPherson and Mitchell blazed a path with the most powerful jazz idiom I've experienced. After the long opener with expanded blowing space came *Green Dolphin Street* and Barry Harris' beautiful explorations of *Embraceable You*.

Their set left you wondering what else could equal the excitement, and it was Gary Foster's first outing with Lee, a sterling pair of imaginative players with one of the unique trombonists, Jimmy Knepper. Jim Hughart, John Dentz (both with Supersax) and Hal Galper were the driving force, the latter having replaced Lou Levy who was unable to attend. Art Pepper also had to cancel due to a bout with pneumonia.

Jay McShann arrived on Sunday and when he took the stand you could sense the excitement with his fellow players Warren, Dickie Wells, Doc Cheatham, Gus Johnson, Milt Hinton and Herbie Mann, who played tenor with this group. McShann's short performance left no doubt about what constitutes Kansas City Jazz and from where the roots of the great blues singers emerged. Ira Gitler did a beautiful job of re-grouping the musicians for the final afternoon and brought several surprises like Frishberg's performance of his great lyrical things such as *I'm Hip*. Scott Hamilton did a re-creation of *Body And Soul* with Jimmy Rowles, which was followed by Al Cohn's



emotional *America The Beautiful*. Then another surprise performer of the weekend, vocalist Carol Sloane, returned for her final moving ballad *More Than You Know*.

The reality that Bird Lives hit us with tremendous force through *Donna Lee* with Konitz, McPherson and Art Farmer joining Barry, Buster and Shelly. The emotion conveyed is beyond my capabilities as a writer. Carl Fontana headed the trio of trombonists with Knepper and Wells doing *Mood Indigo* and *Stompin' At The Savoy*. My time ran out as Gary Foster and Bob Kindred took the stand and kicked off *Just Friends*. As I rode to the airport I thought about how extremely congenial and enthusiastic the musicians had been. Several stated their great pleasure in being given the amount of blowing space allowed without reservation. The facilities were the best with no expense spared. Schedules were kept and there was never any serious sound failure. Some important recollections are:

The wit of Jimmy Rowles' playing and Dave Frishberg's vocals.

The power, fire and stamina of Pepper Adams, Red Rodney, and Doc Cheatham.

The ingenious minds of Lee Konitz, Gary Foster and Hal Galper.

The continued happy feeling projected by Al Cohn, Shelly Manne, Buster Williams, Jimmy Rowles and Milt Hinton.

The authenticity of Earle Warren, Jay McShann and Dickie Wells.

The surprise of Bob Kindred, Carol Sloane and Ray Drummond.

The great emotion as well as technical ability of Carl Fontana, Pepper Adams and Barry Harris.

The stability and solid support of Shelly Manne, Buster Williams, Jake Hanna, Jim Hughart and John Dentz.

The almost flawless level of performance of Art Farmer, Jimmy Knepper, and Michael Moore.

The audience interest projected by Ruby Braff.

The 35 unusual and great musicians were inspired to the end, in spite of a small audience. Rittmaster and his associates contributed heavily to jazz history. Ira and Mary Jo Gitler handled the production with such dedicated concern for both audience and musicians that I can think of no negatives. I have the greatest admiration for all of these people and they and the musicians made it one of the great times of my life. I was never on 52nd Street when it played such an important role in the transition of jazz. This weekend more than thirty years later must have come as close to reviving it as is possible. Best of all it proves that these musicians of all age groups make jazz both beautiful and comprehensible - as it should be.

— Jerry L. Atkins

---

## ARTHUR BLYTHE

---

Real Art Ways, Hartford, Connecticut  
June 15, 1979

---

Not since the days of Charlie Parker has the alto saxophone been so dominant in the jazz music spotlight. During the sixties, the tenor sax players led the charge of improvisational music with people like John Coltrane and Pharoah Sanders. It took Anthony Braxton, Roscoe Mitchell and Arthur Blythe, among others, to return the alto to prominence in the middle and late seventies.

Arthur Blythe played two exciting sets of mostly original compositions at Real Art Ways Friday, June 15. Flanked by Bob Stewart, tuba and Muhammad Abdullah, congas, Blythe treated the audience to multi-faceted variations on the blues. Their first tune, *For Mamie Lee* (dedicated to Blythe's wife and featured on "Bush Baby" on Adelphi) was the most tentative. It never quite jelled, though it spotlighted Blythe's beautiful tone. *Odessa*, the second tune, was a different story, - the bluesy theme was followed by a "free" middle with solos by Blythe and Stewart. The latter put on quite a show. He had the ability to "walk" a bass line thereby providing a steady, swinging bottom. Stewart also created overtones by humming into his horn while blowing, creating two or more notes at the same time. A long version of Walter Lowe's *Spirits In The Field* (featured on "The Grip" on India Navigation) was the "freest" piece in the first set. At times the pulse was all but gone. After a Blythe solo that ranged from tenor-like guttural cries to sweet soprano-like wails, Abdullah tied the rhythm down with a strong solo the audience could feel through the soles of their feet.

Blythe played *My Son Ra* solo. His tone was breathy and his vibrato was strong; the piece was quiet and peaceful. The band returned to play *Lenox Avenue Breakdown* (the title tune of Blythe's new Columbia LP). The tune has a funky theme that was played with gusto and the middle was a collage of solos over "free" rhythms. Blythe's alto created a whole from parts of blues and traditional jazz music with flurries of stinging notes that, at times, took on classical overtones. An untitled medium-paced tune closed the first set on an up note.

During the break between sets, Arthur and the other people in his dressing room talked about the lack of promotion on the part of CBS Records. As far as they could tell, there were no promo people at the first show (or

the second, as it turned out). Yet Blythe seemed pleased with his Columbia contract and more than delighted to be touring regularly. He talked about upcoming ventures, especially the band that includes Abdul Wadud on cello, with guitar, tuba and drums.

The second set was more together than the first, with greater interplay between the musicians. Tunes were extended as the trio was prodded by Stewart's tuba. Stewart would play melodic variations on the themes, using them as springboards for long improvisations. Two tunes stood out. *As Of Yet* with its middle-eastern-flavored melody was the first. Blythe toyed with the original lead line, returning to it time and again as his long solo evolved. Stewart starred on Duke Ellington's *Come Sunday*, playing the spare bass line; then the haunting melody. At no time did the tuba sound like the ponderous beast it can become in the wrong hands.

Arthur Blythe's music is rich with tradition - one can hear snatches of New Orleans, Africa, rural blues, Coltrane, and even Fats Waller. His alto has a sensuous human tone and the ability to sing like a voice in a gospel choir. Blythe "paid his dues" with Horace Tapscott on the West Coast in the sixties and on the road for three years earlier this decade with composer-drummer Chico Hamilton. His solos are not mere examples of technical proficiency, but coherent statements created from the history of Black Music.

The concert was another artistic triumph for Real Art Ways, who next present vocalist Jeanne Lee with Gunter Hampel and Mark Whitecage on June 30. Barry Altschul appears in July and RAW is coordinating their second annual new black music festival for August.

— Richard B. Kamins

---

## RUBY BRAFF

---

**Bourbon Street, Toronto  
June 7, 1979**

---

Individualism is a key factor in the fragile metabolism of jazz music. No one will deny that the sound and phraseology of Ruby Braff comes from such distinguished giants as Louis Armstrong, Buck Clayton and Henry Allen and yet Ruby Braff is instantly recognisable as a stylist in his own right.

His musical approach has evolved from an essentially straight-forward driving ensemble lead into an unpredictable use of space and flurries of notes to hang together a highly distinctive transformation of the popular song. There have been times, in recent years, when it seemed that the urgency of his playing had been relegated beneath a decorative calm. But this is obviously as much the setting within which Braff works rather than a basic change in philosophy.

Braff relies on the interchange of musical imaginations for the full development of his ideas and in Ed Bickert he found a kindred spirit who responded and interacted so perfectly it seemed they had been playing together for many years instead of just a few days. Braff got off a poignant multi-chorus exposition of *You've Changed* where he shortened and lengthened the phrases, increased and lowered the volume to make the lyrical patterns of the melody shift with decorous grace. All the time Bickert's guitar was supplying just the right harmonic fills to buoy up Braff's lines and when

it came time for the guitarist to solo he delivered the kind of sensitive reworking of the tune which is only possible when a master musician is performing. The set developed further with a tongue in cheek exploration of *I Got Rhythm* lines, beginning with *Lester Leaps In*. It was a spontaneous salute to some of the giants of the music done with great taste. *Pennies From Heaven* was less complex and Braff played the song with more open passion - perhaps to evoke the grandeur of Louis Armstrong. An involved *Take The A Train* with a hard solo from Bickert led to the sensitive and lyrical rendition of *Easy Living*.

It was a remarkable evening of jazz music played by two master craftsmen with strong support from bassist Dave Young and drummer Jerry Fuller.

— John Norris

---

## ODDS & SODS

---

Expatriate Johnny Griffin returned in June for a ten-city tour - his second in less than a year. He is to record for Galaxy during his Village Vanguard engagement with pianist Ronnie Matthews, bassist Ray Drummond and drummer Idris Muhammad.

This year's Newport Festival expanded its wings again to incorporate events at Waterloo Village and Saratoga. The Saturday evening piano session at Waterloo Village under the direction of Dick Hyman proved to be a fascinating intermixing of piano styles. Dick Wellstood, Jimmy Rowles, Sammy Price, Derek Smith and Hyman were all showcased in various solo situations as well as combining in two and three piano collages. Ruby Braff, Bob Wilber and Zoot Sims contributed extra colorings to the music. The biggest audience response came to the powerhouse blues piano of Sammy Price. He turned a relatively sedate crowd into a shouting, exuberant mass. Dave Frishberg's unique set on Sunday afternoon was an intelligent counterpoint to the various traditional groups in attendance. Musicians of the calibre of Pee Wee Erwin, Bob Wilber, Ed Hubble and Doc Cheatham gave the event class and there were also some good moments from the funky Al Grey-Jimmy Forrest combo (featuring Canadian guitarist Peter Leitch) and the well-organised sounds of the New Orleans Nighthawks and the Widespread Depression Orchestra (who will soon be heard on Stash Records).

Trumpeter Blue Mitchell died in Los Angeles May 21, from cancer. He was 49. There was a "Salute to Blue Mitchell" at the Village Gate June 18 in which his New York musician friends participated in a moving tribute....

"Swingin' For The King" is the title of a two-record set recorded by Bob Wilber in Sweden for Phontastic Records. It was released to coincide with Benny Goodman's seventieth birthday and Anders Ohman, producer and owner of Phontastic Records was in New York early in June for the presentation of a copy of the two-disc set to Goodman.

The Cecil Taylor Unit, The Art Ensemble of Chicago, the World Saxophone Quartet and the Yosuke Yamashita Trio performed at Symphony Space during the Newport Festival.... A "rent party" took place in the Library and Museum of the Performing Arts at Lincoln Center July 10 in celebration of "Love You Madly", a collection of Ellingtonia which is being displayed.... Pianist Sal Mosca gave a solo recital at Alice Tully Hall June 17.... Preview screenings of "The Last Of The Blue Devils",

starring Count Basie, Jay McShann and Joe Turner took place June 27 and 28.... the 2nd annual salute to Women in Jazz took place June 26-July 1 at various locations in Manhattan featuring such artists as Amina Claudine Myers, Jeanne Lee, Joanne Brackeen and others. Marty Grosz and Wayne Wright performed separately at the Newport Festival but on July 8 they appeared together at The Barge. A second Aviva release is scheduled for the fall as well as a European tour.... The Jazzmania Society presented "They Were All Gardenias", a play about the life of Billie Holiday at the Jazz Penthouse on June 29/30.... WKCR salutes Miles Davis with 125 hours of music by the trumpeter....

The second Great Northeastern Traditional Dixieland Jazzfest takes place August 3-5 at the Rainbow Lodge, Greenville, N.Y. Headliners include Kenny Davern, Nick Brignola, Pee Wee Erwin and Dick Wellstood.... Wild Bill Davison appeared in Detroit with the Tom Saunders band June 18-23.... Gene Mayl's Dixieland Rhythm Kings appeared at Milwaukee's Summerfest July 6/7 and will be touring New England in August.... Scott Hamilton appeared with the Cal Collins Trio May 27 in Cincinnati at Tomorrow's Club.... "Played With Immense Success" is the title of an exhibition of music written and/or published in Louisiana between 1840 and 1940. It will remain on show for several months in the special exhibitions gallery of the Louisiana State Museum at the Presbytere on Jackson Square in New Orleans.. Max Morath and Eubie Blake were among the composers in attendance for the official opening.

Joseph Jarman wrote the music for "Thomas" (a ritual drama) performed early in June in Chicago.... The Northeast Ohio Jazz Society of Cleveland presented a history of jazz on film in May. They also sponsored a concert at Peabody's Cafe June 14 with the Otis Harris-Donald Ayler Quartet.

Lulu White's continues its presentations of exceptional talents in Boston with Jimmy Rowles/Carol Sloane, the Illinois Jacquet All Stars with Al Hibbler, Woody Herman's band, Cedar Walton, Chris Connor and a double bill with the Scott Hamilton Quartet and Dorothy Donegan.... The World Saxophone Quartet appeared in concert at the Hopkins Center, Dartmouth College on July 6.... Marion Brown gave a program of African and Afro-American music for string trio April 26 at Cummington, Mass.

The Preservation Hall Band and the Tuxedo Brass Band opened the 11th Annual Concord Summer Festival June 17. Diablo Valley College ran ten programs of jazz on film early in June to celebrate the festival.... The Sam Rivers/Dave Holland Quartet will be in residence at Seattle's Cornish Institute August 20-24 to conduct workshops.

Bob Wilber and Pug Horton were in residence at the New Orleans Hyatt Regency early in May. Dizzy Gillespie, Lionel Hampton, Arnett Cobb, Earl Hines and George Wein were among the musicians who sat in with the group. On May 13 Bob led the Smithsonian Repertory Orchestra in a program of Fats Waller and James P. Johnson. Dick Wellstood and Dick Hyman participated and the entire concert was recorded for future release by the Smithsonian.

San Francisco's Rova Saxophone Quartet toured Europe in June.... Joe McPhee, Milo Fine and Steve Gnitka performed in Basel June 9 under the sponsorship of Hat Hut Records.... An international festival of women in jazz and

dance was held July 3-7 in Rome.... The Ljubljana Jazz Festival's 20th Anniversary took place this year from June 14-17.

**Coda** contributor David Wild has just published a Second Edition of his "Recordings of John Coltrane: A Discography". The revised, enlarged and updated discography details all known Coltrane recordings (issued, unissued and privately recorded) and includes 64 black-and-white reproductions of Coltrane album covers. The 94-page work is available for \$6.00 US postpaid from Wildmusic, Dept. A, Box 2138, Ann Arbor MI 48106 USA.

**Le Jazzophone** is a new magazine from France which focuses on the contributions of French musicians. For more information write to 83 bis, rue Doudeauville, 75018 Paris, France.

Kenny Drew and Sahib Shihab have started Matrix Records (Heilsmindevej 1, DK 2920 Charlottenlund, Denmark). Their first release features Svend Asmussen, Kenny Drew, NHOPE and Ed Thigpen. Upcoming is a Clark Terry quartet recording with Drew, Thigpen, and Red Mitchell.... Vinny Golia's second release on Nine Winds Records is titled "Openhearted" and features Baikida Carroll, Nels Cline, Roberto Miranda and Alex Cline. Available from 9232 McLennan Avenue, Sepulveda, California 91343.

The Meritt Society, P.O. Box 156, Hicksville, N.Y. 11802 has begun a series of rare, limited edition lps of previously unissued alternate takes etc. from the early years of jazz. The first volume is a grab bag of music from the Twenties and Thirties, volume 2 contains alternates from Sidney Bechet's Bluebird sessions and volume 3 features Teddy Wilson, Benny Goodman and Harry James. Two volumes of rare Duke Ellington (none of which

are on the CBS/RCA Complete series) have also been made available on Blu-Disc.

Yupiteru Industries in Tokyo have released a number of jazz recordings of interest internationally. There's a fine Bill Perkins quartet session with Monty Budwig, Lou Levy and Larry Bunker saluting Lester Young (YJ25-7018). There's a Shelly Manne Trio date with Pete Jolly and Chuck Berghofer (7026) and a Bill Watrous session with Art Pepper, Russ Freeman, Bob Magnusson and Carl Burnett (7024). These will only be available as imports from Japan.... Pumpkin Records' newest release features Monty Sims with the Al Cohn-Richie Kamuca Sextet and the Bob Brookmeyer Quintet.... Hefty Jazz will be releasing albums by Benny Waters and Chris Barber (in New Orleans 1959) this fall.... Hat Hut Records (available through JCOA/New Music Dist) have released albums by Phillip Wilson, David Murray and Baikida Carroll.

Trombonist Bill Rank died May 21 in Cincinnati at the age of 74.... Drummer Alton Redd and trombonist Vernon Brown died recently in Los Angeles.... Pianist Alvin Thomas Jr. (who played with Sarah Vaughan) and recorded with James Moody and Al Grey) died in Philadelphia May 22.

- compiled by John Norris

## A LETTER

Very much enjoyed and appreciated the in-depth Paul Bley interview in issue no. 166. That said I'd like to submit the following corrections/omissions.

Barry Ulanov organized the New Jazz Society

but the magazine he worked for was **Metro-nome**. The bass player with Oscar Peterson was Ozzie Roberts not Ozzie Davis.

The Charles Mingus Octet date that Paul conducted had a personnel of Mingus, Ernie Royal, tpt; Teo Macero, ts; Eddie Caine, as; Willie Dennis, tbn; John Lewis, p; Jackson Wiley, cello and Kenny Clarke, drs. The titles were **Miss Bliss/ Pink Topsy/ Eclipse** and **Blue Tide**. Vocalist Janet Thurlow was on the last two.

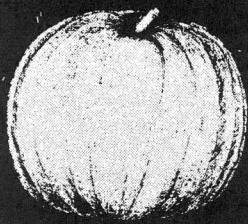
Two early Bley items are missing from the discography - he recorded for the Silver label in Montreal - one title being **Like The Moon Above You** and more importantly prior to the Debut date, Paul recorded for Stinson (never issued) with Oscar Pettiford and Kenny Clarke - the one title I remember was **Black & Blue**.

Re: The Bird on the Road Montreal material - Neil Michaud was on bass and Ted Paskert, drums.

Although it's been withdrawn I think the 1958 Hillcrest material **When Will The Blues Leave/ Crossroads/ Ramblin** and **How Deep Is The Ocean** with Ornette, Cherry, Haden and Higgins should have been included.

Savoy Arista's recent release "New Music/ Second Wave" has unreleased material by Paul - **Around Again/ Ida Lupino/ Syndrome** - the quartet with Gilmore/ Peacock/ Motian and **Circle With The Hole In The Middle (Crossroads)** and **Around Again** - the trio with Swallow and LaRoca.

Re: the last mentioned tune - the original Savoy release had the last two titles on side one in reverse order - hence **Turns** is really **Around Again** and **Around Again** is **Turns**, also **Floater** is also known as **Overtone**.



## Pumpkin Productions, Inc.

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

NEW FROM PUMPKIN - "SUITABLY ZOOT" - PUMPKIN STEREO 108  
ZOOT SIMS with THE AL COHN - RICHIE KAMUCA SEXTET and  
THE BOB BROOKMEYER QUINTET.

Previously unreleased performances with sizzling Sims in superb stereo sound. Extended performances of "Tickle Toe" and "Broadway" with Al Cohn, Richie Kamuca, Dave Frishberg, Tommy Potter and Mel Lewis. Zoot joins Bob Brookmeyer, Roger Kellaway, Bill Crow and Dave Bailey on "The King" and "On The Alamo".

### SPECIAL SUMMER OFFER

Now order the first Pumpkin at the regular \$7.98 price, and all additional Pumpkins for only \$5.00 each, postpaid in the U.S. (Add \$1.50 per order for overseas shipments). And, you can charge your order on Master Charge or Visa! Simply include your card number and expiration date. Offer ends September 30, 1979.

### PREVIOUS PUMPKINS AVAILABLE

- 101 Trumpet Summit with Roy Eldridge & Buck Clayton
- 102 Sidney Bechet: His Way with Red Richards
- 103 Midnight at V-Disc with Louis Armstrong & Jack Teagarden
- 104 Donald Lambert plays Harlem Stride Classics
- 105 Riff tide: Coleman Hawkins with the Earl Hines Trio
- 106 Big Tea & the Condon Gang: Jack Teagarden with Pee Wee Russell
- 107 Comin' Home Baby: Roy Eldridge - Richie Kamuca (stereo)





By the way that shot of mine of Paul and Gary that you used was taken at the session of April 12, 1963 that came out on ECM 1003. Keep up the great work.

— Len Dobbin  
Jazz 96-CJFM, Montreal

## SMALL ADS

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

## BOOKS

"AUNTIE NATURE" by LLOYD GARBER. A sideways perspective for guitarists (and others). A 'deprogramming' exercise or mental 'screw-upper'. Fragmented thoughts; finger-board patterns (improvisation); clusters; prepared guitar; compositions. 265 pages. \$37.00 (int. m.o.) to Lloyd Garber, Box 7020, Station 'A', Toronto, Ontario Canada M5W 1X7.

**RECORDINGS OF JOHN COLTRANE: A DISCOGRAPHY — SECOND EDITION.** Revised, enlarged, updated. Complete information on all recordings. \$6.00 US postpaid. Second, Third Supplements to First Edition still available, each \$1.00 US postpaid (both \$1.50 US). In preparation: Ornette Coleman Discography 1958-1978. WILDMUSIC, Dept. A, Box 2138, Ann Arbor, MI 48106 USA.

THE REAL BOOK. Best fakebook around. Over 400 tunes standard & contemporary. To order send \$35.00 + \$5.00 postage to The Real Co., Box 86462, North Vancouver, B.C. V7J 2L0 Canada.

## INSTRUMENTS

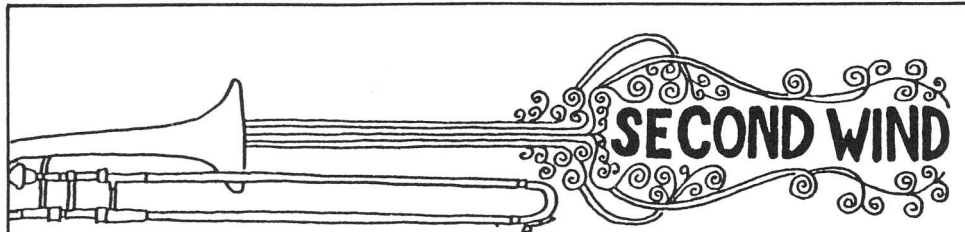
Wanted to buy: curved soprano saxophones, preferably gold or silver plated, but any others considered. Also any Selmer Paris saxophones, condition not important. The Woodwind & Brass Workshop, 49 South Pleasant Street, Amherst, Mass. 01002 USA. (415) 253-9308.

## RECORDS

RARE out-of-print Jazz LP's for sale by auction. Free lists. Leon Leavitt, P.O. Box 38395, Los Angeles 90038 USA. I also buy and trade Jazz LP's.

JAZZ RECORD AUCTION. Vocals, big bands, combos, blues. Most mint. Free list. Harry Ruskin, 9232 Slater, Overland Park, Kansas 66212 USA.

WANTED: RCI 265 Maynard Ferguson Orch; MF airchecks, photos, or what-have-you. Robert Rothberg, 442 East Harrison Street, Long Beach, NY 11561 USA.



**A SERVICE FOR MUSICIANS WHO WISH TO BUY OR SELL USED WIND INSTRUMENTS.**

*SECOND WIND will find the used wind instrument of your choice at your price.*

Phone (416) 781-0048  
or  
Write *SECOND WIND*, Box 203, Station Z, Toronto M5N 2Z4.

**GIGANTIC PRE 1970's JAZZ AUCTION.** Get on list now for year end auction. Vinyl Vault, 1456 N. McCadden Pl, Hollywood, Ca. 90028.

JAZZ LPs. Rare, out-of-print and current. Free price and auction lists. Wm. Carraro, 25 Aberdeen Street, Malverne, N.Y. 11565 USA.

RECORD RARITIES\*\* Jazz/Big Bands/Vocals/Shows/Soundtracks/Rock 'N' Roll/Books/Lots Of Nostalgia. 110 Page Catalog \$1.00 Domestic/\$2.00 Overseas. Serendipity Record Rarities, P.O. Box 261, Dept. B, Bogota, New Jersey 07603 USA. Overseas requests welcomed.

DAYBREAK EXPRESS RECORDS. JAZZ IMPORTS: BVHaast, Circle, Horo, Ictus, FMP, French MCA, Ring, Red, MPS; Many more. Domestic issues, small labels, budgets. Free catalogue. Write P.O. Box 250, Van Brunt Station, Brooklyn, N.Y. 11215 USA.

FREE LISTS of rare jazz lp's at auction. Older jazz literature at auction. Gary Alderman, P.O. Box 9164, Madison, WI 53715 USA.

AUCTION - Adderley, Braxton, Lacy, Sun Ra, Russell, Shepp and others. Many ESP, BYG and European issues. Free list. Terry Saundry, Box 156, South Yarra, 3141 Australia.

JAZZ RECORDS. U.S. & foreign records - major & independent labels. For free supplement of recent additions and releases please write: World's Records, P.O. Box 16005, Dept. C, San Francisco, CA 94116 USA.

COLLECTORS RECORDS - 60,000 LPs sold @ auction — International service since 1971 in: (1) Jazz, Swing Bands, Jazz Vocals; (2) Soundtracks, original cast, TV; (3) Country/Western; (4) Personalities, Folk, Instrumentals, Vocals, Comedy; (5) R&B, R&R, Rock, Blues. Specify list from: Ray Macknic (or) Theo's, P.O. Box 7511, Dept. G, Van Nuys, Calif. 91406 USA.

## MAGAZINES

EXCELLENT coverage of blues and jazz in *Le Point du Jazz* for those who read French. Write Jacques Tricot, Avenue Van Overbeke 48, B-1-80 Bruxelles, Belgium for more information.

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

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

RADIO FREE JAZZ — special feature articles; indispensable jazz industry coverage; latest information on all jazz releases; reviews of the best of latest releases and reissues. 1 year (12 issues) \$10; 2 years (24 issues) \$18. Order from Radio Free Jazz, Dept. C1, 3212 Pennsylvania Avenue S.E., Washington, DC 20020 USA.

THE RECORD FINDER is the best way to buy and sell any type of rare recording — especially if it is 78 RPM. Write to E.S. (Stan) Turner, 4164 Marlborough Ave., San Diego, CA 92105.

The current issue of *Jazzman's Reference Book* is entitled *Recordings & Bookings - Worldwide*. It includes names and addresses of associations & professional organizations, jazz record companies, distributors, stores, discographers & collectors, festivals, concert agencies & producers, jazz clubs, radio stations, critics & reviewers, jazz publications &... more. \$10.00 each (postage & handling included) from the International Jazz Federation, Inc., 1697 Broadway, #1203, New York, N.Y. 10019 USA. Payment must accompany order. For postage & handling outside the USA, add \$1.00. If by Air Mail add \$5.00.

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

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



# IMAGINE THE SOUND

TWELVE PHOTOGRAPHIC POSTCARDS BY BILL SMITH

IMAGINE THE SOUND IS THE FIRST IN A SERIES OF JAZZ POSTCARDS, FEATURING THE WORK OF CANADIAN JAZZ PHOTOGRAPHER BILL SMITH. THE CARDS ARE 4" X 6", PRINTED OFFSET ON HIGH QUALITY BOARD, AND PUBLISHED IN A LIMITED EDITION OF 500 SETS. THE MUSICIANS FEATURED IN THE FIRST SERIES ARE BASED ON THE EARLY MUSICAL HEROES THAT DREW BILL SMITH TO JAZZ MUSIC, AND ARE SELECTED FROM HIS PORTFOLIO OF PHOTOGRAPHS OF DIZZY GILLESPIE, SONNY ROLLINS, MILES DAVIS, CHARLES MINGUS, DUKE ELLINGTON, MAX ROACH, DEXTER GORDON, DON BYAS, THELONIOUS MONK, MILT JACKSON, ROLAND KIRK AND CANNONBALL ADDERLEY.

THESE POSTCARDS ARE AVAILABLE FROM ONARI PRODUCTIONS. THE PRICE IS \$5.00 FOR THE SET OF TWELVE. THERE IS A LIMIT OF TEN SETS PER ORDER.

WHOLESALE INQUIRIES WELCOMED.

ONARI PRODUCTIONS - 191 HOWLAND AVENUE - TORONTO  
ONTARIO - M5R 3B7 - CANADA -

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

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

**BACK ISSUES OF CODA** still available — \$1.50 each postpaid or 10 for \$11.00 (164/5 counts as two issues & costs \$3.00 per copy):  
MAY 1967 (Albert Ayler, Earle Warren)  
AUGUST 1973 (Louis Armstrong Special)  
APRIL 1974/125 (Jackie McLean, Dave Liebman)  
FEBRUARY 1974/126 (Dollar Brand, Lee Wiley, Maxine Sullivan)  
MARCH 1974/127 (Gene Krupa)  
APRIL 1974/128 (Anthony Braxton, blues poets)  
MAY 1974/129 (Kenny Hollon, Larry Coryell)  
JULY 1974/130 (Mary Lou Williams, Jimmy Rogers, Morris Jennings)  
SEPT. 1974/131 (Rashied Ali/Andrew Cyrille/Milford Graves, Johnny Hartman, Swing)  
OCT. 1974/132 (Karl Berger, Jazz Crossword, Johnny Shines)  
NOV. 1974/133 (Charles Delaunay pt. 1, Rex Stewart, Howard King)  
DEC. 1974/134 (Julian Priester, Steve McCall, Muggsy Spanier Big Band)

JAN. 1975/135 (StrataEast Records, J.R. Monterose, Louis Armstrong Filmography)  
APRIL 1975/137 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis)  
MAY 1975/138 (Niels-Henning Orsted Pedersen, Art Ensemble on Nessa, Junior Wells, Graeme Bell)

OCT. 1975/142 (Claude Thornhill, Brew Moore)  
NOV. 1975/143 (Leo Smith)  
FEB. 1976/144 (Art Farmer, Woody Shaw, Red Rodney, A Space concerts)  
MARCH 1976/145 (Ben Webster disco., Betty Carter, Marc Levin, Pat Martino)  
APRIL 1976/146 (Delaunay pt. 2, Noah Howard, Leroy Cooper)  
MAY 1976/147 (Oliver Lake, Miles Davis)  
JUNE 1976/148 (Harold Vick, Jimmy Heath)  
JULY 1976/149 (Marion Brown, Ray Nance, Studio Rivbea, Gene Rogers)  
SEPT. 1976/150 (Milford Graves, Will Bradley)  
OCT. 1976/151 (Don Pullen, Benny Waters)  
DEC. 1976/152 (Warne Marsh, Bill Dixon)  
FEB. 1977/153 (Steve Lacy, Marty Grosz, Mal Waldron, Blues News)  
APRIL 1977/154 (Milt Buckner, Christmann/Schonenberg Duo)  
JUNE 1977/155 (George Lewis, Lloyd Glenn)  
AUG. 1977/156 (Stephane Grappelli, Hot Club de France, Stuart Broomer, Moers Festival)  
OCT. 1977/157 (Bobby Bradford, John Carter, Chet Baker, Butch Morris)  
DEC. 1977/158 (Joseph Jarman, Eddie Durham, Bobby Hackett)  
FEB. 1978/159 (Randy Weston, Milt Hinton)  
APRIL 1978/160 (Willem Breuker, Joe Pass, Enrico Rava, European labels)  
JUNE 1978/161 (20th Anniversary issue: Julius Hemphill, Doc Cheatham, Jazz Literature, etc.)  
AUG. 1978/162 (James Newton, Sonny Clark, George Russell, Moers Festival)

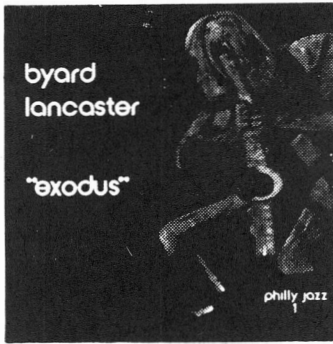
OCT. 1978/163 (Henry Red Allen, Frank Lowe, Albert Nicholas)  
FEB. 1979/164/65 (Special Double Issue: Jeanne Lee, Lester Bowie, Red Holloway, Hank Jones, Nick Brignola, Vinny Golia etc...)  
APRIL 1979 / 166 (Paul Bley, Larry Dubin, Jess Stacy, Bley discography)  
JUNE 1979/167 (Evan Parker, Incus Records, Red Callendar, Bill Russell, American Music)

**JAZZ JOURNAL INTERNATIONAL:** Back issues for sale, each \$1.50 postpaid from Coda Publications:

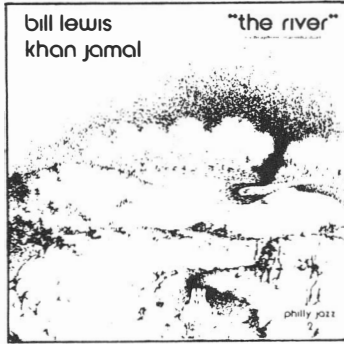
**July 1977:** Vol. 30, No. 7: Count Basie, Bennie Green, Lunceford, Company.  
**October 1977:** Vol. 30, No. 10: Jan Garbarek, Scandinavia, Woody Herman, Louis Nelson, Jimmy Maxwell.  
**March 1978:** Vol. 31, No. 3: Ronnie Scott, Brubeck & Desmond, John Coltrane, Globe Unity.  
**May 1978:** Vol. 31, No. 5: Clark Terry, Eric Dolphy, George Shearing, Blues Journal.  
**June 1978:** Vol. 31, No. 6: Thad Jones/Mel Lewis, Gordon Beck, New York City, Vassar Clements.  
**July 1978:** Vol. 31, No. 7: Lionel Hampton, George Wein, Gil Evans & Stan Tracey pt. 1.  
**August 1978:** Vol. 31, No. 8: Dicky Wells, Bobby Wellins, Evans/Tracey pt. 2, New Orleans Jazz Festival.  
**September 1978:** Vol. 31, No. 9: Charles Mingus, Supersax, Blues Journal.  
**October 1978:** Vol. 31, No. 10: Herman's Herds, Tony Coe, Festival Reports, Jazz in Japan.  
**December 1978:** Vol. 31, No. 12: Sam Rivers, Savoy & Blue Note reissues, Monterey, New York City.

# THE FINEST TREND IN JAZZ & BLUES

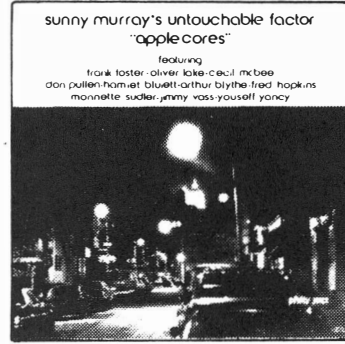
PHILLY JAZZ – NOW AVAILABLE



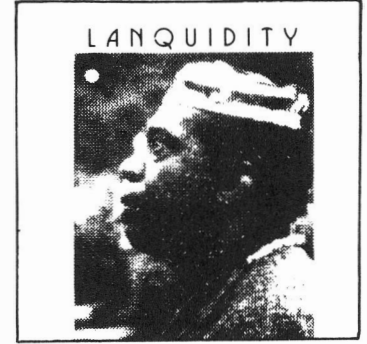
BYARD LANCASTER  
"EXODUS"  
with  
Harold E. Smith  
Skip Parnell  
PJ1001



BILL LEWIS  
KHAN JAMAL  
"THE RIVER"  
A Vibraphone-  
Marimba duet  
PJ1002



SUNNY MURRAY  
"APPLECORES"  
with N.Y.C.'s  
top jazz  
musicians  
PJ1004



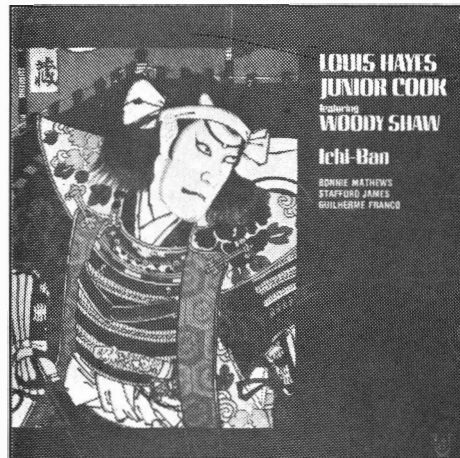
SUN RA  
"LANQUIDITY"  
Eddie Gale  
John Gilmore  
June Tyson  
PJ 666

PRESENTING THE FINEST SUN RA RECORD TO DATE; WITH HIS FULL ARKESTRA, AND  
BEAUTIFULLY RECORDED SOUND  
SEE REVIEW IN CODA (ISSUE 166) OF "THE RIVER", PJ 1002.

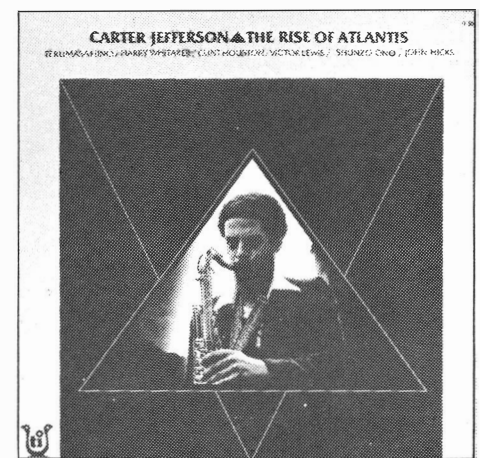
BRAND NEW FROM  
**Timeless-Muse** 



Timeless-Muse 306  
CEDAR WALTON  
"EASTERN REBELLION"  
with Billy Higgins, George  
Coleman, Sam Jones.



Timeless-Muse 307  
LOUIS HAYES, JUNIOR COOK  
"ICHI-BAN"  
featuring WOODY SHAW.



Timeless-Muse 309  
CARTER JEFFERSON  
"THE RISE OF ATLANTIS"

Also available: TI 308 RICK LAIRD "SOFT FOCUS" featuring JOE HENDERSON.

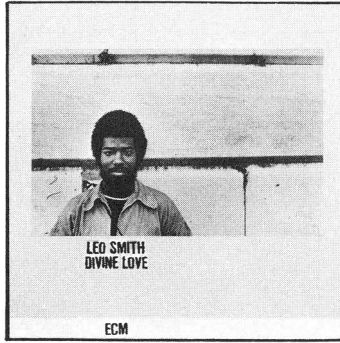


Exclusive Canadian Distributors For: ADVENT - AJAX - ALLIGATOR - AVIVA - BLIND PIG - BRIKO - BULLFROG - CRYSTAL CLEAR - DISCOVERY - DOBRE - FANFARE - FLYING FISH - FOUR LEAF CLOVER - IMPROVISING ARTISTS - INDIA NAVIGATION - INTERPLAY - JAMEY AEBERSOLD - JAZZ ARCHIVES - JAZZ CHRONICLE - JAZZ GUILD - JCOA - JOYCE - MNM - MUSE - MUSIC MINUS ONE - MUSICRAFT - MUSKADINE - NESSA - ONARI - PBR - PHILLY JAZZ - SACKVILLE - STASH - TREND - WATT - ZIM.

TREND RECORDS & TAPES LTD.

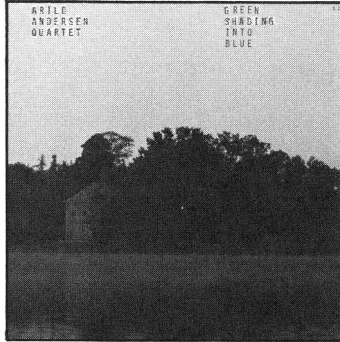
1655 Sismet Rd., Unit 25, Mississauga, Ont. L4W 1Z4 \* ph. (416) 624-3463 \* Exclusive Canadian Distributors

**LEO SMITH**  
**"DIVINE LOVE"**  
**ECM-1-1143**



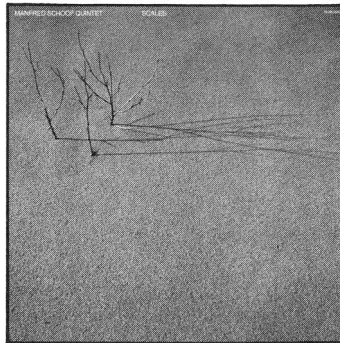
LEO SMITH'S FIRST ECM RELEASE PLACES THE TRUMPETER/PERCUSSIONIST WITH HIS OWN WORKING BAND OF BOBBY NAUGHTON (VIBES) AND DWIGHT ANDREWS (REEDS), PLAYING WITH SPECIAL GUEST, BASSIST CHARLIE HADEN. **TASTALUN**, THE OPENING TRACK OF SIDE 2, IS A PIECE FOR 3 TRUMPETS, WHERE SMITH'S BRASS VIRTUOSITY IS BLENDED WITH THAT OF LESTER BOWIE AND KENNY WHEELER.

**ARILD ANDERSEN**  
**"Green Shading Into Blue"**  
**ECM-1-1127**



ARILD ANDERSEN, ONE OF EUROPE'S PREMIER BASS PLAYERS, APPEARS HERE WITH HIS QUARTET OF JUHANI AALTONEN (REEDS), LARS JANSSON (KEYBOARDS) AND PAL THOWSEN (DRUMS). THEY PLAY COMPOSITIONS BY JANSSON AND ANDERSEN, GIVING THE BASSIST A SCOPE AS COMPOSER WHICH ADDS TO HIS WORK WITH SAM RIVERS, DON CHERRY, ROSWELL RUDD, MAL WALDRON, BARRY ALTSCHUL, ARCHIE SHEPP, PAUL BLEY, PAUL MOTIAN AND JAN GARBAREK.

**MANFRED SCHOOF**  
**"Scales"**  
**ECM 19004**



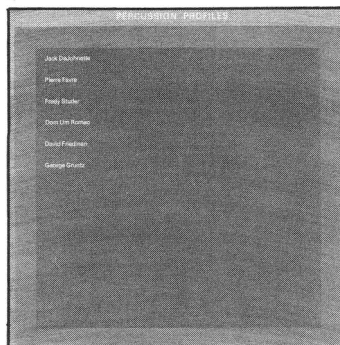
RIISING TO PROMINENCE WITH THE AVANT GARDE OF THE 1960S, MANFRED SCHOOF IS NOW ONE OF THE MOST FAMOUS EUROPEAN TRUMPET PLAYERS. HIS QUINTET FOR THIS RECORDING, WHICH INCIDENTALLY WON THE GRAMMY FOR THE BEST GERMAN JAZZ RECORDING OF 1977, IS MICHEL PILZ (BASS CLARINET), JASPER VAN'T HOF (KEYBOARDS), GUNTER LENZ (BASS) AND RALF HUBNER (DRUMS).

**OM**  
**"with Dom Um Romao"**  
**ECM 19003**



DOM UM ROMAO IS ONE OF THE PREMIER PERCUSSIONISTS IN POPULAR JAZZ TODAY. FAMOUS FOR HIS MANY PERFORMANCES WITH WEATHER REPORT, HE WAS INVITED BY "OM" (URS LEIMGRUBER, REEDS; CHRISTY DORAN, ELECTRIC GUITARS; BOBBY BURRI, BASS; FREDY STUDER, DRUMS) TO PLAY AS THEIR SPECIAL GUEST ON THE FOUR ORIGINAL "OM" COMPOSITIONS ON THIS NEW ECM RELEASE.

**Jack DeJohnette - Pierre Favre - Fredy Studer - Dom Um Romao - David Friedman George Gruntz.**  
**PERCUSSION PROFILES**  
**ECM 19002**



"PERCUSSION PROFILES"... IS JUST THAT. A COLLAGE OF SOUNDS. DRUMS, GONGS, CYMBALS, VIBES, MARIMBAS, KEYBOARDS, CROTALES AND SYNTHESIZER, PLAYED BY AN INTERNATIONAL BAND OF MASTER MUSICIANS: JACK DEJOHNETTE, PIERRE FAVRE, DOM UM ROMAO, FREDY STUDER, DAVID FRIEDMAN AND GEORGE GRUNTZ.