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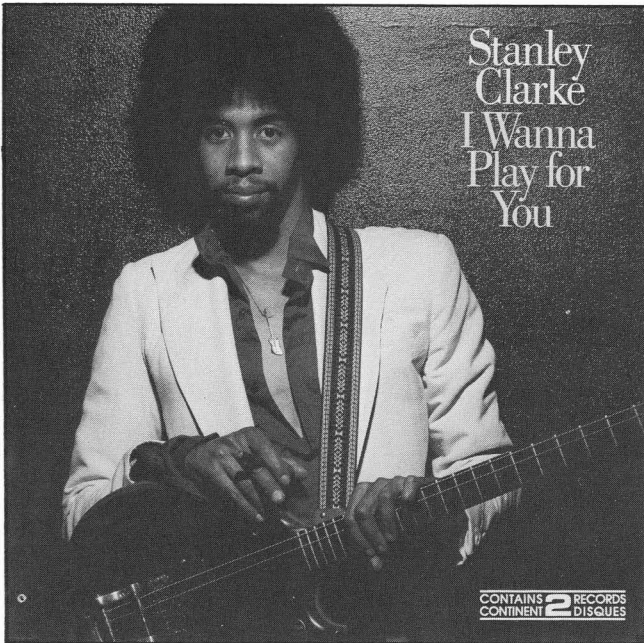
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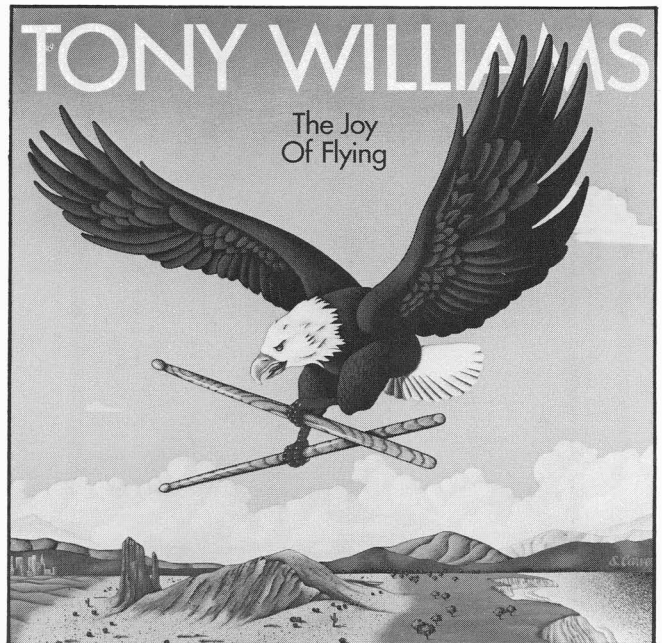
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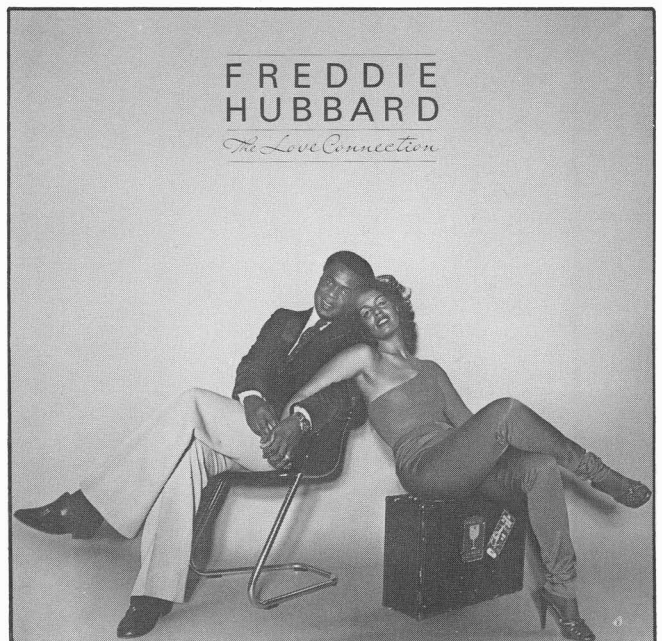
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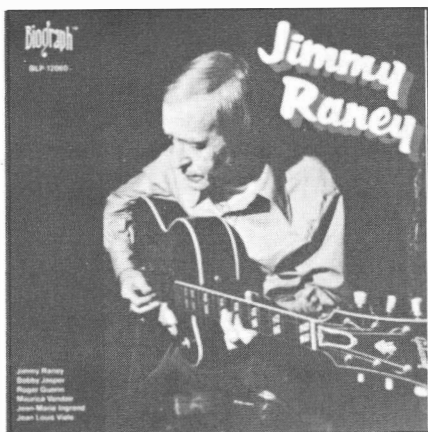
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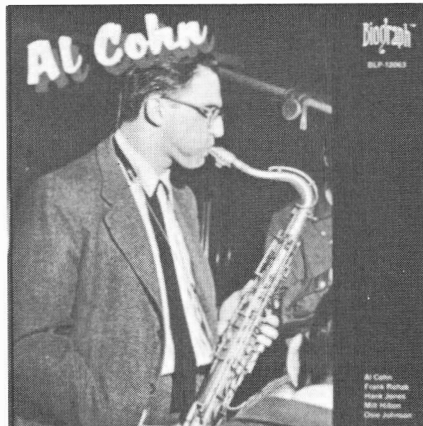


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AMINA MYERS
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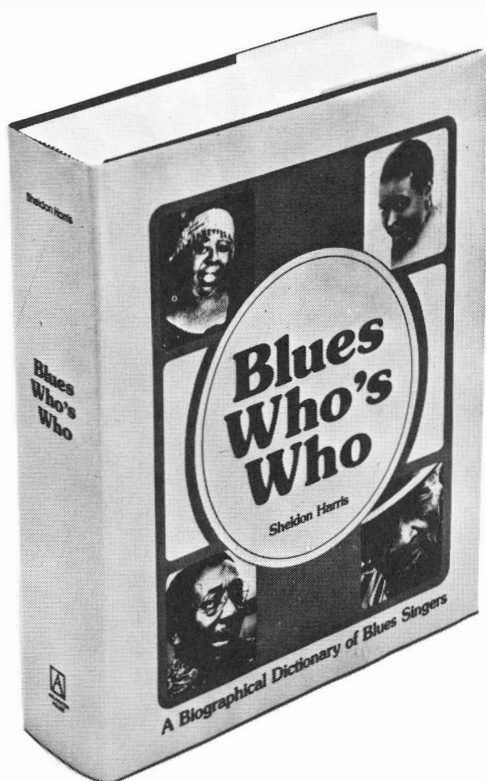
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AMINA CLAUDINE MYERS

INTERVIEW BY VALERIE WILMER



God Has Smiled On Me is the title of a straight, unadorned piece of gospel music the AACM pianist and singer Amina Claudine Myers plays from time to time. When she alternates the line “*She’s* been good to me” with the more conventional notion of the deity’s gender, feminist hearts warm, yet there are some for whom the pianist’s ambiguous reference seems irrelevant.

Where Myers herself is concerned, however, being a woman affects her musical output as much as her experience of being black in America. Both are inextricably linked in her history. As she pointed out, “When I’m playing and they say ‘Oh, she plays like a man!’, that’s so ridiculous. You’re playing yourself and so you’re playing like a female. I know that when they make that comment they mean being strong and aggressive on the piano, but it’s been proven that women have done heavy work and stood up under it. When I think of my grandmother, how she’d carry on, ploughing and stuff.... And women can bear a lot of pain, too. I know men don’t want to think about trying to have a baby!”

Myers began singing and playing piano at the age of four in her native Arkansas. She moved to Chicago by way of Texas and joined the Association for the Advancement of Creative Musicians after being introduced to the black musicians’ collective by the drummer Ajaramu (Gerald Donovan). During the same period she worked with Donovan’s trio at the Hungry Eye as organist, the personnel being augmented for a while by the addition of trumpeter Lester Bowie and saxophonists Roscoe Mitchell, Kalaparusha, and Gene Dinwiddie, who recently toured Europe with the singer Etta James.

Myers paid her ‘chittlin’ circuit’ dues with downhome groups led by saxophonists Sonny Stitt and Gene Ammons. She stayed with the latter for three years, travelling and learning from the veteran musician, “a beautiful experience”. At the same time she was developing her own resources within the AACM.

“Basically I don’t like organisations, but the AACM was a different kind,” she said. “Everyone in there was open. There were no prejudices as far as me being female, whereas a lot of times that can happen with people who feel you may not be capable of dealing as well (as a man). Nothing like that happened to me there. I was able to explore, experiment and get someone to play my music without any hassles.”

Three years ago, Amina Myers moved to New York where she has appeared frequently in concert with other AACM musicians and on her own. She was involved in Muhal Richard Abrams’ piano trio and has written vocal music for another of his presentations. She played a duo with Joseph Jarman and toured with Leroy Jenkins. Recently she has been working with Lester Bowie — she appears on two of his records, “African Children” (Horo) and “The Fifth Power” (Black Saint), and has travelled to Europe several times. Now plans are afoot to reunite the Hungry Eye group for a recording date. Myers has also recorded with Kalaparusha, “Humility in the Light of the Creator” (Delmark), Abrams “Lifea Blinac” (Arista/Novus), and Henry Threadgill “X-75 Volume 1” (Arista/Novus). She credits the AACM with giving her the freedom to be herself and play her own music.

Amina Myers’ church in Little Rock, Arkansas was Methodist, but she has been equally exposed to the less inhibited ritual of the

Baptists. From an early age she sang in various choirs, and in Texas at the age of 11 she was involved in arranging pieces by the leading spiritual exponents of the day, such as Clara Ward. Later, back in Arkansas, she arranged traditional material for several choirs and wrote her own material. Subsequently she recorded with a number of gospel groups as well as the blues singer and guitarist Little Milton and Lester Bowie’s former wife, the singer Fontella Bass.

AMINA CLAUDINE MYERS: Gospel, of course, that all leads back to Africa. Whether I’m playing esoterically or not, it definitely has the rhythm. Gospel music is definitely rhythmic and you can hear that gospel influence and the blues in all of my music, regardless of what I’m playing.

VALERIE WILMER: A lot of the music’s white historians seem to concentrate on the fact that the slaves used British songs, hymns and so on, rather than talking about the African rhythms. How African do you think the rhythms of gospel are?

ACM: Oh, very much so. That’s true, the music the slaves were singing were hymns and English songs. They took these hymns and since they couldn’t speak the language too well, did them their way.

VW: Is it important to talk about the fact that it’s a blend, or that it’s an African activity?

ACM: I’m for the truth as far as I know it, and it’s an obvious fact that it’s a blend, but I look at it this way — you have to mention both, not be misdirecting. Some of the rhythms came from Africa and some of the harmonies came from Africa, too. But to say *how* important it is, I don’t know.

But if the sounds are similar, it’s not surprising. It’s just like when I see someone from Africa and I say ‘Wow!’ because they look just like me and I look like them! So musically, too, I could see that happening. I can just feel that African influence, regardless of what I’m doing. But I studied classical music too — so I’m a product of *all* of that.

VW: At the beginning of the Black Nationalist era, everyone was using the term ‘African’ to identify music and so on. Now all that’s changed and they are mostly talking about the blends. I understand how that has happened, but it seems to me the more you play down the African-ness, the black-ness, the more the music becomes accessible to appropriation by others.

ACM: During the ‘sixties it was like we were becoming more aware of who we were as a people. Knowing where your roots are is very important. Of course we know how things are geared in this society — it’s really not concentrating on anything of artistic value in most instances, or trying to grow spiritually in self-awareness, knowing who you are and being able to express yourself. Everything is geared in another direction.

But I know I come directly from Africa — I realise that — but also, now that I know that and I’m aware of that, I feel that I am able to do whatever. I can go in any direction if that’s not going to take away from my roots and what I’m about.

Of course I’m not saying what other people should do, but now the *blackness* of the music is not stressed as much as it was during the Black Power time. But still these influences are working as part of the self-awareness of a lot of people, and it’ll be back around again to where that strong force will happen. I guess it’s just

something that occurs every now and then, and it’s unfortunate that a lot of times our minds are so busy concentrating on one thing that we can’t really see what’s happening.

VW: Also, you’re in a very commercially-oriented society, aren’t you? And then again you need money to eat!

ACM: That’s why I don’t limit myself to being in one category musically. When you hear me, you hear the jazz/gospel influence when I try to play ‘creatively’ or whatever you care to call it. When I play ‘free’ or ‘avant garde’, that is extending musically what has already been done. But if a person feels that they have to play in one direction, or if they’re really gone into a real commercial thing, then that’s cool, too, because that’s all a part of it. I would never try to fault them.

There are a lot of brothers I know who can’t read a note of music, that I love to play with, because they have that feeling. That rhythm and feeling, that’s very important in playing. It doesn’t have anything to do with reading any notes.

Now there are some brothers who have studied and everything else like that — fellow musicians, I should say — and some have the feeling but some of them don’t, even with all that knowledge. So the funk/rock/rhythm-and-blues thing — it’s a whole different knowledge thing. It’s a knowledge in another manner.

But in my playing I try to be open and let the spirit come through. I just want to be up on my instrument technically because when you’re playing, another force takes over. You don’t know a lot of times what happens, but you have to be open to this force. A lot of people are afraid of this, and therefore they limit themselves musically.

VW: I see you corrected yourself earlier, talking about playing with ‘brothers’. Did you play with any other women?

ACM: Back in Arkansas I was with a female group - this was vocally - and in Texas it was all females. In Chicago I was able to get a drummer and a bass player, but it was very difficult for us. I wasn’t getting a lot of gigs and they were involved in other projects, so we eventually split up. But it was a nice feeling and they could play. I like to play with women as well as men. Whoever can deal — as long as no egos get in the way.

VW: What sort of strategies did you develop for dealing with the prejudices that you must have experienced on the way?

ACM: Well, believe it or not, I was always encouraged - except for one time. That was in New York about two years ago when I ran across a male ego. Most of the time in the early years when I was playing organ and asking to sit in, the musicians knew me and liked the way I played. But people who hadn’t heard me, they would maybe nudge each other and say, ‘look at her’ and ‘see what *she* can play’.

VW: It’s hard for some women musicians, as I’ve seen from personal experience, but sometimes if you are able to survive in spite of that, it makes you stronger.

ACM: I ran across some real games that some of the men musicians played in New York. Some of them didn’t know me so they gave me the runaround. And then when they realise who you are — well, I don’t want to sound egotistical, but they’d say, ‘Oh, she’s the one who played with so-and-so’ — then they’ll let you. But it’s like you’ve always got to have some kind of proof. It’s funny to me now because



the reason that I am where I am now, musically, travelling and playing, is because of friends helping me out. The AACM have been so helpful, Muhal and all the others. I was able to advance through one person helping me and another person and another person. That's really how you make it in life, anyway - to me. It's who you know. You've got to know somebody who can speak for you.

VW: Given the ideals of the AACM, do you think they had a philosophy on women?

ACM: I don't think so because they were using dancers, they were just open to whoever was into creativity.

VW: I don't mean that it was written into the constitution! Just that, given that the black consciousness of the time was concerned with righting the wrongs of the past...

ACM: Oh I see. I'm not aware of it being stressed. I really believe that the AACM was just open to whoever came through, I really don't think it had anything to do with female and male. I really don't know of that many female musicians who have really tried to get into the AACM - was Loretta Hall in there? I believe she was. There are two women in there now, Rita Worford, a singer and actress, and Iquaa Colson, a vocalist - and they're both musicians as well - but it was based on the person, what they had in their heart, more so than anything to do with female and male. It was a lot of encouragement and inspiration being around these people, the AACM. They'd let me see, 'Wow, I can do this, too'. But I was lucky to be in that environment, that

situation. That's got to be a once-in-a-lifetime experience.

VW: Leroy Jenkins used to say that in Chicago the black community was so self-sufficient, you never had to think about the world outside. He said you could cut yourself off, but when you came to New York it was very different.

ACM: That's right. In Chicago when I wanted to do a concert, I'd just set it up. I'd go out and put up my flyers (posters). Now you can do this in New York but it's definitely not that easy. Chicago has a large black population but New York is altogether a different kind of thing. The pressures are much different. The AACM had already established themselves in New York when I got there, so right there it was easier for me to deal. But in a lot of instances, even now, it's not easy for me to get gigs, simply because people don't know who I am. They say, 'Well, we heard of you, but we don't *know* you'. So I guess that may be a form of prejudice - which it is. But you have to be independent. You have to go on and organise it yourself and deal it.

Now I just try to formulate two major events that I want to do in New York - say one in the spring and one in the fall. I found out if I put it in my mind to do it, it will happen. I *make* it happen. It may be years, but it will come around. I used to be all frustrated and tense and just in a hurry for something to happen, but now I can just cool out because I notice things are happening. I just let it flow - I guess I'm learning to live.

Being a woman is, I feel, the hippest thing

you could be! I know the men feel the same way, but you can always go into your woman thing and deal, and then go into your male thing because, you know, we've all got both sides to us. So whatever works, you can use all of that.

I'm against any kind of prejudice. That thing about 'Oh, she's a woman!' - that's so *out!* It sounds strange just to hear it, although I realise a lot of people feel like that. But when you run across people like that, you know exactly what to do to deal with them. And then it will turn around to where they'll be your most ardent supporters.

It's amazing what women have done in this life, and still we couldn't vote and all that. It's really coming to light, though. The same way with the music. I feel that in ten years time the music is going to be something. It's still new, it's in the neophyte stage. What the AACM did back in the early 'sixties, people are doing it now and it's like a new thing, but it's not. People say, 'I remember when we used to do that in the AACM'.

We are, all of us who are exposed to it right now, the innovators. We're in the vanguard. It is sad when you see certain people mentioned, and blown-up with a real huge article with pictures and all of that, then you look over and you see a little small column about the innovators, but I attribute that to non-knowledge of what the music is about. But I know that's going to change.

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PISA-FLORENCE FESTIVAL

4th Rassegna Internazionale Jazz Pisa-Firenze
June 27-July 4, 1979

Since the last review of the Pisa Festival in *Coda* (September 1977), something has changed in its organization. First of all the city of Livorno did not want to cooperate anymore, some imbeciles, who couldn't relate to the music anyway, were opposed to "cultural" programming; but the city of Florence accepted the idea of the festival, and the cooperation is now already two years old.

The entire programming of the music is now completely in the hands of the C.R.I.M. (Centre for Research on Musical Improvisation), an association of musicians, critics and music-lovers willing to work and expand this music's potentials. The festival has also been stretched to a total of eight days of concerts and workshops, with the specific purpose of exposing the people to the music in a constant and varied presentation of either different musicians, or the same musicians playing in various settings or simply playing different music (after all it's improvised...). The continuity of the festival and its success give credit to the people who responded so fully to a music which is usually

so poorly promoted, and to most of the musicians who participated in the program.

As last year, this year solo performances occupied a very important place. Except for two performances by Milford Graves and one by James Newton, there was an afternoon program in a small place, which consisted only of solo music. The evening program featured ensemble music from trios (Air, Paul Bley with Kent Carter and Barry Altschul) to big bands (Sun Ra). The performances were for the most part excellent and revealed many aspects of a music which has its moving force in improvisation. Unfortunately I missed the solo music of Kent Carter, which many de-

ARTICLE BY ROBERTO TERLIZZI

Derek Bailey, Tony Oxley, Leo Smith, Johnny Dyani (Company 1978) photo by Henry Kaiser



scribed as the most beautiful set of the whole festival. But Barry Altschul's concert revealed a musician who is truly a master of colors, and who, after so many rewarding collaborations, is on the way to shaping a music of his own.

Alvin Curran, an American living in Rome, member of Musica Elettronica Viva, besides conducting a four-day vocal workshop, presented a work involving electronic instruments, recorded tapes and various keyboards. Curran is now, after a long period of research and experimentation, in complete control of his expression, balancing improvisation with prefixed material.

On acoustic guitar, Derek Bailey solo played

fluently and without any use of pauses. Derek was really surprising, the music seemed to live within a discipline of its own as his intelligence and maturity was reflected in it.

One of the more enlightening experiences of this festival was Milford Graves. The percussionist's approach to the drums is something which retains the meaning of a ritual. The need and will to share feelings and emotions with other people parallels the approach to the music of other creative musicians, but it is quite different to a great extent.

At first Graves charms the audience with his sounds (animal skins, overtone manipulation on cymbals, etc.) and great presence, then he takes the people with him, sharing with him his life experience. Creativity is not a goal in itself, rather it finds its place in Graves' philosophy as part of a whole. Something close to a feeling of universal folk music.

Leo Smith's approach lies more in the possibilities of opening the music working through rhythm and energy in a more controlled way; and of course, reflecting a different sensibility. Whereas Milford releases tension in a direct way, through his emotional energy and intensity, Leo creates great paintings, using signs and colors which can be recognized fully only if they are allowed to go deep into one's own feelings. Like the magic beauty of a Paul Klee painting, they live a life of their own, in a dreaming setting of moving structures. The music of the Leo Smith Ensemble is enriched by the complementary contributions of some perfect "co-painters": Dwight Andrews on reeds, beautiful weaver of musical sounds, bassist Wes Brown, and the magnificent Bobby Naughton on vibes, whose solo concert was one of the highlights of the festival.

Steve Lacy's quintet performed twice in two sets of spectacular perfection. The cohesiveness of all the musicians (Irene Aebi, Kent Carter, Steve Potts and Oliver Johnson) is amazing. Steve's music is now in a period of acquainted maturity; the parallel must be made with the long-lived jazz combos that were enabled to reach their maximum potential by a long working period (like Ornette's quartets in their heyday) or the Miles Davis quintet of the mid-sixties). In another solo concert Lacy, like the completely improvised duo with Leo Smith last year, showed another facet of his great art, and the parallel runs back to old King Midas, because really everything that Steve Lacy touches turns into gold.

The Leroy Jenkins trio went on stage after the quintet and conquered an audience unwilling to let Lacy off, with a high energy performance, and then was compelled to play two encores because people wouldn't accept the limits of time when such outstanding sounds were making them vibrate. Jenkins and Cyrille had performed two splendid solos the afternoon before, Leroy working with delicate melodies, Andrew Cyrille showed what the possibilities are of a drum set when it is really played.

The usual explosion of rhythms and colors, "le grand spectacle" of Sun Ra and his Arkestra in two consecutive evenings in Pisa and Florence, was as fascinating as ever. John Gilmore was, as usual, the outstanding soloist, characterizing the ensemble sections with his big tone on tenor saxophone. Like a voice that we love, it charms us at first with its sound and only afterwards do we become conscious of the stories it is telling. A musical analysis of Sun Ra's collective has been attempted many

times, but one of the things that must be considered is the vital, joyful energy that springs from the Arkestra, from the older musicians as well as from the newcomers. There is an internal harmony that embraces all of the band in its various aspects: the most talented improvisers such as Gilmore, Marshall Allen, Danny Thompson or Michael Ray (who sounded like a one-man trumpet section) function on the same level as one of the two "magicians of sounds", the ones with the musical key on their costumes, conjuring in their little corner with dozens of small percussion instruments. It is an entire spectrum, and if you subtract a single element you miss much more than merely what you remove. And the one who keeps this dream alive is Sun Ra himself, running back to the stage for an encore, happy to play again, with a childlike simplicity and enthusiasm that reminds one of Thelonious Monk. As time passes, Sun Ra is taking his music closer to the tradition with an idiom born of years of hard experimentation. The result is truly passionate.

The Adegoke Steve Colson Unity Troupe worked with material strongly linked to the jazz roots: Colson fluid at the piano, strong rhythms from drummer Dushun Mosley, and Iqua Colson vocalizing efficiently, with a fascinating phrasing. On tenor and flute, Wallace McMillan was the other member of the quartet. He delivered two strong solos, and elsewhere in the festival he displayed his great musicianship in a fantastic solo concert, an important part of which was played on percussion and small instruments.

There was a fine trio performance by Radu Malfatti on trombone, Derek Bailey and Evan Parker, whose solo concert from last year is still in the memory of those who heard it. James Newton gave an amazing solo demonstration of the flute's possibilities. Then the vocal workshops conducted by Alvin Curran and Maggie Nichols (she also performed but I missed her, but I can say she was simply divine in a concert in Pisa two months ago with the Feminist Improvising Group).

English pianist Martin Joseph (now living in Italy) conducted an instrumental workshop, and played a piano solo of great lyricism. Of the Italians, besides saxophonist Eugenio Colombo, who performed solo and in a duo with Joseph (their long-time collaboration has just produced a very fine record), the few interesting results came from a duo of saxophonist Carlo Actis-Dato and guitarist Eugenio Sanna, Antonello Salis playing solo piano, and Sanna's solo concert. Eugenio Sanna seems to be working in the same areas as Derek Bailey, developing his research from improvisation techniques to an expansion of the instrument's vocabulary.

Afterthoughts (some bitter). There were at this festival musicians who are tremendously important in the history and development of this music. Yet some of them, from the United States, had to come to Pisa to meet each other and hear each other's music. Leo Smith had never heard Milford Graves and vice versa. Furthermore, Milford had performed only once in New York this year; Leo never has (with his own group). This is one example of how this great artform is neglected in its own land, there are others. One can only thank these musicians for being so strong and keeping us alive with a music reflecting their belief in a world where creativity is simply the only possible way of living.



KENNY BURRELL

ARTICLE BY JOHN F. HOWARD



The spirit of the Duke seems to live in the heart (and hands) of one of the world's most compelling Jazz guitarists: Kenny Burrell, the man with a master's touch seems to have a mission to keep the Ellington tradition alive. He has perhaps received more awards for excellence, and has played on more recordings of merit than any other jazz guitarist in history. Nevertheless, this soft-spoken individual is extremely serious about his craft. His quiet mastery of his instrument reveals a very sincere player whose emotions are completely honest and yet one who conveys a very valid statement. Whenever Kenny Burrell performs "live" the audience feel how much Kenny is concerned and aware of this mission. Burrell knows what he likes, and he plays it without any pretense. His style is relaxed, but not in the sense of "laid back"; his kind of relaxation includes an inner intensity which stimulates you emotionally and yet makes the listener feel comfortable within himself. Burrell's imagination may not be anything earth-shatteringly new, but his instinct for quality and his feeling for the blues is unsurpassed by most of his peers. This can

be best detected when he performs an Ellington medley. The warmth with which it is presented seems to stem from deeper motives than just stimulating an audience with popular songs.

His performance ranges throughout the spectrum of music, from very lyrical standards, to the blues, to the more complex jazz mainstream. It is the blues, the essence of this early American music form which Burrell seems to be most concerned with, and the music of "The Maestro" - Duke Ellington.

Kenny explained the meaning of the blues: "The blues is not just a matter of a particular musical structure, a rigid harmonic form - it's a feeling one gets from certain music. Also it's the way one expresses those feelings... one can detect a blues feeling in a Flamenco tune...it's part of one powerful force with many channels and that force is... the soul of a man".

Burrell is a crusader and his main mission in life is to do his part in preserving the roots of America's only true native art form. He does this not only by playing the guitar, but by encouraging his fellow musicians to keep on playing and to be true to their own thing in

spite of the many "wrongs" that may be presented to them by the commercial music industry and the media. Burrell feels that the best way to support this cause is to teach young people about the rich heritage that Duke Ellington left behind and to provide a real knowledge of this subject and of jazz.

Burrell has taken his music seriously since, as a teenager, he picked up the guitar. His early days - and here is another parallel to the Duke's life - were spent in a very loving and very musical environment. Everyone in his family played an instrument. His father played banjo and mandolin for pleasure. Burrell was encouraged by his mother, who played the piano and sang, and he first studied the piano; although it wasn't the answer for him, through the piano he learned the fundamentals of music. Under the guidance of his older brother Billy, he started studying the guitar when he was about twelve, but his real love was the saxophone, which he couldn't afford then.

In high school Burrell was fortunate enough to be pushed in the right direction by an extraordinary individual and teacher: Louis

Cabrara, an unusually gifted and perceptive artist, who also taught the musical basics to fledglings like Yusef Lateef and Milt Jackson. Cabrara invested a lot of his time and energy in helping Burrell with theory, arranging and conducting. He not only saw that his pupils were well-equipped with the academic aspects of music, but also provided them with the philosophy that one should be able to make a living from playing. He encouraged them to get practical experience by playing jazz in clubs. Of Mexican-American descent, Cabrara also made his students aware of the problems that members of minority groups, especially Afro-Americans, still have to face in a world dominated by "white" thinking, and he taught them how to best cope with and overcome these problems. This was a very unusual and positive social aspect of Detroit in the late 1940s. Burrell gives a lot of credit to the people behind the scenes who made Detroit a jazz capital in those days. A whole batch of great jazz musicians came out of Detroit, people like the Jones brothers (Thad, Hank and Elvin), Paul Chambers, Tommy Flanagan, Milt Jackson, Yusef Lateef, Curtis Fuller and, of course, Kenny Burrell - and that's just a few of the "names"!

Cabrara tried to perfect his pupils in both symphonic music and jazz. Without his devotion and encouragement Milt Jackson might never have started to play the vibes, and Yusef Lateef and Kenny Burrell might never have reached the stature that they have attained today.

After finishing high school, Burrell continued on to college, but interrupted his studies to play with local Detroit bands and to form groups of his own with people like Elvin Jones, Tommy Flanagan, Yusef Lateef, Pepper Adams and Paul Chambers. During the early '50s, Burrell studied classical guitar with the well-known teacher Joe Fava, who taught him the Segovia technique of using all the fingers of the right hand to expand the sound. He also attended Wayne State University where he majored in music theory and composition. After graduation, he made his first road tour as part of the Oscar Peterson Trio. In 1956 he moved to New York, and began a career full of variety, travel and excitement. He has played concerts and clubs in most of the major cities in the United States, Europe, Japan, Australia, Canada and New Zealand. He has conducted seminars at leading universities in the U.S. and is the Jazz instructor of "Duke Ellington" at UCLA (The University of California, Los Angeles), keeping the memory of the Duke alive with this special Jazz History/Music course. Because of his "Ellingtonia" expertise, Kenny has performed in concert with Bill Berry and his "Ellington All Stars" in Los Angeles and Las Vegas. Burrell was accompanied by a septet, and the music was as varied as on his two "Ellington Is Forever" albums on Fantasy Records.

Kenny Burrell was fortunate in being introduced to his ideal - Duke Ellington, Billy Strayhorn, and the members of the band - at an early age. His interest, love and respect for these men and their music blossomed. In Burrell's words, the Duke is not only the number one contributor to music in the 20th century, but was also a great man in terms of his thoughts and his philosophy.

"In his overall contribution he influenced a lot of people and proved how an artist can succeed in America by just being himself. There

are still many problems for the artist about to succeed, especially in America, because we are geared to quick sales - materialism. All these things work against the creative person. The company man can climb the ladder and succeed, but the individual has a hard time - especially an artist. This is true in any creative field. You're always confronted with the difficulties of maintaining just a decent living, and being consistent in the things you want to do. Ever since my college days in the early '50s, I was crushed when I saw so many of my heroes being destroyed by the very way that society operates: Fats Navarro, Bud Powell, Art Tatum. My disgust can best be explained by a time I was in Baltimore on a club date with Oscar Peterson. We went to visit this jazz club and there was the greatest piano player ever, Art Tatum, and he just had a handful of people in there - they were not even listening to him. It broke my heart!

"My question was then, and still is: 'What can we do so that a great artist can just perform his art and make a decent living?'

"So many factors seem to work against you, especially the Afro-American artist; he's still exposed to a lot of prejudice in this country. All that - coupled with the materialistic attitude - makes it very difficult. Then, all of a sudden, I discovered the accomplishments of Duke Ellington: he came to New York in the early '20s and... failed. He came again, never looking back and he started to succeed. I began to study him as a man - as an artist - and to learn about his approach, to find out about his methods, which enabled him to have such great success. It struck me that he emerged even with all the problems involved in this country. That's why I admire him so much from the standpoint of the man. And my approach (in teaching) is basically how Duke Ellington succeeded as an artist - and he did it longer and better than anyone else.

"His whole attitude in terms of people was LOVE. He figured the answer to all problems was love. He wanted to save this country with love. He grew up with a very loving family and was never afraid of asking questions or of conversing with people and asking for their assistance or help. He gathered around himself a lot of beautiful people, and then he poured out all this great music which we are all affected by. He got a lot of answers for a lot of people.

"Because of the way our media or academia and history books are treating jazz in this country (usually as a kind of entertainment) there is another reason for me to teach about Duke Ellington. There is already a large group, of which I am a part, who feel that Ellington was the greatest contributor to music in this century, but when you go onto the college campuses, or ask the man on the street, no one seems to know this. We have to project the fact of Ellington succeeding as an artist - to give the people encouragement to go on in their artistic endeavours.

"The Duke - the Maestro - did so many dynamic things in this feeling of overall love and his "We Love You Madly" had become his standard - not a gimmick, but a sincerely felt statement. And another thing: he always used the word "We" or "Us". He felt the people working with him were like a big family. He meant it, and I think, that was one of the aspects that gave him so much strength.

"Ellington also realized the value of the presentation - of entertainment. He 'put' everyone on; but underneath that there was a

very sincere genius. He presented his music in such a way that you not only enjoyed yourself, but learned something - and you were entertained at the same time! This turned some people off, but in the long run, the music emerged as 'pure'.

"As a good student - nobody can be yet considered an expert - of Ellington, I should point out that Billy Strayhorn was like an alter ego of Ellington. The relationship was unique in the musical sense, and there never was really that kind of teacher-student relationship before. Ellington took Strayhorn as an 'apprentice' and treated him the same way as he did the other musicians. Strayhorn admired Ellington so much that he began his own contributions in the style of Ellington. It came out of admiration and love. Strayhorn was a very young man and he could not help but be influenced, and this unique relationship developed where the student makes as great a contribution as what the teacher wants to accomplish, and in addition he gives the world some great music! In terms of total output of Ellingtonia, he helped to make this tremendous body of music. He was like the co-producer of the whole show. Unfortunately people don't differentiate between Ellington and Strayhorn. The Strayhorn composition *Take The A Train* is still considered Duke's theme.

One day, hopefully our education system will make people understand the quality of the music, and everyone will know who is who. Unfortunately we Americans don't seem to understand our own culture. I think that even at the highest point, government and Congress don't realize the importance. We *do* have a culture and it's admired all over the world. It's so misunderstood here at home that it just does not appear in academic treatments, and is only referred to as entertainment - not even as an art form. But as things progress, people will one day realize the value of this art form, and be able to give credit to both Duke Ellington and Billy Strayhorn.

"Duke had a definite set of beliefs and laid down some principles to grow on. He had this strong belief in the Afro-American culture - the black experience - and felt his music was like an outgrowth of the culture. He even stopped using the term 'Jazz', and started using the term 'Afro-American Music' in its place. He foresaw the new phenomenon of the 20th century, in which everyone will be able to find a new expression. That's the value of jazz - it can be understood by all cultures, can be absorbed and contributed to. Ellington paved the way with his music for other great geniuses to join the forces and follow.

"These elements are best reflected in Toshiko (Akiyoshi) who seems to have almost the same attitude. Lew Tabackin and Toshiko have a very good understanding of where Ellington was with his approach. Everybody was and is unique - they take advantage of the players in their band just like Duke did. That gives the band such a rich timbre. Toshiko uses voicings not unlike Duke did, and even fits her piano in with the overall concept of the band. Even Stan Kenton is this way. They try to submerge their talents as soloists in the orchestral shape, and encourage their orchestra members to add more of themselves.

"A lot of band leaders try to *bend* musicians instead of *blending* them. Duke never wanted to bend them, he wanted to blend them. It's one of the many methods that he

used, and this technique still shows in artists like Gil Evans and Thad Jones (with whom I listened to the Duke in the early '50s in Detroit). I can hardly think of any modern band leader who is not influenced by Duke Ellington in one way or another."

Although Ellington was Burrell's biggest influence, there are other influences that shaped his playing. Django Reinhardt and Charlie Christian, the forefathers of modern jazz guitar were a couple of these early influences.

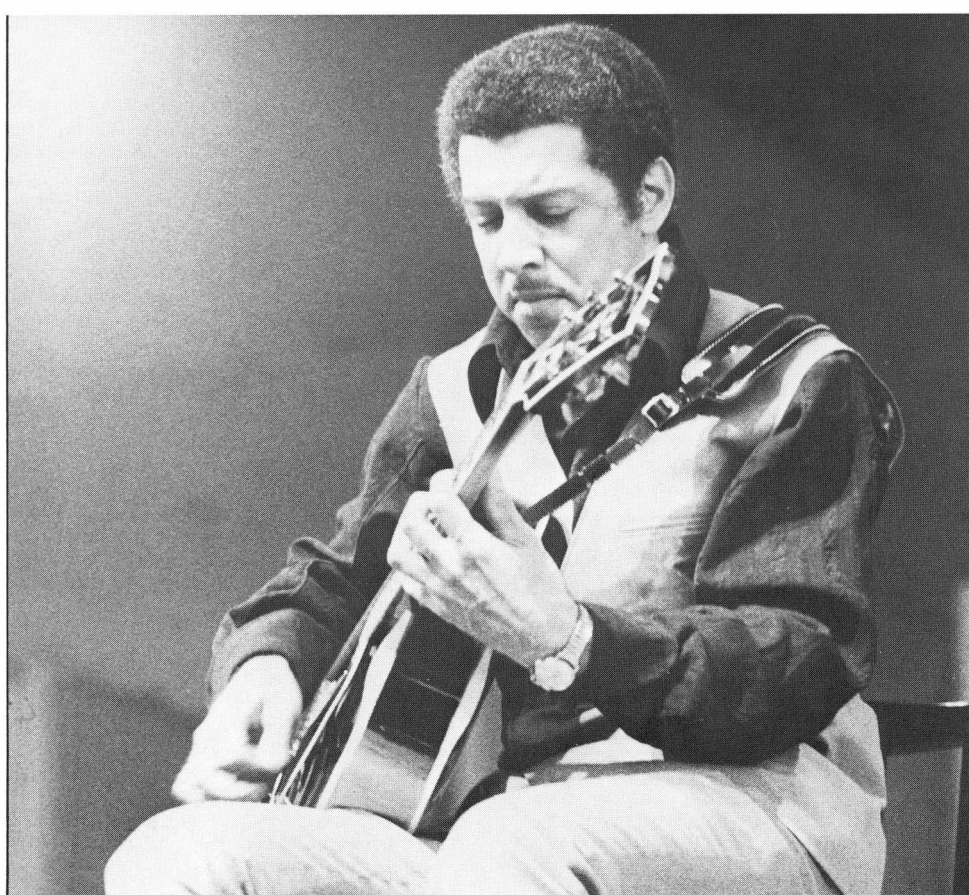
For years Burrell was the favourite guitarist of jazz greats like Count Basie and Billie Holiday (Burrell often pays tribute to Lady Day!), and he has worked and recorded with dozens of the top names in jazz: organ player Jimmy Smith (with whom he recorded many records for Blue Note and Verve), Benny Goodman, Oscar Peterson, Dizzy Gillespie, John Coltrane, Stan Getz — and that's only a partial list! In addition, Burrell himself has been considered a major influence on many musicians, even in other musical fields: bluesman B.B. King, The Rolling Stones, and rock guitarist Peter Frampton.

Burrell himself considers his major influence to be Oscar Moore, the guitar player with the old Nat 'King' Cole Trio. Kenny feels that Moore was very revolutionary in his harmonic approach to the instrument, especially in terms of chords and harmony.

"He was a beautiful player who definitely influenced a lot of people, but in the case of Wes Montgomery it's not quite obvious as to who influenced whom since that influence goes both ways - and it just doesn't stop! People influence each other as long as they have ears. The problem arises when one constantly tries to absorb things from another that does not go along with your own feelings, with honest music and it affects the flow. I was making records before Wes and I just don't know to what extent he was influenced by me. There have been statements made by his brothers (Monk and Buddy), and other friends, and they told me that he was influenced by me, but the thing that made me even happier than just the music, was that he stated that he was influenced in terms of my thinking, in terms of my perseverance in believing the music. It encouraged him to really play jazz in an honest manner, and this is even a better compliment than encouraging somebody in terms of the music. On the other hand, I was certainly influenced by him; we all are, by everyone we hear, to some extent.

"My whole attitude towards performing is to try to let the music come out as honestly as possible, and with that approach I try to reflect the things that are very meaningful to me, things that really belong to my language — because music is a language — and just like any other language, it has the same words, same phrases, same thoughts — we all only just say them differently. We all have a lot in common in terms of musical language.

"Actually, one of the most distinctive sounds Wes Montgomery made were his octave stylings. Unfortunately, the media takes these 'hooks' and blows the whole thing way out of proportion - they do this for their sales charts. Thus they're taking advantage of somebody's special gift, and sometimes this works in a negative direction, and it distracts the listener from what the musician is really doing, or saying. It does not allow the listener to look into the overall contribution of the artist. In Wes' case (we were very good friends - in fact,



when he made his first record he used my guitar and amplifier), often we would sit together, talk and jam - he was kind of unhappy about his success, as he felt that the audience was only responding to his octave sound, and when he stopped playing octaves, they didn't seem to pay as much attention to what he was saying with his guitar.

"The problem really gets down to basically, education, so that the mass, the people, the jazz listeners, are able to listen to the music and judge it on their own terms, and not respond so strongly to media hype. 'Media Hype' is a very strong thing with George Benson right now. Basically he's a very fine guitar player, but he's beating this gimmick (of vocalizing along with his runs) to death. I can't really criticize him for overdoing it, for using this special gift. The audience may react very favorably - but in the long run it will hurt the artist more than it will help him. In this respect the industry people seem very short-sighted, as they only see the commercial side, the dollars. They want quick sales, and the artist wants money, too. After a while he might give up on his real potential and go for the sales.

"I'm not bitter that a poorly trained rock guitarist makes more money than I do. I'm only bitter that society promotes this poor quality and lets things like this happen! But some artists have demonstrated — and there are still examples — that success can be achieved without a special gimmick. Mainly I'm thinking of Erroll Garner, Ahmad Jamal, Bill Evans and Dizzy Gillespie, who have always played "it" without contriving the ideas. I think you just have to believe in what you are doing; whatever you are doing - do it strong enough, and you won't have to worry about any gimmick. Hopefully things will change in the recording industry, and the musician will be able to just be

himself and make some money, too! Another example was Nat 'King' Cole. He left his trio setting behind to step into more singing, and thus became an even greater success, but he was still being himself."

Speaking of singers, Kenny made a record on Columbia ("Weaver of Dreams") on which he sang. "It was a pretty good record", Kenny recalls, "but I'm not really that thrilled with my talent as a singer. I compare my attitude towards singing with my approach to classical music. I love to listen to classical music very much, but when I sit down to play it, I want to change the notes, and that's jazz. The same thing happens when I'm singing: after a while I want to change the words. I think that's the jazz in me, the urge to improvise is too strong. If I could figure out a way to change the words each time, I probably would sing! I like the concept of the calypso that the Jamaican singers present".

Kenny Burrell continues to enhance his reputation as one of the most versatile guitarists in jazz with his records and public performances, as well as his TV appearances with the likes of Tony Bennett, Ray Charles, Nancy Wilson and Bill Evans. The boldness and freshness of his guitar sound is loved not only by jazz fans, but covers the whole spectrum of popular music as well. His own feeling for the music, especially the blues, is one of deep, unaltered affection. For the black American, the blues is almost sacred; like gospel music, it's a part of his culture. It's also a very deep part of what Kenny Burrell is all about!

Kenny Burrell *is* the sound of the blues and jazz. He is considered to be *the* jazz guitarist by many, and one thing is certain: he is as great as he is because of his dedication and love for his art - the art of Jazz.

PHOTOGRAPHY BY BILL SMITH



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JAZZ LITERATURE JAZZ LITERATURE

McKINNEY'S MUSIC

A bio-discography of McKinney's Cotton Pickers.

by John Chilton 68 pages
Published by Bloomsbury Book Shop, 31-35
Great Ormond St., London WC1N H3Z U.K.

Detailed documentation of the pioneer jazz bands is gaining momentum as the music passes into history. A chronicle of the rise and fall of McKinney's Cotton Pickers is long overdue. Along with Henderson and Ellington, it was the most influential band of its day and under Don Redman's direction made some seventy recordings.

John Chilton has built up a fluid narrative through extensive research of contemporary newspaper/magazine reports and interviews with the musicians, their relatives and their management. In fifty pages he manages to trace the group's early beginnings through its heyday in the late 1920s and its gradual decline and disappearance in the late 1930s. Basically what we have here is an outline sketch of an important band. It is probably too late to obtain anything of a more detailed nature, for most of the band members are dead and certainly the principal organisers of the group are no longer available for interviews. Only Dave Wilborn, from the original group, is still active in music and his contributions have filled in many gaps in this account.

There's a detailed discography, complete with solo breakdowns, and sixteen pages of well-reproduced photographs.

"McKinney's Music" is an invaluable reference book and is another example of the indefatigable perseverance of John Chilton.

— John Norris

BUD POWELL

by Clifford Jay Safane
The Jazz Masters Series,
Consolidated Music Publishers

Contents: *Hallucinations (Budo)*, *A Night In Tunisia*, *Strictly Confidential (Fool's Fancy)*, *I'll Keep Loving You*, *Tempus Fugit*, *Celia*.

Coda contributor Clifford Jay Safane, in compiling this collection of sheet music, has certainly chosen well from the period when Bud Powell was at the height of his powers. Included are five Powell originals as well as Powell's improvisation on *A Night In Tunisia*. Fortunately the recordings from which the sheet music is drawn are readily available (on "The Genius of Bud Powell", Verve VE-2-2506 and "The Amazing Bud Powell, Vol. 1", Blue Note 81503). In fact, one could hardly ask for a better selection of pieces to represent Powell's contribution to the music, with perhaps the addition of the omitted *Parisian Thoroughfare*. In short, this music demands respect, and with this folio the serious student of Powell's music can hopefully come to a closer understanding of his method and inevitably to a strengthening of that respect. The further one is able to delve into this music, the more rewarding it becomes. This folio is a very useful means of unlocking

some of the secrets of Bud Powell but it has its limitations, limitations which need not have been present if it had been constructed a little differently.

For example, let's take *Hallucinations*. The sheet music here opens with a theme statement which, while it clearly states the melody line of the piece, differs rather a lot from the Powell recording. The sheet music states the melody (in the right hand) almost completely in single notes, accompanied by tenths and open sevenths in the left hand, while Powell actually plays it with more chords in the right hand and a good amount of single note counterpoint in the left. If you play the sheet music version of the theme statement it sounds pretty limp compared to Powell's version on the record. Seemingly only a point perhaps, after all it's only the voicing of the theme, but why not get it right? One could use the melody line given and the chord symbols to construct one's own voicing of the theme, but it would be nice to have Powell's exact version especially since it is his own composition. Following the theme statement is a superbly accurate transcription by Bob Himmelberger of Powell's improvisation and here is where the real value of this folio lies. The notes are all there, written down exactly as Powell played them - no simplifying or re-arranging here - and are accompanied by the chord symbols of the underlying harmony. This is exactly what the student of a pianist's style wants: the musician's invention is frozen on the printed page where it can be analyzed at a somewhat more leisurely pace than by trying to cop it from the record. Himmelberger has done all the tedious legwork for

you. The only point I would quibble with is the unfortunate fact that he has seen fit to transcribe only the right hand. True, Bud Powell's style relied on the virtuosity of his right hand, with the left playing a subordinate, primarily rhythmic role, but in excluding the left hand from the sheet music the important subtle *relationship* between the hands is lost. Powell was not so one-handed a pianist that his left hand should be simply ignored; for all his horn-like playing he was after all a pianist. This particularly applies to the two unaccompanied piano solos, *Hallucinations* and *I'll Keep Loving You*.

The points I've made cover the other up-tempo bebop lines in the folio. *A Night In Tunisia* is printed with no theme statement at all, but there are four pages of Powell's dazzling right hand improvisation. *I'll Keep Loving You* is presented simply as a very simplified theme statement — melody notes only with chord symbols and no transcription of the rest of the recording. This is better than nothing, but it doesn't give a clue to Powell's distinctive voicing in his very personal eerie ballad style.

There are unnecessary inadequacies in the folio, yes, but its value easily outweighs them. Himmelberger's (elsewhere Jerry Kovarsky's) transcriptions of Powell's frantic right hand constitute the real meat here, and the serious Bud Powell lover will find them invaluable in pinning down the exact shape of his phrasing. One hopes that the transcribed solos will be studied and not simply copied, lest we forget — they are improvisations. All that remains to be done is for you to rush out and buy the Verve and Blue Note albums along with this folio, and wonder why with all this help you still can't do it like Bud Powell could.

— Julian Yarrow

THE GOLDEN AGE OF JAZZ

by William P. Gottlieb

Simon & Shuster, New York

\$7.95

William Gottlieb began photographing jazz people in the mid-1930s when he was a music columnist for *The Washington Post* and couldn't count on staff photographers to cover his music stories. At the same time he was a disc jockey for Washington's NBC outlet WRC and on an independent station, WINX. Later he became a writer for *Down Beat* and wrote about jazz for *The Record Changer*, *The Saturday Review* and *Collier's*, bringing him into close contact with some of the greatest performers of his favorite music in what Gottlieb and many others consider "The Golden Age" of jazz.

This was the era of 52nd Street and Swing, the birth of Bop and the rediscovery of 1920s New Orleans and Chicago jazz — all of which Gottlieb faithfully captured with his Speed Graphic, Graflex and Rolleiflex and is now exhibiting in a very persuasive (and relatively inexpensive in paperback) book.

Gottlieb didn't miss a click when it came to photographing the Golden Age greats. Some 200 instrumentalists and singers are represented, caught in the act and behind the scenes — Louis (fat and thin); Bunk and Leadbelly (as a team); portfolios on Satchmo and the Duke and their men; the Swing Era stylists; the Bop and Modern Jazz giants... a section on vocalists includes a stunning shot of Billie Holiday, a

chubby Doris Day (with Les Brown) and a skinny Sinatra.

Gottlieb didn't go for gimmicky lenses and trick shots (except for a very effective shot of Mel Torme enveloped in a 'velvet fog' made with dry ice in a dressing room sink), letting the reality sing for itself. (He did miss out on two top personalities: at the time he was interviewing Jelly Roll Morton he hadn't learned to use the camera, and Fats Waller copped out on a broadcast date on Bill's radio show). And, captions notwithstanding, the pictures tell the story — very effectively at that.

— Al Van Starrex

JAZZ

by Dean Tudor and Nancy Tudor

Libraries Unlimited, P.O. Box 263, Littleton, Colorado 80160 USA.

\$18.50

"Jazz" is the third volume in a series of buying guides for record (LP) collectors and libraries (the others being "Black Music" and "Contemporary Popular Music") and the one most likely to interest jazz fans.

What the Tudors (Canadians with considerable library and cataloguing expertise) have done is to evaluate in 300 words or less some 1,300 LPs, old and new, American and imported, to cover the entire jazz spectrum from Ragtime and New Orleans to Gunther Schuller's "Jazz Abstractions" (Atlantic).

The entries are methodically arranged under such categories as anthologies, stylings, eras, instrumentation, with each section introduced

by brief musicological descriptions, definitions, history, roots, development and so on. Most useful is a Directory of Labels (with addresses) listing key albums recommended by authors in the main text.

Very thorough, very useful, and the Tudors with true research fervor have milled through some 50,000 reviews and over 10,000 articles in 60 music publications and read more than 2,000 books and listened to 14,000 or more LPs — of all kinds, not just jazz — for this series. They also try to be as impartial in their comments as, in many cases, the original reviewers weren't.

As in such projects that depend heavily on research, they have let a few howlers — picked unquestioned from label or book source no doubt — slip by. For instance Blue Note records is cited as having been "owned, operated, produced and run by the Wolff brothers." (Wolff brothers indeed! I wonder what Alfred Lion would say to that).

There are numerous typos, which must be attributed to sloppy editing, for no one with even a basic knowledge of jazz would have let these get by. On one page (65) alone, under Louis Armstrong VSOP there's "*Square Me*" (for *Squeeze Me*), "*Gilt Bucket Blues*" (for *Gut Bucket Blues*) and, under Bechet, "*Lay Your Rocket*" (for *Lay Your Racket*). Elsewhere we run into such exotics as "*Bean Ko Jack*", "*Aunt Hagar's Blues*" and "*Jack The Bean*" (Ellington). Which would be funny if this book weren't so serious — and expensive. (There are no illustrations and the printing is utilitarian).

Still, if you like things neatly filed and



tucked away, you'll appreciate "Jazz" for its scope and intent. Listings are pretty up to date and the citations generally comprehensive. Among the publications cited is *Coda*, which is described as covering "largely modern jazz". But then, for a happy note, the authors wisely picked John Norris' comment on ragtime (*Coda* Dec. '71) to best describe the fate of this music.

— *Al Van Starrex*

STAN GETZ

The Stan Getz Discography

by Arne Astrup

Published by Jerry L. Atkins, 1304 Rio Grande, Texarkana, Texas 75503 USA.

More than 100 pages of information are included in this detailed survey of Stan Getz' recordings. Layout and printing is well done and the information is easily perceived. The standard presentation, as established by Rust and Jepson, is used and the overall impact is impressive.

Getz' recorded career began in late 1943 with Jack Teagarden's band and continues to this day. All of his recordings are listed, including transcriptions, but material from broadcasts is omitted. Most of the transcriptions cover his years with Kenton and Herman and it might have been beneficial to have indicated the tunes on which Getz soloed. Listed in this discography are at least five unissued Verve sessions from the 1960s as well as such interest-

ing information as that Getz overdubbed his solos on Verve 8707 "Getz with Orchestra and Voices") from charts designed originally for Wes Montgomery. The Hall of Fame LP with Dizzy and Sonny Stitt is another record which was originally scheduled for release as Verve 8284.

The book is enhanced by the addition of photographs (including one of author and publisher duetting on tenor saxes!) and a biographical summary of Getz' career which is linked to significant LPs from the discography. Research books such as this are an invaluable aid to any serious jazz fan.

— *John Norris*

THE ILLUSTRATED ENCYCLOPEDIA OF JAZZ

by Brian Case and Stan Britt
photography by Valerie Wilmer

Harmony Books, New York City 224 pages

The main difference between this work and the various volumes compiled by Leonard Feather is that Case and Britt attempt a critical assessment of each musician's contribution to the music. Each entry becomes, in fact, a miniature essay about the musician's accomplishments, his style, his contributions to the music and references to many of his records. In many ways this book is an amalgamation of "The Encyclopedia of Jazz" and "Jazz on Record".

Its principal asset is the quality of the printing, the attractive illustrations of record jackets and Valerie Wilmer's dramatic photographs. The actual content of the book is not nearly as interesting. The author's viewpoint of jazz is slanted, to say the least: to judge from the detailed summaries such guitarists as Bernard Addison, Danny Barker, Big Bill Broonzy and Teddy Bunn are more important than Charlie Christian and Kenny Burrell, for instance, and their selection of musicians deserving feature space (two-column type instead of four-column) is a curious representation of the music's leading artists. Louis Armstrong, Count Basie, Benny Carter, Duke Ellington, Benny Goodman, Lionel Hampton, Coleman Hawkins, Fletcher Henderson, Earl Hines, Billie Holiday, Gene Krupa, Humphrey Lyttelton, Kid Ory, Art Tatum, Jack Teagarden and Lester Young are the artists given the preferred treatment.

The recommended recordings by many of the artists is inadequate and reveals less than complete knowledge of what is available and important. Members of the Art Ensemble and the Modern Jazz Quartet are only listed in that capacity and such worthwhile talents as Kenny Clarke, Herb Hall, Jo Jones and Andrew Cyrille are not featured. Blues artists are not part of this book but Big Bill Broonzy, Leroy Carr and Ray Charles *do* have listings.

Many independent record companies, including such diverse organisations as GHB/Jazzology, Black and Blue, Sackville and SteepleChase will find few of their records listed. There is also no consistency about whether out-of-print records should be listed.

Despite its flaws, this book fills a very real need. Its message is directed primarily at listeners already well versed in the music. The newcomer seeking guidance may well be confused.

— *John Norris*

BLUES & THE POETIC SPIRIT

by Paul Garon

Eddison Press Ltd., 22-24 Buckingham Palace Road, London SW 1 England (Published in the USA by Da Capo Press).

"How could I have known that these people blinked their eyes when dreaming?"

*Georges Henein
Notes sur un pays inutile*

This irrational review of an important un-rational book on blues, was in the response to an event that took place in Amsterdam's zoology museum where my companion, Aliciafricanis, was drawing from the masterpieces of taxidermy in the form of the echidna, pangolin, aardvark, etc. I sat during the morning on a replica of a giant anthill, while re-reading Paul Garon's book, 'Blues And The Poetic Spirit'. I had previously read the first copy that I received at Timbuktu, but now a second copy had been sent to me here in Amsterdam, so it and the anthill passed the time. I was deeply submerged into its highly inflammable prose when suddenly I felt something on my right shoulder. I turned to see a shocking but pleasantly surprising hairy paw of the giant *Myrmecophaga tridactyla* on my shoulder. The rest of the animal was missing, only his left paw was present. And those famous long steel-like claws that the *Myrmecophaga tridactyla* has always considered so valuable that to protect them they shuffle along on their

photograph of Stan Getz by Cairati



knuckles, these were slightly embedded in my tweed jacket shoulder. The Myrmecophaga tridactyla are the only living mammals with no teeth of any kind. So no fear of bite. Truth is, that one of the Harpo Marx-like guards had decided to have a little fun by creeping up behind me sitting on the anthill, and placing that enormous paw-claw on my shoulder.

It was that incident that incited me to write this review of 'Blues & The Poetic Spirit' by Garon. The preface is by Franklin Rosemont, the Chicago postillion surrealist, who digs the Myrmecophaga tridactyla, unlike Garon who digs frogs. Like Andre Breton, I too claim discretionary power and thus demonstrate my total disinterest in reducing the unknown to the known, to the popular classifiable. My usual automatic reaction to such authoritative books on Black people by a non-dues-paying White person is cautious hiccups. But Paul Garon has paid 'some' dues by tossing his lid into the surrealist ring in mid-America. That alone takes courage, and can cause many as the reader to say a loud 'whew', you dig what I'm getting to? Inaccuracies and of course inconsistencies which I stumbled over at the bottom of these blue lakes of: 'Stomping The Blues' by Albert Murray... a great Black book, yet...; 'The Face Of Black Music' by Valerie Wilmer... a good LOOK book, but...; 'Dictionnaire du Blues' by Jean-Claude Arnaudon... a tasty hors-d'oeuvres, a French beginning book...; 'Chicago Breakdown' by Mike Rowe... as titled a breakdown, although the photos erect strongly...; And Ms. Wilmer's 'As Serious As Your Life'... an excellent book, although... This selectivity avoids duplication yet bruised my historical hipper-than-thou toes, ankles, shins, and even my above average knees. Yes, some of those unhip boulders in those aforementioned books did indeed scar, but didn't "skerrered me not one iota more".

Now, Garon's 'Blues & The Poetic Spirit' is different, it is on the shelf alongside the wellread Leroi Jones 'Blues People' and 'Black Music', and of course 'African Music' by Francis Bebey. 'Blues & The Poetic Spirit' should be required reading for all college graduates and especially those few editors (whites) that earn a living from Black music, even those thousands that continue to imitate Black musicians. They all should read this tome.

I found one big boulder during my pleasurable stroll at the bottom of Garon's blue lake. That was on page 43, where he starts his righteous riff: "The recent fad, throughout US black ghettoes, for Mohammedan (sic) paraphernalia (correct in his observation) and for African items generally (incorrect here, for these items do have an intrinsic spiritual value to those fortunate Blacks that can come about owning an authentic piece of traditional African creation) reflects the same disorientation and confusion that has sent hordes of white US youths into equally retrograde and ridiculous fads..." Yep, you goofed right there Paul! No way, we be an analogy wid dem unkempt unhip hippie hordes. Naw man, they ain't the same as Black dues paying people. So don't mix us in yall's melting pot (it is made of ear wax we have since learned). And while he be in the same skunk breath, he blow some more uncool cockadodo-D.C. dandy bit: "What must be emphasised, however, is that this process has left very little unchanged." Damn man, how wrong, even Charles Fox in England ain't that dumb, nor is Ian Smith,

or Richard Milhous Nixon. The last thing that all the oppressive powers that be want to see, is US niggers getting closer and tight wid them African niggers. Then the shit shall really (or surreally) hit the Man!

But on the same page 43, Garon states... "could be said to have contributed to a fundamental reassessment of the course of world history." Too bad Paul Garon didn't get a chance to read Albert Murray's 'Stomping The Blues' before he published his own book, for one of Albert Murray's hip enlightening coat-tail-pulling riffs such as this one. "As compelling as so many blues lyrics so often are, and for all the apt phrases, insightful folksay, and striking imagery that blues singers have added to the national lore, the definitive element of a blues statement is NOT VERBAL. Words as such, however well chosen, are secondary to the music... it is not at all unusual for blues lyrics of the highest poetic quality to be mumbled, hummed, and even garbled by the outstanding performers..." Whew, I quoted this part from chapter six, page 79 of Murray's great Black blues book, because it has a lot to do with me personally when I confront my worthy constituents in the magnetic field of poetry. Most of them, including many of the surrealists, and their permissive-profs such as J.H. Matthews (the Alan Lomax of the surrealists), are not yet hip to what's happening Now & New in surrealist poetry. No, they don't! If I read one of my surrealist poems twice, thrice, or a half dozen times in one evening, each time would be different. I do not change the words, nor do I add new words, and never do I sing the poem, I just *swing* the poem, from one, Oh one MacDougal street where the shore is high, to the Rue Gitle-Coeur (things no longer range with the same note). We, Blacks often talk surrealist, especially when we ain't into a academic white bag or jiving with slang words. Groucho Marx and Mel Brooks are white tongues that take flight naturally and automatic similar to Bird or John Coltrane, but they have yet to ketch-up wid Ornette Coleman, John Hooker and Cecil Taylor, and too, what white tongue except Benjamin Peret could wave in the Harmattan wind alongside our oldtime Albert Ayler?

'Blues & The Poetic Spirit' is the best to be published to this date concerning the blues. I applaud with elephant and kangaroo feet backed by Art Blakey thundering drums for this book and especially page 61. I disagree with Garon when he skunk breaths such as saying, "... all white blues as peripheral pathology", although I guess he knows that for every true blue singer that can sing/swing the blues such as Mose Allison, there are the thousands of white false faces of filth that can not under no conditions in spite of all the mass media exposure and financial rewards sing one bar of blues, such is the case of the late bitch, Anus Slopper, Constipated Queer of the Hippies. Again I iterate that 'Blues & The Poetic Spirit' should be required reading by all whites as well as those young Blacks who wouldn't know Victoria Spivey's voice from that of Betty Carter, both great Black queens of the American classical music scene, although suppressed or ignored, even their recordings. As I said of Ross Russell's Bird book, I now say to Paul Garon, "you are really a credit to your race, so rat-on, man, rat-on!"

— *ted joans*
Paris, May 1979

(25th Anniversary of the Supreme Court Decision)

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HELP JIMMIE LUNCEFORD'S MEMORY

CODA staff are contributing to a Bio-Discography of the Jimmie Lunceford band being assembled by the respected Dick Baker of Holland. There are 2 very hazy areas: 1) Warner Bros. (Vitaphone) film shorts and "Blues In The Night". What partial number did Lunceford play in this feature? 2) AFRS (Armed Forces Radio Service) work during and after World War II.

Can any jazz buffs help with details in these puzzling areas? Contact Dan Allen at CODA.

BRACKNELL FESTIVAL * ENGLAND



The summer jazz festivals in Britain got under way on the 7th/8th of July with Bracknell '5'. John Cumming, festival organizer, has been involved with the event since its inception five years ago, during which time it has come to be regarded as one of the leading contemporary jazz festivals in the country. The setting is ideal — the beautiful grounds of South Hill Park Arts Centre (about 30 miles outside London) where fans could enjoy the weekend in an informal, relaxed setting. Free camping, bars, food, record stalls, etc., were on the site and the Musicians' Union workshop was open to all comers. The main groups performed in the Marquee, with the smaller ensembles in the Rectial Room and Cellar Bar — both within the Centre building itself. As usual the compere was the inimitable Lol Coxhill, who also contributed to the music with his own group on the Saturday.

The Yamashita Trio (Yosuke Yamashita piano, Akira Sakata - alto saxophone/clarinet, Shota Koyama - drums) opened the proceedings with a meteoric set that left no one in doubt that there is a growing number of Japanese players who explore the avant garde with an accent on precision and technical mastery. Sakata, a sharp-edged, pungent player, sent frenetic terse phrases pelting from his horn whilst Yamashita displayed an unyielding flow of fierce pianistics. Behind them Koyama energetically fuelled the fire with his agile ensemble work and driving solos.

Saxophonist Peter Brotzmann was joined by Paul Rutherford (trombone), Peter Kowald (bass) and Paul Lovens (percussion). These men have played together for some time and their performance developed coherently with Kowald, in particular, acutely aware of all possibilities. His arco playing ranged from the heavy and formal to a jittering attack in the upper reg-

ister, effectively augmenting the tension of the music. Brotzmann's an aggressive player and Rutherford's more tempered approach made theirs an ideal match. A demanding, but rewarding set.

Tony Oxley's group followed (Larry Stabbins - sax, Hugh Metcalf - guitar, Phil Wachsmann - violin, Howard Riley - piano, Barry Guy - bass and Oxley himself on violin and percussion). Stabbins' sax probed and nudged through a myriad of textures and timbres cultivated by each of the players, and the set culminated in a flying crescendo with Metcalf outrageously blowing and screaming through the sound hole of his guitar, and possibly even plucking the strings with his teeth (I couldn't tell from where I was sitting).

One of the features of Bracknell is the annual commission. This year's recipient was Mike Westbrook whose composition *The Cor-tege* — a work for jazz orchestra and voices, based partly on the classic form of the New Orleans jazz funeral — embodied a variety of eras and art forms in an illustrative and musically intelligent manner. Multi-lingual song/poem offerings, delivered convincingly by Kate Westbrook and Phil Minton, opened the sections. Westbrook pursued these imaginatively, developing each rhythmically, harmonically and texturally. The superimposition of the blues on the rigid march, the atmosphere of the twenties re-emerging through the modern voicings of the seventies, the funeral dirge that kept cropping up at unexpected points and the juxtaposition of European traditionalism with the unconstrained solo playing of Malcolm Griffiths (trombone) and Alan Wakeman (saxes). During the entire piece Georgie Born's cello was notable for its clarity and warmth.

James Newton and Anthony Davis followed

with a thoughtful and somewhat introspective set that might possibly have been better placed in a concert hall. Newton, an accomplished flautist with a full controlled sound, demonstrated his virtuosity and inventiveness most successfully on his own *Monk's Notice*. Fluid runs and fibrous passages interwoven with vocal exclamations went hand in hand with well-executed octave leaps. On Davis' *Of Blues And Dreams* the slow, bluesy feel was challenged by both players in a duo build-up of tension that ultimately toppled into an ethereal, neo-classical finale.

On Sunday the always exciting London Jazz Big Band made a return visit to Bracknell. Led by pianist Stan Greig, the band boasts some of Britain's best mainstream players in its ranks. (Al Fairweather, Colin Smith, John Picard, Tony Milliner - brass, Al Gay and Willie Garnet - reeds). An enjoyable, swinging set. Another crowd rouser was the Boogie Woogie Big Band with tenormen Don Weller and Dick Morrissey, John Picard (trombone), Colin Smith (trumpet), Alexis Korner (guitar/vocals), Bob Hall, George Green, Ian Stewart (pianos), Jack Bruce (bass) and Charlie Watts (drums). The tenors took turns in riffing and soloing, with some high-powered bebop thrown in that threatened to outdistance the heavy boogie woogie beat.

Sunday also offered the opportunity for British fans to hear guitarists Ed Bickert and Jim Hall. This was Bickert's first appearance here and his trio with Don Thompson and Terry Clarke offered an appealing, but slightly laid-back set. Clarke's tasteful brushwork, which was in evidence throughout, was especially effective in the latin numbers and Don Thompson's bass backdrop was steady and melodic. Bickert played confidently, with a flair for lyrical rhythmic phrasing and an ability to evoke nuances of tone and colour in a theme, as he did admirably in *What's The Use Of Wondering*.

Valve trombonist Bob Brookmeyer and guitarist Jim Hall, whose approaches are quite distinct, possess a musical sensibility that enables them to creatively support and stimulate each other. In the familiar jazz standard *All The Things You Are* Brookmeyer's warm round tone and uniquely shaped phrases were complemented by Hall's balanced use of space and harmonic resourcefulness. On *Variations On Body And Soul*, Hall's lacy backing was etched with inspired chordal passages and an interlude of three improvised pieces proved an intriguing dialogue of musical spontaneity. Hall's chords were open and evocative, his solo playing cohesive yet exploratory. In the closing *St. Thomas* Brookmeyer turned the changes inside out with complete ease, building a kaleidoscope of integrated melodic patterns heightened by a strong rhythmic feel. A masterful set!

Bracknell was also the occasion for Norwegian saxophonist Jan Garbarek's first visit here. With a prestigious lineup of Bill Connors (guitar), John Taylor (keyboards), the multi-talented Eberhard Weber (bass) and Jon Christensen (drums), he performed a series of stylized latin/funk/rock orientated themes. Garbarek's clear, precise sound conformed to the highly structured music, and with the emphasis on the collective ensemble there was little room for the development of individual solos, which could have lifted the whole thing out of the predictable.

The festival ended with Johnny Dyani's 'Witchdoctor's Son' featuring cornetist Butch Morris, altoist Dudu Pukwana and the fiery Okay Temiz on drums. — *Barbara Ind*

PABLO

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BENNY CARTER - Pablo 2308-216 - "— live and well in Japan" with Budd Johnson, Cecil Payne, Cat Anderson, Joe Newman, Britt Woodman, Nat Pierce, Mundell Lowe, George Duvivier and Harold Jones. Recorded in concert in Tokyo, April 29, 1977.

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MONTY ALEXANDER - Pablo 2310-836 - "Monty Alexander in Tokyo": *Broadway - Just In Time - Sweet Lady - Tricotism - Never Let Me Go - Montevideo - Pawnbroker - See See Rider*.

CLARK TERRY - Pablo 2312-105 - "Ain't Misbehavin'" Clark Terry plays the music of Fats Waller and others. *Jitterbug Waltz - Your Feet's Too Big - Honeysuckle Rose - Mean To Me - It's A Sin To Tell A Lie - Ain't Misbehavin' - Squeeze Me - Handful Of Keys - (What Did I Do To Be So) Black And Blue - I Can't Give You Anything But Love - The Joint Is Jumpin'*.

OSCAR PETERSON - Pablo 2620-111 (a 2-record set) "The London Concert" of Oscar Peterson (piano) with John Heard (bass) and Louis Bellson (drums). Recorded live at Royal Festival Hall, London, England, October 21, 1978.

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RECORD REVIEWS RECORD REVIEWS..

GEORGE LEWIS

In Europe, Volume 2
Rarities 51

South Rampart Street Parade; The Bucket's Got A Hole; At A Georgia Camp Meeting; West End Blues; That's A Plenty; Lord, Lord, Lord; Nobody Knows The Way I Feel This Morning; Hindustan.

In Europe, Volume 3
Rarities 54

Ciribiribin; It's A Long Way To Tipperary; Savoy Blues; Ice Cream; Panama Rag; Nobody Knows The Way I Feel This Morning; Who's Sorry Now?; High Society.

These two albums, available separately, capture, in an atrocious recording balance, clarinetist George Lewis' sextet in person at a January 31, 1959 European concert (the version of *Morning* on 51 is from a February 10, 1959 show). In an era when recorders are ever more compact and ubiquitous, there are undoubtedly a lot of amateur tapes of live dates out there waiting to be inflicted on the record-buying public, generally after the performers are no longer on the scene. Most are likely to be, at best, marginal investments. A few will be good enough, despite their deficiencies, to interest at least the special fans of the jazzmen involved; Rarities 51 and 54 might just belong in this select category.

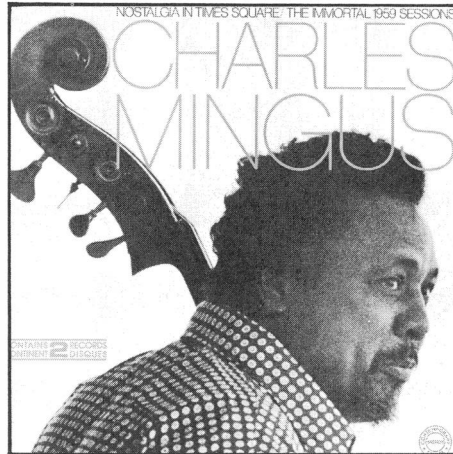
The microphone favors Lewis to such a degree that the renditions are often closer to his several clarinet-with-rhythm discs than full-band efforts. With few exceptions, solos by trombonist Jim Robinson or trumpeter Avery "Kid" Howard come across as soft brass backing to low-register clarinet noodling (a horn solo in this combo often meant that the artist took a more prominent place in the ensemble, with the other two front-liners blowing softly rather than remaining entirely silent). Lewis, however, compensates the listener by playing at the top of his form, with dead-sure articulation and an arsenal of swoops, trills, triplets, and cries that's as broad as any he ever committed to LP.

A similar situation exists on rhythm section solos, where the three-or-so choruses usually allotted to pianist Joe Robichaux are, probably, in some places, covering up featured spots for bassist Alcide Pavageau. Once again, though, what you hear is worthwhile, as Robichaux, also having a pretty good day, mixes some surprisingly angular and modern ideas into a basically relaxed, funky approach.

Overall, through the distortions, the band generates that raw, savage, exciting wall of sound characteristic of the best Lewis units, their drive enhanced on many tracks by guest banjoist Peter Deuchar. By contrast, the slower numbers (particularly *Morning* on 54, where drummer Joe Watkins drops out, letting us hear some lovely mournful bowed bass) give us Lewis' wistful, plaintive side at its most charming.

Obviously, if you are new to Lewis or your interest in him is moderate, you should look for good Lewis material that is easier to enjoy, and

you won't have much trouble finding it. If you're a card-carrying Lewisophile, your imagination may well supply the missing sounds here and you'll enjoy the Lewisites roaring through a program that includes some titles they seldom recorded. 54 is perhaps a shade more listenable, and for those who want the whole set, Vol. 1 (not reviewed) is on Rarities 47. Rarities Records, P.O. Box 955, Copenhagen, NV 2400, Denmark. — *Tex Wyndham* (Rarities Records are also available from *Coda*).



CHARLES MINGUS

Nostalgia in Times Square
Columbia JG 35717

The seminal years for Charles Mingus were the late fifties. Along with Thelonious Monk, Sonny Rollins and John Coltrane, he contributed to the transformation of jazz within its traditional tonal and formal structures that preceded the advent of the freer forms in the early sixties. Like Monk, he pushed the music to the adoption of decidedly modern aesthetic values; and, as did Monk, he achieved this in part by reaching back into the roots of jazz, abandoning, among other things, the academic refinement of tone and intonation that had been a feature of bebop and the succeeding "cool" style. He developed expanded forms by using more than one theme or more than one tempo.

From 1957 to 1963, Mingus's records are milestones of the music: "Tijuana Moods" (RCA 1957 - not issued until 1963); "Charles Mingus Presents Charles Mingus" (Candid 1960); "The Black Saint and the Sinner Lady" (Impulse 1963). Among these recordings were two for Columbia: "Mingus Ah Hum" and "Mingus Dynasty" (both from 1959), reissued together as "Better Git It In Your Soul" (CG 30628).

The music for these albums, it now appears, was edited, and the present double album restores some of the pieces in their unedited form: *Jelly Roll, Bird Calls, Pussy Cat Dues, Boogie Stop Shuffle* and *Open Letter To The Duke* from "Mingus Ah Hum"; and *Song With Orange, New Now Know How, Slop* and *Things Ain't What They Used To Be* from "Mingus Dynasty". It also includes four new pieces not found on the original albums.

Of these new titles, *Strollin* (Nov. 1st, 1959) is a languid vocal by Honey Gordon. The three

tracks from May 5th, 1959 are not great, but they hold their own with what is for the most part great music. *Girl Of My Dreams* is a standard reworked into a Mingus arrangement: it reminded me of the melding of *Exactly Like You* with *The 'A' Train* on the "Pre-Bird" Mercury album. *CG Train* is a piece with two themes played by the regular quintet and arranged as a solo for John Handy. Most characteristic is *Pedal Point Blues*, where Mingus plays piano and bass, striding out with the funky robustness that marked many of his compositions of the period.

Three of the four sides are taken up by the previously issued tracks. The differences between the original versions and the new unedited ones are carefully described by Sy Johnson, a devoted Mingus student, whose notes show a genuine feeling for the music. Johnson asks "why such superb complete performances had to be so heavily edited"; and his answer is "obviously to fit as many of them on a single LP as possible". The question is an important one, and the answer might seem obvious for "Mingus Dynasty", where the tracking comes up to the label, but not for "Mingus Ah Hum", where there seems to be enough space to accommodate the fuller tracks. Concerning *New Now Know How*, Johnson notes that "On the original release, the first part of the first line is missing on the initial and final chorus"; and adds "I can't imagine why Mingus would permit such liberties". This is odd as, in his notes for "Mingus Dynasty", Mingus remarks "*New Now Know How* opens with the introduction followed directly by the bridge (to break the AABA routine)..." Was he just making the best of things after the event, or did the editing reflect his intention? Johnson refers to Mingus as doing the editing, and it could be that Mingus felt the pieces were better for shortening.

Mingus as a composer worked like the early Ellington, composing with the orchestra rather than writing for it. Instrumentalists' parts were played to them, and arrangements were worked up on the spot or with the regular group. The rich, energetic quality of the music on the album reflects this. Could it be that the editing of the tapes was one more stage in this process, tightening up the compositions and removing weak parts? Very little change was made to the ensemble passages, most of the cuts being in the solos. *Things* emerges as a seven and a half minute blowing session in the unedited version.

I would say that the editing definitely emphasized the composed nature of the pieces, even though Mingus's presence is strongly felt in the work of his soloists, some of whom developed their distinctive voices with him. We certainly hear a lot more of Booker Ervin, John Handy and Horace Parlan at their best. Ervin and Parlan came out of the hard-bop/soul milieu of the late fifties (as Parlan's "Up and Down" for Blue Note). These records show how Mingus transformed that idiom into his own more sophisticated and embracing style.

What you think of this album will depend on whether you prefer the unedited versions and see merit in having performances in their original integrity. If you do, you will be glad to see these masterpieces restored. If you

don't, you may find this album a fascinating glimpse into a stage in the development of some major jazz compositions. Anyone who has the original albums will want to hear this one. For someone with a collection of Mingus's major albums, this would be a more interesting purchase than some of the later recordings. The sound is superb, and the music is great and needs no recommendation. Columbia are to be congratulated on making such interesting material available on their Contemporary Masters Series.

— Trevor Tolley

THELONIOUS MONK

Always Know
Columbia JG 35720

It will soon have been eight years since Thelonious Monk has recorded, a lamentable state of affairs which, however, does have one positive side to it: previously unissued material becomes more valuable and is in greater demand than it would have been had the artist kept on producing new work. The end result of the situation appears to be this new two record set from Columbia which contains thirteen selections, ten of which were previously unissued. The music covers almost the whole of Monk's association with Columbia, that is, 1962-68.

Discographically speaking, there is *Monk's Dream* by the long-standing Quartet which featured Charlie Rouse, an alternate take of this, the title number of Monk's first LP for Columbia. *Coming On The Hudson*, an unjustly neglected example of slow lyrical Monk was previously issued on the Columbia LP "The Giants of Jazz", but not on a Monk LP. Perhaps this partially accounts for its obscurity. There is a previously unissued live version of *Criss Cross* by the Quartet at Newport in 1963 which presumably would have been on "Miles and Monk at Newport" had space permitted. *Played Twice* is a 1963 live performance by the Quartet which was issued in edited form on the "Big Bands and Quartet in Concert" LP. *Light Blue* and *Bye-ya* are two more wonderful Hall Overton big band arrangements from the same concert, both previously unissued. Incidentally, it is rather regrettable that the only piano solo from that concert, *When It's Darkness On The Delta* was not included here as it was omitted from the reissue "Who's Afraid of the Big Band Monk?" LP and is currently unavailable. Next are two Quartet performances of *Epistrophy* and *Shuffle Boil* both from 1964 and both previously unissued, *Shuffle Boil* being an alternate take of the version issued on the LP "It's Monk's Time", and taken at a considerably faster tempo. *Honeysuckle Rose*, which lacks the first twelve or so bars, is a live, previously unissued performance by the Quartet from the same night as *All The Things You Are* on the "Misterioso" LP. *Darn That Dream* and this very short version of *Introspection* are previously unissued piano solos from 1965 and are pure gold as are all of Monk's solo recordings, especially from the Columbia period. The one big musical surprise of this set is the short piano solo *This Is My Story, This Is My Song*, which manages to be somehow different from anything else Monk has recorded. Reaching right back to his days as an accompanist for a travelling evangelist, Monk takes this beautiful hymn and plays it in his own distilled, matured style, with utter directness and deliberateness and with his own highly personal harmony. The

effect is devastating, and is so because Monk in no way submerges his own musical identity and neither does he encroach on the hymn's inherent beauty. This selection originates from the sessions which resulted in the "Straight, No Chaser" LP, but was not included therein, presumably because it is so different from the rest of the record. It is a great pity that no one has ever seen fit to try to draw a whole LP out of Monk playing this type of music. At least it has finally been issued to reveal an aspect of the artist that was never captured elsewhere. The final selection of the set is a trio performance of *Easy Street* which was previously issued on the "Underground" LP, but with Larry Gales' bowed bass solo edited out - here it is complete.

All in all, this is a highly commendable issue on Columbia's part, and as very few of these selections are listed in Jepsen, it comes as a wonderful surprise to find another double album of Monk available. One wonders just how much more Monk material Columbia has, or does their inclusion of three previously issued tracks indicate that this is, indeed, all there is?

Sleeve note writer Terry Adams contends that Monk's Columbia years were "Monk at his happiest" and they probably were. After many years of rejection Monk finally achieved considerable recognition which lasted well after he moved on to Columbia. His own piano playing in these later years certainly remained as great as it always was; perhaps it even got better. But there are other aspects of Monk's Columbia output which are not so favourable. The most glaring deficiency is the fact that Monk wrote very very little during this whole period; the Quartet simply recorded a lot of Monk tunes that had been written years before. The second flaw, to my mind, is the length of the tenor, bass and drum solos in the Quartet performances. In short, there is not enough Monk. Perhaps the Quartet was over-recorded to some extent, certainly the piano solos and big band arrangements come as something of a relief.

In any case, the music on this record is definitely not of 'leftover' status simply because it wasn't issued until now. The music here is of the same standard as the rest of the Monk Columbia output. If you haven't any of the Monk Columbia records, this would probably be the best place to start — if you have them and like them, get this.

— Julian Yarrow

ROSCOE MITCHELL

L-R-G/The Maze/S II Examples
Nessa n-14/15

Roscoe Mitchell - reeds, percussion; Leo Smith - brass; George Lewis - brass; Thurman Barker, Anthony Braxton, Douglas Ewart, Malachi Favors, Joseph Jarman, Famoudou Don Moye, Henry Threadgill - percussion.

L-R-G; The Maze; S II Examples.

"L-R-G/The Maze/S II Examples" is the second two-record set of Roscoe Mitchell's music to be released on Nessa in the last eighteen months. This new collection presents Mitchell in three sharply contrasting situations that document Mitchell's ongoing investigations of rhythm, phrasing, instrumentation and timbre. A record where little that is expected is heard, "L-R-G..." Finds Mitchell retracing very few steps in the



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"...free spirits of music deserve a good listening."

— Bob Smith, *Vancouver Express*

"...a challenging contrast between Bell's guttural speaking alto, Plimley's impressionistic piano and Lansall-Ellis' full toned solid bass picking. And the dialogue set up between the members of the trio is obviously satisfying to the participants who are warmly conversant and enjoyable to the listener, you are never ignored."

— Bob Rusch, *Cadence*

"Necropolis" ISM 001

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Bob Bell - alto saxophone; Paul Plimley - piano; L.S. Lansall-Ellis - bass. (side 2).

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course of his prolific path.

A trio for woodwinds and brass, *L-R-G* is an intriguing mixture of composition and collective improvisation. Encompassing the first two sides of the album, *L-R-G* has a steady flow of ideas whose impact is subtle but immediate. Mitchell composed the piece with the wide registral range that he, Leo Smith, and George Lewis can produce in mind, resulting in richly diverse textures. Smith and Lewis have considerable abilities in tilling the interstices of written and spontaneous materials and their performances here are fresh and inspired. Mitchell, whose own performance is exceptional, presents both new and familiar ideas with equal cogency.

A series of variations for eight percussionists, *The Maze* is a ground-breaking work for Mitchell. Brilliantly conceived and executed, it utilizes the full gamut of percussive surfaces from bamboo to garbage cans. There is little of the improvisational feel here that underpins *Folkus*, on the Art Ensemble of Chicago's recent ECM release, though *The Maze* keeps a vigorous pace that is thoroughly engaging. There is a fine, presumably unintended, balance of the idiosyncrasies one finds in Varese and the accessibility of Steve Reich in Mitchell's survey of composition and percussion. Special mention must be made of the ensemble, many of whom are not "percussionists", for they handle the material with a zeal and an exactness that is rarely heard.

While the solo context is hardly new to Mitchell, *S II Examples* has none of the pointillistic edge he generally employs. Instead the piece is barely brought above a whisper while exploring restive material and the unique sonics of the curved soprano saxophone. It is as significant a departure, in terms of emotional projection, as *The Maze* is in terms of instrumentation. It is these departures that make the album an important body of work.

— Bill Shoemaker

SUNNY MURRAY

Applecores
Philly Jazz 4

Those who are familiar with Sunny Murray's contribution to the development of the role of the percussionist in contemporary jazz, especially via his explosive additions to the high-energy ensembles of the late 1960s, will probably be surprised at the nature of this recording. In his short liner notes Murray himself mentions the ambiguities inherent in his creative aesthetic; the remarkable stylistic gap between the musical stances on side one and two suggest not ambiguity but schizophrenia — yet given the one-dimensional quality of many contemporary practitioners of the art, this is a fairly desirable trait.

Side one features, besides Murray's inefaceable traps, Cecil McBee's bass, Don Pullen on piano, Monette Sudler's guitar, and a front line of Jimmy Vass on alto, Youssef Yancy on trumpet, and ex-Basie sideman Frank Foster on tenor and soprano. The opener, *Applecores* by Foster, sets the tone for the side: mainstream and straight ahead. Foster's solo is typically swinging, while Pullen's outing is a mild synthesis of his style. Murray meanwhile is relaxed and loquacious, keeping the riff-like pulse evident and adding poly-rhythmic flurries over the others. Oliver Lake's *Past Perfect Tense* is a smooth ballad slightly more angular

in melodic contour, with an authoritative guest solo by the composer. Coltrane's *One Down, One Up* closes the side with a lesson in booting expressive figures and filigrees by all hands.

The second side, however, explores some of the freer compositional tendencies of the sixties, with only marginal success. This time the horn line for the eighteen-minute *New York Maze* consists of Black Arthur Blythe and Hamiet Bluiett, with Yancy shifting to synthesizer and Fred Hopkins taking over the bass role. What we hear, thanks in part to the hazily engineered sonics and in part to the aimlessness of the group conception, is a dark flux of voices created by grainy horns and a continuous rumble of bass and bass drum rolls. It's difficult to hear much of value in this rambling terrain. The closing cut, *Applebluff*, is scored for three drums (Murray, Sonny Brown, and Abdul Zahir Batin) and Yancy. The latter's electronically altered trumpet phrasings are inconsequential, but the accompanying percussion is delicate and arresting.

It's nice to hear Sunny Murray back on the scene. It would be nicer yet to hear him on a recording which doesn't submerge his intricate detail work. Nevertheless, this is an intriguing album because of the possibilities it opens for the future. Can you imagine Murray's drums goosing Stan Getz?

— Art Lange

VARIOUS ARTISTS

WARREN VACHE
Blues Walk
Dreamstreet 101

SCOTT HAMILTON and WARREN VACHE
With Scott's band in New York
Concord CJ 70

JACK LESBERG
Hollywood Swing
Famous Door 120

IAN WHEELER-SAMMY RIMMINGTON
Reed All About It
Hefty Jazz 104

KEITH SMITH
Ball of Fire
Hefty Jazz 103

JAZZ: It's A Wonderful Sound
Starfire 0478

BENNY GOODMAN
The King
Century 1150

The identifying characteristics of jazz music were established by a small handful of master individualists whose personal mode of expression is still very much reflected in much of the music being played today. The outer edges of the music are constantly being altered and twisted — thus making the new sounds of the Seventies much different to the then-new sounds of the Thirties. But jazz music, for the first time, is moving beyond the lifetime of the men who invented and shaped it and we now have an increasing number of musicians seeking to find expression in a musical form which they can no longer learn first hand from those who developed it. It has meant, increasingly, that except for obvious

attempts at recreation (and these stretch from the Black Eagle Jazz Band to Supersax and beyond) there has been a melting pot attitude towards jazz music. The music on these recordings reflects this in many ways. It isn't sharply defined as traditional dixieland, swing music or even bebop. In many ways it is an absorption by the musicians of many of the elements which were (and are) part of the resource materials available to musicians playing jazz. What it doesn't give us is the overpowering majestic authority of a unique genius of the music stating his beliefs with unequivocal intensity.

Warren Vache is the trumpet player on three of the records and his playing methods demonstrate the eclecticism of his musical thought. On his own recording he indicates a preference for the harmonic lines developed in the post swing era. The group tackles Kenny Dorham's *Blue Bossa*, Thad Jones' *A Child Is Born* and Benny Golson's *I Remember Clifford*. But the music is played with the mellower tinge of swing rather than the hard-edged excitement of bop. Vache is a fluent player but his improvisations do not develop the arresting contours of the great players. His inadequacies as a jazz player are most marked in his ballad playing. There his conception lacks the rhythmic edge which marked Bobby Hackett's playing in this manner.

Scott Hamilton, on the other hand, seems to have his jazz directions much more together. He is already a fluent soloist who on both Warren Vache's recording and his own session indicates a stylistic sureness of touch and the ability to play cohesive solos. He is still working through the medium of his idols (the breathy tenor saxophone school of Webster, Byas, Phillips and Tate) but does it without undue imitation although he might well be accused of plagiarism in his version of *Danny Boy*.

The guitar as a rhythm instrument seems to be making some kind of a comeback but I would say that only Freddie Green has completely succeeded in integrating the guitar into a rhythm section without restricting the amount of swing. Of the four records in this grouping which go this route the most successful is the rhythm section on Scott Hamilton's record. This may be due, partly, to the fact that guitarist Chris Flory, bassist Phil Flanagan and drummer Chuck Riggs are a regular working unit (they all played together with Hamilton in New England) and the inclusion of pianist Norman Simmons is an asset rather than a hindrance. The John Bunch, Bucky Pizzarelli, Michael Moore and Butch Miles group with Warren Vache has the most punch but the guitars on both the Goodman disc (Cal Collins) and "Jazz: It's A Wonderful Sound" (Dawes Thompson) are too choppy and too dominating.

I suppose that the germination points for much of this music go back to the sessions put together by Lionel Hampton and Teddy Wilson in the 1930s and it's pleasing to note that three of these records do try and offer the listener something unique in both the repertoire and presentation. Both Vache and Hamilton deserve praise for this and so too does the Jack Lesberg session. It carries the characteristic trademark of Dick Cary's arranging skills and is a superior example of the kind of swinging jazz which



DEREK SMITH QUARTET

"The Man I Love"
Progressive 7035

Derek Smith, piano; Scott Hamilton, tenor sax;
George Mraz, bass; Billy Hart, drums.

DICK MELDONIAN & the Jersey Swingers

"Some Of These Days"
Progressive 7033

Dick Meldonian, tenor sax; Derek Smith, piano;
Linc Milliman, bass; Ronnie Bedford, drums.

SCOTT HAMILTON QUARTET

"The Grand Appearance"
Progressive 7026

Scott Hamilton, tenor sax; Tommy Flanagan,
piano; George Mraz, bass; Connie Kay, drums.

"The Progressive Records All Star Trumpet Spectacular"

Progressive 7015

Harold Lieberman, Marky Markowitz, Howard McGhee, Hannibal Marvin Peterson, Lou Soloff, Danny Stiles, trumpets; Bucky Pizzarelli, guitar; Derek Smith, piano; Richard Davis, bass; Ronnie Bedford, drums.

CHRIS CONNOR

"Sweet and Swinging"
Progressive 7028

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

BUDDY DE FRANCO QUINTET

"Like Someone In Love"
Progressive 7014

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

PLUS -

CARMEN LEGGIO QUARTET - "Smile" with Derek Smith, George Duvivier and Ronnie Bedford - Progressive 7010.

CHUCK WAYNE - "Traveling" with Warren Chiasson, Jay Leonhart and Ronnie Bedford - Progressive 7008.

HANK JONES TRIO - "Arigato" with Richard Davis and Ronnie Bedford - Progressive 7004.

LEE KONITZ QUINTET - "Figure And Spirit" with Ted Brown, Albert Dailey, Rufus Reid and Joe Chambers - Progressive 7003.

DEREK SMITH TRIO - "Love For Sale" with George Duvivier & Bobby Rosengarden - Progressive 7002.

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opens up the dixieland framework in a special way. The improvisations by Cary, Bob Enevoldsen and Ray Sherman are sophisticated while Eddie Miller's distinctive version of Bud Freeman is better than ever here. Nick Fatool and Jack Lesberg are pivotal diviners in setting the time correctly and this is a delightfully integrated, understated musical soiree.

Both the Keith Smith and "Wonderful" sessions are less distinctive. Trumpeter Smith assembled a band in Nice which includes Johnny Mince, Vic Dickenson, Major Holley and Oliver Jackson from the U.S. and Al Gay and Barney Bates from England. The approach and repertoire is reflective of both Louis Armstrong's All Star system and the kind of arranged swing (based on riffs) which Buck Clayton introduced to British musicians through the efforts of the Lyttelton band. It's an effective method of making music, providing that the soloists are sufficiently interesting to sustain the listener's attention. So much music has been made in this manner that even with Vic Dickenson aboard there is an air of predictability to too much of this session. Playing time is generous and Keith Smith's trumpet playing now exudes authority while Al Gay's modified version of Bud Freeman is often delightful. The music is very professionally played but has the tightness of one-session recording pressures. The band needed a week together on the road.

"Jazz: It's A Wonderful Sound" is a concert recording which features Warren Vache, George Masso, Warren Hutchenrider, Dick Wellstood, Dawes Thompson, Warren Vache (bass - the trumpeter's dad) and Johnny Blowers. This group's music is a cross between the free-wheeling ideas of Eddie Condon and the organized methods of Bob Haggart. George Masso's trombone is particularly expressive and there's some nice clarinet from Hutchenrider. Wellstood explores some interesting ideas in his solos and it is apparent that the band was in fine fettle for this gig. But casual one nighters are rarely the stuff that great music is made of and this record is a reflection of the kind of music you can often experience in New Jersey and similar locations. It shows a group of experienced musicians performing with the professional elan which one would expect of them.

Professionalism is the key word, too, with Benny Goodman's group. This is a direct-to-disc effort with Jack Sheldon, Buddy Tate, Wayne Andre, John Bunch, Cal Collins, Major Holley and Connie Kay joining BG in a Los Angeles studio. It's a curious affair - much like Benny's concerts have been for the past few years. Above all, though, it indicates on record the serious decline in Goodman's playing ability. His tone is very weak and there is none of the fire which used to spark a Goodman session. Everyone else plays with restraint - nicely and neatly. The repertoire is a mixture of familiar standards.

Both Sammy Rimmington and Ian Wheeler would probably agree that their clarinet expertise doesn't rank with Goodman's, but their musical offerings are much more stimulating. Only the heavy-handed rhythm section is an impediment in their groupings of seldom-played jazz tunes and popular songs. Both reedman were once George Lewis disciples but little of this influence remains, although I feel that Lewis has left a permanent impact

on the tonal quality of European clarinetists. Wheeler doubles on clarinet, soprano and alto saxes while Sammy plays clarinet, alto and flute. They utilise their instruments effectively to offer a very stimulating two-reed concept which is very different in flavour to, for instance, the well-known pairing of Bob Wilber and Kenny Davern. *Decatur Street Tutti, Once In A While, Something Is Gonna Give Me Away* and *Hymn To Freedom* are all jazz originals while *Save Your Sorrows, My Darling, Shoeshine Boy* and *Was I To Blame* are standards. Completing the set is "J", an original line derived from Joe Sullivan's *Little Rock Getaway*. (Many of these records are available from *Coda* among other sources. If you have problems locating some of them see the ad for Hefty Jazz Records in issue # 167 of *Coda*. Starfire records can be ordered from 836 W. Inman Avenue, Rahway, N.J. 07065; Famous Door from Harry Lim Productions, 40-08 155 Street, Flushing, N.Y. 11354; Dreamstreet from P.O. Box 193, HoHoKus, N.J. 07423).

- John Norris

PIANO

**Earl Hines, Teddy Wilson, Ellis Larkins, Marian McPartland
Concert In Argentina
Halcyon HAL-113**

This well-recorded double set commemorates a November, 1974 concert tour which brought the four American jazz pianists to Brazil, Argentina, Chile, Peru, Ecuador, Colombia, and Mexico before their return to the United States. Presented in the same order as the concerts, each side of the two records is devoted entirely to a single pianist. Thus, on Side One, Marian plays *Rockin' In Rhythm*, a beautiful original ballad entitled *Time And Time Again*, Jobim's *Wave*, and an Ellington medley consisting of *I Let A Song Go Out Of My Heart, I Got It Bad, It Don't Mean A Thing, Satin Doll*, and *Caravan*. While the medley is treated compassionately enough, it struck me as rather unimaginative and naive that this single latter-day fault of Duke's - his interminable reiteration of the same catalogue of hits - should have been perpetuated after his death so often and by so many. To me, it speaks of indolence and a reluctance to program unfamiliar material. *Wave*, on the other hand, avoids the conventional bossa trappings in favor of a hip, modal jazz approach, perhaps a wise move in view of the expertise of the locals. Unreservedly, the highlight of Marian's set is her own "Time", a lovely theme enhanced by the performer's presumably intended vacillation between Romantic and Impressionistic techniques.

Side Two is allocated to Wilson who is, as ever, the personification of pianistic amiability. Fully half of his program serves as a tribute to Gershwin, and seldom has a jazzman turned in a more knowledgeable interpretation of that master's special gifts. Included in two separate medleys are *It Ain't Necessarily So, Bess, You Is My Woman Now, Liza, Rhapsody In Blue, The Man I Love, Someone To Watch Over Me*, and *Lady Be Good*. Rounding out his segment, and designed to culminate in a pre-intermission climax, are *Rosetta, Ain't Misbehavin', Body And Soul*, and an unusually

heavy *Flying Home*.

Ellis Larkins quietly dominates the third side of this package with low-keyed and bluesy examinations of *Perfidia*, *Blues In The Night*, Benny Carter's *Blues In My Heart* (which contains some revealing stride), an unlisted *'Tain't Me* that segues into *Ill Wind*, and finally *Things Ain't What They Used To Be*. Since Larkins is the antithesis of the extrovertish approach to jazz piano, it was only logical to save Hines for last. Unencumbered by his commercially-oriented quartet, the father of all modern jazz pianists demonstrates once again the vitality, rhythmic ingenuity, and mind-boggling intensity that have forever characterized his style. His medley of *Black Coffee* (a blues) and *I've Got The World On A String*, breathtaking in itself, would have been sufficient, but he follows that with Bacharach's *Close To You* and another medley, even stranger in its associations than the first; this time, he brings together in dramatic contrast such familiar but rarely-linked subjects as *The Girl From Ipanema*, *Bluesette*, *A Pretty Girl Is Like A Melody*, *Sweet Lorraine* and *Tea For Two*. If there has ever been any doubt as to Hines' continued supremacy among jazz pianists, it will disappear forever after a listen to his work here.

— Jack Sohmer

PIANO

PHINEAS NEWBORN

Look Out - Phineas Is Back
Pablo 2310.801

HANK JONES

Tiptoe Tapdance
Galaxy 5108

HAMPTON HAWES

A Little Copenhagen Night Music
Arista 1043

Jazz recording activity seems to go in cycles. All three of these pianists were once very active in the studio before disappearing from the scene. Newborn was often in need of hospital care, Hampton Hawes was out to lunch and Hank Jones was too busy in the commercial studio world. The proliferation of Hank Jones albums has now reached epidemic proportions, it's good to hear Phineas again in such good form while the Hampton Hawes tape captures him playing acoustic piano in a straight-ahead jazz situation for one of the last times.

Newborn's overbearing pyrotechnics are here as usual but his version of *Night In Tunisia* is an outstanding example of his convoluted way of playing single note lines. *Tamarine Blues* goes back to the roots of the music with its Yancey bass line. *The Man I Love* captures the florid decoration of the ballad — so easy to attempt and yet so difficult to execute meaningfully. Newborn knows how to keep within the fine line of good taste. Ray Brown and Jimmy Smith are a solid but unbending rhythm team who don't always respond to the spontaneous twists of Newborn's imagination.

Hamp Hawes recorded so many fine records for Contemporary but they are almost impossible to find. Glimpses of his remarkable talent can be heard on this 1971 live recording at Copenhagen's Cafe Montmartre with Henry Franklin and Michael Carvin. Only the most individual stylists are unaffected by changing developments in music and it is possible to hear

Hampton Hawes trying to break out of his own stylistic corner on many of these tunes. It is especially noticeable on *Spanish Way*, his own composition, but even on *Now's The Time* and *Round Midnight* he moves beyond the linear scope of bop-oriented lines into impressionism. Only on *Cheryl* does he stay true to his original concepts. Dexter Gordon is on hand for the final jammed number of the night. This LP captures Hampton Hawes in transition.

Hank Jones' *Galaxy* LP is solo piano and reflects Jones' debt to Art Tatum and Teddy Wilson. The touch is Tatum and the elegant formality belongs to Wilson. This is a delightful, understated program which captures Hank Jones at his best and complements the intensity of the bop-flavored "Bop Redux" on Muse. Between them these albums contain the essence of Hank Jones' musical philosophy. The repertoire includes such melodic songs as *Sweet Lorraine*, *I'll Be Around*, *I Didn't Know What Time It Was*, *Two Sleepy People* and the more recent *Emily*. Particularly rewarding is the treatment given to Eubie Blake's *Memories Of You*. Rounding out the picture are three spiritual (gospel) selections which Jones reinterprets within the lyrical philosophy of his own concepts.

— John Norris

HOWARD RILEY

The Toronto Concert

Vinyl VS 112

Howard Riley/Barry Guy/Philipp Wachsmann

Improvisations Are Forever Now
Vinyl VS 113

Howard Riley is a classically-trained pianist who has used his background to expand the available voicings and colors in an improvisational context. His two albums on the English Mosaic label (one solo and one overdubbing a second piano) exhibit an intriguing blend of post-Stockhausen syntax and agile improvisational rhythmic organization. Especially interesting was Riley's variegated sense of texture — little of which is evident in the two long pieces which make up "The Toronto Concert".

Recorded live at York University in Toronto, both *Sonority* and *Finite Elements* are notable for their concentration and intensity. *Sonority* owes a great deal to Cecil Taylor, as Riley makes use of a relentless attack which blends the two hands together (rather than dividing them into a melody and bass accompaniment). The jittery articulation creates waterfalls and torrents of arpeggiated and crashing chords, not episodic, with contrasting moments of delicacy, as Taylor is wont to inject, but persistent and ultimately sounding perfunctory. *Finite Elements* is structured around a McCoy Tyner-ish series of chant-like motifs, allowing for a more mountainous melodic contour and a bit more aural diversity. But energy is still the name of the game here, and if Riley impresses with his strength throughout these two performances, the music remains monochromatic and dull.

The trio of Riley, bassist Barry Guy, and violinist Philipp Wachsmann, however, makes up for "The Toronto Concert's" lack of color with a vengeance. Each of the eight unnamed pieces makes use of extreme dynamic drops and a wide range of timbral effects, sculpting the music's character out of a synthetic series

of dramatic gestures alternately astringent and ethereal. *Trio 2* contrasts silence and pointillistic fragments of intervals with electronic-sounding string glissandi, while *Trio 3* consists solely of a nearly inaudible arco string drone. Elsewhere the dry details of design grow out of spontaneously conceived timbral seeds as weeds might — tactile, surprisingly engaging, but not substantial enough on which to support a steady diet.

— Art Lange

SUN RA

Live at Montreux

Inner City 1039; a two-record set

It's hard to believe that for nearly a quarter of a century Sun Ra's iconoclastic, iridescent, prophetic music has graced this planet; it's harder to believe that in these days of nostalgia and rediscovery he still has not received a modicum of the reputation and financial success he deserves. His influence has been felt, either directly or through osmosis, in every nook and cranny of the new music; his various bands have served as woodsheds for exemplary musicians too numerous to list; his dedication and imagination are second to none. Though Ra will never be a household word, hopefully this fine sampler of his work will allow his music to be heard in a few new arenas.

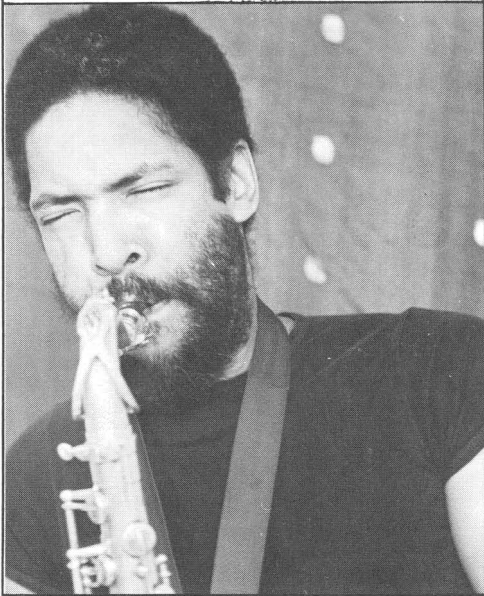
Sun Ra has recorded dozens of albums with ensembles of varying size and instrumentation over the past twenty years. The great majority of these are on his own Saturn label, and since Ra is a musician and not a businessman, you've probably never seen one (though *Cadence* magazine, Rt. 1, Box 345, Redwood NY 13679 has obtained a number of these rare releases and is selling them through their mail-order distribution service.) Some of these were reissued by Impulse, but went out-of-print faster than you could say "Next stop Outer Space!" The Arkestra also recorded many European albums, however these too are almost impossible to find unless you live in a large metropolitan capital — which makes this new Inner City release all the more valuable.

As opposed to such classic extended works as "The Magic City" and "The Sun Myth", these compositions speak short and to the point; succinct in their solo statements and orchestral extravaganzas, this allows a great deal of textural variety and mood shifting from work to work, and nearly every one of the Arkestra's by-now familiar faces is given a few moments to speak his musical piece. Bob Blumenthal's pithy liner notes provide a blow-by-blow account of the action; lack of space here dictates that only a few of the many noteworthy moments be related.

Probably the high-point of the set is the sidelong homage to Ellington/Strayhorn, *Take The A Train*, featuring some effective "wrong note" solo playing of the theme by Ra, followed by a variety of rhythmic and thematic transformation before the rousing band statement and John Gilmore's fleet solo (sounding like a manic Paul Gonsalves). *Gods Of The Thunder Realm* begins with an atmospheric percussion quartet and segues into Marshall Allen's surrealistic alto outing (too bad there's none of his haunting oboe caught here).

Like Basie and Ellington, Ra's piano is the masterful catalyst for the Arkestra, setting tempi, giving cues and filling in the blanks. In the same fashion Ra choreographs his ensemble

QED



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le's solo space, with individual players used depending on mood, function, and flexibility. Consider, for example, the contrasting styles of the two trumpet solos in *The House Of Eternal Being*, Ahmed Abdullah's scorching attack balancing Al Evans' mournful incantations perfectly. Also noteworthy are two compositional blasts from the past: the insistently riffing *El Is The Sound Of Joy* (where Ellington's A Train becomes an El train just prior to becoming a rocketship). *El* was originally recorded in 1956 on "Super-sonic Sounds" and after two decades the same soloist, Pat Patrick, romps through the changes, this time on baritone in place of alto. *Lights On A Satellite*, from 1959, introduces Ra's organ and a fiery furnace of ensemble fireworks

If you've never been exposed to the music of Sun Ra, this album is an excellent introduction to the magic and mysticism of Ra's aural environment. If you're an aficionado, all that need be said is that this record is available.

— Art Lange

Unity
Horo HDP 19/20

Other Voices, Other Blues
Horo HDP 23/24

New Steps
Horo HDP 25/26

During an Italian tour, Sun Ra was given the opportunity to record for Horo records. Three double albums resulted from this occasion, all of them of top quality; an underrated artist, Sun Ra once again confirms himself to be the modern messenger of the Afro-American tradition.

"Unity", recorded at the Storyville Club in New York City in the fall of 1977, features the entire Sun Ra Arkestra, including the fine work of Marshall Allen, Danny Davis, Charles Stephens and John Gilmore. The latter is the compelling force of the album; his nasal clarinet voice reminds me of a sharp soprano, with a slight tinge of Sidney Bechet, especially in more traditional tunes like *Yeah Man* by Fletcher Henderson, *Lightnin'* by Duke Ellington and *King Porter Stomp* by Jelly Roll Morton. "Unity" shows the traditional part of Sun Ra's great musicianship and his highly original interpretations of well-known standards such as *Rose Room* (with a short, poetic introduction by Ra at the rockchord), *My Favourite Things*, *Who Am I To Know*, *Lady Bird* and *Half Nelson* (these two tunes displaying wonderful chops by Ahmed Abdullah on trumpet and Gilmore on tenor saxophone).

Sun Ra's debt to stride-piano style and bebop improvisation is even more evident on the other two Horo albums: "Other Voices, Other Blues" (a title indebted to Truman Capote's "Other Voices, Other Rooms" undoubtedly) and "New Steps". These two albums are a real delight, and they deserve your careful attention: for the first time Sun Ra is heard in the setting of a quartet drawn from members of the Arkestra. John Gilmore is constantly inspired, full of fire and energy, a true giant of the tenor saxophone, with a Coltrane-ish sound and a Rollins-like way of improvising; Michael Ray is on trumpet, a young musician with incredible technique and skill. Surely, Ray is the real discovery of the two albums, with a sound carefully controlled in

the high register yet full of a vivid drama, and occasional moments of indecision only on flugelhorn at slow tempos. Sun Ra, on keyboards, also takes the bass part, and shows the real substance of his musicianship. He is not a virtuoso, that's for sure, but his fancy is incredibly skilled and original, constantly blending and revising three distinct styles: stride, bebop and free. But the real peak of all these performances is an unforgettable version of *My Favourite Things* on the "New Steps" album, with the four musicians (the quartet is completed by drummer Luqmad Ali) spreading poetry, blues and tense energy throughout the piece. Ra the poet, Ra the Magician, Sun Ra the leader: they are all here.

— Mario Luzzi

TRUMPET MACHINE

For Flying Out Proud
MPS 0068.190
 (recorded June 1977 & January 1978)

One of my favourite trumpet recordings is "Top Brass", an old Savoy release (and why don't they reissue it?) featuring five trumpets and a rhythm section in arrangements by Ernie Wilkins.

This MPS album is a kind of modernization of that concept, with five expert trumpeters doubling on flugelhorns with the addition of Mike Zwerin on bass trumpet, all riding over a solid rhythm section of George Gruntz, Daniel Humair and Isla Eckinger.

And it's not a bad album. At times the arrangements (I think by Gruntz and Franco Ambrosetti, who also plays trumpet here) muddy the brassy texture of the trumpets but at others there's a good fat sound to the ensemble playing. With the use of mutes, flugelhorns and bass trumpet, the group gets a reasonable variation of sound, and Gruntz uses the electronics of electric piano and synthesizer simply and wisely to broaden the tones.

The section work is generally crisply hard-hitting but also mellow, though not all the selections work. Gruntz's scoring sometimes goes for flash rather than substance, sometimes sacrificing good musical ideas for exuberant energy, tightening the group into effects that come out too pushy.

Still, on the whole this is an enjoyable album with three cuts coming off very well, together with an interesting theme of Gruntz's he wrote as incidental music for a Brecht play which has a vaguely melancholic air to it, reminiscent of Kurt Weill's music.

These three cuts are all by Gruntz. *Spring Song* has a simple repetitive theme nicely broadened in its statement by electric piano. Palle Mikkelborg's tightly muted trumpet over the rich but sharp punctuations of the section is inventive, and imaginatively extended by Woody Shaw's flugelhorn. All in all, the cut is both lyrically persuasive and boisterously swinging. *A Wheeler's Wings*, obviously featuring Kenny Wheeler's flugelhorn, is a richly scored, floating theme that Wheeler exploits almost tentatively yet exactly.

The best cut is *Faddis-Burger's Plunger-Fahrt*, a simple riff feature for Jon Faddis. He starts with some rough growling and then takes off into broad smears and fast runs on open horn. Faddis is an exciting trumpeter, perhaps too much under Diz's shadow but here he reveals a real personality, Gillespie-based but much more individualistic than I've heard him before.

So, this is an album for trumpet buffs and on the evidence of the three specific cuts I've mentioned, a group that might eventually jell into a totally convincing unit, if Gruntz can keep them together. — *Peter Stevens*

CHARLES TYLER

Saga of the Outlaws
Nessa N-16

Recorded at the same Studio Rivbea festival which produced the "Wildflowers" set, this 36-minute performance was too long for inclusion and too homogenous for excerpting. Thus after three years we have gotten the complete, unedited version, and it was worth the wait.

Altoist (and sometimes baritonist, though not here) Charles Tyler probably carries on the efficacy and emotional message of Albert Ayler more directly than any saxophonist extant. Not to say that he sounds like Ayler — he doesn't. His occasional forays into the alto's extreme upper register don't resemble the rarefied airs of Aylerian expansiveness, but take on a pinched, nasal exotic conciseness, more like Dewey Redman's shenai. But Tyler's apprenticeship was served under Ayler (and documented on two extremely rare ESP recordings) and from him he has evolved an optimistic, airy attack and a sense of phrase proportion which is motivically defined but elastic enough to stretch into sinewy melismatic vocalise.

Structurally, "Saga Of The Outlaws" borrows a bit from the double quartet delineation of Ornette's "Free Jazz", in this case two trios sharing the same drummer. The two bassists provide most of the rhythmic impetus, with John Ore (out of Monk) and Ronnie Boykins (via Sun Ra) creating layers of compatible pizzicato or duelling arco. Steve Reid's understated, though colorful, drumming fills in whatever gaps are left vacant. Trumpeter Earl Cross has some wicked fanfares behind Tyler's first long solo, and his own outing, accompanied by droning basses, is deft and athletic. The ensemble polyphony is tight and tremulous, though for the most part this is Tyler's show, and his expressive articulation suggests his time in the limelight is drawing near. — *Art Lange*

VIBES

DOUBLE IMAGE
Dawn
ECM 1-1146

Passage/ The Next Event/ Sunset Glow/ Crossing. Recorded October, 1978.

DANIEL HUMAIR
Triple Hip Trip
OWL 014

A Swiss Celebration/ Triple Hip Trip/ Rome Antique/ Bram Van Velde/ Circle Waltz/ Perimeters. Recorded January 2, 1979.

Through Lionel Hampton and Milt Jackson (in spite of his role in the MJQ) the vibraphone has tended to be used as a simple straightahead driving solo instrument or as an expressively fulsome chimer on ballad statements.

Various other players, notably Walt Dicker-

son and Karl Berger, have attempted to investigate other aspects of the vibraphone as well. And Gary Burton's use of four mallets and variations in tonal qualities added something new.

Occasionally, other members of this percussive family have been adopted in jazz: Red Norvo's early use of the xylophone and Bobby Hutcherson's use of the marimba.

Many of these newer elements come together in Double Image, which features David Friedman and Dave Samuels on vibraharp and marimba against the bass of Harvie Swartz and the percussion of Michael Di Pasqua. Generally insistent on changing percussive effects, with floating vibraharp themes over vamps and trills from the marimba, the group manages to keep its lines fairly uncluttered.

Bits of themes suspend themselves in and out of tempo, switching interplay between the two keyboard instruments or one or the other against bass and/or drums, so that Double Image offers enough variation in textures to retain the listener's interest.

But finally, in spite of the changes in mood and texture, the music seems only tinkly, with no real urgency of motion behind it. A concern with the shaping of each piece is evident but even then at times there seems no apparent inevitability about the sweeps to climax and release. It all remains a little too studied, a little too bleakly clinical in its reliance on similar devices.

Yet there's no doubt that David Friedman in particular is a very interesting soloist, though he shows up to more advantage on the Daniel Humair album, which is altogether more strong and dynamic.

The same insistence on vamping rhythms emerges here but Humair's drums are stunningly subtle and driving, evoking a wide array of sounds from his set. He manages to push Friedman into very good solos, particularly on *A Swiss Celebration* and *Perimeters*.

The trio does some random but interesting free playing on *Bram Van Velde*, interspersed with sudden dashes of theme, constantly shifting the tempo and mood. The title track shows Humair at his feathery, dancing best, and Harvie Swartz's bass on this and on his own *Circle Waltz* is very fine.

Altogether, Double Image's heart is in the right place, but the group never really frees itself from its tightly organized emphasis, whereas Humair's trio has the right combination of intelligent statement and loose openness to make it one of the most interesting chamber-music jazz albums in some time.

— *Peter Stevens*

PHILLIP WILSON TRIO

Fruits
Circle RK 14778/10

Phillip Wilson, drums; Leo Smith, trumpet, pocket trumpet; Johnny Dyani, bass.

Electricity (Wilson), *Leo's Tune* (Smith), *F&L* (Wilson), *Death Ain't Supposed To Be Negative* (Wilson).

The empathy among these musicians belies the fact that, apparently, this is not an ensemble which works together on a regular basis. Wilson and Dyani are highly in demand, for the most part on opposite sides of the Atlantic, as superb supportive players, and Smith has his

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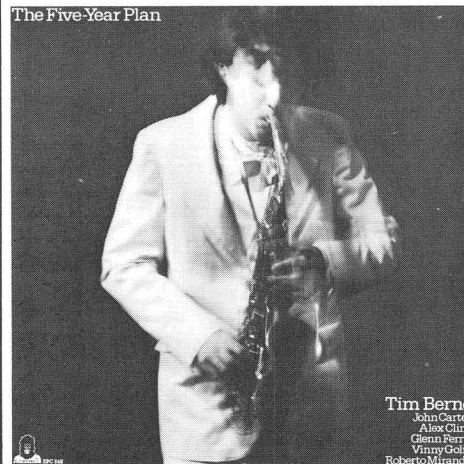
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"....It is a discipline of which Charles Mingus has been the greatest modern master, and Berne has learned to use it young, in part because of his studies with another contemporary giant, Julius Hemphill...."

— *Rafi Zabor*
(*Musician Magazine*)

own career based in the New Haven area as a leader, teacher, improviser and composer. Wilson, Smith and Dyani have come together and welded their individual sensibilities in a manner which produces an astounding interplay of sounds, minds and souls.

Three of the four compositions are his and his masterly drumming propels the music without ever driving it aground or overwhelming its essence as group expression. With Don Moye, Steve McCall and Jack DeJohnette, Wilson demonstrates that the virtuosity and sheer musicality of the AACM is not limited to its numerous outstanding horn players.

Like the playing of Smith on many other occasions, Wilson's performance is spare and lyrical, as significant for what it omits as for what it includes. As if in response to the lean (but never insubstantial) playing of Wilson, Smith presents a fatter sound than usual without losing any of the poignancy which has made his performances on his own Kabell label so memorable. On his composition, *Leo's Tune*, he plays variations on a beautiful blue line while Dyani carries the pulse and Wilson swirls around the two of them. The effect is reminiscent of the performances of *Nefertiti* where Tony Williams sang drum songs in circles around the more linear movements of Wayne Shorter and Miles Davis.

F&L serves as a vehicle for Johnny Dyani, an astonishing talent who surely must be considered a major voice on his instrument. Dyani's playing throughout is dazzling, filled with dancing rhythms and guitar filigree. Only a brief taste of his arco work is provided; but his pizzicato technique is so thoroughly satisfying and fully engaging that the listener is left without a trace of emptiness, simply hoping for a lengthier display of Dyani's bowing on future releases.

These performances, indeed, are the fruits of a fertile collaboration between three accomplished performers. The level of creative interaction in this trio recalls the inspired give-and-take of the Revolutionary Ensemble. As with the "REV", there are no sidemen in this group, and while special praise is certainly due to Wilson for his skills as a leader, composer and master drummer, the contributions of Leo Smith and Johnny Dyani are on a par with his. This is group music of a rare order.

The live sound of the performance is well captured. Circle Records continues to pursue its judicious policy of presenting great music un-"adorned" by synthetic electronic "enhancements". Total playing time for the record is over 55 minutes. The pressing is devoid of surface noise and the recording is possessed of a clarity somewhat lacking in earlier releases which were, perhaps, slightly too ambitious in the length of the performances they sought to capture. This particular release stands as a very special addition to a catalog uniformly characterized by brilliant and long-lived performances.

— *David Skiles*

DON BYAS/BUD POWELL

**A Tribute to Cannonball
Columbia JC 35755**

As part of their Contemporary Masters Series, Columbia has finally seen fit to issue this Paris session of December 15, 1961 for the first time. It makes a very enjoyable album; there is no

conceivable reason why this music should have been locked away all these years — such are the machinations of a major record company. At any rate here it is, an interesting document of the great transitional tenorman and the premier bebop pianist playing together, and some of it is very good indeed. Byas is in excellent form, tearing through *Just One Of Those Things* with the authority that only a major musician can bring off. He has the confidence of a man who has mastered his craft and has the craft at the disposal of his art, which is of course the way it should always be. Aside from his ever present technical mastery, Byas sounds here as if he's enjoying himself, he plays with conviction on every track. The bebop harmonic conception crossed with swing rhythms propels him through the up tempo material, but it is on the ballads that Byas' gloriously full-bodied tone throbs with all its Hawkins-like romantic quality. And the engineering contributes to the effect with its slightest hint of an echo in Byas' ballad playing; the sound has a "live" feel.

Powell is not featured so exclusively here but he shines through everywhere with his distinctive "comping" as they called it in his day. Although he is never as brilliant as in his recordings from the late '40s, Powell solos with much of the fire he could inject into a performance when in good form, and does not suffer from the aborted ideas and sloppy execution that mar some of his other late work — in fact he sounds stimulated by the killer tempo of *Just One Of Those Things*, as well as *Cherokee*. On the ballads it is his typical eerie intensity, something he was able to bring off at any stage in his career, no matter how much pain he was in, or perhaps because of that pain. Here, as on any Powell ballad, there is no intellectual detachment — just the raw emotion flowing straight from the heart to the highly skilled fingers. Powell doesn't approach a ballad, he plays it by instinct, the way Bird played *Loverman* on the Dial recording just that once in 1946. It is an inspired combination on this record: Powell's pained intensity and Byas' lush romanticism, and it works well.

The other musicians back the featured players appropriately. Pierre Michelot walks tastefully and plays well within the confines of the idiom, while Kenny Clarke contributes suitably unobtrusive drums with taste and style if with little distinction for so great a musician. Idrees Sulieman augments the quartet for about half the record bringing in his blend of Miles and Dizzy and complementing Byas' soloing.

The record draws its title from Cannonball Adderley's production, or rather non-production of the session. With musicians of this stature any more vigorous production would constitute interference. One might assume that aside from choosing the tunes and assigning solos, Adderley did little "producing", and that is enough. It is the musicians' record.

One complaint: on side one there is a tune listed as *Jackie My Little Cat* credited on the label to Michelot, while on side two there is a tune listed as *Jackie* and credited to Hampton Hawes; they are clearly alternate takes of the same tune and should have been presented as such. Are they really that confused at Columbia, or who's trying to fool whom?

It is good that this material is finally available. While they are at it why doesn't Columbia reissue Bud Powell's album of Monk tunes, recorded only two days after this session?

— *Julian Yarrow*



SOME OTHER STUFF

PILZ * NIEBERGALL * SCHMITT
Celeste
Trion 3901

Michel Pilz - bassclarinet/Buschi Niebergall
double bass/Uwe Schmitt - drums.

Side 1 - *Celeste/Prompt/Mira* - Side 2 - *Telep/
Mergensee/Linde*.

This recording presents music controlled in very specific areas. Areas that are defined clearly by the combination of instruments (two bass clef instruments and percussion) and the compositional attitude of the trio itself (Organisation).

I have always thought the sound of the bass clarinet, played with passion, had a most wonderful sound, full of human cry, a realization brought about by the power of such a musician as Eric Dolphy. In reality it is true to say that Dolphy "invented" the bass clarinet in modern improvised music, and therefore in a generalised way has set a preimposed standard on this instrument that was very high.

Many jazz players, over the last decade, have in some way been intimidated by the system that Dolphy brought about, and very few original voices seemed to have surfaced. Michel Pilz, although not some kind of infinite power, is not surrounded by the Dolphy legend, thus enabling him to produce his music with this trio in a most uncompromising form. Perhaps the main reason for this is because the bass clarinet is not his "second horn", but rather the only instrument he plays, and the group is not a soloist supported by rhythm, but a collectively improvising trio aware of each others' needs on a very immediate level.

Bassist Buschi Niebergall is a most complete bassist, one of the really powerful European players that have done so much to reinforce the stature of the bass in this period. Although

his prodigious technique is obvious, his use of it, rhythmically, and in the position of a texture instrument, is always sensitive to the process of this trio, always thinking, never just playing. A similar description of Uwe Schmitt would suffice, for he also has the ability to make his presence a most positive contribution. A drummer, in the traditional sense. Not a percussionist.

The music presented seems to take two separate attitudes, side one being open, slow and quiet. Side two, strong, positive, and swinging somewhere between convention and originality.

A most unusual and satisfying record.

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Sept. 8, 1979

HONSINGER/CHRISTMANN DUO

Earmeals
Moers Music 01040

Tristan Honsinger - cello, Gunter Christmann - trombone and double bass.

Recorded 3rd and 7th of May, 1978.

This recording presents the idea of completely improvised music in its purest form. Eight pieces ranging in length from 2-7 minutes, that have simply been extracted at convenient points from the total performance. Two performers sustaining their abilities, in response to each other, in what one might think of as an undetermined situation. Apart from two solo pieces, one by each performer, where the message is singular and most apparent, I can say little about the results. The opportunities that seem most obvious in this personal context, are all to be based in the expansion of microtonality taken to its furthest extreme, knowing that the string instruments and the trombone do not have fixed pitch centres. As I have said previously, a great deal of European music is also quite visual, and in particular Tristan Honsinger. As I have seen this duo in concert performance, perhaps I have an advantage in knowing about Honsinger's physical antics.

"Earmeals" though, is a very apt title, and so is the description "virtuosos".

September 5th, 1979

— 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.

JAZZ IN THE MOUNTAINS (World Jazz 14) contains selections drawn from the "Jazz in the Troc" LPs recorded at Elitch Gardens, Denver, in 1967, 1968 and 1969 by a group of musicians who were to become known as The

World's Greatest Jazz Band. This band was enjoying themselves at these sessions and the open arrangements of such familiar tunes as *South Rampart Street Parade*, *Savoy Blues*, *Tin Roof Blues* and *After You've Gone* are excellent vehicles for the solo strength of Lou McGarity, Peanuts Hucko, Ralph Sutton, Yank Lawson, Bud Freeman and (especially) Carl Fontana. This is a tasty morsel for those who missed the elusive Elitch Gardens LPs.

COLEMAN HAWKINS Meets the Big Sax Section (Savoy 1123) was recorded in 1958 at the height of Hawkins' final renaissance period. It appeared originally on World Wide 20001 and an additional version of *Thanks For The Misery* has been included in this release. The saxophone section is Count Basie's with Nat Pierce and Bobby Donaldson subbing for Basie and Sonny Payne in the rhythm section. Billy Ver Planck's arrangements are a little stilted but the musicians overcome them with aplomb and there are timeless examples of Coleman Hawkins' solo skills.

BROTHERS AND OTHER MOTHERS Volume 2 (Savoy 2236) features Brew Moore, Allen Eager, Al Cohn and Phil Urso and the title of one of the tunes sums up this album's philosophy: *Little Pres*. Side one contains the Brew Moore session of May 20, 1949 with Jerry Lloyd, Kai Winding, Gerry Mulligan, George Wallington, Curley Russell and Roy Haynes. The master takes were on Savoy 12105 and added here are alternates of all four tunes. Side two contains Allen Eager's November 6, 1947 session with Doug Mettome, George Wallington, Leonard Gaskin and Stan Levey. Once again there are unissued alternates of all four tunes — none of which have ever been on 12" LP. Side three opens with the four tunes from a January 1947 date under Teddy Reig's name with Eager, Winding, Marty Napoleon, Eddie Safranski and Shelly Manne. Completing side three are four titles (*I'm Going To Sit Right Down*, *Sheik Of Araby*, *How Long Has This Been Going On*, *My Heart Stood Still*) from Bernie Privin's Regent LP (6027) with Al Cohn the featured tenor soloist. Side four contains all eight Phil Urso selections from April 14, 1953 and April 30, 1954 which were previously issued on Savoy 12056. Only the Bernie Privin selections are a disappointment — otherwise these are first rate examples of Lestorian tenor by less than famous musicians who deserve a wider hearing.

NEW MUSIC: SECOND WAVE (Savoy 2235) contains an assortment of music from the middle 1960s by Bill Dixon, Archie Shepp, Marzette Watts, Bob Pozar and Paul Bley. Apart from playing and writing music Bill Dixon was also the producer for all of these recordings (except for the Bley titles). The three Shepp titles (with Ted Curson or Don Cherry, John Tchicai, Ronnie Boykins and Sunny Murray) and the two by Bill Dixon's group (*The 12th December*, *Winter Song 1964*) were previously on Savoy 12184. *Play It Straight* and a vocal version of *Lonely Woman* by Marzette Watts were on Savoy 12193. Bob Pozar's rather academic group contribute three selections (ex-Savoy 12189). The Bley titles are unissued trios (*The Circle With The Hole In The Middle*, *Around Again*) and three more selections from the John Gilmore Quartet date which came out on IAI. There was a great deal of stress and change in the music during

this period and many musicians were beginning to explore the possibilities offered by Ornette Coleman. Savoy gave many of them a chance to express themselves. This set is a documentation of this effort.

LADIES SING THE BLUES: Roots of Rock 'N' Roll Volume 5 (Savoy 2233) features Miss Rhapsody, Albinia Jones, Linda Hopkins, Little Esther and Big Mabelle. The latter two occupy, collectively, the second disc of this set and reflect the influence of Dinah Washington without the Queen's magic touch. Scattered through the sessions are brilliant musicians. Trumpeters Freddie Webster and Frankie Newton can be heard behind Miss Rhapsody while Dizzy Gillespie, Gene Sedric and Don Byas were on hand for the Albinia Jones date. This collection, like the other vocal sets in this series, documents the transition of the blues (as entertainment) into its own indigenous form away from the mainstream of jazz expression. It should be stressed that the musicians' contributions are of a perfunctory nature and scarcely rate special attention.

GEORGE WALLINGTON: Dance of the Infidels (Savoy 1122) is a reissue of Savoy 12122 featuring Donald Byrd, Phil Woods, Knobby Totah and Nick Stabulas. The bop language is reworked with professional enthusiasm but the magical qualities of the music elude these hard-working musicians. Like so many Savoy/Blue Note/Prestige dates of the 1950s this is one for the dedicated aficionados of the idiom.

HANK MOBLEY: Hard Bop (Savoy 1125) assembles material from three different sessions — all from 1956. *Madeline*, *Cattin'*, *These Will Never Be Another You* and *When I Fall In Love* feature Donald Byrd, Ronnie Ball, Doug Watkins and Kenny Clarke. They were originally on Savoy 12064 along with three titles which included John La Porta in the front line. The balance of the material was previously available on Savoy 12092 — three titles (*B For BB*, *Blues Number Two*, *Space Flight*) with Byrd and Barry Harris and two (*Doug's Minor B'OK*, *Thad's Blues*) with Lee Morgan and Hank Jones. The music is well executed but isn't really memorable. The themes are played with care and the solos are cohesive. These sessions are representative examples of the mainstream of jazz music in the mid-1950s.

ERROLL GARNER: Dreamy (CBS Encore P 14386) includes selections from six out of print Garner albums recorded between 1950 and 1956. If you want an attractive cross-section of Garner's inimitable piano style at its best this may well be a suitable collection. The selections are *Dreamy*, *Avalon*, *Anything Goes*, *Will You Still Be Mine, But Not For Me*, *When You're Smiling, Passing Through*, *Spring Is Here*, *I've Got My Love To Keep Me Warm*.

DUKE ELLINGTON: Suite Thursday (CBS Encore P 14359). The important aspect of this repackage is the return of *Suite Thursday*, a 1961 recording which has been long out of print. Like many of Duke's suites it is made up of loosely connected parts which can be heard on their own. This one is a showcase for Ray Nance on both trumpet and violin (especially good is *Lay By* - the violin feature), Paul Gonzalves and Lawrence Brown and is one of the more attractive of Duke's works from

this period. Filling out the LP are two suites from 1951. *The Controversial Suite* is still available as part of "Duke Ellington Uptown" (JCL 830) and the much applauded *Tone Parallel To Harlem* was reissued on French CBS 62686 a few years ago. Taken together this is a marvelous compilation for anyone not owning this material.

DUKE ELLINGTON: Giants of Jazz (Time-Life) maintains the standard of excellence set by the Louis Armstrong package. Sound quality is remarkable, the packaging is luxurious and the music is superb. The essence of Ellington and his music is contained in this three-record set and there isn't a single masterpiece omitted. It begins with the Vocalion version of *East St. Louis Toodle-oo* which is followed by *Creole Love Call*, two versions of *Black And Tan Fantasy (ie), Black Beauty, Jubilee Stomp, Yellow Dog Blues, Hot And Bothered* and *The Mooche*. The saga continues through the generally lesser known (but equally rewarding) 1930s and finishes with all the 1940-42 masterpieces as well as *Jeeps Blues* from 1956 (a consummate example of Johnny Hodges' alto sax style). The amazing thing about this collection is how the compilers have been able to precis the vast Ellington vaults in arriving at near perfection. Hopefully these definitive collections will reach a wide audience. They are a perfect solution to the *listening* problems of both the neophyte jazz fan and the longtime collector.

BILLIE HOLIDAY: Giants of Jazz (Time-Life) concentrates on the singer's Columbia/Vocalion/Brunswick recordings from the 1930s — the definitive period for the only vocalist whom everyone recognizes as an important contributor to jazz. These are all marvelous examples of the jazz singer's art and the various small group accompaniments featured the greatest instrumentalists of the day. All of them are part of the various CBS Billie Holiday collections so there is nothing fresh. The set is rounded off with *Any Old Time* (with Artie Shaw), *Travelin' Light* (with Paul Whiteman), *Lover Man* (with Toots Camarata), *Big Stuff* (from 1946) and three Commodore selections (*Strange Fruit, Yesterdays, Fine And Mellow*). The argument will continue about the quality of her later recordings: Melvin Maddocks dwells long and eloquently on Billie Holiday's decline and destruction but there is no doubt in my mind that *some* of the Verve recordings are superb and it would have been beneficial to have offered listeners a sampling from her later work.

RECENT RELEASES

RAY WARLEIGH
 'Reverie' Vinyl 106
 CURTIS FULLER w. Sal Nistico, others...
 'Fire and Filigree' Bee Hive 7007
 FRED FAULSTON
 'Open Stream' Inner City 1054
 CAM NEWTON
 'The Motive behind the Smile' " " 1059
 MIKE RICHMOND
 'Dream Waves' " " 1065
 FRANCO AMBROSETTI w. Benny Wallace
 'Close Encounter' " " 3026
 ART FARMER
 'To Duke With Love' " " 6014

RYO KAWASAKI
 'Prism' " " 6016
 TERUMASA HINO
 'Speak to Loneliness' " " 6027
 Paul HUMPHREY / Shelly MANNE / Willie BOBO / Louis BELLSON
 'The Drum Session' " " 6051
 ANN BURTON
 'By Myself Alone' " " 6026
 ARNE DOMNERUS w. JIMMY ROWLES
 'The Sheik' Four Leaf Clover 5038
 ANDRE PERSIANY
 'Every Night at Furstemberg' Open 6
 ANITA O'DAY
 'Mello'day' GNP/Crescendo GNPS 2126
 PAT LA BARBERA w. Roland Prince
 'The Wizard' Dire FO 352
 PHILLIP WILSON/OLU DARA
 'Esoteric' Hat Hut Q
 DAVID MURRAY w. A. Cyrille, J. Dyani.
 '3D Family' " " U/V
 TOM VAN DER GELD & Children At Play
 'Patience' ECM-1-1113
 JAN GARBAREK GROUP " " 1135
 ARILD ANDERSON Quartet
 'Green Shading Into Blue' " " 1127
 MICK GOODRICK
 'In Pas(s)ing' " " 1139
 ROSEMARY CLOONEY
 'Here's to my Lady' Concord CJ-81
 LAURINDO ALMEIDA
 'Chamber Jazz' " CJ-84
 SNOOKY YOUNG
 'Horn of Plenty' CJ-91
 FRASER MacPHERSON
 'Live at the Planetarium' CJ-92
 VARIOUS CONCORD ARTISTS
 'A Taste of Jazz' CJ-93
 FRANK MAROCCO with Ray Pizzi
 'Jazz Accordion' Discovery DS 797
 LOREZ ALEXANDRIA
 'A Woman Knows' " " 800
 MARTY GROSZ/DICK WELLSTOOD Quintet
 'Take me to the land of Jazz' Aviva 6001
 AL GREY/JIMMY FORREST Quintet
 'Live at Rick's' " " 6002
 RON CARTER
 'Parade' Milestone M-9088
 ENSEMBLE MUNTU
 'First Feeding' Muntu 1001
 (Muntu Records, 13 West 39th Street, New York, N.Y. 10018 USA).
 GIL EVANS Orchestra
 'Live in Germany' Circle RK 101978/13
 BURTON GREENE Trio w. K. Maslak
 'Structures' " " 111178/14
 EDDIE "LOCKJAW" DAVIS
 'Sweet and Lovely' Classic Jazz 116
 (Originally released in France on Black & Blue).
 SAHEB SARBIB/JORGE LIMA BARRETO
 'Encounters' Alvorada LP-S-98-18
 SAHEB SARBIB Quartet
 'Live in Europe vol. 2' Marge 03
 WILLEM BREUKER KOLLEKTIEF
 'A Paris' " " 05
 CRAIG PURPURA QUARTET
 'Fifth Floor Walk-Up' Anubis CP 1001
 (Anubis Records, 403 Broome St., NYC 10013)
 THEO JORGENSEMANN
 'Live at Birdland Gelsenkirchen' Europhon 780801
 (Europhon, Karlsgraben 35, 5100 Aachen, West Germany)
 ANDY KREHM
 'Winter Samba' Silverbirch 001
 (Silverbirch Productions, 3 Cassels Avenue, Toronto, Ont. M4E 1X9).

McGILL JAZZ BAND
 McGill University Records 78006
 (McGill U. Records, 555 Sherbrooke St. West, Montreal, P.Q., Canada).
 WILLEM BREUKER
 'Twice A Woman' BVHaast 024
 GEOFFREY DOUGLAS MADGE
 'Russian Music 1920' " 025
 LYSIS
 'Dualyses' Soma 782
 FALL MOUNTAIN
 'Early Fall' Parachute 009
 Svend ASMUSSEN/ Kenny DREW/ Niels-Henning Orsted PEDERSEN/ Ed THIGPEN
 'Prize/Winners' Matrix 1001
 (Matrix Records, Heilsmindevej 1, DK-2920, Chatlottenlund, Denmark).
 EARL BAKER / RED NICHOLS
 'The Legendary Transcriptions' Jazz Archives 43
 PAUL NASH
 'A Jazz Composer's Ensemble' Revelation 32
 REFORM ART UNIT RAU 1005
 THREE MOTIONS KONZERT
 'Impuls Maria Schutz' " 1006
 R.A.U. with ALAEDDIN ADLERNEST " 1007
 R.A.U. w. A Braxton, C. Thornton.
 'Impressions' " 1010
 (Reform Art Unit Records, c/o Fritz Novotny, Saikogasse 4/1/3/12, A-1222 Vienna, Austria).
 BUTCH THOMPSON 'Prairie Home Companion'
 Minnesota Public Radio
 Roy BABBINGTON/ Charles AUSTIN/ Joe GALLIVAN
 'Home From Home' OGUN 522
 "SOLAR PLEXUS" Inner City 1067
 HAROLD DANKO & The Geltman Band
 "Chasin' the Bad Guys" " " 1069
 "San Francisco Ltd." 12-inch 45 rpm, Direct-to-Disc" Crystal Clear 5004
 MERLE SAUNDERS "Do I Move You"
 33 1/3 Direct-to-Disc " " 5006
 PAUL McCANDLESS 'All the mornings bring'
 Elektra Q6E-196
 EDDIE THOMPSON/ LENNIE HASTINGS/ DIG FAIRWEATHER, others...
 'Dig & De-Swarte' (available from P.J. Wolfe, 63 The Birches, Three Bridges, Crawley, Sussex, RH10 1RU England).
 Masabumi KIKUCHI/ Terumasa HINO/ Steve GROSSMAN/ Dave LIEBMAN, others...
 'Wishes/Kochi' Inner City 6021
 (Originally on East Wind)
 STANLEY TURRENTINE
 'Betha' Elektra Q6E-217
 TWENNYNINE featuring LENNY WHITE
 'Best of Friends' Elektra Q6E-196
 JOSEPH BOWIE-LUTHER THOMAS Saint Louis Creative Ensemble featuring Bobo Shaw.
 'I Can't Figure Out' Moers Music 01052
 CEDAR WALTON w. Cl. Jordan, B. Higgins
 'The Pentagon' Inner City 6009
 (originally on East Wind)
 LISLE ATKINSON w. Richard Wyands
 'Bass Contra Bass' Jazzcraft 7
 VARIOUS ARTISTS
 'Honkers & Screammers'- Roots of Rock 'N' Roll Vol. 6 Savoy 2234
 HAMIET BLUIETT w. Pullen, Hopkins, Moye.
 'SOS' India Navigation 1039
 JAY HOGGARD 'Solo Vibraphone' " " 1040
 DOLLAR BRAND Quartet
 'Africa - Tears and Laughter' Enja 3039
 LOREN MAZZACANE
 'Unaccompanied Acoustic Guitar Improvisations vol. 3' Daggett DTT-05
 (Daggett Records available from New Music Distribution Service, 500 Broadway, 4th Floor, New York, N.Y. 10012 USA)

AROUND THE WORLD AROUND THE..

CANADA

Rather belatedly we make mention of the highly successful tour of Russia by Fraser McPherson's Trio. Touring with the saxophonist were bassist Wyatt Ruther and guitarist Oliver Gannon. PRO Canada's magazine "The Music Scene" carried a detailed account of the tour in their July/August issue.

Jazz photographer Bob Parent has become a familiar figure in Canada since he started exhibiting his collection of jazz photographs. Montreal's Cinema Parallele and Optica Gallery were the sites for his first two shows, and his work was in residence at the National Archives in Ottawa in August. On September 16, under the heading of "The Golden Years of Jazz" Parent presents his photographs at Vancouver's The Western Front for two weeks and then, from November 5 to 18, they will be at The Funnel, 507 King Street East, Toronto ("Jazz 57: 57 Photographs, 57 Varieties").

Toronto's Harbourfront played host to a ragtime festival July 11-13 and a traditional jazz weekend later in the month. The regular Sunday evening sessions continue.... Mercer Ellington and the Ellington Orchestra were in Toronto for a one-night stand on September 1 at the Harbour Castle Hilton.... Violinist Stephane Grappelli is scheduled to perform at Massey Hall September 30 - one stop in a concert tour of Eastern Canada.... Eric Stach's New Art Ensemble will be performing Sundays at the Forest City Art Gallery in London, Ontario. Guitarist Eugene Chadbourne was scheduled to appear there September 16.

Jazz Calgary, Sub. P.O. 91, 2920 24th Avenue N.W. has scheduled a concert featuring Al Cohn and Zoot Sims for September 18 with a rhythm section of Dave Frishberg, Monty Budwig and Shelly Manne.

Winnipeg tenor saxophonist Glen Hall was featured on Jazz Radio Canada (July 13) in performance with Ed Bickert, Ron Paley, Dave Young and Reg Kellin. For information on the Glen Hall Unit and his new record with Joanne Brackeen, Cecil McBee and Billy Hart write 823 McMillan Avenue, Winnipeg, Manitoba R3M 0T1.... Jazz Radio Canada has prepared three programs saluting more than twenty-five years of live jazz on the CBC. The specially prepared programs from Montreal, Toronto and Vancouver are retrospectives of some of the activities from those centres. The broadcasts are planned for late October.

The Canadian Academy of Recording Arts and Sciences (CARAS) announced recently that only recordings sold through normal retail channels will be eligible for the Juno Awards in the future. Presumably this will disqualify the CBC recordings - unless the Corporation changes its attitude and allows Canadians to purchase their recordings through normal retail outlets, without the existing inconvenience and bureaucracy.

PM Records, the brainchild of bassist Gene Perla, should be easier to find in Canada now that Phonodisc has taken over their distribution. Sonny Greenwich's album appeared this summer and new recordings by Kathryn Moses and Nina Simone are expected soon.

— John Norris

TORONTO — Traditionally the summer in Toronto is a time when the amount of live music presented in the clubs becomes sparse, and moves outside into the sunshine at such places as Ontario Place (A permanent outdoor cultural amusement park). This year however proved to be quite a change, and much strong music was performed.

Bourbon Street and Basin Street, 180 Queen West, has been the most active, and Basin Street, after closing out the successful long-running Salome Bey presentation (Indigo), presented two strong American groups (Bill Evans and Dexter Gordon) and the Sonny Greenwich Quartet. The room which intends to continue with its cabaret shows, had great success with these groups, perhaps it will encourage them to continue in the future. I would like to thank Ken Cole, the manager of Basin Street, for all the courtesies he afforded me on these occasions, making the listening experience more comfortable.

Downstairs at Bourbon Street, Don Menza performed some ferocious, personal concepts of bebop at the same time Dexter was upstairs. Unique situation to fill two clubs in the same building at the same time. But the really great occasion was the appearance of the wonderful singer Abbey Lincoln. Having followed her career for the last 20 years, it was indeed a rare treat to experience this lady personally. Her background is really quite fantastic, running in heavy company so to speak, with early recordings having such musicians as Sonny Rollins, Kenny Dorham, Booker Little, Coleman Hawkins, Eric Dolphy and of course a long musical association with Max Roach. Her choice of compositions, apart from her own original music, is perhaps the best description of her work, for a singer whose repertoire contains Paul Lawrence Dunbar, Stevie Wonder, Thelonious Monk, Billie Holiday, Nat King Cole and Duke Ellington, obviously transcends the mediocrity of the supper club legend. The second week brought about the strongest music partly because she had a consistent trio of Don Thompson, Dave Young and Jerry Fuller to support her. Abbey you are indeed the same consummate performer that lingers in my heart. We Insist Freedom Now.

Doug Cole the owner of both of these establishments also promoted a jazz concert in support of the "boat people", at the St. Lawrence Centre. The line up was the Dexter Gordon Quartet with a fine pianist called Kirk Lightsey, Rufus Reid on bass and Eddie Gladden on drums, the Don Menza/Sam Noto quintet, Salome Bey, Moe Koffman and the Jim Galloway group.

The Edge - Egerton's - corner of Church and Gerrard Streets, is really more famous as a "new wave" club, but Sunday jazz presentations are beginning to be promoted there on more occasions. It opened the season with Sun Ra and his Arkestra, but was not successful financially, due in part to overexposure of the space myth in Toronto and publicity that is not always channelled in the right direction. Ra was followed by a solo alto concert by Anthony Braxton, who drew a large enough audience to know that it is possible for success. He premiered several new works in this fine concert. Next will be Julius Hemphill (September 23) and George Lewis is booked

for December 2.

The Red Lion, 467 Jarvis Street, has started a jazz policy with local musicians, under the guidance of promoter Dave Caplan. Musical direction is in the hands of saxophonist Eugene Amaro. Its free admission and beer is cheap. Check it out if you like bebop. — Bill Smith

NEW MUSIC: In Concert

With the cooperation of The Goethe Institute, German trombonist Gunter Christmann is coming to Canada for the first time in October 1979, to perform with the Toronto group NAME (Bill Smith, soprano saxophones & clarinet; David Lee, bass & cello; David Prentice, violin). Their Canadian tour together will commence with a concert at The Music Gallery in Toronto on Sunday, October 7 at 7 p.m. They will play in Quebec City October 12, at Optica in Montreal Oct. 13, at Theatre de L'Ile in Hull Oct. 15, The Arthur Street Gallery in Winnipeg Oct. 18, Clouds N Water Gallery in Calgary Oct. 20, The Edmonton Art Gallery Oct. 21 & 22, New Orchestra Workshop in Vancouver Oct. 25, Open Space in Victoria Oct. 26, The Western Front in Vancouver Oct. 27, and at The Classical Joint in Vancouver Oct. 28.

This year's 'Ear It Live Tour includes Jemeel Moondoc and Ensemble Muntu, Peter Cusack, Trans-Museq, The Glass Orchestra, Al Neil, Derek Bailey, Vincent Dionne, Maarten van Regteren Altena, the CCMC and NAME. These artists will be touring Montreal, Peterborough, Kingston and Ottawa October 4-7. They will play in Toronto October 11-14. For information contact The MusicGallery, 30 St. Patrick Street, Toronto, Ont. M5T 1V1 (416)598-2400.

"Jazz at Town Hall" is resuming this fall at the St. Lawrence Centre, 27 Front Street East. October 9 is the Randy Weston Trio, Nov. 24 Dizzy Reece solo and Amina Claudine Myers solo, and December 1 Muhal Richard Abrams solo. All concerts start at 8:30 p.m. and tickets are \$7.50 advance, \$8.50 at the door. For information phone 366-1656 or GBM at 921-2003.

MONTREAL — The big event of the summer was the Rising Sun's 'Festijazz '79' (July 27-29) at Place des Arts. Doudou Boicel's formula of two evenings of blues and a third featuring Oscar Peterson was received enthusiastically by capacity crowds. A third Festijazz is certain.

On August 29, Alain Simard and Andrew Menard of Spectre booked Keith Jarrett into Place des Arts. In some respects Jarrett is similar to Peterson. Both musicians attract an audience which is not strictly jazz-oriented, and both incorporate a classical flair into the jazz vocabulary. Although their musical syntheses differ significantly, this can be accounted for by the generation gap which separates them, as well as their respective listeners.

To my mind Jarrett's performance was more successful. Equipped with an impeccable touch, he generated rich tonal prisms, sweeping harmonic runs and assorted rhythmic shifts. But all too often his virtue became a vice. Improvisations lingered on into meditative repetition and the romanticism was saccharine. For

those in attendance this was just fine for he was applauded to no less than three encores - as much a sign of his audience's sentimentality as his own indulgence.

Veteran bassist Charlie Biddle organised 'Jazz en Chez Nous', three evenings of local jazz at the Expo Theatre. A dozen groups were showcased with an even anglo/francophone split. The 55 musicians in attendance included Al Cowans, Nelson Symonds, Billy Robinson, Armes Maiste, Sayyid Abdul Al-Khabyr and his sons Mohammed and Nasir, as well as Guy Nadon, L'Orchestre Sympathique, Nebu and Solstice. Regrettably the festival dates (June 23-25) coincided with St. Jean Baptiste Day, the occasion of Quebec's Fete Nationale celebrations - a province-wide carnival of Quebecois culture. Ironically, 'Jazz en Chez Nous' was not a part of these festivities, and attendance was poor. CBC taped all the music which will be aired next season on Jazz en Liberte and Jazz Radio Canada.

Clifton Chenier and his Red Hot Louisiana Band followed their Festijazz appearance with a week at the Rising Sun. Chenier only performed a few numbers at the festival, so it was good to hear him at length. There is a french rural connection between cajun and Quebec folk music, as the popularity of Zachery Richard has proven. So Chenier was very much at home rocking his audiences into an excited frenzy.

Montreal's living legend, Nelson Symonds, continues to play at Rockhead's Paradise. Nelson's new rhythm section of Jimmy Oliver (bass) and Ken Rabow (drums) provide the sort of drive and volume which invites Nelson to play all out. He freely arranges and orchestrates like no other jazz guitarist. And he fingers, strums and chords his way through ballads and standards with the force of any horn or piano player. A monster jazz musician, and his apparent reluctance to record or travel means he can only be heard in Montreal.

Tid-bits: On September 1-2, 'The Last of the Blue Devils' (Bruce Ricker, USA, 1979) was premiered at the third World Film Festival in Montreal. The film used the occasion of a recent K.C. reunion - Count Basie, Joe Turner, Jay McShann, Eddie Durham, Buster Smith, Budd Johnson, Claude Williams, Charles McPherson and many others - presumably to document the Kansas City sound. Although an all star cast appeared on celluloid, the film was a miserable bore. It merely focused on a series of friendly performances in the old musicians' hall. The interviews were generally superficial. And even some rare footage of Basie, Young and Parker was spoiled by a hungry editor.

This past April, Len Dobbin celebrated his third anniversary on CJFM; in June, Len gave a lengthy interview covering the history of jazz in Montreal to the *Montreal Review*; and this September he begins a column on jazz recordings in the weekend *Gazette*.... The address supplied for the S.M.Q. in my last article (*Coda* # 167) was incorrect. Please note: Syndicat de la Musique du Quebec, 938 rue Rachel est, Montreal, Quebec H2H 2J1.

Upcoming: The New Art Music Ensemble and Gunter Christmann are scheduled to play at Galerie Optica on October 13.... Future dates at the Rising Sun include Hugh Masekela (Oct. 2-7), Jose Fajardo (Oct. 9-14), Joe Pass - to be confirmed (Oct. 16-21), Sonny Terry and Brownie McGhee (Oct. 23-28), Albert King (Oct. 30-Nov. 4), and Lightnin' Hopkins (Nov. 13-18).
— Peter Danson



AMERICA

ANN ARBOR — The news that McCoy Tyner had added a violinist to his band struck me as strange, since it seemed a violin would be incapable of functioning effectively in Tyner's energetic idiom. A wrong impression — amplification has ended the relative dynamic inferiority of instruments (like violins) forced to compete with a jazz group's volume, and McCoy's new violinist — John Blake — possesses the ability to contribute to the music.

We caught the band in the outdoor open air of the Renaissance Center/Detroit Plaza Hotel's "Renaissance Live" series, on July 3. Relative success has allowed Tyner to field a fairly large group. Drummer George Johnson was a new face, but saxophonists/flautists George Adams and Joe Ford, bassist Charles Fambrough and percussionist Guilherme Franco have been with Tyner for quite some time now. Together they produced two sets of propulsive music, undaunted by amateurish staging problems.

Tyner has adapted Blake's violin to the current repertoire in ways that have enriched the music itself. For example, Blake played the melody of McCoy's beautiful *Ballad For Aisha*, bringing out its latent romanticism; Ford took a hot soprano sax solo, but McCoy's piano was lost in the static. The second set started with an original in 12/4; Adams began on tenor, the convolutions of his powerful horn matched by the contortions of his body. *Follow The Way* closed the set, leading on a fast Latin pulse through complete darkness when the stage lights went out (McCoy just shook his head; the music continued); the ending was one of those washes of creative anarchy.

Extra-musical circumstances (a new house) made us pass on a lot of the wide variety of music being offered this past summer. The different concert series continued to mix national and local talent — Earl Hines (at the Pontchartrain's P'Jazz), Roy Eldridge, Archie

Shepp (Jazz at the Detroit Institute of Arts), the Brookside Jazz Ensemble (P'Jazz), Larry Nozero, Roy Brooks, and Marcus Belgrave (DIA). Over the Labor Day weekend there was a festival to celebrate the opening of the new Detroit Jazz Center, occupying the first four floors of the old Woman's City Club on Park Avenue in downtown Detroit. The new facilities (including offices, small lounges and an auditorium) will house the various activities associated with John Sinclair, Frank Bach and Strata Associates; groups helping to celebrate were the II V I Orchestra, Griot Galaxy, New Detroit Jazz Ensemble, Lyman Woodard, and others. You can call them at 962-4124 for details on upcoming programs.

Ann Arbor's Eclipse Jazz sponsored a lot of free jazz this summer. The August 26 concert at West Park turned into something of a showcase for departing drummer Rick Hollander, who played with all three groups on the bill: The Ron Brooks-Dave Kozal Band (12 pieces), Ed Sugar's improbably named Chicken Bob and the Impeccables, and the Dave Wild Trio. Eclipse had two more such concerts scheduled for September, before their weekend of madness Sept. 28-30, the (second annual) Ann Arbor 1979 Jazz Festival. There was also jazz at the Ypsilanti Heritage Festival in late August; we caught Rich Brown's Quintet (with Pete Farmer, trumpet; George Overstreet, reeds; Brown, piano; Max Wood, bass; and Bob Eliot, drums).

Baker's in Detroit had Mark Murphy slated for September, with Sonny Stitt, the Heath Brothers, Dexter Gordon and Yusef Lateef yet to come. And at Michigan State University in East Lansing, Showcase Jazz starts things off on October 5 with the Roscoe Mitchell Trio and piano soloist Dollar Brand. — David Wild

MINNEAPOLIS/ST. PAUL — Eberhard Weber will be at Walker Art Center the 7th of October. Swing master Stephane Grappelli will be at Orchestra Hall on the 11th, followed there by Chick Corea and Gary Burton in a duo concert on the 14th. The Heath Bros. appear at the

Children's Theater on the 22nd, with fine local pianist Bobby Jackson opening. Jackson recently released his second lp on Ninth Note Records, this one entitled "Desiree Song". Pat Metheny returns to town November 5th at the Children's Theater — his corps of local fans keeps getting larger and younger with each engagement. McCoy Tyner should fill the Guthrie Theater on November 18th, the first visit by the commanding pianist in some time. And Addie Harris makes a much-deserved return to the Union Bar Nov. 20th and 21st. In his last appearance there Harris pleasantly surprised many fans by blowing straight-ahead bop changes on *Love For Sale* and other standards, backed by a local trio. A charmed evening.

On the home front, many of the area's most respected and ignored free players have joined together to form the Twin Cities Creative Music Alliance. Charter members include Hat Hut recording artists Milo Fine and Steve Gnitka and Min recording artists Phil Hey and Pat Moriarty, plus trumpeter John O'Brien, guitarist Dean Granros, and multi-instrumentalist Dick Paske. Critical dialogue, hunting up more gigs, moral support, etc. are the immediate objectives of the group. An all-Alliance concert will be held at the Walker Art Center on November 25th.

Another bit of good news is the re-emergence of the Rainbow Gallery, first a jazz coffeehouse and later a mere neighbourhood bar. The Rainbow is once again featuring live music, and while there's more rock and roll on the schedule than in days of old, jazz is still the dominant fare. Promising AACM pianist Carei Thomas, vibist and proprietor Steve Kimmel and masterful altoist Eddie Berger have all appeared there recently.

Berger also continues his Sunday residency at the Artists' Quarter, a funky South Minneapolis watering hole better-known for its blues and folk performers, among them Dave Ray, Tony Glover and Lazy Bill Lucas. Another local blues giant, pianist Baby Doo Caston, who reportedly talked Willie Dixon out of prizefighting and into a musical career, continues his weekly gigs at Maguire's, a suburban St. Paul restaurant. Caston was profiled nicely in the September issue of *Sweet Potato*, a new area music monthly. Finally, legendary trumpeter Rook Ganz, who rejected several Ducal offers to join the Ellington band, has been a regularly featured guest of late with the Wolverines, the St. Paul-based group devoted to classic jazz. Ganz is the most popular, engaging guest the ensemble has had since "Jabbo" Smith, who sat in for three months last year.

— Tom Surowicz

NEW YORK — The Newport Jazz Festival's Solo Piano Series at Carnegie Recital Hall included stimulating performances by Muhai Richard Abrams (June 26) and Barry Harris (June 27). Abrams played a long, extended composition, distinguished by a motif that periodically returned throughout the piece. Employing dissonant counterpoint, ostinatos, growl-like bass remblings, pointillistic episodes, and extreme dynamic contrasts, the pianist wove his musical materials into a satisfying, logically-developed piece. In addition, he played an encore that featured a contemporary usage of boogie woogie and stride styles.

Harris' recital was equally impressive, although stylistically quite different. In a varied program of pop standards, compositions of the bebop masters, and his own music, he authoritatively demonstrated his command of the Parker-Gillespie-Powell musical language as sifted through his own interpretive skills. Harris was particularly provocative in a three-tune Monk medley and in the *I Love Lucy* theme song. He transformed his opening ballad treatment of the latter composition - a rather unlikely choice for a jazz performance - into a delightful, up-tempo romp. Sharp chordal jabs provided firm support for the pianist's rhythmically-charged melodic lines.

Newport's "New Music in the Jazz Tradition" at Alice Tully Hall on June 27 featured the groups of Anthony Braxton, Leroy Jenkins and Oliver Lake. Jenkins' set (Jenkins, violin, viola; Amina Claudine Myers, piano, vocals; Andrew Cyrille, drums) was outstanding. The violinist delivered several probing solos that exuded a dance-like rhythmic quality. For the most part, Cyrille and Myers matched Jenkins' inspired efforts, although the pianist's work was sometimes texturally too light to assume an equal role in the three-way musical dialogues. Myers' warm vocal work, however, was completely satisfying, particularly on Ornette Coleman's composition *A Girl Named Rainbow*.

In addition to Festival activities, New York's summer musical events also included visits by American expatriate musicians Johnny Griffin and Mal Waldron. Griffin (with Ronnie Mathews, piano; Ray Drummond, bass; Idris Muhammad, drums) played at the Village Vanguard July 3-8. Although the tenor saxophonist's European residency has separated him from many of his former musical associates, the intervening years have increased his art's swing, verve, and communicative powers. *Autumn Leaves*, for example, was a tour de force as Griffin tore through the tune's harmonic structure. The three members of the rhythm section provided the saxophonist with sensitive support as well as contributed outstanding solos of their own. Mathews was particularly impressive, displaying a more original conception within the bebop framework than he has shown on previous occasions.

Pianist Mal Waldron (with Ronnie Boykins, bass; Horace Arnold, drums) was masterful during his engagement at Sweet Basil from July 10-14. Using a firm, percussive touch, he primarily opted for a motivic-based approach. On *Heart Talk* and *Snake Out*, for example, Waldron introduced short, dancing figures, repeating them verbatim and with slight rhythmic or melodic variations until he had created a tense, hypnotic feel. At this point, he resolved the phrase, only to begin the process over again. On *I Want To Talk About You*, however, the pianist played lyrical, longer lines as well as some pungent, dissonant chords, creating a more tranquil mood than on the faster-paced material.

Fat Tuesday presented the Stan Getz quintet (Getz, tenor saxophone; Andy Laverne, piano, synthesizer; Chuck Loeb, guitar; Harvie Swartz, acoustic and electric basses; Victor Lewis, drums) from July 31-August 4 and Aug. 7-11. Despite a rather trite attempt at rock on *Hot Cha* and some corny sounding synthesizer passages, the group's music had considerable merit. Getz was in particularly fine form, playing with fervor on *Pretty City* and exquisite delicacy on *Infant Eyes*. He was supported by a fine rhythm section - driven by Lewis - that worked well as a unit. In addition, guitarist Loeb offered several well-paced solos. His relatively sparse style was refreshing in this age of flashy, technical wizardry.

Environ's fourth anniversary (August 11) was

celebrated with a concert by Clarinet Contrasts (Hans Kumpf - leader, Perry Robinson, Mark Whitecage, Peter Kuhn, Michael Moss, Marvin Kahn, Leo Panar). Among the many provocative musical moments were individual contributions by Robinson, Whitecage and Kuhn, and a beautiful, resonant, chorale-like opening on *Coal*. Yet, some of the group's efforts were marred by the absence of a fully developed ensemble identity. In between the group's two sets, Environ founder, composer/pianist John Fischer played an unaccompanied segment highlighted by a virtuostic opening number and a lovely, lush improvised ballad.

Briefs: WKCR presented an 125-hour Miles Davis Festival (July 1-5) featuring the trumpeter's complete recordings, rare unreleased tapes, and interviews with some of the musicians who performed with him. In addition, the radio station broadcast mini-tributes to Lester Young, (August 27) and Charlie Parker (August 29) that commemorated the two saxophonists' respective birthdays.... Marion McPartland played at the Cafe Carlyle in July and August.... Bill Lee's "Jazz Class Jazz Dictionary" and David Baker's "J.J. Johnson" - including transcriptions, analysis, biography, discography, and bibliography — are available from Hanson House (1860 Broadway, New York, N.Y. 10023).... Van Nostrand Reinhold Company (135 W. 50th St., New York, N.Y. 10020 and 1410 Birchmount Rd., Scarborough, Ontario M1P 2E7, Canada) has published Charles Manry's (with Edward Berger) "The Jazz Text". The book features an extensive section on jazz research as well as much interesting bibliographical information.... Golden Crest Records (220 Broadway, Huntington Station, N.Y. 11746) has released Ran Blake's "Take 1" and "Take 2" — two different versions of the same compositions.

Recent albums available from New Music Distribution Service (500 Broadway, New York, New York 10012) are The Rova Saxophone Quartet's "The Removal of Secrecy" (Metalanguage), David Murray's "3D Family" (Hat Hut), Roscoe Mitchell's "LRG/The Maze/S II Examples" (Nessa) and Tony Purrone's "Expansion" (Quadrangle Music).... German News Company (218 East 86th Street, New York, N.Y. 10028) now distributes the German MPS catalogue.... New from India Navigation (60 Hudson Street, New York, N.Y. 10013) are Jay Hoggard's "Solo" and Hamiet Bluiett's "S.O.S.".... Emily Records (P.O. Box 123, North Haven, Ct. 06473) has released Anita O'Day's "My Ship", "Live at Mingo's" and "Live in Tokyo". — Clifford Jay Safane

SAN FRANCISCO — The Rainbow Concert of July 27th at the Great American Music Hall was definitely the major event in a summer of fog, blues and bebop. Bola Sete, the great Brazilian guitarist, was persuaded by John Handy to come out of the hills after several years of non-performing to join Handy and three masters of classical Indian music: Ali Akbar Khan - sarod, Zakir Hussain - tabla, and Dr. L. Supramaniam - violin, in an evening of unforgettable "fusion". For here were five masters of three diverse realms (samba, Indian, and jazz) who were able to transcend the boundaries of their disciplines to create a uniquely new sound in which none of the vitality of the forms was lost. Compositions by Bola Sete, Ali Akbar Khan and John Handy were the basis for extended improvisations backed by the constant drone of two tamboura players.

Throughout, Zakir Hussain was a driving force, and for Bola Sete's opening piece, a soul samba blues, he created a whole *batucaeje* on the *tabla*, further textured by Ali Akbar's *sarod*. John Handy's ballad, *Erica*, was transformed again and again by Supramaniam's soaring violin; Handy's saxophone was completely lyrical and strong, easeful in its upward spirallings. The format used was an interesting blend of theme, variations, breaks, ensemble, more variations - solo, duet and trio, and the colorations that emerged from these musicians, dressed in white and sitting cross-legged on the stage, were highly unusual and infused with a spirituality that is rarely present at concerts - a sense of joyous infinity.

Piano Summit at the Keystone Korner was another phenomenon of mastery: Jaki Byard alternated sets with Mal Waldron. The Keystone also hosted Red Garland, Cedar Walton, Les McCann and the Max Roach Quartet featuring Odean Pope. The Sunday jam session scene from Jack's on Fillmore shifted neighbourhoods and is now located at Bajone's on Valencia, a hospitable club which serves free food to the Sunday crowd. Altoist Bishop Norman Williams presides over perhaps twenty instrumentalists and vocalists who drift in and out - among the regulars are bassist Chris Amberger and trumpeter Eddie Henderson. An unknown re-haired flugelhorn player who usually flees in mid session is undoubtedly the most brilliant player and offers a real challenge in the somewhat predictable but always swinging session.

Trumpeter George Sams on his return from the Moers Festival has organised a fall concert series at the New College of California and Music By The Bay has gone into action by proclaiming September Jazz Month and sponsoring several concerts that will take place in the Bay Area. Jessica Williams, the excellent pianist, plays irregularly at Peta's in San Francisco; Houston Person and Etta Jones were featured this summer at Mr. Major's in Oakland. I'm glad to report that Bari Scott is still on the air at KPFA with her Saturday night show "The Secret's Out", and that there is another new music program on station KALW, "Music Like You Never Heard" with Brian Auerbach.

— Elaine Cohen

WILLISAU

Willisau Jazz Festival
Willisau, Switzerland
August 30-September 1, 1979

For more than 13 years the name of this little Swiss town near Luzern has become a mystical term in the vocabulary of jazzfans all over the world. "Willisau" (or "Willi the pig" as it is often named) stands for highly creative and relaxed music, for a fine audience and a lot of new experiences. Thanks to the enthusiasm of festival organizer and graphic designer Niklaus "Knox" Troxler, the efforts of his assistants and the broad-minded Willisau population, the fifth festival was once more a great success. A lot of festival musicians and visitors combined their work or fun with some holidays: Max Roach and his wife were on vacation in Willisau. Roach and Archie Shepp played a set of fiery, inspired duos and solos after the festival was opened by the unfortunately very indisposed quartet of Sardinian bassist Marcello Melis, whose imaginative pianist Antonello Salis wasted his rich talents in this group. The

next day, Max Roach was heard again in duo with a saxophonist, this time Anthony Braxton! Their homogeneous and complex duets were very different from the ones with Shepp and showed clearly how good jazzmen of quite differently-minded generations can play together. Multisaxophonist Braxton's own swinging, advanced quartet with the famous Ray Anderson (trombone), the young John Lindberg (bass) and the very sensitive Thurman Barker (percussion) was another highlight of the festival, and a real exercise in perfect interplay.

On Saturday afternoon two other "hits" were on the program: Leroy Jenkins, who bowed his violin "a cappella" in the large wooden festival-hall, enchanting the audience instantly; and the World Saxophone Quartet with its dynamic, many-layered ensembles. Two members of the saxophone group, Oliver Lake and David Murray, electrified us in other settings too: Lake showed his ability with a trio, including a fascinating Michael G. Jackson on guitars and Pheeroan ak Laff (alias Paul Maddox) on percussion, while Murray blew his tenor sax and bass clarinet in the strong trio of legendary drummer Sunny Murray.

The most interesting of the few European groups was the Dutch Willem Breuker-Leo Cuypers duo, who mixed masterfully creative music with intelligent jokes and nonsense. A big surprise (even for the European listeners) was a French all star band with Francois Jeanneau on tenor and soprano saxophones, Daniel Humair on drums, Henri Texier on bass, Jean Charles Capon on cello and the gifted young Didier Lockwood on violin. Lockwood's bright talents, inspired by both Stephane Grappelli and Jerry Goodman, were showcased best in two colourful, fresh sounding pieces with a string trio (together with Texier and Capon), which were much too short. Besides Lockwood, the most impressive artist of the group was Daniel Humair, a relaxed and very original drummer from the French-speaking part of Switzerland. Humair, who has lived in Paris for some years, tightened the quintet and pushed them along with his thrilling drumming.

On Saturday and Sunday at noon there were matinees in the little restaurant tent near the main festival hall. This year the Swiss Be Bop Connection under the leadership of pianist Franz Biffinger and with singer and storyteller Babs Gonzales as a guest could be heard there, playing swinging and funny music. Babs' hoarse voice filled the tent and placed us right into a joint on 52nd Street! Babs is now living in Europe and we hope to hear a lot more from him in the near future.

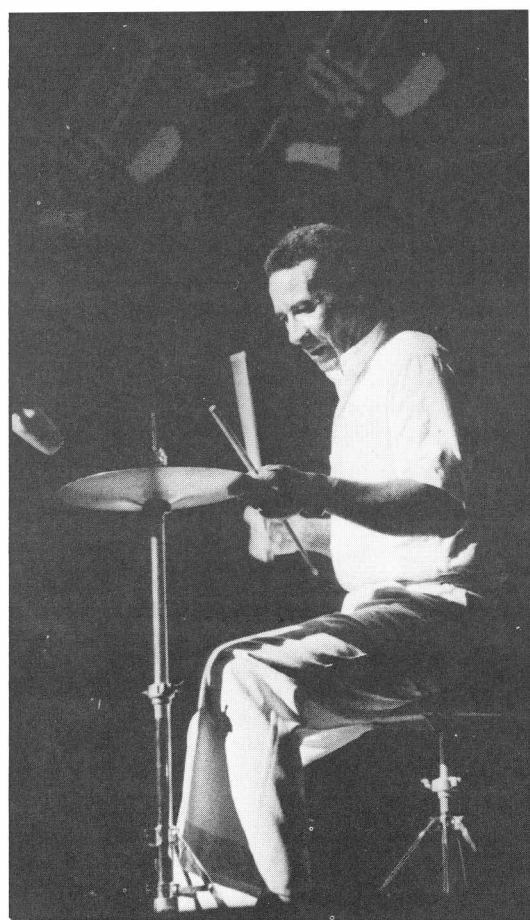
The Willisau Jazz Festival 1979 came to an end with a heavy swinging, relaxed hardbop group, the quartet of drummer Louis Hayes (with Frank Strozier alto sax, Harold Mabern, piano and Jamil Nasser, bass) and the two celebrated guest stars Freddie Hubbard and the yodelling Leon Thomas. Their nice but sometimes a little bit light hearted straight-ahead jazz was a thoroughly adequate final chord for this small but important European jazz festival.

— Markus di Francesco

NICE FESTIVAL

Grande Parade du Jazz
Nice, France, July 5-15, 1979

Despite a certain complacency, La Grande Parade du Jazz is still the most extensive, in-



depth festival presentation of mainstream jazz music anywhere in the world. Its uniqueness revolves around the willingness of individual musicians to be available for performances with many different combinations of players. Of course, for most of these performers the festival is more of a reunion than anything else and the comradeship of the occasion helps in the presentation of dramatic and exciting music.

The festival nearly overstepped itself this year. There was a surplus of organised bands — such as Woody Herman, B.B. King, Dave Brubeck, Muddy Waters, Lionel Hampton, Dick Hyman's New York Repertory Orchestra - who played basically the same programs every night. These groups, especially those with complicated sound setups, were often on stage for more than an hour which further deprived musicians of the opportunity of playing in more spontaneous situations. While it cannot be denied that the weight of these special attractions boosted the box office the majority of the festival audience (those who were there for the entire event) were more excited by the kind of spontaneous magic which has always been such an important part of this event.

Ironically one of the most talked-about performances this year was by an organised band — Panama Francis' Savoy Sultans! This nine-piece group continually electrified the audience with its dynamic, ever-swinging repertoire. The book drew on tunes associated with the original Savoy Sultans and other Harlem bands such as Chick Webb. The charts were not only well-rehearsed but played with a sense of urgency and commitment so obviously missing from such organisations as the New York Repertory band. This was not a re-creation but a group with a very real commitment to their music. The rhythm section of Red Richards, John Smith, Bill Pemberton and Panama Fran-



cis laid a great foundation for the solo efforts of George Kelly on tenor, Irv Stokes on trumpet and Howard Johnson and Bobby Smith on altos.

Each night had its own special moments, but in an event such as this it is the consistency of a musician's contributions in varied settings which ultimately leaves the most lasting impression. Jimmy Rowles, Dizzy Gillespie, James Moody, Milt Jackson, Alan Dawson, Roland Hanna, Ruby Braff, Slam Stewart, Stan Getz, Jim Galloway, Ray Bryant and Illinois Jacquet come to mind in particular, but there were really few musicians who didn't make the grade. The solid swing of Jay McShann's group with Claude Williams and Buddy Tate was another dependable entity even though they were in attendance for less than half of the festival. Jimmy Witherspoon made it a point to sing with his former boss on more than one occasion.

It was a surprise and a delight to hear Sir Charles Thompson performing with grace and fluency on the final day of the festival. Even though he performed with less than adequate rhythmic support, he played with the cohesion and urgency which made his 1950s recordings so memorable. This was his first major appearance in some time and his performance generated considerable enthusiasm.

The organisers came close to reconstructing "For Musicians Only". Dizzy and Getz shared the stage with Arnie Lawrence for one set (while Sonny Stitt stood idly by) and showed that the past twenty years has merely broadened their skill. This set was one of the most electrifying 45 minutes of the entire 10 days. It just wasn't long enough.

The elder statesman of French jazz, Stephane Grappelli was in attendance and played with his usual grace. The violin collaboration between Grappelli, Svend Asmussen and Claude Williams was intriguing but suffered from both an imbalance of musical minds and the volume control of the amplifiers.

Guitarist Christian Escoude contributed in-

telligently to the numerous sets in which he participated while the Django Reinhardt tradition was in evidence with the two guitar/bass music of the Raphael Fays Trio.

Jimmy Rowles played his own delightful brand of piano for most of the festival and his was the most outstanding of the various solo piano sets. His unlimited repertoire and individual conceptual ideas were always a stimulating experience. He was also surprisingly forceful in his numerous rhythm section assignments. With Major Holley and Alan Dawson he gave the predictability of Al Grey and Jimmy Forrest a facade of freshness.

The only serious disappointment was seeing the talented musicians in the Hampton and Hyman bands locked into such a wasteful exercise. Never once were they given the opportunities they deserved to shine on their own. They remained subservient to the contrasting whims of the two leaders.

Finally, a word of praise should be given to the group of people who worked very hard under the direction of George Wein and Simone Ginibre. They were responsible for the smooth running of the festival and managed to keep the kaleidoscopic patterns of the event in focus throughout the ten days.

Nice may not have the high-powered glamour of Montreux or Newport, but it offers its listeners a kind of musical continuity not found at most festivals today.

— John Norris

MAL WALDRON

Tralfamadore Cafe, Buffalo, N.Y.
July 22, 1979

Mal Waldron, solo piano.

Mal Waldron is a legend of the jazz legacy, familiar to many regardless of preferences for mainstream, straight-ahead, avant-garde, whatever. For over two decades, Waldron has proved himself a genius who prefers making

music to the self-indulgence of name-calling.

Waldron's versatility has put him in the company of high-flying musical peers. His earliest activity was with the ground-breaking Charles Mingus workshops of the '50s, and very rewarding years with Billie Holiday. In these two associations can be seen the heart of Waldron's strength: a deep regard for tradition and the sensitivity to perpetually nurture its elemental vitality. In short, Waldron has his roots in order, and is ready to reach out swinging.

Waldron's intrepid blues balladry as a performer and composer placed him in the forefront of the vanguard of the '60s, even though many "historians" fail to note this simple fact. His early recordings set high standards to be reckoned with to this day, often featuring such players as Jackie McLean, John Coltrane and Eric Dolphy. As for contributions as a sideman, the credentials en masse could form a prodigious roll call of Jazzmasters: a TV special entitled "The Sound Of Jazz" which featured some of the last work of Billie Holiday and Lester Young. Classic collaborations with drummer Max Roach and vocalist Abbey Lincoln. The epic Eric Dolphy-Booker Little sessions. Much more.

An example of Waldron's inspiration to others can be heard on the Impulse album "Coltrane". There, the tenor titan can be heard bringing his great gentleness to Waldron's *Soul Eyes*... a searching twilight serenade which is one of the great ballads in the music, a favorite among jazz standards.

To this day Waldron continues to grow, recordings on Enja/Inner City and Arista/Freedom testifying to his ever-growing range and strength. His solo piano presentation may best embrace the totality of his mastery, flowing fingers cascading the traditions into the lyrical vitality of Today.

At the Tralfamadore Cafe on the evening of July 22nd, Mal Waldron brought the Music into the bright open intimacies of his solo piano performance. A master jazzman testified, in a rare U.S. appearance.

— Michael F. Hopkins

LORNE LOFSKY

Danielle's Cafe, Toronto
August 26, 1979

There are several young musicians in Toronto — players in their early-to-mid-twenties — who are starting to make their move and even now stand among the city's most creative players on the swinging (but not rocky) side of contemporary jazz.

How far they will go — and by "they" I'm referring to guitarist Lorne Lofsky, drummer Greg Pilo and saxophonists Ron Allen and Alex Dean, among others — depends on many things. Not the least is whether or not they stay in Toronto; it's not an easy town for a musician with something to say and the will and ability to say it forcefully. One of their contemporaries, the composer-bassist Shelley Berger, in whose big band Lofsky and Dean were featured performers last winter at Cafe Soho, already has left (for Los Angeles) in face of the undeserved apathy that greeted his efforts here.

Lofsky and Pilo, who were joined by the veteran bassist David Young for this one-night, pick-up situation at a small restaurant in Toronto's east-end Beaches district, are remarkable among the city's young players to the extent

photograph of James Moody by Bill Smith

that their styles show a marked assimilation of the work of other *Canadian* musicians. Setting aside the influence Oscar Peterson has had on Canadian pianists, as he has had on pianists everywhere else, this may be the first evidence of a kind of lineage within the country; it's not a new school by any means, but at least a continuation of style.

In Lofsky's case, the echoes of Lenny Breau and Ed Bickert in what is already a personal voice are much stronger than those of anyone else. On this night the Breau touch was the more obvious of the two; on other occasions, especially when Lofsky is called to play a ballad, — something like *Skylark*, which I've heard him do with the flutist Kathryn Moses (his one steady "high-profile" gig at the moment) — he takes on some of Bickert's softly glowing tone, reveals himself similarly adept at moving around the inner voicings of chorded passages of some intricacy, and shows a maturity in his statements uncommon in a young player.

However, with the volatile Pilo in the band, and the fluent, adaptable Young able to follow a leader's whim easily, Lofsky stayed away from such introspection. In three sets of jazz standards like *Scrapple From The Apple* and *Giant Steps* and pop tunes like *With A Song In My Heart* and *Someday My Prince Will Come*, he took the slow route only through parts of the songs and inevitably stepped up the pace of each as the performance went on.

He's an aggressive player, unpredictable and rather irrepressible. In those respects, particularly his unpredictability, he may be the most exciting guitarist around Toronto since Breau. Unlike Breau, whose improvisations usually developed methodically, Lofsky is inclined to break unexpectedly into stellar bursts of notes, at times scrambled into repeated rhythmic clusters, at others just molded into a few bars of blazing speed. He has that kind of remarkable fluency at the top of the guitar — it's about the only aspect of his playing (at least in this context) that brings to mind a rock guitarist. Indeed the clarity of his single-note articulation everywhere on the instrument makes some of his chorded work seem a bit murky by comparison.

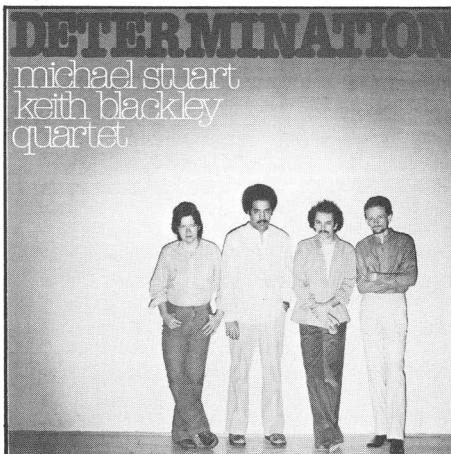
He does like chords, though; some moving below and around a repeated, pitched single note (a la Breau); some subtly anticipating and suggesting the directions of Young's eloquent solos, plucked and bowed; and some powered out to match the intensity of Pilo's drumming.

Pilo, for his part, plays in the style of his onetime teacher: Claude Ranger (who, it is said, plays in the tradition of the legendary Montreal drummer Guy Nadon, so maybe there's a little more to this lineage business than I thought...). It's a marvelous loose-but-intricate style, with snare drum snapping like unevenly-fused firecrackers and cymbals bopping crisply above. And Pilo's intuition made the second reading of *Scrapple* the evening's highlight, his sixth sense for Lofsky's quicksilver sense of time taking the tune in several directions leading to a startling climax of fours and twos conceived as if by one mind.

In all, a very good evening of music from a very fine trio. Trouble is, of course, one-nighters are the only gigs coming Lofsky's way right now. However, he goes on the road with Kathryn Moses in October. And he'll probably get a few things with Ted Moses' band — oh yes, he *can* play on the rocky side, too.

— Mark Miller

ENDEAVOUR MUSIC



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Keith Blackley (drums) * George McFetridge (piano) * Steve Wallace (bass) *
Recorded January 8, 1979.

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— Mark Miller (*Globe & Mail*)

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ODDS & SODS.....

Oliver Lake's new quartet with pianist Donald Smith, bassist Don Pate and drummer Billy Hart performed July 18 and 19 at the Squat Theatre, 256 West 23rd Street in New York.... The Lennie Tristano Jazz Foundation presented tenor saxophonist Lenny Popkin in concert September 9 at Carnegie Recital Hall. The foundation is planning to release a live recording of Lennie from 1949 with Warne Marsh and Lee Konitz as well as a recording of singer/pianist Liz Gorrill, who was presented by Lennie in solo concerts. For more information write 172-54 Highland Avenue, Jamaica, N.Y. 11432.... The Jemeel Moondoc Quartet Muntu was at the Tin Palace on August 2.... David Eyges' quartet was at Lincoln Centre Out-of-Doors August 24.... the new Raphe Malik Quartet was at Environ September 21.... Cecil Taylor and Max Roach perform together in concert October 11 at Columbia University's Wollman Auditorium.... The Willem Breuker Kollektief is scheduling a tour of the U.S. East Coast in February 1980. Raymond Weiss Artist Management Inc. (300 West 55 Street, New York, N.Y. 10019) is handling the tour arrangements.... The Rutgers/Livingston University College Jazz Professors (Kenny Barron, Paul Jeffrey, Ted Dunbar, Larry Ridley and Freddie Waites) along with guest soloists Howard McGhee and Charlie Rouse were heard in concert July 19 at Feaster Park, New Brunswick, N.J.

The Creative Musicians Improvisors Forum presented Harry James Williams (keyboards) and Harryson Buster (voice and percussion) July 13 at the Carriage House in Bridgeport, Conn.... Sarah Vaughan, Eubie Blake and Larry Adler headlined a "Tribute to Louis Armstrong" concert at Brandeis University September 17.

A large scale benefit concert was organised for pianist Terry Pollard who is very sick and no longer able to play, in Detroit on August 5. Steve Allen and Terry Gibbs headlined the afternoon concert at Music Hall and then, in the evening, at the Radisson Cadillac Hotel Clark Terry, Charles McPherson, Barry Harris, Billy Mitchell, Roland Hanna, Dave Wilborn, Major Holley, Oliver Jackson, the Jimmy Wilkins Orchestra and the Brookside Jazz Ensemble participated in a second concert.... Eric Harabadian writes in praise of the community-oriented programming of WDET-FM from Wayne State University. Of special interest to *Coda* readers is Leonard King's "Full Circle" program Monday nights at midnight for three hours (101.9 FM).

The AACM's 14th Anniversary International Festival takes place October 5-7 at Thorne Hall, 710 North Lake Shore Drive in Chicago. Appearing October 5 are Leo Smith, Adegoke Steve Colson and Air; Mwata Bowden and Alatiy Rita Warford Quintet, Douglas Ewart and George Lewis, and Muhal Richard Abrams will be performing October 6 with Vandy Harris and the Intuitive Research Beings, Kahlil El'Zabar and the Art Ensemble of Chicago appearing Sunday afternoon at 3 p.m. and the AACM All Star Orchestra wind things up Sunday evening at 8 p.m.... A Duke Ellington Film Fest was presented at Chicago's Jazz Record Mart August 12 with Bob Koester the genial host.... Bob Wilber and Pug Horton will be at the Big Horn Jazz Festival November 2-4 and then they join up with Dave McKenna, Pee Wee Erwin, Eddie Hubble, Major Holley and Bobby Rosengarden for a string of one-nighters. November 29 is the date of Bob's Carnegie Recital Hall appearance.

The Milwaukee Jazz Gallery (932 E. Center Street, Milwaukee, Wisc. 53212) continue to present outstanding jazz attractions, Charlie Rouse and Sal Nistico, the Heath Brothers and Milt Jackson were there in September. A membership fee of \$10.00 has been instituted to help defray the costs involved in bringing top talent to the area.... The Northeast Ohio Jazz Society presented Sonny Fortune's Quartet on July 21. Eberhard Weber's group were featured September 15 and upcoming are Johnny Griffin (October 25) and Arthur Blythe (November 24).

The second Atlanta Free Jazz Festival was held September 28-30 with Jack DeJohnette's Directions, Woody Shaw, Eddie Henderson and Jimmy Owens the headliners.... the Summer's End Jazz Festival was held Labor Day weekend at Frank Wolfe's Beachside Motel in Cocoa Beach, Florida with Terry Gibbs and Plas Johnson the top attractions.

Will Moyle, creator of "The Essence of Jazz" radio programs heard on many PBS stations attended this year's Concord Festival where he taped many interviews for future shows. He was very impressed with the music as well as with the care that was taken to get a natural sound for both the large audience and the recording truck.... "Music Like You Never Heard" is an independently produced program featuring rarely broadcast jazz, experimental and new musics. It is broadcast twice weekly (Fridays at 10:30 a.m. and 9 p.m.) on KALW

91.7 in San Francisco. The program is created and presented by Brian Auerbach.... July 29 was the date of the 8th annual Catalina Dixieland Jazz Jamboree.

Musicians on tour department: Ran Blake heads for the mid-west in October.... Tete Montoliu began a U.S. tour September 14 at the Monterey Festival. His tour ends October 10 in New York.... Karl Berger is taking a 16-piece orchestra on a 30-day tour of Europe this fall. Lee Konitz, Oliver Lake, and Leroy Jenkins will be in the band, and Don Cherry and George Lewis will join the orchestra for the Donauschingen Festival October 20 - this concert will be recorded for MPS Records.... "Composition" - a trio consisting of Charles Tyler, David Baker and Richard Dunbar - is available for tours. Contact them at P.O. Box 1737, New York, N.Y. 10027 USA.

Leo Meiersdorff's original watercolors were on display this summer at Gallery DeMedici in San Francisco.... The IAJRC held its annual convention in Washington at the end of August. Lack of planning made the weekend a lacklustre affair for those looking for more stimulation than the regular trading and buying of records. The event was well-covered in the Washington papers.

If you ever get stranded in Johannesburg, South Africa for a weekend there will be plenty of music on hand. Saturday afternoon sessions are held at the Alba Hotel in Braamfontein; the Brewer's Tavern in the Milpark Holiday Inn features trad by the Jazz Aces; The High Society Jazz Club is on level 14 of the Hillbrow Tower and the music is by a group known as Scottfree; Monday nights at Sinatra's in the Hyde Park Hotel there is still more jazz music.

Prague's Traditional Jazz Studio is celebrating twenty years of existence as a working band. They have performed extensively throughout Europe. They have also recorded numerous albums for Supraphon, including sessions with American giants Albert Nicholas and Benny Waters. Contact Pavel Smetacek (Janovskeho 20, 170 00 Praha 7, Czechoslovakia) for more information.... Jazz festivals proliferate on a world-wide basis and the International Jazz Federation is compiling a World Calendar for 1980/81. The deadline for free listings in the book is November 15, 1979. Write IJF, 1697 Broadway, New York, N.Y. 10019 for more information.... Ira Sabin and Radio Free Jazz are organising a convention in Washington October 11-13 entitled "The Business of Jazz" ...**Books & Arts** is the name of a new publication to appear on the stands in September. For the past year it has been an inconspicuous part of *The Chronicle of Higher Education* but is now to have a life of its own. Nat Hentoff is the resident jazz writer - one of the few outlets for one of the best contributors to the scene.

Babs Gonzales sends us the following unique commentary on his recent European activities:

"I moved to Europe permanently on March 1st. My first stop was London at a new club, The Pizza Palace. Sold eighty albums and books. Ran into Johnny Griffin. Next stop Paris. Ran into Dorothy Donegan and Kenny Clarke and played the 'St. Germain du Pres' in the cave. While there I made a one-hour TV movie in color. It was live and had 100 guests plus Kenny Clarke's trio and Rein de Graff, best piano player in Holland. Next stop Bern Suisse where I worked with Franz Bifferker and the 'Be-Bop Connection', 8 cookin' cats with all my music and arrangements La! La!

Back to Paris for two concerts with the 18-piece radio band. Then to Brussels jazz club. The most plush in the world for 10 days.

Now the North Sea Jazz Festival. Here I see 400 of my friends. Everybody that is not dead (dig?). Eight more dates in the jazz clubs in Holland. Up to Kohn and there I saw Doc Cheatham's band, Thad Jones rehearsing his new 19 piece band. Basie came in for four nights (real crazy).

Over to Goteborg, Sweden to the rich restaurant for 10 days. So elegant it cost 50 dollars for dinner for two. I used Ake Johansson Trio. He is blind but the best in Sweden (no problems). Up to Stockholm - here's Buddy Rich Anita O'Day and 'Jaws & Sweets'. I did 4 nights with Swedish radio big band TV and radio. I used Joe Newman and Ted Curson (A GAS).

Now I've settled in Bern to relax and do my radio show reaching four countries and play the 'SKI Lodges' for the rich people (why not?, I paid my dues). Here is my ad so dig it." BABS GONZALES LA! LA!'S:

1 - Album - Be-Bop Story with Moody - Ammons-Griffin-C. Terry-Haynes. Price - \$15.00.
2 - Big Book - "Movin on Down De Line" 50 photos of my friends - \$15.00.
3 - 1 hour 16 m.m. movie - in color - All My Music - \$1,000 a copy - with Kenny Clarke.
- Send to Babs Gonzales - Postal Money Orders. All prices include Air Mail return (dig?) - Gerbhartstr. 14 - c/o Frau Tschan - Bern, Switzerland.

Paul Copeland has been following through on his campaign to make RCA honour its commitment to continue releasing Bluebird lps in its "Complete" series. He now reports that two sets are promised for November 1979 - Dorsey Volume four and Miller Volume five - a very slow rate of progress. He suggests that if you care about the Bluebird reissue program you should let RCA know - by writing a letter to Mr. Benjamin I. French Jr., Director Consumer Relations, RCA Corporation, 30 Rockefeller Plaza, New York, N.Y. 10020 USA.

Tenor saxophonist Bennie Wallace won the German Jazz Award for his Enja recording "Fourteen Bar Blues".... SteepleChase Records are now available in the U.S. through Rounder Records.... SteepleChase recently signed Boulou & Elios Frere - a French two-guitar team who continue the Django Reinhardt tradition. New releases from SteepleChase include albums by John McNeil, Jimmy and Doug Raney, Lee Konitz' Nonet and Louis Smith.... From Enja come new releases by John Scofield ("Rough House" - 3033), Dollar Brand ("African Tears & Laughter" - 3039), Joe Henderson ("Barcelona" - 3037) and Tommy Flanagan ("Ballads & Blues" - 3031).... Pianist Joe Haider continues to release interesting lps by European musicians on Ego Records. Write him at Landsberger Strasse 509, D-8000 Munchen 60, West Germany for a complete catalog.... New MPS releases include lps by Stephane Grappelli and the Hans Koller Big Band.... Five new ECM releases are scheduled for September in celebration of the label's tenth birthday: Egberto Gismonti (1136), Paul Motian (1138), Richie Beirach (1142), John Surman (1148) and Barry Guy, Howard Riley, John Stevens and Trevor Watts (Japo 60028).... FMP Records will release "Hambourg '74" by the Globe Unity Orchestra (FMP 0650), "3 Points and a Mountain" by Brotzmann, Mengelberg and Bennink (0670) and the ICP Tentet in Berlin (SAJ-23).... New from OTIC for September are "The Little

People" by Dwight Andrews (1007) and "Naux-telegram" by Bobby Naughton (1009). They are available for \$8.00 postpaid from Otic Records, Southbury, Conn. 06488.... Alacra Records have released "Digit" (1002) by Mario Pavone, featuring Pavone (bass), Bobby Naughton (vibes), Mark Whitecage (reeds) and Pheeroan Ak Laff (drums), available from Alacra Records, 211 Field Street, Naugatuck, Conn. 06770.

Guitarist Bruce Johnson's 1972 recording for Dire Records in Italy has finally been released as "Sea Serpent". John Abercrombie plays bass guitar and Enrico Rava is featured on trumpet.... Chiaroscuro has released lps by Frank Wright, Alan Silva and Noah Howard.... Contemporary Records announces its signing of Joe Henderson - initial recording sessions took place August 20 and 21.... Among Inner City's many new releases is a delightful trio lp by Toshiko Akiyoshi which was issued originally in Japan ("Dedications" - IC 6046).... North Texas State University has released the latest in its ongoing series of big band discs. Write North Texas Lab Band Records, P.O. Box 5038, NT Station, Denton, Texas 76203 for a catalog.... New from Famous Door are lps by the Danny Stiles-Bill Watrous Quintet, San Francisco's Bill Perkins and the George Masso Quintet.

Biograph has reissued four lps from the Dawn catalog: Jimmy Raney (12060), Lucky Thompson (12061), Zoot Sims (12062) and Al Cohn (12063).... Sackville's Fall releases are "Kansas City Hustle" by Jay McShann (3021) and a reissue of "The Fabulous Bill Holman" (2013) - the 1957 big band date originally on Coral.... Minnesota Public Radio has issued an lp by Butch Thompson on Prairie Home Companion. It can be ordered by mail by sending a cheque for \$6.00 (payable to MPR) to Butch Thompson, KSJN, 400 Sibley Street, St. Paul, Minn. 55101.... Jazzology has new lps by The Sons of Bix (59) and Sammy Duncan (77). On GHB there is an lp by the Yankee Rhythm Kings (GHB 97) and on Audiophile there are new lps by the St. Louis Ragtimers (AP-122), Barbara Lee (AP 125) and Dene Mustin (AP 134).

Noted bandleader and composer Stan Kenton died August 25 in Los Angeles following a stroke. He was 67 and had been virtually inactive for the past two years following brain surgery. In his will Kenton stipulated that there would be no "ghost" orchestra and that all his orchestra scores were to be turned over to North Texas State University.... Trombonist Pee Wee Hunt died June 22 in Plymouth, Massachusetts... Bandleader/pianist Edgar Hayés died in San Bernadino, California June 28.... Bassist Teddy Smith died in Washington in late August following an operation.

- compiled by John Norris

LETTERS

A couple of people have written me about the personnels of the Red Callender [in reference to the Callender interview in *Coda*, issue # 167] sessions listed in Jepsen. Since they may be of more general interest, you may like to publish them. They are as follows:
3 August 1951 - A.&R. Henri Rene:

Willard McDaniel, p;
Chico Hamilton, d;
Albert Calderon, timbales;
Marshall Royal, as;

Maxwell Davis, ts;
Floyd Turnham, bs.

21 September 1951 — A.&R. Henri Rene:

Eddie Beal, p;
Lee Young, d;
I. Lopez, bongos;
Maxwell Davis, ts;
Clyde Dunn, bs;
Jewell Grant, bs.

17 July 1952 — A.&R. Joe Thomas:

Eddie Beal, p;
Charles Norris, g;
Chico Hamilton, d;
John Anderson, tp;
Minters Galloway, ts;
Maurice Simon, ts;
Jewell Grant, bs;
Floyd Turnham, bs.

18 July 1952 — A.&R. Joe Thomas:

Same personnel as 17 July.

All recorded in RCA Hollywood studio.

George (Red) Callender, bass and leader on all.
— *Stanley Dance*

A correction to Art Lange's BVHaast review:

"De Volharding" is not BVHaast 002. It is a privately produced record, the proceeds of which went (or maybe still go) to "het medisch komitee Nederland-Vietnam" (the medical committee Netherlands-Vietnam). There is also a 45 RPM single of the same name containing 3 other pieces which didn't fit on the LP.

Both can be ordered from:

Bernard Hunnekink,
Prinseneiland 103,
1013 Amsterdam, Holland.

Incidentally, BVHaast 002, a 33 1/3 RPM single, is out of print, but fortunately its contents have been reissued as part of 015, "Music for his Films".
— *Jim Laniok*

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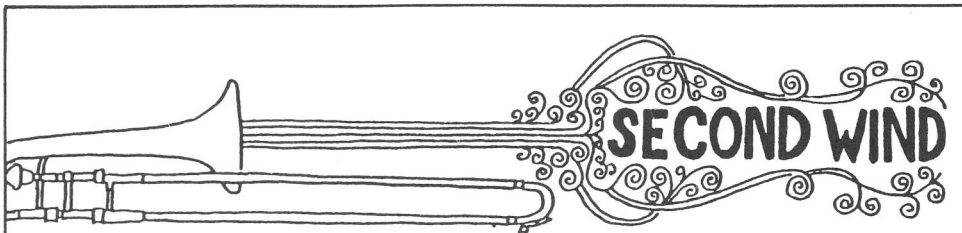
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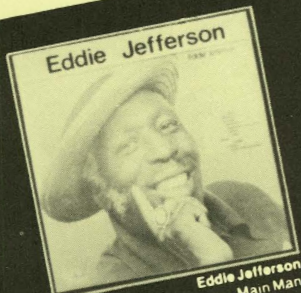
JUNE 1979 / 167 (Evan Parker, Incus Records, Red Callender, Bill Russell, American Music)

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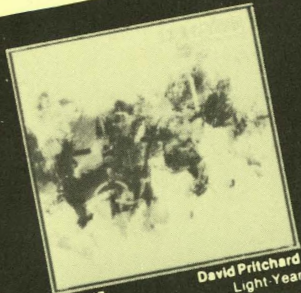
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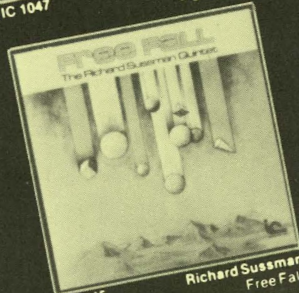
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Art Farmer
To Duke With Love



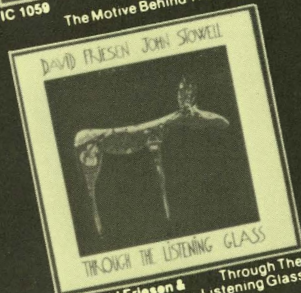
IC 1066

Urszula Dudziak
Future Talk



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IC 1061 David Friesen & John Stowell

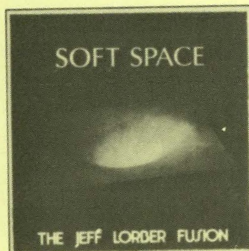
Through The Listening Glass



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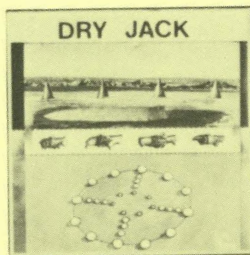
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"Inner City thanks the critics, jazz fans, and last but not most important, our artists for this award."



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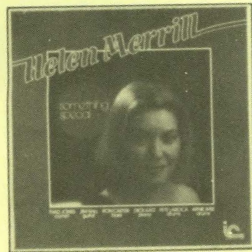
CJ 21

Zoot Sims/Bucky Pizzarelli



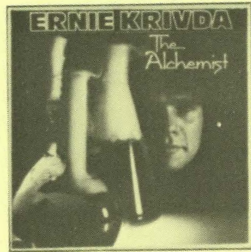
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Growing



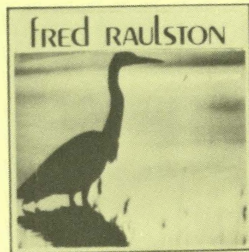
IC 1060

Helen Merrill
Something Special



IC 1043

Ernie Krivda
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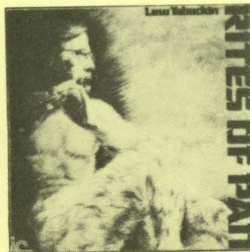
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Joe Sample/Ray Brown/
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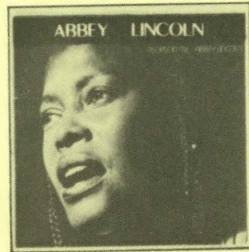
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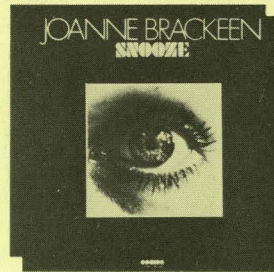
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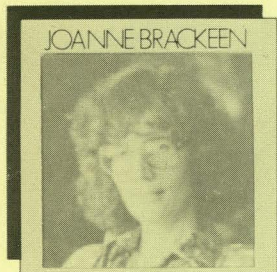
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 "...some of the most invigorating Helen Humes on record because the focus is on swinging spontaneity."
 -Nat Hentoff



CRS 1009 Joanne Brackeen
Snooze
 "She plays piano audaciously and with the innovative harmonies characteristic of a yet undiscovered great."
 -Sojourner



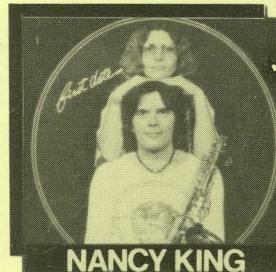
CRS 1012 Irene Kral
Where is Love?
 "No one ever sang ballads as accurately, or elegantly, or tenderly or, in those last years, as gallantly."
 -Joel Siegel, Radio Free Jazz



CRS 1016 Joanne Brackeen
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 "Her piano playing is assertive, super-charged, and spontaneous... (she) shows a tremendous amount of improvisational imagination."
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IC 1044 Teddi King
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 -Conrad Silvert



IC 1049 Nancy King
First Date
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 -Eugene Magazine

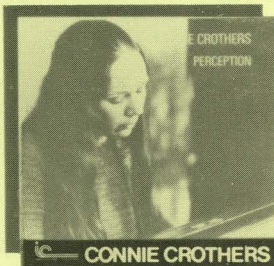


IC 1060 Helen Merrill
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 -Carol Sloane, Downbeat

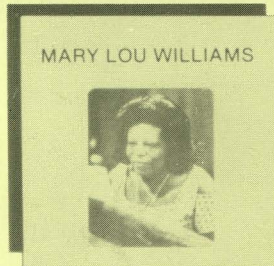
tops in their field. award winners all!



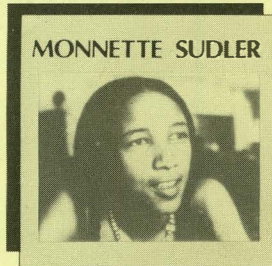
IC 1066 Urszula Dudziak
Future Talk
 "...astounding...stunning...astonishingly articulated...one of the best jazz albums of the year (1979)."
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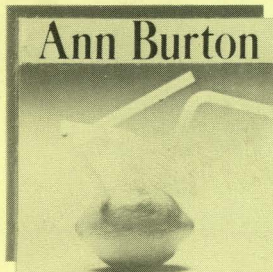
IC 2022 Connie Crothers
Perception
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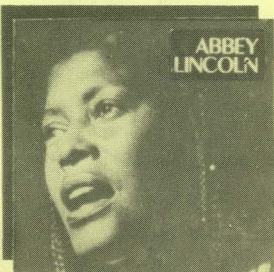
IC 2043 Mary Lou Williams
Free Spirits
 "A grand old lady with a special gift, whose music is fresh and timeless."
 -Hot Notes



IC 2062 Monnette Sudler
Time For A Change
 "Monnette Sudler is not only a superior musician but a mature and self-assured young woman with an uncommon lock on the future."
 -Neils Nelson, Philadelphia Daily News



IC 6026 Ann Burton
By Myself Alone
 "She's definitely a singer deserving wider recognition, especially in the U.S."
 -Cliff Smith



IC 6040 Abbey Lincoln
People In Me
 "...a compelling collection, not just for Miss Lincoln's frequently moving performances but for the imaginative lyrics she has written...a joyous celebration."
 -John S. Wilson, New York Times



IC 6046 Toshiko Akiyoshi
Dedications
 "She has an uncommonly resourceful command of melodic improvisation and a persuasive illuminator of ballads, just as clean and fresh in her conception in that genre as on the crackling swingers."
 -Nat Hentoff



CJ 139 Carrie Smith
Do Your Duty
 "...energizes that magnetic eagerness, enthusiasm and almost regal splendor that one gets from some of the vivid photographs of Bessie (Smith) in action."
 -John S. Wilson