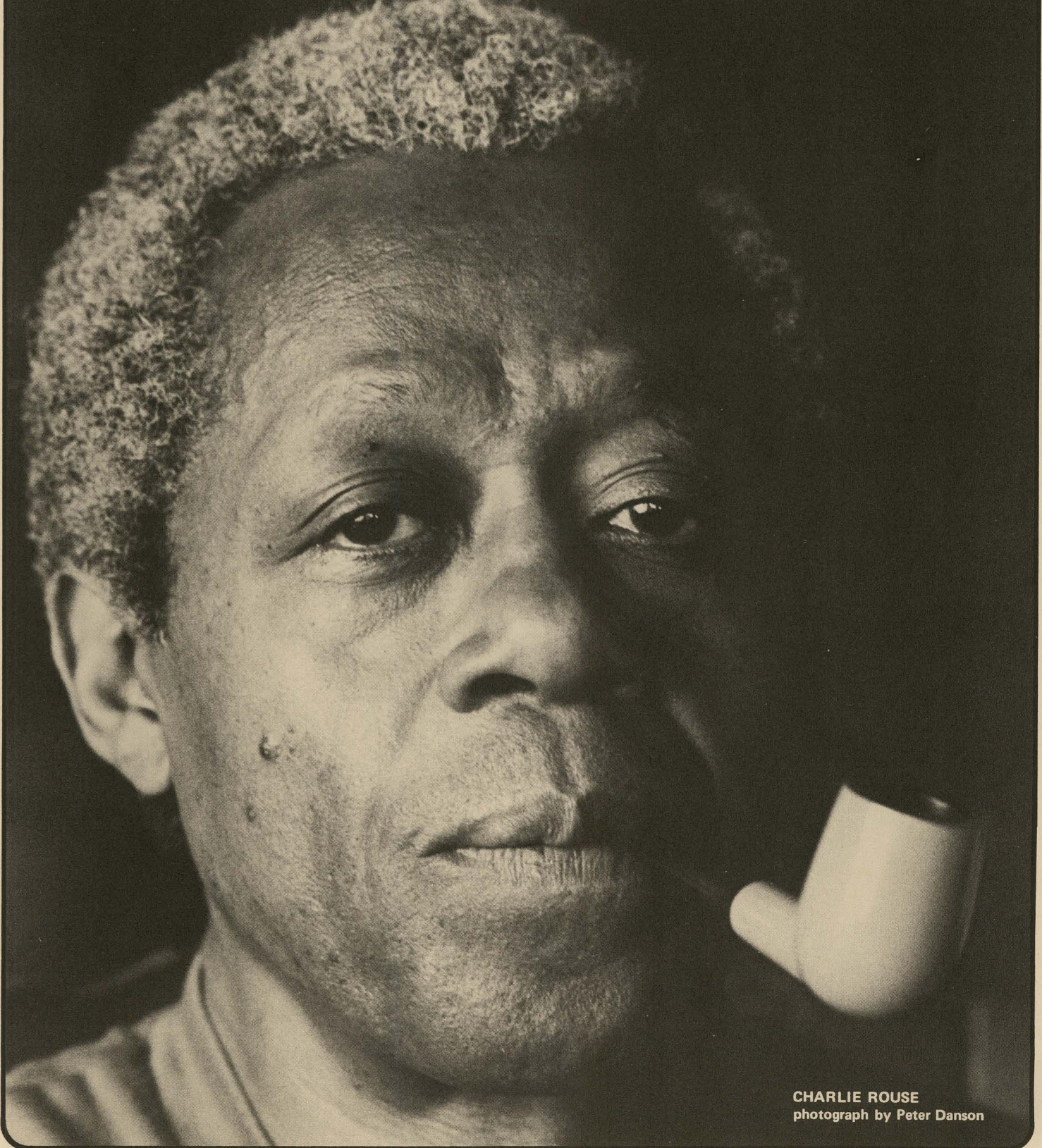


CODA MAGAZINE

THE JAZZ MAGAZINE * ISSUE NUMBER 187 (1982) * TWO DOLLARS

CHARLIE ROUSE · FRASER MACPHERSON · FRANK ROSOLINO · BLUES NEWS · RECORD REVIEWS

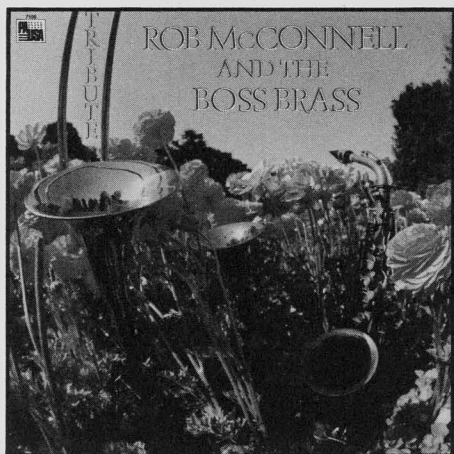


CHARLIE ROUSE
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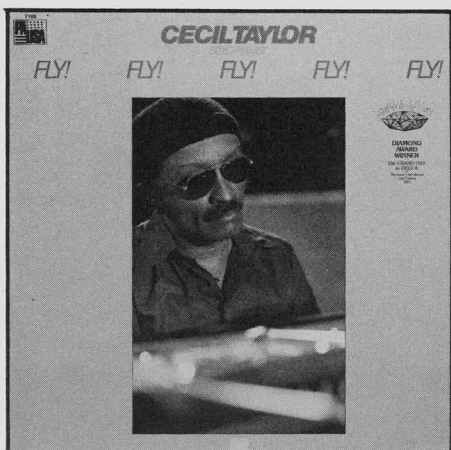
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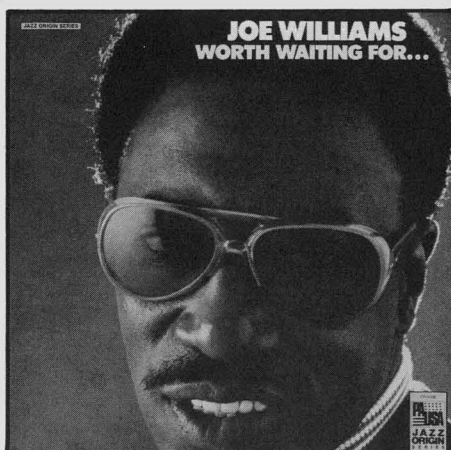
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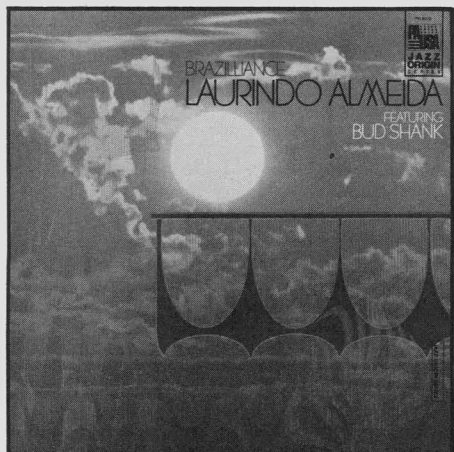
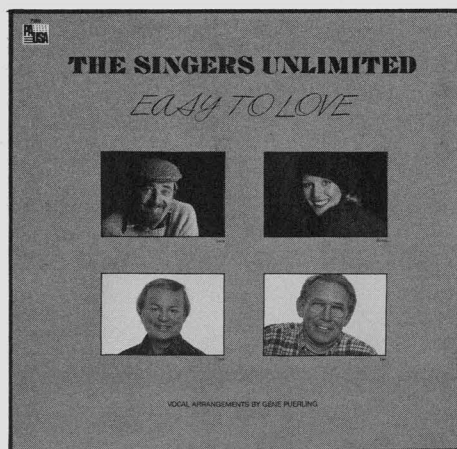


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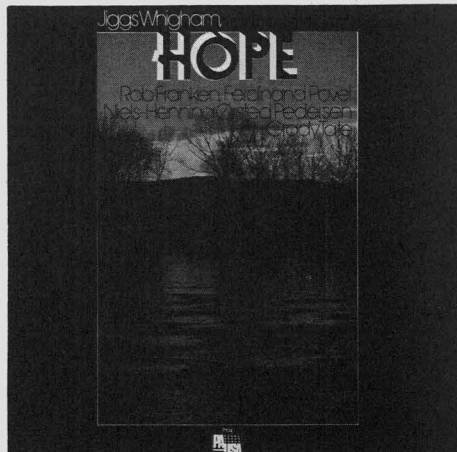


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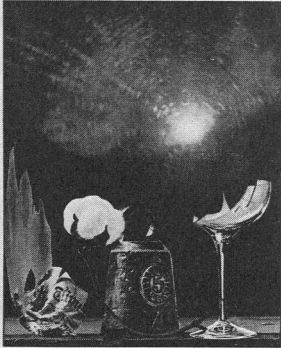
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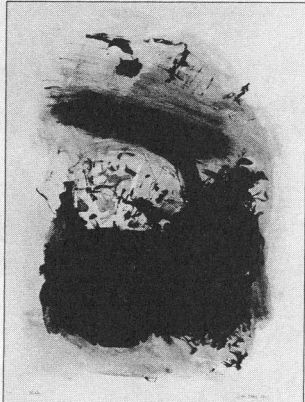
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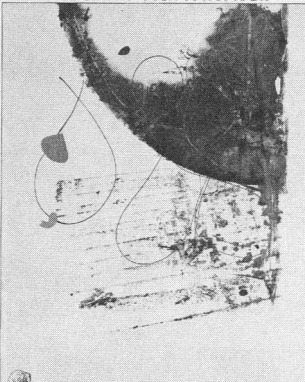
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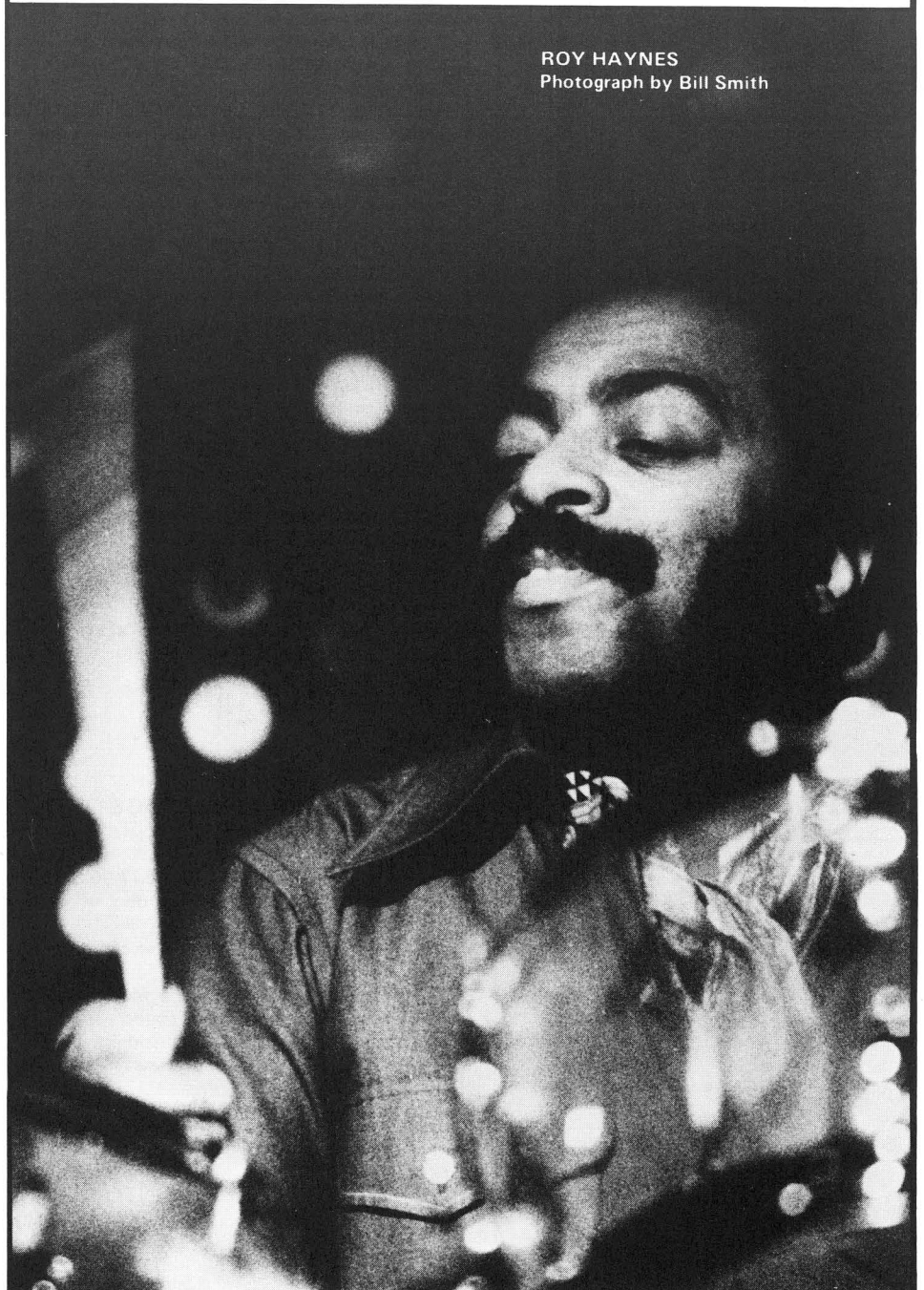
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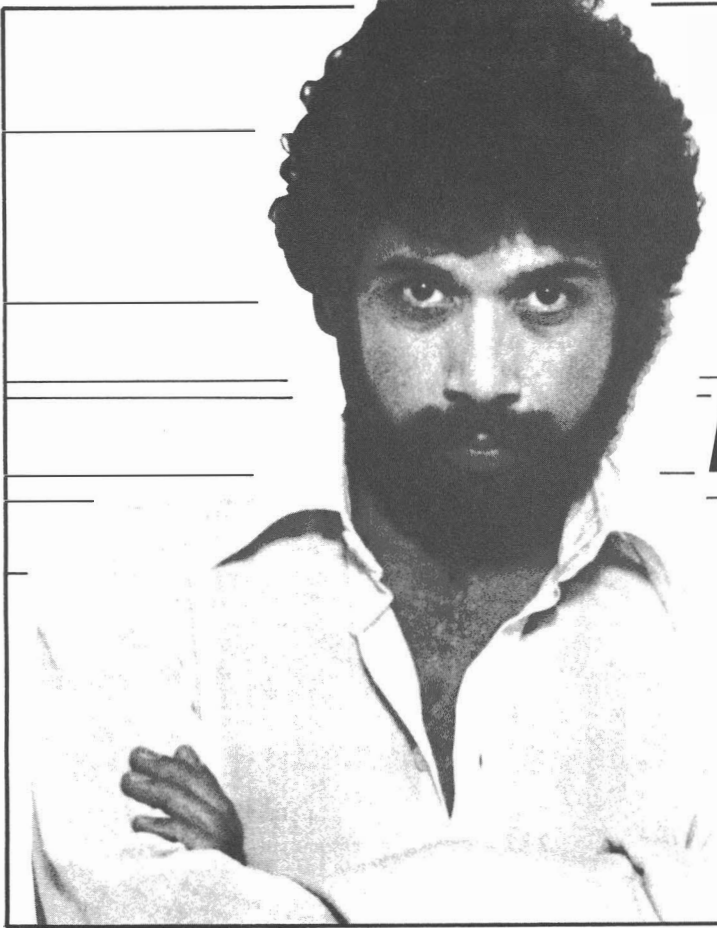
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CHARLIE ROUSE

INTERVIEW BY PETER DANSON



photograph by Gerard Futrick

CHARLIE ROUSE: I was born and grew up in Washington, DC. I was living at 4th and M Northeast, in the Northeast section of Washington, and on that street, where I grew up from the age of five, there was a big band, called the Bill Hester Bluebirds, and they used to play all the dances, and play out on the boat on the Potomac River. His son was my age. They used to rehearse about three times a week, and we used to sit on the lawn and look through the window and watch them, because he wouldn't allow us in there when they were rehearsing. There were very good musicians at that time in Washington. It's a government city and all of them were working in various government jobs: the post office, and all that. They used to go to work in the daytimes and leave their horns in the house, and we used to go mess with their horns, toot on them and try to play, until they found out that we were doing this, so they scolded us. That was my first encounter with music. My father's half-brother played violin, not professionally, but he played violin. In junior high I started playing, saxophone was my first instrument but I was doing various things, playing drums in various neighbourhood bands. I liked Louis Armstrong, so I tried trumpet. My mother bought me a clarinet, and I was fascinated by Benny Goodman and Barney Bigard, so I started playing that in junior high and kept it on through school.

We used to listen to all the musicians in Bill Hester's Bluebirds talk about New York. They would scare you to death, because you'd never been there and they were talking about all the different musicians who went there, and how if you went to New York, you'd better be prepared because they'll blow you out — I heard a lot of tales about New York before I actually got to New York.

My last year in high school I was working in a club in Washington called the Crystal Cavern. In the band was Osie Johnson on drums, Tommy Potter on bass, and John Malachi on piano. It was a little club down in the basement, but they had a chorus line with five girls dancing, a comedian and a shake dancer, we were playing shows. I was doing that, going to school — and playing football, although I had to stop in my last year.

The year after I left school we were still in the Crystal Cavern, and Billy Eckstine had left Earl Hines and formed a band, and when he left Earl almost all of the musicians came with him. There was a saxophone player named Crump who got inducted in the army, so Billy needed a tenor saxophone player. Tommy Potter and John Malachi told Billy about me, so he called me, and I was so excited. That's when Charlie Parker and Dizzy Gillespie were all in the band. That was my first venture out of Washington — we went all through the South, and coming back through the Midwest I left the band in Chicago; that was when Gene Ammons got into Billy's band. I didn't want to go home. Lucky Thompson had just left the band too, so he and my first wife and his wife and I all went into Milwaukee. They had taverns but you could only work weekends; maybe only Saturday or Friday and Saturday, and to maintain myself I would work odd jobs, in a haberdashery and so on. I was there for about a year.

Dizzy Gillespie had told me that when Billy Eckstine's band got back to New York, he was going to form his own band. When he

did this I heard about it, so I went from Milwaukee to Washington, then when I heard that Dizzy was forming the band I came to New York. That was around '44, '45.

Billy Eckstine's band was like a travelling school, there were so many great innovators there, and we would all go into each others' rooms and play when we were stationary. Otherwise we'd play on the bus! — before playing for a dance. It was my first apprenticeship, really really learning the ropes about everything. Charlie Parker was the one who used to tell me, learn your scales, learn the keys.

Dizzy had different personnel in the band. Bird was there for just a short while. Dizzy had another very good alto player from Washington, Leo Williams. And in Billy Eckstine's band was a baritone player from Washington, we all went to school together, Leo Parker. And Max Roach was in Dizzy's big band, Milt Jackson, Benny Harris, Kenny Dorham, Ray Brown, a lot of great musicians. I was fortunate to be in such fast company, it was very good to do. You have to learn, because you have to keep up. Benny Harris was a wonderful composer, he wrote a lot of very good tunes, and he was a wonderful innovator, he had a different style. At that time everyone had a different style, and all of them played well but it wasn't like one was copying off the other. It was all individual stylists. It was the modern conception, the bebop conception, but they all had different ways of expressing themselves. I first met Tadd Dameron in Billy's band. He was doing a lot of writing for Billy.

The first trip to the South with Dizzy's big band was frightening, we ran into a few problems. We had to leave Memphis, Tennessee or one of those southern towns before dawn one morning. It was scary but we as a group stayed together, it was like a show travelling. We had June Eckstine, Pat Paterson, the Nicholas Brothers, it was a big show going South, but it created a lot of problems because a lot of us hadn't been that far South at that time. I had been born in West Virginia but we had moved to Washington when I was very small, so it was my first experience of the South, really.

I liked Ben Webster an awful lot. We became very good friends. Ben was actually the first one who told me about Charlie Parker. At that time musicians would do that if they heard a musician who could play. Whereas now all the musicians in New York know of that musician, in whatever town he's in, that he can play and eventually he will come here. The same way that Fats Navarro first told me about Clifford Brown. At that time it was like that, when someone had a special talent, and one of the musicians travelling in a band heard him, it was all over that little circle.

Don Byas, Coleman Hawkins, Lester, I was always crazy about Lester, I really liked a lot of tenor players. Chu Berry. But I was really close friends with Ben. In fact when he came to town, right after school I used to go up to the Howe Theater and wait at the stage door. When he saw me he'd smile and say, "C'mon kid."

It was inspiring meeting my contemporaries, like Sonny Stitt and Dexter Gordon, we were all deep into... we would jam, we would meet up at different jam sessions, but it was all sort of like a family, we all knew each other.

We didn't have a favorite club, any club that had the right musicians there, because they were all geared for listening: you could hear everything in all the clubs, it wasn't like now

where a lot of club owners open a club without thinking of the acoustics. There would be rows of tables and the bandstand right in the middle, so you got to hear everything! Each club on 52nd Street was like a conservatory, and there was a row of clubs on each side of the street. I used to go there *every* night, not a couple of nights a week, but every night, because everybody that could play was there. You could see and hear Coleman Hawkins, Roy Eldridge and them over at the Onyx, up the street at the Downbeat you'd hear Lester Young, across the street you'd hear Dizzy and Bird, you just kept doing that all night long.

My first recording date was in 1947 with Tadd Dameron (Blue Note Records). My relationship with him dated back to Eckstine's band. Tadd was quite unique; like Monk in fact, he was really into composing, and orchestrating.

Tadd introduced the idea of using a small band to get a big band sound; in orchestrating and arranging he was really the greatest at that time. With his voicings... he could take six pieces and make them sound like ten.

He wrote tunes like *Pan-Dameronia* that were based on Monk tunes. All the musicians knew each other, it was the same circle, and they would feed off of each other, this music is like that, but everyone had their own way of expression. So Monk liked some of the things that Tadd did, and vice versa. No one monopolizes it; once you play, the music's in the air, and if you're attuned to it, you draw off of it. Many times with a musician I think I hear a pattern, and a couple of days later I'll hear it again, in a different place, from someone with a different approach. So once it's in the air, anyone can draw from it.

Tadd claimed he often had trouble hiring musicians, because they were intimidated at Fats Navarro being in the band... Fats was one of our extraordinary trumpet players; he had the trumpet sound and the conception. Some people said he played the trumpet as if it was a saxophone.

Well he played the saxophone. Kenny Dorham was of that stature too. Benny Harris was of that stature. That's how I mean about music being in the air. Say a saxophone player, Bird in particular, played a pattern, you didn't have to be a saxophone player to dig it! Musicians were looking for ways to express themselves, and they would take it from a saxophone player or a trumpet player or whatever. Fats was a very good friend of mine; we used to sit on the bed and practice and play together. My second recording date was with Fats (Savoy, 1947).

After Dizzy's band came back from that Southern tour, we did a theatre up in the Bronx, and different places and then the band broke up, really for economic reasons. So I stayed in New York, that's when I got involved with Tadd and Fats. It's hard to establish yourself in New York, because it's the Mecca of all musicians. All the musicians center here, and you have hard times. I figured I'd stay here until New York beat me to no end, and then I'd run to Washington, stay home for six months or a year and fatten up and come back and try again. Then go back again. I did that two or three times. One time that I went back home I formed a little group with Jimmy Cobb, and a bass player from Washington called Tommy Mojan, and a piano player from Kansas City, Cedric Williams. We were working at the Howe Theater on T Street, and at the end of the block was Seventh Street, and there was a club

upstairs called Cloe's. I played there with a quartet, or a quintet with a good trumpet player, Wesley Anderson, who has passed away now. At that time Ben Webster had left Duke Ellington's band and Duke was looking for a tenor player. Someone told Duke he should go hear this saxophone player who was working down the street. So Duke heard me and he hired me. One of my fans, a lady who always wanted me to play *Body and Soul*, she knew Duke very well, and told Duke to come and listen.

Two of the bandleaders I really enjoyed working for were Duke Ellington and Thelonious. They were similar to me in the way they handled musicians. They would pick the musicians they knew they wanted, and then there was no hassle; as long as you performed and did your work, whatever else was your business.

I first heard about Clifford Brown from Fats Navarro. I first met him when he and Quincy Jones came to town with Lionel Hampton. When Clifford came to town he stirred up everybody! Everyone looked at him with their mouths hanging open. And one of the record companies jumped on him right away. They got him to do a record date with me and Gigi Gryce (Blue Note, 1953). Gigi was in and out of Lionel Hampton's band too, with Quincy. That was a good date. Clifford and Fats had different styles, but their conception was the same. We all had that same conception; we were all thinking in the same vein.

Just before I joined Monk I formed Les Jazz Modes, with Julius Watkins; it was a very, very musical group. Julius and I first played together with Oscar Pettiford, and we noticed a very unique sound with tenor and French horn, because the French horn has so much range. Provided you have a player with the versatility and technique that Julius had. It can sound like trombone and tenor, or flugelhorn and tenor. We dug the possibilities in that and after we left Oscar's band, before we even got to the rhythm section. I was living at 147th Street and Julius was living at 128th, where his aunt had a beauty shop, every day I used to go down there and we'd go into the back and play. Just me and him together for at least six months; probably more like eight or nine months. We were writing originals and playing them together to create a sound. Once we had created that sound, we added on a rhythm section: Ron Jeffries, Gil Mahones, and Martin Revere, on bass. Musically it was a very good group, but no one would record it. Finally we did three albums with Ceko, which was a Dawn label, and we did two for Atlantic; it wasn't our choosing, but they wanted us to do the music from "Most Happy Fella" so we did it. At that time, any time a big show was on Broadway, a working group would do the music from the show. That was a good group and if we'd had the right backing we'd still be together. As it was, they put us in dixieland joints. Actually, we went to Chicago to work in a dixieland joint. When people saw this French horn and tenor they didn't know what to think. But once they heard it everything got quiet, because it was a very dynamic group. Julius and I had played so long together that when we played a melody we just fit in like a glove. We would play together, then counterpoint against each other, it was just a matter of getting a good rhythm section together. I felt bad that that group couldn't go any further. It should have.

I knew Sonny Rollins in that time — up

around 147th Street where I lived, Sonny Rollins and Arthur Taylor, that was their neighbourhood, they were raised up around there. In fact, Sonny was the one who told me that Thelonious needed a saxophone player. Sonny had been working with him off and on, and then Johnny Griffin had been working with him at the old Five Spot. Then Griff left the group and was on his way to Europe, and Sonny told me this — but Thelonious got in contact with me.

The late fifties was a very critical period, because a lot of musicians couldn't work. And the powers that be wouldn't let Thelonious work, at the time when his talent was at its peak.

Before the Five Spot I had worked with Thelonious now and then, so he knew me; we were friends. And after a point they just couldn't keep Monk back; if something is right you can't stop it.

Every musician who was fortunate enough to have played with Thelonious, or be around him, learned something from him. He had that rare talent of pulling your coattails, into things that you weren't really aware of. Monk was not really a 'bebopper' per se, that was just a term, a direction that the music was going in at the time. They just put a label on it. The music was changing at that time. People were hearing new sounds, they were raising the eleventh or flattening fifths, sharpening the ninths, building chords from the seventh so you didn't hear the root and the third — you'd hear it because someone else would be playing it, but the soloist would be starting from the seventh. It was changing, and Thelonious was like the daddy of this. Joining Thelonious's quartet was a big change for me, on all levels. The phrasing of his melodies was unique. There didn't have to be a bridge, or the bridge could be two bars, or four bars. He followed his own rules. I used to do the same thing with Thelonious that I did with Julius Watkins, I used to go with him over to the Baroness Koenigswarter's, or before the Baroness, down to 63rd Street where a lot of musicians used to go, because Thelonious had the piano right in the front; as soon as you walked in the door you'd see this big grand. Everybody who was seriously interested in the music would go down and we'd play all day long.

Thelonious's music seems very complicated when you first hear it, very involved, but once you analyze it it's humorous and simple. Thelonious was very humorous; he'd play some things where you had to smile. It was simple, it wouldn't go anyplace else, it was right there.

In my travels I've heard people say that Thelonious wasn't really a piano player; I've heard one quite well-known, competent piano player whose name I won't mention, say that. I don't see how anyone could say that unless they were envious. Those runs that Thelonious made: you *got* to have technique to do that! The different phrasings that he played — you've *got* to have technique! Or there's no way in the world you can attempt to play it. And the *sound* that Thelonious could get out of a piano. In the forties and the fifties, your sound was 95% of your expression of the music through your instrument. Any instrument — the first thing you would do was try to get a *sound* out of it, that's the beginning of your identity. And everybody had that identity. And if you heard Thelonious in person, you'd know that nobody gets that sound out of a piano. It's a

commanding sound — Bird struck me that way — he didn't have to play a cluster of notes, he could play two or three notes and draw your attention. Freddie Webster was of that caliber, and Thelonious was of that caliber on the piano. He'll be remembered not just for his compositions, but for the artist that he was; well-rounded. Thelonious played different from any other piano player.

When Thelonious was recording you didn't know what he was going to do; the same as a performance; he might play one tune three times a night! But he plays it in different tempos, and makes you think differently. When I first heard *Jackie-ing* it blew my mind. The phrasing of it is so unique, and the rhythm.

It took me a while to really understand what he was doing. Playing with Thelonious you can't wait and let him guide you; you got to be there yourself. Or he'll throw you off just like that. You have to realize that when he comps he's playing with the rhythm section, and playing with you too. During a tune, if he feels he wants you to play more, he won't tell you, he'll do a certain thing that'll drop you right in, so you got to take another chorus! He'll do something at the end of a chorus that will just drop you into another chorus, so you *got* to take it. Because if you don't, *you're* the one who's wrong.

But once he shows you the tune and you learn the tune, that's it. You're on your own. Sometimes he'd feel he wanted to rehearse, he'd say, "Rouse, let's go, I want to show you something." And I'd learn this tune, and I'd be thinking, yes, I think I've got it, I think I know it, and I'd be waiting for him to play it the next night... he might not play it until the next week! You're playing stuff you know, and then all of a sudden he strikes out on this! It took me a while to get used to that: I'd mess up for a couple of choruses, but then he's still there! That was what was so beautiful about working with him. It was challenging. There was no laying back.

Also you'll notice that most musicians actually only play in three tempos: a slow, a medium, and a fast. Thelonious would always play somewhere in between those three steps; always just a shade ahead or a shade behind the norm. That gives you a whole new concept that you have to deal with. Because you couldn't play it in a normal 'fast' or 'medium' tempo — Thelonious would get mad if you tried to do that in your solo. If you tried to let the tempo drop, he'd lay out, and come back in at the tempo he originally stated, and everyone would have to come back to him! He was very canny that way. He would never put people in line by frowning and carrying on the way bad leaders do — he would do it musically.

Some of the music Thelonious presented seemed impossible. *Skippy* is a good example of that. And *Trinkle Tinkle. Four in One*. You'd look at it on the paper and say, "What are you talking about?" Thelonious would say, "It's there. Play it." Then when you'd take your time, and get it, it would just fall right in. Because everything he wrote had a meaning, there was a place for it.

I feel that, of the big band recordings, the Town Hall concert, with Hall Overton's arrangements, best conveyed Thelonious's approach: he had a lot of input into that, whereas with the other big band recordings he just left it to the arranger. Overton's arrangements had the band doing some of Thelonious's solo runs,

which looked like an impossible task when we saw that music. He had horns going in all directions but always coming to meet each other! When you had to play that, transcribed from how he played piano, you know that if anyone said Thelonious didn't have technique, they were out of their minds! That album sounds different from any big band album I ever heard. He and Hall were very good friends. It was really economics that stopped Thelonious from doing more big band things, although I know he liked the freedom of the small-group context too.

At one time at the Five Spot he had Steve Lacy with us too, because he liked that high sound. On one recording, *Shuffle Boil*, he had me playing way up high on the tenor. I said, "What are you trying to make me do?" He just said, "It's on the horn." Then when I heard it back, this strange-sounding stuff came out, right and pretty. He said, "You see how it sounds? The tenor is *full* up there – fuller than a soprano."

We never took a big band to Europe, but we did do some concerts there, with Johnny Griffin and some musicians who were already over there.

The only vocalist on a recording was Jon Hendricks. That really happened accidentally. I was late for that record date, because my father had passed. Of course they didn't know that, and Teo Macero, the A&R man, and everybody was uptight, pacing, running around: "Where is Rouse?" Everybody's putting 'Rouse' down and so on; Thelonious is cool. I'm sure he was wondering, but he never showed his emotions much. Somehow, in the middle of this Jon came in, and they decided to start the recording date. Finally I got there, so Jon was just on one tune, and I did the rest.

I don't think Thelonious minded lyrics to his music. If they were presented to him and he thought they were all right then it was okay, he didn't mind people writing lyrics to his music. He had a different thing with singers though – he liked modern singers. "That's how singers should be singing," I remember him telling me one time. Like Eddie Jefferson and King Pleasure. He liked singers who were innovators, who could sing changes, like a horn. To anybody around him he was like a coat-puller – he would give them an idea, something they would never think of doing.

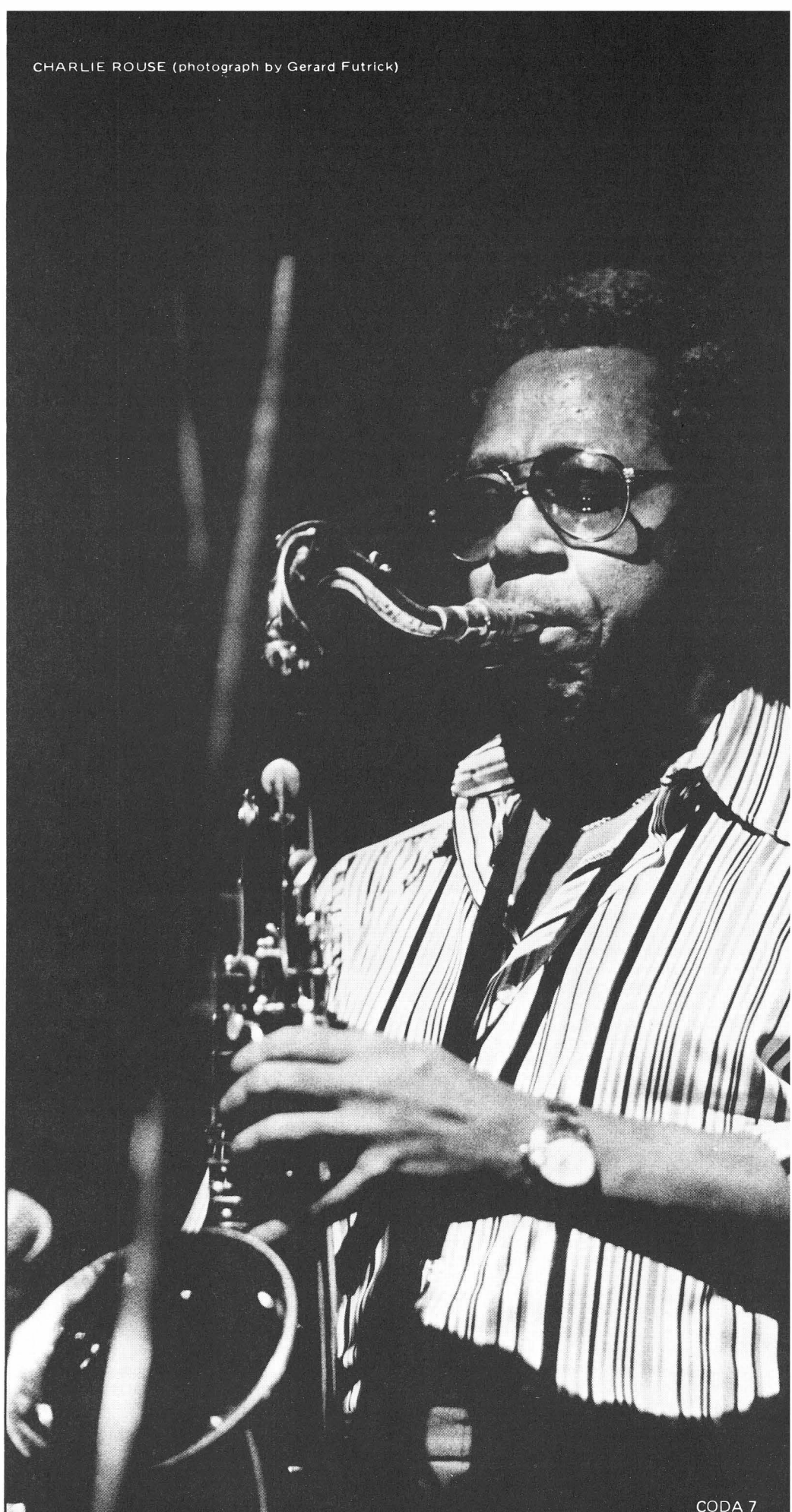
Although he and the quartet received a lot of acclaim in the sixties, after all those years it finally came – it wasn't necessarily easy for the group. We used to go over to Europe every year. George Wein was producing the concerts and all, George Wein was having him over in Europe. Thelonious was always putting the music in a high level.

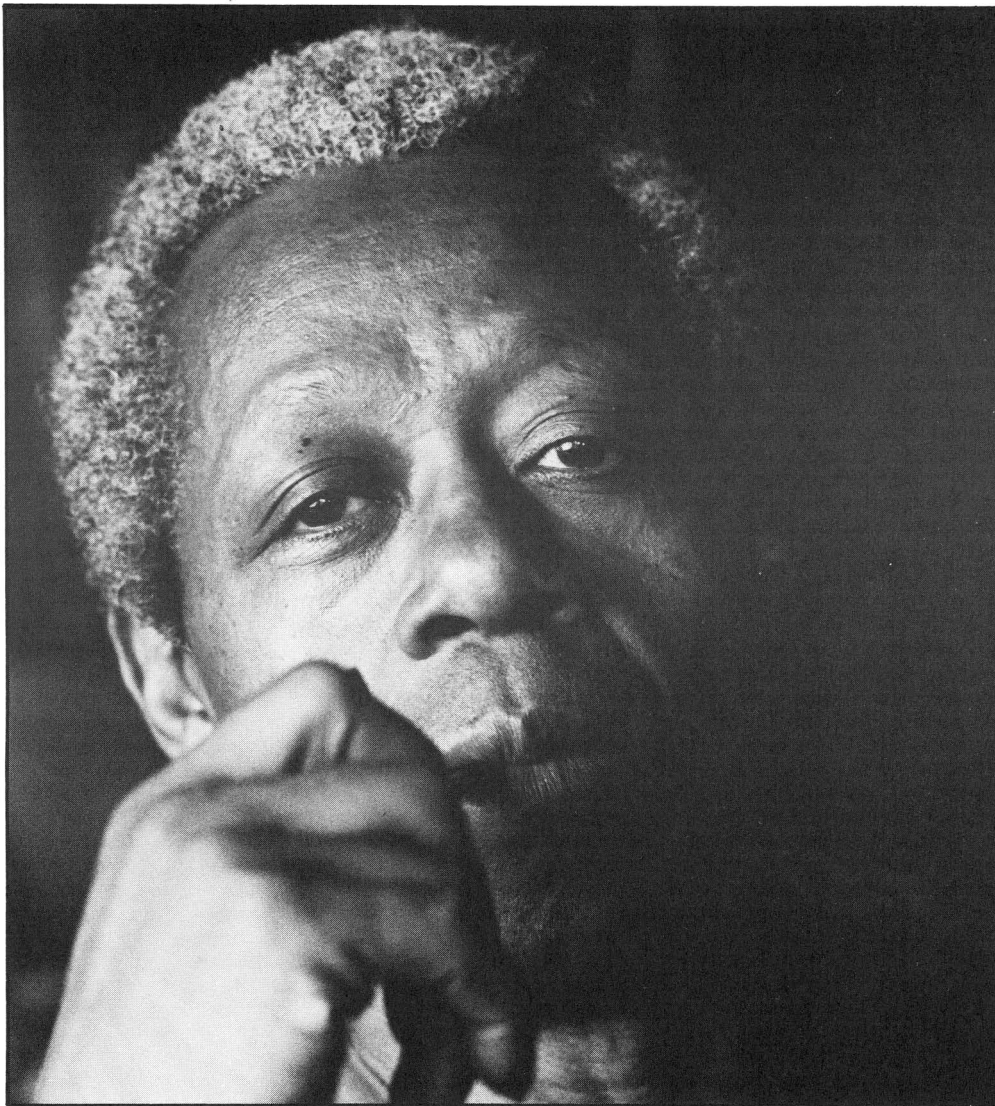
I remember the first time George Wein took us over, and we went to all the *best* restaurants, Thelonious wanted to be in the best restaurants and the best hotels, he was really first class.

Over here Thelonious always made sure they booked him into the better hotels and all. Once he broke that barrier and started moving, he went straight to first class. So touring was a great pleasure.

Because of his dancing around the piano etc. he was often considered an eccentric character, but it all had a meaning. It wasn't a stage presentation, it was how he felt at that moment. He would never do it if the situation didn't lend itself for him. When he danced, it meant the thing was swinging, and it made him do that. It was never a 'routine' where someone

CHARLIE ROUSE (photograph by Gerard Futrick)





said, "Keep that in, it looks good." It was spontaneous, he often didn't do it. I read somewhere someone said he did that to direct the band, but that wasn't the case at all.

Once you start creating, you never know what is happening up on that bandstand, and once the flow of whoever is up on that bandstand starts meshing, and you hear that pulse, you have to be cold or you have to be dead not to start patting your feet. That's the beauty of that music, and you can't pinpoint it, it's a spontaneous thing.

I have a new band now, called Sphere. All my career has been not so much working as a single, or jamming, I've always been associated with really close-knit groups. And Ben Riley and I were together with Thelonious, Ben was with him about five years, and Ben and Buster Williams and Kenny Barron had been playing together as a trio for three or four years. They were the rhythm section with Ron Carter, and after that broke up the trio stayed together. They're very musical, and Ben Riley is a hell of a swinging drummer. And we talked about it for about a year before we really formed the band. I played with them at a club, just for a weekend, and things jelled. We'd talk about getting together and practicing, but it never happened, it just kept going on and going on and going on. Then in February, Buster called the band together and said let's go ahead and

get together and do it. Incorporate the band, so everybody would have an interest in it, and do it. Buster and Kenny came up with the word Sphere, which of course was Thelonious's middle name, and this got a lot of people wondering if this was going to be another Mingus Dynasty or what, and the band wasn't conceived in any way like that. They knew that I was so involved in Thelonious's music that I wanted to play his music — but correctly. A lot of people don't get the essence of Thelonious's music because they start right from jump expressing it their way. And his music is so personal. If they start off expressing it their way before they state his idea, then it loses all its character, the tune is just like nothing. If you state just what Thelonious wanted stated at first, just for one chorus, the melody, *then* express your shit. Learn his compositions the way he intended them to go, play the correct chords, then you can take it wherever you want to, and come back to where the melody is supposed to be. So we talked about that and that's what we decided would be the most logical thing to do. It's not a matter of emulating him, but his compositions are so strong and so valuable, that it has to be played. A lot of musicians shy away from it, or approach it the wrong way. You can take *How High the Moon* and *I Remember April, It's a Beautiful Friendship*, you can interpret it from the word go your way

and it will come out slick — better than it's written. You can do that to those tunes, but you can't do it to his tunes. You have to play them the way he wanted it — *then* you can go and do whatever you want to with them. But we didn't want to have a band that just played Thelonious's tunes. Kenny Barron writes, I have some compositions, Buster has compositions. So we wanted to do those, plus those of other great artists — I like to do Billy Strayhorn tunes, a lot of Benny Carter tunes.

But Sphere was such a hit word, because it's round, so I had no qualms about using it. It is Thelonious's middle name, but it's also a lot of other things, so wherever we play we try to go on the radio and explain to people. Because that's the first thing people ask: is it going to be another Dynasty, but the Dynasty is boxed in, and I would never attempt to play Thelonious's music like he played. No piano player has an approach like his, and no one has his conception. But I sure don't want to stop playing his music. I played with him for ten years, so I know how to play them the way he wanted it.

And I think jazz needs a lot of working groups; not like when you go to hear jazz and there's five guys up there — very good improvisations, but it's like a jam thing — the tenor is taking eight and the drummer eight and the trumpeter eight — the same thing over and over again. That's limiting. That's been heard over and over, and I think what jazz needs now is good working groups, years ago they had good working big bands; they had Fletcher Henderson, Don Redman, Andy Kirk — these were incredible bands — Count Basie, Duke Ellington, and all of them had different styles! Jimmy Lunceford. Economically speaking, that's not feasible now. But you can have that same quality in smaller groups, and have a good structure, a tightness. The longer musicians play together, the more the band gets to be a unit and gets to develop a sound. Like years ago, the big bands all rehearsed together. You can play eight bars of a record of any one of those bands, and I can tell you which band it is, because they all had their individual sounds. They'd been playing together, they were on the road. If they weren't playing a dance, they were playing in their rooms. You do that for a year, you develop a sound.

But the little bands now — guys say, well I have a band of all-stars. Sure, it's good to hear that at times, but for a working unit, I'll take that any day, I don't care how small it has to be — a quartet or a trio, whatever, it's the ultimate, you can do so much with it. That's how Sphere happened. We did our first thing at Lush Life and it went off beautifully — but when it went to San Francisco it just went another way! I think people came thinking, well how is this band going to approach Thelonious's music. But we did a standard, an original, a tune by Thelonious, we broke it up. We started on Tuesday, and by Sunday, that place was packed! We came together and I think the longer we're together the longer we play, we're going to have identity.

When I came up starting to play music, the idea wasn't so much to make money, it was the artistic part of it, the love of music. Making the music happen.

For concerts, recordings and workshops, contact Charlie Rouse at 165 West End Avenue, Apt. 17-E, New York, N.Y. 10023; telephone (212) 879-7430 or 724-9416.

Frank Rosolino



The following interview was done in Copenhagen in August 1978, as Frank Rosolino was appearing in a club there with the Danish rhythm section of Thomas Clausen on piano, Bo Stief on bass and Bjarne Rostvold on drums. Rosolino died in Los Angeles the following November. As the recently released "Thinking About You" on Sackville has renewed interest in the man and his music, we are pleased to be able to print this interview.

My father and mother were both born in Sicily, and they came to the United States at a very young age. My mother was 8 years old and my father 18. My father has been playing music all his life — mandolin, guitar and a little clarinet, my mother played the guitar too, so there was always music all over the house. In that kind of environment you are constantly being "in tune" and hearing things, and you develop a good sense of melody.

When I was nine years old my father started to teach me on the guitar. Although he was not a modern player, as he came from the old country, he had a fantastic technique on the guitar. He taught me to play in different keys so that I could accompany him.

Guitar was not really my instrument, but it got me started, and when I was 13 years old, my father mentioned that I maybe should learn another instrument: the accordion. I, and my brothers, and my eldest brother Reso in particular said, "No, no, not the accordion", because I didn't care for the accordion very much. Reso had been studying the violin; he was practically a virtuoso, practising every day, playing intricate things on the violin. He had studied for years at school and had played with various orchestras in Detroit. He suggested that maybe we should buy a trombone. My father said, but he is too small, maybe he can't reach the positions, but Reso said, oh no, don't worry about that. So that's how I got started playing trombone at the age of 13.

I went with my father downtown to a pawnshop, and he bought me a trombone for 25 dollars that was called "The Twentieth Century Trombone". I had never heard of a twentieth century trombone before. I learned the scales, a little nursery rhyme. I listened to my brother playing in the other room, and I would mimic the kinds of things he was playing on the violin. Maybe that's why I started thinking of playing with speed.

Once you learn the basics on the instrument, you can go from there. Now I could learn to play melodies. I used to play in jam sessions. I went to Miller High School in Detroit where Milt Jackson was also one of the students. He graduated a year or a semester before I did, and we played in some of the high school dances and things like that, then there were a lot of jam sessions at that time. So I used to go out and learn how to play in the jam sessions just by learning the standard melodies, a lot of popular tunes like *Out Of Nowhere*, *Takin' A Chance On Love*, *All Of Me*, *Stuffy*, whatever was popular at the time, we would just get together and blow.

I knew the horn now and could get around the instrument better than I knew how to read music. Reso used to tell me I was getting to play well enough so that he felt that if I could really learn to read well, he could use me in some of the big bands that were appearing around town. At this time he was also learning to play the trumpet. He had heard Harry James and after that he had put the violin down and taken up

the trumpet. As a violinist he could already read anything in sight, so all he had to do was develop the embouchure and learn the fingerings, which he did very well, in fact he played the trumpet so well it almost sounded as good as Harry James and a lot of other fine players. By the time I was 16 years old, Reso was telling me, "Frank, get your nose in the book and learn how to read music so we can use you".

I joined the army when I was 18. One day the 86th Division Band came to play a dance for us. I was listening to the band and I was getting very excited and very eager to try to get in with the band, which in fact was a very fine one. I walked up to the leader and I said, "Excuse me, would you mind if I play something with the band?" He looked at me standing there with my dirty army fatigues on and rather than take a chance, he said, "I'll tell you, we're going to take a break in a minute so why don't you play with the rhythm section". I thought this was great because I couldn't read music very well yet. So I went up and played. They were amazed at what they heard. Jazz trombone players were hard to come by. I joined the 86th Division Band. I got several offers to join other bands, but I continued with them and went to the Philippines. It was there that I learned to read music, one hour each day, the Army had me study music, so when I came back and got out of the army I was ready for the big bands. The time in the army was a good time for me. I started my career in 1947 in America just travelling around and making a name for myself playing with different bands.

Later, when the first jazz version of "Porgy And Bess" was recorded, I took the part of Jake. I was very proud of that. Mel Torme suggested that I should play Jake. It was a beautiful experience and gives me great memor-

ies of the past. Mel Torme has often said to me "Frank you are the best singer on the album" and I feel very embarrassed.

I feel that I'm a lazy composer, but I have written some tunes with some success. I wrote a tune called *Rubberneck* that was recorded by Stan Getz some years ago. I wrote *Blue Daniel*, a jazz waltz, that the late Cannonball Adderley recorded; Shelly Manne recorded it too, and Phineas Newborn. *Waltz For Diane* has been recorded with various groups, and *I Just Don't Want To Run Around Any More*.

Quincy Jones was in some of those bands too, playing trumpet, so we've known each other for many years. Quincy put down his horn in 1961 and became such a fantastic writer, probably one of the finest in the business. I have a high respect for him. I've done quite a number of recordings with him, in particular when we both moved to California, he was writing for the movies and for recording sessions, and he always called me whenever there was something to be done. So I've had the good fortune to work with him, we recorded "Body Heat" for A&M and because of that we have travelled, toured the United States and Japan. From those recordings I became known to a lot of younger people who had never heard me before. All of a sudden they say "Who is this guy?".

— Interview by Arne Astrup

FRANK ROSOLINO

Thinking About You
Sackville 2014

Where, exactly, does Frank Rosolino fit in the large jazz picture? If technique is the criterion by which one judges quality, then he ranks near the top. If one demands sensitivity and invention — as one must — in addition to and possibly at the expense of technique, then Rosolino's recorded legacy suggests that he was a mediocre player. Some of his best work is with Marty Paich backing Mel Torme, but such performances are overwhelmed by his cloying, tasteless work for Reprise in the early 1960s.

Before forming a final opinion of Rosolino's playing, however, consider "Thinking About You," a 1976 quartet date recorded at Toronto's Bourbon Street. The entire album contains but four tunes, and they are surprises: *Sweet and Lovely*, *Who Can I Turn To, Round Midnight*, and *I Thought About You*. They suggest the album's mood, which is mellow. The first and last border on the sprightly; the second and third are largely introspective. They are all characterized by Rosolino's control and by his excellent accompaniment.

The best track is arguably *Round Midnight*. The leader solos first. While he plays a few double-time passages, he nonetheless keeps his penchant for pyrotechnics in check. The next soloist, guitarist Ed Bickert, is a perfect foil for Rosolino. He plays quietly, and his deliberate single-string lines suggest a fragility that the trombonist's sound does not. Bassist Don Thompson and drummer Terry Clarke are more felt than heard, so the trio might be said to provide a soft cushion for the relaxing Rosolino.

Rosolino clearly does not belong in the Pantheon of jazz greats, but this Sackville recording, which is his best, reveals that he could create legitimate, moving music when inspired to do so and when given the proper backing.

— Benjamin Franklin V

BLUES

A COLUMN BY DOUG LANGILLE

This time it is recently recorded Chicago blues, beginning with **BUDDY GUY: "Stone Crazy" (Alligator 4723)**. This is a monster of a heavy urban blues release and Buddy's hottest since his first Vanguard release, "A Man and The Blues". The weak of heart should be warned that this LP is not for them. Buddy stretches out into six longish blues, with some of the most torrid improvisational lead work he has recorded to date. Although a studio session, memories of a recent and rewarding trip to the Checkerboard come to mind. The projected presence is overwhelming. The smell of cigarettes and stale beer oozes from the speakers.

The backing is kept to the basics with Phil Guy on second guitar, J.W. Williams on bass and Ray Allison on drums. This is some of the most sympathetic and disciplined backing on a blues LP in a long time. Phil's work behind Buddy's lead and vocals is superlative, the product of years together on the bandstand.

"Stone Crazy" is taken from a French session and originally appeared in France as "The Blues Giant" (Isabel 900.500). The sound quality is excellent. This is hot Buddy Guy and strongly recommended to urban blues fans who can cope with a bit of tension in their music.

Next we have a more recreational Alligator release in the form of **LONNIE BROOKS: "Turn On The Night" (Alligator 4721)**. As on his first feature LP on Alligator, Lonnie is showcased as a quality entertainer. He dishes out a balanced mix of rockers and slow blues. Lonnie turns in solid interpretations of Joe Turner's *T.V. Mama*, Kris Kenner's *Something You Got*, and Brook Benton's *I'll Take Care Of You*, while the remaining seven cuts are originals. All have good lyrics, and *Inflation* and *Heavy Traffic* present timely statements on urban life. Lonnie also casts a line for the youth with the rock and roller *Teenage Boogie Man*, and unearths his Louisiana roots with *Zydeco*. The latter has more of a Cajun than Creole feel to it.

The program features plenty of sizzling lead work and first-class vocals from Lonnie. Solid backing comes from Lonnie Brooks Band regulars Bob Levis (guitar), Ken Sajdak (keyboards), Harlan Terson (bass), with Billy Jackson and

Merle Perkins splitting the drum chores. This unit is well-augmented by horns on several cuts.

KOKO TAYLOR's "From The Heart Of A Woman" (Alligator 4724) is her most dynamic and best LP to date. Along with two tough originals, her treatment of such gems as *Sure Had A Wonderful Time Last Night*, *I'd Rather Be Blind*, *Blow Top Blues* and *If You've Got A Heartache* transcends her usual growling, female taildragger approach. Meanwhile there is plenty of funky grit embedded in her handling of the R&B rocker *Keep Your Hands Off Him*, the mid-tempo *If Walls Could Talk*, and the back door epic *Something Strange Going On*. A feminist mood implied by the LP title is more clearly stated in *Thanks, But No Thanks*, *Never Trust A Man*, and *It Took A Long Time*.

Koko's session band is Criss Johnson and Sammy Lawhorn on guitars, Vince Chappelle on drums, Mule Boyson on bass, and Bill Heid on keyboards. Billy Branch, A.C. Reed and Emmett Saunders show up on harp, tenor and lead guitar on selected numbers. The backing is damn good. Johnson particularly shines with some good lead work on *Something Strange...* and *I'd Rather Be Blind*.

As I said before, this is Koko's most dynamic and best release to date. The sound quality is excellent, making it well worth the purchase.

Next there are Volumes 4, 5, and 6 of Alligator's "**LIVING CHICAGO BLUES**" series. In all cases the material in this series has been well-rehearsed with good solo work and tight backing. The sound quality is very good, and the informative liner notes reinforce the music in stating that Chicago's local music scene is alive and vibrant. Chicago is still well worth a trip.

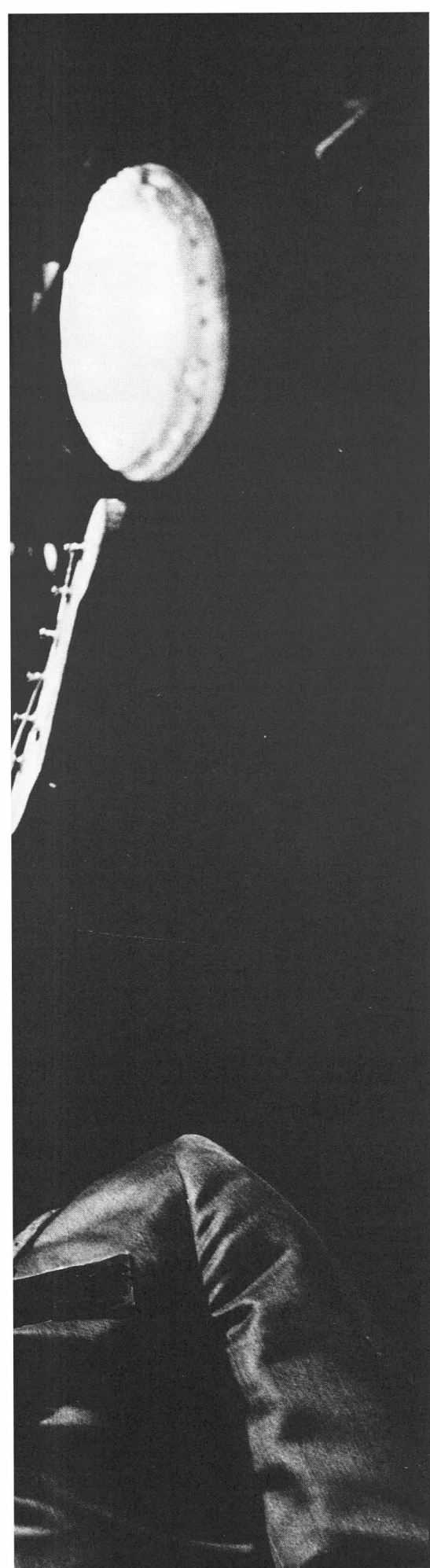
Volume 4 (AL 7704) starts off with 4 by **A.C. REED and the SPARK PLUGS**. Saxophonist Reed is well known because of his associations with Buddy Guy, Son Seals and more recently, Albert Collins. As an integral part of their bands, A.C.'s role extended beyond instrumental accompaniment to include that of pre-showtime vocalist. As illustrated here, A.C. is more than an adequate vocalist as he leads his band through the socially relevant *Hard Times* and *Moving Out Of The Ghetto*, and Reed standards like *She's Fine* and *Going To New York*. This last Jimmy Reed tune has become an A.C. Reed anthem and a tune that he can't pass by a microphone without singing. The program also allows him to get in plenty of solid sax. The Spark Plugs include the Burton Brothers, Phil Guy, Alan Batts and Casey Jones.

SCOTTY AND THE RIB TIPS follow with some tight soul and blues. Scotty is guitarist/vocalist Buddy Scott and the Rib Tips are primarily Scott kin. As the liner notes point out, the Scotts are a South Side institution, having steadily gigged around the Chicago bar scene for 15 odd years. They form one tight and locally popular unit. Instrumentation is 3 guitars, keyboards, bass and drums. Buddy Scott has a musty, soulful vocal style, slightly reminiscent of Willie Mabon. The lead guitar is reminiscent of Mighty Joe Young. The program is highlighted by a funky *Big Leg Woman* — true to the Poppa Stoppa hit, and a smooth, soulful rendition of Johnny Taylor's *Careless With Our Love*.

Volume 4 closes with 4 numbers by pianist **LOVIE LEE**. Lee has gained recognition of late as Muddy Waters' pianist. As reflected in his vocal and instrumental style, Lee is an older generation Chicago bluesman. He is a strong, fluid pianist and pleasing vocalist. Backing is

BUDDY GUY (photograph by Bill Smith)





typical Chicago with a tight, compact ensemble featuring the likes of Carey and Lurrie Bell. My favourite is the slow blues *Nobody Knows My Troubles*, featuring solid blues piano and harp. Although Lovie Lee is over sixty, these Alligator sides are his premier recordings.

LACY GIBSON and the CHICAGO FIRE BAND kick off Volume 5 (AL 7705). Gibson is a 30-year veteran of the Chicago music scene. As a sideman he has backed many a local artist plus noted visitors such as Ray Charles, Al Hibbler, Ted Butler and Red Holloway. His versatile guitar playing transcends the blues mould into jazz with a Texas/West Coast feel. His major influences include Matt Murphy, Lefty Bates, Wayne Bennett, T-Bone Walker etc. In more recent years he gained recognition for his 2-year stint with Son Seals where his opening lead work cooked up many an unsuspecting audience.

Lacy's four upbeat offerings cast him as a strong vocalist — a senior Little Milton. The Chicago Fire Band is made up of Son Seals alumni — King Solomon, Snapper Mitchum and Dave Anderson. Along with guest guitarist Sebastian Danchin, this tight band churns up a storm.

Next up is BIG LEON BROOK'S BLUES HARP BAND. Leon, whose main influences were Little Walter and Rice Miller, has messed around with Chicago blues since the 1940s. He was very active until a stretch of retirement in the 1960s, returning to the blues in the 1970s when an interest in his older style Chicago harp blues was rekindled. Leon is both a strong, husky harp player and vocalist. His smoke-cured downhome sound is aided and abetted by Pinetop Perkins, Louis Meyers, Freddie Dixon and Odie Payne Jr.

Guitarist/vocalist ANDREW BROWN finishes off Volume 5 with three clean modern blues. Brown has been in and out of Chicago blues since the 1950s. He leans in the direction of modern stylists like Little Milton, Bobby Bland, Freddie King, and of course B.B. However, on the material presented here I keep hearing a touch of Fenton Robinson, especially on the slow blues *I Got News For You*. Backing is tight and straight-ahead modern blues including second guitar, keyboards, bass, drums, trumpet and tenor saxophone. The only flaw is the downplay of the horns in the mix of the uptempo *Morning, Noon And Night*. Brown is a quick, clean lead guitarist and pleasing vocalist, well worth a listen.

Volume 6 (AL 7706) starts off with 4 cuts by pianist/vocalist DETROIT JR. (Emery Williams Jr.). Outside Chicago Jr. is likely best known for his songwriting, and keyboard work with Howlin' Wolf's band and Eddie Shaw's Wolf Gang. Jr.'s songwriting abilities and, in particular, his sly wit come out strong in program titles such as *If I Hadn't Been High, Some Nerve* and *I Got Money*. His more serious side is evident in his sombre reflections on marriage and the ideal situation — *Somebody To Shack*. Strong stuff. His raspy vocals and loose, free-flowing piano are complemented by a cooking ensemble featuring guitar, bass, drums and two tenor saxophones.

Next are four strong sides by LUTHER "GUITAR JR." JOHNSON. Johnson is best known for his 7 year stint with the Muddy Waters Blues Band and as a member of the Legendary Blues Band. On his own he is a strong vocalist and competent West Side guitar stylist. His hard driving guitar bursts out and is given ample exposure throughout this program

of uptempo rockers. My favourites are *Somebody Have Mercy* and the Magic Sam classic *Look What You Done*. Sidemen include Pinetop Perkins, Calvin Jones and Willie Smith. If you like what Luther Johnson is putting down here, you might check out his work with the Nighthawks on Adelphi AD 4120 and AD 4125.

Bassist vocalist QUEEN SYLVIA EMBRY follows with a mixed and pleasing program of blues, funk and soul. Queen Sylvia has been involved in Chicago blues since the 1960s. As bassist she has worked with guitarists Lefty Diz and John Embry. In 1980 she was featured along with John Embry on the Razor LP — "After Work" (5102). This particular LP I picked as one of the hottest Chicago releases in the 1980 *Coda* Writers' Survey.

Sylvia's strong, soulful vocals are reminiscent of Big Mama Thornton. Here her program includes a solid blues *Going Upstairs* (strong lyrics), 2 funky rockers *Blues This Morning* and *Tired Of Being Pushed Around*, and a soulful ballad *Please Let Me Stay*. The tight backing is kept simple and direct with 2 guitars, keyboards and drums. Good driving drum work with Buddy Scott surfacing on guitar.

That's it for "Living Chicago Blues" on Alligator. Next is a budget release on XRT Records — "Blues Deluxe" (XRT 9301) featuring a sampling of 1980 Chicagofest blues headliners — one longish cut each by Muddy Waters, Willie Dixon, Koko Taylor, Son Seals, Lonnie Brooks and Mighty Joe Young, each with their regular working bands. There is plenty of cooking, live excitement on this set. The recording quality is exceptionally good for a live recording, with the set being programmed as a continuous concert. The sparks fly on this one making it worth picking up, especially at a budget price. Oh yes "Blues Deluxe" is a joint production of WXRT-FM Chicago and Alligator Records.

Finally, there is LITTLE WILLIE ANDERSON's "Swinging The Blues" (Blues Over Blues Records - B.O.B. 2701). Stylistically Anderson came up in Little Walter Jacob's shadow. All that melodic, full, swooping chromatic harp is there. Vocally, Anderson even sounds raspy like a Little Walter/Willie Williams cross. The spirit of Little Walter is further enhanced on this session recorded in July 1979 by the presence of Fred Below, Robert Jr. Lockwood, and Jimmy Lee Robinson. Other sidemen include Sammy Lawhorn (guitar), Willie Black (bass) and Lockwood's alto saxophonist Peter Hoskin. Hoskin's presence is limited to a Chicago ensemble interpretation of *Lester Leaps In*.

True to the Little Walter spirit there is a real swing/jazz feel to the proceedings. Check out the Lester Young theme plus instrumentals *Been Around* and *69th Street Bounce*. Lockwood and Below, especially, help Anderson out to this end. The postwar Chicago ensemble sound of Walter, Muddy, etc. is well represented here in tunes like Anderson's loping *Looking For You Baby* (check out Lawhorn's lead work), Walter's *Everything Gonna Be Alright*, and the slow, Walterish instrumental *Late Night*.

There are 10 cuts in all with plenty of good cooking music. A must for fans of the Little Walter sound. This is a well-produced, engineered and pressed package with good liner notes by Dick Shurman. Blues Over Blues Records appear to have good distribution, but a letter to B.O.B. Records, 150 Rio Grande Blvd., Denver, Colorado 80223 U.S.A. might be in order.

— Doug Langille

FRASER MacPHERSON

AN ARTICLE BY FRANK RUTTER * PHOTOGRAPH BY BILL SMITH

Fraser MacPherson has spent most of his life dodging success but it is finally catching up with him.

It's not just that you have to go outside Canada to become famous inside — although he did that — but the Vancouver saxophonist has spent so much time just being professional about his music in a career of 34 years that he has never looked for glamor or personal promotion. That's why so many people are taken aback when they discover him. Fraser springs out of the blues fully-mature, marvellously relaxed and technically superb and they wonder where this guy has been all the time.

This has happened at international jazz festivals in Montreux and Concord, to record reviewers in England and the U.S., and even to other Canadians. MacPherson at the age of 54 is enjoying a mellow Indian summer. He can't help it that he has been playing just as well for several decades. But he is philosophical. "This is a good time of life for it to happen," he says. "At my age I'm not going to be spoiled by success."

The fact is that while the recognition that is finally coming his way is gratifying he has been enjoying himself thoroughly all the time, thank you, living on Canada's lush west coast. For many of his years in the music business MacPherson has been in show bands, or playing in studios (in the good old days when the CBC actually produced live radio and TV shows on the west coast). And while this tends to make a musician keep his head down, it can develop a very high degree of skill. Timing, reading, tone, repertory and consistency are vital to an accompanist or a studio session musician. To these, MacPherson can add absolute relaxation and ease of improvisation.

Born in Winnipeg, Manitoba, the son of a railroad man, MacPherson moved to Victoria, British Columbia, as a child. His first fling with music was first grade piano lessons. He graduated to "pop piano in 20 easy lessons" and was playing his first gigs at weddings until at the age of 14 he encountered a clarinet left by an army chaplain at the Christian Brothers of Ireland school he was attending.

"I was a bookish kid, never one for sports, and I worked in my spare time in the public library. I heard about something called jazz. I wasn't sure what it was. There were only three books about it so I read them." They were Ramsey and Smith's "Jazzmen", Robert Goffin's "Jazz" and "The Real Jazz" — "by this fellow Huge Panacea who'd got it all wrong and had to write another book putting it right." It was Hugues Panassie, however, who guided the infant MacPherson's opinions and led him to listen to Sidney Bechet, Albert Nicholas, Omer Simeon and Edmond Hall — "I used to hear him on the Eddie Condon Town Hall concert broadcasts and to this day he is one of my favorites."

When MacPherson was 15 his father gave him an alto saxophone and by the time he was attending university he played in a student dance band. In fact he played so much that he abandoned his studies for a degree in commerce. The opportunity to reach a wider audience

came during a benefit concert in 1948 to raise money for the victims of severe flooding at his birthplace, Winnipeg. He got a job at the Alexandra Ballroom in Vancouver, then another at the Palomar Supper Club with trumpeter Chuck Barber. A course of lectures at 8:30 a.m. convinced him that university was no longer for him.

Although his favorites at the time were Johnny Hodges, Benny Carter and Willie Smith, it is the sound of Lester Young that lingers most in his playing today, and that honest, swinging saxophonist Zoot Sims is one of the musicians he respects most. He switched to tenor, his main instrument now, in the early 1950s when he was attracted to the style of Stan Getz (hence Young). "I was playing in a quartet with Ray Norris. The interesting thing is that the tenor sax is an instrument I was never that serious about." In fact he wanted to study flute and went to New York to do so. If he had any ambitions about staying, it was his voice, not his music that might have given him the big break. He was visiting the Roseland Ballroom where impresarios and agents prowled and the musical talent paraded, trying to match up for gigs. "This guy without even shifting the cigar in his mouth said, 'I don't care about the sax, kid, just get over to CBS for a voice audition.'" MacPherson has a deep, mellifluous voice, excellent for an announcer but about the only known example of it on record is a maniacal laugh on an LP titled "The Shadow". It's pop material, done more for laughs than critics, but MacPherson demonstrates his musical versatility by playing alto and tenor saxophones, alto and bass flute, piccolo, melodian and multivider.

MacPherson played for more than 20 years at Vancouver clubs, such as Isy's, The Cave and the Palomar, backing visiting celebrities such as Sammy Davis, Tony Bennett, Mitzi Gaynor, Billy Daniels and the Mills Brothers. When Bennett was planning a Vancouver engagement he asked Count Basie down in Las Vegas what musicians he would need to take. Vancouver wasn't exactly the Big Apple. "Don't worry," said the Count. "They got it covered."

By "they" he meant MacPherson who by then was leading the band at The Cave. Visiting musicians such as Basie, Louis Armstrong and Earl Hines knew about MacPherson even if the public didn't. He refers to the fifties and sixties as "the golden age of nightclubs" and he enjoyed the nightly grind, liberally supplemented with studio work. Nowadays, though, he is not so keen on playing in "upholstered sewers".

By the mid-seventies the clubs and the studio work were both fading fast. The clubs folded and the radio and TV work became more centralized in Eastern Canada. MacPherson never wanted to leave Vancouver. He began to look around and became entranced with the chamber-jazz sound of the Ruby Braff-George Barnes Quartet, and contacted a local guitarist who caught his ear, Oliver Gannon. "All these drummers were making too much noise anyway," MacPherson says. "You can't hear yourself think. I called Oliver. He said I think we need a bass player and we got Wyatt Ruther (an expatriate American living in Vancouver). I

just wanted to play some standards so we did a radio show and it was fun. I thought: that's what I want to do — agreeable standards with agreeable musicians. The time was right."

The radio show, in May, 1975, for the French-language Canadian network, was recorded and MacPherson had the rights. He decided to put out his own record on the West End label. It was quite an experience. He hawked it himself, by mail order and going door-to-door around the stores and radio stations. He made a deal with RCA to distribute the LP. Since then, the record has been sold to Carl Jefferson's Concord label. Jefferson had MacPherson down to his California festival in 1979 but in the meantime MacPherson had begun to win a wider international reputation, playing in England, making a nine day visit to the Soviet Union in November 1978 and appearing at the Montreux Festival (where he was recorded) in July 1979. He made a second tour of the Soviet Union, this one for two weeks, in June 1980 and hopes to go again in 1984.

The Soviet trips were arranged through George Zukerman with an assist from the British Columbia provincial government, and were extremely successful. At Riga, MacPherson was surprised by a Soviet fan waving a copy of *Coda*. MacPherson was also able to enhance his modest collection of hats and he is now trying to learn the language seriously and is a keen reader of Soviet history. On the first Russian tour, MacPherson gave 13 concerts in 9 days in Moscow, Riga and Leningrad. The second tour, slightly more leisurely, featured 12 concerts in Vilnius, Kaunas and Leningrad. MacPherson found audiences took their jazz seriously and were knowledgeable, too. A review in *Soviet Culture* said of a Moscow concert that the MacPherson Trio demonstrated "a particular purity, naturalness and transparency of sound" and opened "a new and interesting page in our knowledge of jazz music." The Soviet news agency Tass reported that the trio "played with abandon, showing high professionalism and virtuoso performing." The fact that there is a good chance of a third tour is a rare compliment.

Although Jefferson may have some more tapes, Concord didn't do too much with MacPherson. He appears on just one track of an all-star group on one other LP. Jefferson admits candidly that, while he admires MacPherson, he simply has "so many saxophonists" under contract. But in 1980 another French-language radio show resulted in another recording. This one is a duo, MacPherson on tenor, Oliver Gannon on guitar, and it's just out on Canada's own Sackville label. The duo, sometimes augmented by bass and drums, has been playing regularly in two Vancouver spots, the Delta River Inn and the Railway Club. Radio CJAZ broadcasts from the River Inn every Saturday night and MacPherson is being offered dates across Canada at festivals and clubs. He appeared this summer at the Montreal and Edmonton festivals.

The hallmarks of MacPherson's style are effortlessness and relaxation. He takes a tune from his vast repertoire and snuggles into it

comfortably, like donning slippers by the fire. There is no flash, no gimmick — just straight, beautifully-played music, the improvisations subtle, only occasionally aggressive. "Less is more," says MacPherson who, despite a penchant for puns, is pretty laconic himself. "I like to tell a story. I don't like to over-emphasize harmony at the expense of melody." He refers to fusion and jazz-rock as "space cadet music." Of his musical relationship with guitarist Gannon, MacPherson says, "It is pretty hard for both of us — it's pretty fragile music.

You must have a good sense of time and rhythm otherwise it's impossible. In a situation like this there's no place to hide. The secret is to play a difficult piece without making it sound worked-out. We will go over an intro or an ending but that's all. It seems to work."

It works indeed. MacPherson has mastered the art of making the difficult sound easy. And if you can do that you should have an audience. A big one.

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V6E 1T6 — Telephone (604) 688-1981.

FRASER MACPHERSON ON RECORDS

"The Shadow"	Pacific North 700
"Live at the Planetarium"	Concord CJ 92 (formerly West End 101)
"Jazz Canada Europe '79" (part of a 4-LP set with other artists)	CBC RCI503
"Swing Eiji" (one track)	Concord CJ 152
"I Didn't Know About You"	Sackville 4009

ED BICKERT · FRASER MacPHERSON · In concert at Scuffers, Nov. 7/82



Some Time Before



REISSUES BY JOHN NORRIS

JOHN COLTRANE *Dakar* Prestige 24104

The bottomless well of Coltrane packages continues! This collection combines two sessions where Coltrane shares the spotlight with other saxophones. The first session is from March 22, 1957 and features Coltrane, Bobby Jaspar and trumpeters Idrees Sulieman and Webster Young. The contrasting tonality and conceptions of both the saxophonists and trumpeters makes a nice blend and each musician plays inside the overall texture of Mal Waldron's compositions (*Interplay, Anatomy, Light Blue, Soul Eyes*) in the realisation of the music's aims. The overall unity of this session is enhanced by a tight, swinging rhythm section of Waldron, Kenny Burrell, Paul Chambers and Art Taylor. Burrell

is the key here. His light comping gives the rhythm a flowing pulse while his solo work consistently captures one's attention.

The second session was made a month later on April 20, 1957 with Coltrane and the twin baritone saxes of Pepper Adams and Cecil Payne. The music is more loosely structured and, consequently, closer to the standard type of session produced so often by Prestige in the 1950s. There's good solo work but the music doesn't have the unity of expression found in the earlier date.

The LP is completed with a version of Jimmy Heath's *CTA* recorded at the March 22 date with Coltrane, Waldron, Chambers and Taylor the only performers. It was previously available under Art Taylor's name ("Taylor's Wailers"). The March 22 session was originally titled "Interplay for 2 Trumpets and 2 Tenors" and previously issued on Prestige 7112 and 7341 while "Dakar" was originally on Prestige 16-6 and 7280.

DEXTER GORDON *Resurgence* Prestige MPP 2511

This session ended a four year hiatus in the recording career of Gordon. It did little to further his career or prepare listeners for the sustained brilliance of his Blue Note sessions which began the following year. In reality Gordon plays well enough but the remaining musicians are lacklustre and fail to ignite the flame to make this a memorable occasion. Harold Land's Blue Note date from around the same time ("Take Aim" — LT1051) was diminished by his supporting musicians and the same is true for Dexter. Martin Banks was the trumpet player on both sessions and Richard Boone is the trombonist. Dolo Coker is the pianist with Charles Green on bass and Lawrence Marable on drums. One can imagine the difference if Dexter had recorded for Contemporary during this period.

LEE MORGAN
Take 12
Prestige MPP 2510

Lee Morgan was always worth hearing. Like Louis Armstrong, Red Allen, Fats Navarro and Clifford Brown his playing was always distinctive and irresistible. This 1962 session is one of the recordings made during the hiatus between the two periods he recorded for Blue Note (where you'll find his best work).

This session is typical — in the sense that it contains some interesting Morgan compositions arranged in a distinctive fashion. Morgan, himself, is in fine fettle but the session lacks fire. Clifford Jordan's tenor work is predictable and the rhythm section is smoothly functional but doesn't create the high pressure tension this music requires. Barry Harris has some characteristic solos while Bob Cranshaw and Louis Hayes lay down the time. Lee Morgan collectors will enjoy this music but there is better stuff elsewhere.

JOHNNY HODGES
With Duke Ellington/Billy Strayhorn All Stars
Prestige 24103

This is the second wonderful collection of Mercer material to be reissued by Prestige. The Ellington/Strayhorn piano collaborations are included in "The Golden Duke" (24029) and this time the focus is on small groups from 1947, 1950 and 1951. The Hodges selections are from three sessions in 1947 and continue a tradition which dates back to the late 1930s and was to come to fulfillment with the formation of his own band in the 1950s. Taft Jordan and Harold Baker split the trumpet responsibilities and Lawrence Brown and Al Sears fill out a front line dominated by the brilliance of Johnny Hodges. All twelve of these selections have been available recently, in France, on Vogue LDM 30204 but have not been reissued in the US since the short-lived days of the original Mercer 10" LPs.

The remaining twelve selections in this set were originally issued under the nom de plume of The Coronets — now they are known as the Billy Strayhorn All Stars. Whatever the title, they are a further extension of the Ellingtonian small group sound with such noted interpreters as Cat Anderson, Willie Smith, Paul Gonsalves, Juan Tizol and Jimmy Hamilton the featured soloists. The music ranges from the atmospheric nuances of Duke Ellington's *She* to an early example of Paul Gonsalves's tension-building tenor soloing in *The Happening*. The unusual instrumental combinations (three trombones, alto sax and rhythm on *Sultry Serenade*) are typically Ellingtonian (Strayhornian!) and heighten listener interest in this fascinating music. Willie Smith, Hodges's successor in the Ellington band, shows here that he was an outstanding soloist whose style sits somewhere between Hodges and Benny Carter and this reissue is as much a reminder of his talent as it is a showcase for Johnny Hodges. This is one to keep.

BILL EVANS
Conception
Milestone 47063

"Everybody Digs Bill Evans" was his first Riverside LP as a leader. This 1956 recording is reissued here along with an alternate version of

No Cover No Minimum from that session and unaccompanied solos from 1958 (*Some Other Time*) and 1962 (*Easy To Love, Danny Boy, Like Someone In Love, In Your Own Sweet Way*).

This reissue presents a microcosm of Bill Evans's development from a rather brittle percussive jazz soloist to an intricate harmonic and romantic weaver of lyric song variations. Bill Evans was a major stylist who had a profound effect on pianists' concepts of improvisation in the 1960s and these additional selections will be welcomed by Evans's many admirers. They provide a nice contrast to the more exhilarating 1956 performances by the early trio with Teddy Kotick and Paul Motian.

PAUL DESMOND
East of the Sun
Discovery DS 840

BEN WEBSTER
The Warm Moods
Discovery DS 818

BENNY CARTER
Opening Blues
Prestige MPP 2513

Both Paul Desmond and Ben Webster were lyrical players even though they were tonally far apart and came to music from totally different backgrounds.

The Desmond session was originally on Warner Brothers and it remains one of the definitive examples of his playing. It was a revelation to hear his extended solo explorations of melodic vehicles away from the percussiveness of the Brubeck Quartet in 1959 and, today, the music remains just as fresh. Jim Hall, Percy Heath and Connie Kay are sympathetic in their support but it is really Desmond who makes this music shine.

The Webster session was originally issued on Reprise and is a showcase for Webster's ballad approach within a languorous framework of Hollywood strings. The result is some pretty music but Webster really doesn't need this kind of decoration to perform his music. A far better showcase for his ballads can be found in his collaboration with Art Tatum (Pablo 2310.737).

The Benny Carter LP also showcases Ben Webster and Barney Bigard. It is a reissue of Swingville 2032 ("B B B & Co.") and is a fine example of the musical craft inherent in the playing of these musicians. Carter's unique touch is evident in the ensemble sketches (he has always been a master at voicing parts for reeds) and they provide just the right momentum for the excellent solos which follow by all the reed players as well as trumpeter Sonny Sharrock and guitarist Dave Barbour. This music still has the freshness which made it so good when first issued in 1962. It is good to have it available again.

DUKE ELLINGTON
Concert in the Virgin Islands
Discover DS-841

One hesitates to suggest that this was the last of Duke's great bands; after all writers have been doing this since the 1930s. But this 1965 session is close to the end of Sam Woodyard's era in the band and he gave the orchestra the

kind of cachet it had had when Sonny Greer was at the helm.

The four movements of *The Virgin Island Suite* dominate the music on this recording. Their variety is characteristically Ellingtonian and the four pieces are designed for the special talents of Jimmy Hamilton (clarinet), Ray Nance (violin) and Cat Anderson (trumpet). They justify Ellington's faith in their musicianship as they bring to life his compositions.

The balance of the album consists of two Dugal standards (*Things Ain't What They Used To Be* (Hodges), *Chelsea Bridge* (Gonsalves)), as well as five further originals which are showcases for Johnny Hodges (*Big Fat Alice*), Buster Cooper and Cat Anderson (*The Opener*), Lawrence Brown (*Mysterious Chick*), Paul Gonsalves (*Barefoot Stomper*) and Jimmy Hamilton (*Fade Up*).

Underpinning the band is the superlative bass work of John Lamb and the understated subtlety of Duke's piano which provide the momentum for so much of this wonderful music.

This Discovery reissue seems to have improved the sound quality considerably beyond that of the original Reprise issue. It's an important restoration to the Duke Ellington catalogue.

ART PEPPER
Omega Alpha
Blue Note LT-1064

MARTY PAICH
I Get a Boot out of You
Discovery DS-829
The New York Scene
Discovery DS-844

All these recordings come from 1957/59 — a period of artistic growth and lyric maturity for Art Pepper. It was also a time of intense recording activity which culminated in the outstanding series of sessions produced by Les Koenig for Contemporary Records. While those represent the zenith of Art Pepper's musical statements, the Omega session (from April 1957) is a close second. Carl Perkins, Ben Tucker and Chuck Flores form a cohesive rhythm team behind Pepper's surging alto. All selections (except for *Summertime*) were previously released (but only in monaural) on Onyx 219 and there is enough material for a second volume from this session but don't dispose of your Onyx LP yet. The Blue Note reissue program is in abeyance so "Omega Beta" may never appear. It also seems that corporate protectionism is now preventing the release in Japan of sessions not available in the U.S. so Art Pepper collectors may well be denied the possibility of obtaining the balance of this material.

The Marty Paich sessions are superior examples of West Coast orchestrated jazz of the 1950s. DS-829 is primarily a collection of Ellington tunes while DS-844 features songs from Broadway shows. Marty Paich seems more concerned with tonal textures and unexpected instrumental combinations than the straight ahead drive epitomised by Shorty Rogers and Bill Holman. There is generous solo space for such stylists as Jack Sheldon, Jimmy Giuffre, Frank Rosolino, Victor Feldman, Conte Candoli, Bill Perkins and Russ Freeman but it is Art Pepper who immediately captures your attention. The lyrical originality of his conception is especially apparent in *I've Grown Ac-*

customed to *Her Face* and *Lazy Afternoon* but in his every solo you are aware of a special voice.

Both these Marty Paich sessions were made, originally, for Warner Brothers and their quality was underrated at the time of the original release. These reissues should rectify that situation.

Art Pepper was only occasionally able, in the later stages of his career, to recapture the lyrical purity of this phase of his career. Time should show that this was where his talent was greatest; and these three recordings generously illustrate this.

NEWPORT JAZZ 1958-59 FDC 1024

The copyright laws in some European countries allow musical performances to become public domain after twenty years. Releases such as this are the tip of an iceberg. Quasi-legitimate (but no payments to the musicians) performances from concerts and broadcasts will flourish in direct competition with legitimate recordings unless this loophole is blocked by musicians, composers, and recording companies.

This collection, complete with dismal sound quality, will be sought after by collectors of Miles Davis (*Bye Bye Blackbird/Theme*, 1958), Gerry Mulligan (*Bernie's Tune, Baubles Bangles and Beads/Line for Lyons*, 1958), Lee Konitz (*Some of These Days*, 1958), Sonny Rollins (*I Want to be Happy*, 1958), Chico Hamilton (*I'm in Love with a Wonderful Guy/I'm Gonna Lose That Man*, 1958), Max Roach (*Deeds Not Words*, 1958), and Roy Eldridge/Coleman Hawkins (*Sweet Sue*, 1959).

The performances are excellent but much of the material can be found on other recordings by the same artists with much better sound.

LOUIS ARMSTRONG/ROY ELDRIDGE Franklin Mint 1234

The Franklin Mint, in conjunction with the Institute of Jazz Studies at Rutgers, has initiated a series of four LP box sets (two LPs for each artist) called "The Greatest Jazz Recordings of All Time" which are available on a subscription basis. Needless to say, this new series will complete/complement the already established series being produced by Time Life. Institutions such as these have the resources and influence to utilize material owned by various record companies and thus give the listener a comprehensive representation of the artist's recordings.

This initial package from Rutgers is hampered by the fact that Time Life has already issued a three LP set which contains the essence of Louis Armstrong. Only one of these classics, *West End Blues*, is included in this set which paints a broader picture of Armstrong's career but is musically far inferior. Only nine of the twenty four selections are from the Okeh period and there were better choices available with most of the selections either big band recordings or such novelties as *Darling Nellie Gray* (with the Mills Brothers) or *You Rascal You* (with Louis Jordan). The postwar period includes abysmal performances with the Dukes of Dixieland and a 1965 version of the All Stars. Why is there nothing from the 1947 Town Hall concert, the mid-1950s Columbia

sessions, the Verve collaborations with Ella Fitzgerald or the Roulette date with Duke Ellington?

The Roy Eldridge collection, in comparison, is an overwhelming musical experience. There has not been a Time Life set of "Little Jazz" so this is virgin territory for the compilers. These two records provide us with an excellent cross section of Eldridge's best recordings. The intense, passionate pulse of his playing was never heard better than in the 1937 versions of *After You've Gone, Wabash Stomp* (an alternate take) and *Hecklers Hop*. His 1936 solo on Gene Krupa's *Swing Is Here* is a definitive statement.

The 1940s is covered by selections with Gene Krupa (*Rockin' Chair*) and Artie Shaw (*Little Jazz*) as well as two Keynote selections (*Fiesta in Brass, St. Louis Blues*) by the Little Jazz Brass Ensemble (which includes fellow trumpeters Emmett Berry and Joe Thomas) and *The Gasser, Minor Jive* and *Twilight Time* by groups under Eldridge's own leadership.

Eldridge spent considerable time in Europe in the 1950s when his talents were not fully recognised at home. *Fireworks*, his marvelous duet with Claude Bolling, is an appropriate link to Louis Armstrong while *I Remember Harlem, Easter Parade* and *School Days* demonstrate the diversity of his skills.

The final side of this set includes *Dails Wail, I Still Love Him So* (with Benny Carter), *Wailing* (duet with drummer Alvin Stoller), *How Long Has This Been Going On* (with strings) and *Hanid* (with Coleman Hawkins) from his many Verve sessions. Ironically the compilers missed the opportunity to give us an example of some of Roy's best blues playing which is contained in Sonny Stitt's "Only the Blues" LP. The essence of Eldridge's tightly muted swinging trumpet style is contained in the final selection — *Undecided* — recorded live at the Village Vanguard with George Tucker and Oliver Jackson.

There's nothing new to LP in this four-record set (Dan Morgenstern's assertion in his well-written notes that the Armstrong/Jordan collaboration of *You Rascal You* has not been on LP is incorrect — it was issued on French MCA 510.176) for the avid collector but these sets are designed primarily for people discovering the work of 'classic' artists for the first time. They will be moved by the Eldridge material but may wonder about Louis Armstrong on the basis of the selections offered in the set.

Available only from the Franklin Mint Record Society, Franklin Center, PA 19091.

FOLKWAYS/FOLKLYRIC REISSUES

It's ironic that these companies should be releasing a plethora of LP packages at the very time when the US government is in the process of enacting stiff new penalties for record piracy. This new legislation will undoubtedly have little effect on these companies but it is time that the long-suffering collector be protected from indiscriminate collections which are rehashes of previous LPs and show absolutely no intelligence in their compilation.

The Folkways packages are a disgrace — despite the excellent music contained on some of the LPs. *Striding in Dixieland (Folkways 2816)* has the Louis Armstrong/Fats Waller Martin Block radio show material on side one. This must be at least the fifteenth time this material has appeared on LP! Unfortunately it

is coupled with four superb trio selections by clarinetist Omer Simeon with James P. Johnson and Pops Foster which appeared originally on Disc 78s. They later made up one side of a Pax 10" LP. Folkways, therefore, have given us eleven minutes of music by Omer Simeon and a redundant collection of Armstrong material. As this company has few scruples about where they obtain their material it would have been much better if they had produced what would have been the only LP devoted to the exceptional talents of Omer Simeon. They could have completed the LP by including the Simeon trio (with Lil Armstrong and Zutty Singleton) which was only on a Jazztone 10" LP and the Blue Note sides with Art Hodes. Instead we have a very short, one sided record.

Chicago Dixieland in the Forties (Folkways 2817) has John Steiner's live recording of Jimmie Noone's quartet on side one which appeared originally on Swaggie (where it was coupled with the Armstrong/Waller material) and is also partially available now on Jazz Bird. It is, of course, an excellent representation of Noone's fluent clarinet style — but is hardly dixieland. Side two, however, contains four selections from Session's Richard M. Jones 1944 recordings. Bob Shoffner, Preston Jackson, Darnell Howard, John Lindsay and Baby Dodds



complete a stellar group of jazz originators playing *29th & Dearborn, New Orleans Hop Scop Blues, Jazzin' Baby Blues* and *Canal St. Blues*. Once again Folkways shortchanges the customer with another unduly short side. There's a companion session by Punch Miller's band (four titles) which could easily have been included — thus making the LP worth considering seriously.

Chick Webb (Folkways 2818) features Ella Fitzgerald on four out of the ten selections drawn from location performances in the late 1930s. Some of the titles were probably released before on *First Time* and *Hindsight* while others appear here for the first time. Twenty-six minutes of playing time makes this only half a record with none of the Fitzgerald titles are very interesting. Folkways would have been better advised to repackage the long-deleted *First Time* LP.

Dixieland Jazz in the Forties (Folkways 2853) features a Muggsy Spanier group on side one playing six selections which were originally released under Pee Wee Russell's name on Disc and have been available in the past on Stinson LP30. Spanier and Russell recorded a second time for Disc and these two sessions would have made a cohesive package. Instead we have an uninteresting session of studio musicians

under Frank Signorelli's leadership playing Welk style arrangements of dixieland tunes. Muggsy and Pee Wee play well together and they receive good support from Vic Dickenson, Cliff Jackson, Bob Casey and Joe Grauso in performances very much in the style so well documented by Commodore records. These recordings do not quite reach the level of those sessions (Commodore 15777) and you still only have half an LP of music.

FOLKLYRIC/BLUES CLASSICS

Folklyric and Blues Classics are subsidiaries of Arhoolie Records and reflect the tastes of Chris Strachwitz, its owner. **Harlem Hamfats: Hot Chicago Jazz, Blues & Jive (Folklyric 9029)** is an entertaining mixture of two of his passions — Mississippi blues and New Orleans jazz. The Harlem Hamfats was a recording band who made some successful juke box hits in the late 1930s. Musically the music was a mixture of good time blues and New Orleans hokum. The blues flavour was provided by Joe and Charlie McCoy while Herb Morand's trumpet and compositions injected a Crescent City flavour. This reissue, the first time this material has been on LP in the US (there was an Ace of Hearts reissue containing all but two selections available a decade ago), will provide good

source material for the many entertainment bands wanting to look beyond Louis Jordan and the Boswell Sisters for inspiration.

Long time collectors will be familiar with **Tiny Parham and his Musicians (Folklyric 9028)** and the eighteen selections on this LP have all appeared on various LPs in the past. Five of the selections were on the French RCA LP (741.090) which was supposed to be the first of two LPs to cover all of Parham's recordings — but the second has never materialised. Parham's brand of small group jazz was typical of its time but his arrangements lack the finesse, subtlety and imaginative depth which have made similar recordings by Louis Armstrong, Jelly Roll Morton and Duke Ellington so long lasting a musical experience. Only trumpeter Punch Miller of Parham's musicians can truthfully be described as a commanding figure and he is only heard on about half of these selections. Parham's recordings, like so many others of each era of the music, will be treasured only by those whose fascination stretches beyond the great stylists of today.

Joe Robichaux and his New Orleans Boys (Folklyric 9032) are even more obscure than Tiny Parham but can be linked together as idiomatic exponents of musical styles which transcended their contributions. All sixteen of the Robichaux selections were recorded in New York in 1933 and there is a relentless drive to their music. Leader Robichaux is close to Earl Hines in his solo style while the band's arrangements reflect the kind of approach best exemplified by the Luis Russell band. Unfortunately, neither trumpeter Eugene Ware nor reedmen Alfred Guichard and Gene Porter come close to the breathtaking solo capabilities of Red Allen, Albert Nicholas and Charlie Holmes. Missing, too, is the dramatic emotional depth of expression displayed by Morton and Russell. Robichaux's band had drive but little swing. Eleven of the sixteen titles have also been issued recently in Europe on *Classic Jazz Masters CJM 37*.

Papa Celestin/George Lewis: The Radio Broadcasts 1950/51 (Folklyric 9030) rescues from obscurity some further examples of Down Home New Orleans music by two of its most popular practitioners in the 1950s. The Celestin sides are notable, primarily for the interesting clarinet work of clarinetist Alphonse Picou and the driving Crescent City drumwork of Christopher "Black Happy" Goldstein. Celestin's trumpet work is rough and ready and he sings extensively. *Didn't He Ramble, Lil Liza Jane, High Society* and *The Saints* were previously available on *Storyville 109* and *Saga 8011*. The Lewis selections are from 1950/51 just before the clarinetist became internationally famous. The first four selections are the band with Elmer Talbert on trumpet but these performances don't compare with the earlier Paradox/Pax session which is now available on *Jazz Unlimited JU2*. Percy Humphrey replaces Talbert for the remaining three performances from a 1951 broadcast. The performance of *Climax Rag* is new to LP but this release is the first widely distributed presentation of this material.

Albert Ammons: The King of Boogie Woogie (Blues Classics 27) is yet another indiscriminate reissue of material from Solo Art, Blue Note and Mercury which has appeared before on such labels as Jackson, Boogie Woogie and Oldie Blues. The music is marvelous — even the postwar Mercurys are joyful examples of Ammons' piano playing with a

ROY ELDRIDGE (photograph by Jorgen Bo)



small combo. Four of his best Blue Notes are included (*Boogie Woogie Blues* and *B.W. Stomp, Chicago In Mind* and *Boss Going Crazy*) and two of the Solo Arts (*Monday Struggle, Boogie Woogie*). What is needed is an LP devoted entirely to his Blue Note recordings and a newly remastered set of the Solo Art recordings of Ammons, Pete Johnson and Meade Lux Lewis. Until this is done it is inevitable that less than satisfactory reissues of this kind will continue to exist.

Perhaps because of the dubious rights to this material both Folkways and Folklyric/Blues Classics fail to give the listener complete recording and personnel data. Folklyric's sound transfers are well done but Folkways persists in giving us transfers which are no better than those in the 1950s.

EDDIE HEYWOOD

**The Biggest Little Band of the Forties
Commodore XFL 15876**

Eddie Heywood's sextet, like those of John Kirby and Teddy Wilson, exploited the possibilities of arranged versions of popular songs where the solo work was always subservient to the overall framework of the arrangement. All these groups produced smooth, well-executed performances which were understated examples of the Swing tradition.

In Eddie Heywood's case he surrounded himself with some of the best musicians of the day. Trumpeter Doc Cheatham was a perfect choice for he could play lyrically, growl with gutbucket abandon or play a sweet lead on ballads. Vic Dickenson's solo capabilities were only coming to the forefront at this time but his individuality is most noticeable in these performances. Lem Davis was a competent alto soloist whose voicings blend well with the other horns.

Eddie Heywood's piano individuality is always evident. His piano sound is clean and well articulated — and his succinct improvisations are an extension of the band's overall sound. Less restrained examples of his piano work can be heard on Edmond Hall's sextet recordings for Commodore (XFL 15356) and the Signature sessions with Coleman Hawkins, Don Byas and Johnny Hodges (RCA (Fr) FXM3-7324).

This is a welcome reissue by a musically understated but often intriguing organisation. Commodore has reissued all twelve selections. There are no alternates and the two unissued titles (*Coquette* and *Let Me Go*) listed in Jepsen have not surfaced here.

PHIL WOODS

**Rights of Swing
Jazzman 5001**

CHARLES MINGUS

**Mingus
Jazzman 5002**

CARMEN McRAE

**November Girl
Jazzman 5004**

DIZZY GILLESPIE

**The Giant
Jazzman 5017
The Source
Jazzman 5021**

DEXTER GORDON

**At Montmartre
Jazzman 5023**

ABBEY LINCOLN

**Straight Ahead
Jazzman 5043**

TOSHIKO AKIYOSHI - CHARLIE MARIANO

Quartet

Jazzman 8000

These are only some of the records being marketed under the Jazz Man banner by First American Records. They are all repackages of LPs which have been available previously on other labels and are now licensed by First American.

The Dexter Gordon and Carmen McRae Lps come from Black Lion. The Gordon, with Kenny Drew, NHOP and Albert Heath is one of the most rewarding of his European LPs. Recorded "live" at Cafe Montmartre in Copenhagen, it captures Gordon in full flight over a surging rhythm section. An album not to be missed.

The same is true for the Carmen McRae LP. It's a studio date with the Kenny Clarke-Francy Boland band from 1970 which captures McRae in wonderful form in a set of distinctive tunes where her voice interacts with one of the outstanding jazz orchestras of its day. This is the first North American release for this music. It deserves a wide hearing and should be placed alongside Carmen McRae's "Great American Songbook" as one of the definitive examples of her singing.

"The Giant" and "The Source" were originally on America records and can still be found on a Prestige twofer (24047) of this 1973 material which showcased the talents of Dizzy, Johnny Griffin (on some selections), Kenny Drew, NHOP, Kenny Clarke and percussionist Humberto Canto. These are superior examples of Dizzy's trumpet work within the compatible framework of musicians whose approach reflects a common heritage. The quality of this music contrasts sharply (and favorably) with the bulk of Gillespie's current output.

The Candid records are now into their third generation of repackages. In 1960 they were hailed as the epitome of jazz recordings. Today, much of the music still sounds wonderful even though both the Woods and Toshiko records have lost some of their initial impact. Time has a way of determining what is truly significant in any art form but Charlie Mariano has never made a recording the equal of this date with his then wife Toshiko Akiyoshi, Gene Cherico and Eddie Marshall.

The Phil Woods session was a five part composition for an eight piece band which included Benny Bailey, Curtis Fuller, Sahib Shihab, Julius Watkins and Tommy Flanagan. It was Woods's first major writing accomplishment and it has retained much of its freshness over the years.

Abbey Lincoln's "Straight Ahead" is a remarkable LP — one of the major vocal recordings of the 1960s and it is even more important today. It is one of the isolated examples of a singer bringing her vocal talents together with the instrumental virtuosity of jazz musicians to create music which transcends the boundaries of the original material. This LP, as well as Max Roach's "Freedom Now Suite" (now available again on Columbia JC 36390), contains definitive examples of Abbey Lincoln's work.

"Mingus" includes the extraordinary version

of *Stormy Weather* (from the "Mingus Presents Mingus" Candid session) by Eric Dolphy as well as *MDM, Vassarlean* and *Lock 'Em Up* by the augmented band. *Vassarlean* was not included on the original Candid LP of this material but has been included in subsequent reissues. This is essential Mingus from his greatest period.

VARIOUS ARTISTS

**Small Label Gems of the Forties, Volumes 1-3
Solid Sender 512, 513, 514**

Most of these rare (and obscure) recordings were made in Los Angeles in the 1940s with the balance coming from New York. The original labels were Crystalette, Sittin' In With, Black & White, Atomic, Exclusive and IRRR but some of the musicians are better known.

Volume one is notable for Barney Bigard's fluent clarinet on a version of *Sweet Georgia Brown* which also features altoist Willie Smith and trumpeter Ray Linn. Bigard can also be heard with Monette Moore (*Rockin' Chair, I Want A Little Boy*) and Claude Trenier (*Young Man's Blues* — an alternative version of *Million Dollar Secret*) and his contributions are the highlight of this record. There's an interesting 1941 collaboration between Chu Berry and Charlie Ventura (*Dream Girl, Get Lost*) as well as some innocuous early Lockjaw Davis (*Happy Birthday, Black Pepper*).

Volume two concentrates on sessions recorded by Black & White. It opens with four selections (*Night and Day, Weeping Willie, Everytime I Think of You, Baranco Boogie*) by Wilbert Baranco's big band. Howard McGhee, Dizzy Gillespie, Willie Smith, Lucky Thompson, Vic Dickenson and Charles Mingus are members of the band but the results are not spectacular. Al Killian, a much underrated trumpeter whose career was terminated prematurely, plays some tasty blues choruses on *The Killer's Boogie* and *Boogie In My Flat*. The four Joe Marsala selections (*Joe Joe Jump, Don't Let It End, Romance, Zero Hour*) are evocative of John Kirby's band with Joe Thomas's muted trumpet blending well with Marsala's soft-toned clarinet. Adele Girard's harp is a novelty. Only on *Joe Joe Jump* do the wraps come off for some energetic playing. The Red Callender (*Red Light, Be Happy Pappy*) and Jack McVea (*Lonesome Blues, Open The Door Richard*) sides are trivial banalities by today's standards although were probably popular when recorded. Wilbert Baranco's piano is heard again (with rhythm section) in *Lil Victor's Boogie* and *Rosetta*.

Volume three, despite having Lucky Thompson, Zutty Singleton and Dodo Marmarosa among the performing musicians, is almost entirely devoted to vocalists. Herb Jeffries (*Solitude, Basin St. Blues*) and David Allyn (*Chinero, Sweet And Lovely*) offer ballads while The Basin Street Boys (*Ain't Got No Loot, Satchelmouth Baby*), Frantic Fay Thomas (*I'm In Town, Lover Man*) and Slim Gaillard (*Novachord Boogie, Tee Say Malee, Atomic Cocktail, Yeproc Heresay*) deliver novelty numbers with some instrumental spots. Miss Danna sings *Black And Blue* and *Remember I Knew You When* with accompaniment by Dodo Marmarosa.

Sound quality of these reissues is surprisingly good but only Black & White and Crystalette managed to capture music of any lasting substance.

RECORD REVIEWS



CHARLIE PARKER

Live at Rockland Palace
Charlie Parker CP(2)502 (two records)

Bird at the Apollo
Charlie Parker CP 503

One Night in Washington
Elektra Musician XE1-60019

1961 was a turning point for Parker collectors. It saw the appearance of the three record "Historical Recordings" on Jazz Cool (later on MGM) and "The Bird is Free" and "Happy Bird" on the new Charlie Parker label. Before that there had been few issues that allowed us to hear Parker as audiences had heard him when he was alive: since then it would seem as though every tape on which his sound was caught has been reissued. We have had him in

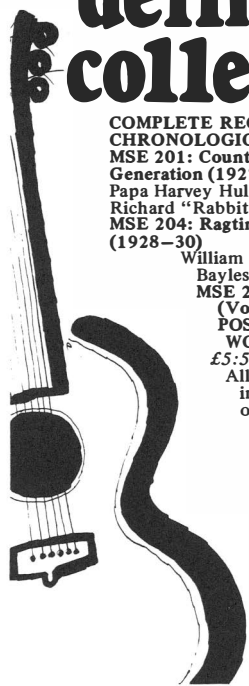
Paris and in Sweden, in apartments and in ballrooms — most of the music lovingly edited, but some, like "Charlie Parker at the Pershing Ballroom" (Zim 1003) offering little more than the ghost of an indication of what Parker played. One half awaits the final step in "Birdology" — "The Inaudible Charlie Parker" made by the Quintet while Parker was locked in the men's room.

Many of the non-studio recordings have given us Parker at his astounding best: the breath-taking cadenza on *A Night in Tunisia* on the early Black Deuce 78's (later Roost RLP 2234), or the carefree broadcast *Dizzy Atmosphere* (Main-man and Spottlite) — one of the few performances by Parker and Gillespie from the California trip on which Parker suffered his first breakdown. Now, twenty years after their first issue, "Happy Bird" is back as "Live at Christy's" (CP 402) while "The Bird is Free" is here again, with additional material, as "Live

at Rockland Palace" (CP(2)502). There is also what purports to be a complete show from the Apollo on August 17, 1950, "Bird at the Apollo" (CP503). Concurrently, in their new "Musician" series, Elektra has come up with "One Night in Washington" where Parker fronts "The Orchestra," a large white band that played only for broadcasts.

On "The Bird is Free" we heard Parker playing with a quintet made up of Walter Bishop (piano), Mundell Lowe (guitar), Teddy Kotick (bass) and Max Roach (drums). The tapes had been edited to eliminate most solos other than those by Parker. Later seven of the nine titles appeared complete on Saga/Eros in England (Saga/Eros 6929, 8005 and 8053). Now they are revealed to have been recorded at a dance in honour of Benjamin J. Davis Jr., a Communist Party official convicted in 1949 under the Smith Act — a birthday ball attended by 3,000 people at Rockland Palace, where Parker also fronted

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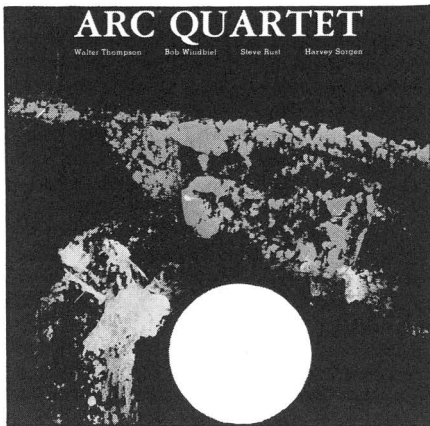
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his string orchestra. The new issue gives us all the performances with strings, along with the earlier performances in their fuller form, though the wistful, relaxed *Star Eyes* is still chopped in two places. There are no new performances by the quintet.

It is certainly for the quintet that one values this record; though, ironically, the most dashing, buoyant playing is on one of the two versions of *Rocker* in which strings are audible. On *Cool Blues*, *Lester Leaps In* and *This Time the Dream's on Me* Parker is at his happy, inventive best, turning the tunes this way and that with intrepid inventiveness. The rapidity of phrasing is not merely the facility of the virtuoso but a concomitant of the extraordinarily rapid changes of direction in improvisation. Even Parker's favourite quotations emerge with a freshness, placed with such effortless facility across the harmonies, which seem to present no challenge to Parker – nothing except opportunity. These are among Parker's most carefree performances; if not among his very greatest, they are outstanding even for him. *Sly Mongoose*, an unusual tune with him, is not adventurous, yet is engagingly relaxed and melodic. Over the years this has remained for me one of Parker's most congenial recordings.

"Bird at the Apollo" is another on-the-spot recording, made by Don Lanphere and Al Porcino by dubbing from the speakers in the dressing room at the Apollo. The sleeve notes by John Rowland suggest we are getting a whole show, of which there were sixteen a week at the Apollo, Harlem's great vaudeville theatre. Even included are almost five minutes of comedian Timmy Rogers "because it actually took place at this event." However, Parker, who plays here with his string orchestra, repeats two of his numbers – *Repetition* and *What Is This Thing Called Love* and the M.C. repeats one of his remarks, so that one has the impression that we have material, possibly, from two shows. What the relation of these performances is to the concert of Autumn 1950 at the Apollo reported in the discographies is not clear: Parker is said to have also played then *Repetition*, *April in Paris*, *What Is This Thing* and *Easy to Love* – the first three of which were issued on Saga/Eros ERO 8006 in England. These are the same four tunes as he plays on "Bird at the Apollo." The notes also claim that this show was Parker's first public appearance with the strings; but he seems to have played at Birdland in July, despite some difficulties concerning arrangements.

The record opens with Stan Getz and his orchestra playing *Four Brothers* and *Early Autumn*, with customarily lively performances on the first of these by Getz, Zoot Sims and Gerry Mulligan. *Early Autumn* is Getz's famous show piece. Unfortunately, while the recording quality is even, it not surprisingly distorts the tone quality of the instrumentalists. This is less the case with Parker, who was presumably closer to the microphone: we hear just under sixteen minutes of him in lively performances with the strings. The other artist featured in the show was Sarah Vaughan, who sings *My Gentleman Friend* and *You're All I Need* with the warmth and conviction she had in those years.

Although Parker plays with considerable dash, the interest for me in this record is that we hear possibly a whole show from one of Harlem's legendary homes of entertainment. Indeed, the conjunction of this recording with

the Rockland album raises questions about the value (other than archival) of further reissues of performances by Parker with strings. The purchaser of the two records would have three versions of *Repetition* and *What Is This Thing*; and, if he owned "Bird With Strings" (Columbia JC34832), he would have two more versions of *Repetition*, another of *What Is This Thing* and three more of *Easy to Love* (featured on both the Rockland and the Apollo records). In addition, most Parker collectors would have the studio recordings and the Carnegie Hall recordings with strings on Verve; and the records listed here would not exhaust the performances with strings that have been issued. The reason for this constant reduplication is that Parker possessed only some fifteen arrangements for the group. The players followed the arrangements exactly, except for Parker and the rhythm section; and even they were given little opportunity, with a few exceptions, such as the joyously floating *Just Friends*. Nothing here with the strings measures up to that.

The Washington recording, taken from tapes of a broadcast preserved by Bill Potts, ought to be the best of these recordings. Parker gets nearly all the time to himself, playing numbers like *Fine and Dandy* or *These Foolish Things* that we don't often hear from him, supported by a rehearsal band that came together out of the musicians' dedication to jazz. In addition, the sound approaches studio quality more closely than with the other two albums. The notes tell us that Parker had no music and had not rehearsed with the band, yet he played through arrangements with abrupt key changes without it bothering him. In the ballad medley, he goes back into *Something to Remember You By* when he should have played *Taking a Chance on Love* and seems quite unperturbed. To have done all this is a tribute to Parker's ear, as Red Rodney points out in his recollections that make up the last track; yet it cannot be said to have contributed any more to the quality of the music than Yehudi Menuhin did recently by conducting standing on his head: presumably things would have gone even better if Parker had known the arrangements. He plays lightly and with relaxation on *Fine and Dandy* and is near his best through most of *These Foolish Things*. On *Thou Swell*, however, there is a fair amount of Parkeresque doodling, and he does not make much of the tune. Indeed, throughout, there are too many of the commonplaces of Parker's playing trotted out in a not particularly creative way. He plays extremely well in places, but there is nothing that leaves one gasping. In the end, I was left asking how Parker benefited by being in front of this early cool big band, with arrangements by Al Cohn, Gerry Mulligan, Bill Potts and others – arrangements that feature sudden changes of key, complex voicings and shifting rhythms. There is nothing wrong with the band – it is very good; but it is not Parker's idiom. I was reminded of Whitney Balliett's reaction to "Miles Ahead" when it first appeared: "too much port and velvet." It isn't port and velvet here; but Parker could do without all this suaveness.

All these records are valuable recreations of important occasions, and Parker collectors will want all of them. They are all worth owning; but, if you want to buy one, make it "Live at Rockland Palace." The sound is not good: years ago Alun Morgan suggested that the tape was not run at the right speed, and one keeps

having the nagging sense that this was so. All the same, you will get samples of that breath-taking inventiveness that most of us missed by never hearing Parker live. — *Trevor Tolley*

ART ENSEMBLE OF CHICAGO

Urban Bushmen
ECM 2-1211

Promenade: Cote Bamako/Bush Magic/Urban Magic/Sun Precondition Two/Theme for Sco/New York Is Full of Lonely People/Ancestral Meditation/Uncle/Peter and Judith/Promenade: Cote Bamako II/Odwalla/Theme

It is puzzling to note that the AEC has been on the music scene, in one form or another, for some fifteen years, yet is only now beginning to command wide public attention; however, it is impressive that, during that span of time, the players have not only survived, pursuing their own brand of music in an uncompromising fashion, but have gradually carved out for themselves a permanent and significant niche in what has become known as Black American Music. The parameters of that music are diverse and far-reaching, and the AEC seldom fails to pull out all the stops, exploring many facets of musical expression yet defying categorization in that search. As well, their theatrical appeal in the process remains a unifying principle — shocking, challenging and exciting audiences; as the actor, in the course of a play, may don a host of disguises to enact many parts, each member in this group of players not only dresses dramatically for his audience but also assumes, as multi-instrumentalist, many roles — shaping and reshaping the musical stage during a performance. As Lester Bowie stated in a *Coda* interview (Issue 164/165, 1979): “We like to put on something special for the music... something special for the performance... It’s an extension of my expression. You’re using all the aspects. If you’re coming to my concerts, not only do you hear me, you also see me... It makes people think more, it opens them up... They see the different personalities up there.”

Whether such concepts are captured on record is, I suppose, a matter of personal judgment; nevertheless, certain factors are, on this recording, inescapable. First, Favors and Moye are both the catalysts to and the foundation for the dynamics of the group. In ubiquitous fashion, they generate the flow and cement the individualistic and expressionistic styles of soloists Bowie, Jarman and Mitchell. Witness the opening duet between Favors and Bowie, together capturing the sombre essence on *New York* against the crystal resonance of Moye’s bells, chimes and hollow congas, suggesting at times a strong indebtedness to Mingus or Ellington; or, the conglomerate of infectious rhythmic patterns laid down on *Promenade II*, a powerful, formal, tribal-like dance, five players sounding like many more, the whole reminiscent, to this reviewer’s ears, of stirring moments captured by David Fanshawe in his *African Sanctus*.

Secondly, a deliberate satiric humour underscores many of the numbers. Favors opening walking bass saunters amidst brassy city sounds on *Urban Magic*, is joined in its accelerated jaunt by other ‘voices,’ all gradually spreading out in grand exuberance to the more spacious freedom of the ‘RM Express;’ Moye’s percussive explosion on *Sun* suddenly gives way to field

marshal Bowie who, on *Theme for Sco*, momentarily commands a retinue of flutes, whistles and wood blocks on a drunken, out-of-step march, soon accompanied by reedmen Jarman and Mitchell — all seemingly searching for some hurried exit from their musical merry-go-round. One senses the intent of such moments without necessarily fully understanding its objective.

Lastly, though the totality of the musical experience is more memorable than any one of its individual parts, paradoxically the strength of the group lies in the uniqueness of its members. This has been reflected more recently by the apparent willingness of AEC players to realign themselves with other musicians, still retaining a close allegiance to the AEC as a core unit yet enabling each to branch out experimentally. Perhaps the multi-faceted *Uncle*, from its opening deep-throated harmony of horns to its final fragile shimmerings, best serves to spotlight the versatility and singularity of the soloists.

I enjoyed this album, yet would be hard-pressed to state explicitly why. Perhaps it was the spirited approach of it all, or the unexpected freshness of its musical statements. As Bowie himself put it: “We like to put on something special”; and, indeed on this recording one senses they have done just that.

— *John Sutherland*

DON AYLER

In Florence 1981
Frame Records RF-2001 (Vol. 1)
RF-2002 (Vol. 2)
RF-2003 (Vol. 3)

Don Ayler, trumpet; Abdul Rahim Mustafa, reeds; Anthony Smith, piano; Richard “Radu” Williams, bass; Frank Doblekar, tenor sax; John Davis, guitar; Jerry Griffin, percussion.

The Bebop Song/The African Song/Coltrane’s Blues/The Indian Song/The Eastern Song/Peace/speech by Mr Ayler/The Japanese Song.

After more than 15 years of recorded silence, Don Ayler has resurfaced with a live record of his performance last year at a jazz festival in Florence, Italy. Despite the lack of any substantial rehearsal time and the throw-together nature of the group, the results are somewhat more than satisfying. There is a lot of music on the three albums and some of the new faces really shine. Don himself has elected to take a more conservative approach in recent years, emphasizing simple, plaintive melodies and the repetition of certain original phrases rather than the very free style of expression he was known for in the middle sixties, a style that influenced many trumpeters who emerged in the late sixties and seventies.

Don brought with him from Cleveland a rising young tenorist Frank Doblekar who, like many of his generation, is a Coltrane disciple, but is now beginning to find his own voice. Doblekar’s strong solos are among the high points of these recordings. Don’s compositions tend to be jumping off points for long improvisations by all of the members of the group and provide a level of emotional framework variously interpreted.

Most of Don’s tunes by their nature require modal frameworks, yet the freely arranged accompaniments by the rhythm section lend an

unusual flavor to the totality of the performances. Tony Smith’s imaginative chordings bring out striking possibilities for the soloists and Jerry (son of Johnny) Griffin’s percussion work is that of an accomplished musician. Only Radu’s bass lines sometimes seem to pop out of the context now and then. John Davis’s guitar work varies with each song sometimes free, sometimes rhythmic and he changes from wah-wah (with an unusual approach) to clean sounds depending on the song. All the musicians play on the money, with interesting bass clarinet lines from Mustapha threaded throughout. For some of them this was possibly their first recording and major concert appearance and so they put everything into it.

It’s the sort of music that grows on you as you listen because at first it seems too simple or too ‘sixties.’ Then after repeated hearings you become aware of the original contributions and subtleties that must have been invented on the spot. While most of the recording has reasonably good balance and clear sound, there are occasional technical problems, but the decision must have been made by the producer to include all the music performed because it was obviously worthwhile. This collection can be obtained not only for Don Ayler’s re-entry into the contemporary jazz world, but also for the contributions of all his bandmates on this date.

— *Jon Goldman*

ART BLAKEY

Album of the Year
Timeless SJP 155

Cheryl/Ms. B.C./In Case You Missed It/Little Man/Witch Hunt/Soulful Mister Timmons.

Let me start unequivocally — this is the best album by Blakey’s Messengers I’ve heard in years. It’s basically the group I heard a couple of years ago, though at that time tenorman Bill Pierce was not a member. And perhaps the most significant change since then is the inclusion of gifted trumpeter Wynton Marsalis. And, make no mistake, he is gifted, and here he fits into the Blakey style splendidly. The others have played together for some time so that hard-hitting cohesive drive Blakey features is very much in place.

I think the crackling fire of Marsalis exemplifies the Blakey spirit — straightahead, hard but buoyant, part of its own established tradition though always forging ahead without going really ‘out,’ creating its own distinct repertoire. All the compositions here, apart from *Cheryl*, are Messenger material by present members, as well as Wayne Shorter’s *Witch Hunt*.

That opening *Cheryl*, Bird’s tricky blues theme, sets the tone immediately. It starts with a drum proclamation — and this number is the only one Blakey solos on, and then only in exchanges of fours — then the ensemble gives two choruses of theme with crisp drive and articulation with shaded dynamics before a string of solos is unleashed: Pierce’s burly tenor, Marsalis, crisp and clean, clipped to begin with, then stretching into brashness and dash, Watson’s alto with its keening tone that allows for a very runny style, percussive piano from James Williams, then the fours with drums before Charles Fambrough’s fat bass takes over, finishing with two closing ensemble choruses.

Much of the album is like this — no ballads

but interesting, catchy themes. Marsalis catches the ear, of course, an original with a true sense of the modern trumpet tradition: not as flamboyant as Dizzy, but full-toned and springy like Clifford Brown, and this side is melded with a darker Miles ambience that Marsalis is able to resolve into an already unique style. And it's good to hear his sense of group dynamics.

The others in the group are no slouches. This is certainly Watson's best recorded work and Pierce's tenor is exactly the right kind of tenor for Blakey — both muscular and sinewy, he reminds me of another ex-Messenger, Hank Mobley, but with a slightly fuller tone.

That front line is able to feed off a remarkable rhythm section. Williams plays real two-fisted piano and with Blakey's usual clout, Fambrough's bass is ideal. He sticks with the deeper register of his instrument and with Blakey's ferociously fast promptings on bass drum, the group gets a lovely bottomed sound.

Album of the year? Well, even if it doesn't make it right to the top of your list, it will come very high — a superb example of contemporary hard bop drive. — *Peter Stevens*

JAMES BOOKER

**New Orleans Piano Wizard: Live!
Rounder Records 2027**

Recorded at the Boogie Woogie and Ragtime Piano Contest in Zurich in 1977 and previously available on import on the Gold label, albeit with some difficulty, this music now becomes James Booker's first album release in America. Booker is probably the most sophisticated and accomplished of the virtual plethora of pianists to come out of the richly rhythmic New Orleans scene in the late forties and the fifties. When one hears the names Fats Domino, "Frogman" Henry, or Huey "Piano" Smith one invariably thinks of powerfully rocking, stomping rhythms, and of the native geniality, the ever-present "goodtime" feel of their brand of music. And James Booker is certainly an heir to, and sometimes a cohort of these men. But he is also much more when it comes down to sheer musicianship, and he gives even Domino a run for his money when it comes to the range of his material. On this record there are pieces from Tin Pan Alley, Broadway, Soul/Funk, Blues, New Orleans R&B, Pop, and God knows what else, the wonder of it all being that Booker is equally at home with every type of song, never over-reaching or struggling with his material.

Booker's great triumph rests in his ability to combine harmonic sophistication with the earthiest of rhythms. From the very beginning, with the opening bars of *Sunny Side of the Street* his irresistible swing has the audience clapping and stamping along with him. It is indeed heartening to hear the audience's enthusiasm and enjoyment as Booker single-handedly holds them under his spell. Particularly effective is the striding riff tune *Keep On Gwine*, filled with seemingly impossible blues licks of staggering intricacy. Similarly, the intensity of Booker's piano solo on *Come in My House* is such that it causes spontaneous cheers from the audience.

Booker sings on perhaps three quarters of the songs here in his warmly soulful, rather high and nasal voice. Mainly he sounds to have been influenced, vocally at least, by Ray Charles,

although oddly enough I found myself reminded of other pianist-singers of earlier days, most notably Jay McShann — when Booker keeps relatively calm! Otherwise it's all Soul and Funk, vocally.

It is, though, for his piano that Booker's reputation among the keyboard cognoscenti rests so steadily. Someday someone on this continent will record a truly representative studio album of James Booker, solo piano, maybe even without vocals. Then we will hear his artistry in a pure and undiluted form, and it will be easily obtainable. Well, it's a nice dream... But until that happens this will do nicely. — *Julian Yarrow*

ANTHONY BRAXTON

**Six Compositions
Antilles 1005**

I confess to a certain degree of apprehension in being asked to review this recording. Metaphorically, I find myself akin to the gallery visitor who revels in shimmering Pissarros and Monets only to discover that he now wanders among the vivid planes and contours of Kandinsky and Miro, searching for traces of what he finds meaningful and, therefore, comforting. However, in retrospect, I have witnessed Braxton in solo concert and have been admittedly awed by the diversity and skill of his instrumentation and the cerebral rapport he establishes with his followers as they listen in rapt silence. I wonder how many of them, purchasing this record, will really care that Composition *40B* is "open to many different interpretations not indigenous to post bebop functionalism," or that Composition *34* was "designed to show the composite dynamics of its total sound canvas by providing both common material for its instrumentalists — to be used in the infrastructure reality of the music..." (enclosed folder notes)?

Braxton is a chess player of a very high calibre. If one were to stand accused of being truly cynical, one might conceivably draw an analogy between the customary development of that game and the unfolding hieroglyphics identifying Braxton's own musical progression over the years. As a mere pawn (not sacrificial, I hope), being urged forward into this musical fray, I cannot help but feel at a loss to know either to what extent the game has developed or what the eventual outcome will be; yet, there is a definite fascination in the game itself. To mollify those who claim to know such things, skill and conviction are most surely a part of it. Whatever judgments time will ultimately impose on all this, Braxton, like Cage or Stockhausen (attributable influences, I am told), devotedly follows his own game plan to the edification of some and the consternation of others.

The music on this disc is approachable, listenable — even lyrical. Composition *40B*, dedicated to saxophonist Lou Donaldson, has a Coltrane sound and a Mingus flow; pianist Anthony Davis is, at times, Montoliu-like. The hesitant textural play of instruments on the introduction to Composition *69N* is appealing, transcending the boundaries of musical definition, softly melodic, ethereal, with an absence of the flat tonality I associate with much of the earlier Braxton. Mark Helias establishes a bass line against which other instruments expand, reach out like growing filaments. The whole effect is that of a polished modern chamber ensemble. In contrast, Composition *34* depicts

a busy, functional, machine-like world of cogs and wheels — like a Neapolitan traffic jam at quadruple the tempo (you'll note I have a terrible penchant for converting musical sounds into visual images). The bass again sets the momentum — a backdrop against which the scenario unfolds. The pace rapidly quickens as the players join in the race until, suddenly, mobility thickens into molasses-like stasis.

Side two is equally rewarding. Composition *40A*, "structured for creative duo exchanges," finds the performers joining in an updated version of "ragging the scale," clustering duets against the rise and fall of Blackwell's cymbals. Helias, in particular, is given good opportunity to explore textures on the bass. The unmistakable contrabass clarinet creates the opening atmosphere for Composition *40G*, and the result is a dense, unyielding layer of sound containing the germ of a melody which never quite breaks into blossom. Composition *52*, dedicated to pianist Alex Schlippenbach, churns along in "irregular phrase construction" with "extreme intervallic distances" (zounds! am I beginning to catch the drift of this language?).

If Braxton moves you (no chess pun intended), you probably already have this recording; if you've not yet ventured into the Braxton arena, this might be a good spot to make your entrance (or, better still, with the two 1974 "In the Tradition" albums); if such musical adventures move you not, you undoubtedly haven't read this far anyway. — *John Sutherland*

TEE CARSON

**& The Basie Bandsmen: Basically Count
Palo Alto 8005**

*Basically Count/Lavendar Lady/E'naj/Theme/
Prancin'/Ya' Gotta Try/Until I Met You
(Corner Pocket)/Bad Dues Blues/It's Never
Been Like This Before/Aw Shoosh*

Freddie Green, as he has for the past forty-five years, remains the ubiquitous presence behind the Basie rhythm section; seldom in the solo spotlight, he continues to initiate the energy, generate the momentum — "weld the Basie rhythm section" as the liner notes so observantly state. And on this recording, he does it without Basie.

Tee Carson, who substitutes for the ailing Count here (as Nat Pierce had done on occasion before him), assumes the nominal mantle of leader admirably. At times, he emulates the aging master, picking at the notes in understated fashion against a guitar, bass and drum blanket (*Prancin'/Until I Met You/Bad Dues/Shoosh*); yet, there is a more integrated, lyrical quality about his keyboard artistry too, perhaps a result of his lengthy stint as Ella's conducting pianist (1968-71) or his affiliation over the years with a number of prominent vocalists — Holiday, Hartman, Jeffries. His romping introduction to *Gotta Try* and his melodic, sensitive piano phrasing of his own ballad, *E'naj*, suggest a considerable depth of stylistic inventiveness untapped on this session. We will hear more from him, undoubtedly.

And we should hear more from vocalist Mary Stallings as well. On *Until I Met You*, a Freddie Green composition, she displays tonal colourings reminiscent of Sarah Vaughan and the vocal parameters not unlike Ella's. Basie himself has commented, "Mary has always been

a marvelous singer, and she swings." And that she does.

The main appeal of this recording, however, lies with the band; it is a smoothly operating aggregation, affording its members opportunities to step front and centre, though briefly, on occasion. Cook and Carley are excellent in either context, and especially so on Dixon's *Theme* and the up-tempo *It's Never Been*. Eric Dixon and Bobby Plater carry the reed section, soloing swingingly behind Stallings's *Until*, driving the band to greater fervour on *Gotta Try*, or melding flute and brass together on *Bad Dues Blues*. Gregg Field, the newcomer in a host of veteran players, is impressive, and, with bassist Cleveland Eaton, creates some lovely moments on such numbers as *Lavendar Lady* and *Prancin'*.

It is an encouraging sign that big bands are still alive, well and flourishing; also, that there is a healthy originality present in their scoring. The sound and balance on this recording are excellent, making it a worthy purchase for Basie or big-band enthusiasts.

— John Sutherland

CHICK COREA

The John Dentz Reunion Band
Realtime Digital RT-304

Dentz, drums; Chick Corea, piano; Andy Simpkins, bass; Ernie Watts, tenor & alto saxophone.

Swing, Dentz, Swing! / My One And Only Love / Isotope / Boop Bap! / Miyako / Night And Day / Shall We Dentz? / Invitation / Blues For John C. / Two For Two / Bud Powell / Sifu / Andy Meets Chick / Oleo.

Chick Corea and Gary Burton
In Concert, Zurich, October 28, 1979
ECM 2-1182

Chick Corea, piano; Gary Burton, vibraphone.

Senor Mouse / Bud Powell / Crystal Silence / Tweak / I'm Your Pal / Hullo, Bolinas / Love Castle / Falling Grace / Mirror, Mirror / Song To Gayle / Endless Trouble, Endless Pleasure.

Chick Corea is the chameleon of jazz. Early in his career he experimented with Third Stream Music with a string quartet, with Arc and Circle he fitted into free music with Anthony Braxton, he played straightahead in small group settings, he played duets with Herbie Hancock and Gary Burton, he recorded solo, ran his jazz-rock-fusion group Return To Forever, with added Spanish spice thrown in on occasion, and he even did some big band writing for Woody Herman.

The two double albums under review illustrate that versatility. The Dentz recording is basically a quartet album interspersed with some shorter takes of duets within the quartet, but I find these mostly unconvincing.

When the quartet plays, they swing hard with a nicely flexible rhythmic bounce, giving Watts a real chance to blow. He has been mired in non-jazz contexts for some time — he was part of the recent Rolling Stones tour, for instance. He shows here he hasn't lost touch with the source of booting tenor swing, coming out of Trane; that's especially evident in *Blues For John C.*, though his tone is flatter, more on the cool side than the full-toned, vibrato-hot sound of his mentor. Still, he fares well, not being a mere copyist, and he can certainly get round

his horn. He reaches to a fulsome style on his duet with Corea, *My One And Only Love*, the pianist picking up clues from Watts, developing them and stretching into his most floridly romantic playing on the album, tempered, however, with stabbing chords and rich tremolos.

Watts also plays well on the ballads: Wayne Shorter's *Miyako* on which he snuggles around the sinuous, sensuous theme, and *Sifu*. But he is never quite as solid and inventive on the up-tempo numbers.

Corea is thoroughly at home throughout the album. He's the real spark behind the group — the trio version of *Invitation* without him simply falls flat into a rather hurried bluster.

Besides the romantic flair already mentioned, Corea shows he understands the nature of exciting fragmentation on *Isotope* as well as the perky lobe of his tune, *Bud Powell*. He uses the full range of the keyboard, acoustic throughout, with crisp fingering, always ready to stretch outwards in his solos, sometimes loosening the structure to go outside a little.

Simpkins and Dentz provide a good layer of rhythm but don't add much splash and dazzle. So the album is uneven — it has several good cuts by the quartet, one interesting duet but the other groupings pale by comparison, and sometimes even the full group doesn't rise to the occasion.

Corea's duet with Gary Burton in their concert performance is a much more consistent performance. Both musicians understand each other's playing. The sounds of their instruments are similar, but they manage to get out of them a sufficient range of sound by playing off against each other's styles. Each is ready to explore the acoustic possibilities in their playing, listening hard so that the playing is inter-dependent and always apt to spark and flash with interplay together, or break interestingly apart by striking across obvious patterns.

The opening cut, *Senor Mouse*, is a case in point. Burton's vibes are flashily ringing, so Corea backs him with heavily percussive piano. Then Corea continues Burton's runny many-noted solo with his own single-fingered improvisation, though he keeps up the percussive style with a pounding left hand.

This first side is absolutely stunning. The other cut is Corea's *Bud Powell* and each solos splendidly, then the music opens into exciting changes.

The rest of the album is not quite up to this but it never slides into dullness, though their two individual solo efforts on Side 3 sound only adequate compared to the opening.

That concern with sound makes *Crystal Silence* fascinating and they both have fun with *Tweak*.

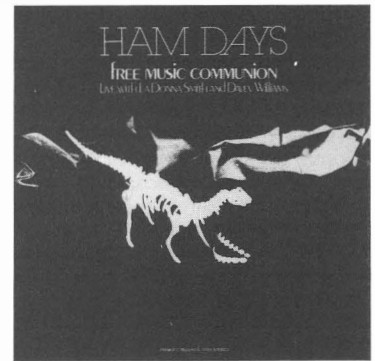
They manage to get back to the peak they started from on the closing side. *Mirror, Mirror* is a light-stepping waltz that shimmers with the resonances of their instruments and in *Song For Gayle*, Corea returns to that persuasive, percussive style.

So this duo sustains the listener's interest for four sides, in spite of some lurches away from their beginning high standards. Surprisingly, given what might be considered the conflicting ranges of piano and vibes, both Corea and Burton keep the music varied by switching roles, even at times switching styles — Corea plays vibes-like (and of course that's another of his colours as chameleon: he can play vibes and drums as well) and Burton, who can also play sound piano, pulls his vibes into pianistic

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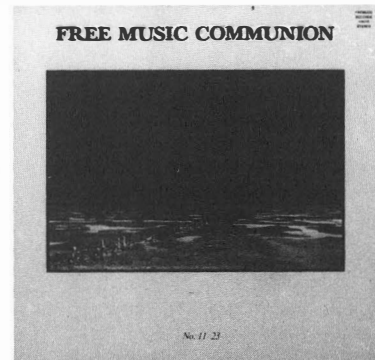


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territory on occasion.

Their interplay is never cluttered or obscured by too many ringing tones. What might have been merely pretty tinkling escapes into something much more, though they don't avoid prettiness when it suits their purpose. In all, it's a very good album.
— Peter Stevens

MARTY COOK

**And the New York Sound Explosion: Trance
Circle Records RK 31279/20**

Marty Cook, trombone; Monty Waters, alto saxophone; Seth Brody, tenor saxophone; Curtis Clark, piano; Rats Harris, bass; John Betsch, drums.

**Flesh and Blood/For Those Who Loved Him/O.
C. and Montville/Trance Suite.**

Marty Cook may not be a household name to most listeners, nevertheless he and his colleagues have been scuffling in the Apple for over a decade. Their brand of music, while not attracting the limelight or garnering them great financial rewards, has always been at the core of jazz; its life's blood whereby tradition and change have intermingled to provide fresh new concepts and directions.

His debut recording "Trance" is a prime example for it not only brings to the fore his considerable talents as instrumentalist, composer and arranger, but also brings overdue attention to some outstanding musicians who have been unjustly ignored for far too long.

Monty Waters has always been an impressive yet sadly neglected reedman. Here his angular jagged style is an asset and works quite well with Cook's big burnished sound and clean articulation. Tenorist Seth Brody's name is entirely new to me, but he has a good command of the language and has no trouble whatsoever conversing with the others. All of the compositions contained herein have been composed and arranged by Cook and offer a wide range of material including a tender ballad, an Ornette Coleman inspired piece, and his *Trance Suite* which takes up all of side two. The personnel and instrumentation change on some of the tracks, but the level of performance is always consistently high. If you like your music adventurous and freewheeling, yet infectiously swinging, then this set is for you. Recommend.

Available from Circle Records, Moltke Str. 6, 5 Koln 1, West Germany, or from Daybreak Express Records, P.O. Box 250, Van Brunt Station, Brooklyn, NY 11215.

— Gerard Futrick

PAUL CRAM

**Blue Tales In Time
Onari 006**

Paul Cram (alto & tenor saxophones), Lyle Lansall-Ellis (bass), Paul Plimley (vibraphone and piano), Gregg Simpson (drums) — or: Paul Cram (alto), Ken Newby (soprano sax and bassoon), Karen Oliver (violin)

This new release by Paul Cram is another reminder that the future of new Canadian jazz will be a coast-to-coast affair. If you missed his first recorded effort with the New Orchestra

Quintet on "Up Til Now" (NOR 001), be sure to check this one out. Cram and his Vancouver cohorts, along with Claude Ranger and Jean Beaudet, are THE current leaders of new jazz north of the 49th parallel.

"Blue Tales In Time" presents two very different, but related sides of Cram's personality. First, there is the free jazz of the Nowband quartet/trio, and then there is the contemporary chamber music of the Trio Non Troppo. In each case, as Cram points out, the musicians move "rapidly through diverse terrain". But the music is not fired off so quickly as to be superficial, nor are the results so varied as to be eclectic. Throughout there is a delicate balance between structure and the evasion of structure.

Seven of the album's ten cuts fit into the free jazz category, beginning with Cram's *OTS* (open throat scream). It's reminiscent of the energy music recorded by Blue Note back in the '60s. The leader charges out with a full-bodied tenor sound, propelled by Simpson's and Lansall-Ellis's incessant drive, and offset by Plimley's accents and floating accompaniment on vibes.

Castilian Dreams, another Cram original, is based on Herman Hesse's "Magister Ludi". It, too, has a nice '60s feel, and is latin in flavour. Charlie Parker's *Au Privave* cooks as it should with modern intervals a la Braxton, and *Ruminations* is a more contemporary vehicle in which the quartet works through an assortment of bop, strolling and free tempos.

Lansall-Ellis contributes two pieces — *Carnations* and *Everyone In Likeness*. Both are from his orchestral work, "Sound Flowers For The Newborn", a piece inspired by Cecil Taylor. On *Carnations*, a trio number, Lansall-Ellis and Cram are decidedly pensive and blue, while Plimley (here on piano) cavorts about as the agile acrobat. *Everyone In Likeness* begins as an erratic, free-form dialogue. Then Lansall-Ellis leads the band into a jazzy samba that stops and starts. It all becomes very amusing before the piece is brought to a peaceful end.

Nebula, a short tenor saxophone solo, gives Cram an opportunity to explore the upper registers of his horn. For him, it symbolizes "static electricity, the spark that flies between polar opposites; the connecting link between the two groups."

The second group, in this case, is the chamber unit whose instrumentation is as pleasing as it is unique. Three different works are offered, and all of them are like miniature suites. *Hum Over The Horizon*, dedicated to Bill Smith, is a beautiful little gem which dances about to its own joie de vivre. *Marmosa* is referred to as an "overture to an ancestral memory". Here, Cram's dance is more classical and varied, moving from excited whirlwind effects to a touching sing-song, then dipping into melancholia, only to heat up again, and conclude with ballet-like charm.

The title track, *Blue Tales In Time*, represents the leader's "outlaw music" where the musicians perform the role of fugitives who swirl, twirl, flutter and glide in pursuit of their destiny, the blues. It's certainly a perfect summary of Cram's intentions on this very fine album.
— Peter Danson

**Paul Cram, Lyle Ellis and Gregg Simpson
are now based in Toronto and looking for
club, concert and workshop engagements.
Contact them at CODA, (416) 593-0269.**

CURTIS COUNCE

**Counciltation (Volume 2)
Contemporary 7539**

**Complete/How Deep Is the Ocean/Too Close
for Comfort/Mean to Me/Stranger in Paradise/
Counciltation/Big Foot** (recorded 1956/57)

The Curtis Counce Group was short-lived. It produced, in one form or another, only five LPs, three of them for the Contemporary label. Carl Perkins, the pianist, died shortly after these dates, leaving behind a testimony of superb supportive stints with the likes of Roach and Miles, but only one recording under his own name. Counce, the bassist-leader, was to survive for a few scant years after that. Jack Sheldon's trumpet, admirable here, was later largely directed to Hollywood studio obscurity. Only Harold Land and Frank Butler remain significantly active on the jazz scene.

It is memorable West Coast jazz of the period that we are treated to, and, as the liner notes suggest, "...it comes through with powerful integration for so new a combo." Thus the tragedy lies in such a minimal output from such a potentially outstanding aggregation.

One can only be impressed by the cohesion of the group and the high calibre of artistic craftsmanship each displays in fashioning it. Counce contributes a steady Blanton-like bass line, especially fine on his own composition *Complete*, a relaxed, easy-going blues. Perkins picks his way gently between trumpet and tenor on the same cut, motors along with bass and drums on a normally slow tempo *Mean to Me*, highlights the introductor of *Too Close*, and holds the mysterious melodic centre of *Counciltation*, another Counce creation, while brass and reed weave and flutter about him. Butler, too, most notably with his beautifully understated support to the group on *Complete*, adds crisp definition throughout.

Sheldon and Land are the instrumental stars, however. The former, restrained and haunting in *Counciltation*, is controlled and articulate in the round, mellow phrasing of the Borodin "Kismet" (take your pick) *Stranger in Paradise*, and shines brilliantly as he picks up the tempo on a jumping *Mean to Me*. The latter, revealing a style lying somewhere between the rich luxuriance of Hawkins and the more angular, free-flowing Parker, roams freely in breakaway style on *Mean to Me*, stretches the melody across the borders of free improvisation on *Too Close*, and shows in grand manner his strong affinity to Parker on *Big Foot*.

The Contemporary label not only is important for its preservation of a period of historical development in the fifties with names such as Hampton Hawes, Art Pepper, Shelly Manne, Benny Golson and Benny Carter, but also represents a slim legacy of quality jazz performances which might otherwise have been lost to jazz fans. Such is the Curtis Counce Group. This reissue, along with the accompanying volumes in the series, is certainly one to be thankful for.
— John Sutherland

ERIC DOLPHY

**Dash One
Prestige MPP-2517**

"Dash One" presents previously unreleased

alternate takes from Eric Dolphy's early Prestige sessions. Here one has the opportunity to witness the creative process in action; the improvising musician attempting to bring his craft to the ultimate level of perfection. Side 1 features two cuts from "Outward Bound" (Prestige 7311), Dolphy's first date as a leader. *G.W.*, a tribute to Gerald Wilson, is much longer in length but lacks the verve and polish of the original release. There is some uneasiness in the beginning of the tune and the head begins to falter in places, but eventually everyone settles down for some good solid blowing. *245*, a slow blues, has Eric at the top of his game, almost Birdlike in spots. Freddie Hubbard had not yet developed into the technical wizard he was later to become, but here he plays with a sense of daring and abandon rarely surfacing in his work today. Jaki Byard, George Tucker, and Roy Haynes make up the rest of the band and help to keep things on an even keel.

Bee Vamp, the opener on Side 2, is taken from the historic Five Spot recordings and is looser and less inhibited than the material on Side 1. The front line is comprised of Dolphy's bass clarinet and the stellar trumpet of the incredible Booker Little. It is indeed tragic that both of these immense talents passed on before their full potential could be realized completely. The rhythm section of Mal Waldron, Richard Davis, and Eddie Blackwell perform with a spirit and sense of adventure hard to duplicate.

Serene is the only selection previously released. It appeared on the Prestige anthology "25 Years of Prestige" P-24046. The personnel is Eric again on bass clarinet, Little on trumpet, Byard on piano, this time Ron Carter on bass and Roy Haynes's drums.

When it comes to recordings of this nature, it is best for one to compare and make up his or her own mind on which performances are more satisfying. For no matter which you prefer, this music is vital and essential. It is a must for any serious student of the art form we refer to as jazz and a valuable addition to the already rich recorded legacy of Eric Dolphy.

— *Gerard Futrick*

TOMMY FLANAGAN

Super Session
Enja 3059

Tommy Flanagan has possibly appeared on more important modern jazz albums than has any other pianist. For example, he is on Miles Davis's "Collectors' Items" (Prestige), Sonny Rollins's "Saxophone Colossus" (Prestige), and John Coltrane's "My Favorite Things" (Atlantic). Despite his significant performances as a sideman with superior groups and as a leader of his own trio, to many he is still perceived as Ella Fitzgerald's owl-looking pianist.

Flanagan, as the foregoing suggests, is adaptable while at the same time true to himself. This Enja date (recorded in 1980) might not equal the quality of the Davis, Rollins, or Coltrane albums, but it is one of the best recent trio sessions. One immediately noticeable Flanagan quality is taste. His choice of material is wonderful. He performs two attractive originals and these standards: *Django, Too Late Now, I Love You*, and *Things Ain't What They Used to Be*. What results is masterful music by great composers interpreted by splendid instrumentalists.

Bassist Red Mitchell and drummer Elvin Jones represent another facet of Flanagan's taste. They, too, have appeared as sidemen on some great recordings (with Ornette Coleman and John Coltrane, respectively), but while they are at ease in a seemingly hectic environment (the drummer more so than the bassist), they can also play sensitively and can concern themselves with nuance, as they demonstrate especially effectively on *Too Late Now*. Jones's brush work behind Mitchell's pizzicato solo is masterful. Flanagan chooses excellent sidemen.

A compatible group playing with taste and ability should create glorious music. Flanagan's does. Remember Don Byas's 1945 "Super Session" for Super Disc? Flanagan's "Super Session" is of similar quality.

— *Benjamin Franklin V*

CHICO FREEMAN

Destiny's Dance
Contemporary 14008

Chico Freeman's latest recording is probably his most structured session to date. It offers a fine selection of well conceived material performed with taste and elan. Three of the tunes are Freeman originals, while another is written in collaboration with Muhai Richard Abrams. The two remaining cuts are by Bobby Hutcherson and Cecil McBee respectively. While Freeman's overall playing is generally good, especially his bass clarinet work, he appears to be a bit overshadowed by the presence of Hutcherson and particularly young Wynton Marsalis, whose fleet energetic trumpet is popping up almost everywhere of late. Special mention needs also be made of the sterling support rendered by Cecil McBee, a definite asset in any musical situation. Ronnie Burrage, a young tasty drummer completely at home in these surroundings, is never intimidated by some of the complex multi-tempoed compositions featured herein. The tracks that work most successfully are the ones where the rhythm section is pared down to just vibes, bass, and drums. Here the ensemble sections breathe more openly and freely while the soloists are able to move with an ease and mobility not always achieved with the slightly expanded group. This is by no means meant to diminish the abilities of pianist Moorman or percussionist Paulinho DaCosta. Both are seasoned professionals who contribute positively to the overall complexion of this set. When viewed in its entirety, this recording is not on a par with Freeman's more adventurous, freewheeling offerings, nevertheless it is head and shoulders above much of what is being released today.

— *Gerard Futrick*

TONY FRUSCELLA

& Brew Moore: Fru 'n Brew
Spotlite SPJ 151

This recording was done live at the Open Door in New York City's Greenwich Village in mid-1953. I for one am happy to see it released for the first time twenty-seven years later.

Trumpet player Tony Fruscella, and tenor saxophonist Brew Moore were two under-recorded and underrated musicians who died too early. Fruscella's style was along the lines of 1950's Chet Baker. I have long prized my



copy of his rare Atlantic LP along with a couple of delightful tracks on a Stan Getz album on Verve.

I recall reading a quote by Brew Moore some years ago when he is reputed to have said, "Anyone who doesn't play like Lester Young is wrong." In that case, Brew Moore is 'right' since he gets very close to Prez in both sound and phrasing. I am sorry that I never had an opportunity to hear Brew Moore in person. I have been listening to his recordings for a long time. I recommend you try to locate a copy of "Brew's Stockholm Dew" on the Sonet label. Interestingly, he plays a Tony Fruscella composition on that record.

On this Spotlight LP the rhythm section of Bill Triglia on piano, bassist Teddy Kotick and drummer Art Mardigan keep things swinging but remain pretty much in the background. It is the solos of Tony Fruscella and Brew Moore that make this a valuable musical experience.

The sound quality of this recording is quite good. This is not always true when old tapes are discovered and issued. Let me conclude this review though by returning once more to the music itself. While this record is unlikely to be ranked among the 'best' of the year, some lovely music from the horns of Fruscella and Brew will be found here. That's actually saying quite a lot, isn't it?

— Peter S. Friedman

DIZZY GILLESPIE

Monterey Jazz Festival
Archives (Ala Records) A601

Desafinado/Lorraine/Long Long Summer/Oo-Pop-A-Dah/Pau de Arara/Kush

Dizzy is "...the magician who submerges his audiences...opens the golden door of the imagination." The full import of this liner notation escapes me. Indeed, Gillespie can captivate his audiences in remarkable fashion, and if live audience reaction from this 1961 Monterey Jazz Festival session is a fair indicator, he does just that. Dizzy, introduced by an off-mike Duke Ellington, tells us that we are to be taken on a "musical Safari," and off we go, chiefly by way of South America and the Caribbean. It is a mixed bag of numbers, and though the results are variably successful, one can readily be impressed by the general good humour of it all.

Leo Wright (flute and alto) and Lalo Schifrin (piano), both of whom were regulars with Dizzy for several years in the early sixties before their respective assimilations into the European jazz arena and Hollywood, are featured.

Wright (flute) and Gillespie exchange ideas briefly on *Desafinado* and *Lorraine*, two fairly straightforward, undistinguished performances. The interplay of Wright, Schifrin and Gillespie against a strong Latin beat has its pleasant moments, and the dippy doodling between drummer Lampkin and Dizzy, biting off those sour notes in crisp style, captures some of the excitement to follow. Schifrin's concluding bopish runs lead directly into his own composition, *Long Long Summer*. Wright has switched to alto, and is relaxed and loose here; Dizzy, on open horn, soars, fluid and free, as the tempo changes; and Schifrin, reflecting his indebtedness to Monk and Bud Powell, solos in contrasting chordal blasts and delicate meanderings. The pumping finish of alto and trumpet together evolves into a tight, hard-driving group

descent to the finale. Now, this is more like it!

Side two is a winner; well, at least, two out of three isn't bad. And if you enjoy verbal gobbledegook a la Leo Watson or Slim Gaillard set to a solid rhythm accompaniment, score one hundred percent. Where exactly vocal stylists Gillespie and Joe Carroll take us on our "Safari" is difficult to determine, but the journey certainly moves along, though wearing just a little thin after a while.

Wright is torrid on alto on *Pau de Arara*, and allies himself beautifully with Dizzy's trumpet in a tight-fitting duet, before Schifrin and bassist Cunningham carve out excellent solos. On *Kush*, I was impressed especially by the evocative call and response pattern established by Gillespie and Wright, by Schifrin who picks up the cry, rattling it off effectively in great clusters of notes, and by the ensuing drum dialogue, gradually fading into bass and muted trumpet before the final closing chorus with all the players.

Despite the opening technical difficulties, the sound quality is remarkably good, though the drummer at times is overpoweringly distracting. The audience liked it. Perhaps you will too.

— John Sutherland

LIONEL HAMPTON

All Star Big Band
Aurex 80207

Air Mail Special/Sweet Georgia Brown/Sakura '81/Dexter/I Can't Get Started/Rose Room/Stardust/Hamp's Boogie Woogie/In the Mood

When Hampton stopped turning out those small group sessions for Victor back in 1941 and switched to Decca and a larger aggregation, many, including myself, shifted our allegiances elsewhere. Hampton, effervescent showman that he is, has always, to my mind, been most exciting in trio, quartet, or quintet settings (Goodman, Tatum, Peterson et al); so you would judge correctly that I approach this recording with a definite operative bias.

The *Air Mail* opening gives a hint of things to come — big and brassy, full of sound and fury. *Georgia*, after its rhythm and vibes introduction (with the invariable Hampton groans), degenerates into what I term a 'jumping-up-and-down vocal,' with a little Sinatra-like scat thrown in. *Sakura '81* is, at least, a breath of originality; arranged by reedman Yoshi Malta, it features brief but good solos by Buster Cooper (trombone) and Wally Davenport (trumpet), though the concluding 'vocalese' adds little. Side one concludes with Ricky Ford's *Dexter*, with obvious allusions; adept though he is, he cannot break away from the regimented sounds laid down by the band which ultimately dominates and absorbs him.

Pete Candoli opens side two with the Berigan classic, *I Can't Get Started*. Though refined in his playing, with Ferguson-like flights at times, his efforts to capture the emotional nuances, so much a part of the piece, are held in check by the omnipresent Dunlop who sounds as though he is enjoying his role in an "All Star Big Band"; hence, the title tokens the ironic twist. Guest artist Woody Herman joins with Hampton on *Rose Room*, and for a short time (oh, so short) the tomfoolery is put aside as they swing along together down Goodman memory lane. *Stardust*, too, has pleasant interludes, with Hampton flying on vibes against

a leisurely half-speed Chubby Jackson on bass. At 72, Hampton still works that manipulative magic from time to time; but all is destroyed by a garish band vocal which, alas, seems to please the crowd. With *Hamp's Boogie Woogie* (would any of his concerts be complete without it?), the leader two-fingers the piano keys (shades of *Piano Stomp* or *Wizzin' the Wizz!*), and shows he still knows what captures audience appeal. Actually, the band sounds more comfortable with such straight ahead charts; and it is still nice to hear Jackson's bass slamming through, as it did so often with the early Herman Herds. The "Hey-ba-ba-re-bop" ending has become almost mandatory, I suppose. *In the Mood* was apparently an encore number for one of the three sessions which comprise this album (if my Japanese friend has translated the liner notes correctly for me); all the gang join in with Dunlop pounding the beat like an ever-present policeman, while the Hamp endeavours to convince the audience to join in the vocal shenanigans.

With very few exceptions, this is not a memorable album. However, if you're a Hampton addict, as some are, you'll 'need' this — and would probably purchase the Hamp doing deep-breathing exercises to bass and drum accompaniment.

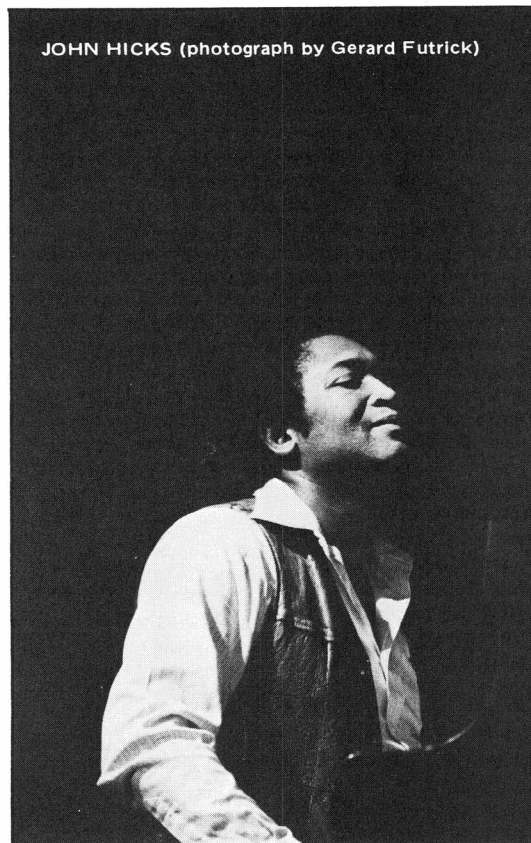
— John Sutherland

HAMPTON HAWES

Everybody Likes Hampton Hawes —
The Trio, Volume 3
Contemporary C3523

This reissue of an early Hamp Hawes album is exactly what you'd expect it to be — straight-ahead bop piano, exhilarating and bouncy, crisply fingered and swinging. It's a document of Hawes coming out of Bud Powell and

JOHN HICKS (photograph by Gerard Futrick)



working towards a more percussive style. His playing here is hard and driving but it hasn't as yet been hammered into that authoritative way he has with the keyboard he developed a little later. His 'live' trio recordings a few years later are exemplary in this regard, so this album doesn't measure up to those performances where he stretches out more than he does here.

Hawes was never really an adventurous player — he tried something a little different on his solo album recorded in Japan in the 70s but he stuck mainly to that Powellish mode without Bud's incredibly tumbling runs and quick zig-zags in and out of melody.

Hawes here switches tunes about a little — he does half-time statements of *Night in Tunisia* and *Lover Come Back to Me* that reveal something interesting about the themes. And, as always, his blues playing is deeply bluesy. The ballads have some nicely judged chordal passages.

Hamp gets fine support from Red Mitchell whose bass solos, while not going out on any limbs, have bouncy ideas. Drummer Chuck Thompson is a very good timekeeper and makes everything move.

So, while this isn't the best Hawes available, and while it isn't a particularly original piano trio album, it's good Hawes and that's always reliable boppish jazz. — *Peter Stevens*

JOHN HICKS

Some Other Time
Theresa 115

John Hicks has been known largely as Betty Carter's accompanist, but in this 1981 release he emerges as a substantial soloist and leader. He chooses good sidemen (bassist Walter Booker and drummer Idris Muhammad), selects

material judiciously, and writes attractive originals.

Hicks's most obvious quality is strength. He plays forcefully with both hands in a manner suggesting — in different schools — Earl Hines and Bud Powell. Muscle without invention means little, however, and while his right hand figures are occasionally predictable, he nonetheless interprets each selection intelligently.

The leader wrote three of the album's seven tunes: *Naima's Love Song* (no relation to John Coltrane's *Naima*), *Mind Wine*, and *Peanut Butter in the Desert*. The last is a little raucous; the first two, less so. Of the remaining pieces two are originals by Tom McIntosh and George Cables; another is Comden, Green, and Bernstein's infrequently-heard standard *Some Other Time*. The best track is Hicks's solo performance on *Ghost of Yesterday*, an attractive composition by Irene Higginbotham, a solid composer (*Good Morning, Heartache; Are You Living, Old Man?; That Did It, Marie*) whose work is generally and lamentably neglected. Hicks treats her quiet piece seriously yet not solemnly in a moving solo.

Theresa has been releasing superior music for a few years now. This Hicks album adds lustre to its catalogue.

— *Benjamin Franklin V*

EARL HINES

Paris Session
Inner City 1142

I would imagine that this issue will probably be greeted with either disinterest or incredulity. For at certain times this past decade Hines seemed to be making records at the rate of one a week, so prolific (some might say "over-recorded") has he been in this phase of his career. You may be relieved to find that this is, in fact, not a new recording but a reissue of a solo piano session recorded in 1965 and originally issued by Ducretet Thomson. This particular set was made at a time when Hines was making something of a comeback in terms of recording activity, following his 1964 appearance at the Little Theatre in NYC which brought him renewed recognition after a period of relative neglect. It also signaled a burst of recording, of which this session, along with the slightly more celebrated "Hines '65" album (most recently available on MJR), was just the beginning. This was a good period for Hines, he was at one of the playing peaks of his long career, arguably *the* peak, his enthusiasm and drive being properly balanced by the self-discipline and taste that have been sorely lacking in some of his more recent work. So, there is no need for disinterest — this is not, chronologically at least, "yet another Hines solo record" and so its existence needs no justification other than the music on it.

And the music is first rate Hines, as he characteristically attacks ten songs, three of them his own, the rest all being high quality standards. It's all here — the Hines wit, as in his *Singin' in the Rain* quote on *Somebody Loves Me*, the Hines version of stride piano on *Sweet Sue* and the Hines dash and daring everywhere. There are no problems here, no glaring deficiencies, no "if only's"; Hines is in control of the record and of himself. The fireworks and lightning still come through, but they are suitably tempered by an omnipresent sense of form and proportion, a consciously controlled intent

to create something 'classic' or, at least, lasting. It seems to be getting rarer and rarer these days, but it does exist on this recording.

— *Julian Yarrow*

JAY HOGGARD

Mystic Winds, Tropic Breezes
India Navigation 1049

Jay Hoggard, vibes; Cecil McBee, bass, Anthony Davis, piano; Billy Hart, drums; Don Moye, percussion; Dwight Andrews, bass clarinet; Wilson Moorman III, tympani.

This is a fine recording by vibist/composer Jay Hoggard — probably his best to date. Amiri Baraka relates in the liner notes that "...this is his first album concentrating on composition." And one does — indeed — get the feeling that a unique and substantial compositional plan has been successfully realized (i.e. enacted) when listening to this music.

Four compositions are included here, all written by leader Hoggard except the concluding *Listen In Silence* written by pianist/composer Davis. The music begins with the title tune *Mystic Winds, Tropic Breezes* with the quartet of Hoggard, McBee, Davis and Hart. This piece is segmentally constructed in relationship to a four note melodic pattern within a medium tempo 4/4 frame. Yet the composition, and surprisingly so I might add, expands to showcase a subdivided vampish motif in its mid-section that becomes the anchor on which the soloists slide back into medium tempo for their statements. The vampish motif recurs throughout the piece — making for an exciting anticipatory *feel* throughout the music. Hoggard solos first and plays convincingly. Although his approach and attack toward the vibraphone tends to adapt itself better to *rhythmic differentiation* (and by that I mean explicit, changing rhythms) than running-on-the-beat playing. Pianist Davis's spot is clear, fresh and lucid and shows a mature awareness and understanding of the tune's modalities. Percussionist Hart is the third soloist, and although his ensemble playing, at times, might have showed a somewhat misappropriated sixties informed Tony Williams 'style,' his solo spot is rhythmically challenging and approximates the wayward metricality of this piece admirably.

The Golden Ashanti is consciously African with strong Caribbean/South American markings. The quartet is augmented here by percussionist Moye and bass clarinetist Andrews who add an attractive sour/sweet dramatic bite to the music that connects beautifully to the rhythmic opacity established by Hart's trap drum playing.

After the terrestrially captivating vamp has been set into place, Hoggard attempts to speak through this — by now — maze-like percussive forest. Contextually speaking, his ideas relate exceptionally well to what's happening around him and are exacting well-conceived musical statements in response to the flawless percussive textures brought about by Hart and Moye. After Hoggard Andrews enters playing like an angel of the night. This is how the bass clarinet should be played! His ideas and phrasology are of the first order — and notice how even and full his notes manifest regardless of the register. There's also an almost pagan lyricism inherent in the *textural/sonoric course* of his music that spreads heartfelt wonder in all kinds

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of directions. It's as if he's the mirror image of the ritualistic/spiritual implications of the 'generalized' rhythmic environment.

Not to be missed here, too, is bassist McBee's statement after Andrews - unarguably one of his best moments on record.

The Other Side of the Ocean opens side two of the recording and is an eerie surreal musical statement that adds the tympani of Wilson Moorman III along with Moye, Andrews and the regular quartet. According to Baraka's notes Hoggard wanted to convey "...the madness of being captured by a slave ship" and the disruption of African tribal/village life that it occasioned...an initial 'horror' story that would blossom into...Anyway, noteworthy here is the hauntingly poetic arco bass unison line with bass clarinetist Andrews mid-way through the piece and the cryptic adventurism of Hoggard being led through the wonder by the brilliant bass playing of McBee.

The concluding quartet piece *Listen In Silence* by Anthony Davis begins with McBee in a gentle tone-poemish settlement that develops into a relaxed contemplative poise that figuratively breathes with "lush grace." This piece will undoubtedly remind some of the music Davis wrote for an earlier quartet of his which, incidentally, also included vibist Hoggard. Let it be declared that everyone is simply super-flawless on this one. Superb statements by Hoggard (!), Davis (!!!); and McBee (!!!!).

— Roger Riggins

ART HODES

Someone To Watch Over Me;

Live at Hanratty's

Muse 5252

Selection from the Gutter/Liza/Exactly Like You/Grandpa's Spells/Someone to Watch Over Me/St. Louis Blues/Georgia On My Mind/Sweet Georgia Brown/Save It Pretty Mama/Plain Ol' Blues/Washboard Blues/Struttin' With Some Barbecue (recorded 1981)

Though seldom an innovator and a little less assertive in approach now perhaps, Art Hodes still manages to squeeze out the last drop of feeling from the notes, and somehow the listener is back where the blues began. As Hodes puts it, "If the story had said that I was the greatest *white* player of blues, it would be okay. Because until I hear somebody better, I'd say I've come that far." And there's certainly more than an iota of truth in that statement.

Recorded live, complete with occasional background rattle of china and glass, the session begins with an unhurried, low-down, earthy original (first recorded for the Signature record label more than 40 years ago), *Selection from the Gutter*, which catches the sense of anguish and heartbreak that is the blues. Following an eloquently fashioned portrait of a high-stepping *Liza*, Hodes takes off in a deliberate, hard-driving introduction to *Exactly Like You*; his distinctly audible foot-stomping accompaniment, though certainly not in the measure of a Truck Parham, adds to rather than detracts from the rendition. Morton's *Grandpa's Spells* begins as punctuated ragtime piano, expanding into a rollicking two-fisted conclusion. Side one ends with two beautifully personalized interpretations. *Someone to Watch Over Me* is given a delicate blues treatment, capturing all the nuances of the balladeer; and he wrenches the

last unspoken shred of freshness and originality, it would seem, from the old warhorse, *St. Louis Blues*, changing the tempo suddenly, metamorphosing the mood, and finally rolling into Saint Louis like a midday express.

Side two opens with a pair of Georgias. The audience obviously liked his confident, affirmative playing on *Sweet Georgia Brown*; I prefer my Hodes somewhat more subdued, as in *Georgia on My Mind*, where he stretches out and captures the nostalgic pace of place. He can also be a roller of chords, and *Plain Ol' Blues* attests to that. *Save It Pretty Mama* and *Struttin' With Some Barbecue*, two numbers I can never totally divorce in my listening from one Louis Armstrong, reveal Hodes's rich variety of phrasing, the former a plea from the heart by way of the piano, and the latter a lively, toe-tapping dance. *Washboard Blues* led me to my own collection and a 1962 Hodes-Parham collaboration. The earlier version is relatively fast, funky, harmonically simple; the present interpretation is like a polished minuet, the piano tinkling at times like a fragile clavichord.

Yet, to coin a phrase, Hodes is Hodes is Hodes. And there's nothing wrong with that. Now that he's recording on a more commercially-available label, we may hear from him again. And that's fine too. — John Sutherland

INCUS

EVAN PARKER

Six of One

Incus 39

DEREK BAILEY

Aida

Incus 40

Writing about narrative form and tone, author-artist Guy Davenport observed that literature, once a river defined by its banks, is now a river in an ocean. A similar phenomenon has occurred in improvised music, precipitated, in part, by the activity of Evan Parker and Derek Bailey. Their central role in the propagation of non-idiomatic improvisation equals that of Charlie Parker and Dizzy Gillespie in regard to bebop, Ornette Coleman and John Coltrane in regard to the new music of the sixties, and so on. Yet, after fifteen years of activity, Parker and Bailey have accomplished what would seem to be intrinsically at odds with their rhetoric — they have created a genre, if an acutely personal one, and they have developed performance conventions that result in easily recognized personae. "Six of One" and "Aida" would support this assertion, as they reiterate much of what Parker and Bailey have forwarded in recent years.

The bulk of Parker's work centers around his phenomenal technique, in which circular breathing, multiphonics, timbral manipulation, and sterling virtuosity coalesce into overwhelming passages of, occasionally, marathon proportions. Unlike Parker's work in groups led by Alexander von Schlippenbach and Kenny Wheeler, where, especially on tenor, Parker pivots upon thematic development, the six soprano solos on "Six of One" are starkly herculean feats. Those familiar with Parker's earlier solo albums may find much of the same territory retraced here, though the format of six 'cuts' paces the listener and there are episodes of relative calm.



Bailey has traditionally strayed from the pyrotechnics that give Parker's work its between-the-eyes impact. There has also been little tangible emotional projection in Bailey's work, perhaps but not necessarily because of his avoidance of conventional virtuosic devices. True to form, Bailey continues to give burlesque performances on "Aida," but his three solos have a direct, communicative effect. Bailey's performances sometimes leave the impression that he is mediating with his instrument and his environment, but one detects here an intense, spontaneous involvement that shapes the music in a determined, yet uncalculated, manner.

Incus Records: 112 Hounslow Rd., Twickenham, England.
— **Bill Shoemaker**

INSTANT COMPOSERS POOL

Instant Composers Pool Orchestra: Live Soncino adLib 011 — ICP 022

Han Bennink, percussion; Eugenio Colombo, alto saxophone, flute; Larry Fishkind, tuba; Renato Geremia, violin, tenor and soprano saxophones; Baldo Muestri, alto and soprano saxophones; Misha Mengelberg, piano; Enrico Rava, trumpet; Giancarlo Schiaffini, trombone; Gianluigi Trovesi, alto and soprano saxophones, bass clarinet.

Flute / Brozziman / Islay Malt Jetterbug / Peer's Country Song/Interplay/Where is the Police?/ Bean.

If you have written Misha Mengelberg off as a poseur disinterested in playing piano and concerned mainly with extra-musical antics. "Live Soncino" will prompt a reevaluation. Leading a well-versed nonet through a richly diverse program of his own compositions, Mengelberg cogently utilizes several styles, each barbed with wit and empathy. Even more impressive

is his compositional command of such disparate genres as swing, circus music, and 19th century romanticism. As Mengelberg is the leader of the date in every sense of the word, it is hard to imagine that this is the same man who, at times, imposes excessive amounts of self-absorbed theatrics on his audiences. On "Live Soncino," Mengelberg can do no wrong.

For the most part, the nonet is comprised of Italian improvisors, of whom only Enrico Rava and Giancarlo Schiaffini have received critical notice in the English-language press. Both give exemplary performances throughout the program: Rava's high-gloss contours shine consistently, particularly on *Brozziman*, a barbecued strut, and Schiaffini's ease in extreme registers and his dexterity with the mouthpiece is on a par with some of the most prominent practitioners in Europe. The reed section of Eugenio Colombo, Renato Geremia, Baldo Muestri, and Gianluigi Trovesi contribute interesting, and occasionally exciting, solos; Geremia doubles on violin, giving the ensemble added coloring and soloing in a very fluid fashion on *Flute*.

The nonet is rounded out by tubist Larry Fishkind, who is appropriately gruff and bluster throughout, and Han Bennink, whose notoriety parallels that of Mengelberg, his long-time associate. Thankfully, Bennink left his more esoteric paraphernalia behind and sticks to the business at hand. Because of the material and the size of the ensemble, Bennink has few opportunities to exert his seismic force, notably his fervent duet with Mengelberg on *Interplay* and a joyful, rudimental solo on *Where is the Police?*, complete with whistle. Otherwise, Bennink seems content to kick the band in the seat every few bars.

Perhaps the success of this album is at least partly attributable to the resources of "Recitarcantando '79," at which these performances were recorded. If this is the case, then other releases culled from this festival would be in order.
— **Bill Shoemaker**

MILT JACKSON

**Night Mist
Pablo Today D2312.124**

This is one of those recordings that serve to remind you (if you need reminding) of the very essence of the art of jazz. Take seven musicians steeped in years and years of experience in big bands, small groups, dingy clubs, and one-nighters. Put them together to blow on seven tunes that are either blues or somehow related to the blues. The end result is this thoroughly delightful album.

The only one of the players on this date about whom most readers are apt to know little is pianist Art Hillery. He has appeared as a sideman on a fair number of LPs in the past few years and has impressed me with his musical maturity. I know nothing, however, of his background.

The remainder of the personnel includes along with leader Milt Jackson: Harry 'Sweets' Edison, Eddie 'Lockjaw' Davis, Eddie 'Cleanhead' Vinson, Ray Brown and drummer Lawrence Marable. All play beautifully throughout this marvelous blues-drenched album.

A detailed track by track, solo by solo commentary would reveal consistent excellence and is therefore not necessary in the limited space of this review. My advice is for you to make certain you purchase a copy as soon as possible and run right home and play it. It will likely bring a smile to your face and a warm glow to your insides. Naturally, your toes will begin to tap and you may find your fingers popping as the music fills the air. If by now, the 'subtle' message that I highly recommend this record has filtered through, I commend you for your highly developed skills of perception.

— **Peter S. Friedman**

JAZZ GROOVE

**WOODY HERMAN
Anglo-American Herd
Jazz Groove 004**

The Preacher/Like Some Blues, Man, Like/From Pillar to Post/Four Brothers/Opus de Funk/Early Autumn / Playgirl Stroll / Woodchopper's Ball

**COUNT BASIE
The Count in England
Jazz Groove 003**

The Moon's Not Green/Brushes and Brass/Bag O' Bones / Who Me? / The Deacon / Plymouth Rock / April In Paris / Fawncy Meeting You / Five O'Clock in the Morning/Roll 'Em Pete/Every Day/One O'Clock Jump

There's a particular magic present in concert performances that is just not captured in most studio recordings. Ellington's Fargo concert (1940) and the JATP sessions of the forties are cases in point. And if you have a penchant for big band sounds and prefer excellent sound quality as well, then here are two releases tailor-made for your listening, both drawn from live concerts in England in 1959.

The Herman disc is a fortunate blend of American and British musicians. Herman seems to have an unerring ability to mix and match such diverse components to produce a cohesive, balanced, exciting unit, playing with an inspira-

tion and fluency that suggest they've been doing so for a long time. In fact, much of this recording's success rests with the British sax section, catching that Herman fire on *Four Brothers* or battling the saucy, American-led brass players on the up-tempo *From Pillar to Post*. At times, tenorman Don Rendell steals the show, leading the saxes beautifully on Horace Silver's *Opus de Funk*, or soloing in Getzian fashion on *Early Autumn*.

A young Kenny Wheeler, too, reveals why he has developed into a modern multi-faceted force. He has a lovely muted solo on *Opus*, yet can wrench the blue notes deliciously from his horn on *Like Some Blues*.

As well, this is a Bill Harris record. Always recognizably present, he swings through *Playgirl Stroll* with that characteristic coarse, pungent sound, and the unmistakable round tone he can create serves as a pleasing contrast to Ken Wray's biting horn solo that follows on *Like Some Blues*.

Honours, too, should be accredited to Wood-y's outstanding clarinet performance on *The Preacher*, in addition to his creditable alto lead into Rendell's phrasings on *Early Autumn*.

It's an exciting effort all around, marred only by the poor miking of pianist Guaraldi and guitarist Byrd who sound, at times, as though they have been closeted in some long corridor quite remote from the stage.

The Basie session from the same period presents a lineup of formidable musicians, and most are given opportunities to play front and centre to an appreciative audience. What I especially sensed was the obvious enjoyment of the entire band, playing together in a relaxed yet often high-spirited good humour.

Though the reedmen, led by Marshal Royal, play noteworthy roles in this Basie aggregation (*Who Me?/Plymouth Rock*), it is the brass that carries the day. Thad Jones and Al Grey give brilliant performances in *The Deacon*; Snooky Young displays his diversity, extending a flat, open sound into an ethereal brassy flight on *Who Me?*; and Joe Newman waxes eloquently in *Plymouth Rock*. As well, the trombone trio of Henry Coker, Al Grey and Benny Powell drive *Bag O' Bones* along.

Joe Williams shows why he became a unique stylizer (*Five O'Clock/Roll 'Em/Every Day*), first weaving his vocal power against a polished instrumental backdrop, and then becoming almost an instrument himself as the orchestration bursts forth.

As always, the Basie rhythm section is omnipresent, from the opening bars of *The Moon's Not Green* and *The Deacon* right through to the brief closing theme. And Basie allows himself some space to solo, with rhythm accompaniment, reminding us that he can do more than merely tinkle the piano keys.

If there is any drawback to this record, it is in the brevity of many of the numbers, leaving, at times, less than ample opportunity for any but the briefest individual contributions.

If you're in the market for excellent big band orchestrations, here they are. If your pocketbook holds only the price of one, choose Herman. — *John Sutherland*

DUKE JORDAN TRIO

The Great Session
SteepleChase SCS-1150

There is a no-nonsense approach to Duke Jor-

dan's piano playing that shows he means business. One of the pioneer bebop pianists, having played with Charlie Parker and others in the early bop era, Jordan hasn't got the credit or the exposure he deserves at home, in the U.S. Like Bud Powell, his contemporary, Jordan's light has shone mainly in Europe, where his talents are fully appreciated and where this album was cut, in Denmark (he's also done scores for French movies).

While Jordan holds his own, the powerhouse behind him on this session is Philly Joe Jones, whose tendency to dominate groups he plays with is fully documented on record. A master of cross-rhythms, Jones also provides first-rate accompaniment — with brushes on slower tracks like *Moonglow*, cymbals on faster numbers. David Friesen is the third man in the ring.

There are undertones of Bud Powell in Jordan's playing, particularly in *Night In Tunisia*, where Jordan (with bassist Friesen) uses the same verse and coda as Powell (with bassist Pettiford) uses on his versions of the tune. However Jones uses a good portion of this ten-minute rhythmic exercise to showcase his dizzying drumming. If you like extended drum solos, you can have this.

Tadd Dameron's very melodic *Ladybird* allows Jordan to open up, with bass and Jones's cymbals giving a tasteful lift. Oscar Pettiford's *Blues In The Closet*, in the same medium fast tempo, gives Friesen a chance to display his bass talents, which compare favorably with his Nordic colleague Niels-Henning Oersted Peder- sen.

In *Satin Doll*, Jordan tips his hat to that other Duke and well-known piano player, keeping close to the Ellington lines, then taking off in flights of Jordan fancy. In all, an exhilarating session, if not a great one, from first-rate jazzmen. — *Al Van Starrex*

HANK JONES

The Great Jazz Trio & Friends
Aurex EWJ-80209

On Green Dolphin Street/Recorda-Me/I Remember Clifford/Stablemates/Whisper Not/The Song Is You/But Beautiful/Save Your Love for Me/I'll Remember April

Is there anyone left with whom Hank Jones has not recorded? Essentially a mainstream pianist, eldest brother of the Jones family (Thad, Elvin), he began his recording career in the mid-forties, including brief stints with Hot Lips Page, Andy Kirk, Coleman Hawkins and John Kirby. Adaptability is his strength, so that subsequent appearances over the years with such divergent artists as Fats Navarro and Al Caiola, vocalists Fitzgerald and O'Day, or as pianist on the recent release of the Broadway musical "Ain't Misbehavin'," are not surprising. His own small group discs are numerous, with those in the fifties (Wendell Marshall, Kenny Clarke) being, to my ear, the most memorable. As soloist, he is perhaps less effective (for Savoy in 1955), seeming to lack that creative imagination that separates greatness from near greatness.

On this recording, a product of Japanese technology — aurally putting to shame most North American pressings — Jones appears in trio format (Eddie Gomez, Buddy Williams) with "friends" Art Farmer, Benny Golson and vocalist Nancy Wilson. The amalgam of three

sessions, all recorded before Japanese audiences, results in the kind of exciting musical variation which appeals to this listener.

At the centre, of course, is the Hank Jones trio which, on *Green Dolphin Street*, the only cut on its own, is permitted ample swinging space. However, it is with "friends" Farmer and Golson in particular, that the real appeal of the session is to be found. Farmer bops along on *Recorda-Me*, soaring and trilling his way from the beginning, finally fashioning a delightful dialogue with drummer Williams. On *Whisper Not*, he bites off his introductory solo to the bluesy tempo laid down throughout, and pairs beautifully with Golson on the aptly titled *Stablemates*. Golson is noteworthy too, especially in the ballad treatment of *Clifford*, breathy and sustained, as well as in his lower register tenor solo on *Whisper Not*, full of earthy tones and colours.

For me, the ultimate joy was in hearing what Eddie Gomez can do. The miking on the performances is truly spectacular, and Gomez emerges surely as one of the most expressive bass voices around. Highlights include his brief but splendid solo on *Dolphin*, accompanied unobtrusively by the delicate brushwork of Williams; another short solo on *Stablemates*, his bass singing the melodic line while Golson and Farmer, their front and centre roles reversed, flirt with the melody off mike; and his fine contribution to what must be the best cut on the album, *Whisper Not*. The final four numbers are given over to Nancy Wilson. I confess that she is not one of my favourite vocalists; nevertheless, she shows that she can make the widest possible use of the full dynamic range of her voice (*But Beautiful*, *Save Your Love*), though I personally find her approach somewhat contrived and her efforts over-embellished. The audience is responsive, and the instrumental support of the group is of high calibre.

All things considered, if you don't mind the price of high technology or liner notes in Japanese, this is a recording worth having around. — *John Sutherland*

SERGEY KURYOKHIN

The Ways of Freedom
Leo 107

Theory and Practice/The Wall/The Rules of the Game/Archipelago/No Exit/The Inner Fear/The Other Way (recorded in Leningrad, 1981)

Sergey Kuryokhin was, up to this point, an unknown entity. The record cover provides little helpful information except such formidable statements as "Sergey Kuryokhin does not bear any responsibility for publishing this tape" and "Leo Records is grateful to all those people who had the courage to preserve and deliver this tape." Strong stuff, indeed! The cover photograph shows a long-haired, denim-jacketed youth against a city park background which might conceivably be Chicago, New York or Toronto. It obviously isn't. The recording was cut in Leningrad, and one is led to assume that the tape was smuggled out from behind what has become commonly known as the Iron Curtain.

If the circumstances surrounding this release are puzzling, the music is even more enigmatic. My first listening conjured up all sorts of comparisons: Cecil Taylor; John Cage's works for

prepared piano; Bartok's *Mikrokosmos*; George Crumb's *Makrokosmos*; Stockhausen's *Mantra* (certainly he sounds like Alfons and Aloys Kontarsky rolled into one); Mauricio Kagel. From the very opening number we are taken on a wild trip through keyboardland, suggesting undoubtedly that there is surely a vast distinction between musical theory and practical application. Incisive in technique, Kuryokhin displays a crystal edge to his keyboard dexterity. Nor is it all keyboard, for he employs the inner workings of the instrument as textural supplements; the effect, at times, is that of a harpsichord gone mad. One might suspect the technicians behind the scene of speeding up the tape; one must believe that the results could only have been achieved with overdubbing.

It is difficult to separate the lines of division between many of the works. *The Wall*, *Rules* and *No Exit* are short compositions, and if, as they seem to indicate, there is an implication of confined space, Kuryokhin captures that restrictiveness effectively, hammering out tight note clusters that seem to reverberate within those metaphorical enclosures. Nearly all titles, seemingly original, speak of such confinement, and the performer appears committed both to reflecting that view and, at the same time, struggling to break out — musically, not politically (though the irony is too rich to go unnoticed). As a case in point, *Inner Fear* and *The Other Way* make an interesting pairing, the former rather subdued and melodic, the latter frenetically fragmented — fingers searching at great haste for some ultimately new expressive form, ranging exploratively over the entire instrument.

It would be ludicrous to classify this as a jazz recording. It is, however, a most unusual musical experience — not for the faint of heart, but for those for whom musical expression in all its many manifestations is looked upon as a constantly changing phenomenon, a denial of conventional expectations.

— John Sutherland

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'Conspiracy' OWL

The termination of CKFM's Toronto Alive broadcasts has severely lessened the opportunities for jazz enthusiasts to hear some of the idiom's leading exponents in a setting designed to encourage them to play at their best. Musical director Jim Galloway provided the guest stars with an outstanding rhythm section as well as contributing a strong second voice to the music. Economics determine that musicians appearing at Lytes and Bourbon Street perform solo in front of a house rhythm section. The broadcasts from the Sheraton provided the necessary stimulus to elevate the performances into a different dimension. Now, because of the still-unresolved situation with Phil MacKellar, the broadcasts are finished.

The high calibre of the program was maintained over the final weeks when Ray Bryant, Harry Edison, Dick Wellstood and Jay McShann all contributed to the programs with Galloway easily handling the double duties of musician and "on air" host. McShann came into town specifically to perform at the Sheraton (en route to a tour of England with Buddy Tate, Galloway and Archie Alleyne), but the other guests were already in town at Bourbon Street or Lytes. The Saturday afternoon sessions are continuing without the broadcasts and it is Jim Galloway's intention, where possible, to invite out of town musicians to continue participating in these sessions. Fraser MacPherson, celebrating his new Sackville release "I Didn't Know About You", was the first guest artist of this new arrangement on November 13. While in town to play at Bourbon Street, Fraser also played an evening of duets with Ed Bickert at Scuffers Nov. 7 to debut his new record.

The high attrition rate of clubs continues. Ruby Begonia's flickered briefly and then died and the same was true of the jazz policy at the Cambridge Motor Hotel. The economy is playing havoc with the music scene and clubs and restaurants are struggling to survive. Its effect on local musicians is devastating. There just aren't enough opportunities for the available musicians. It is encouraging, therefore, that Labatts in collaboration with the trust fund of the Toronto Musicians Association and the Music Gallery are sponsoring a series of Sunday afternoon concerts at The Music Gallery. Claude Ranger was heard October 10 and the Bob Brough/Bob Fenton Quartet November 14. Future concerts feature Pat LaBarbera (December 12), Keith Blackley (January 9), Al Henderson/Curt Smith (February 13), Rob Frayne/Kim Ratcliff (March 13), Strangeness Beauty (April 10) and Fred Stone (May 8). There is no admission charge to these events.

The same is true for CJRT's Monday evening concerts which are recorded for broadcast the following Saturday. The lineup for this season is Ian McDougall (November 15), P.J. Perry (Nov. 29), Bob Brough (December 13), Tony Colcutt (January 10), Chris Conner/Alex Dean (January 24), Nimmons 'N' Nine (February 7), Archie Alleyne/Frank Wright (Feb. 21), Gary Williamson (March 7), Jim McHarg (March 21) and Rick Wilkins (April 4).

Goo Goo Productions injected new life into the Toronto scene with the wildly enthusiastic response to Art Blakey's two performances October 10. By the time you read this Dexter Gordon (Nov. 21) and Larry Coryell/Michael Urbaniak (Nov. 28) will have performed. These Sunday events are held at Basin Street and the final concert of the year will be Chico Freeman

AROUND THE WORLD



on December 19. Cecil McBee and Billy Hart are expected to be with the tenor saxophonist.

Another newcomer to Toronto will be pianist Monty Alexander, whose trio will be at Larry's Hideaway (Carlton & Jarvis) December 16 to 18.

A Toronto production of "Ain't Misbehavin'" is enjoying a good run at The Ports. Joe Sealy is the pianist and musical director. Replacing him at Erroll's for five weeks was the Frank Wright/Archie Alleyne Quartet who, in turn, gave way to Eugene Amaro, who will be at the club through the New Year.

The extended engagement at Erroll's gave Frank and Archie the opportunity to develop a cohesive unity as well as building an interesting repertoire. The regular playing benefited pianist Connie Maynard and bassist Billy Best especially, both returning to action after long absences from the jazz scene.

York University's Faculty Brass Ensemble performed recent Canadian music at a campus concert November 17, repeating the same program at The Music Gallery Nov. 20. Musicians involved were Mike Malone, Darryl Eaton, Al Kay, Judith Kay and Scott Irvine with special guests pianist Gary Kulesha and percussionist Ken Erskine.

Enthusiastic audiences greeted Eddie Cleanhead Vinson for his week at Albert's Hall. His accompanists restricted the veteran musician to the blues but that didn't seem to unduly effect his playing or singing. Oliver Lake and Jump, Up were at the club November 22-27, and Koko Taylor's special brand of Chicago style blues will be heard for the week of December 13.

The Bill Smith Ensemble's Subway Room series in the Spadina Hotel continues with guests such as percussionist Geordie McDonald and west coast flutist/clarinetist Walter Zuber Armstrong. Armstrong was in town for a series of concerts in the area. He performed at Citystage in Peterborough September 15, The Music Gallery with Geordie McDonald October 2, and November 2 to 4 at Glendon College. The

Subway Room series continued through November with the Paul Cram Trio playing every Friday night.

Cram (reeds), Lyle Ellis (electric bass) and Gregg Simpson (drums) are welcome new voices to be heard in Toronto and in addition to the Subway Room they were heard at Scuffers and Hart House.

Mal Waldron and David Friesen made a brief tour of Canada's Western provinces in October. They were in Edmonton on the 9th and Calgary the next night with Chet Baker as a special guest. They then performed on campus in Winnipeg at Riddell Hall on October 14.... Stan Getz also appeared in Edmonton and Calgary in November, and Wynton Marsalis' Quintet performed in Edmonton, Vancouver and Victoria.

Arrangements have now been completed for the 1983 Berne Festival. Jim Galloway will, once again, be taking a band to the festival and a tour to the festival has been arranged through Swissair. The one week trip runs between April 25 and May 2 and brochures giving full details of the package are now available from *Coda*.

This is the time of year for jazz calendars to appear and there are two choices from Canada. The Edmonton Jazz Society calendar retails for \$6.50 and contains black and white photographs of artists who have performed at that city's festival. The 1983 Dr. Jazz Calendar is the third to come from Chris Portinari and his team in Ottawa and this year's theme is a celebration of the "Bop Revolution"; it will retail for \$6.95.

Also ready for the Christmas season are two books from the University of Toronto Press. Mark Miller's in-depth essays on some of Canada's most distinctive jazz musicians is celebrated in "Jazz In Canada; Fourteen Lives" while Jack Litchfield's exhaustive discography of Canadian jazz recordings 1916-1980 has finally been published.

Toronto tenor saxophonist Bobby Brough has released, on C Note Records, an album of

his music with his trio of Al Henderson and Barry Elmes.
— **John Norris**

TORONTO — An evening of pure pleasure was held at Scufflers with pianist Don Thompson in solo performance (replacing a scheduled Paul Bley), but due to lack of publicity this concert was poorly attended. Nevertheless Don settled in to display his amazing chops on a wide variety of tunes ranging from *Come Sunday*, to some originals from his new album "Bells" with guitarist Rob Piltch. Bill Smith and his band (Bill, reeds; David Lee, bass; David Prentice, violin; Richard Bannard, drums) also appeared at this concert and proved their ability to be entertaining, humorous and at the same time extremely musical. The addition of drummer Richard Bannard brought a new dimension and depth to this already tight band. He is a tasteful drummer who constantly listens and propels. *Rituals, If I Don't Fall* and *Captain Robot* were three tunes that expressed the simple key of how to play good music that communicates.

Happy sounds emanated from Bourbon Street in September with Ray Bryant for two glorious weeks, followed by the jazz stylings of pianist Dick Wellstood, saxophonist Jim Galloway and drummer Jerry Fuller. In October we heard Maxine Brown and James Moody. In the same period, Lytes brought in Bobbi Sherron, Eddie "Lockjaw" Davis, and Mark Murphy (for my personal choice truly a jazz singer with no equal).

After Hours jazz seemed to be alive and well in Toronto in the latter part of September. I say seemed to be, because we were somewhat surprised to visit Ruby Begonia's during their unannounced last week of operation. We found the Rob McConnell Quartet (Tom Szczesniak, Lorne Lofsky and Terry Clarke) to be in good form. This is not a "jamming" band, there were carefully written charts which included Red Mitchell's *Red Devils*, Clare Fischer's *Orna* and Bob Brookmeyer's *Thump, Thump, Thump*. The band will be appearing again in a club soon and I feel confident we will hear more exceptional jazz from all members.

It was refreshing to hear a young tenor player showing promise of much to come in the future. Ralph Bowen (tenor/soprano) with Marty Melanson - bass, Mark Eisenman - piano and Keith Blackley - drums played a week at George's Spaghetti House and received a lot of attention. Usually the one horn with rhythm section format has its limits, both emotionally and musically, but such was not the case here. There were fiery solos, solid rhythm and a great deal of enthusiasm from all four musicians.

October 11 - 16 at George's, Jim Galloway proved his command of soprano, baritone and tenor saxophones, and with an excellent rhythm section of Terry Clarke - drums, Ian Bargh - piano and Rosemary Galloway - bass bridged the gap between the traditional and the contemporary with a constant high level of performance. Pianist Jay McShann was in the audience on one occasion obviously enjoying what he heard.

The first in a series of monthly concerts got under way at Basin Street with the appearance of Art Blakey and his Jazz Messengers - Charles Fambrough - bass, Jon Toussaint - tenor, Terrance Blanchard - trumpet, Donald Harrison - alto and John O'Neil - piano. For two packed performances Blakey showed us he can still find some most remarkable young musicians; this was an aggressive group of Messengers and it was indeed a pleasure to hear a road unit this strong. We look forward to future concerts at

this venue which will include Dexter Gordon, Larry Coryell/Michael Urbaniak, Chico Freeman and McCoy Tyner.

Garbo's on Queen Street West has started an after hours policy on weekends, under the direction of saxophonist Alex Dean. Pat LaBarbera opened up the season with his quartet - Steve Wallace - bass, Greg Pilo - drums and George McFetridge - piano. Plenty of new material was evident making the evenings most interesting, and the energy level was consistently high. Some of Toronto's best modern jazz players are appearing in this series, such as the Alex Dean/Chris Conner Quartet, John Tank, and Herbie Spanier.

Spiffy's, a club in the East End of Toronto is employing the Hook and Ladder Jazz Band on Sunday evenings. This is a fine band in the swing/dixie tradition and can generate some real excitement. In particular the trombone player who gets into a real tail-gate approach at times. A note to management: please don't allow vocal amateurs from the audience to sit in.

A rare appearance of an almost legendary figure on the local jazz scene was that of pianist Tony Collacott at George's Spaghetti House in the first week of November. This is the second time he has appeared at this club in the past few months but prior to these visitations he has not been seen or heard from in years. The Bud Powell influence is still very strong, but he has not lost his incredible chops. *Giant Steps, Billie's Bounce, Cherokee* and *Danny Boy* were among the tunes, the latter always done at a tempo that left the drummer and bassist out completely. Although personal problems have deprived Tony of playing the music he loves best, he can now continue and by being able to work in a club atmosphere occasionally, obtain that vital contact with people who care about his remarkable talent.
— **Hal Hill**


BILL JAMIESON/PAUL CRAM

Horn Quartet
October 18, Centennial Library, Edmonton

Bill Jamieson Quartet/Paul Cram Trio
October 24, Centennial Library, Edmonton

These two concerts are fine efforts by the recently formed Alberta Association for Creative Musicians, the second concert also being co-sponsored by the Edmonton Jazz Society. Another common element to both was the welcome presence of Bill Jamieson (reeds) and Bob Tildesley (trumpet). Despite this, the two groups were quite different musically.

The Horn Quartet, probably named for the four horns, was a quintet consisting of Jamieson, Tildesley, John McPherson (trombone, tuba), Jim Pinchon (reeds) and Bob Meyers (drums). The music was largely composed (as opposed to being improvised) by the group members (and friends), but even when the source was outside the group, the composition was considerably reworked. One unusual example was a movement from Oliver Messaien's *Quartet For The End Of Time* which was cleverly adapted for a clarinet (Pinchon), in the original score, and trombone, which was decidedly not in the original. While the rest of the compositions did not have classical sources, there was a kind of chamber music - jazz fusion character to the concert, a much more viable combination than jazz - symphonic efforts. The playing was at a



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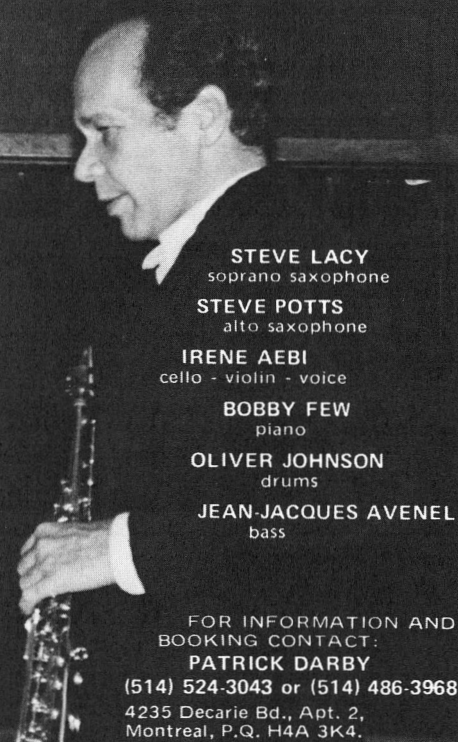
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high level, although I thought Meyers' drumming could have been stronger. There was much doubling of instruments which helped give color to the compositions, and McPherson's clear, controlled trombone had a French horn-like quality at times. However I think a strong acoustic bassist would have contributed a more lively jazz feeling. There seemed a bit of hesitancy at times but I am confident that the group will become even stronger with more experience. The conception was original and given that, as much was delivered as could be expected. Also, the absence of amplification helped the clarity of sound a great deal. This group clearly deserves more playing opportunities and a record date.

Jamieson's second concert was more clearly jazz oriented, the quartet being with Tildesley, George Koller (bass) and Kjell Kgersten (drums). The playing was a kind of hard bop, Ornette Coleman (with some funk) combination. Jamieson and Tildesley both played strong solos, though Tildesley had too many pointless flourishes in the center of his solos. The rhythm section gave good support, but with a bit too much of a rock influence. The best piece was *Blues For Beko*, where Koller happily played acoustic bass rather than electric. Unlike the previous concert, amplification was needlessly and foolishly used and the bass amplifier came equipped with the usual buzz.

While the diffuse, plodding thud of the electric bass guitar detracted somewhat from the Jamieson group, the electric bass in the Cram group expanded on these flaws almost beyond belief. Cram played tenor in a post-Coltrane vein, with a bit of simplification, and good clarinet on one piece. Gregg Simpson's drumming was very good, and both players are to be complimented for their skill in playing well with Lyle Ellis' electric bass. However, the sound system, and the persistent buzz, must take some of the blame for the ugliness of the bass's sound.

While much is said about the superior inspiration of the live performance as opposed to recordings, the reverse is decidedly true in comparing Cram's live performance and his record "Blue Tales In Time" (Onari 006). That recording showed a lot more variety (due partly to additional musicians in varied groups) and, sometimes, a chamber music-like feeling that would have gone well with the Horn Quartet. I can only hope that Cram will bring the same taste and musicianship of that recording to his future concerts. — *Kellogg Wilson*

AMERICA

BUFFALO — Western New York was treated to a jazz and poetry synthesis on October 17. The University of Buffalo's Walking The Dog Poetry Series brought in Jayne Cortez for an afternoon reading at the Albright Knox Art Gallery. Her strong and rhythmic poetry was backed up by a trio of musicians: Bern Nix on guitar, Jamaaladeen Tacuma on bass and her son Denardo Coleman on drums. This half of Prime Time was cooking. It was so fiery that some of the academicians had to leave. That was a good weekend for jazz because the night before, Wynton Marsalis brought his quintet to the Tralfamadore Cafe in downtown Buffalo for two shows. With Wynton on trumpet, his brother Branford on saxophones, Kenny Kirkland on piano, Phil Bowler on bass and Jeff Watts on drums they proved once again that jazz can sound fresh and innovative while in the

tradition. The Tralfamadore continues its jazz weekends. Appearing there since October 3rd have been Brother Jack McDuff, The Heath Brothers, Gary Burton, Abbey Lincoln, RPM, Larry Coryell with Michael Urbaniak, and Phil Woods.

Now there's another jazz club in town: the Renaissance II, owned and operated by trumpeter Sam Noto, who has lived in Las Vegas and Toronto but is now back in Buffalo with a nice-sized club. He has brought in Tom Harrell, Don Menza, Pat LaBarbera, Joe Romano and Pepper Adams besides sponsoring jazz jams with local musicians that include Al Tinney and Junnieh Booth.

We finally have the blues back in Western New York. The Tralf has brought in Matt Guitar Murphy, Son Seals who has one of the most penetrating blues sounds of today, and Bobby Blue Bland. In Niagara Falls, N.Y. the Imperial Garage continues to show the best blues in that city. The Nighthawks, John Lee Hooker and Willie Dixon have all been featured. There was also a blockbuster Muddy Waters Alumni Show there when The Legendary Blues Band (with Pinetop Perkins) got together with Guitar Jr. and Bob Margolin to shake the walls for two nights. — *Paul Dean*

ANN ARBOR/DETROIT — Most of us share a well-founded suspicion of large corporate involvement in the music, but this year Kool's effect on the already strong Montreux-Detroit Festival was salutary. Montreux-Detroit '82 came closer than either of its predecessors to the quantity, quality and pace that marks a major jazz festival program. The exception was in the near-absence of new music practitioners among the 83 performances, with only Lester Bowie among the ticketed acts and Griot Galaxy in the freebies. Local ensembles like the Creative Arts Collective (which did not participate) especially deserved festival exposure. But otherwise Montreux-Detroit delivered on its promises.

We chose to hear the Detroit debut of Wynton Marsalis' Quintet on September 3 at the Music Hall, with brother Branford on saxes, Kenny Kirkland on piano; Phil Bowler, bass; and Jeff Watts, drums. Montreux-Detroit booked local groups to open most of the ticketed events, but using the suburban-based Orange Lake Drive to open for Marsalis was a mistake, like opening Shakespeare with a sitcom. OLD is one of those mechanical fusion machines, with kicky, splashy charts and not much else. Of the four members, only the bassist showed promise of anything beyond a good high-school stage band. We reached bottom with two songs by a girl singer of adenoidal, ersatz emotions and uncertain pitch. John Sinclair, reporting for the *News* instead of making it (Lester Bowie's comment), headed for the bar after the first notes, and we should have joined him.

The Marsalis Band was something else entirely. In recent years, once-rigid boundaries between cultures, styles, languages, have all but disappeared; time no longer marches on. Jazz used to be very Hegelian (thesis-antithesis-synthesis), and you couldn't go back to where you once were, but it's not always that way any more. Marsalis is an example. Fifteen years ago a Miles Davis-led quintet crafted an approach to fairly traditional material which offered the soloist unusual freedom. That approach is the basis for much of what Marsalis does. But to call Marsalis an anachronism, or to denigrate his work because his idiom has traditional roots,

would be to misread the rich stylistic jumble of current jazz. (That Wynton's debut record used Miles' original rhythm section — Hancock, Carter and Williams — just blurs things more). Marsalis is uncommonly creative within the loose boundaries of the "acoustic jazz" idiom he has chosen.

Wynton has technique to burn, a strong sense of melodic invention, control over a range of tonal effects — enough strengths to justify the inevitable hype. Branford deserves a bigger share of the limelight. He displayed comparable technique and control in his soprano and tenor solos. The idiom reinforces the tendency to hear early Wayne Shorter in his work, but a personal approach — oblique, angular lines, a chunky tone — is also increasingly audible. The rhythm section provided the requisite support for the soloists, and Kirkland displayed his own not inconsiderable abilities, in solos which demonstrated an affinity for thick textures. A shame that the house was only half-full.

Sunday, September 5 we caught most of a set at the Pyramid Theatre by the US Air Force's Airmen Of Note, who have very little to do with Sousa, oompah or marches. Their set under a broiling sun ranged from a Frank Foster chart of *In A Mellotone* through *Moment's Notice* (a guitar feature, no less) to Chick Corea's *Spain* and an interesting version of *The Havana Sun* from a 1981 McCoy Tyner recording. We also heard parts of several other good performances, including the new RAPA House Jazz Band with saxophonist Ernie Rogers and trumpeter Herbie Williams, and an Ellingtonian Orchestra led by drummer J.C. Heard.

That night we caught Sonny Rollins, in a concert at the Ponchartrain Hotel that linked Montreux-Detroit with the hotel's eleventh annual P'Jazz Series. Rollins brought guitarists Bobby Brown and Masuo, bassist Bob Cranshaw and drummer Tommy Campbell to the concert, and the five packed considerable energy into two fairly short sets. Rollins's evident good spirits transferred to the music, which was ebullient, extroverted and full of bright, forceful rhythms.

Montreux-Detroit had much more, of course. Stroh Brewery money supported 73 free performances in the six days of the festival, featuring most of Detroit's best local players, as well as alumni like Pepper Adams and Roland Hanna. Other ticketed concerts included Richie Cole with Ben Sidran, Benny Carter with Doc Cheatham, J.C. Heard and pianist Claude Black, Alberta Hunter, Teddy Wilson with Slam Stewart and J.C. Heard, and Carmen McRae. Reportedly the festival made money, a good omen for Montreux-Detroit Four next year.

The weekend before Montreux-Detroit, WEMU-FM staged a jazz competition in conjunction with Ypsilanti's Depot Town Heritage Festival. We never did hear who won in the various categories (although *Coda's* local correspondent won as a soloist), but on the last day we did hear solid work by guest performers pianist Kenny Cox and the Guerilla Jam Band, with saxophonists Vincent Bowen and Kamau Kenyatta and a special appearance by trumpeter Charles Moore. WEMU will be running a Winter Jazz Series this year, with details to be announced.

Eclipse Jazz has been as active as ever in their seventh year of existence, with concerts every other Saturday this fall, featuring Earl Klugh, Johnny Griffin, The Gateway Trio — John Abercrombie, Dave Holland, Jack DeJohnette — Detroit saxophonist Wendell Harris-



on and Leon Thomas, and the Art Ensemble of Chicago. On December 4 cellist David Eyges will bring drummer Sunny Murray and saxophonist Byard Lancaster to the University Club, while Dave Brubeck's "La Fiesta de la Posada" will mark the Christmas season (Dec. 14).

Next year's Eclipse program includes Buddy Rich (Jan. 28), Anthony Braxton with Marilyn Crispell (Feb. 5), Wynton Marsalis's Quintet (March 11), the J.C. Heard Orchestra (April 2), and James Newton's quartet (April 16). The group this year has set up an organization called Friends of Eclipse, to function as a facilitator/support mechanism for its jazz programming.

Other recent Detroit activity included some fabulous duets at the Detroit Institute of Art: pianist JoAnne Brackeen with saxophonist Joe Henderson, and pianist Tommy Flanagan with bassist George Mraz.

The DIA was also the site of a series of new music performances by the Creative Arts Collective, featuring multi-instrumentalist Douglas Ewart (with percussionists Hamid Hank Drake and Tani Tabbal, and guitarist A. Spencer Barefield), Barefield solo, and the New Chamber Jazz Quintet (saxophonists Faruq Z. Bey and Anthony Holland, bassist Jaribu Shahid, Barefield and Tabbal). The series will end December 26 with a Barefield-Holland-Tabbal trio. Oct. 9, saxophonist Donald Walden led pianist Teddy Harris, trumpeter Marcus Belgrave, bassist Marian Hayden and drummer Lawrence Williams in an all-Monk program.

Meanwhile the blues continues at the Soup Kitchen, which had Son Seals, Mose Allison and the Dynatones (formerly the Charlie Mussel-

white Band) in October. And Clarence Baker, apparently deciding that it was better to be broke than bored, bought Baker's Keyboard Lounge back from its new owners in September.

— David Wild

LOS ANGELES — Johnny Otis is back on the air again, Monday nights on KPFK with already one of the best radio shows in town. First show was August 2nd. For those of you that would like to join his Blue Monday Club send SASE to P.O. Box 1918, Burbank, California 91507. Besides this and his Sunday ministerings at the Landmark Community Church and a regular day job with the city he has re-enacted his big band with already several performances around town. Busy dude.

Pianist Wayne Peet has formed a group of young notables he calls Doppler Funk. Sort of in Miles Davis' recent groove. With Nels Cline, electric guitar; Alex Cline, drums; Stuart Leibig, electric bass; John Fumo, trumpet; and Vinny Golia, reeds.

Thomas Tedesco brought his group Ocean into the Heaven On Earth restaurant in Santa Monica during Saturdays in October and November. This is the same group as on his recent Nimbus release with Alex Cline (substituting for Sherman Ferguson) and Bobby Bradford etc. Tommy goes back to the early days of the "free jazz" movement of the late '60s here in L.A. He used to sit in often down at Rudolph's Fine Arts Center with John Carter.

Horace Tapscott giggered the whole month of August at Marla's Memory Lane with a string quintet of Louis Spears, cello; Melvin Moore, 5-string violin; Roberto Miranda, bass; and Son-

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ship, drums. Each week he alternated guest soloists Charles Owens, then Oscar Brashear, and then Benny Powell. Horace as always was remarkable. He is a major voice and spirit. Wait until you hear this new solo piano series Nimbus has coming out on him!

— Mark Weber

NEW YORK CITY — Paul and Elaine Weinstein have returned to the New York City concert scene once again at two locations. Doc Cheatham and Jon Faddis with John Bunch, Michael Moore and Butch Miles opened the series "Jazz at 6" at the New School, 66 W. 12th Street, with Tal Farlow and Jack Wilkins following Nov. 5th, then Pepper Adams and Cecil Payne December 3rd. The other series which is their "Heavenly Jazz" series held at the Church of the Heavenly Rest, 90th Street and Fifth Avenue, started this year with Joe Williams backed by Al Grey and an all star group, followed by a Zoot Sims Party Sunday November 7, with Red Mitchell, Richard Wyands, Akira Tana and special guests Al Cohn and Phil Woods; Jon Faddis and Slide Hampton December 12; Dave McKenna & Friends Jan. 23 and Bases Loaded April 10. All shows start at 5 p.m.

Barry Harris' weekend jazz festival (Nov. 5-7) at Symphony Space included Barry and Walter Davis Jr. duo pianos with bass and drums, the Barry Harris Big Band and Workshop Group in recital. The folks at Jazz Forum tell me that Barry no longer holds his classes and rehearsals there and has moved them to his own Jazz Cultural Theater at 368 8th Avenue. Everyone is still friends and there is a third appearance of the Barry Harris - Tommy Flanagan duo December 2 to 5 at the Jazz Forum.

Normally I travel to New York City once or twice a week but lately I was forced to stop for a couple of months. On my first trip back in quite a while, I was pleasantly surprised by the warmth and friendliness of my many friends in the Apple as they saw me for the first time in a couple of months. Lew Tabackin and Johnny Carisi were chatting in front of Jimmy Ryans and owner Matty Walsh gave a wave as I passed on my way to Condons. Lew has moved to New York, he tells us. In the Village Roy Haynes gave me a big wave from under his big hat as he sat with friends at the bar at 7th Avenue South (The Brecker Brothers' popular spot). Bartender Bill Cherry (formerly of Barbaras) gave our hand a shake. Red Rodney and Ira Sullivan were at the Blue Note as I stopped in to say hello to Mike and Judy Canterino. Harry, the room's greeter has moved over to Gildersleeves on the Bowery we were told. Gildersleeves has switched from Rock to Music, filling the void left when the old Tin Palace closed, next door.

Red Garland and Philly Joe were at Lush Life and across the street at the Surf Maid a crowd was sitting outside on the porch enjoying the warm weather while another crowd enjoyed the piano music inside. A real treat was George Coleman and his Octet at the Jazz Forum. You never saw so much sound equipment (unless you attend recording sessions at Columbia or RCA). Condenser mikes were hanging all over the band. I looked across the large fifth floor loft onto the audience side and saw a Neumann shock mount with a mike in it up against the wall. I could not imagine a mike in that position picking up any music over the audience noise. Then I spotted Rhonda Hamilton the Jazz DJ and realised that she was broadcasting the band live. She tells me

that they will do this every Saturday night from different New York clubs.

On to Bradleys where JoAnne Brackeen and an excellent bassman were playing. Bradley Cunningham, the owner of this room had a nice long article written about him and his room in the New Yorker by Whitney Balliett. Paul Brown was packing a friend's drums into his van as we went into the Star and Garter. Paul had just finished a night at the Angry Squire with Al Haig. Jimmy Lyon was playing solo piano at Broadway Joes on 46th Street near 8th Avenue. Earlier in the evening he plays Cole Porter's Steinway Grand at Peacock Alley in the Waldorf Astoria.

Sorry I can't tell you more, but my bus did not arrive at Port Authority Terminal until after midnight and I was on my way back to Philly on the five thirty a.m. bus. That was the night of the time change though so I enjoyed an extra hour.

— Fred Miles

PHILADELPHIA — The Alternative Concert Series at Haverford College boasts a formidable schedule, having already presented bluesman Johnny Copeland, David Amram's quintet featuring master percussionist Candido, a dance concert featuring Byard Lancaster's "Philly Funk" and Jamaaladeen T. T. Cosmetics, and a weekend of rural blues. October 1, the legendary Ahmed Abdul Malik gave a very interesting and enlightening recital on oud, while guitarist James Emery's ensemble with Marty Ehrlich reeds, Mark Helias bass and Thurman Barker drums played a rousing set to the delight of the small but appreciative audience. Cellist David Eyges comes in December 3 with his trio of Byard Lancaster reeds and the always dynamic Sunny Murray on drums. The series ends with the piano stylings of Amina Claudine Myers on December 4.

Another fantastic package is taking place in downtown Philadelphia at the Afro-American Historical and Cultural Museum located at 7th Arch Streets. Sun Ra, the Hamiet Bluiett-David Murray Quintet, "Sphere", the John Hicks Quintet with Gary Bartz, and Abbey Lincoln have appeared so far, with the Max Roach - Archie Shepp Duo with commentary by Amiri Baraka on December 7, and finally on Dec. 14 the Jay McShann Trio and a screening of the film "The Last of the Blue Devils" - Kansas City Jazz Revisited.

Fred Miles was responsible for bringing the fire breathing George Coleman and two-fisted Al Haig into Dobb's at 3rd and South for a memorable Sunday evening a few weeks back. They were ably assisted by bassist Arthur Harper and Shirley Scott's son "Duck" Scott on drums.

After concentrating their efforts mainly on rock and pop groups for the past several months, the Ripley Music Hall presented the John Abercrombie-Ralph Towner Duo and the Eberhard Weber-Jan Garbarek Group.

Improvo based in Allentown, Pa. had Los Angeles-based reedman Vinny Golia with pianist Wayne Peet on the bill October 1 while British avant garde guitarist Derek Bailey gave a solo recital on October 16.

The Town Tavern in Reading, Pa. has been running a jazz policy of late, bringing in people like the Steve Giordano-Chris Taylor Duo and Eric Kloss. Vibraphonist Khan Jamal is scheduled for the weekend of December 2 & 3. The Rendezvous Bar, also in Reading, had periodically presented jazz, but after a tragic shooting incident involving the owner, the music policy

came to an abrupt halt. The last band to appear there was the Clarence Harris Quintet featuring Byard Lancaster. — *Gerard Futrick*

BISHOP NORMAN WILLIAMS

Bishop Norman Williams Quintet
Bajones, San Francisco

While visiting friends in San Francisco, I got to hear the Bishop Norman Williams Quintet at Bajones, a jazz club in the Mission district. Williams plays very much out of the Charlie Parker tradition, but has a lyrical fire all his own, and a contemporary sense of freedom that gave new life to his repertoire of Parker and Monk compositions. Among his sidemen, John Davis stands out as an accomplished piano stylist and Hein Van De Gyne, who recently moved to San Francisco from the Netherlands, played the changes with a flexibility that approached innovation. His slides and doublestops were a treat for a former bassist. Rounding out the group were Rick Smith, a tenor player in the Coltrane tradition who is developing a voice of his own, and Gaylord Birch, a very solid drummer. On several tunes, Williams added Butch Diggs, a unique alto saxophonist who stretches out just short of Byard Lancaster within a harmonic framework. The group is one of the strongest I've heard in the last few years. During intermissions, Jessica Williams performed solo piano, giving a sensitive rendering of *Ruby, My Dear*. — *Vernon Frazer*

ODDS & SODS

In New York City, The New Small's Paradise, at 2294 Seventh Avenue, has brought jazz back to Harlem with an ongoing lineup of top jazz attractions. The sessions run from Thursday through Sunday under the banner of "Landmark Jazz" and Frank Foster, David "Fathead" Newman, Bill Hardman, Junior Cook, James Spaulding and Marvin Peterson were among the October attractions....

CHARLIE ROUSE and Mal Waldron gave a duet concert October 24 at Soundscape; also at Soundscape in October were Roswell Rudd's Flexible Flyers and Sun Ra's Arkestra; coming up are the Clifford Jordan/Barry Harris Quartet (December 3-4), pianists Hilton Ruiz and Jorge Dalto (December 10-11) and the David Murray Quartet (Dec. 17-18).... The Blue Note (131 West 3rd Street) is now one of the leading clubs in New York and it also provides a showcase for less well known artists, in October presenting vocalist Joan Cartwright, the Phil Cunneff Quintet, and the Angel Rangelow/Jimmy Madison Big Band, with special guest Howard Johnson.... Pianist Chris Anderson, back in action after long years off the scene, was featured at the Jazz Cultural Theatre (368 8th Avenue) with Art Davis and Frank Gant completing the trio.... Jane Ira Bloom, David Friedman and Ratzon Harris were at The Barge, Fulton Ferry Landing, Brooklyn Oct. 26.... Grace Testani was at Mickell's Nov. 4.... Rudolph Grey's composition *Flaming Angels*, a piece for ten instrumentalists and tape was presented at The Kitchen Nov. 4.... The Seventh Cycle: Struggle Towards A World View is the latest (and last) of a series of major improvisational concerts organised by musicologist Bill Cole. It was held October 11 at Town Hall and JULIUS HEMPHILL, WARREN SMITH, JOE

DALEY, ABDUL WADUD, HAMIET BLUIETT and STANTON DAVIS were among the participating musicians.... Pianist Joe Bushkin made a rare New York appearance at the Cafe Carlyle, beginning October 12 for three weeks.... BETTY CARTER gave a concert November 21 at the Brooklyn Academy of Music with her trio and the Brooklyn Philharmonic.... WBAI Radio is broadcasting live concerts from the Jazz Gallery (55 West 19th Street) and the Ralph Dorsey Ensemble and Kit McClure's 15-piece all-women big band (Nov. 26) were heard recently.... Ahmad Jamal performed at Brooklyn College Nov. 19.... The Universal Jazz Coalition presents a special Christmas concert at the Jazz Gallery December 3 with the Sheila Jordan/Harvie Swartz Duo, Keisha St. Joan, Marion Cowings and Tom Briggs in a program of Christmas songs backed by Kenny Barron, Buster Williams and Ben Riley.

JAY McSHANN, back from a hectic three-week British tour with Jim Galloway and Buddy Tate, made a rare New York appearance for a week at Sweet Basil's and will be appearing New Year's weekend in Chicago's Jazz Showcase with Claude Williams and Eddie "Lockjaw" Davis. Part of the December 31 performance will be heard on Public Radio's special New Year's Eve live hookup on Jazz Alive.

In Connecticut, the Creative Musicians Improvisors Forum in cooperation with the Hartford Jazz Society presents a concert December 5 with a 25-member orchestra featuring members of the CMIF and the AACM. Anthony Braxton, Muhal Richard Abrams, Amina Claudine Myers, Leroy Jenkins, Leo Smith, Bill Barron, Bobby Naughton and Gerry Hemingway are among the featured performers.... WCUW-FM in Worcester, Massachusetts, organised four concerts this fall featuring Anthony Braxton, Vinny Golia, Milford Graves/Hugh Glover and Hannibal Marvin Peterson... Ran Blake performed Nov. 17 at Jonathan Swift's in Harvard Square, Cambridge.

Detroit's public radio outlet WDET-FM expanded its jazz format September 7 when it introduced its "Full Spectrum Jazz" concept which will present jazz every day between 9 a.m. and 5 p.m.... The Heath Brothers performed in Grand Rapids Sept. 21 for the annual Jimmy Forrest scholarship concert.... The University of Pittsburgh's 12th annual jazz seminar was held Nov. 4-6 and the focus, this year, was on international jazz. Participating musicians were Grover Washington, Monty Alexander, Terumasa Hino, Miroslav Vitous, Ted Dunbar and Alex Acuna.

Eddie Miller, Milt Hinton, Barrett Deems, Doc Cheatham, Vic Dickenson, Pud Brown, Nick Fatool and Ikey Robinson were the headliners at Chicago's fourth annual festival of traditional jazz held November 5-7 at the Holiday Inn O'Hare/Kennedy.... You can plan ahead for a similar event in St. Louis next April 15-17 when the Mid-America Jazz Festival will be held at the Chase-Park Plaza Hotel. Bob Wilber's Bechet Legacy, Chuck Hedges Swingtet, the piano duo of Jay McShann and Ralph Sutton and an all star band to include Billy Butterfield, Kenny Davern, Buddy Tate, Al Grey and Milt Hinton are among the attractions; complete information from P.O. Box 28274, St. Louis, MO 63132.

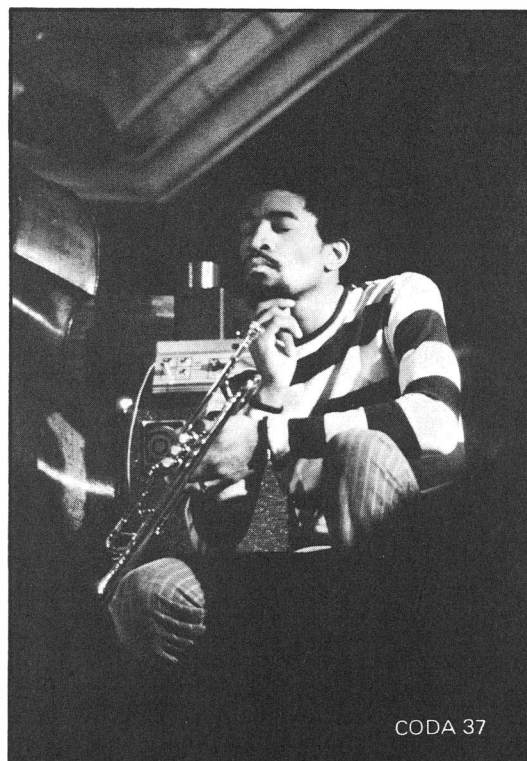
The Orange Coast College in Costa Mesa, California will be sponsoring its 15th annual jazz festival March 24 to 27, 1983. Tentative lineup includes Art Blakey, Horace Silver, Gerald Wilson, Bob Florence, Mel Torme, Nancy

Wilson, Wynton Marsalis and Count Basie as well as a number of prominent soloists who will perform with the school's Jazz Ensemble.... The Asian American Jazz Festival took place in San Francisco October 8-9... The New Mexico Jazz Workshop in Albuquerque presented the trio of James Newton, Anthony Davis and Abdul Wadud October 2 and Roscoe Mitchell's Sound Ensemble on November 14.

The next Jazz/Yatra Festival will be held in Bombay, India January 15 to 21, 1984. The program will feature big band jazz and many internationally famous bands will participate. There will also be an international Students Big Band Contest and it is expected that bands from many different countries will participate. Student bands can obtain more information by writing Niranjn Jhaveri, Secretary General (Hon.), Jazz India, 26 B.G. Kher Marg, Bombay 400 006, India.... FMP's Total Music Meeting '82 was held in Berlin November 3 to 7 and featured Evan Parker, Maggie Nichols and Julie Tippetts, Marilyn Crispell's Quartet, the Bergisch-Brandenburgisches Quartet, George Sams' United Front, the Ulrich Gumpert Workshop Band and the Berlin Jazz Workshop Orchestra.

Information on the New York scene is easier to obtain now that Hot House, a free jazz nightlife guide is being published. It is available at clubs and record stores in the New York area and lists who is appearing in clubs and concerts on a monthly basis. It is available by subscription (\$12.00 a year — \$18.00 foreign) from 29 Rawson Street, Bloomfield, N.J. 07003. It's still worth checking the Village Voice and the New Yorker for additions and changes to the listings once you get to New York. A quarterly newsletter "Big Apple Blues" made its appearance this summer with a rundown of blues activity in the New York area. It, too, can be picked up at record stores, or write to Eric Lesselbaum, 727 Bronx River Road, Bronxville, N.Y. 10708.... The Overseas Jazz Club has produced a nice-looking and informative publication called *Off Beat Jazz*. It is published every two months from 15 Autenrieth Road, Scarsdale, N.Y. 10583.

Name discographies are coming thick and





fast. Hard on the heels of discographies of Mingus and Kenny Dorham have come two of Anthony Braxton and an updated listing of Thelonious Monk's recordings. All of these works were compiled in Europe but will be available through *Coda* and other jazz specialty stores and mail order houses internationally.... **Jazz Freak** is the name of a new, forty-page magazine compiled by an editorial board of well-known Dutch jazz authorities. It includes news, articles, record reviews and listings of upcoming events, and looks like a valuable addition to the small pool of international jazz periodicals. If you read Dutch you can write for a copy from Meerhoutstraat 55, 4826 EM Breda, Holland.... Greenwood Press has commenced publishing a series of discographies documenting the recordings of the Victor/RCA family of companies. The first volume covers January 1900 to April 1903 and includes listings of the Consolidated Talking Machine Company and the Victor Talking Machine Company. This initial volume also includes a history of the early company, retails for \$49.95, and contains 495 pages.... Kendor Music has published big band arrangements of seven of Erroll Garner's compositions.

Saxophonist Frank Wright has started his own record label (Krona) and the initial release is "Eddie's Back In Town". He and Peter Tuchman also operate an attractive record/poster store called Krona Record Gallery at 52 Carmine Street (near Bleecker and 6th) in New York.... Pausa Records has been releasing many MPS records in the U.S. but there has been no sign of Albert Mangelsdorff's third solo album for the company which is simply titled "Solo". There is also a duet album of Martial Solal and Lee Konitz recorded at the Berlin Jazz Days in 1980.... Art Pepper is showcased on Realtime Records' "Darn That Dream" along

with Joe Farrell, George Cables, Tony Dumas and John Dentz. A second lp from the same sessions (March 23, 1982) will be released later as "Someday".... Stomp Off Records is quickly building an impressive catalog of contemporary traditional jazz and ragtime recordings. You can get a catalog by writing P.O. Box 342, York, PA 17405. Included in the last batch of ten records were piano albums by Tom Shea, Gale Foehner, David Thomas Roberts, Tom McDermott and John Hancock.... New releases from George Buck's stable of labels include Bob Haggart and Teddy Wilson (Jazzology); the Yankee Rhythm Kings, Tony Fougerat (GHB); Rose Murphy, Ian Whitcomb, Ralph Sutton (Audiophile); Bob Adams, Eddy Howard, Jimmy Dorsey, Tony Pastor and Arnold Johnson (Circle).... A new collation of Oscar Aleman recordings made between 1938 and 1945 has appeared on Rambler 106.... Contemporary Records has released a new lp by Bobby Hutcherson; one side is solo vibes with overdubs of marimba etc. while the second date is a quartet session with McCoy Tyner, Herbie Lewis and Billy Higgins.... England's JSP has released two new blues lps with Hound Dog Taylor (JSP 1049) and Louisiana Red (1053).... Sweden's Dragon Records has released live broadcast material from 1947/49 by Dizzy Gillespie's big band, a Chubby Jackson group and James Moody with Gosta Torner's jam session band.

TOSHIKO AKIYOSHI and LEW TABACKIN have moved to New York (38 West 94th Street, # 1, New York, N.Y. 10023) as well as reactivating their Ascent record label with the U.S. release of "Salted Gingko Nuts", a 1978 recording by the band only available in Japan before now. The band has a date in St. Charles, Illinois January 15 and then plays four dates (February 9-12) in Minneapolis, Sioux City, Manhattan, Kansas and Grinnell, Iowa.

The Franklin Mint Record Society (Franklin Center, Pa. 19091) in collaboration with the Institute of Jazz Studies has released the first of 25 four lp sets intended to cover all styles and artists throughout the history of the music. The first set contains two lps of music by Louis Armstrong and Roy Eldridge.... Empathy Records (3 Fair Oak Drive, Easton, Connecticut 06612) is a new label showcasing New York area musicians and its initial release entitled "Too Marvelous For Words" features guitarist Joe Carter and bassist Rufus Reid.... MWM Records are produced by Michael Wilke, Ungerstrasse 43, 8000 Munchen 40, West Germany and they have released several lps of big band swing/dance music by Heinz Schonberger's Main Stream Power Band.

New on Hat Musics are lps by Steve Lacy/Mal Waldron, Siegfried Kessler/Daunik Lazro, Jimmy Lyons and George Sams. You can get a complete catalog of Hat Hut/Musics from Box 127, West Park, N.Y. 12493.... New FMP releases include "Paintings" by Peter Kowald and Barry Guy, "Sweet and S'OURS" by Maggie Nichols and Julie Tippetts and "Prosper" by Fred Van Hove.

CBS Records recently deleted some marvelous lps including Duke Ellington's "Unknown Session", the Bud Powell/Don Byas Tribute To Cannonball package, the Jimmy Rushing 2-lp collation of material from his late 1950s lps, Dexter Gordon's "Sophisticated Giant" and the Thad Jones/Mel Lewis Potpourri. Also gone are "Great Encounters" and "Homecoming" by Dexter Gordon, Woody Shaw's "For Sure" and "Woody III" and Max Roach's "M'Boom" lp. ...The final demise of the once-marvelous Blue Note catalog seems to have been accomplished by its present owners — Capitol/EMI. The records are disappearing from the shelves at the same time that the more enterprising stores are obtaining Japanese Blue Note pressings. The extra cost guarantees that the record will be flat and free of all the defects which have plagued Blue Note since it ceased to be an independent. No wonder collectors pay high prices for the originals. They were, like Art Blakey, Indestructible!.... Black Saint and Soul Note Records are now being distributed in the U.S. by Polygram Classics — the same folks who are bringing you the Japanese Verve and Emarcy lps and German Enja pressings.

— compiled by John Norris

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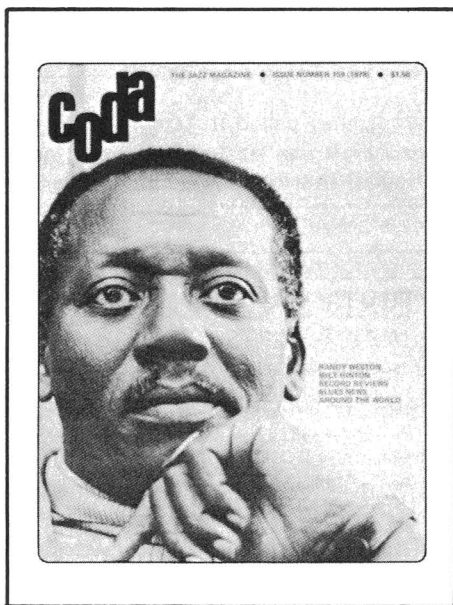
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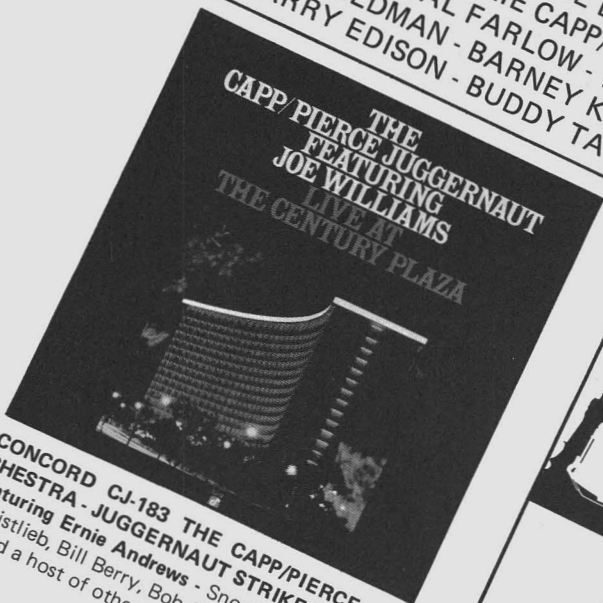


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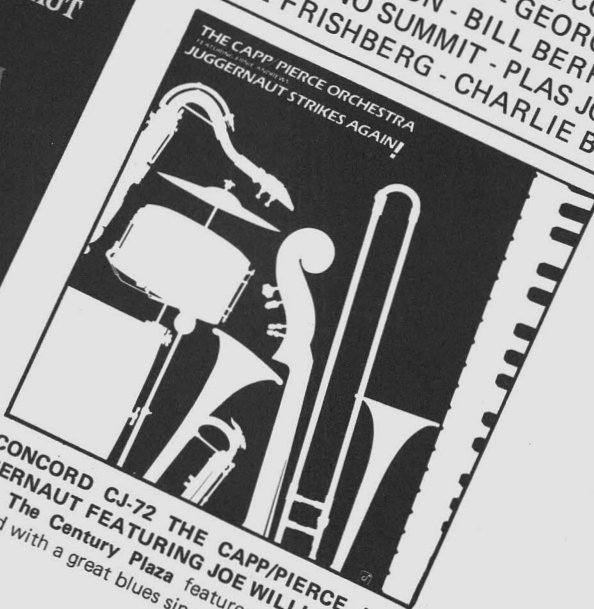


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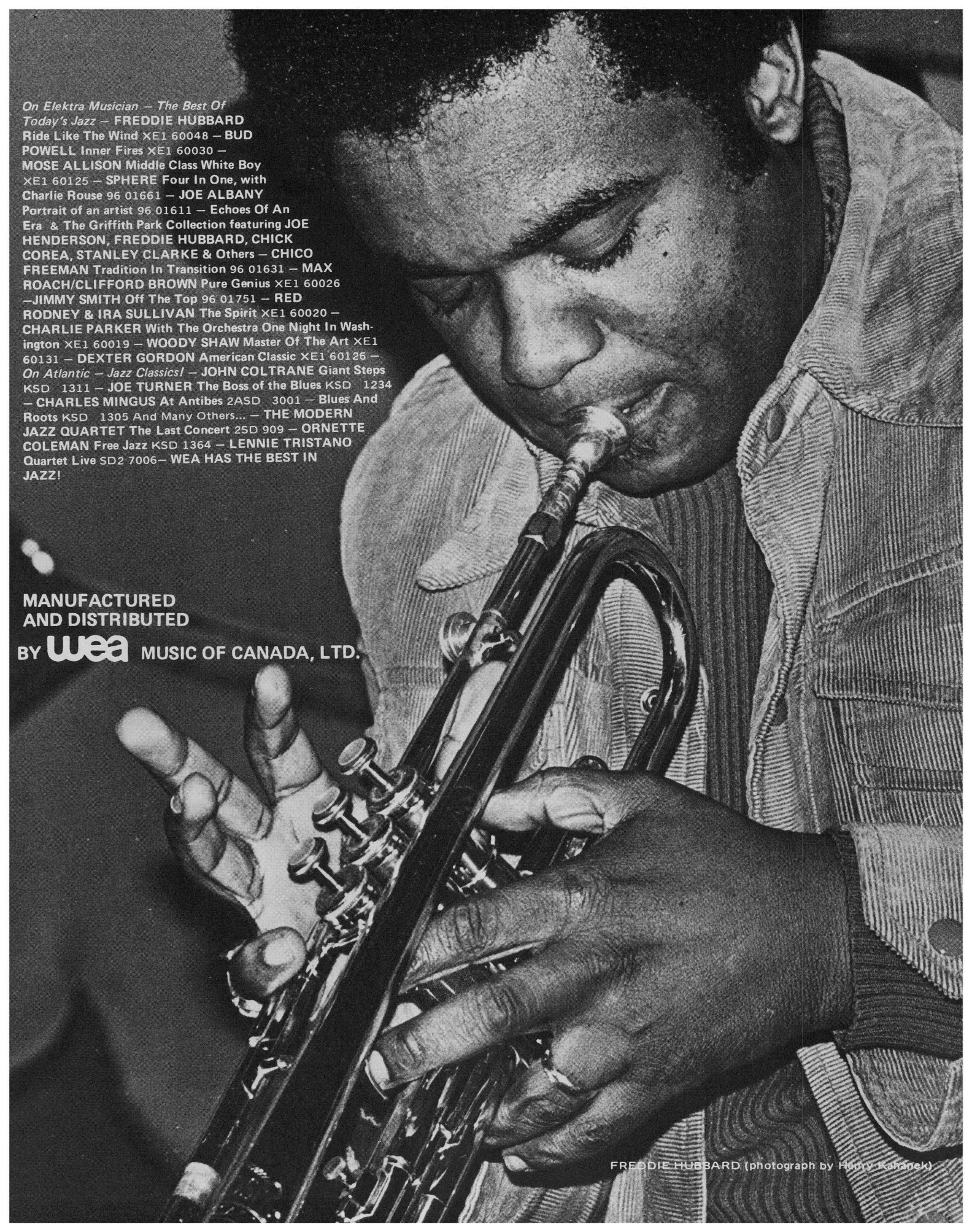
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