

MARCH 1975

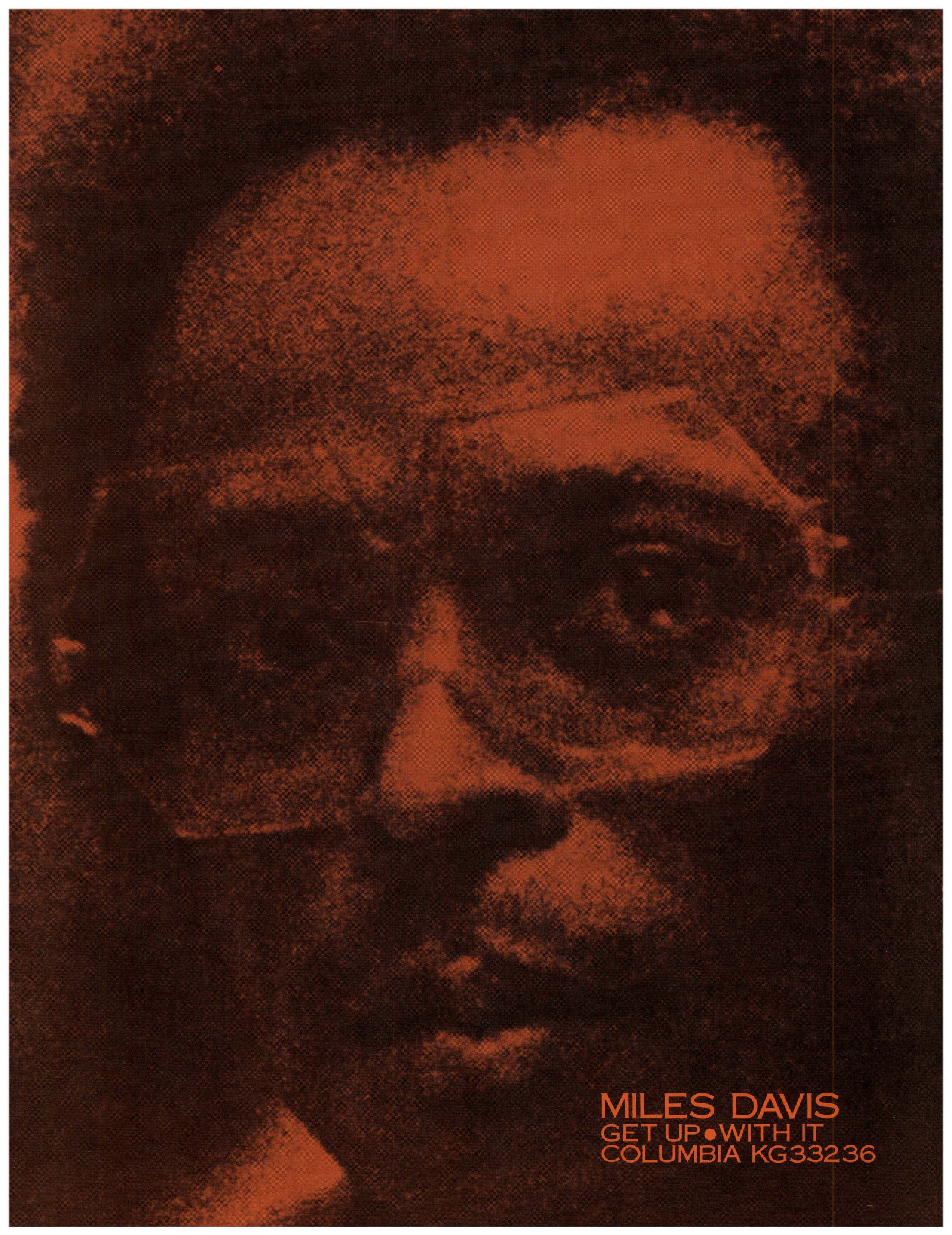
CANADA'S JAZZ MAGAZINE

Coda

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MILES DAVIS
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Coda

March 1975 Vol. 12 No. 4 (Issue 136)

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COVER

CECIL TAYLOR
photograph.....Bill Smith

EDITORIAL

We regret the absence of an issue in February. A variety of circumstances prevented it appearing. However, there will be ten issues published this year and we would like to draw your attention to the information published on page 38 of this issue in which are set down in greater detail some of the problems involved in publishing jazz periodicals. There are also outlined a number of ways in which you can cooperate more fully with us.

The photograph of Eric Dolphy on the facing page is by Ton van Wageningen, who now resides in Toronto. His superb portraits of jazz musicians were an important contribution to the European jazz scene in the 1960s and we are happy that he is allowing us access to his files.

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Introducing

AIRCHECK

AIRCHECK #1: "THE 1930's - Volume 1" ... Never before on LP rare live performances; BENNY GOODMAN- "Sing Me A Swing Song" 5-26-38 & "Don't Be That Way" 4-25-38; TOMMY DORSEY- "Cowboy From Brooklyn" 4-27-38; STUFF SMITH- "I'se A Muggin'" 2-23-36; CAB CALLOWAY- "So Long" 6-20-39; ARTIE SHAW- "Interlude In Bb" 4-8-36 & "Blues Concerto" 12-25-38; LOUIS ARMSTRONG- "Shadrac" & "Nobody Knows The Trouble I've Seen" 12-25-38.

AIRCHECK #2: "THE 1930's - Volume 2" ... RAY NOBLE & HIS AMERICAN Coty Program Orchestra broadcast of March 13 1935- featuring Glenn Miller, Will Bradley, Charlie Spivak, Pee Wee Erwin, Bud Freeman, Johnny Mintz, Milt Yaner, Mike Doty, Nick Pisani, Fritz Prospero, Dan d'Andrea, Claude Thornhill, George Van Eps, Delmar Kaplan, Bill Hartly and the great Al Bowlly on vocals! The Very Thought Of You/Flowers For Madam (AB)/Way Down Yonder In New Orleans/Koranga/I Never Had A Chance (AB)/Danny Boy/Night On The Desert (AB)/Blue Danube...JOE HAYMES & HIS ORCHESTRA from the Hotel McAlfin 1-29-35- In My County That Means Love/Two Seats In The Balcony/Honeysuckle Rose/On The Good Ship Lollipop/Nothin' Ever Happens/When Gimbali Hits The Cymbal/London On A Rainy Night/My Melancholy Baby/White Star of Sigma Nu.

AIRCHECK #3: BOBBY SHERWOOD & HIS ORCHESTRA in two complete "Victory Parade Of Spotlight Bands" broadcasts, January 2 & 18, 1945- The Girl Friend/Floatin'/The New World Jumps/I Don't Want To Love You/Swingin' At The Semloh/Elk's Parade/Lover Come Back To Me/Song Of The Wanderer/Don't You Know I Care/I Dream Of You/Accentuate The Positive.

AIRCHECK #4: DUKE ELLINGTON & HIS ORCHESTRA in two complete broadcasts, "The Duke Is On The Air", from the Blue Note in Chicago, July 30 & August 13 1952- Take The A Train/Bakiff/The Hawk Talks/VIPs Boogie/Jam With Sam/Sophisticated Lady/Sittin' & A Rockin'/Tulips Or Turnips/Bensonality/Flamingo/Do Nothing Till You Hear From Me/All Of Me/Mood Indigo/Ting-A-Ling/Flying Home.

AIRCHECK #7: "Victory Parade Of Spotlight Bands" Volume 3.. two complete broadcasts! JOE SANDERS & HIS ORCHESTRA on March 16 1945- Honeysuckle Rose/Wish You Were Waiting For Me/Saturday Night/In The Middle Of Nowhere/Is You Is Or Is You Ain't My Baby/?/Don't You Know I Care/?/Blue Skies....HENRY KING & HIS ORCHESTRA on January 4 1945- Alexanders Ragtime Band/The Day After Forever/There Goes That Song Again/Tico Tico/Waiting/Don't You Know I Care/?/You Got Me Where You Want Me/Why Don't You Kiss Me/?/Accentuate The Positive/Tea For Two.

AIRCHECK #9: "T N T" JACK TEAGARDEN & FRANK TRUMBauer in 15 1930s performances from broadcasts never before on LP- Dixie Lee/Fare Thee Well To Harlem/I'm So In Love With You/Basin Street Blues/Christmas Night In Harlem/Wildcat/Bouncing Ball/F Blues/Nobodys Sweetheart/Wabash Blues/Flight Of The Haybag/The Old Man Of The Mountain/I'm The Mayor Of Alabam'/China Boy.....previously released as Totem 1001.

AIRCHECK #11: ARTIE SHAW "On The Air" 15 performances from the 1930s/1940s never before on LP! Shoot The Likker To Me John & One Night Stand 6-10-39/I Ain't Comin' & The Chant 5-28-39/I'm Comin' Virginia & Carioca & Serenade To A Savage 1-13-39/Man From Mars & Them There Eyes 9-19-39/Donkey Serenade & Lamp Is Low & Octoroon 8-22-39/Along The Santa Fe Trail & Looking For Yesterdays & Everything's Jumpin' 10-26-40.



TOTEM 1002: PHILCO RADIO TIME starring BING CROSBY in two complete broadcasts; the premiere program of the series with guest BOB HOPE on October 16 1946! and, the program of February 19 1947 with guests JUDY GARLAND, WILLIAM FRAWLEY and LEO MC CARY.

TOTEM 1003: BING & AL - VOLUME ONE: Crosby & Jolson in two complete broadcasts...March 5 1947 and April 2 1947; the latter being the famous "Minstrel Program" which also included JOHN CHARLES THOMAS.

TOTEM 1004: SHE LOVES ME NOT complete Lux Radio Theater program of November 8 1937 starring BING CROSBY and JOAN BLONDELL with Nan Gray, Sterling Holloway & William Frawley.

TOTEM 1005: CLIFF EDWARDS- Ukelele Ike at his best with a small hot combo; Shakin' The Blues Away/Singing In The Rain/Shine/I Feel Like A Feather In The Breeze/Alabama Bound/Everybody Step/Indiana/I Found A New Baby/I'm Gonna Sit Right Down & Write Myself A Letter/Yes Sir! That's My Baby/Way Down Yonder In New Orleans/There'll Be Some Changes Made/The Blues My Sweetie Gives To Me/Darktown Strutters Ball/My Baby Don't Mean Maybe/Hang On To Me/When You Wore A Tulip. Probable personnel on this include Adrian Rollini, Joe Tarto and Les Paul.

TOTEM 1006: AL JOLSON "On The Air" in rare performances by the great Jolie! Complete Colgate program of January 5, 1943; plus- Brother Can You Spare A Dime/People Will Say We're In Love/Dames/Call Of The South/For Me & My Gal/Ma Blushin' Rosie/April Showers/When The Red Red Robin Comes Bob Bob Bobbin' Along.

TOTEM 1007: BING & AL - VOLUME TWO: Crosby & Jolson in two more complete broadcasts...December 28 1949 and January 4 1950! A must for Crosby & Jolson buffs!

TOTEM 1008: BING CROSBY "On The Air" featuring the complete Woodbury program of September 18 1934 with the Boswell Sisters and four songs from Kraft Music Hall broadcasts of the 1930s and four songs from the 1931 Crema series.

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AIRCHECK #4

"The Duke Is On The Air"

DUKE ELLINGTON

AT THE
BLUE NOTE
CHICAGO, ILLINOIS



AIRCHECK #11

ARTIE SHAW
"ON THE AIR"



UNIT STRUCTURES CECIL TAYLOR

in conversation with bill smith

SMITH: Last night, I read in Leonard Feather's Encyclopedia of Jazz, that you played twenty years ago or more with people like Hot Lips Page. Is that true?

TAYLOR: Yes.

SMITH: Did you have any idea or conception about being different to other people at that point?

TAYLOR: No, I don't think you really have a conception of being different. What you have a conception of is listening to all the people that you think are very marvellous and adapting to your own language some of the more precious things that you find them doing. You don't really get any insight into how your music is different till you hear your first tape or your first recording. And when that happened to me then I understood why certain musicians, or at one point, why most musicians really shuddered when I walked into a room. But when I was about twenty years old Mr. Page said to me one time, "Son, I'm going to teach you how to play the blues." And one can feel honoured that this man who has known so much music would take the time to say that that's what he was going to do. So that was certainly one of my most memorable experiences.

B.S.: People idolize you now, I don't know whether you realise that, piano players try to play like you and so on, did you try to play like certain piano players then?

C.T.: There were lots of people. I would say at that time there were people like Erroll Garner, around 1953 - of course, Horace Silver was very important to me, of course Bud Powell was fantastically important. Monk was of growing importance. I heard him play in a club in Harlem, he used to play every Monday night, and I used to go there because they used to have sessions. And of course I used to watch the reaction - I've been aware of reaction, 'cause sometimes... the marvelous thing about that place was that if people didn't dig what you were doing, you'd know it. And I can remember one musician reacting to Monk at that time in that way, 'cause he was the marvellous one, he just kept on doing what he was doing.

B.S.: People thought Monk was weird, most of them, didn't they, at that point?

C.T.: They found it strange, I think. Or just didn't like it.

B.S.: So would you have considered yourself a bebop piano player at this point?

C.T.: I would say no, I would not say

that. See, because I was also very impressed with a number of people. Like Oscar Peterson, for instance. And you know there is a specific ordering of the musical language, and because I was never a part of any clique, the secrets always were filtered down to me rather from on high. And I didn't mind that, because one of the things you find is made very clear at the earliest possible date in New York, is that the price for admission to a clique is, or was, a kind of subservient unquestionable behaviour that was not acceptable to me. And I think I formed an attitude or an attitude was beginning to come into of people who are saying well, you know - "We must communicate...". That, to me, is a specious position because how can you create art and not communicate, but you communicate first with yourself, on the most deeply and most profound level. Then the other thing that they don't want to involve themselves with, is that if people want to be moved they do not only want to say they do the work, they have made their own commitment, and if they come to hear you and are moved by you, something in their lives makes you know that they, too, in some part of their being, have felt the need to reach that level of dedication. I've seen it in the faces of old and young people in Europe and America, so there's nothing that some journalist can say to me or about me that in any way colours what I have perceived, because when someone walks up to you in Warsaw, a man 70-80 years old, and everybody is out yelling, screaming about what you've done, and this man walks up to you and says, "Aah". That's something you'll remember all your life. Because you know what he's heard. I mean, What's a critic compared to that.

B.S.: That's what I meant, when I said that about what it means to you. You change your position on stage if a lot of energy is coming off an audience, does that come back to you while you're playing sometimes?

C.T.: The feeling process is primarily this thing between a musician's playing, however, in a way, you become aware of an audience. The extent of their concern being, that would allow me to find excuses. For instance, in the same way that I would respond to Bud Powell in that the most important thing was not the duplication of phrases exactly, but what was the essence of the genius that motivated

the thrust of the music, or in other words, what was the nature of the sensations which you would call maybe, or which we would respond to as feeling. And that's more important it seems to me than the duplication of the note, because we understand more about the multitude of ways in which notes can be arrived at. Part of what this music is about of course is not to be delineated exactly, it's about magic, and capturing spirits, and so that all of this music and all of the different types of music which are unfortunately categorised, creates artificial separation. It seems to me that music had different points of view, but at the source, the philosophy and religious source, those people really that understood it, are identical.

B.S.: Do you think that a lot of the critics in the late '50s for example did a lot of damage to the music by simply calling it a name like avant garde?

C.T.: I do not think of what you would call critics as being bad at all. I don't find generally what they have to say pertinent to anything more than being pleased if you return a telephone call. I don't find them, you know, really in love with the music generally. I find them, mostly as journalists who have evolved in the music to suit certain economic or career needs at the time.

That's why I asked you earlier about what happened to those journalists, because given the use-orientation, or supposed use-orientation, of certain cultures, the fact remains that if you want to be a great artist, if you want to be a mature artist, that doesn't happen from those cards when you're 16, 15, 20, it happens maybe when you're 38 or 39 if you keep working. I'm really not talking about reviews in a sense, or peoples' reaction, I'm talking about what a musician knows from his own most private investigation of the facets of his life that have determined the amount of energy and devotion that he puts into his own self divination through playing and loving and experiencing whatever poetic thing he's doing. That has nothing to do with audience reception or what anybody says. It has to do finally with what is most meaningful to the person who is doing the creating. There is a lot of confusion, it seems to me, generated by the attitude of pleasing the people who have power; and say if you do this you'll become successful. A group



Erratum

A typographical mistake needs unscrambling in the Cecil Taylor interview. Lines 16 ("of people who are saying well, you know -") to 52 ("an audience. The extent of their concen-") of column two should be removed and placed at the end of the page (2 coda).

tration of course immediately comes over, and then you really want to do it even more. You understand it, they're there. They want it. And so it's another level of the experience, not something that one says, "Now we're going to communicate with them." It's really a sacred spiritual thing which you don't talk about. The people coming there, they know.

B.S.: So is there a preference in what kind of situation you play, like a theatre or a club or a festival?

C.T.: I would say that I don't necessarily like large places. I don't like large places outdoors, and I never go to hear people that I really love in large places indoors. Because you really can't, I can't, experience somebody that I like. It's different in Chateauvallon or the Maeght Foundation. It seems to me that the best things that European art's supposed to be about are that they are somehow civilised, like what Maeght has done in his foundation. In any case, to meet Moreau, and to have Moreau give you an original painting after he hears you play, is something that makes you know that if you're asked to play in the situation for these kind of people then you're on the right trail. So that can be a large situation, and there you try to create other interesting things to do in addition, but it's not artificial, it grows out of the magnificences of all those artists, who have spent that lifetime creating something. Like you're asked to come in, like wow, maybe this is one of the places you've been working, one of the situations you've been working for all those years when you're not allowed to work in clubs.

B.S.: Is there a simple way of explaining why in the United States although the music is created in it, it's the least propagator of the music?

C.T.: Corbusier was not asked to build any buildings in France, he....

B.S.: But in the United States such a large part of the total musical heritage comes from the same source and yet the more creative parts of it don't seem to be recognised.

C.T.: Hasn't there always been a lot of confusion about what the different European countries have done with their most obvious beginnings, and didn't the Spanish try to convince themselves at one time that they were really German? There has always been this desire in the West to be something other than what one really is. So that in New York for instance the most revered dance and drama critics are all imported from England. And in certain circles, people try to affect British accents.

B.S.: So the ballet and the traditional classical music and so on is more acceptable to Americans because it isn't actually theirs?

C.T.: If you experience the Royal Danish Ballet dancing to Prokofiev or see the Leningrad company doing Swan Lake and see Balanchine do Swan Lake, in N.Y.C., or see the American Ballet Theater do Les Sylphides. I once had the opportunity to see Markova dance Les Sylphides in New York after she "defected". . . and dancing on the other side

of the leading man was Mimi Paul, who was one of Balanchine's leading dancers, from say around '55-'58, until she left the company, and she was particularly effective, it seemed to me, in the slow movement of Bizet's Symphony in C, she was a very striking dancer. Now when they did Sylphides, Mimi Paul was required to do the same movements in certain passages that Markova was doing. . . Mimi Paul who I always thought was very lovely, looked like a football player in comparison to Markova. And it was not a question of her lacking a very misunderstood concept called "technique", because her legs were strong. I dare say, she was stronger - it was just that Markova was moving from inside of the music, being conditioned by a tradition which goes back maybe 150 years, so the music had a thing that was a part of the essence of her growing up, whereas Mimi Paul danced in New York City where those buildings are very high, the subways very rough, it's a mechanistic society, and it's just not there. If you want Mimi Paul to indulge in something that I think is equally fictional, what they call jazz dancing, Mimi Paul does that a lot better than Markova. But still, now we've got Barishnikov, and the New Yorkers are having ecstatic reviews about the "new classicism". Meanwhile, there are movements of dance going on in the States that are just so much more important, but they're struggling along. Their own tradition has been there, but ignored. Balanchine got a lot more money doing what he did than, say, Martha Graham, for a long time. Balanchine got \$6,000,000 from the Ford Foundation.

B.S.: But there are people like Alvin Ailey and Martha Graham who in Europe are revered in certain circles, aren't they as being contemporary....

C.T.: Well, I don't know. I'm very interested in Alvin Ailey, to see what's going to happen, because certainly the company commercially seems to be one of the hottest prospects in America. And because of the ethnic point of view, perhaps the idea of the ethnic - it's very curious to me, to see what's going to go down.

B.S.: In Sweden he's even been able to have a film made of his dance.

C.T.: We've had several films made. That can be a terrifying experience when you return to America after being celebrated in Europe. See, that's another thing that I try to impress on the people who have worked with me - forget about what American critics say about you, just forget it. I mean Mr. Maeght asked us to come to play at the 10th anniversary of his foundation. There were a lot of rich people there, but there were mostly artists there. I mean he could've asked any number of artists throughout the world to do that. We made a film for instance in '66 for the Bureau of Research, which is part of the ORTF (French Radio/TV), and there were three other people asked to make films - one was Varese, the others were Messiaen, and Stockhausen. And Pierre Schaefer, who is an eminent composer in his own right, approved it. And at the same time, you have to live in

America. And the rewards from the fruits of working in one sense come from places outside.

B.S.: Could it be more satisfactory for you to live in Europe or Japan - is that not something that has crossed your mind on occasion?

C.T.: Oh, it's certainly crossed my mind but... Whatever it means, to be American, I am an American of African descent. And I was born in New York. And when I go elsewhere they know me as an American. We were in Cannes and there was a discotheque place that we used to go into. I was there already, and a couple of the members of the band came in, and the Europeans looked at them, and said - they didn't say "Oh, the blacks have arrived", or "the Negroes" - they said, "Oh, The Americans have arrived." **B.S.:** That's a whole other thing, it's not like the American attitude.

C.T.: Well, that's what you're not supposed to understand about, you're supposed to be continually fighting the small areas of American thought regarding your import into the American culture.

B.S.: What about things like the Guggenheim award - you've had grants. This acknowledgement by a foundation doesn't attract all kinds of other interest to you?

C.T.: Well, it's very interesting. In dealing with the Guggenheim people, I said specifically that what I was going to attempt to prove, I was going to try in a way to define the Black methodological system of composing and writing. In essence, that's what I said. When they approved the grant, they wrote "Experimental music". I told them what it was. They didn't want to deal with that. So they changed it, you see. It was fun on my part, because people said, "Well, why do you say 'Black music'?" "Why do you talk about 'Black music', why can't it just be..." But we're just playing a game. It isn't even necessary if you've had philosophers to write grand looking phrases about Beethoven or Brahms. To say that this is even European music, much less white, they're more apt to say that this is the 'universal.....blah-blah-blah'. But you see if you examine the amount of writing about music that has its original source of inspiration in Africa, you don't find many people to be most knowledgeable and most sympathetic to the non-comparative essences of music. See, when you have a musicologist trained at UCLA, it's frightening to think about the comparative techniques that he uses when he starts notating down what his tape machine has experienced - from hearing somebody playing a drum. When you read what they have to say it just is not too meaningful. The reason that their information is just useless is because you see they don't want to deal with the development or continuity of that music, that they have attempted to go back 300 or 1000 years to codify, when right in the next neighbourhood, they could go, if they weren't so diseased, they could just see the relationship, right there. But I'm not concerned about that too much. Because I understand that that disease is there.

And that's their problem.

B.S.: Would you object to someone promoting you on a star level?

C.T.: Well, I've always been a star.

B.S.: In your music you always have, but I'm talking about a level like The Rolling Stones.

C.T.: I have no objection to that, because I think great artists... I mean the first time I saw Carmen Amaya dance, in 1955, it was as though everything stopped for me, I mean everything stopped. When you see that; now that, to me, is the highest kind of compliment that can be paid to another artist, to make somebody else lose all sense of time, all sense of their own existence outside, like the perception of all of their energies on that figure. That to me is the greatest. So this other thing, oh, hey that's fun. Hey, c'mon, that's fun. Miles Davis has great presence on stage. I think Sonny Rollins at one time had great presence on stage. I think Billie Holiday was magnificent on stage. I think Betty Carter is fantastic on stage. Lena Horne is fantastic on stage. I mean, great artists are... it just takes the business boys a long time to catch up... "Oh, hey, we could make them stars." But by that time - perhaps I think what I'm learning now is that they can do these things, but I can say to them without being offended, well that's not exactly in taste for me. Could you cut it a little this way? Or have somebody else say it for me in a way that they won't be offended. I don't necessarily want to offend anyone by it. I want to continue living and doing as best I can what I spend most of my time doing.

B.S.: Is this one of the reasons why you've got involved in producing your own music on record?

C.T.: I ran into a young student, and by accident, someone showed me some photographs that he'd taken. And the photographs just knocked me out. Young black man - I think at that time he was 18 or 19 - and I said wow, I think I should have that, I would like to have that picture on the cover of an album. And that's the picture - the two pictures that are on Indent. And among other things, that guy played Fender bass and was studying to be some kind of sociologist. I saw there was somebody's work that really excited me to the point that I really would love to give people who might be interested in the music an additional delight just to see that visually.

B.S.: Have your experiences with record companies been unfavourable in gen-

eral, where record companies have put out records by you?

C.T.: There are usually a lot of things that are unfortunate about those things. Especially when you don't understand that they're not necessarily devoted to aesthetic standards outside of making a buck. When you're younger, you spend a lot of time being morally indignant over issues that are not meaningful or apparent to the system.

B.S.: Have you found dedicated people, though, in any of those situations?

C.T.: Well you see, most recently, dealing with some people that are in their mid-20's, who say that they'd like to do this or that, what I found is that they're really not equipped to do it. I don't want to get into the business aspect of it at all, but at the same time, I do, just through having certain experiences. So I assume that for instance if you say that you want exclusive rights to distribute my record, you better know certain things, because that's what you say is your business. And I've found them goofing. And then they say, "Well, we're not in this for the business." I said "well then, don't be in it, because I'm not putting up the money necessarily with a complete business orientation, but I'm making a product available to your expertise. So I want you to cut it. If that's what you do, do that, and do it as well as I play. And so they say, "Well, we're not..." And I find this curious ambivalence, when I say to them "Hey, you're not doing something", "well you know, we're human beings". I say "Hey, look, I would assume that that's given, I think you're using it to evade the fact that you're not taking care of business." People get very upset. But fortunately in the situation I'm in now, these people are older, and sometimes they get carried away and make these long speeches, and I just sit there and I listen and I say, "Well, that's it, then." And I'm going to the door, and they say, "Mr. Taylor, do you have a minute?" And I say, "Well, yes." Now. Well the business point that we were talking about, could we just clear it up? What I realised was that they were clever enough to absorb that long speech that I made, then it might be more beneficial to me to pay attention to things that they were running down. In other words there's a kind of equalness in input, and I think it's much easier to thoroughly respect whatever a man is doing if you make a commitment to say, I want to get into this, if you find that guy really good doing it, that's

groovy.

I think the other thing is that there are all kinds of ways to live a life. There are all kinds of attitudes that people could have. I mean I think that Herbie Hancock is a very clever guy. I think that James Brown, in the specific areas that his music covers, is absolutely incredible. Perfect, for that form, for what that is, and gee, I sit there, and it just knocks me out. I'm talking about essences. I love Billie Holiday and I love the way Stevie Wonder sang five years ago. I don't any more. But I love Aretha Franklin, I love Sarah Vaughan. Can you get to all those places. And if you can, then you're just really enriched. And you want to bring in a piece of that, because that to me is what living music is, the ongoing nature of life, the different manifestations of ethics as they are perceived in the special creations of individuals from different times.

B.S.: But a lot of the reason that all those people are reaching out into a high amount of people is because the record companies are taking care of a commercial situation. Isn't it possible that it would be an advantage for you, financially, I mean?

C.T.: Of course. But you see I'm not concerned about that, because I think that's going to happen anyway. I think that the situation has sort of been set up that if that's going to happen, you know... see, the thing is, I don't want that to happen. See, that could have happened to me for instance eighteen years ago, after the first Transition record was made, when a lot of people were very interested. But that isn't as exciting as being able to gracefully accept all the love and adoration that people have for you, rather than the money that the industry might want to give you, then get involved in it, and then die, because you can't handle it. Like Joplin, Hendrix. Or have all that sugar make you a diabetic. Or be like Oscar Peterson who starts playing because Norman Granz says "Do this". Play all those tunes, destroy what was such a promising genius. And to be able to say graciously if it really comes to it, "Well, I don't think I can do the Rodgers and Hart tune", as well as say, "So-and-so could, why don't you get him."

I am going to sit back, and just prepare myself to be very happy, and maybe very rich. But I hope no less beautiful. In a way that is most important to me. I mean Ellington was magnificent. He was just magnificent, he was not only a genius in



music but he knew so much about life, he's beautiful.

B.S.: That's why I'm trying to find out if there are ways that you could direct - not how you play, that's got nothing to do with it - but if there are ways to make it come out on a larger scale.

C.T.: A lot of musicians adored a very typical sort of figure in the '50's and the '60's and when that figure began to make, from my point of view, questionable choices musically he passed on that information to a number of very gifted young musicians. Those musicians who accepted that form of geniuses' advice have really not developed. There are no Milford Graves among them, there are no Sonny Murrays, there are no McCoy Tyners. There are other people, and they are very accessible, but I think time will show that at best it will be music of a period.

B.S.: Do you think that they will return?

C.T.: Anything's possible. But if you want to write scores for movies, on the basis of the energy that you have generated, and bring that energy to a movie like "Death Wish", then from my point of view once again, although there may be one or two interesting musical passages, I think that a whole area of possibility of creative thought has been shelved. I would like to write for movies and I would like to write for theatre, mostly because I love theatre and I love the movies, and what's so nice about it, ain't nobody in Hollywood going to ask me to do a movie. But when they do, it's because they know something about what I've done. Hopefully. And they'll say "Hey, we'll like you to do this, and we can go at it as a team, and do something that can maybe be really fun." And I think it should be fun. I don't even think it should necessarily be work, it should be a kind of activity that when you're finished, you know that you've really expended a lot of the life that's in you. But then you've regenerated it. It shouldn't be a task. After all, the Puritans were the lower classes, and they carried a particular kind of burden, but that had nothing to do with spiritual essences. That's what I think. It's so easy to adopt a socio-political idea when you talk about music, which is a nice way of avoiding what the artist does.

B.S.: Two people have been with you a long time, both Andrew Cyrille and Jimmy Lyons - is there a specific reason why you have been associated with them for such a long period of time?

C.T.: Well, you know, they're awfully

good.

B.S.: I'm assuming that everybody already realises that.

C.T.: Well, I wonder about that sometimes. Lyons interprets the music that is given him, which has been given to me, really, in a way that I don't think anyone else can. And you see it's not really understood about what composition is. Or what I think composition that stems from an African beginning is. It's about community thought. It seems to me, it's about you have maybe three or four different levels of musical activity going on. The alto saxophone has a whole tradition in this music of great men who, given three notes, interpret these notes in a certain way. It isn't about how Cecil Taylor writes music. But Cecil Taylor is a vehicle for certain ancestral forces that this body has been fortunate enough to hear and pass on to people, and together in a community situation we exercise certain conversations, you see. And these men understand this. There are some. There are other groups of musicians who do the same thing. That's what the tradition of this music is. It's not understood essentially because in the drive to become successful, and there are so many pressures on musicians of this ethnic persuasion, there is no support for this particular kind of view anywhere, in any of the responsible areas that could make this point of view economically feasible. Because there is no cultural knowledge acting in those communities in America who, it would seem from a superficial level, would be the most interested in seeing this point of view being made.

B.S.: The Layers of Indent for example, apart from being music that I've heard, does it have some other meaning as well? People write tunes, but you have layers of indent, lots of them. How do all those conceptions arrive?

C.T.: I'm writing a book about that. Hopefully. I'm not worried about when it's going to be finished. I don't think it will be finished. I hope maybe sometime to put out the first volume. 'Cause I like to write. I like to think about what are some of the possibilities, what are some of the things that you're really working with. And what is musical sound, what does that really mean, you know. And I've been working on that for a number of years. Fortunately I've had a lot of years playing music and grew to a certain level of understanding, so that I had a chance to be more than a person who just played,

I had a chance to be something spiritual who had been touched by forces that defy actual description. And it had nothing to do with any academy. It had something to do with traditions.

B.S.: Not spiritual and religious beliefs, you don't feel spiritual that way?

C.T.: Well, I think that music is of course natural and spiritual. I think that the conception that gave birth to Jelly Roll Morton or Fats Waller or Charlie Parker or John Coltrane was among other things a religious one. But then I don't know that religious means you know... I think that it has to do with recognising the greater creative forces and understanding that every living thing is a part of that garden of nature's activities. To celebrate life means that you recognise the beauty of life as it exists in all things that hopefully you can see the life in.

B.S.: Do you think that it's possible to teach people enough musical knowledge to bring out a possible creative force in someone else. Among all the students that you had at Antioch and Madison, were there some that had special qualities which came out while you were teaching?

C.T.: I think everyone has a special quality.

B.S.: Were there some musical creators amongst those people who are going to be very special people?

C.T.: You'll hear them.

B.S.: Do you think it's possible to teach your art to someone else?

C.T.: Oh, I don't think that at all. The exciting thing about being in that situation was really I had a chance to learn so much. I had a chance to make a lot of mistakes, and live through them, and to really learn. When I was at Glassboro State College, this past year, I began to really understand what it was that I was doing, that was I think very good. A lot of brilliant people I think are just generally stomped, crushed because of the nature of the way the music is taught. I was very fortunate that the people who, for instance, made up the ensembles that I had, were really gifted people. And what you try to do is to create a situation in which the nature of their gift is allowed to flower. What you try to do is to create a situation in which they realise the beauty of all the other things that those traditional concepts have attempted to hammer out. The most beautiful situation would be when young people begin to be led in on the beginning of their own awareness of their own uniqueness and their own music talent. Almost like



watching a birth, being part of giving birth to something. And I had two people in Glassboro who were really gifted. To see them get into it, to get into that especially when you're young and when you're very vulnerable... in all of the places I've been in I've seen most of the teachers kill them, quite deliberately. 'They, you've got to practice your exercises! You've gotta do this, you gotta do that!' I think it's a reflection of the political climate in one sense.

B.S.: Is a situation like Berklee part of that?

C.T.: I think so.

B.S.: Doing it right, making it fit in, is that one of the reasons?

C.T.: Well, I don't know, I don't want to make a generalisation. We gave, you might say, a brief seminar one afternoon at Berklee when we worked there, it turned out to be from a certain point of view - one of the instructors said they had never seen anything like it before. Oh, they got very upset. But I thought it was very interesting, I thought it was sort of a plus. I mean there are a lot of presumptions that are going down there. People got really upset. A lot of "Did you think that they were right there..."

B.S.: But at Antioch you got quite a few musicians with you that you liked. Didn't you perform in fact with some of those young musicians at one point? Wasn't there a New York concert...

C.T.: I had a relationship with musicians. A lot of the musicians at Antioch came from Wisconsin, I met some others at Antioch. As a matter of fact Arthur Williams, the trumpet player, is going to play with us tomorrow. He came out to Antioch. Fantastic.

B.S.: Were most of the students at Antioch technically competent in the traditional kind of way when you arrived there, were they already top musicians?

C.T.: What do you mean by technically competent?

B.S.: Well, in the traditional sense of the word that they did all of the things they were supposed to, like sight-read and all of those things you're supposed to learn.

C.T.: Why should they sight-read? I mean we could go on talking about things like this for a long time. I have some ideas about music that are extremely painful to the academics that I've been in. They've been rather painfully received.

B.S.: Would this be true of the European situation too, if you went into a European university?

C.T.: I'd hate to think what would happen if I went into a European university. Part of the novelty of going to Europe is that there aren't too many Negroes that are committed to make a lasting statement in Europe in terms of being incorporated into the European situation.

B.S.: So it's not very different in reality to the United States.

C.T.: It's because the United States attitude was nourished and fed by the Europeans. And the United States became more powerful, there were certain things the United States gave back.

B.S.: I happen to have a record by Andre Watts, one of him playing Chopin.

C.T.: Oh, yeah. That must be lovely. Well, you know, he's a man who's furthering what I would assume at least to be right, it's a European methodological camouflage. So that doesn't threaten anybody.

B.S.: But you've been accused by so many people of being a European-influenced piano player.

C.T.: Oh, I know. It's easy to do that, because at the same time what they're really saying is that absolutely there is only one kind of musical order that we recognise, so if you do such-and-such, it must be European.

B.S.: Could it make a difference if improvisational musicians were made more aware of people like Harry Partch and Edgar Varese - could that develop another kind of situation, do you take anything from those people sometimes?

C.T.: I'm still involved with the conception of a particular tradition. And it must be in terms of getting the world history in its more proper perspective. We have to understand that what is considered the dark continent and all the not-too-subtle uses of the word "black", "dark", you know... meaning some kind of ignominy... you must begin to understand that the word "arab" as applied to Europeans meant "place of darkness" at the time when Africans had a very great civilisation. And that comparatively speaking, the European ascendancy is the most recent in the evolution of man. But don't tell that to any American. Don't tell it to any American. And I can understand why. Why? Because in America, great country that it is, you understand, we've only had our consideration of art for under 100 years. It's a most recent phenomenon. Give us time.

B.S.: But jazz music comes with all the stigmas, doesn't it, for the white audience? And yet its audience is mostly white, why is that?

C.T.: You see, if you're going to call it jazz... I understand what you mean, but dig what I'm saying. I'm saying that James Brown is Jazz. What we're talking about is the methodology that determines how musical architectures are set up. Hey, the bulk of the black population loves James Brown or Aretha Franklin or whatever, now if you separate it and say hey, that's soul, everybody needs soul. Milford Graves! What is that? But that's something we have to live with, and understand that's part of the division that is perhaps desirable from those people that control. They're not interested in Milford Graves and Cecil Taylor. They write stories that will sell a million copies of Ebony and, from the business point of view, perhaps they're right. After all, they're involved in business. But you know, it's fun once again, if you make a commitment to art, beauty. You can watch that as you grow older and say that is the way it goes down, but it doesn't have to affect any personal choice that I might have. And maybe that's a sign of fast-approaching old age. I feel that I can understand even a man like Sammy Davis.

B.S.: That's a long way from Andre Watts, though, isn't it?

C.T.: Not really, all the same thing, just a different view of different style of accomplishment.

B.S.: Andre Watts never made all those rash public statements, though, did he, like....

C.T.: He makes it every time he touches the piano.

B.S.: But most people are insensitive to that, they wouldn't know it anyway.

C.T.: We're not talking about most people, we're just talking about at most three of us here. For instance, this guy is going to play in New York, the opening concert at the Lincoln Center, and Pierre Boulez is going to conduct, and they're going to play Liszt, and they're going to play somebody else. I wouldn't go, I'd like to say I'd like to go, 'cause I've never heard him play, and I'd like to go see it, but you know I've heard certain people play that way of playing and I always said, there's nothing about Mozart and Bach... to me, the answer is that all these children play it. I was playing Mozart when I was ten or eleven years old. When I saw Emil Gilels play Mozart, at Carnegie Hall, I had the same kind of sensation. I went to that concert, and then went down and heard Coltrane who was appearing at the Half Note. And I have to say after just about 30 minutes of Coltrane that they had expended more energy, played more notes, created more music, in maybe two minutes than Gilels spent in an hour and a half. You realise that these cats have always said in jazz there's that beat, beat, beat... well, even at the same level of perception, I could say that Bach inventions and Mozart's piano, had the same kind of thing. After you've heard one of them, you've heard them all - in terms of structure, in terms of more subtle things like timbre, what happens in different registers - the same thing happens from piece to piece. It took me 40 years of life and 25 years of involvement to understand the lies that have been perpetrated culturally to deny first, black America, not because it's dealing with black America but simply because it's... they cannot face Africa, what Africa was, that Africa resulted in the wealth of the British Empire, that the slaves made the British and the Dutch wealthy, created the concept, afforded them the money that allowed manufacturing, mechanisation. So I'm saying that's ok, that's your problem, because if I live through the thing where they said I'm European - I don't have anything to deny, I was only a product of the European nation, I went to the conservatory, and I must admit that when I first... and I'm not ashamed of this... when I heard Stravinsky's Rite of Spring at Symphony Hall in Boston it was a devastating experience to me. And you know it's very cool, see? I admit I'm rather hard on European musicians, I wouldn't walk across the street to hear most of them, right? But that's 'cause I'm a musician.

Thanks are given to Dan Allen for transcribing this interview from tape and John Norris for his assistance in editing.

Cecil Taylor (p), Buell Neidlinger (b),
Dennis Charles (d)

Detroit, September 14, 1956
Sweet And Lovely Transition TRLP 30
Bemsha Swing Transition TRLP 19
Azure -
You'd Be So Nice To -
Come Home To -
Rickshaw -
add Steve Lacy (sop)
Charge 'Em Blues Transition TRLP 19
Song -

Steve Lacy (sop), Cecil Taylor (p), Buell
Neidlinger (b), Dennis Charles (d)
Newport, R.I., July 6, 1957
Tune Two Verve MG V 8238
Johnny Come Lately -
Nona's Blues Verve MG V 8238,
VSP(S) 13
All titles from MG V 8238 also on ARS
G 437, Columbia (E) 33CK 10102

Earl Griffith (vbs), Cecil Taylor (p), Buell
Neidlinger (b), Dennis Charles (d)
NYC, June 9, 1958
Of What (no vbs) Contemporary 3562/7562
Luyah The Glorious
Step -
Walling -
Toll -
Excursion On A Wobbly
Rail -
African Violet -
All titles from 3562 also on Vogue (E) LAC
12216, Contemporary (F) HTX 40.42

Kenny Dorham (tp), John Coltrane (ts),
Cecil Taylor (p), Chuck Israels (b), Louis
Hayes (d)
NYC, October 13, 1958
Shifting Down United Artists 4014/5014
Like Someone In Love -
Just Friends -
Double Clutching -
All titles from 4014 also on United Artists
14001/15001, 5638, Solid State 18025,
United Artists (E) 1018, United Artists (F)
38.011

Ted Curson (tp) -1, Bill Barron (ts) -1,
Cecil Taylor (p), Buell Neidlinger (b),
Rudy Collins (d)
NYC, 1959
Get Out Of Town United Artists 4046/5046
I Love Paris -
Love For Sale -
Blues -1 -
Louise -1 -

Archie Shepp (ts) -1, Cecil Taylor (p),
Buell Neidlinger (b), Dennis Charles (d)
NYC, October 12/13, 1960
Air -1 Candid 8006/9006
This Nearly Was Mine -
Port Of Call -
E.B. -
Lazy Afternoon -1 -
All titles also on Barnaby Z 30562

Archie Shepp (ts) -1, Cecil Taylor (p),
Buell Neidlinger (b), Billy Higgins (d),
Dennis Charles (d) -1
NYC, January 9/10, 1961
O.P. Barnaby KZ 31035
Cell Walk For Celeste -1 -
Cindy's Main Mood -

CECIL TAYLOR



DISCOGRAPHY

add Clark Terry (tp), Roswell Rudd (tb),
Steve Lacy (sop), Charles Davis (bar)
Things Ain't What They
Used To Be Barnaby KZ 31035

Jimmy Lyons (as), Archie Shepp (ts),
Cecil Taylor (p), Henry Grimes (b), Sonny
Murray (d)

NYC, October 10, 1961
Pots Impulse A(S) 9
Bulbs -
add Ted Curson (tp), Roswell Rudd (tb)
Mixed Impulse A(S) 9

Jimmy Lyons (as), Cecil Taylor (p), Sonny
Murray (d)
Cafe Montmartre, Copenhagen, November
23, 1962
Trance Debut (D) 138
Call -
Lena -
D. Trad That's What
What's New Debut (D) 148
Lena 11 -

Nefertiti The Beautiful
One Has Come - 2 versions -
all titles from DEB 138 also on Fontana
688.602ZL, SFJL 928, Fantasy (8)6014,
Freedom 2383.094
all titles from DEB 148 also on Fontana

688.609ZL, SFJL 926

Eddie Gale Stevens Jr. (tp) -1, Jimmy
Lyons (as) -2, Ken McIntyre (as -3, oboe
-4, b-cl -5), Cecil Taylor (p), Henry
Grimes and Alan Silva (b), Andrew Cyrille
(d)

NYC, May 19, 1966
Steps -2, -3 Blue Note (8)4237
Enter Evening (Soft Line
Structure) -1, -2, -4 -
Unit Structure/As Of Now/
Section -1, -2, -5 -
Tales (8 Whisps) -

Bill Dixon (tp), Jimmy Lyons (as), Cecil
Taylor (p), Henry Grimes and Alan Silva
(b), Andrew Cyrille (d)

NYC, October 6, 1966
Conquistador Blue Note (8)4260
With (Exit) -

Jimmy Lyons (as), Cecil Taylor (p), Alan
Silva (b), Andrew Cyrille (d)
Paris, France November 30, 1966
Student Studies BYG(J) YX 4003/4004
Amplitude -
Niggle Feugle -

Lloyd Michels, Stephen Furtado (flh), Bob
Northern, Julius Watkins (frh), Jimmy
Knepper, Jack Jeffers (tb), Howard John-
son (tu), Al Gibbons, Steve Marcus (sop),
Bobby Donovan, Jimmy Lyons (as), Lew
Tabackin, Gato Barbieri (ts), Charles
Davis (bars), Cecil Taylor (p), Charlie
Haden, Bob Cunningham, Reggie Johnson,
Alan Silva, Reggie Workman (b), Andrew
Cyrille (d), Mike Mantler (dir)

NYC, June 20, 1968
Communications No. 11 JCOA LP 1002

Jimmy Lyons (as), Sam Rivers (ts & sop),
Cecil Taylor (p), Andrew Cyrille (d)
"La Fondation Maeght", Saint Paul-de-
Vence, France, July 29, 1969
Second Act Of A

Volume 1 Shandar SR 10.011
Volume 2 Shandar SR 83.508
Volume 3 Shandar SR 83.509

Cecil Taylor (p)
U.S.A., March 11, 1973
Second Set Of Indent,
Mysteries (1972-1973) Unit Core 30555

Jimmy Lyons (as), Cecil Taylor (p), An-
drew Cyrille (d)
Koseinenkin Dai Hall, Tokyo, Japan, May
22, 1973
Bulu Akisakila Kutala Trio PA 3004/3005

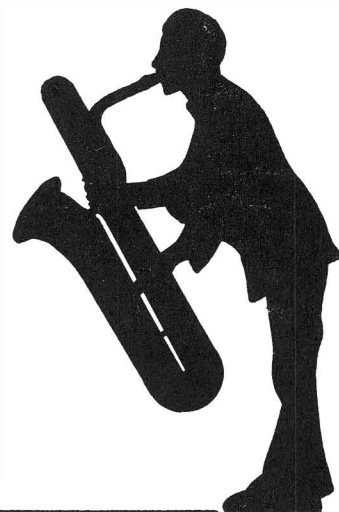
Cecil Taylor (p)
Tokyo, Japan, May 29, 1973
Choral Of Voice (Elesion) Trio PA 7067
Lono -
Asapk In Ame - 1st Layer
of Indent -
Indent: 1/2 of First Layer
2nd 1/2 of First Layer -

Cecil Taylor (p)
Town Hall, NYC, November 4, 1973
Spring Of Two Blue J's Unit Core 30551
add Jimmy Lyons (as), Sirone aka Norris
Jones (b), Andrew Cyrille (d)
Spring Of Two Blue J's Unit Core 30551

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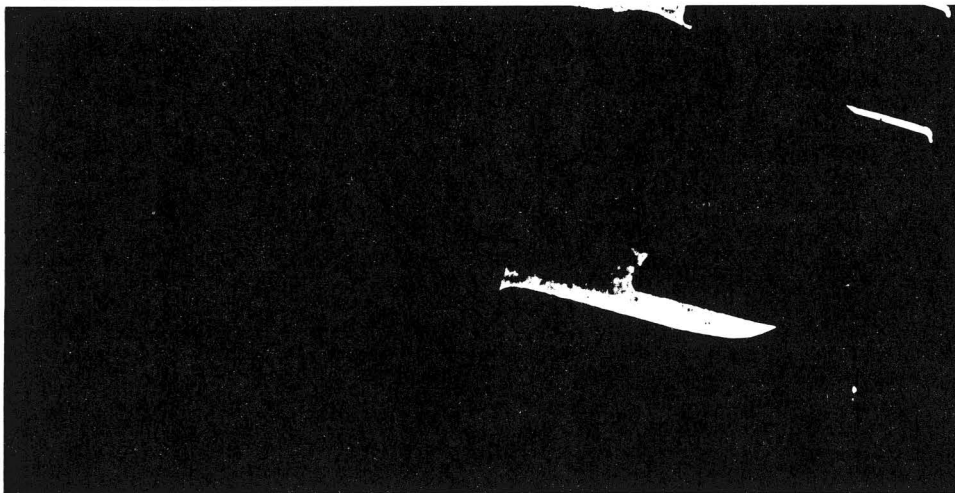
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JOE ALBANY



In recent years LP's by Joe Albany have been issued on the Spotlight, Steeplechase and Revelation labels. These records once again focus attention on this man, whose name is often prefaced by the words, "the legendary."

Albany, who played in the band that Charlie Parker had at The Finale Club in Los Angeles in 1946, was one of the major bop pianists. His playing has been highly praised by some knowledgeable critics and musicians. Although he recorded very little, his solo work with Lester Young on a 1946 session for Aladdin is of high enough quality to make the praise his admirers have given him seem merited. Some virtually unknown live recordings of Parker's band at the Finale Club in '46 also support the contentions of those who considered him an outstanding musician. Unfortunately he has been active in music only sporadically since then.

Albany was born in Atlantic City, New Jersey in 1924. He came from a musical family. His first instrument was accordion. However, he switched to piano in high school.

While still a teenager he moved to Los Angeles and began to gig there, working with Leo Watson and meeting such important musicians as Art Tatum and Lester Young.

He was married in L.A. and returned briefly to the East, where he played with Max Kaminsky. However, he soon returned to California and then went on the road with Benny Carter. He left Carter to go with Georgie Auld's band, but it folded and Albany found his way back to New York. It was there that he met Charlie Parker and began working with him, in late 1944 or early 1945, in a trio that included drummer Stan Levey.

He then went on tour again with Auld, but left him to join Boyd Raeburn. By that time Parker had gotten to California and Albany joined with him there in the group that played the Finale Club. However, due to a minor squabble Albany left Parker's group. Later they buried the hatchet. Albany said, in Ira Gitler's Downbeat article about him, "We made up after that and laughed about it." Parker had a major influence on Albany's work. According to Joe, "I think I was integrated with Bird's phrasing... when I met Bird my biggest influences had been Pres and Count Basie. Of course my first influence had been Teddy Wilson. Then I heard Tatum, I wanted to go that way but didn't have the chops. I just developed my chops since 1957. Up to then I was getting by on my accordion talent."

In 1947 Albany went back to New York, but soon was on the road again. In 1948 he was with trumpeter Mel Broiles in Wichita. Most of the time since then he has lived in California, where he worked sporadically in small clubs. He has been based mostly in Los Angeles, though he was in San Francisco in 1959-60. Around this time he worked as an accompanist for Anita O'Day and also wrote some songs for her. I Have A Reason For Living, My Love For You, and Loneliness

Is A Well, all of which Albany co-wrote with his wife, Ilene, can be heard on Miss O'Day's At Mr. Kelly's Lp (Verve 2113).

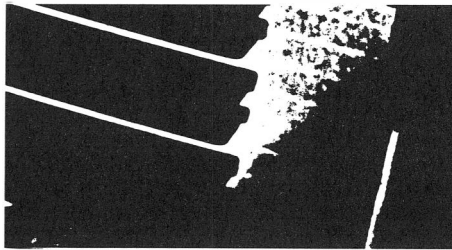
He was in New York in 1963. There he played at some clubs and worked at the Five Spot with baritone saxophonist Jay Cameron and at the Village Gate with Charlie Mingus. Gitler mentions in his article that Albany made some interesting tape recordings while in New York in '63. (Does anyone know where they are?) In 1964 Joe spent eight months working with, believe it or not, Russ Morgan!

Handicapped by personal problems and ill health, Albany has cut very few records. The ones that do exist, however, indicate that he was a creative and original pianist, one of the best to emerge from 1945 to 1955.

According to the Jepsen discography, Albany played on a Georgie Auld big band session in May 1945 on Honey, Stompin' At The Savoy, Jump George Jump and Daily Double. The piano work on these records tells us little about Joe's style at the time. He is confined to playing the introduction on Honey and has two brief solos on Jump George Jump. On Honey and during his first solo on Jump George Jump his playing is Basieish. He may have deliberately been playing like Basie to fit the arrangements, however, or to please Auld. During his second solo on Jump George Jump he employs Milt Buckner-like locked hand chords.

In August 1946 Albany recorded four selections with Lester Young on Aladdin. Here he displays a fully evolved bop style that seems more strongly influenced by Parker and Young than by other pianists. His work on them is his best on record. The melodic content of his solos is extremely rich and he resolved his ideas perfectly. He plays beautiful, song-like lines, the kind you find yourself memorizing and singing to yourself. Every solo that Albany plays on this record is lyrical; even his sopt on the somewhat raucous Lester's Be Bop Boogie is lovely. His She's Funny That Way introduction is a gem. Even his brief coda on this track is pretty and has an unusual melodic contour. Albany made something of every note.

His solos are continuous, building melodies rather than series of licks. Though he, of course, doesn't always extend his lines through four and eight bar divisions of the chorus, he refuses to let these divisions interfere with the flow of his thinking. He seems to invent solos as wholes rather than as series of parts. Admittedly this is easier to do on the Young records, on which his solos are short, than during in-person performances where he would be required to play several choruses. Still, dig his twelve bar chorus on Lester's Be Bop Boogie. The solo is constructed in such a way as to lead me to believe that Albany was thinking of it more as a twelve bar whole than most other jazzmen would have. In his position they might tend to conceive of it as three separate four bar units. In a sense Albany's improvised melodies were larger in scale than most



jazzmen's.

Albany's solos also build well. They have good continuity and are intelligently paced. He uses silence well to build tension, as the rest he employs at the beginning of his You're Driving Me Crazy solo demonstrates. His solos give the impression of being symmetrically put together even though they sometimes aren't, because he constructs and resolves them so logically.

Albany's work with Young is always relaxed and thoughtful, but it is also strong. Notice how calmly but also powerfully he builds on Lester Leaps In, hitting one climax after another in the process. His time is excellent and he uses his left hand effectively to create and sustain momentum in his solo.

Also impressive is his sense of shading, touch, texture and dynamics. He extracts a full warm tone from the piano and brings all of its registers into play. Normally he plays rather gently, but he can hit the keyboard hard too. Note how effectively the two powerfully struck bass notes at the end of his Lester Leaps In solo conclude it, seeming to tie everything up.

As fine as Albany's work with Young was, I'd always been curious as to whether it was really representative of his mid-40's playing. Perhaps Joe had just gone into a studio with Prez in the best form of his life. I wasn't sure I was justified in praising him so highly on the basis of so little evidence.

However, during the course of putting this article together I accidentally discovered that an acquaintance of mine had a recording of Albany with Parker at the Finale Club in Los Angeles. (Gitler mentioned that Bird's group with Albany did have an air shot on a Los Angeles radio station.) I was allowed to listen to the tape and am pleased to report that Joe's playing with Bird is similar stylistically and in quality to his work with Young.

There are five selections on the tape. On the first, Ornithology, Joe uses rests in a daring and effective manner in the process of constructing his solo. He uses almost too much space, but keeps the momentum of his work going throughout his solo, which he completes in a positive and forceful manner.

All The Things You Are contains one of the most beautiful solos by Albany or any other bop pianist that I've ever heard. He's outstandingly imaginative here, really inventing rather than reallling memorized licks while improvising. Melodically his work is lovely; he gets into the heart of the chords and makes a wonderful choice of notes. He also displays a caressing touch and rich tone

here.

Between All The Things You Are and the next performance, Blue 'N' Boogie, an incomplete snatch of Albany's unaccompanied playing is heard. It might have been taken from another performance or perhaps is just an example of Joe playing to amuse himself or warm up. In any event, though brief, it contains some dazzling runs which indicate that Joe was perhaps a more audacious and advanced musician than the few recordings of his 1946 work would lead us believe. I was a bit surprised at the clarity and accuracy of his execution. I'd never thought of him as a brilliant technician, even at his best, and he'd belittled his own technical ability prior to 1957 in Gitler's article. However, he apparently had fine chops in '46, even if he didn't show them off much.

On Blue 'N' Boogie, Billie's Bounce and Anthropology Albany plays logically constructed, idea-laden solos and swings in a loping, easy-going manner which was influenced by Lester Young. In a general sort of way Young influenced many pianists, but he marked few as obviously as Albany. Occasionally, however, Joe will break up the relaxed flow of his work with some Tatum-like runs.

Albany employs the lower register of the piano very well in his work with Bird; his use of it gives his playing a fuller, darker quality than that of most bop pianists.

Albany, to my knowledge, did not record again until the fall of 1957, when recording engineer Ralph Garretson taped a rehearsal of a group Joe had including tenor saxophonist Warne Marsh and bassist Bob Whitlock. Garretson played drums on the session.

In some respects Albany's '57 playing is similar to his '46 work with Young. Stylistically he's still a bopper. He still employs long lines and emphasizes lyricism. But his '57 solos have a more angular quality than his earlier work. He employs dissonance rather frequently and his phrasing is more staccato than it had been with Young. His work is also more percussive, his touch crisper, his tone brighter and harder. In some ways his work is similar to that of Russ Freeman, the one musician I feel sure Albany influenced, though it's not as funky as Freeman's.

He sprinkles his playing with Earl Hines-like octaves. This not only gives it a more jagged quality but adds a pre-modern flavor to his bop style. He can even be heard using stride figures while accompanying Marsh on Daahoud.

Albany seems to want to play a lot of notes on this record. He improvises aggressively at rapid tempos and double times a lot on medium and slow tempoed pieces.

His playing on Angel Eyes and The Nearness Of You is romantic but not overly sentimental. He turns in many-note, Tatum-influenced soloing on Angel Eyes.

His I Love You spot is imaginatively constructed (he uses rests creatively here), and is also notable for its textural and dynamic variety. On All The Things

You Are Joe plays some pretty, idea-rich lines and double times gracefully.

Albany's playing on the Riverside record is far from perfect, however. He uses certain pet licks too often, running them into the ground. The continuity of his playing is broken more often than one would expect after having heard his work with Young.

His solos aren't articulated too cleanly either. In writing about his playing on this LP Ross Russell lauded Albany's "deliberately blurred fingering," but some of his fingering sounds just plain sloppy to me. His '46 work with Young didn't suffer for having been cleaner.

Of course it must be taken into account that this was an informal rehearsal session. It was the first time Albany and Marsh had played together. One could not expect Joe to be at his best under these circumstances. All in all his work here is quite good and lends support to those who have praised him as one of jazz's unsung heroes.

The Riverside LP was, to my knowledge, the last Albany LP to appear until a couple of years ago when Tony Williams issued an LP containing some unaccompanied solo performances that Joe recorded in August and September 1971 at his own home.

Tony deserves a great deal of credit for issuing this record, because anything Albany records is historically significant. However, the music on this LP is disappointing. Albany seems to have retrogressed since '57. Most of the selections on the Spotlite album are standards and on them Joe's playing is not even very boppish; instead, it owes a lot to Art Tatum and Earl Hines. Albany uses flowery, ornamental devices and does a lot of out of tempo playing, as Tatum did. Like Hines, he employs octaves and tremolo.

Possibly he plays in this pre-bop manner because he is unaccompanied. In any event, his work lacks its previous individuality. His playing on the standards is usually warm and pleasant but not original. Only on Barbados and the attractive Birdtown Birds does Albany play in a strictly boppish manner. He plays nice lines on these selections, but on them his work is technically shaky. I'm not a fanatic about musicians articulating cleanly, but Albany's playing is so imprecise that the flow of his solos is impaired. There's a jerky, hesitant quality about his work here. He seems to have difficulty playing what he conceives. The liner notes mention that he'd had arthritis in his finger joints. Perhaps this accounts for some of the difficulty he's having.

Albany also cut a Revelation LP recently, though on this one he has accompaniment. His bassist is Bob Whitlock, his drummer Jerry McKenzie (except on I'm Getting Sentimental Over You where he's replaced by Nick Martinis).

On this LP, as on the Spotlite record, most of the tunes are standards. The quality of Albany's work here isn't quite as good as on the Spotlite record,

although technically it's a bit better. Joe's playing is still lacking in individuality, is relatively old-fashioned and is also corny at times. His soloing here is often reminiscent of the playing of jazz oriented cocktail pianists. Less tasteful than his Spotlite work, it's sometimes schmaltzy and occasionally approaches bombastic. His out-of-tune piano doesn't help either. (I was told that when it was in tune he wasn't available to record.)

On the tunes, such as Yardbird Suite, where he does play boppish lines, his work is again clumsy technically, so that it seems his fingers aren't able to reproduce his ideas accurately.

Albany's latest release at the time this is being written, on the Steeplechase label, shows some improvement in his playing, though it continues to be sloppy. However, I get the idea that he's playing pretty much the way he wants to here.

The thing that bothers me is why he wishes to solo the way he does. He demonstrates his ability to improvise attractive melodic lines on Birdtown Birds and Steeplechase. However, he does not emphasize that ability. Throughout the album he employs clumsy, heavy-handed dissonant effects that are annoying rather than provocative or progressive. His chordal playing, although more dissonant, is sometimes reminiscent of Errol Garner's.

On Willow Weep For Me, Sweet And Lovely, C.C. Rider and Round Midnight Albany performs in a schmaltzy, at times melodramatic, manner. On these and other tracks he uses flashy runs where they don't make musical sense.

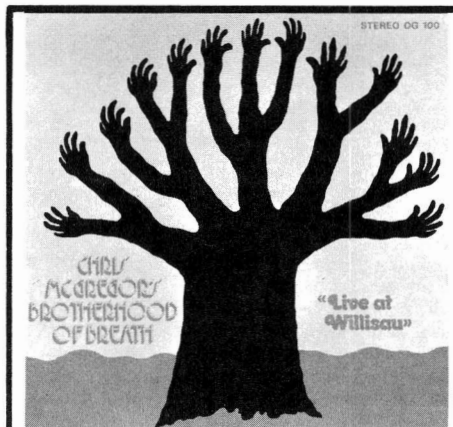
In the last analysis, of course, the artist must decide for himself how he wants to play. There is a Joe Albany legend and there are uncritical, romantic bebop fans around who would applaud him if he imitated Meade Lux Lewis - just as there are traditional jazz fans that praise the playing of New Orleans septuagenarians who can no longer perform well as if they were Armstrongs and Bechets.

Perhaps these fans will encourage Albany to keep on playing the way he has in the past couple of years. I hope not. I hope he does not continue to play in a flowery pre-bop manner. I hope he does not keep on biting off more than he can chew technically.

Albany's greatest gift is his melodic inventiveness. It would be great to hear him emphasize it and abandon his pyrotechnical approach and play more simply in the process, at least until such time as he has recovered his chops.

Whatever happens though, Albany has already established himself as an outstanding pianist. His playing with Young and Parker in 1946 illustrates to me that he deserves to be considered in a class with Al Haig and Dodo Marmarosa. If more live recordings of his work from the 1940's exist and were made available I believe they would tend to support my high opinion of him.

BY HARVEY PEKAR



SIDE ONE

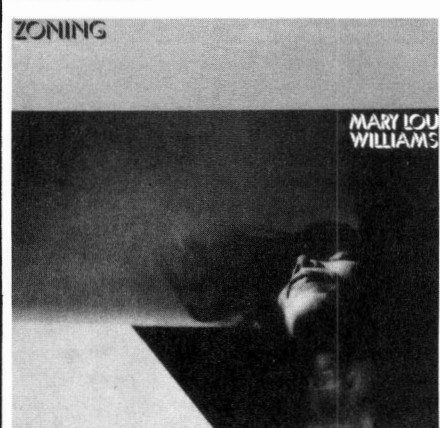
Do It, Restless, Kongis' Theme

SIDE TWO

Tungis' Song, Ismite Is Might, The Serpents Kindly Eye

Chris McGregor, leader, piano; Harry Miller, double bass; Louis Moholo, drums; Dudu Pukwana, alto saxophone; Evan Parker, tenor saxophone; Gary Windo, tenor saxophone; Mongezi Feza, trumpet; Harry Beckett, trumpet; Mark Charig, trumpet; Nick Evans, trombone; Radu Malfatti, trombone

Available for \$6.00 pp from CODA Publications, Box 87, Station J, Toronto M4J 4X8, Ontario, Canada



SIDE ONE

Intermission, Holy Ghost, Zoning Fungus II, Ghost Of Love, Medi II, Gloria

SIDE TWO

Rosa Mae, Olinga, Praise The Lord, Play It Momma, Medi I

Mary Lou Williams (piano) with Bob Cranshaw, Mickey Roker, Zita Carno, Milton Suggs, Tony Waters

Available from Coda Publications Box 87, Station J, Toronto, ONTARIO M4J 4X8, CANADA. \$6.00 Postpaid.

record reviews



Jack Chambers
Eugene Chadbourne
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Mark Gardner
Wayne Jones
John McDonough
Bill Smith
Ron Sweetman
Barry Tepperman
David Wild
Tex Wyndham

RASHIED ALI

Quintet
Survival SR-102

Followers of drummer Rashied Ali may be disappointed by this second effort on his own Survival label. There's more than a hint of unfulfilled potential, musicians taking it easy and even general sloppiness in the execution of two side-long compositions.

It's difficult to pin down the problems with the set. The group consists of young, fresh players - Ali, guitarist James Ulmer (also known as Blood), Bob Ralston on tenor, Earl Cross on trumpet, and John Dana on bass. Part of the trouble may come from the group's reliance on the tried and true formula of theme-solos-theme used to frame the improvisations. The material here - the compositions are Adrees, by Ali, and Theme For Captain Black, by Blood - seems to need something different. It's as if Ali and his people were wrapping their improvisational thoughts in the kind of packaging that appeals to the widest portion of the "jazz" audience. The way the musicians here approach their instruments and improvisation in general seems to call for a much different approach - as is, the formula prevents what happens from rising above the level of adequate.

The contributions of Blood hint that if the players had crossed over and engaged in real simultaneous improvisation - surely nothing dangerous these days - things might have been better. He's the only man on the date that doesn't just "back-up" the soloist - his playing is tough enough to muscle the horn soloists into newer territory.

Cross and Ralston basically play well but frequently seem at a loss for ideas. Some very poor mixing distorts the hell out of the bass and drums and makes it hard to appraise the work of Ali and Dana. The latter's opening solo on Adrees sounds like nothing but feedback.

The record is available from The Survival Recording Co., P.O. Box 1171, New York, N.Y. 1008. - E.C.

HORACEE ARNOLD

Tales of the Exonerated Flea (Columbia
Columbia KC 32869

Like Horacee Arnold's first album as a leader, "Tribe", this recording is extremely listenable. There is much originality to Arnold's compositions, and a

flowing cohesion to the groups he puts together to play this music. Here his associates include three bassists - Rick Laird, George Mraz and Clint Houston - percussionists Don Um Romao and Dave Johnson, keyboard man Jan Hammer, David Friedman on vibes and marimba, guitarists Ralph Towner and John Abercrombie, flautist Art Webb and Sonny Fortune on soprano saxophone as well as flute.

Lots of musicians, lots of instrumental sounds blending in and out of a truly orchestrated texture. Everybody plays their asses off. Arnold constantly drives, pushes, punches, cooks! Fortune rips off a hot soprano solo on Chinnereth II. Webb is excellent throughout. Both guitarists bend the steel around, Towner laying out a superb 12-string introduction to Sing Nightjar. Hammer is outstanding throughout - he has his moog work together and the keyboard sounds dart, drive and kiss the edges of everything that's happening. Everyone steps out, yet everyone is together, all united under the banner of Arnold's giant drumstick vision. The Exonerated Flea indeed.

The music here betrays more influences than "Tribe" did. With Hammer and Laird on board, there's a solid Mahavishnu feel, and traces of the old Return to Forever sound also leak in on the title cut. But happily enough, Arnold deals with these influences by improving on them. In other words, those into the sweeping melodies of much of Mahavishnu's music will hear something much more exciting happening here with a similar sound. And Hammer - damn it! - is behind it all the way. Horacee Arnold is one beautiful cat. That's definite. - E.C.

KENNY BARRON

Sunset to Dawn
Muse 5018

This good piano record seems doomed to be lost in the glut of good piano records we are getting these days. Musically, it is comparable to a lot of the others, but the others are by better known names and come in more attractive packages.

Kenny Barron is only thirty but he is a sixteen year veteran as a jazz player. He started out in Philadelphia, usually in groups that featured his older brother Bill on saxophone. It was with the Bill Barron-Ted Curson quintet that he traveled to New York City at 18, and he has remained there, occasionally getting more than local notice in groups led by

James Moody, Dizzy Gillespie, Yusef Lateef and Jimmie Heath.

That experience probably accounts for the restraint he displays in working through the six originals on his debut album as a leader. His technical skills are evident, especially on the uptempo Al-Kifha, but there is no suggestion anywhere that the technique is leading the band.

Although he is the only soloist, only A Flower is unaccompanied. Delores St. adds bassist Bob Cranshaw and drummer Freddie Waits. The other tracks add two more percussionists, Richard Landrum and Warren Smith, with still more percussion added on Swamp Demon by overdubbing. Somehow, Barron keeps personal control whatever the instrumentation. The fact that it is his record is never in doubt.

"Sunset to Dawn" can be honestly recommended, but it has no peculiar distinction among its peers. That kind of statement is not a slight to Kenny Barron so much as a salvo to the present state of piano improvisation. - J.C.

COUNT BASIE

V Discs: 1944-45
Jazz Society AA 505

Any collaboration between Count Basie and Lester Young is a special thing, and this is no exception. Four of the five Basie/Young titles heard here appeared some time ago on a Palm Club release. But aside from that this is their only issue since their original pressing as V Discs. They are Gee Baby Ain't I Good To You, Circus Rhythm, Beaver Junction, Kansas City Stride, Basie Strides Again, the last apparently a first LP issue.

The personnel of the May 27, 1944, sides runs close to that of the Basie Band of the late '30s. Only Buck Clayton among the major soloists is missing. But certainly the flavor of the original band is well captured. The lightness of the reed section and the crystal ease of the rhythm section. Young is heard on Kansas, Circus, and Basie. His strongest work is on Basie Strides Again - quick, darting lines that soar over the band. Circus is taken a touch slower than the version available on Savoy, recorded a month earlier. The Jepsen Lester Young discography lists these selections as broadcasts from the Hotel Lincoln, but they sound like studio cuts, with no hint of crowd noises.

The second side of the LP encompasses

six tracks from a January, 1945, V Disc session in which Young's place is taken by Lucky Thompson. These were issued a few years back on Caracol 427, but if you have that issue, don't let it stop you from acquiring this. It may be the same material, but there's a world of difference in the sound. The Jazz Society version features uniformly superb sound by any standard.

These are somewhat less impressive sides than the earlier ones, but Thompson provides nice even tempered solos, and the tone of the band is prime swinging Basie. Jimmy Rushing is heard on Take Me Back and Jimmy's Blues. Taps Miller, Old Manuscript, Playhouse and On The Upbeat are delightful instrumentals. Over all, a must for Basie fans. - J. McD.

Live In London
Extreme Rarities LP 1006

I'm not so sure that the concert/music dealt with here is "extremely rare", because many other collectors besides myself undoubtedly taped it during telecast (educational/public TV); still, it's good to have it on an LP, especially for those without TVs or recorders. It fits quite nicely on two LP sides, though for some reason producer Ken Crawford has altered the sequence of titles (for purposes of timing the sides more nearly equally, or just to fit his concept of programming?)

"1966" is the only date furnished for this concert, and venue is not mentioned. The personnel is given as that for the final entry in Jepsen, and the repertoire was the then-current one; the favored opener All Of Me; Flight Of The Foo Bird; Marshall Royal's feature The Midnight Sun Never Sets; the flute of Eric Dixon on his Blues For Eileen; Lockjaw on Jumpin' At The Woodside; Al Grey on I Needs To Be Be'ed With; Rufus Jones on the "new" Whirlybird; April In Paris, Li'l Darlin', and One O'Clock Jump (note the correct spelling of the titles, here, as opposed to those on Ken's poop sheet).

For those of you with a tape-from-TV; assuming that you used proper equipment and did a proper job, you won't gain any advantage with this LP except perhaps a bit of fidelity, for the film's soundtrack was used for the transfer. The same audio characteristics (and flaws, like the distortion of the hi-hats) are present, logically enough.

What you get on the "live" dates is the band at its concertizing best, which is somewhat warmer than studio sessions. This should be a mandatory acquisition for Basie buffs and big-band fans in general. - W. J.

(Ken Crawford, 215 Steuben Ave., Pittsburgh 15205. \$5.50 postpaid.)

OLIVE BROWN

and her Blues Chasers
Jim Taylor Presents JTP 103

Olive Brown is a most impressive singer of a type that's virtually vanished from the scene. She has the relaxed, natural delivery of the seasoned professional that she is, and the big, commanding voice required to slam home these ten tunes from the 1920's with the proper amount of power and authority.

Miss Brown also has the ability to look good despite unsympathetic support, and she needs it on some of the more obscure titles where her five accompanists thump away as if they comprised the pit band in a burlesque house. Sweet Man suffers badly from this problem, with only pianist Mike Montgomery appearing to be much at home with the tune, and Aggravatin' Papa isn't much better. On the other hand, the heavy rhythm works well on Gimme A Pigfoot And A Bottle Of Beer, where a gutty, back-alley atmosphere is naturally built into the lyric and melody.

The standards come off best all around, with Sugar benefiting from an easy-going instrumental blend and a full-toned, lyrical Ted Buckner alto interlude, and How Come You Do Me Like You Do and 'Deed I Do containing some effective John Trudell trumpet. Also, Miss Brown's forthright style virtually demands inclusion of some 12-bar blues; both Backwater Blues and Empty Bed Blues work themselves into cookers despite their unpromising opening choruses.

Through it all, Miss Brown's work consistently shines. With distain for the occasionally awkward goings-on around her, she grabs your attention and keeps it right down to the last note. Warts notwithstanding, her LP is well worth having. - T.W.

SANDY BROWN

with the Brian Lemon Trio
77 SEU 12/49

This lp presents Brown's clarinet, with rhythm accompaniment, on 11 tracks, mostly Brown originals. Performances run the gamut from traditional-based styles (Ole Miss and Louis - the latter really being a pseudonym for Struttin' With Some Barbecue, and containing the hottest, most driving jazz on the disc) to nearly unstructured music (True Love's Heart - a very slow tune that seems like aimless wandering to me), but mostly consist of fluid, thick, blues-tinged clarinet moving over a lightly-swinging trio featuring Brian Lemon's spare, funky-sounding piano.

Brown really has excellent command of his instrument and generally interesting ideas - though I am put off a little by his tendency to build an artificial climax toward the end of some tracks by moving up into screech-like notes. For variety, Brown sings a few in a husky, smoky voice that is usually effective, but his delivery is somewhat forced - trying too hard to be blue - on In The Evening. Multi-track recording adds a sort of ensemble sound, and an additional change of pace, to three titles.

As for the accompaniment, Tony Archer's bass playing is consistently good - solid, clean and tasteful. Bobby Orr's drums get too busy and become distracting at times - Oxford Gorge or In The Evening, for example - but he and Lemon generally provide adequate and uncluttered, if somewhat uninspired, support. Lemon gets a fair amount of solo space, but does very little with it except for his meaty work on Legal Pete.

The lp shows that Brown is a talented musician. It also shows that a whole lp of clarinet-with-rhythm can be a bit too much of a good thing, even after allowing for the balancing effects of the vocals, multi-tracks, and differing approaches to the various titles. To sum up, Brown comes out looking much better than the lp as a whole. - T. W.

BING CROSBY

Biograph BLP-C13

Whether or not Bing Crosby is the all-time greatest male pop singer, and he probably is, he certainly was light-years ahead of the competition when he began recording in the twenties. He had a rich, masculine-sounding baritone that set him apart from the higher-pitched vocalists then currently in vogue, he had clear diction and a pure sound that were ideal for crooning, and he handled jazz material with the kind of casual confidence that made him highly compatible company for jazzmen.

Crosby's development comes through clearly in this LP of re-issues. The first four tracks, from 1928-29, have back-up by the Dorsey Brothers Orchestra (My Kinda Love) and Paul Whiteman (Let's Do It, I'm In Seventh Heaven, Great Day); despite the presence of many well-known jazzmen, they are mostly period pieces, overarranged and with no particular emphasis on Bing (who is submerged in The Rhythm Boys vocal group on the first two Whitemans). Great Day, though, is another story, with Bing soaring in on the verse as the track opens, giving the whole performance a touch of drama and stature.

The potential shown in Great Day had been fulfilled by the early 30's, from which the other nine performances are drawn. Crosby is now the featured performer and he is completely in control of his material - tearing your heart out with his poignant reading of Brother Can You Spare A Dime, adding majesty to the landscape in There's A Cabin In The Pines and coasting lightly over a hot little combo in Stay On The Right Side Of The Road.

There's a lot of jazz talent around on this disc - Bunny, Bix, Lang, Goodman, and others - but they aren't in the spotlight and unless you're hooked on one of them, you shouldn't buy the lp for that. Similarly, whether or not Crosby was a "jazz singer" (whatever that is), at least five of these titles, and probably more, could not be considered jazz by any standard. The stars here are the songs

themselves - first-rate fare from a time when pop tunes were crafted with care by experienced and talented songwriters - and the man who brought more talent to those songs than anyone else around at the time. They made a perfect match and they still make fine listening. - T.W.

GARY BURTON

The New Quartet
ECM 1030 ST

Gary Burton doesn't get older. He gets better. The constant listener should be worn out. All that interplay. Always tight. Always intricate. The album with Keith Jarrett and the album with Chick Corea. Those quartets with Jerry Hahn on guitar. They comprise the very best of a lot of Gary Burton albums that have been better than average.

The New Quartet belongs in the list with them.

I was predisposed to dislike this recording. Burton brought a new quartet to the Colonial last year and, to put it mildly, he was weakly supported. The limp-wristed drummer was drowned out by the guitar, and the bassist wouldn't play a note until he got a nod from the leader. Burton played a lot of unaccompanied solos in the two sets I sat through.

That new quartet was obviously not this new quartet. The other players here are Michael Godrick (guitar), Abraham Laboriel (bass) and Harry Blazer (drums). Those names are as familiar as the forgotten names that were announced at the Colonial that night, but they cannot be the same. On this recording Burton is, to put it mildly, strongly supported. Even the recording competence of ECM could not make up that difference.

On the uptempo tracks, Blazer has the clipped resonance of Billy Cobham. He is less muscular, less assertive, but he is just as quick. Goodrick solos on every track, but it is the crazy quilt of percussive strumming in accompaniment that impresses. Though his sound is not at all like Jerry Hahn's, his playing goads Burton in much the same way and forces him to put out as neither Larry Coryell nor Sam Browne could. Laboriel, though, deserves to be listened to separately. His short break on Nonsequence is impossible to miss because he is alone, but the lines he plays underneath the melody on Open Your Eyes You Can Fly and Tying Up Loose Ends should not be missed either.

The programme is altogether typical: two by Mike Gibbs, Burton's favourite composer, two by Gordon Beck, and one each by Burton, Jarrett, Corea and Carla Bley. So typical is it, in fact, that Mallet Manby Beck is a ringer for the kind of arrangement that Steve Swallow used to do for Burton.

It is some tribute to Gary Burton that he can take three unknown sidemen, play the kind of programme he has been playing for years, and turn it into a record that everyone should hear. - J.C.

IAN CARR

Solar Plexus
Vertigo 6360.039

Ostensibly, "Solar Plexus" is a suite on two themes, written by Ian Carr with the support of an Arts Council grant in 1969 and 1970. As stated in the opening electronic Elements One And Two, the first theme creeps angularly about like an arthritic lobster, the second has a slightly wider and smoother range. But unless Carr's compositional senses are infinitely more subtle than my comprehension, the two relate but little to the rest of the compositions. The five following pieces are united by shared mood and drive, and to some degree by a chameleon textural fascination whose individual elements - if you stop to look - are rather mundane; but theme patterns and motion really are irrelevant.

The expanded "Nucleus" plays proficiently and pleasantly - but with little distinction. Compositions and ensembles are euphoric and thin. In moving from derivative British bebop to electric jazz-rock (as the fashions would call it), Carr's expression has taken on nothing it originally lacked; the net gain is mass palatability through dilution. Kenny Wheeler and Harry Beckett, who join Carr on trumpet for this work, remember the music as it should be, and each give of themselves to revive it. The other soloists are pleasant, meaty in the tradition, but - given their heads - have little individuality and even less to say.

However, I dislike sounding completely negative. "Pleasant" is the keyword here. "Solar Plexus" is pleasant music; Carr and company play pleasantly. But that merit is common... and there are a lot of other recordings you might buy first that - given as well that one trait - are otherwise of much greater intrinsic musical merit. This.... is worth a grant? - B. T.

BENNY CARTER

1940-1941
RCA (F) 741 073

I've always had some reservation about the band Benny Carter led during these years. It was an exceptionally poised and tasteful band, but rarely seemed to sound very fired up. Roy Felton's vocals (on side one) seem to appeal to the worst in commercialism.

But there's more to this collection than Felton. Mainly there's some first class writing, and sweeping solos by Carter. Particularly on Cocktails For Two, which could have ended up pure corn were it not for Carter's agile alto.

Perhaps the best comes on Cuddle Up, a tightly written swinger with a smooth-as-cream reed sequence. Or if that's not the best, check out All Of Me, a slow instrumental wrapped in some sax scoring that's an utter tour de force. Babalu and Takin' My Time are nice middle tempo charts, the former with trumpet solos by

Jim Taylor
Presents Stereo JTP 103

OLIVE BROWN AND HER BLUES CHASERS



Olive Brown (vocal), Mike Montgomery (piano), John Trudell (trumpet and valve trombone), Ted Buckner (clarinet and alto sax), J.C. Heard (drums), and Bill Bolle (bass)

SIDE ONE

Aggravatin' Papa, Back Water Blues, Sweet Man, Sugar, 'Deed I Do

SIDE TWO

Gimme A Pigfoot And A Bottle Of Beer, How Come You Do Me Like You Do, That Old Feeling, Empty Bed Blues, Go Back Where You Stayed Last Night

Stereo · JTP-102

JOHNNY GUARNIERI



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Sidney de Paris and Jonah Jones.

Side two is instrumental, save for two welcome choruses by Maxine Sullivan. Doc Cheatham takes a fine muted chorus on My Favorite Blues followed by some vintage Vic Dickenson. Also there are two unissued titles (Tree Of Hope and Lullaby To A Dream) and one unissued take (a pretty Ill Wind).

All things considered, Carter at this time was playing much that was, while always tasteful and elegant, sometimes a bit routine. Yet, when one of those remarkable choruses for the reed section took off, it lifted this band into truly unique status. There's enough of that here to make this a worthwhile if not essential addition to a swing era collection. - J. McD.

JOHN COLTRANE

Black Pearls
Prestige P-24037

The end of 1957 and beginning of 1958 was a period of inactivity for the Miles Davis Quintet as a unit. Davis himself was involved in a lot of recording projects on his own; a movie soundtrack in France, the Gil Evans orchestrations for Columbia, and even a sideman stint with Cannonball Adderley for Blue Note. He was clearly disgruntled with the Quintet too, despite the fact that it was established both musically and commercially as the top group - "combo" we called it then - playing the music. Just three days after the second of the two recording sessions that are re-issued here in a double album, Davis made his first recordings with a new Sextet. Only Trane and Paul Chambers were invited; Art Taylor was left behind and so was Red Garland.

There was no recording hiatus for the rest of the Quintet, however. While Miles went his own way, they stayed together in the Prestige studios. The manager even provided a surrogate trumpeter, Donald Byrd, apparently on the assumption that the Quintet could be replicated. It couldn't. Nothing they recorded approaches the quality of the Quintet recordings for Prestige, and it was as foolish of the reviewers and listeners of the time to force a comparison as it was of the producers to invite it.

Now, after a decade and a half, it is possible to listen to these records without measuring them against an insuperable standard. To do so is to discover that they maintain a standard of their own that is high enough, and that they are remarkable in their own right for what they reveal about John Coltrane's development.

Red Garland was the nominal leader for most of these sessions, including the first two sides here (originally Prestige 7316) and also two other albums by the same group now available in the same series (Jazz Junction, P-24023). He gets special prominence on Side 2, which is taken up entirely by Sweet Sapphire Blues, which sounds like a head arrangement despite the composer credit given to the album's original producer. Coltrane was the nominal

leader of the second two sides (originally Prst 7292) and takes leader's privileges on the track called Nakatina Serenade. Elsewhere the space is divided pretty equally by Garland, Coltrane and Byrd.

Most listeners will end up regretting the egalitarian attitude. Garland's strength was always in support rather than in solo, and on these stretched-out tracks he usually solos at greater length than Miles Davis's discretion would ever permit. Byrd is precise and cool, though not particularly distinctive. The fumbling on his final choruses of Sweet Sapphire Blues is certainly atypical, and should have dictated another take.

Trane's work more clearly anticipates the style of his mature playing some five years later than most listeners will be prepared to believe. The circumscribed role he played as Davis's foil purportedly gave way gradually to the expansive energy of the 60's, and it is possible to admire both styles without necessarily identifying them. Black Pearls shows that such an orderly evolution is largely a critic's dream. On Nakatina Serenade he is perhaps more conventionally lyrical in the opening choruses than he might later have been, but by the end of this five minute solo he busts through the changes into the new lyricism that marked his later style. Most revealing is his turn on Lover Come Back To Me, with a brilliant uptempo solo. His search for a truer melody in sixteenth notes was controversial five years later and determined tenor styles five years after that, but it was unnoticed, not absent, in 1958.

Incidentally, it is worth noting that although Freddie Hubbard's name appears conspicuously on the jacket, he replaces Byrd on only one short track several months after the others. Coltrane states the melody without him, so that Hubbard is audible for less than two minutes altogether. Hubbard enthusiasts are likely to be disappointed until they discover that they have a bonanza of middle Coltrane instead. - J.C.

CARRY CONGER

Audex AX-101 (or Solo S-106)

Ex-Turk-Murphy cornetist Conger moved to South Carolina some years back and gathered a number of local musicians, plus Dukes-of-Dixieland trombonist Charlie Bornemann who came in for their recording sessions, to play essentially the Murphy book in the Murphy style. Their fifth lp, released simultaneously on Conger's Solo label and on recording engineer E.D. Nunn's Audex label, is their best yet, reflecting the steady improvement of the group, known as the Two Rivers Jazz Band.

The front line does a solid job, Conger punching out the melody with drive and authority and Bornemann and clarinetist Tommy Wix, who has developed a satisfying, full, Bob-Helmish sound, filling things out with nicely-fitting counter melodies. Front-line solo work is quite good, emphasis being on developing interesting lines rather than

exhibiting individual virtuosity. Bornemann, whose playing shows a definite Murphy influence, is particularly outstanding throughout the lp - straight-ahead, flexible and gutsy.

The piano-banjo-string bass-drums rhythm section is adequate, but no better. It keeps time well enough, with a light, swinging two-beat, but it lacks the punch to keep up with the front line as the performances build. Rhythm section solos go mostly to pianist Ralph Goodwin, who seems generally weak as a soloist, both in inspiration and technique.

On the whole, this is a pretty good lp aimed at the revivalist Dixieland market. On the other hand, anyone with an extensive collection of Murphy lps will probably prefer to hear Turk hitting these tunes in much the same way with bands that are more together and have more bite. - T. W.

JIM CULLUM

Listen Some More
Audiophile AP 120

If the Happy Jazz Band - which burst on the scene some years ago with several lps presenting a program of excellent traditional jazz tunes cleanly played in a rolling, banjo-tuba two-beat rhythm - had any deficiency, it was that the performances were too reserved, too cool, for dixieland; the HJB conveyed a feeling, fatal to small-band jazz that really cooks, of playing memorized arrangements. With the appearance of each new HJB record, however, this problem seemed less apparent and the music got hotter and meatier.

Following the death of the HJB's organizer and original clarinetist, the band, with only four charter members left, has fallen under the leadership of cornetist Jim Cullum. Their first recording displays, as Cullum's liner notes make clear, an entirely different approach from that of their recent albums, an approach which, for my money, accentuates the band's weakness and sends everything back to square one.

This time out there is no attempt to mask the playing of memorized arrangements. The four-man front line (two trombones) often moves in harmonized parallel lines, or places one soloist to the fore while the others play prearranged riffs. The results are all very buttoned-down, ranging from merely uninspired to simply awful (the latter being Wherever There's Love, a straight dance number that echoes the old Jackie Gleason mood music lps). Of the nine tracks, only Kansas City Stomp really comes to life, with a raunchy atmosphere and driving conclusion.

In order to make this sort of thing go, a band needs musicians who have outstanding solo ability and arranging-composing skills. Clarinetist Bobby Gordon, while overworked here to some extent (e.g., a three-chorus solo near the start of High Society and a two-chorus solo later on), does an excellent job in

that respect, and Cullum has a sure technique, good lip and an apt feel for a hot lick. Two soloists don't make a band, however, and while the others are capable enough, they don't do anything here that competent studio men couldn't do as well after a few minutes with the charts. Even the HJB fans won't be prepared for this one. - T. W.

MILES DAVIS

Jazz At The Plaza (Volume one)
Columbia C 32470

The nostalgia craze that seems to be floating around of late has generally avoided infecting me. Fifties' rock and thirties' fashions leave me cold, although the Pointer Sisters do a nice job on Cloudburst. Still, I will admit to a certain nostalgic fondness for the 1958 Miles Davis Sextet with Cannonball Adderley, John Coltrane, and Bill Evans, the group represented on this album.

Such a bias makes a really objective reaction to this record a little difficult. And truthfully, the music here is almost 16 years old, a long time in modern jazz, leaving any really objective reaction buried in the sounds of what came after. Still, the band contains four (or maybe six) of jazz's acknowledged masters, and the music they create here is anachronistically fresh and modern.

The occasion for this performance (probably in the summer of 1958) was a jazz party organized by Columbia Records at the Plaza Hotel in New York City. The Miles Davis set represented by this record was sandwiched between two sets by Duke Ellington, with vocalists Billie Holiday and Jimmy Rushing. The four tunes Miles chose to play were all old standbys in his repertoire - Straight No Chaser, My Funny Valentine, If I Were A Bell, and Oleo - and at about ten minutes each gave everyone plenty of room to blow.

The set opens with Straight No Chaser (Not Jazz At The Plaza, as the liner indicates). After a near fumble at the beginning (saved by Cannonball), Miles, Trane, Cannonball and Evans all turn in effective solos. This may have been the last tune of the set, judging by the snippet of Miles' chaser, "The Theme", tacked on the end. My Funny Valentine follows, in a beautiful blues-tinged version similar to the Stella By Starlight recently re-released on the album "Basic Miles", with excellent solos by Davis, Evans, and bassist Chambers. Side two offers If I Were A Bell, with Miles, Trane, and Evans, and Oleo gives the horns and Evans all room, with Chambers walking a rocksteady chorus before Miles re-enters.

The solos on this album are of course outstanding. Evans particularly, on this and other albums of the same period, played with a muscularity and fire that was to disappear in a haze of introspection within a year. It may be purely subjective, but I hear a freshness and sense of discovery in the now-common

Evans' voicings which is most appealing. There is nothing subjective about Evans' lines, however; some six months before Peace Piece his solos probe into the far corners of these tunes with daring and a harmonic/rhythmic agility he never again seems to achieve. Listen to "Bell", or the stark single notes in the last half of "Valentine". Evans isn't content to run the changes; he follows his ear, and the results are remarkable.

John Coltrane is here caught at about the midpoint of his "sheets of sound" stage. Entering into his fourth year in the public eye, he approaches old and familiar material with tremendous technique and masterful harmonic knowledge. His three solos are uniformly excellent, but "Bell" stands out especially. Trane seems freer at this medium tempo; he pushes the simple chord changes of the pop tune as far out as they will go with almost atonal bursts of notes. There are also moments of hesitation - Trane's racing lines have found the outer wall of the harmonic maze, and the upcoming revolution (which began when he encountered So What in a couple of months) can be heard prenatally.

Apparently ignited by the tremendous energy of Miles' groups, Cannonball recorded some of his best solos while he was with Davis. Here he is twice placed in the unenviable position of following Coltrane, and he responds to the challenge with two audacious and innovative solos. Adderley of course pays his respects to the earlier masters (particularly Charlie Parker), but there are several indications that he was not insensitive to the revolution brewing beside him in Coltrane's horn. Miles too is at the top of his form. He is generally inventive, often fleet, and he almost always chooses the unexpectedly right note. Listen especially to the almost half-time feeling he gets in the latter portions of his "Chaser" solo. Nobody seems to have been coasting on that day in 1958.

We always knew that Columbia had music like this in its vaults; the wonder is that they sat on it this long. Possibly sound quality was one reason - Evans and Chambers are badly underrecorded. On Oleo especially, Evans' solo sounds as if it had been recorded in a concrete pillbox. Still, if we have to listen that much more closely to hear his comping or Chambers' lines, only the music benefits.

The best jazz seems somehow to transcend the moment during which it is created. Such moments, if preserved, seem to exist outside the flow of historical time. They have an aliveness and personal validity that no amount of subsequent innovation can touch. This record is one of those moments. - D.W.

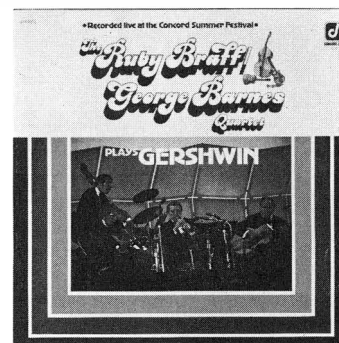
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The Ruby Braff/George Barnes Quartet

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'S Wonderful, I Got Rhythm, They Can't Take That Away From Me, Nice Work If You Can Get It, Somebody Loves Me

SIDE TWO

But Not For Me, Summertime/Bidin' My Time, Love Walked In, Embraceable You, Liza

Ruby Braff (trumpet), George Barnes (guitar), Wayne Wright (rhythm) and Michael Moore (bass)

CJ-4 GREAT GUITARS

SIDE ONE

Undecided, O Barquinho, Slow Burn, Charlie's Blues

SIDE TWO

Topsy, Latin Groove, Down Home Blues, H and B Guitar Boogie, Benny's Bugle

Charles Byrd (guitar), Barney Kessel (guitar), Herb Ellis (guitar), Joe Byrd (bass) and John Rae (drums)

CJ-3 SOFT SHOE

Herb Ellis and Ray Brown

CJ-2 SEVEN, COME ELEVEN

Herb Ellis and Joe Pass

CJ-1 JAZZ/CONCORD

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playing and composing jazz. From 1940-1942, Duke the composer was at his most imaginative, the ensemble was filled with major soloists at their peaks, all the sections balanced in terms of power and conviction, and the four beats running continually underneath swung mightily. The band heard here, from the 1946 sessions for Musicraft, was not quite such an ensemble. True, Duke was as startlingly creative and forward-looking as ever, and the major improvisers who had remained - Hodges, Carney, Lawrence Brown - were in excellent form. But a lot of the most imaginative musicians of previous ensembles had been replaced by others - notably Ray Nance, Russell Procope, Jimmy Hamilton, and Al Sears - who replaced personal soloistic originality with ebullient good humour and someone else's beauty. The one true innovator on his instrument to come to the orchestra at the time - bassist Oscar Pettiford - actually helps to diminish the impact of the rhythm section because of apparent difficulties in placing his walk over the steady four that Fred Guy and Sonny Greer laid down. Generally, the reed section seemed to dominate the band; the brasses had few solo voices, and the section was not sufficiently cohesive to generate the directed power the reeds do.

Of the thirteen orchestral sides on disc one, a few merit particular note. Jam-A-Ditty features the reed section written for in blocks with the baritone below and the clarinet above. Ellington generally achieves added bite to his reed voicings by placing the baritone part at the bottom in subharmonic pastels - what Strayhorn termed the "Ellington effect" (discussed in great detail by Gunther Schuller in "Early Jazz"). In this particular chart he has the clarinet riding above the other reeds in a similar harmonic configuration. This orchestration sets a dominant acid poignancy for the piece that seems somehow contradictory to the general up-tempo; and again, as in Ko-Ko but here less thoroughly, Ellington is working with tasks of harmony a new generation of musicians was just beginning to take up. Like Translucency, recorded a few months earlier for RCA, The Beautiful Indians - Minnehaha has Kay Davis playing a coloratura role foiling the entire ensemble, very similar to the clarinet voicings in Mood Indigo; the obvious analogue should be Creole Love Call, but Ms. Davis lacks Adelaide Hall's street-sung bluesiness and instrumental intensity. Golden Feather is a wonderful feature for Harry Carney achieving a rich, smooth ballad line like Hodges'. With Happy-Go-Lucky Local the whole band achieved a powerfully synergistic swing that looked back to the perfect days of the early 1940s, and a rich, diverse bluesiness that I don't believe any of Ellington's orchestras before or since has paralleled.

Of greater interest is disc two - the Ellington-Strayhorn piano duets, and a quintet featuring Pettiford on cello, all recorded by Mercer records in 1950. Like the two men's ensemble writings,

the piano duets are triumphs of personal empathy. There is no distinguishing stylistic difference between the two, and at any point in these recordings it's really not possible to tell which man is playing lead and which is accompanying. The duets are fascinating games of vivid texture, as one pianist punctuates the other's lead, building in a quickly-paced stepping give-and-take through the development and resolution of interlinear rhythmic and harmonic tensions. Playing here, the two men voice for each other as they would for the orchestra. In several pieces - Cottontail, Tonk, Johnny Come Lately - it takes no great metaphoric squinting of the ears to hear the close formative influence Ellington had on Cecil Taylor. (Cries of rage from the purists.) In fact, it's not hard at all to bridge the small gap between this very complex Johnny Come Lately and Taylor's 1957 recording of the same title.

The quintet sides feature Oscar Pettiford playing pizzicato breath-short cello much like his bass style. The greatest degree of complexity is achieved when he juxtaposes that against Lloyd Trotman's pizzicato bass in Oscalypso (for parallels, try the Ron Carter-George Duvivier interaction on Eric Dolphy's Serene, some ten years later). Blues For Blanton is the child of the very strong Ellington-Blanton duets of 1941 (Mr. J. B. Blues and Pitter Panther Patter), showing in no uncertain terms both Pettiford's conceptual indebtedness to Blanton and his relative metric limitations.

This is subtle, chuckling, thoroughly enjoyable music. - B. T.

MAYNARD FERGUSON

M. F. Horn 4 & 5: Live At Jimmy's
Columbia KG 32732

Maynard Ferguson's mid-Atlantic band is as brassy and extraverted as ever on these four sides, recorded live at lunch hour in New York City.

Ferguson is the main soloist, as expected. Also as expected, he just misses those high hard notes with the same exuberance as when he was in knee pants. But he isn't the only soloist. Ferdinand Povel, a tenor player from Holland, is featured on the most interesting track, Got The Spirit. The arrangement is a kind of production number, with lots of business of all sorts. Povel funks his way through it as if he was raised at a revival meeting. Bruce Johnstone, a baritonist from New Zealand, seems to be a real discovery. He plays tough on his feature, Stay Loose With Bruce, but it is his assertiveness in the section on tunes like MacArthur Park and Nice N' Juicy that makes him stand out.

The band has no collective personality. You identify it by identifying Ferguson's horn. Loose With Bruce is neo-Basie, an Ernie Wilkins original that was more original when he first wrote it for Basie. Fox Hunt is big band bop. Teonova and Two For Otis are Don Ellis complexes. Still, the band swings with spirit no matter what

disguise it is wearing, and it is so good natured that you can't possibly dislike it.

- J. C.

ELLA FITZGERALD

Newport Jazz Festival,
Live At Carnegie Hall
Columbia KG 32557

For this listener a little of Ella Fitzgerald goes a long way so faced with the prospect of a double album I wasn't exactly dancing on the ceiling. Fearing the worst, it is nice to be able to report that this is one of Ella's better outings in recent years. The programme is so arranged as to provide a good deal of variety and Miss Fitzgerald keeps her mannerisms and excesses in check and there isn't too much gratuitous showbiz.

For the opening side the singer is accompanied by her regular quartet of Tommy Flanagan (piano), Joe Pass (guitar), Ketter Betts (bass) and Freddie Waits (drums). They back her through I've Gotta Be Me, a fine Good Morning Heartache, Miss Otis Regrets and Any Old Blues. Pass is her sole supporter on Don't Worry About Me and These Foolish Things.

A recreation of the old Chick Webb Band (with six of the original faces) are in back for A-Tisket A-Tasket, Indian Summer and Smooth Sailing which collectively recall her very early days in the 1930's. It was a good idea but what is missing is the inimitable drumming that sparked the band and launched Miss Fitzgerald on her remarkable career.

The next three tracks record another reunion - with pianist Ellis Larkins. There are many people (me among them) who consider that the selections Ella and Ellis made together in the 1950's to be among the best things she has ever done. This meeting works and makes me wish they would get together for a whole album. Larkins is a masterly accompanist and although he does not regard himself as a jazz musician if his solo on You Turned The Tables On Me is not jazz I would like to know what it is. He also sounds beautiful alongside the vocalist on Nice Work If You Can Get It and I've Got A Crush On You.

Side 3 turned over to the "Jazz At Carnegie All Stars" and Ella sits out this set. There's a pleasant medley with trombonist Al Grey giving us a muted I Can't Get Started, Eddie Davis huffing a tenor treatment to Man With The Horn, Tommy Flanagan etching Round Midnight and Roy Eldridge graciously reviving Stardust. The set closer is C Jam Blues (what else?) which gives Flanagan, Grey, Davis, Eldridge, Pass and Betts ample scope to gnaw on this old tasty bone. The ubiquitous Pass steals the show.

Ella concludes with a medley Taking A Chance On Love/I'm In The Mood For Love, a show-offy Lemon Drop, an over-routined Some Of These Days which would have been improved without the grandstanding for the gallery, and finally a dispensible People. Indeed this last side is the weakest of the four and is a letdown after what has gone before, but then this is the inevitable dross

inherent in the double album concept.
- M.G.

TOMMY FLANAGAN

Trio & Sextet
Onyx 206

These seven tracks dating from an October 1961, session, are appearing altogether on one album for the first time. They were originally issued under drummer Dave Bailey's name, but nobody will begrudge pianist Tommy Flanagan the credit this time around, especially as two titles, Just Friends and Like Someone In Love, are trio features for him while he solos on all tracks except BMT Express (which has never appeared in North America before).

In addition to Flanagan and Bailey, the sextet includes Kenny Dorham (trumpet), Curtis Fuller (trombone) and Frank Haynes (tenor sax) with Ben Tucker (bass). Engineer Peter Ind recalls with warmth the excellent playing of Flanagan at this session, and the pianist certainly was in tip-top form, providing wonderful support for the horns and frequently stealing the show in his solos.

The recording is also valuable in that both Dorham and Haynes are no longer with us. Haynes made few recordings but his Rollins-influenced style is well worth hearing here. Dorham is Mr. Consistency and turns in a sparkling statement on Osie Johnson's Osmosis. Incidentally this tune and the album opener An Oscar For Oscar, written by Dorham, were both recorded by Kenny at a 1954 date for Debut, and it is reasonable to suppose that he brought these two charts in.

Overall, the session has a gentle, melodic quality and it never gets frantic. Osmosis, at 10 1/2 minutes, is the longest track but all the soloists sustain the mood well. Sonny Rollins' Grand Street boasts the best sample of Haynes on the record. Soul Support is possibly the weakest performance, mainly because the material sounds rather dated; Dorham and Haynes still manage to make it worthwhile.

A record that typifies the good things that were happening in jazz a dozen years ago. Nothing experimental or far out - just good, quiet craftsmanship which survives because of the musical integrity of its authors.
- M. G.

JAN GARBAREK

Triptykon
ECM 1029 ST

When jazz initially spread its wings, and flew to alien cultures, the musicians that performed it were simply imitative. The recordings and radio broadcasts that were received in Europe were carefully copied and then passed on, watered down, and totally lacking in all the original beauties, structures and rhythmic energies that the Afro/American culture

had given out. It was not that the white European could not play, quite the contrary, for the system of jazz had been based partially on the European structure. It just was not his music. For years the European struggled to produce the music of his black peers, with little success, inflicting on the jazz world all of his so called "classical" standards - a rigidity that could not compromise itself with the loose, free black beauty of America's true art. In the Sixties, however, a new line of reasoning appeared in American music in the shape of Ornette Coleman and eventually Albert Ayler. There appeared something that was not at first completely apparent, it's similarity with some types of European folk music. I believe they are called folk "rounds". And so we arrive in the domain of Norwegian saxophonist, Jan Garbarek.

Garbarek has recorded many times before, twice on ECM, and it's interesting to feel him developing over a period of a few years. His major influence is most obviously Ornette Coleman, even to the structure of some of his songs, but this is not a dismissal, because his music has a European "folk flow" to it and is not an attempt to emulate American music. He has learned his lesson well, particularly on soprano, on which he has a strong clear piercing tone. The unity achieved within the trio, Arild Andersen an extraordinary bassist, and Edward Vesala a very free percussionist, is extremely cohesive and on a very high communication level, a sure sign that they have enjoyed playing together for some time.

This music has a beauty that is a great deal to do with them being European, they no longer need to transcribe their art from "Voice Of America". Perhaps jazz, like other arts, has truly become international, not only for the listener, but for the select few musicians as well.
- B. S.

STAN GETZ

Verve V6-8833

GIL EVANS

KENNY BURRELL; PHIL WOODS
Verve V6-8838

Jazz has had something of a surge in popularity lately, and the recording industry, sensing profit, has responded accordingly. In addition to recording individuals not often heard and releasing material long out of print, several companies have opened the doors to their vaults and let out some fascinating albums of old, previously unreleased material.

Early this year Verve joined the list of vault raiders with a series of albums made up of such new/old sounds. In addition to records by Johnny Hodges, Clark Terry, and Bob Brookmeyer, Verve issued two albums of particular interest, a pairing of Stan Getz and Bill Evans and a further sampling from their

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Gil Evans storehouse. Both albums date from 1963-1964.

Collaborations are as often as not unsuccessful, but this meeting of Getz and Evans produces surprising heat. Both musicians seem to need the stimulus of strong, energy-filled players (one thinks of Evans with Miles Davis or Getz with Roy Haynes or Chick Corea), and for this session someone wisely chose Elvin Jones, Ron Carter, and Richard Davis. It's a bit startling initially to hear the Jones drum textures one associates with John Coltrane and McCoy Tyner booting Evans and Getz along, but the two apparently thrive on it.

Side one (with Carter on bass) opens with a Night And Day structured like the version on the excellent "Everybody Digs Bill Evans" (recorded some five years earlier). Evans' arrangement alternates eight bars of Latin and eight bars of swing, and in each soloist's first chorus the second eight bars becomes an extended solo break. It's less complicated than it sounds, and Evans (first) and Getz take good advantage of the possibilities. Jones and Carter trade fours (with Jones leading off) before the theme restatement. But Beautiful is in the slow ballad tempo both soloists are best known for, and the results are predictably mellow. Funkallero, a short Evans composition, gives everyone a chance, and Getz especially produces an interesting solo.

Side two (with Davis on bass) opens with My Heart Stood Still, probably the best number of the set. Getz plays a well-developed solo, riding on the rhythm section's strong pulse. Evans lets almost a whole chorus go by (we are treated to some of Davis' excellent walking) before playing. When he finally does enter, his playing is much sparser than normal (with none of the left hand punctuations we are accustomed to) and much more inventive. When Getz returns several choruses later, Evans accompanies him, not with the usual chordal comping, but with almost a continuation of his own solo. The resulting duet stretches over two remarkable choruses (one is reminded of Brubeck and Desmond) before some exchanges with Jones bring the cut to a conclusion.

Melinda, a very pretty ballad, features some exhilarating Getz. His return after a brief Evans solo brings to mind Dave Baker's comment referring to the later "Sweet Rain" album) that "Getz's playing (here) is almost avant-garde". His swoops and flurries are far from the throbbing sound one might have expected, and he adds a pretty coda to the piece's end. Grandfather's Waltz opens with some classical waltzing from Evans before the jazz is added. And finally we are treated to some between-takes noodling which suddenly develops into a full-blown swing version of Dark Eyes, with wide-vibrato Getz, manfully striding Evans (an incredible sound in itself) and those heavy thirties' accents from Jones. Getz breaks up the tune (but not the mood) with a mock "Hey, you forgot the arrangement!", bringing to a close an

SABIN'S

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excellent album.

The Gil Evans record represents a further tapping of the Evans Verve sessions which resulted in the sombre "Individualism of Gil Evans" and Burrell's superb "Guitar Forms". Predictably the remains, as offered on this album are of uneven quality. The opening blues (Parker's Relaxin' At Camarillo and not Blues In Orbit) is an outing for Evans the pianist rather than Evans the arranger; he and trombonist Jimmy Knepper state the theme in unison and contribute pleasant solos. Verve has seen fit to lump the personnel together into one long list (four or five sessions are involved), so it's hard to say who the bassist and drummer are. Willie Dixon's Spoonful features those distinctive Evans clusters, but despite a fine Phil Woods solo, the track seems to lack direction.

Concorde, one of John Lewis' better fugues, is much meatier fare. Evans has preserved the baroque polyphony while adding prettier orchestral colors and much stronger drive (provided probably by Elvin Jones). Phil Woods gets off a good solo. Isabel is a quiet ballad with rich chords and some nice trombone work. But my favorite track is Baracuda. On the Ampex "Gil Evans" album some of the best moments revolved around Evans' use of a set of chords suspended over a pedal point (Love In The Open and So Long). Baracuda is apparently the ancestor of those arrangements, and it features some powerful work by tenor saxophonist Wayne Shorter and guitarist Burrell.

The current energy crisis (with the

resultant shortage of polyvinyl chloride) seems destined to cause a cutback in the release of records. Jazz, lacking the prestige of the classics and the guaranteed sales of rock, will no doubt suffer most, and re-releases and new/old releases will be the first to go. With such records as these already out, the loss seems that much greater. - D. W.

NAT GONELLA

Runnin' Wild
77 LEU 12/48

Six 1958 studio sides, and six circa-1960 in-person performances, by two British Chicago-style dixieland units led by veteran British trumpeter Nat Gonella. The latter tracks work best, possibly because the band was a regular working group more in command of its material while the 1958 date was a pick-up affair with Gonella using the Alex Welsh musicians.

In repertoire, vocal style and phrasing, Gonella leans heavily on Louis Armstrong for inspiration, particularly on the 1958 titles. When the imitation gets too blatant, my interest flags - after all, why listen to records of Gonella playing Louis when you can listen to Louis' own recordings? Moreover, Gonella tends to sacrifice subtlety for excitement, repeatedly moving up to demonstrate his (admittedly impressive) high range; while this device usually works pretty well with a live audience, a little of it goes a long way on record - once he's done it, what else is new?

The sidemen save the day, however. Both bands swing, and feature crisp, clean, flexible technical work by the soloists. Clarinetist Archie Semple is especially crackling and biting throughout the 1958 session, and Lennie Felix is simply unbelievable on the club job, with dazzling, two-handed stomping piano every minute of the way. In fact, Felix' feature, an extended solo on Indiana, is certainly the Lp's high spot, never once letting up in invention and drive.

Sound quality good - better, of course, in the studio than in-person, but still good. Ditto for the Lp - a good one on the whole. - T. W.

GRANT GREEN

Green Blues
Muse 5014

This session was originally issued under drummer Dave Bailey's name on the short-lived Jazztone label. It is standard post-bop fare with an emphasis on low-keyed swinging. While there are no jazz giants on this date, all the participants do an admirable job of transmitting the jazz message. The front line includes along with guitarist Grant Green, Frank Haynes on tenor sax and Billy Gardner on piano. Green, perhaps quite naturally, doesn't make records anymore at all like what we find on this 1961 date. More's

the pity, as his recent records are much less jazz oriented. Haynes who died in 1965 only made a few recordings but was a solid tenor player who reminds me quite often of Hank Mobley. Gardner is partial to block chords, so it should come as no surprise that his playing shows a great resemblance to that of Red Garland, Ben Tucker fills the bass chair with substance. A big sound and rock solid rhythm is his forte. On drums, Dave Bailey exhibits the swinging good taste he has become well known for on numerous recordings.

In total we have a relaxed easy going album that will shake no one up, but makes for good listening all the same. - P. F.

LIONEL HAMPTON

The Last But Not The Least, Volume 6
RCA (F) 741 077

French RCA has seen fit to do what their American counterpart could only get off the ground: issue the complete Lionel Hampton from 1937-42 (except for I Nearly Lost My Mind, not included because of a routine vocal). This volume completes the output of his 23 RCA sessions.

It's a nicely balanced record. In issuing these sides, RCA didn't shoot all its big guns in the initial volumes, leaving the bottom of the barrel for the final LP. As the title says, this is certainly not the "least" of Hampton's work.

Most of the first Hampton session is heard here, and Goodman sidemen are much in evidence. George Koenig, who never soloed with Goodman, is heard on Stomp, which also features a split chorus on drums between Hampton and Gene Krupa.

Goodman people, particularly Ziggy Elman, dominate a September 1937 session, heard in its entirety. Elman, in fact, invigorates everything he touches. Everybody Loves My Baby is a soaring performance. Object Of My Affection is a different take from that heard on Camden CAL-402. An alternate of Dinah is also used, but it also appears on the Coleman Hawkins Vintage collection (LPV 501), so cannot be considered rare. Dinah opens side two on an upbeat note, but the rest is mostly ballad material. Only one, Shades Of Jade by Toots Mundello, has any special beauty about it. The others tend toward the routine.

The final three tracks are from the later period and show a major falling off. A vocal group called The Rhythm Girls and an old fashioned crooner rob these sides of any jazz interest they might have had.

If you like the 1937-42 Hampton sessions - and they're among the finest he ever recorded - there's enough substantive music here to make this final LP well worthwhile. - J. McD.

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41924-1 Shake It And Break It (Emerson 10439); 1169-2 I Wish I Could Shimmy Like Sister Kate (Broadway 11166); 15181 Red Hot Henry Brown (Brunswick 2855); 141215-2 Rhythm Of The Day (Columbia 498-D); E-17613 Chinese Blues (Brunswick 3039); 6409-3 Say Mister! Have You Met Rosie's Sister? (Starr 10113); 3887-1 Stepping Along (NML 1152); E-4382 or E-22982 Alabama Stomp (Brunswick 3550)

SIDE TWO

7173-2 I'm In Love Again (Apex 8624); 7175-1(?) Rosy Cheeks (Apex 8614); 39661-3 The Tap Tap (Victor 20827); 144651-3 My Blue Heaven (Columbia 1129-D); 40168-1 Slippin' Around (Victor 21397); XE-26772 Poor Butterfly (Brunswick 20062); 7976-3 Puttin' On The Dog (Crown 81091); 9313-3 I've Seen My Baby (Crown 81304)

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JOHNNY HARTMAN

I've Been There
Perception PLP 41

Remember Johnny Hartman? He used to sing with Dizzy's big band and he made a superb album with John Coltrane for Impulse in 1963, also some fine commercial albums for ABC Paramount. Hartman is one of the bebop ballad baritones and he belongs in the Billy Eckstine/Earl Coleman category. This is a class of singer fast disappearing. Easily identifiable because they sing in tune, you can understand every word they sing and they sound as if the lyrics actually mean something to them.

Hartman is matchless at slow tempo. Relaxation oozes from him. He swings,

even when the beat is down. Take Raindrops Keep Falling On My Head in this set, much more sedate than the usual bouncy ride this good tune gets. Hartman's view of the song is a right one.

He's not afraid of newer numbers either and tackles some of the better pops here - Feeling Groovy, Rainy Days And Mondays, Easy Come, Easy Go - adding new dimensions to all of them.

The small group backing is ideal for Hartman's purposes and the occasional solos of Jimmy Heath (tenor sax and flute) are a valuable asset from the jazz listener's point of view. The group also includes Ken Ascher (piano), Bob Rose and Al Gaffa (guitars), Earl May (bass) and Don Reed (drums). The melodic arrangements are the work of Tony Monte.

Although the sound is a little boxy, it should not deter lovers of genuinely jazz influenced singing from obtaining a most pleasurable set. - M. G.

EARL HINES

Tour De Force
Black Lion 200 (Freedom 30143)

This is one of Earl's best solo records. Cut in late 1972, it is an excellent example of his individualistic piano style.

The first side has a thoughtful When Your Lover Has Gone played in a modified-stride style, a typically arbitrary treatment of Indian Summer, and a sequence of beautiful improvised overlays to the unpromising chords of Mack The Knife. The second side is even better. I Never Knew has a period flavour which Earl respects while taking off onto some of his most inspired flights. Say It Isn't So is rich and reflective, and Lonesome Road serves as a base for a series of fast fingered filigrees of intricate delicacy. All the poise and dash of Hines - his complete mastery of his instrument - comes out on this final track.

The whole record really is the tour de force that the album title claims it to be. - R. S.

JOE HENDERSON

In Japan
Milestone MSP 9047
Multiple
Milestone M-9050

I first became aware of Joe Henderson in about 1959 when he was living in Detroit and playing at a local club there. I had the opportunity to hear him a number of times and was impressed. It wasn't long before he headed for the Apple and became a part of that scene. Another memory is c. 1966 when I walked into the Village Vanguard one evening while in New York expecting to hear Miles Davis. Well, Miles never showed, but Joe Henderson was playing with Wayne Shorter and Miles' rhythm section. Joe was a bitch that night and cut Shorter to

ribbons.

On records Henderson made a series of outstanding sides for Blue Note during the middle 1960's. After moving to the Milestone label he made a couple more fine albums. His last two or three however I have found rather disappointing. He seems to be flirting with a change of direction in his playing which causes his records to seem experimental and less than satisfying.

The "In Japan" recording under review here was made in Tokyo in 1971. It is a return to the quality I heard in the earlier Milestone sides. Joe sticks with the tenor all the way and cooks on every track. The Japanese rhythm section is up to the task of keeping up with the leader. The bass was under-recorded, but drummer Motohiko Hino plays with both fire and taste. Hideo Ichikawa plays electric piano as well as the top American exponents of that instruments. He is a musician I shall hope to hear lots more from in the future.

"Multiple", Henderson's most recent release - recorded in 1973 - may well be his worst record yet. Nothing happens - no excitement, no interesting solos. We get instead a lot of rambling, some vocal effects and a great deal of dullness.

- P. F.

HERITAGE HALL BAND

Dixieland Jubilee
DJS 512

When the all-time list of tunes that have been played to death by Dixieland bands is compiled, Bill Bailey, Muskrat Ramble, Tin Roof Blues, Basin St. Blues, Fidgety Feet and Tiger Rag will surely be near the top of it. Of course, they get played often because they're simultaneously good tunes and fairly easy, but the fact that they are all included among the eleven titles on this Lp should give you a clue about the amount of original thinking that went into the session.

According to the liner notes, the musicians have played together at Heritage Hall in New Orleans for many years, presumably entertaining the tourist trade with these tunes and other chestnuts. One can understand the band's desire to have a record that can be sold at the job, but the lack of commitment and enthusiasm they display in running through this program one more time for the Lp is all too evident in the listening.

Only leader Louis Cottrell, whose fluid clarinet lines consistently satisfy, and bassist Placide Adams, who turns out solid, steady rhythm, come out of this looking at all good. Trumpeter Alvin Alcorn has nice range and tone, but his playing is too reserved to ignite any fires. Like trombonist Frog Joseph and drummer Louis Barbarin, Alcorn has turned in much better playing on many other Lps. Walter Lewis' piano work is strictly for the cocktail lounges.

If you are one of those who believe that the remaining veteran New Orleans musicians can do no wrong, and that their

every note should be preserved before it's too late, then (1) you really aren't interested in a "review" of their records in any sensible use of that term and (2) you are probably so blind with rage by now that you can't read anyway. For anyone else who got this far, the band occasionally comes to life, but this is a boring Lp overall.

- T. W.

JACK DE JOHNETTE

Time and Space
Trio PA - 7062

Here's another in the current line of duet albums. Recorded in the summer of 1973 in Tokyo by Jack De Johnette and Dave Holland, the album poses the inevitable questions for followers of De Johnette - just what the hell is he doing, anyway? Since he left the Miles Davis group several years ago, De Johnette has gone through a process of musical expansion, tinkering with everything he can lay his hands on outside of his drum sticks. Through his band-leading and recording and work with the group Compost, this has narrowed down to keyboard instruments and the melodica, a sort of bastard keyboard instrument that sounds a bit romantic and a bit cheesy. He's acquired a technical knowledge of the keyboard; but unlike the drums, on which De Johnette can literally rock walls, he hasn't much to offer as a melodic soloist. De Johnette needs to be on the anchor of a cooking group to get into anything - a setting such as this one only encourages random noodling. Dave Holland stays so far in the background that this can really be considered a solo effort. He contributes two compositions, Turned Around, a funky vehicle for De Johnette's electric piano and organ riffing (done much better service by Joe Henderson on his Multiple album on Milestone) and The Rain Forest, a short bit of mood music featuring bass, percussion and marimba. Besides these pieces, Holland only plays bass on the long Papa Daddy Revisited, which sees De Johnette working out on the grand piano. Holland also shouts "Space!" several times on the title cut and joins the leader for some silly vocalise on Hegwineaway. The rest of the compositions are solo devices for De Johnette on his various playthings. Only Lydia, a dedication to De Johnette's wife, is particularly interesting. On electric piano here, he brings to mind Keith Jarrett's soothing touch. His solo on Papa Daddy Revisited has similar aspirations, but wanders around to the point of irritation.

What makes "Time and Space" even more disturbing is the fact that, unlike most of the famous solo and duet efforts on ECM, the producers of this album have utilized over-dubbing as a method of extending De Johnette's range of expression. Thus, underneath the noodling you hear his tough, vibrant drumming. Most drummers would be more than satisfied with half as much

talent as De Johnette has. It may be a tribute to the man's soul that he wants to do much more, but perhaps he should do his practising out of the public ear until he succeeds.

- E. C.

MILTON KAYE

The Classic Rags of Joe Lamb
Golden Crest CRS-4127

Adding momentum to a trend that will hopefully continue, "classical" pianist Milton Kaye here turns in thirteen ragtime piano solos of Joseph Lamb compositions. In combining legitimate technique with intelligent and understanding interpretation of the material, Kaye does himself and Lamb proud.

Because Lamb continued to compose after the ragtime years, his published rags, including the posthumous titles, show a broad range of influences. Kaye hits each one just right, tackling the pulsing, raggedy numbers with solid, infectious rhythm and handling the gentler, more classical rags with the proper amount of tenderness and romance.

The program covers both early and late Lamb rags, and is well balanced in styles. Kaye adds further interest to the titles by inserting tasty little variations on the scores, especially during the repeats.

Producer Rudi Blesh's liner notes give a thorough exposition to the tunes, composer, artist and ragtime in general. And additional interesting data is contained in a second Lp included as a bonus in the package, recorded on one side only, on which Blesh and Kaye exchange observations about ragtime, incorporating some fascinating keyboard examples by Kaye.

Really a must for ragtimers. And if you want to find out what the shouting regarding "classic" ragtime has been all about in recent years, you'll find the answer right here.

- T. W.

ROLAND KIRK

Prepare Thyself To Deal With A Miracle
Atlantic SD 1640

Prepare thyself for another letdown on "Prepare Thyself". The "miracle", it seems, is that Rahsaan Roland Kirk plays twenty-one minutes without pausing for breath on Saxophone Concerto. Much importance is attached to this feat in the equally breathless encomia to Kirk written by Kirk and some of his other admirers on the liner. Oddly enough, nobody mentions that he is a fantastic musician when he is allowed to breathe.

On the first time through, the listener will probably react by nodding his head; there really are no pauses. By the second time through at most, he will have to contend with the music instead of the miracle. Apparently Saxophone Concerto had to be recorded on the first take to avoid the risk of malventilation. As a result, it is an unplanned diminuendo.

After the first four minutes Kirk has more breath than he has ideas.

The non-miracle side offers little consolation. All those strings and background vocals and sound effects and simultaneous horns are a musical bell jar. Even a musician who doesn't need much breath can be suffocated by them. - J. C.

Bright Moments
Atlantic SD 2-907

It's been a long time since we've been offered a record by Rahsaan Roland Kirk that doesn't try to prove something. Recent releases have set out to prove that he can play R & B better than Eddie Harris, that he can replicate the entire Ellington reed section without overdubbing, and that he can play an entire side without pausing for breath. "Bright Moments" is encumbered by none of the above. It merely transcribes a club date onto four sides, and the music we get from Kirk is the most consistently pleasing in a long time.

It was recorded in June 1973 at an obviously friendly little club in San Francisco called Keystone Korners. In every way, it is a typically quirky Kirkian set. There is a lot of idle banter with the audience, a lot of hoke and show-biz, and a lot of libidinous, irrepressible reed and flute playing. Pianist Ron Burton squeezes in a few undisturbing choruses, but mostly he subserves Rahsaan just like the others: Henry Pearson (bass), Robert Sky (drums) and Habao (percussion). As for Rahsaan, he plays and plays until he feels the need to stop, and the most likely reason for stopping is because he feels the need to talk and talk for a while.

All his horns get heard. He plays New Orleans manzello on Dem Red Beans And Rice, and gets in some fantastic flute licks before and during his shouted vocal on the title tune. The tenor is best heard on the ballads. He has always tended to push the rhythm on ballads so that they end up sounding just like any other medium blues that he plays, and he does that here on You'll Never Get To Heaven and If I Loved You. Ellington's Prelude To A Kiss is an exception: with only Burton accompanying him, he sustains the ballad feeling throughout. On Fly Town Nose Blues he gets as round a tone on nose flute as some musicians can get on an alto saxophone, which has to stand as some kind of testimony to the man's ability.

Setting out to prove nothing proves something. He sure can play those things. Maybe if we all go out and buy "Bright Moments" he'll realize that's all the proof we need. - J. C.

VOLKER KRIEGEL

Lift!
MPS 21 21753-1

This album sounds enough like the

Mahavishnu Orchestra to cause some guy I know to run amok through local record stores looking for a copy after I pulled the old blindfold test and passed it off as the latest word from Guru John when it came to identification time. After weeks of searching for the "new" Mahavishnu album, he was let in on the secret - the music comes from Volker Kriegel, a German guitarist. He was suitably tickled and will probably kill Kriegel if he ever gets near him. In my own mind, there must be something wrong with any formula that can be copied so easily. Thus, the problems with "Lift"! are also the problems with Mahavishnu, Frank Zappa and everyone else playing around in that realm of hoodoo known as jazz-rock, rock-jazz or whatever. It's music that has no elasticity. It won't stretch. It also does not endure, tends to run in the wash, and frays at the seams. Cheap fabric, as they say. It's interesting, occasionally exciting stuff but there's something missing - the magic thread, so to speak. In a show-down between McLaughlin and Kriegel, the latter would wind up back in Munich trading in his amps for a sports car. McLaughlin can play loops around him. But then again, Kriegel has more musical taste in terms of putting together a group sound. His band here - including two members of John Surman's new Morning Glory outfit - is capable of much more variety than the Mahavishnu Orchestra is. Quite a few of the arrangements are by Kriegel. He explores the different aspects and moods of electric instrumentation much more than McLaughlin does, too, resulting in an album that at least kicks the ball around a little more than the usual jazz-rock outing.

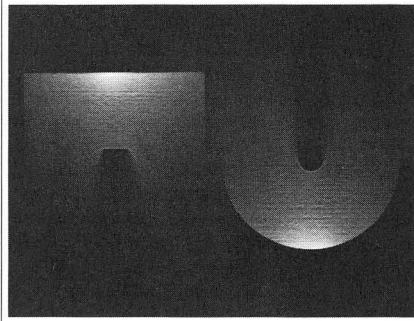
The band consists of Stan Sulzman, soprano sax; Zbigniew Seifert, violin; Eberhard Weber, bass; Cees See, percussion; and Morning Glory transplants John Taylor, piano; and John Marshall, drums. Everyone draws together closely, so the total sound is always nice and tight. The quality depends totally on who is soloing. Seifert sounds exactly like Jerry Goodman of the M. Orchestra, and the band comps mechanically whenever he's taking off. Sulzman is another of the three million efficient young soprano sax players around, and you can't really knock that - the instrument has the right sound, and he does the usual right things with it. Kriegel? He may choose to play an acoustic in a few spots where McLaughlin would stubbornly crank his amp up and tear the peach fuzz off his audience's cheeks, but when it comes to improvising, he's too restrained, nervous and downright ordinary. He never surprises, always taking the music on the lamest direction imaginable. On Electric Blue, The Lame Donkey and the title tune, the music builds up excellently to his entrance and then - pzzzzzz. On electric guitar, he sounds like Eric Clapton on LSD. Damn! Back to the woodshed. - E. C.

pm records

STEVE GROSSMAN

STEVE GROSSMAN

SOME SHAPES TO COME



SIDE ONE

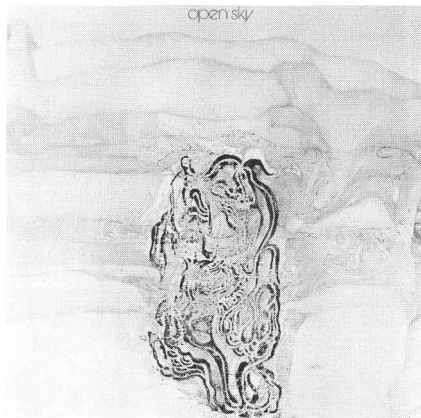
WBAI, Haresah, Zulu Stomp, Extemporaneous Combustion

SIDE TWO

Alodian Mode, Pressure Point, The Sixth Sense

Steve Grossman (tenor and soprano saxophones), Jan Hammer (electric piano and moog synthesizer), Gene Perla (electric and acoustic basses), Don Auas (drums, congas, bongos and bell)

DAVE LEIBMAN



SIDE ONE

Flute Piece, Our Life, Places, Deep

SIDE TWO

Questions, Arb om souple, Constellation, Devotion

Dave Liebman (wooden flute, flute, clarinet, soprano and tenor saxes, percussion), Frank Tusa (bass, bells), Bob Moses (drums, kalimba)

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8, CANADA. \$6.00 postpaid.

JAYSON LINDH

Cous Cous
Metronome Dix 3001

I suppose it is the responsibility of a reviewer to take the chaff with the wheat. This clearly has to be regarded as chaff. Jayson Lindh is a flute player whom I have not heard of before. If this record demonstrates the best he can do I certainly won't be sad if I never hear from him again. As this LP was made in Stockholm I suppose Lindh is Swedish, not that it really matters as a jive record is a jive record regardless of its country of origin.

Musically the only solo that held any jazz interest was by pianist Bobo Stenson who only appears on one of the eight tracks. (Maybe Stenson got wise to the crap that was going down and split out of the studio?) I might add that Stenson has recorded a fine trio album under Red Mitchell's leadership on the French Mercury label. Anyway I suppose the best way to describe this album I am reviewing would be to label it a commercial oriented Pop-Rock-Jazz production with a middle eastern influence.

Cous Cous is a North African dish that I have eaten. It is made with lamb, raisins some type of grain similar to but different than rice, and a very hot sauce. It is a delicious spicy, groovy meal. Any resemblance between this album and the dish of the same name is purely coincidental. - P. F.

GENE KRUPA

his Orchestra and Anita O'Day -
featuring Roy Eldridge
Columbia KG 32663

This double album with its sloppy packaging, meagre content (only 20 titles, 11 of which appear on other albums), and pseudo-stereo reproduction represents a missed opportunity for a timely tribute to the late, great drummer-leader. Why must we be presented yet again with Let Me Off Uptown, Opus No. 1, Boogie Blues and Bolero At The Savoy - all good records, but still available on an earlier double album, Columbia C2L 29 - along with Anita's own favorites, Massachusetts and Skylark? What happened to sides like Alreet, Coppin' A Plea, Side By Side, Harlem On Parade and Hop, Skip And Jump, none of which, to the best of my knowledge, has been reissued on LP? Mort Goode's sleeve notes are adequate and, in fairness to him, I guess were written before Gene's death, but I feel he could have developed the tight interdependence between Anita, Roy and Gene - how Anita came under Roy's influence while working with him at the Three Deuces in Chicago, where Gene heard her - how Roy occasionally subbed on drums for Gene and did a great job - how he recommended to Gene musicians like Joe Springer, who subsequently joined the band - how the band didn't really take off

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until the advent of Anita and Roy and how all three got their kicks, night and after night, working together - a mutual inspiration society!

Having said all this, it is pleasant to note the inclusion of Tea For Two, Anita's "piece de resistance", Thanks For The Boogie Ride and one previously unissued title, In The Middle Of May. To anyone unfamiliar with the Krupa band, this album confirms that Gene led pretty good bands, both before and after World War II, with the earlier group taking the edge by virtue of Eldridge's blistering trumpet work. It also demonstrates why Anita O'Day is still one of the greatest and most original jazz singers to come out of the Swing Era.

Discographical note: Some recording dates given are rather vague - a choice of three dates for one title! No matrix numbers are quoted but, on aural evidence, there are no previously unissued takes. The bassist is Biddy Bastien not "Buddy" and the saxman is Rex Sittig not "Kittig". Krupa drums on all tracks - omit Joe Dale on the post-war sides - otherwise personnels are correct.

Now Mr. Columbia - what about a definitive Gene Krupa memorial album? Might I suggest that you dig into your archives for tracks, preferably new to LP, by such groups as the McKenzie and Condon Chicagoans, the Charleston Chasers, the Louisiana Rhythm Kings, Red Nichols, Benny Goodman, the Metronome All Stars and, of course, Gene's own band? Over to you...! - I.C.

DON PATTERSON

The Return Of Don Patterson
Muse 5005

While never having been much of an organ enthusiast, there are nevertheless a few musicians who seem to stand above their

colleagues on that instrument. Eddy Louiss of France ranks as my current favorite, but Don Patterson would certainly be among my top four or five choices.

The quality I find most appealing about Patterson is what Ira Gitler in his liner notes for this album calls "his pianistic approach". Rather than attempting to overpower the listener with sound or funky cliches, Patterson concentrates on swinging via long flowing single-note solo lines in the manner of a bebop piano player.

Don has recorded a number of LP's for Prestige both as leader and sideman. Often his recordings have been with Sonny Stitt as the featured horn player but he has also played alongside Booker Ervin, Blue Mitchell, Junior Cook, Howard McGhee, Charles McPherson and Houston Person. Though this is by no means a bad album, I find it to be slightly below the average level set by Don's previous recordings. It seems to lack the fire found on many other Patterson LP's.

Eddie Daniels is the featured saxophone soloist on this outing. He blows soprano and alto on one track each while on the other three tunes he plays tenor. He handles all three horns well, even the soprano, an instrument to which I am not partial. I do wish he had picked up his clarinet for a track or two. He has demonstrated in the past that he is one of the best modern jazz exponents of that rather forgotten instrument. Check out his clarinet playing on his own album called "First Place" on Prestige 7506 to see what I am talking about. Some warm guitar solos are contributed by Ted Dunbar who seems to be a name we are coming across quite frequently these days - witness his appearance on the recent Gil Evans side on Atlantic. Drummer Freddie Waits fills out the group on this acceptable recording. - P.F.

JAZZ LITERATURE

BIX BEIDERBECKE

Remembering Bix
by Ralph Berton
Harper and Row, \$10.00

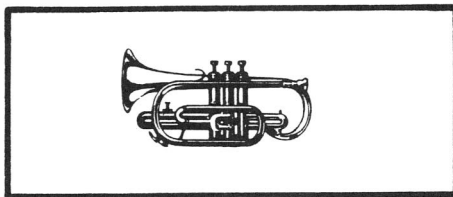
Bix: Man and Legend
by Richard M. Sudhalter and Philip R. Evans
Arlington House, \$12.95

Two books on Bix Beiderbecke (1903-1931). The first by Ralph Berton, a talented writer and kid brother of the pioneer jazz drummer Vic Berton. It was through brother Vic that Ralph, then aged thirteen, got to meet Bix. "Remembering Bix" is subtitled "A Memoir of the Jazz Age" - which is a good description of what Berton has set out to do. This book is not intended to be a biography of Bix, or even an informal history of the man and his milieu. Berton's book is more of a prose poem that attempts to capture and convey what it was like to have been around Bix and the music - the excitement, the joy, the wonder of it all. Berton has been working on this book a long time - I remember seeing a piece by him about his impressions of Bix as far back as 1958 in Harper's.

"Remembering Bix" is a fresh jazz book. There have been many biographies and autobiographies ("as told to...") of jazz musicians. But this is different - it is really an autobiographical account by a jazz fan who was lucky enough to have met Bix at the time that Bix was with the Wolverines, and lucky enough to have a brother who was a bona fide musician. How many jazz fans have fantasized that they could have been born soon enough, or have been in the right place at the right time, to have heard Bix with the Wolverines, or Louis and Earl at the Sunset, or Fats Waller? I have, and those were just three of my enduring fantasies. Here now is a book by one fan who was there when Bix first came onto the scene. It is true that Berton's prose sometimes gets carried away, that he has relied now and then on discredited information, and that the passage of four or five decades may have played tricks with his memory. But that does not matter too much. There have been few books on jazz written by people who could write as well as Berton can when he is in his top form. In much of this book, he is in top form.

"Bix: Man and Legend" is totally different. It is intended to be the authoritative biography. The objective is to present as many facts about Bix as can be pulled together from years of research, interviews, correspondence. Sudhalter and Evans are interested in facts, dates, details. Ralph Berton is not terribly interested in facts as such - he is actually

quite lazy in checking out information. So it would appear that the two books would make an ideal pair: Berton for the passion, "Bix: Man and Legend" for its vast accumulation of prosaic facts. But unfortunately it doesn't quite work out that way, mainly because "Bix: Man and Legend" has some flaws in the way the mass of raw material is handled. These flaws tend to undermine its credentials as a biographical work, and limit its usefulness to future historians and scholars. But before I get to these flaws let me say that, warts and all, this is still an indispensable book for Bixophiles. In fact, it is impossible to imagine any Bixophile who has not already gotten this book - long before this review will have reached print. For the true believers, the fifty-six page chronology of events in Bix's life and career which appears as an appendix is alone worth the price.



"Bix: Man and Legend" is loaded with reproductions of fabulous photographs - many of which probably have never been published before. ("Remembering Bix" has some handsomely reproduced photographs; but they are the oft-repeated ones - except for the marvelous picture taken from a home movie still which appears on the rear cover of the dust-jacket. The same still appears in "Bix: Man and Legend", but is not as sharply reproduced.) In addition to the rare photographs, Sudhalter and Evans have given us a bonanza by reproducing a page from the "Davenport Sunday Democrat" of February 10, 1929 that features a story on Bix, including a picture, and what purport to be direct quotes from Bix, who was home recuperating after his first breakdown.

Now for the flaws. I see two major ones. First, for whatever reason, Sudhalter-Evans periodically seem to forget they are writing a factual biography, and start inventing dialogue fit only for a potboiler historical novel. Second, far too often they fail to give any indication whatsoever of the sources for their information; so while the avowed purpose of "Bix: Man and Legend" is to correct past errors, many of which have been repeated for years, the new book often fails to firmly establish its own credibility. Let me give an instance where both these flaws converge. According to the authors, after the first engagement that Bix played with Whiteman, Bix "flushed with excitement" called his father long distance: "See,

Dad? You said that if I became a professional musician I should only play with the best." After giving us this "quote" from Bix, the authors say that Bix's dad "said nothing" in reply. ("Bix: Man and Legend", page 227)

Now, how do they know what Bix said, and what his Dad said, or didn't say, during that phone conversation nearly fifty years ago? Did Bix give this verbatim account to someone, who years later told the authors? Did Bix describe the conversation in a diary or letter which the authors have seen? Did Bix's father tell someone about this later in a fit of remorse about his lack of understanding over the phone? Even more basic, how do the authors know that Bix called home right after his first job with Whiteman? I am sure that the above-mentioned "quote" was based on some material that the authors have in their possession. But since they did not use any clue as to what this source might be, the reader can hardly be blamed if he remains unconvinced. Unfortunately, what I cited is not an isolated instance, but just a glaring example of the method employed by the authors.

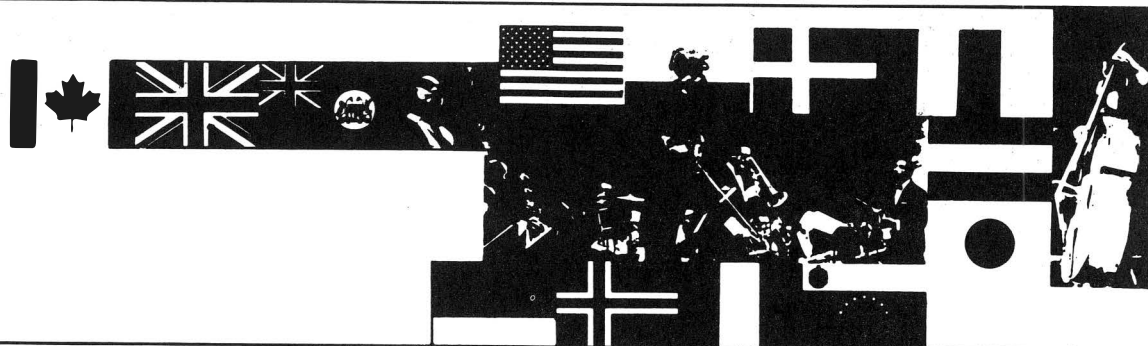
"Bix: Man and Legend" contains a complete discography of Bix's recorded output. Although it is limited to 78 RPM sides unless the microgroove recording was the sole issue, this discography is by far the most comprehensive that has yet been published. It is easily the most authoritative as regards personnel, issued masters, rejects and the like. The description of Bix's direct role in each performance, however, is handled unevenly. When Bix is the only cornet or trumpet, no data is given about whether he solos or not (Of course, when you listen to these particular discs you can assume that any cornet solos you hear are by Bix, which is why I suppose this data was omitted.) When there is more than one cornet-trumpet present, solo identification is usually given, but not in all instances. What this boils down to is that you can not get from the discography the full picture of Bix's role as a soloist.

Ralph Berton does list a number of available microgroove Bix reissues, but does not attempt a complete listing. He evinces surprise that only one Bix album is currently in the Schwann catalogue, although several Bix albums can be purchased in stores. Actually, as mono records, the Bix albums would be listed in a separate supplement that Schwann issues periodically. That is why they are not in the regular catalogue, and not because - as Berton puts it - "comrades, catalogues are written by sinners like you and me."

In closing it should be noted that the list prices for both these books are quite reasonable, especially in comparison to some of the other jazz books that have been published lately.

- Eugene Kramer

around the world



TORONTO

The Canadian Creative Music Cooperative is the logical development of the Musician's Cooperative formed last fall and mentioned previously in CODA. Its members include Larry Dubin, Al Maddis, Greg Gallagher, Bill Smith, Peter Anson, Bill Grove, and Casey Sokol. On February 7 they took part in a concert of composed and improvised music at York University and have an initial high school concert/workshop arranged for March 3. On April 2, 3 and 5 they take part in A Space's (85 St. Nicholas Street) "Festival Music" week. On March 8 the All Time Sound Effects Orchestra, consisting of Stuart Broomer, John Mars and Bill Smith, are also to be heard at A Space in their first Toronto concert.

Salome Bey and the Bernie Senensky Trio have been very active so far this year. They enjoyed a highly successful week at the Colonial with tenor saxophonist Junior Cook. An early morning gig on CTV's "Canada AM" must have introduced them to a lot of people and on February 7 they gave a children's concert at Ryerson's Theatre. Salome's own daughter plus various friends also took part in a program which was all original songs by Salome.

Bernie Senensky worked the New Year season at Bourbon Street with Dave Field (bass) and Marty Morell (drums) before trumpeter Harry Edison made a rare excursion eastward from Hollywood. Edison is still a volatile jazz stylist but he didn't receive the kind of rhythmic momentum necessary for him to really shine from Norm Amadio, Bob Price and Alex Lazaroff. Making the changes and keeping time is less than the minimum necessary for a stimulating musical experience. Things picked up the following two weeks when guitarist Barney Kessel was a last minute replacement for Frank Rosolino. He quickly established rapport with Don Thompson and Terry Clarke in the informal presentation of a wide repertoire.

The New York Jazz Quartet performed with polished smoothness during their week-long engagement at the Colonial but one couldn't help wishing there had been a little explosiveness to go along with the superb musicianship. The most enjoyable moments came when Frank Wess forsook the flute in favour of the tenor sax. Roland Hanna, Ron Carter and Ben Riley completed the group.

Roscoe Mitchell returned to Toronto

February 9 for a solo saxophone concert at St. Paul's Centre which coincided with the release of his first solo LP on Sackville. Upcoming in the Jazz on a Sunday Afternoon series is a solo concert by Don Pullen, a program of films by John Jeremy and a duet concert with Anthony Braxton and David Holland.

The first concert in this series for 1975 was an outstanding musical success. Sadik Hakim's Sextet was greatly strengthened by the presence of bassist Jack MacFadden and drummer George Reed. The rhythm section came together into a cohesive unit which gave much needed impetus to the soloists. Pat LaBarbara, on alto saxophone, was an inspired replacement for Dale Hillary and trumpeter Brian Lyddell justified the faith which Sadik has in his musicianship and sounded much more assured than at the Science Centre concert.

Seneca College as continued its concert series this winter with appearances by numerous big bands, including those of Woody Herman, Stan Kenton and Maynard Ferguson. A January concert by Oscar Peterson was postponed at the last minute due to the pianist's recurring problems with arthritis.

Saturday afternoon jazz sessions are proliferating. The Executive Tavern (Eglinton and Mount Pleasant) features a trio of Ed Hooven, Bob Price and Dave Guspie from 2 to 6 p.m. with sitting in from such people as Terry Clarke, Ted Moses and John Gittens. A little further out, at the Inn on the Park, Rob McConnell fronts a quintet. The latest addition to the traditional jazz circuit is The Silverleaf Jazzmen who play Saturday afternoon and evenings at the Chez Moi Tavern on Hayden Street. The band, under the leadership of drummer Dennis Elder, draws on the experienced work of Don Chapman (trumpet), Brian Williams (clarinet), Hugh Watts (trombone), Bob Boyle (banjo) and Dave Maynard (bass). The band recorded an initial album New Year's night at the Algonquin Island Association Clubhouse and it will be released shortly. Individual orders, by mail, will be available from Hope Records, 601 Church Street, Toronto, Ontario M4Y 2E6 and the cost is \$5.50 postpaid.

The seventh annual jazz ensemble festival is to be held at Berklee College, Boston, on April 26 and Berklee has invited Canadian high school stage hands to participate in the event. Further information is available from Lee Berk, Festival '75, Berklee College of Music, 1140

Boylston Street, Boston, Mass. 02215, U.S.A.

Keith Jarrett returns to Toronto for a solo piano concert at Convocation Hall on March 21 at 8 p.m. Tickets from Round Records and the Jazz and Blues Record Centre.

Romanian singer Aura opened a special two week engagement at Zelda's Dining Room in the Roehampton Place Hotel on January 6. Accompaniment included Ron Rully and Michel Donato.

"Voices" is the name of a newly formed quartet to be heard soon on the CBC's "Jazz Radio Canada". Featured in the group are Al Michalek (tenor), Tim Tickner (vibes), Lenny Boyd (bass) and Don Vickery (drums). Further information about the group can be obtained from Al Michalek, 242 John Garl Garland Blvd., Unit No. 26, Rexdale, Ontario M9V 1N8.

- John Norris

THE TORONTO SCENE

ALBERT'S HALL, THE BRUNSWICK
481 Bloor Street West

Traditional jazz - six nights a week
BOURBON STREET - 180 Queen St. W.
February 17-

March 1 - Blue Mitchell
March 3-15 - Zoot Sims w. Bernie Senensky, Michel Donato, Marty Morrell
17-29 - Paul Desmond w. Ed Bickert, Don Thompson, Jerry Fuller
31-

April 19 - Wild Bill Davison
CHEZ MOI - 30 Hayden Street
Silverleaf Jazzmen - Saturday afternoon and evening

COLONIAL TAVERN - 201 Yonge St.
February 3-8 - Dizzy Gillespie
10-15 - Rahsaan Roland Kirk
17-22 - Stan Getz
24-

March 1 - Kenny Davern & Bob Wilber - Soprano Summit

EL MOCAMBO - 464 Spadina
February 10-15 - Luther Johnson
17-22 - Roomful of Blues
24-

March 1 - Downchild Blues Band
3-8 - Willie Dixon
17-22 - Charlie Walker Band

EXECUTIVE TAVERN - 254 Eglinton E.
Saturday afternoon jam sessions
GEORGE'S SPAGHETTI HOUSE
290 Dundas Street East

February 10-15 - Eugene Amaro
17-22 - Bernie Piltch
24-

March 1 - Bernie Senensky
GROSSMAN'S TAVERN - 379 Spadina
Fridays and Saturdays from 8 p.m.
(Saturday matinee 3 p.m.)
Kid Bastien's Camelia Band
INN ON THE PARK - Leslie & Eglinton E
Rob McConnell Quintet - Saturday matinee
MALLONEY'S - 85 Grenville Street
Saturday afternoons - Climax Jazz Band
OLD BAVARIA - 5 St. Joseph St
Climax Jazz Band - six nights a week
SAPHIRE TAVERN - 14 Richmond St. E.
Paul Rimstead & Jim Galloway - nightly
DON PULLEN - St Paul's Centre
Sunday February 23 at 2.30 p.m.
ALL TIME SOUND EFFECTS ORCHESTRA
March 8 - A Space - 85 St. Nicholas St
CANADIAN CREATIVE MUSIC COOPER -
ATIVE - A Space, 85 St. Nicholas St
April 2, 3 and 5
KEITH-JARRETT - Convocation Hall
March 21, 8 p.m.

THE MONTREAL SCENE

IN CONCERT - 2 Leroyer - 861-6077

February 11-16 - Johnny Hammond
Smith
18-23 - Sonny Rollins
25-

March 2 - Dizzy Gillespie
4- 9 - Keith Jarrett
11-16 - Willie Dixon
18-23 - George Benson
25-31 - McCoy Tyner
(tentative)

LOS ANGELES

Guitarist Joe Pass recorded in December another sterling album, this one live at Donte's, with Frank Severino on drums and Jim Hughart on bass. The club was packed with enthusiastic supporters, who roundly cheered as Joe romped through Stompin' At The Savoy, You Are The Sunshine Of My Life, What's New, the lightning fast Pent Up House and several others. Joe had recorded part of another album that same day with Oscar Peterson and Ray Brown. The recent release of four Pablo Records discs featuring Joe with Oscar Peterson, Herb Ellis and Ella Fitzgerald has been quite a feather in his cap. He intends to develop and expand the astonishing capabilities he reveals on "Virtuoso" (Pablo 2310-708), a brilliant display of jazz solo-guitar artistry. In a recent interview for downbeat Joe summarized his present positive attitude when he told me, "I'm now trying to completely sense and feel the present, to give up trying to recapture musical moments of the past, to play the way I play, to allow the flow to happen, to follow it, to enjoy what acceptance comes my way, and to make a living doing what I do." Pluck it up, Joe!

The Times Restaurant has been regularly featuring numerous top-notch L.A. jazz artists (see below), recently showcasing bassist Buell Neidlinger, former-

ly with Cecil Taylor; Don Preston, ex-Zappa keyboard man; tenor sax player Marty Krystal; and drummer Deborah Fuss, Buell's wife. Unfortunately, the quartet's set was marred by the poorly tuned piano and by something of a put-on presentation, with the group lacking any sort of dynamic cohesiveness. However, that in no way obscured the brilliance of Krystal's energetically sensitive and sparkingly imaginative tenor solos, nor of Preston's aggressive and intelligent piano/synthesizer work. Buell's fat, round bass sound and his confident stage manner provided psychic energy and musical purpose for the budding group. It was a pleasure listening to them.

Jerry Brown, California's governor-elect, imported his favorite group, The Sufi Choir, from San Francisco to sing for his election victory celebration. The Sufi Choir combines Indian music, jazz, rock, and world religions with such grace, strength, beauty, and unpretentious musical dedication, that they created an irresistible atmosphere of spontaneous and radiating love. They captured the hearts and imaginations of nearly all of the political revelers, and, in spite of the poor sound system, clearly demonstrated that spiritual development, manifested through the beauty of honest music, can indeed transcend the limitations of defensive moods or superficial environments. The positive energy of the Sufi Choir creates a corresponding energy in even the most skeptical of hearts. They recently toured the Pacific Northwest, and have been enthusiastically received wherever they have appeared. For further information and/or record orders, write to The Sufi Choir, P.O. Box 435, San Anselmo, California, 94960.

Guitarist Lee Ritenour, who formerly worked a guitar duo with John Pisano, has been appearing regularly at The Baked Potatoe with a group of his own, including the noted screen composer Dave Grusin, piano; Bill Dickenson, bass; Harvey Mason, drums (formerly with George Shearing); and Jerry Steinholtz, congas. Although Lee is only 22, he nevertheless demonstrates a musical awareness of jazz that spans the arch from Django to Mahavishnu. He is a technical wizard who plays with depth, sensitivity, and good taste - a man to watch for in the near future.

A fascinating and extremely imaginative quartet called The Black Earth Percussion Group recently performed at the Theater Vanguard. The four members (I missed their names), all artists in residence at Northern Illinois University, play over fifty different types of percussion instruments ranging from a forest of cymbals, to marimbas and vibes, to shakers, gongs of all sizes, bells, and bowed wires. They played Lou Harrison's classic Fugue For Percussion; Ron Pellegrino's Paths, accompanied and dictated by a computer-graphic abstract film (which in itself was a ballet of light and color); and a piece involving quadrasonic tape looping. Black Earth is definitely a group to seek out - innovative, complex, subtle, and original.

Mentioned above, The Times Restaurant features a hip, intimate bar, excellent

MATRIX jazz record research magazine
MATRIX jazz record research
magazine MATRIX

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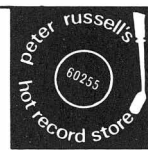
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food, and solid mainstream jazz. Managed by the amiable Bob Adrian, The Times kicks off the week with a Monday night Showcase, hosted by Michael Sherman. New Year's Eve featured singer Bill Henderson, the ex-Count Basie vocalist who last October got a standing ovation at The Times for his recent return to the stage. Tuesdays-Sundays brought the Teddy Edwards Quintet; the Dave Mackay Trio; Vic Feldman; the Warne Marsh Quartet; the Leroy Vinnegar Trio; Al Jarreau; Jerome Richardson; and Mundell Lowe.

Next to the delights of madness, clarity is perhaps man's greatest pleasure, and Lee DeMerle's explosive octet, "Transfusion", continues to provide heaping doses of both.

The Cellar, DeMerle's showcase/rehearsal hall/home, is a renovated theater with a seating capacity of 90. There, drummer/leader/composer DeMerle recently unleashed his musical lions in preparation for a live recording.

Milcho Leviev, Bulgarian pianist, currently with Billy Cobham's Spectrum, formerly with Don Ellis, and recently number 13 in the downbeat Reader's Poll; Glen Farris, trombonist, also currently with Billy Cobham, formerly with Frank Zappa and singer Tim Buckley, and fast rising in the national spotlight; Charlie Black, a youthful and extremely talented soprano sax player who is likely to become an innovator in his own right; John Smith, bass, currently gigging with Gabor Szabo; Ira Hearshen, trumpet and flugel horn; Charles Owen, reeds; Mike Turner, percussion; and Alex Cima, synthesizer.

DeMerle's own bombastic drumming spear-heads "Transfusion" through such clear-mad, high-energy originals as In A Dream, Hotline, Ear Food, Moody Modes (by Leviev), and Cosmic Furnace. Throughout the set, the soloists were capable and exciting, but time after time it was the intricate and searingly intense rhythmic interplay between Leviev and DeMerle that raised the goosebumps and drew the applause. It's that combination of originality, virility and complexity that elevates Transfusion so far above the basic jazz combo.

To be sure, the solos are often overly long, and Les's own volume needs some toning down, but these problems will undoubtedly be ironed out during rehearsals. Transfusion is a new group, and you may not have heard of them before, but keep your eyes open! To be put on the mailing list, or for further information or record orders, write to: Les DeMerle, The Cellar, 102 S. Vermont, Hollywood, California 90004, U.S.A., or call on the 24-hour answering service at (213) 487-0419.

Just down the pike from DeMerle's 90-seat Cellar stands the massive Shrine Auditorium where The Brotherhood Crusade staged a packed-house gala benefit, entitled "A Tribute to Quincy Jones, featuring, Billy Eckstine, Sarah Vaughan, Marvin Gaye, Cannonball Adderley, Freddie Hubbard, Airtio, Richard Pryor, Slappy White, Minnie Ripperton, Joe Williams, The Whispers, The Ghetto

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Dancers, and several others - all of them introduced by such celebrities as Sidney Poitier, Calvin Davis, Brock Peters, and Roscoe Lee Brown.

Sarah Vaughan and Billy "Mr. B." Eckstine, friends and co-workers for perhaps 35 years, held each other close and sang a ballad together, just the way they used to do way back when. It was a tender, even sentimental moment, a highlight of warmth. Both Eckstine and Vaughan went on to solo, Sarah free-wheeling through several fiery choruses of The Man I Love with saxophonist Jerome Richardson.

Cannonball and Freddie Hubbard were relatively uninspired, as were squealing Minnie Ripperton and reliable Joe Williams, but they were off-set by the brilliantly co-ordinated and disciplined antics of The Ghetto Dancers and by Aaron (and Freddie's) masterful ventriloquist act.

Richard Pryor completely stole the show with his Lennie Bruce street language, his compassionate portrayal of our foibles and dreams, and his virtually unmatched sense of comic timing. He was the highlight-heart of an evening of exceptional performances.

For the finale, all of the performers gathered together on stage as the house-lights flared up and the spotlights shot over to Quincy Jones' box-seat perch on the far wall. Performers and audience sang (We) Can't Stop Lovin' You in unison for the waving Quincy. No question about it: the "Tribute to Quincy Jones" concert, professionally produced by Pete Long and Ed Eckstein, was one of the major events of the year.

The Sufi Order is now organizing a Los Angeles Cosmic Mass, a unique combination of drama, dance, and music, utilizing a cast of up to 300, including an orchestra and choir. The theme of the Mass, already performed in San Francisco and Boston (sold out in both cities) is a celebration of the basic unity of all religions, a re-enactment of parallel events that occur in the scriptures of both Eastern and Western sects. All of the participants, including musicians, theatrical technicians and costume designers, are donating their talents to the pageant; however, for rehearsal space and performance hall, tax-deductable contributions are needed and welcomed. Send to Cosmic Mass and Celebration, c/o 1464 Tamarind Ave., Hollywood, California 90028.

Now that he's dead and harmless, the musically and philosophically iconoclastic Harry Partch is being royally promoted

and celebrated for his creative genius by all of the media in Southern California. Hmmm. At any rate, at least we, the listeners, recently had an opportunity to experience a performance of "The Bewitched" at Royce Hall, UCLA. Conducted by Partch disciple Danlee Mitchell, and choreographed by the electrically sensuous Johanna Weikel, the music-drama vividly displayed Partch's musical uniqueness, his sculptured instruments, his outlandish humor, and his dramatic concepts. Written between 1952 and 1955, "Bewitched" is somewhat dated and overly long, but the highly evolved musicianship and the spectacle of Partch's hand-hewn musical instruments on the stage made the evening truly enjoyable.

Folk/country/rock singer Maria Muldaur appeared at the Troubadour backed by J.J. Johnson, Bud Shank, Benny Carter, Sweets Edison, Snooky Young, Earl Palmer, Plas Johnson, Sahib Shibab, and John Williams. Not only have her top-flight musicians emerged primarily from the established schools of jazz, but, compared with the 20-year-olds she was singing to, the classic songs themselves were ancient: Lover Man, Prelude To A Kiss, an old Ellington blues entitled Transblucency, etc. Muldaur has apparently discovered her mission: the 20-year-olds loved her, and so did critic Leonard Feather, who called her "some kind of miracle worker". If Maria were appealing only to Feather's age group, we might dismiss her as mere nostalgia. But the rock 'n' roll kids loved her too! Is she an immensely appealing "Wrong Way Corrigan"? Or is she "What A Great Thing For Jazz"? Both, Jim, with no put-down to either. As a musician, she travels backwards, but without condescension; and as an educator, she makes Johnny Appleseed look like an amateur. Today's Don't Mean A Thing might somewhere sprout tomorrow's Cecil Taylor.

In spite of the fact that their dealings with the press continue to smack of flesh-peddling boorishness and arrogant unreliability, the managers of Donte's continue to be able to present excellent jazz artists playing first rate music: Don Ellis, with Tommy Vig; Super Sax; Blue Mitchell; Carol Kaye and The Smoke Company; Jack Sheldon; Willie Bobo; Clark Terry; Azteca; and, regularly, the inimitable Joe Pass.

The Lighthouse in Hermosa Beach brought on Gary Bartz and the NTU Troop, Bobby Rodriguez, Harold Land, Dexter Gordon, and Gabriel Kaplan.

Concerts By The Sea in Redondo Beach showcased Cal Tjader, Willie Bobo, Count Basie, Arthur Lyman, and Ron Carter.

The Baked Potatoe continuum to feature Don Randi, Harry "Sweets" Edison, and Lee Ritenour. - Lee Underwood

DENMARK

In October George Wein brought The Newport Jazz Festival to Europe and visited Copenhagen for three nights. The first night was titled "The Musical Life of Charlie Parker" and featured Jay McShann

and Earl Hines and a big band with Red Rodney, Budd Johnson and Cecil Payne. Also, on that program were Billy Eckstine and a quintet with Dizzy Gillespie and Sonny Stitt. Another altoist, Charles McPherson, played with strings.

Gato Barbieri's Septet and the Stan Getz Quartet played the second night and finally on the third night, George Wein presented music by McCoy Tyner's Quintet and Sonny Rollins and his group with Rufus Harley on soprano sax and bagpipe. Some of the musicians gigged in Copenhagen's new jazz place, HUSET, in Magstræde, and Red Rodney stayed in Europe and played in England and Denmark.

Nils Winther of SteepleChase Records visited New York last fall and recorded an album with Jackie McLean and his Cosmic Brotherhood (Jackie and Rene McLean, Billy Skinner, Billy Gault, James "Fish" Benjamin and Michael Carvin). Also, three pianists will be presented by SteepleChase, each with an album. Billy Gault's album features vocalists Joe Lee Wilson and Ellen Delester. Andrew Hill is accompanied by Chris White and Art Lewis and finally Connie Crothers (a student of Lennie Tristano), bassist Joe Solomon and drummer Roger Manucso will be presented by the record company with some recordings made before Winther's trip.

Zoot Sims and Al Cohn toured Denmark and Sweden in November and December. Sims was the second choice by the members of Jazz Exchange and Cohn's visit had been arranged by DAJAHU (an association of Danish jazz houses). Sims and Cohn were accompanied mostly by a trio with pianist Horace Parlan, and two Danish musicians, Hugo Rasmussen on bass and Svend Erik Norregaard on drums. The group made an album in Sweden due for release in early 1975 and also recorded for Danish and Swedish radio and TV.

In December pianist Mal Waldron and his trio played in Copenhagen opposite a quintet led by Marc Levin. Levin, a resident of Copenhagen for more than a year, is also involved with Hookfarm, a new Danish record company which plans to produce its own records and to import jazz and rock albums, primarily produced on small musician-controlled companies.

MM, the only Danish magazine dealing seriously with jazz and rock, released issue No. 5/6 1974 just before Christmas. MM, which set out in 1968 very much along the same lines as CODA is trying to make up its deficit of Danish kroner 10,000 with a sales campaign. Also, friends of MM have arranged concerts to support the magazine. - Roland Baggenaes

ITALY

Rome's "Music Inn", dedicated the December program to Italian groups. The only "imported" guest has been Benny Bailey, for many years resident in Geneva, Switzerland, where he plays in the Radio Swiss Romande Orchestra. Benny played the club during the evenings of December 5, 6 and 7 with Franco D'Andrea, piano; Alessio Urso, bass and

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Pepito Pignatelli, drums. Bailey is known for his marvellous big band work but, on this occasion, he played exceptionally well with a quartet.

The rhythm section backed him quite well and efficiently, although we would have preferred a less modern pianist than D'Andrea.

Another group of a certain importance was the one of guitarist Franco Cerri with Antonello Vannucchi on piano, Giorgio Rosciglione on bass and Roberto Podio on drums, who played at the club from December 17 to 21. Cerri is still the best guitarist and completely dominated, as in his best days, very well sustained by the three rhythm.

Gato Barbieri recorded in Rome for RCA Italy under the direction of pianist-composer Louis Enriquez Bacalov. Included in this recording date were percussionists Ray Armando and Portinho, guitarist Isoca Fumero, trumpeter Cicci Santucci, trombonist Giancarlo Schiaffini and an unusual trumpet player: Ennio Morricone a very famous composer of "Film-sound tracks". The result of this was a kind of abstract, very free, music.

Enrico Rava cut a record in Rome in November for the Horo label for the series "Jazz Compared With Jazz". For this date Rava had Massimo Urbani alto sax, Calvin Hill, bass and Nestor Astarita drums. The same personnel, except Rava, recorded as a trio under the name of Massimo Urbani for the same LP series.

Dusko Goykovich has recorded in Milano for the Imperial label with a Big Band led by Gigi Cicchellero.

In the middle of January RCA Italy will publish a record by the Potts, Irene Albi, Michael Smith, Kent Carter and Charles Tyler. We hope the LP by Conte Candoli and Frank Rosolino "Conversation" will be published soon by the above label.

- Mario Luzzi

LATIN AMERICA

Sunday night, December 1, the Harvard University Jazz Band returned from a highly successful four-day tour of the

Dominican Republic. The language barrier proved no problem; music supplanted words as the intercultural language. The visit was co-sponsored by the Universidad Catolica Madre y Maestra in Santiago, and by the National Patronage for the Blind, for whom the three benefit concerts were a great financial success. Juan Llado, the executive director of Education Development Center, Inc., was instrumental in arranging the visit.

The night of November 27, the 19-piece band, under the direction of Thomas Everett, played to a capacity crowd at the Palacio Nacional de Bellas Artes in Santo Domingo. The band and its audience immediately established great rapport with a rendition of Duke Ellington's classic, *Satin Doll*. As a result, the following day's headlines included such as "Delirious Public Applauds Jazz Band". After the concert, the band was entertained by the U.S. ambassador Robert Hurwitch, his wife and friends. Such an occasion gave the Dominicans the opportunity to expose the Harvard musicians to their native brand of Latin music.

The band took Thursday off to absorb the culture of Santo Domingo and to visit a local country club for Thanksgiving dinner. Dominican style. Back to business Friday night, the band played to an enthusiastic crowd at Santo Domingo's Sports Palace, a sort of mini-astrodome. As before, the morning papers contained rave reviews.

Saturday the musicians were entertained at the Universidad Catolica Madre y Maestra, and, with the help of a third gracious and appreciative audience, were able to return the favor in the auditorium of the Politecnico.

The band has been unofficially reinvited for a similar visit next year. As always, the band would be quite pleased to project its love of Basie, Ellington, Ray Brown, Charlie Parker and Woody Herman in exchange for a chance to broaden their musical and cultural horizons - a chance so generously given them last week in the Dominican Republic.

- Tom Everett

SOME OTHER STUFF

Toronto-based ragtimers may now play their own "Mississauga Rag" by obtaining the handsomely produced sheet music (price unknown) from the composer, Austin E. Kitchen, R.R. 3, Mississauga, Ontario L5M 2B3. The tune, a good one, has touches of Harlem stride, driving forward momentum, and an arrangement that's within the grasp of the reasonably competent parlor pianist.

Piano roll buffs will be interested in "The Vestal Press Rag", composed and played by Jonathan Jensen on a roll available (\$3.50 postpaid U.S.; \$4.50 elsewhere) from Harvey Roehl, P.O. Box 97, 3533 Stratford Drive, Vestal, New York 13850, U.S.A. In the classic ragtime tradition, this dense, distinctive work has a grace and intricacy often found in Joseph Lamb's rags.

Jazz Interactions is presenting a twelve lecture program on jazz commencing February 14. Participating commentators are Leonard Goines, Eubie Blake, Martin Williams, Jo Jones, Ernie Smith, Ira Gitler, Thad Jones and Mel Lewis, Joe Newman, Archie Shepp and others still to be finalised. Further information can be obtained from Jazz Interactions, 527 Madison, Suite 306, New York, N.Y. 10022, U.S.A.... Art Blakey's Jazz Messengers were at the revived Five Spot for two weeks commencing January 21 and Keno Duke's Jazz Contemporaries gave a concert at Cami Hall on February 7... JCOA presented four workshops with their orchestra and violinist Leroy Jenkins at Columbia University's Wollman Auditorium January 28 through 31. The work being presented is entitled "Four Players Only" and was commissioned by JCOA in 1974. It is to be recorded for later release by JCOA. A further workshop series is scheduled for February 26 through March 1 at Columbia University with David Horowitz and the Jazz Composer's Orchestra... Mary Lou Williams and Cecil Taylor combined in a program of religious music at the Whitney Museum on January 10... WKCR Radio at Columbia University presents an Ornette Coleman Festival commencing February 23 at 1:30 p.m. It will include interviews with musicians who have worked with the saxophonist as well as a chronological presentation of Ornette's recordings. The festival will continue until all the material has been aired.

Alto saxophonist Marion Brown will be heard at Wesleyan University, Middletown, Connecticut on February 28 and March 1 performing Harold Budd's composition "Bismillah 'Rrahmani 'Rrahim" from part 2 of "The Pavilion Of Dreams"... the third annual University City (St. Louis area) jazz festival took place from January 27 to February 1... Hound Dog Taylor and his House Rockers are joining Freddie King and Sonny Terry & Brownie McGhee in a February/March tour of Australia and New Zealand... New Orleans street music has been in the news recently with the passing of an ordinance restricting its use. It will still be pos-

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sible to second line but it appears as if the spontaneous participation of musicians on the street is being curtailed... Art Hodes brings Franz Jackson, Jimmy Johnson and Hillard Brown to Denver, Colorado for a concert on February 15. The following week sees the arrival of Jim Cullum's Happy Jazz Band for a confrontation with the Queen City Jazz Band in a World Series of Jazz session.

Researcher Howard J. Waters (11203 Whisperwood Lane, Rockville, Maryland 20852, U.S.A.) is working on a revised edition of his Jack Teagarden bio-discography and is anxious to hear from anyone who feels he has information to give to this project.

The Greater Milwaukee Area Flute Club is sponsoring a composition contest of flute music. Entries should be written for any number/combination of flutes and received by July 1, 1975. Entry fee is four dollars. Three place cash prizes, performances at the National Flute Convention of 1975 and recommendations for publication will be awarded. Any musical form may be submitted and will be judged by at least six professionals working in diverse areas of music in the Middle United States. For more information write to GMAFC Composition Contest, 3245 N. Shepard Ave., Milwaukee, Wisconsin 53211, U.S.A. and you will receive a speedy reply.

It appears that Eric Gravatt, former percussionist with McCoy Tyner and Weather Report, has settled in Minneapolis. He's working weekends with the

Mike Elliott Quartet as well as playing Monday nights with Natural Life in The Music Room... The Chicago Urban Blues Festival took place December 20 at the Auditorium Theatre with Howlin' Wolf, Hound Dog Taylor, Bob Riedy, Lucille Spann, Walter Horton, Carey Bell and John Littlejohn.

"Jazz Washington" (1673 Columbia Road, Northwest, Suite 503, Washington, D.C. 20009, U.S.A.) is a new quarterly publication. Its initial issue includes material on Gil Scott-Heron, Washington musicians Marshall Hawkins and Ernie Lewis, Herbie Hancock and various columns and reviews. No price is given so it's possible this initial issue is being offered as an introduction. Nicely printed and presented, Jazz Washington enters a field where there is room for more publications of quality.

Argentina's Portena Jazz Band are heading for Europe this summer. They will be there in May/June and anyone interested in contacting the band can do so through Martin Muller, Alfaro 993, Hurlingham, Buenos Aires, Argentina (Tel: 655-5590)... Both Keith Jarrett and Milt Buckner (with Big Nick Nicholas, Roy Gaines and Panama Francis) were heard in concert in Baden, Switzerland early in 1975 as part of on-going music presentations organised in that town.

The European Jazzmen's Reference Book is published by the European Jazz Federation, P.O. Box 671, A-1011 Vienna, Austria and is available for \$4.00 postpaid. It's a creditable first attempt at documenting the musicians who play jazz in Europe. It's far from complete but the compilers realise this and hopefully future editions will have a more complete listing. It should prove an invaluable booklet for anyone wishing to contact European jazzmen - whether it's for work or for information on their recordings and background.

OBITUARIES

Rene Thomas died of a heart attack in Spain. Rene's name means more to Montrealers than to anyone but Europeans as he lived and played (oh! how he played) here for about five years from 1958 to 1963. Dates are approximate as the news and a deadline leave me without the time or need to be any more than that.

Rene was born in Liege, Belgium on February 25, 1927. He started playing guitar at age ten and being from Belgium was of course (when he got into jazz) attracted to Django Reinhardt, the legendary Belgian gypsy guitarist. Django, in fact was an early encouragement to his career. One of the most important people in Rene's musical life was American guitarist Jimmy Gourlay, who settled in France after the war and put Rene and many of the French and Belgian musicians on to people like Charlie Parker, Herbie Steward, Al Haig and especially guitarist Jimmy Raney.

I recall having a beer with Raney at Charlie's Tavern in New York City in 1955 and his telling of going to a club in

Paris where a guitarist played Raney's entire recorded version of Monk's Round Midnight as a tribute - Rene! Rene worked in Paris with a group called the "Bob Shots" including fellow Belgian reedman, the late Bobby Jaspar.

Ron Sweetman who covers the Montreal scene for Down Beat recalls being on a job in the small coastal town of Ostend and expecting there to be no entertainment of any kind. He saw a notice of a jazz concert, took it in, and a to-dawn jam session at a local cafe - and still rates what he heard from Thomas and Jaspar a highlight in his listening experience.

Rene arrived in Montreal around 1958 and turned the City upside down. He was heard everywhere. Mostly at Frank Nash's Little Vienna, which was situated on Stanley Street near De Maisonneuve and featured Rene's trio plus visiting U.S. jazzmen like Bobby Jaspar, J.R. Monterose, Pepper Adams and on a snowy Sunday night with a handful in attendance, a most incredible two guitar evening with Jim Hall (who was in town with Yves Montand). There was the group led by Milton Sealey at the Vieux Moulin which featured Rene and J.R. for too short a time - appearances at La Poubelle, the U. of M., and Greenwich Village in the Laurentians; the sound track of a Guy Borremans movie "La Femme Image" featuring Rene and Jaspar (it's still being shown) plus one of the all-time great T.V. shows on CBFT's "Noir et Blanc" which had Rene set off by three of the finest tenor men (locally) of the day - Wimp Henstridge, George Kennedy and Jack Rider with Art Roberts on piano.

While Rene lived here he ventured to the "Apple" (NYC) to record with Sonny Rollins "Sonny and the Big Brass" and with an international group including Toshiko "United Nations", both for the now defunct Metro-Jazz label as well as recording his own date in the autumn of 1960 for Orrin Keepnews' Jazzland label with J.R. Monterose - a hard to find LP that is as beautiful today as when it was recorded. Again in that period his trio (Pierre Beluse, Fred McHugh) played opposite the M.J.Q. during the Montreal Jazz Festival. The M.J.Q. got a standing ovation - so did Rene! I almost forgot the Cafe St. Jacques where a then unknown Detroit tenorman named Joe Henderson played with Rene for a couple of months.

Rene Thomas returned to Europe and almost immediately (1963) was re-imported here to play another Montreal Jazz Festival (Loew's Theatre) plus a week at Le Tete de L'Art where Paul Bley did a great deal of sitting in. They had met musically at the Cafe St. Jacques.

Back to Europe, Rene worked all over - with a trio of organist Lou Bennett and Klook (Kenny Clarke), Chet Baker and a film soundtrack made with John Lewis "Una Storia Milanese" for Visconti. That also included Jaspar. He played with everyone in Europe including a duo with Ultra Avant Garde drummer Han Bennink. In 1970 Stan Getz was in Paris to catch the tennis championships - he dropped into the Blue Note (where he had played during 1959 to 1961) - being told that jazz was

dead in France he was astounded when he heard the trio of Eddie Louiss, organ (a former vocalist with the Double Six), drummer Bernard Lubat and Rene. The night stayed with Getz and when he formed his next group - these three were it. A two record set on Verve by Getz called "Dynasty" plus Lucky Thompson's "A Songbook in Europe" on MPS are, I think, the only two examples of Rene's playing still available in North America - what a pity!

Rene returned to Montreal in 1973 to visit relatives. I was lucky enough to have a radio show "Round Midnight" on CJFM at that time and able to renew an old friendship, first at the Bistro (which Rene said was just like Paris) and then for a beautiful two hours on the air. Shortly afterwards, Raymond Gervais' group presented Rene in a solo guitar concert (a first for him) in an acoustically beautiful church just behind Place des Arts - where an artist of his calibre should have been but now, will never have the chance to play. That concert was a highlight of my long life of listening to jazz and it was also the last time I saw Rene.

One of the giants of the instrument is gone. Rene was described by Sonny Rollins in 1958 as "better than any of the American guitarists on the scene today". Getz described him as "a disciple and heir to Django's legacy, a gentle soul mixed absent-minded poetry and earthly gypsy fire". I never heard Rene play badly and no one will convince me that he wasn't one of the greatest jazz guitarists who ever lived.

May he rest in peace.

- Len Dobbin

(Reprinted courtesy "Montreal Gazette")

Three major voices in the world of jazz and blues research are no longer with us. Hugues Panassie, the dean of European jazz writers and the man who almost single-handedly set the tone and style of early jazz criticism, died of a heart attack at his home in Montauban, France on December 6 at the age of 62. His pedantic philosophy of the "real jazz" often obscured for many people his real contribution to jazz. His early writings helped establish jazz as a music to be taken seriously while his organisation of recording sessions in the 1930s in New York were major landmarks and it was fitting that RCA reissued them as "The Panassie Sessions" (LPV 542). As founder of the Hot Club De France he shaped the direction of jazz appreciation in France for four decades and his "bulletin" is still widely regarded as the final word on the subject matter discussed.

Walter C. Allen was long respected as one of the leading jazz researchers in the U.S.A. His discoveries over the years led to a deeper understanding of the music as well as a better documentation of the recordings. His major works were "King Joe Oliver", which he co-authored with Brian Rust and "Hendersonia", published just over a year ago. His creation of the bio-discography raised that medium to a new level and his wealth of knowledge on the subject of jazz recordings is irre-

placeable. Walter Allen died December 23 after a lengthy illness.

Blues research has been, until recently, almost entirely the preserve of Europeans and foremost in the field has been the team of writers who put together "Blues Unlimited", the pioneering magazine in the field. Mike Leadbitter took over the editorship a little while ago but had been active in the operation of the magazine since its inception. He was a major authority on post-war blues whose pioneering work in "Blues Records 1942-1966" was a first major step towards a definitive discography. His enthusiasm for the music resulted in a widening interest in many artists and his as yet unpublished works include a revised rhythm and blues discography as well as a book on Delta blues in which he was working with Bob Eagle, Gayle Wardlow and Jim O'Neal. His death, of tubercular meningitis on November 16, was a major loss.

Trombonist Georg Brunis, the last member of the New Orleans Rhythm Kings, died in November at the age of 74. His lusty trombone playing peaked during his stint with Muggsy Spanier's Rag-timers but he was often favored as a leading exponent of the New Orleans "tail-gate" style. Despite being in poor health, he had continued to play until last summer when he entered Edgewater Hospital for a heart ailment.

Trumpeter and union organiser Richard J. Smith died in Kansas City November 15 at the age of 65. He is remembered, musically, for his contributions to Harlen Leonard's Kansas City Rockets but will be chiefly remembered for his work as president of local 627 during the period leading up to its merger with the more powerful local 34. He was executive assistant to the president of Local 34-627 at the time of his death.

Ivory Joe Hunter died November 8 in Memphis; Shirley Griffith died last June in Indianapolis; John Welsey "Mr. Short-stuff" Macon died over a year ago according to Big Joe Williams and Queen Bee Taylor, owner of Queen's Bee Lounge in Chicago, died December 10 (thanks to Living Blues for this information).

LETTERS

May I take issue with John Nelson's comments about Frank Newton in the November issue?

To say that Newton "at his best sounded like a poor man's Red Allen" and call him "the nondescript trumpet player" is to go beyond reasoned criticism, for it is contrary to fact. Newton is the possessor of one of the most readily identifiable styles on his instrument, and he and Allen have little in common beyond belonging to the same generation (of which, with all due respect, Red has to be the most over-rated trumpeter). If we must play the critics' favorite game of comparison, a more apt one would be to Harry Edison in his earliest recorded stage; such solos with the Basie band as Jump For Me and Jive At Five are Newtonian indeed.

Facts are not arguable; taste is. Newton

happens to be one of my favorite musicians. The conclusion that either Nelson or I is lacking in taste is inescapable, but I cannot be expected to rule impartially on this question. I am sorry, however, for anyone who remains unmoved by the voice of a unique player who at his best reached heights inhabited only by the chosen few. Frank Newton was a premature (for a jazz musician) social and political activist; a proud man who refused to kiss the right asses at the right times. He suffered for it; the August 1939 session that produced the unconventional and fascinating *Parallel Fifths* (You're right about the two trumpets, John) was the last under his own name, though he lived another fifteen years.

Those years did yield a few masterly solos on obscure sessions for minor labels, such as *Sweet Man* by Miss Rhapsody; *As Long As I Live* by Stella Brooks, and *Juke Box Judy* by Hank D'Amico (the latter capturing his essence). He was a wonderful artist.

By the way, there was (and hopefully still is) a Jerry Kruger, who sounds to me a lot more like a Billie Holiday than an Ivie Anderson admirer. According to that unrivalled expert on girl singers of the Swing Era, George Simon, she was a "statuesque" and beautiful lass who briefly sang with Gene Krupa, and she must have been under contract to Irving Mills.

While I'm picking on John Nelson: As for his review of the *Jazz Archives* Chu Berry LP, that sure in hell is Dizzy Gillespie who solos on *Calling All Bars*, *Bye Bye Blues*, *Cupid's Nightmare* and *Hot Air* (and on many other pre-Jonah Jones Calloways, a.o. *Hard Times*, *Pluckin' The Bass*, *Boo Wah Boo Wah*, and his own composition/arrangement *Pickin' The Cabbage*). Mario Bauza was rarely a soloist and never a "hot" one; for a sample, try the first bridge on Chick Webb's 1934 *Stompin' At The Savoy*. And it is indeed *The Lone Arranger*, a pun on an then common pun (*The Loan Arranger*).

But thanks, John, for the nice review of Nat Gonella. I, too, was raised on *Neglected Nat*, and was almost ready to forgive you for the Newton gaffe. But not quite. In spite of Nat, a fig to you, John.

- Dan Morgenstern
New York City

Reviewing the Nat King Cole album on MCA ("From the Very Beginning"), John Nelson referred to MCA's "inane policy to issue only five titles per side". This is totally untrue. With the solitary exception of the Cole LP, every album in the Leonard Feather series has contained six, seven or eight tracks per side, or the equivalent in LP playing time.

Instead of reviewing only the Cole album (a year late) and damning it with faint praise, why could you not have mentioned "Art Tatum Masterpieces", which has seven or eight tracks per side, thirty altogether including, on a single side, both the blues sessions with Joe Turner vocals? Or why couldn't you have mentioned the Mercer-Ellington set with seven tracks per side? Or the "Singin' The Blues",

which has twenty-seven tracks (equivalent to twenty-eight in playing time) by twenty-four singers?

Some of the musicians whose work has been made available again as a result of my project for MCA have been kind enough to say that it has been an important venture to get some great records out of mothballs. George Russell, in particular, was happy that his two superb albums "New York, N.Y." and "Jazz In The Space Age", were reissued. Obviously this sort of thing needs all the help it can get from the critics, yet your position seems to be one of accentuating the negative and ignoring the positive.

- Leonard Feather
North Hollywood, Calif.

For two years I have worked to compile the first complete and exact bibliography of the blues. I am trying to list everything ever written, published or not, on the subject of blues, no matter in which country or language it was done. Among the more than 3,000 items in my collection are books, brochures, articles from newspapers and magazines, theses written at universities, LP-record sleeve notes, poetry and fiction with blues as its theme or influenced by it, and finally movie or TV films concerned with the blues or with the people who make it.

A well-done bibliography of the blues (which I labour to get together) would mean a big step forward in the documentation of the black American music tradition. It would also, I hope, revive and strengthen interest in blues research and help make black music a subject serious and respectable enough to become taught at universities - a need which those schools that maintain to provide 'higher education' have neglected much too long (50 years at least!).

It goes without saying that one bibliography alone will not be able to change the picture in a way we would like it to do. But as you certainly know a complete jazz bibliography is being prepared by Carl Gregor Herzog zu Mecklenburg in Germany, and I can assure you that he is doing a great job. Somebody in the United States is doing the same for gospel music, so the path ahead of us is brightening a bit after all.

CODA readers willing to help in this work, however small their contributions, can write to me as follows: Leibl Rosenberg, 8 Munchen 90, Rotwandstr 4, Germany.

- Leibl Rosenberg

ARMSTRONG FILMOGRAPHY

Addition/Corrections (duration of musical items is approximate only)

- (2) **PENNIES FROM HEAVEN:** Armstrong performs the following:
4:44 *Skeleton In The Closet*
- vocal, trumpet, studio orchestra
0:15 a snatch of what sounds like "Sweet Sue"
- trumpet, studio orchestra

2:58 *Skeleton In The Closet*

- trumpet, studio orchestra (background)

Note: The first two items follow each other, the second version of "Skeleton" comes later in the film. The Armstrong sequences as above were issued on LP.

8:05 *Skeleton In The Closet*

- trumpet, vocal, studio orchestra (Privateer PRV 105)

According to John Chilton, Armstrong did not participate in the shooting of all the sequences featuring his music. Teddy Buckner was used as his "stand-in". White trumpeter Bobby Sherwood played lead trumpet in scenes not featuring Armstrong's trumpet. Lionel Hampton appeared as the masked drummer with Armstrong. Armstrong was appearing as an actor in this film already, his film name being "Henry". (See Englund's comments on (7), *Going Places*.)

(3) **SWING HIGH SWING LOW**

Is there any proof available, perhaps a soundtrack copy? The NYC critic may not have been quite so perceptive. After all many a good jazz musician was playing in Hollywood studios at the time.

This film is not shown as an Armstrong feature anywhere else!!!

(4) **ARTISTS AND MODELS**

Was "Public Melody No. 1" really deleted from the generally released version? I have a complete copy of the soundtrack, with the title in it (duration 4:39 mins), and it features Armstrong, trumpet, vocal, Martha Raye, vocal, a choir, plus studio orchestra. Also, a short excerpt from this film scene could be seen on German TV several years back in a special series of jazz film cuts by Leonard Feather. Title "A Propos Jazz". This specific show in the series was named "Singers Of The 40's".

(5) **EVERYDAY'S A HOLIDAY**

Armstrong was backed by a mostly white studio band, in which Eddie Barefield was seen miming trombone (according to John Chilton)! to the soundtrack of the parade march sequence. The title "Jubilee" was issued on LP 3 times:

1. Ristic SAD,
2. Privateer PRV 105 (2:45 mins, complete)
3. Extreme Rarities ER 1004 (1:35 mins, lacking around 50 bars of parade music prior to Armstrong's vocal)

Correct spelling of the director's name: Edward SUTHERLAND.

(7) **GOING PLACES**

There is no collaboration of Armstrong with Maxine Sullivan in this film's soundtrack that I know of. Armstrong performed 2 titles:

1. 5:55 *Mutiny In The Nursery*
- trumpet, vocal, accompanied by large (studio?) orchestra released on LP Privateer PRV 105
2. 3:05 *Jeepers Creepers*
- trumpet, vocal, accompanied by small group released on LP Privateer PRV 105

Note: This version of *Jeepers Creepers* has introductory dialogue, with Arm-



strong's trumpet (without accompaniment) in the background. There are background noises. What appears to be an "out-take" from the soundtrack was released on a Warner Brothers 3-LP set (WB 3XX2736): *Jeepers Creepers* (2:04mins).

This version is different from the one on *Privateer* in that the first portion of Armstrong's trumpet playing is not unaccompanied but with clarinet, trombone, rhythm. Also, there are no background noises at this stage of the performance. The second part of the performance, Armstrong's vocal (duration 1:19) is identical to the respective part on the *Privateer* LP.

(8) CABIN IN THE SKY

Armstrong is heard in 0:15 mins. of trumpet ad-libbing, in dialogue as one of the devil's helpers for about 5:00 mins. According to my files, *Ain't It The Truth*, featuring Lena Horne, was later used in a Pete Smith short film, called "Studio Visit", released May 11, 1946. No mention of Armstrong in connection with this sequence. Maybe they both did it?

(9) JAM SESSION

3:10 *I Can't Give You...* was released on *Privateer* PRV 105, and *Extreme Rarities* ER 1004.

The personnel of the accompanying orchestra is given as either a large studio

orchestra, or as Armstrong's orchestra of the period (on ER 1004).

(10) ATLANTIC CITY

Armstrong's performance of *Ain't Misbehavin'* (3:05 mins.) is trumpet and vocal, accompanied by studio orchestra, the trumpet solo partly obscured by dialogue. Following his performance Armstrong introduces the team of Buck and Bubbles who perform *Rhythm For Sale*. I don't have the release date, but the copyright date was August 16, 1944.

(11) PILLOW TO POST

One of my sources says "a lovely duet between Dandridge and Armstrong", but I'm inclined to believe this is an error. In "Atlantic City", Armstrong's *Ain't Misbehavin'* immediately follows a performance by Dandridge, among whose screen credits I cannot find "Pillow to Post". So much for the sake of completeness.

(12) NEW ORLEANS

Many comments to be made, too many. Only one: Contrary to general belief, only two of the titles on SAGA ERO 8014 are from the soundtrack of this film (*Farewell To Storyville*, *The Blues Are Brewin'*). The track *Do You Know What It Means...* on said LP is actually from a Carnegie Hall concert of February 8, 1947. But, the three titles were released on LP

tcb 1005.

(13) A SONG IS BORN

Armstrong takes part in:

1:22 *Goldwyn Stomp* (as "improvised choruses" in "Connor"). Armstrong small group: (Vic Dickenson, Bigard, Carter, Hampton, Phil Moore, Zutty Singleton)

5:55 *A Song Was Born*

- "leaders orchestra", plus others

3:16 *Flying Home* (which is in my soundtrack copy!!)

- Armstrong with all orchestras

Most recent LP release:

2:38 *A Song Was Born* (only the Armstrong excerpt from this track!!)

Flying Home

Goldwyn Stomp

- all on Rare Records RR6

(14) THE STRIP

I don't have a copy of the soundtrack, but the LP Rare Records RR6 reveals that the Armstrong All Stars perform at least the following titles in addition to those given in your January 1975 issue:

When The Saints, *Ole Miss*, *Cozy Jump* (drum feature, obviously), *Tap Dance* (accompaniment to such by Rooney?)

(15) GLORY ALLEY

Armstrong in following performances:

3:20 *Glory Alley*

- Armstrong, trumpet, vocal; Milt Raskin, piano; Artie Shapiro, bass. (some dialogue) Released on Rare Records RR6

0:49 *South Rampart Street Parade*

- Armstrong, trumpet; Teagarden, trombone; studio orchestra

2:37 *St. Louis Blues*

- Leslie Caron (or her dub); Teagarden, vocal; Gus Bivona, clarinet; choir; studio orchestra. NO Armstrong

3:18 *That's What The Man Said*

- Armstrong, trumpet, vocal; Teagarden, trombone, vocal; choir, studio orchestra

Film made in early 1951.

(23) PARIS BLUES

Filmed December 1960

- Klaus Stratemann

Oldendorf, W. Germany

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continued on page 34

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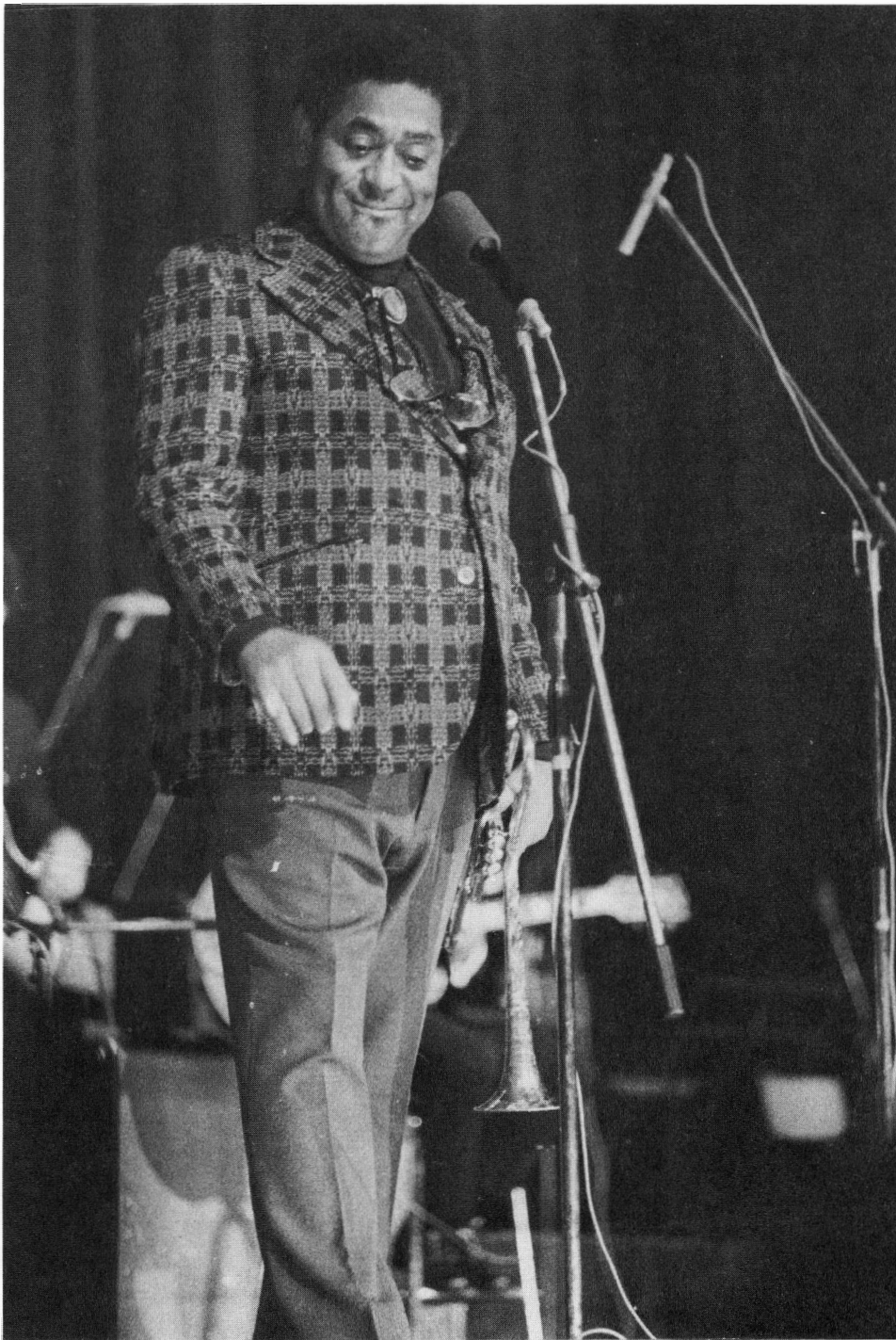
Musical Tribute To Charlie Parker
Sal Pleyel, Paris. November 10, 1974

I enter the hall just as the audience boos Andre Francis. I had just congratulated George Wein for assembling such an array of Charles Parker, Jr. constituents. I enter and see veteran jazzmen Benny Waters and Bill Coleman in the audience. Stage set for a full orchestra.

First all star group T.C.B. (takes care of business) with Jay McShann as the leader. What thoughts and memories flood my entire body as I hear these eternal classic orchestrations from Kansas City. Stitt fits well, his solos and appearance, he has a grey bird nest on his head. Hootie Blues... Bird echoes, nostalgic as a DeChirico early painting. Red Rodney blowing beautiful and natural. Rodney one of the true dues paying white jazzmen, good to see him up there. MacShann (different spelling when he sings) a great blues singer a natural K.C. swinger. Next set is style change of orchestration to the Earl 'Fatha' Hines style. Very little Bird echoes, too much showmanshit (I mean ship!) of grinning Hines. Wonderful piano playing, yet still too much

jivery and not enough jazzing. Billy Eckstine comes out, handsome as ever, more stately now, but nothing phoney. He grabs a guitar, sits himself down in a chair, and blows some true downhome blues! This was a surprise for me, having not ever heard/seen Eckstine blow a guitar, yet having dug him on valve trombone and trumpet way back in them 'good-old-bad-old-days'. His singing loses a lot without his great band behind him. This all star group didn't T.C.B. as freely as the old Mr. B's Bop orchestra did in those Golden Days of Black Music. French audience not digging a Black handsome man singing seriously sentimental love songs straight ahead. Applause very light and unenthusiastic for Mr. B, even for the classic blues Jelly Jelly. As Mr Eckstine sung in one of the blues verses, "its a down right rotten, a lowdown dirty shame. Its a Down Right Rotten Low Down Dirty SHAME! THE way they're treating poor me, well I know I'm not to blame!" Yeah Mr Billy Eckstine was not to blame for the way the un-hip-to-masculine-Black-ballad-singing audience responded. But that same audience night before had applauded until their pink hands turned cherry red for Sonny Rollins doing the same masculine-Black-ballad-singing only Rollins did his singing

on tenor sax. But to the hipsters in the audience we were the only ones who knew that Mr. B's singing with creative voice was exactly as Mr. Rollins 'singing' on tenor. Wow, when will these 'jazz fans' get hip and honestly DIG jazz! Cecil Payne one of the heavy weight champions of the baritone saxophone took a classic solo in his natural Bop style. In fact for me it was the only one echo of Bird statement made during the entire concert, with possibly Red Rodney as an exception. Payne's solo was really where things should have been at, but they were not! The greatest homage for Bird is not just assembling a great group of his constituents together, but the caliber of creative music produced. That is where I feel the concert failed. For an old pre-bopper as well as post-bopper like me, it was wonderful to stir my early memories and to see all these great musicians on stage together. And yet nothing ornithological musically speaking happened, with the exception of Cecil Payne's exciting and intelligent solo plus Rodney's too short one. The strings were unnecessary and pure JIVE! In fact Stitt made it plain to the audience that these strings and their corny unhip arrangements (in spite of them being once used behind Bird) were a drag to him. McPherson didn't seem to



mind, he just followed the score and wailed echoes after echoes. Stitt I feel wanted to be iconoclastic, but was contracted to all them strings that George Wein and Madame Ginibre were pulling. The sad sight was seeing the father of Bop drumming backstage and not on stage: Kenny Clarke! Who ever heard of such a thing as that! Here was all the giants of Bopology, Diz, Stitt, Rodney, Payne, Eckstine, etc all playing. Yet 'the' big daddy of Bop rhythms was not working. How wrong can promoters be! I feel that Mickey Roker was overworked since he had to back the orchestra as well as back Dizzy's small trio. Another complaint was that I later saw Art Taylor in the lobby! Another giant not on the stage

working. The biggest complaint was that there should have been a presentation of Charlie Parker's compositions, a true Bop jam session (instead of them damn strings!), and less Bird echoes... Again I say that only Cecil Payne poured forth a solo that had flown from the Bird nest into somewhere other than cadavre exquis of echoes.

- tedjoans

OREGON & ALLA RAKHA

Interweave: A Musical Tapestry of East and West
Town Hall, December 26 and 27, 1974

Long before it became fashionable, John Coltrane was listening to Ravi Shankar.

But for most of us, our exposure to Indian music began with George Harrison. If nothing else, his recent tour proved that his interest in Indian music was no mere flirtation. He got bad reviews everywhere, and a lot of people pointed the finger at Ravi Shankar as the source of the problem. I suspect that it was more Harrison's political asides and drug put-downs that alienated his audience, and Ravi was simply a handy scapegoat. Music and revolution parted ways long ago, back in the sixties, and people don't like to be reminded.

The point is, interest in Indian instruments and forms remains, and is even increasing, especially in the jazz world. The Indian way exerts a powerful influence over our musicians, because it is the only classical music tradition in the world in which improvisation is vital. So we will hear more and more of it.

Interweave: three of the finest Indian musicians alive, playing with four supremely gifted Americans, the incomparable group Oregon. Flowers. Incense, lots of it. A good carpet on the stage. The air is thick with anticipation and assorted combustibles. Someone near me is smoking Nepalese hash, unmistakably. The audience sits hushed and intimate. The first set is Indian. The players are Hariprasad Chaurasia, Shivkumar Sharma and Alla Rakha.

Hariprasad begins, on bamboo flute, and creates the contemplative space Paul Horn was going after on his "Inside" records. Shivkumar follows on the santoor, a hundred-stringed box you hold on your knees and hit with two wooden mallets, with a sound somewhere between a harpsichord and a mandolin. He looks and moves like Keith Jarrett, and his music displays the same gentleness. When an Indian musician likes something another one plays, he shakes his head from side to side. Some of the people in the audience see this happening, and think it means somebody made a mistake. In sociology books they call that ethnocentrism.

It's Alla Rakha, the grand old man of Indian drumming, who headlines the Indian contingent, and now it's his turn. A cuddly cherub of a man, he might have escaped from a baroque ceiling and run away to India to find peace and tranquility. Looking at his face, you know he found it. He begins a solo while Hariprasad counts the beats on his fingers so the audience can keep track. Tabla is learned by rote, at first. Each drum will produce several different sounds, all with names, and when you learn a composition (kaida) you first learn its verbal equivalent. Midway into his solo, Alla starts singing out compositions and then playing them on the drums. Some of the people think he's scat-singing, but no matter, they dig it. Alla closes the set and leaves everybody putting their socks back on.

Paradox is the core of Indian music. In terms of feeling, it's the blend of total activity and total serenity: the pace is blistering but the sensation is one of unruffled calm. (McCoy Tyner's last few records show him exploring this emotional

geography. Behind or within his lightning-fast runs is a kind of "urban ecstasy".)

In terms of form, the paradox is a vast network of rules, designed to maximize improvisational freedom. And it's here that the secret magnetism of Indian music lies. As our own musicians get more and more bored with the flat directionlessness of the solo-over-rhythm-section structure, it's only natural that they will look to India for advice, for new patterns of freedom.

There's another level, too, that combines both of these: the paradoxical unity of abstract and concrete. Indian music is incredibly physical, yet the feelings it explores are contemplative and philosophical. It's hard to talk about without using the word religion. But that's how it is at Intermission. People shake their heads at one another and speak in whispers if at all. The atmosphere is respectful, almost religious. Down in the washrooms, people are passing joints back and forth in silence. Back upstairs, they slide into their seats, ready for the interweave.

Oregon: Ralph Towner on guitars and piano, Glen Moore on double bass, Paul McCandless on oboe, and Collin Walcott playing sitar or tabla. They are the spiritual brothers of the Indian musicians, and their music shows it. They build on the same paradox: the unity of abstract and concrete, of intellectual and physical, of philosophy and funk. The unusual instrumentation makes the music a bit hard to get hold of, at first. The soft, almost aerated sounds completely belie the sweat that goes into making them.

Listening to one of the Oregon records is more than proof of the tremendous musical intelligence of the group. Their equal physicality doesn't come across as well, sad to say. But in concert, you can see how hard these men play. The loss is most apparent in the wide-open improvisations Oregon loves to explore, sounding now avant-garde like Edgar Varese and now funky like John Renbourn, letting the spaces flow together and the structures emerge. They improvise adventurously, at times not even using a head and a recap to package their explorations. That's risky, no matter how good the players are. But they can go out on a limb like this, because they have a profound understanding of musical tradition.

A quick look at our schools of music demonstrates that most music students are so intimidated by music history that only a few do any composing and even fewer can improvise. They are taught that the history of Western music is something to study, not something to enter. Tradition is an albatross on their necks and they all have something to expiate. That's not how it's supposed to be, of course. That's a disease called academicism, a self-defeating posture in the face of increasing cultural irrelevance. In healthier times and healthier people, tradition is a tool which multiplies artistic freedom. Again, we can learn something from Indian music. Oregon has. It's not a question of consciously mixing styles. The mix already exists, in the musicians themselves. That's why it works.



So. They play some of their recorded compositions, with improvisations in the middle. They play some of their new tunes, from their just-released album "Winter Light". Finest of these, for me, is Jim Pepper's song Witchi-Tai-To, in which Ralph reveals what a fine pianist he is becoming, and Collin lets us know just how strong a player he is, in an engrossing solo on various drums. And they improvise entire pieces.

They close the concert with Alla Rakha sitting in, plugging another impossible tabla solo into Collin's song Sail. There is a supremely beautiful moment toward the end of the solo, when Alla sets out to baffle everybody with his rhythmic complexity, then suddenly makes it all look preposterously easy. And Ralph almost falls off his chair in wonder at the genius of the chubby little man. Again, paradox: Ralph's humility is matched only by his own genius.

Near the end of the solo, everybody starts throwing in fragments of melody, passing them back and forth and back again. They listen to each other, with such intimacy that you have to remind yourself you're listening to a group, not an individual. And when Paul finally restates the theme of Sail, an ovation breaks loose that shakes Town Hall to its foundations.

They're tape-recording it all, for release as a double album sometime soon. Unfortunately, EPI is fussing about giving Alla Rakha a contract release, and at this writing it's still up in the air. It will be a fine record even without the magnificent finale. But it will be a great record with it.

- Arthur Fuller

AL COHN & ZOOT SIMS

Skive, Denmark, December 6, 1974

Zoot Sims and Al Cohn are an institution in jazz, known and appreciated for their reliability and high musical standard. The tenor tandem toured Denmark and Sweden last November and December. Sims has been a regular guest in Europe and Denmark since 1950, but Cohn was on the Continent for the first time. The tour in Denmark also brought the two to Skive, a small town with a population of approximately 30,000. The rhythm section had Horace Parlan on piano, and two Danish musicians, Hugo Rasmussen on bass and Svend Erik Norregaard on drums.

Parlan, another expatriate, is an unpolished and energetic accompanist and soloist, reminding sometimes of Horace Silver. Rasmussen is another of the many fine bass-players in the country. He has recorded and played with numerous jazz musicians and he is always swinging, big-toned and a great support. The weak point was the drummer, a player I had not heard before and a musician not too experienced with the jazz language. However, the night I heard the group (which was at the end of the tour) he did a better job than I understand he did at the start. But of course the playing by Sims and Cohn was the main thing.

They have so many things in common: the effortless ease in their playing, the swing, the respect and love for their chosen path. But also, they are suitably different, so that the two-tenor combination never gets boring or monotonous. Sims is the harder swinging of the two,

histone today is bigger, with more vibrato than before and musically he is taking more chances than his dark-toned partner. Cohn remains his steady self, his improvisations pour out of the horn with grace and beauty.

The night's music included Too Close For Comfort, Don't Get Around Much Anymore, Night And Day, The Man I Love and some of the tunes from the new album Sims and Cohn did for Muse ("Body And Soul", Muse 5016). One of these tunes was Jean, a ballad which found Sims on soprano, an instrument he now masters with that unmistakable stamp he long ago set on tenor. The quintet played three sets of happy, swinging, beautiful and timeless music - I hope it will be back soon.

- Roland Baggenaes

MANASSAS FESTIVAL

Manassas, Virginia
December 6, 7 and 8, 1974

Musically, this one was a first-class weekend, the best Manassas yet. Producers Johnson and Liz McRee saw to it that the quantity of out-of-town all-star musicians was kept to a level that gave everyone a chance to get quickly accustomed to each other's styles, and things cooked from the start.

The evening shows were closed parties,

limited to purchasers of patrons' tickets (which covered the whole festival), held at Manassas' intimate Stonewall Club, where the patrons could get close to the musicians and the performers had the benefit of informal, relaxed surroundings. The video tapes I saw from Friday night (I was playing in Wilmington with my own band that evening) contained some fine music, Boston's distinctive, traditional New Black Eagle Jazz Band contrasting effectively with the looser, more familiar Chicago-style format of a band composed of featured artists - Bill Barnes, trumpet; Wally Garner, clarinet; Bill Allred, trombone; Claude Hopkins, piano; Butch Hall, guitar; Gene Mayl, bass; and Monte Mountjoy, drums.

We arrived, along with most of the other musicians, in time for the Saturday afternoon concert which, as for Sunday also, was held in a high school auditorium and was open to the public. Johnson had enough mix-and-match jazzmen to make up about three bands, thus giving each group a chance to stretch out without creating excessively long programs in total. The balance of the seven-segment shows was made up by the Manassas Festival Jazzers, a hard-hitting eight-man combo of mostly local Dixielanders, and by brief sets that provided something to offset the Chicago style - I did solo piano turns both afternoons, for example, playing rags and singing rag songs; Allred

and Al Winter turned in a two-trombones-with-rhythm set Saturday night; ditto Garner and Tommy Gwaltney Saturday afternoon, but on clarinet.

Individually, Wild Bill Davison was unquestionably the star of this one. At the absolute peak of his form, he ripped the lid off every time - as lead horn; in duet with his excellent protege, cornetist Tommy Saunders; or as accompanist to vocalist Natalie Lamb. A true original, he can still get seemingly impossible sounds out of his cornet that uniquely combine inevitability and surprise. Also impressive were the boiling hot, aggressive work of trombonist Danny Williams and the smoothly flowing lines of tenor-sax-and-clarinetist Nick Sassone. This year, though, everyone gave a good account of himself; instead of hanging around backstage when I wasn't scheduled to be in a band or soloing, as I often have done in the past, I frequently found myself out front picking up on the good stuff the cats were laying down.

So it was a ball all the way. And as in the past, the genuine friendliness and constant consideration shown to the musicians and the audience by the McRees adds a warmth and personal touch to the Festival that gives it a distinctive, comfortable atmosphere, topping off a weekend that I was delighted to share. I'm sure the other participants, on both sides of the footlights, will agree. - Tex Wyndham

A CODA

Publishing jazz magazines is a precarious business. They have dwindled in the past few years for a variety of reasons. Some of these difficulties continue to haunt Coda. Since its inception, in 1958, it has been financially supported by the readership's participation in various subsidiary activities (such as record and book purchases).

A year ago we reverted back to a monthly schedule because the readership demanded it, we had the material waiting to be published and we thought we had figured out how to keep the costs within limits. Our crystal-ball gazing didn't take into account the incredible rise in costs which occurred over the past year - and nobody really needs to be told about inflation! This meant that the magazine lost money steadily: per issue. Obviously we can't continue like this.

The first, and obvious, step would be to revert back to six issues per year but we don't want to do this unless it is absolutely necessary. In the meantime there has to be some way of reducing the deficit. We have taken several steps including, for the first time, applying to federal and provincial agencies for grants. This is a logical move for two reasons. We are contributing something of lasting value to the community and a grant is one way in which all the tax money we pay out can be recycled back to us.

Most magazines exist on the advertising they sell. Apart from the fact that circulation figures for specialised magazines are generally too low to be of interest to advertisers we suffer in a peculiar way in this department. Most Canadian record companies are low budget subsidiaries of U.S./European conglomerates unwilling to spend money on jazz. We are unable to get the U.S. companies to spend money in a Canadian magazine (despite the fact that we export a majority of our magazines to the U.S.). Therefore paid advertising is still a very nominal amount of revenue per issue.

This means that the magazine is supported, almost totally, by subscriptions and by the sale of records through the mail. We believe we have the best jazz publication in the English language - both in content and graphically. But our circulation doesn't reflect this. We need your assistance in spreading the word about Coda, getting new people interested in the magazine and encouraging them to subscribe rather than borrowing your copy.

We also encourage you to utilise our mail order service. We will be making a special effort this year to expand the service by making available even more jazz recordings from every part of the world. Your participation in Coda is as important as the work of all the writers who believe enough in the music to write enthusiastically and with perception about the people who make all of this possible - the musicians.

This is our seventeenth year of publication. With your participation we expect to be here for another seventeen. In the meantime, please keep in touch with us and be sure to visit The Jazz And Blues Centre when you are in Toronto.

John Nones

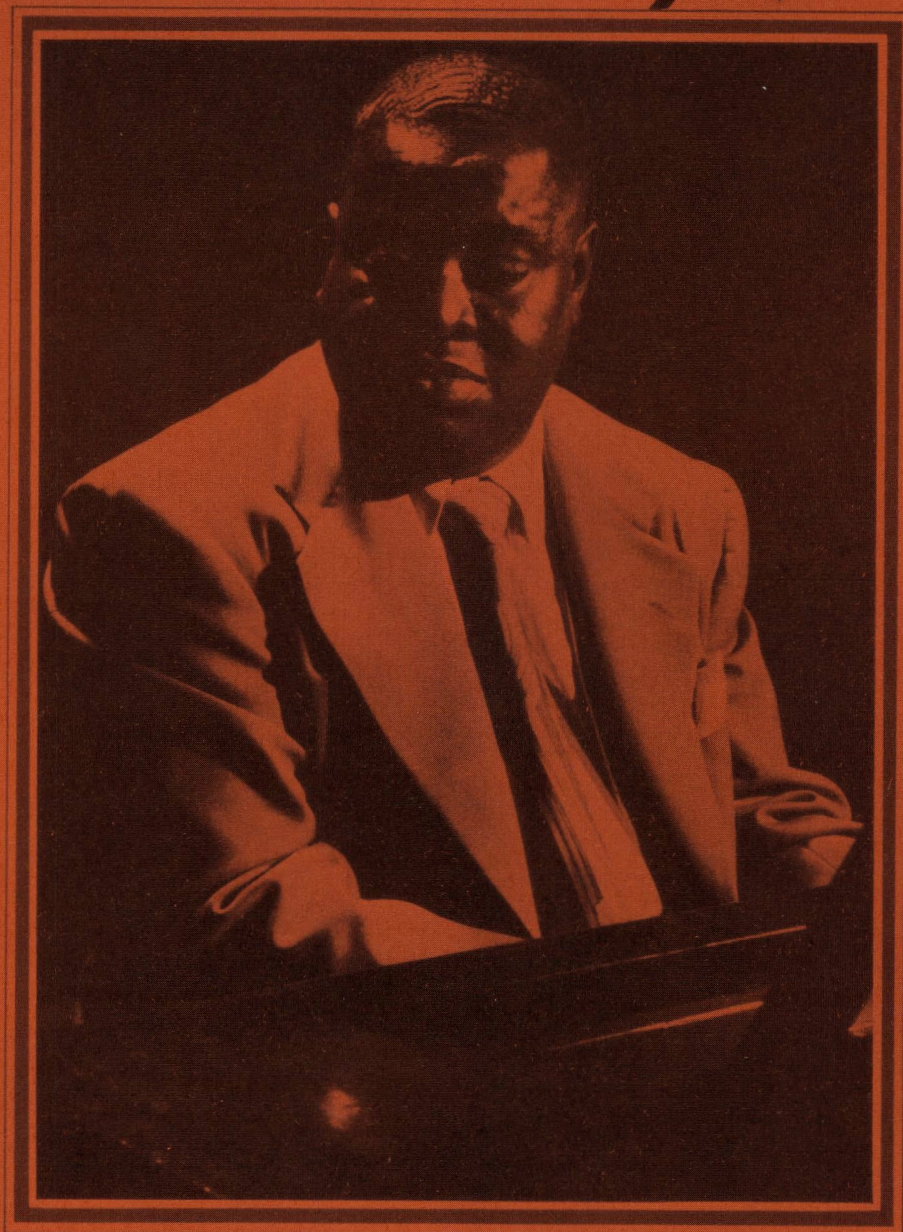
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