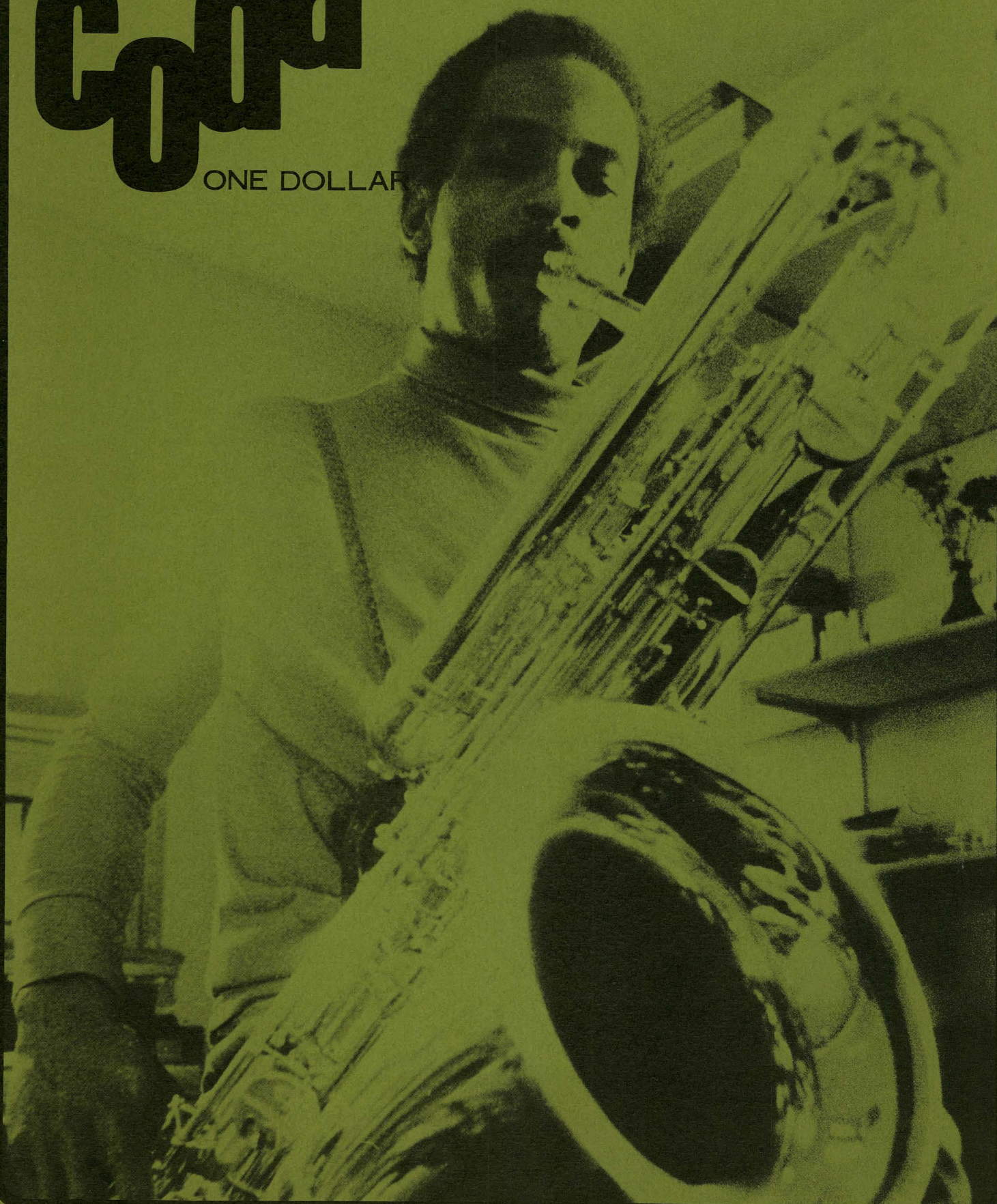


SEPTEMBER  
1975

CANADA'S JAZZ MAGAZINE

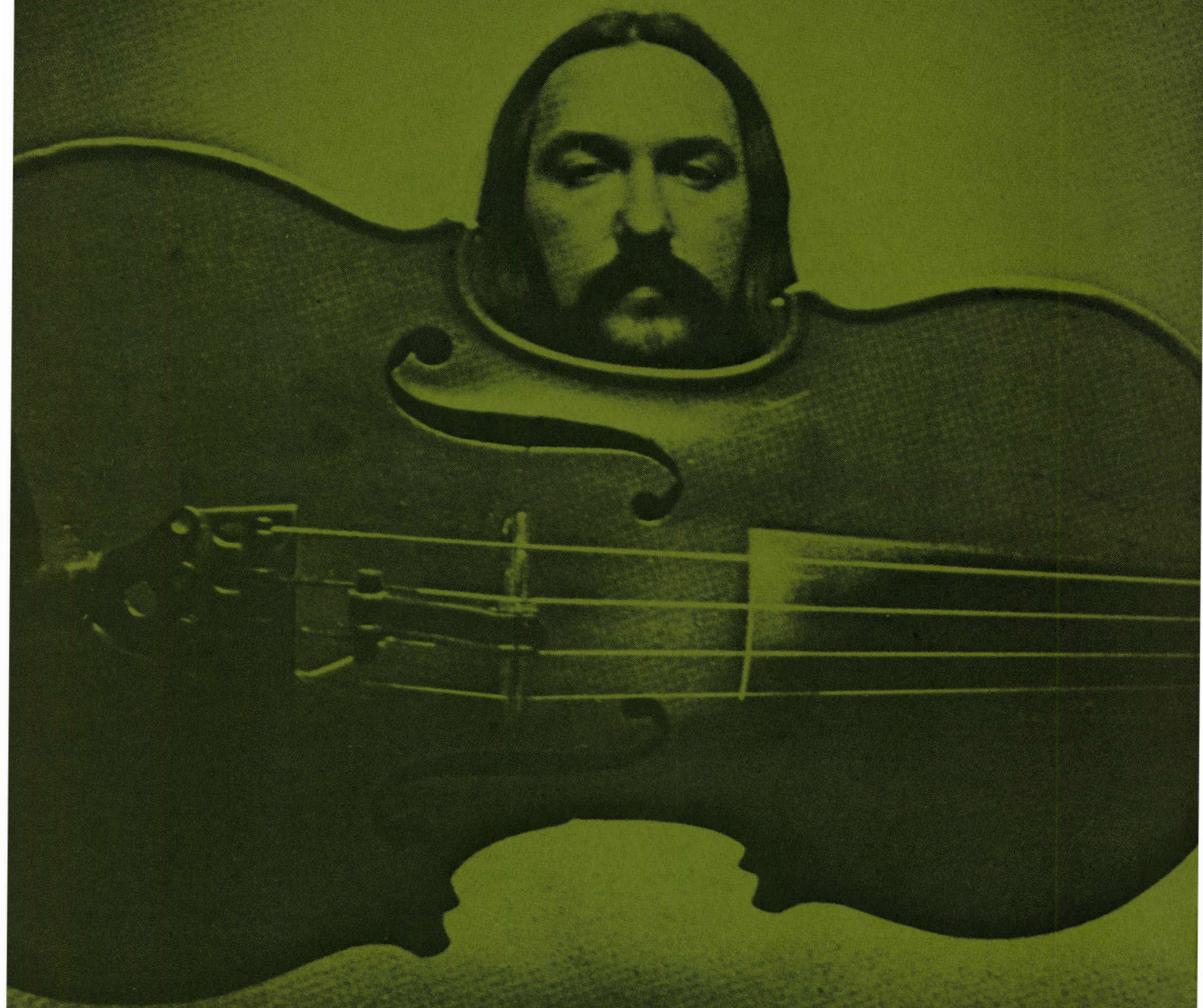
# Coda

ONE DOLLAR





# COLUMBIA PRESENTS



## MICHAŁ URBANIAK

FUSION III - COLUMBIA PC 33542

ATMA - COLUMBIA KC 33184

FUSION - COLUMBIA KC 32852



AVAILABLE RECORDS FROM JOYCE MUSIC...\$5.50

ONE NIGHT STAND WITH CHARLIE BARNET - Casa Manana, California, 1/27/46... LP-1001  
ONE NIGHT STAND WITH JAN SAVITT - Avadon Ballroom, California, 1946.....LP-1002  
SPOTLIGHT ON ARTIE SHAW - 1945 - Three broadcasts from California.....LP-1003  
ONE NIGHT STAND WITH ELLIOT LAWRENCE - Palladium, Hollywood, 12/9/47.....LP-1004  
ONE NIGHT STAND WITH LARRY CLINTON - Three broadcasts from 1938, 1939.....LP-1005  
ONE NIGHT STAND WITH HAL MCINTYRE - Two broadcasts from 1943, 1945..... LP-1006  
ONE NIGHT STAND WITH BUDDY RICH - 1946 Two broadcasts from Palladium..... LP-1007  
ONE NIGHT STAND WITH LES BROWN - 1945 - Featuring Doris Day.....LP-1008  
ONE NIGHT STAND WITH STAN KENTON - Wash. Armory Concert, 11/7/48..... LP-1009  
SPOTLIGHT ON ARTIE SHAW, VOL.2 - Two from 1945, one from 1939..... LP-1010  
ONE NIGHT STAND WITH SONNY DUNHAM - One from 8/8/44, other from 3/11/46.. LP-1011  
ONE NIGHT STAND WITH THE BATTLE OF THE BANDS - Herman vs. Barnet 1949.. LP-1012  
ONE NIGHT STAND WITH ERSKINE HAWKINS - 1946.....LP-1013  
ONE NIGHT STAND WITH HARRY JAMES - One from 1946, one from 1953 (Rich).... LP-1014  
ONE NIGHT STAND WITH CLAUDE THORNHILL - 1946, 1949, 1951..... LP-1015  
ONE NIGHT STAND WITH STAN KENTON, Vol. 2 - Steel Pier 1951 (Ferguson).....LP-1016  
ONE NIGHT STAND WITH GLEN GRAY - Hotel New Yorker, May 1944..... LP-1017  
RADIO DISCS OF TONY PASTOR - 1940 - Transcriptions..... LP-2001  
ONE NIGHT STAND WITH BILLIE ROGERS (Women's Lib in 1944) Pelham Heath Inn.. LP-1018  
ONE NIGHT STAND WITH RUSS MORGAN - Biltmore Hotel, May 1946 plus others....LP-1019

FUTURE ONE NIGHT STAND RECORDS WILL INCLUDE: Doris Day, Woody Herman (1st Herd), Tommy Dorsey, Duke Ellington, Bob Strong, Harry James, Krupa, Calloway, Brooks, Vido Musso, Jim Dorsey and many others.

FUTURE RADIO DISC RECORDS WILL INCLUDE: Harry James, Tex Beneke, Ray McKinley, Claude Thornhill and many others.

A NEW FUTURE SERIES WILL BE FILM TRACKS and will include sound tracks from the films of Harry James, Charlie Barnet, Artie Shaw and many others.

JOIN THE JOYCE RECORD CLUB...\$5 PER LP  
Get the LP as soon as it's released, no extra charges.

HERE'S HOW IT WORKS:

Members will be mailed each LP as soon as it is released. When you receive it, send the \$5 due. New releases will be issued about every 3-4 weeks. We intend to cover the entire big band scene. Also with each LP will be a flyer announcing the next issue. If you don't want the following LP (or alternate issue) simply notify us and we will skip that one. By being a member of the club you are assured of no price increase even though the list price of the LP goes up. You can order as many additional copies at the club price as you wish. No matter where you live, surface mail is paid. If you want air service...you pay the difference...JOIN NOW!!

Date.....

YES I WANT TO JOIN. START WITH THE LATEST LP.....

IN ADDITION TO FUTURE ISSUES, SEND THE FOLLOWING.....  
.....

signed.....  
.....  
.....  
(zip)

JOYCE MUSIC STUDIO, BOX 1707, ZEPHYRHILLS, FLORIDA 33599, U.S.A.



# Coda

September 1975 - Issue 141

## STAFF

Editor.....JOHN NORRIS  
Art Director.....BILL SMITH  
Business Manager.....DAN ALLEN

## FEATURES

THE ROSCOE MITCHELL INTERVIEW  
by Bill Smith.....page 2  
ROSCOE MITCHELL  
DISCOGRAPHY.....page 9  
BUNKY GREEN  
by Bill Benjamin..... page 11  
MONTREUX 75  
reviewed by Jim Galloway..... page 27

## DEPARTMENTS

RECORD REVIEWS..... page 13  
CRYSTAL CLEAR..... page 25  
AROUND THE WORLD..... page 29  
JAZZ LITERATURE..... page 33  
HEARD AND SEEN..... page 35

## COVER

ROSCOE MITCHELL  
photograph..... Bill Smith

Photograph of Henry Red Allen by Len Dobbin

Subscription rate \$7.00 for 10 issues (surface mail); \$14.00 (air mail); \$10.20 (First Class in U.S. and Canada only) from Coda Publications, P.O. Box 87, Station J, Toronto, Ontario M4J 4X8, Canada.

Subscription rate United Kingdom 3.00 pounds for 10 issues (surface mail); 6.00 pounds (air mail) from Rae Wittrick, 5 Whitefriars Crescent, Westcliff-on-Sea, Essex, England.

Payment, outside Canada, through International money order or bank draft. We accept U.S. cheques but require 75¢ additional to cover bank charges.

Coda is published 10 times per year in Canada by John Norris and Bill Smith cooperatively, with assistance from the Canada Council and The Ontario Arts Council. Second class mail registration number R-1134. For availability of current and back issues of Coda on microfilm, write to University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Michigan 48106, U.S.A. Indexed in The Music Index.  
ISSN CN-0010-017X



# SAVE \$60.00

This four-volume set is the definitive data bank on American popular music and jazz. No other work compares to it for depth and range of information on popular music and jazz in film, on records, in radio and TV, on Broadway and in vaudeville. And no other work integrates the two principal streams in American music, popular and jazz—and documents their relationship.

The coverage is exhaustive:

**MOVIE MUSICALS.** Every film musical (some 1,200 in all) from *The Jazz Singer* through 1950: casts, songs, composers, year of release.

**PERFORMERS.** Biographies of every major and semi-major figure to emerge in the first half of this century: singers, composers, bandleaders, actors, musicians, impresarios, arrangers—2,105 in all. Includes career summaries, key dates, complete lists of film and Broadway musicals for each artist, lengthy lists of representative recordings spanning the career of each artist, all major and semi-major songs of each composer by year—in short, every key fact about every artist. (The 1900-1950 in the title refers to every performer to *emerge* during this period. When a career extends beyond 1950, that career is followed as long as the performer remains active—up through early 1974. Thus, the work actually covers popular music and jazz through the 20th century, but excludes rock.)

**SONGS.** Most popular songs year by year, with composers. In addition, virtually every remembered song of the period is listed with its composer and/or with the artists identified with the song — some 28,000 songs in all.

**REPRESENTATIVE RECORDINGS.** Outstanding and typical popular recordings from the dawn of 78s in 1909 through 1950 — average about 150 per year. Outstanding and typical jazz recordings from the debut of jazz on records in 1917 through 1950 — average about 75 per year. But besides these listings, the set features a selective discography/solography for every performer whose biography appears here.

**BROADWAY MUSICALS.** Every known musical, 1900-1950: casts, playwrights, songs, composers, dates. Some 1,500 in all.

**BROADCASTING.** Extensive treatment of each artist's role in radio and TV. Most complete coverage extant on music in broadcasting.

**4 MAJOR INDEXES.** 28,161 songs. 11,505 performers. 1,230 movie musicals. 1,522 Broadway musicals.

**5 USEFUL APPENDICES.**

- > Numerical listing of the nine major record labels, from the mid-20s through the early 40s, by artist and song. Lists 33,000 records.
- > Academy Award winners and nominees for music, 1934-1973.
- > *Down Beat* and *Metronome* poll winners.
- > Time chart showing release dates, year by year, of 19 major record labels, 1924-1945.
- > Record Collecting for Beginners.

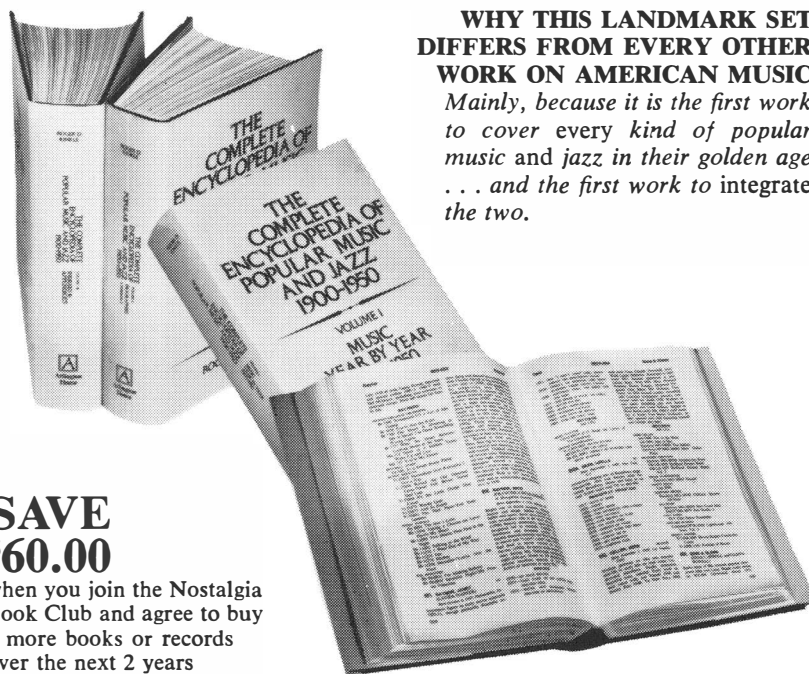
For professionals and for buffs — in music, film, records, broadcasting, the musical stage and vaudeville — this set finally documents, in sweeping detail, the richest popular music the world has ever known, in its golden era.

## ON THE COMPLETE ENCYCLOPEDIA OF POPULAR MUSIC AND JAZZ 1900-1950

Roger D. Kinkle • Introduction by George T. Simon

The American music data bank in 4 massive volumes. First work to cover, in lavish detail, every phase of our great popular music (except rock): movie musicals . . . bands . . . popular songs and composers . . . jazz . . . Broadway musicals . . . singers . . . musicians . . . vaudeville . . . music on radio and TV . . . recordings . . . arrangers . . . impresarios

2,644 pages • over 35,000 recordings • over 28,000 songs • over 2,100 biographies • over 1,200 film musicals • over 1,500 Broadway musicals • over 11,000 artists



### WHY THIS LANDMARK SET DIFFERS FROM EVERY OTHER WORK ON AMERICAN MUSIC

Mainly, because it is the first work to cover every kind of popular music and jazz in their golden age . . . and the first work to integrate the two.

### SAVE \$60.00

when you join the Nostalgia Book Club and agree to buy 4 more books or records over the next 2 years

## NOSTALGIA BOOK CLUB

525 Main St., New Rochelle, N.Y. 10801

I enclose \$15. Please send *The Complete Encyclopedia of Popular Music and Jazz 1900-1950* by Roger D. Kinkle at no further cost and accept my membership in the Nostalgia Book Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 89% plus shipping. I get a free subscription to the Club bulletin, *Reminiscing Time*, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 4 weeks—13 times a year.

CA 214

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_

Zip \_\_\_\_\_

☐ I don't care to join the Club but I enclose \$75. Please send *The Complete Encyclopedia of Popular Music and Jazz 1900-1950* postpaid on 30-day examination with full refund guaranteed.



# ROSCOE MITCHELL

interview by bill smith





**BILL SMITH:** Everybody really associates you with the Art Ensemble of Chicago and I know that you were one of the founder members of that group, but prior to that, there must have been something else. What were the first gigs that you did as a professional musician. Around Chicago?  
**ROSCOE MITCHELL:** Around Chicago, well, before that a three year tour, promusicianship with the Army when I was about 21 years old. I guess in 1961. I did a lot of sitting in with local musicians. Eddie Buster and Clarence Wheeler, Bucky Taylor.

**B.S.:** Were they bebop people?

**R.M.:** Yeah, bebop people.

**B.S.:** Were you part of the tradition of the Chicago blues music, did you get into that too?

**R.M.:** Not really that much. Mostly just bebop. Basically Joseph Jarman and I and Henry Threadgill. We had a sextet, and we played a lot of bebop charts. A lot of Art Blakey charts, he was very popular at that time.

**B.S.:** Did you all come together at school?

**R.M.:** We came together at Wilson Junior College. That's where I met Joseph, Threadgill, Anthony Braxton and Malachi Favors, we were all in the music program there.

**B.S.:** What kind of music did they teach you?

**R.M.:** Mostly just regular straight ahead Bach, Mozart and Beethoven. Anything other than that they did not want to hear.

**B.S.:** Good solid music for your tradition. So how did you get into improvising from that?

**R.M.:** Another person was going there at the time - Jack DeJohnette. He was playing both drums and piano, he had a trio, and was working a lot around Chicago at the time. We met and started playing together. We had a group, Jack and I, Scotty Holt, a bass player, and a trumpet player that now has a doctor's degree, he's living on the West Coast, Fred Berry.

**B.S.:** This gradually evolved into the Art Ensemble?

**R.M.:** Gradually evolved into the Art Ensemble. The AACM was in the very beginning stages of getting started and I was getting concerts around Chicago at the Black Museum on 35th St., the Lincoln Centre, we played Art Fairs outside, that kind of thing. And also we were all, all of us, Joseph, Threadgill, and all of the musicians that are now prominently in music, were all members of Muhal Richard Abrams experimental band, that came long before the AACM got together. As a matter of fact the AACM came about because we all were able to see that we needed to have some kind of outlet for the music and the only way we were going to be able to get it done was by doing it ourselves.

**B.S.:** Is it how it feels it still is? That you still have to do it.

**R.M.:** Sure, it's just like that now. The AACM now is still doing their weekly concerts every Sunday, and basically that's what's happening. A lot of the audience that started off with the music are

still there, and every now and then you see a few new faces. The music is very strong. Last time I was in Chicago everybody sounded good to me. Muhal has two bands that he's rehearsing now.

**B.S.:** Do people come out to the concerts?

**R.M.:** Sure. They have a new place where they're giving concerts on 83rd and Ingleside. It's a church, that they have use of the facilities and they're doing concerts every Sunday.

**B.S.:** In the early times did you get a lot of experience by being in an Army band?

**R.M.:** Sure. A lot of experience. I remember one particular occasion the band I was in was picked to play all the new music that had come out in the last couple years to be considered for use by army bands. That was a very good period for me in that we rehearsed for a couple months. Just all different kinds of music, mostly every day. We performed it at a three day band masters clinic where they would have band masters come from all different places and they'd listen to the music in order to make selections for their band.

**B.S.:** Were the army bands that you're talking about in America?

**R.M.:** In America, but mostly in Europe. In Europe is when I had the opportunity to meet Albert Ayler. We were playing in Berlin. Every year they'd have this big parade where they'd bring in the bands from all over and we'd all come together to make one big band. When I first heard Albert Ayler I was mostly just bebop. That was basically where I was at. As a matter of fact Braxton and I had a chance to be around this musician Joseph Stevenson who's a reed player. Very good musician. I think he's a warrant officer now. And at that particular time he was my idol, because he played the saxophone very fluently and is a very good composer. Very traditionally straight. When I heard Albert Ayler I knew enough about saxophones and everything to know that he was getting a tremendous sound out of the instrument. At first the things he was playing sounded rather harsh to me, but then one day we had a session, and everybody was playing, playing the blues, I think, and Albert Ayler started off playing a couple of choruses of the blues, I mean really straight blues things and it really started getting me listening to him, and then he just went completely into another world after that. I think that kinda opened my ears up to another level. At that particular time I just didn't jump off and abandon bebop music or anything and try to go over into that area of music. It still took me a couple of years after that.

**B.S.:** Did Ayler already have a form of music of his own by 1959?

**R.M.:** Well he was definitely experimenting with the sound areas that he recorded on records later. He was into that type of thing, he didn't really play conventional music, but the direction that he was trying to go off into at that particular time was definitely not a conventional direction.

**B.S.:** But he was playing military music?

**R.M.:** Yeah, with a military band.

**B.S.:** A lot of his music sounded like that. He must have really dug that parade kind of thing.

**B.S.:** Were there other people around in the army that became known musicians?

**R.M.:** Sure, there was also Nathaniel Davis, a tenor player, he had a combo, and his combo won some sort of army award, and this band got a chance to tour around Europe. We became very good friends then and I always admired him. I had a chance to see him when I was in Europe the time before last. He was playing tenor and soprano.

Some of the German musicians are still around that were around then, Albert Mangelsdorff, Bent Yadik, plays tenor saxophone. Real straight ahead bebop player. Played all of Bird's things really well. I remember one time there was a session down at the Cave in Heidelberg and Nathaniel Davis and Bent Yadik were playing together, playing All God's Children at a ridiculous tempo, and at that time I had a working knowledge of the instrument but so far as really being outward about playing I still could not do it that much.

**B.S.:** Would you sit in at the Cave, and play bebop?

**R.M.:** Sure, I did. But not a lot. Just every now and then when I felt I had something together enough that I wanted to play it.

**B.S.:** Was the army the place when you got the chops together.

**R.M.:** I think the Army for me was the main thing that made me decide that I was going to be a musician, because when I came out of the army I was a musician, before I went in the army I played, sure, but I also hung out with all my friends and I wasn't really serious about it. It was a full musical environment. Usually what we'd do is get up in the morning and do a couple of things and have breakfast and then there's rehearsal until lunch time, and then after that there was another rehearsal, and if there wasn't a gig, like going out and playing a parade or something, then there'd be caring and cleaning of instruments and individual practice. I got a chance to be exposed to a lot of musicians while in the army. A very good friend of mine now who's living in Chicago, Rubin Cooper, a very fine reed player; Percy Connelly, a very good trumpet player; Lucius White, a reed player, he's cousin of Joseph Jarmen and he's a very fine alto and bassoon player - they are all jazz players and were in the army when I was there.

**B.S.:** You mean that in Chicago there are a lot more that we don't know about?

**R.M.:** Sure, sure. Shortly after I'd got back from the army I met Joseph and Threadgill and we formed a sextet with Joseph, Threadgill, Walter Chapel, a bass player and Richard Swift, drummer and Louis Hall, pianist. And we had a sextet that was working. We worked a few clubs down on 42nd and 43rd Sts. and did work at some community centres.

**B.S.:** Was there some kind of major



influence in your music at this point, some kind of music making you play this way?

**R.M.:** Well, at that particular time I had heard Ornette Coleman, for instance. When I was in Europe in the army I heard Ornette Coleman and I just passed it off as something that was funny or something. I didn't really pay that much attention to it because I was a staunch bebop type of a person. Then after I got out of the army, Joseph turned me on to one of Trane's records, as a matter of fact the "Out Of This World" record (Impulse 21), and I think this was kind of a breaking point for Trane. It opened my ears up to another way of playing, because basically at that time I just thought of playing the songs and the chord structures.

**B.S.:** So Charlie Parker, Sonny Rollins, Sonny Stitt, those kind of players were the players you liked?

**R.M.:** Right, right, sure, the groups that Horace Silver and Art Blakey had, Jackie McLean, Benny Golson, but I think that on this particular record Trane started me listening to a different type of conception, kind of a modal conception of playing, in that he took "Out Of This World" and basically he used two main chord structures and formed them into a mode where he chose this to play from. I listened to that and pretty soon after that I started listening to "Africa Brass", because that was another important element for Trane. After I went back and said, wait a minute I better reinvestigate Eric Dolphy, and then after that I went back to Ornette. Soon my conceptions began to change. I used to sit in at 5th Jacks, a club on the West Side, where every Monday night they'd have sessions, and all the Chicago musicians were there. Really good ones. Rubin Cooper was there. Ken Chaney, Reggie Willis, a bass player out of Detroit, Rod Hicks was there, Pat Patrick would come through now and then. Music that was at a really high level at that time. There was an alto player around town at that time, Orthello Anderson, who was doing a lot of stuff. Donald Myrick, a friend I went to school with, he was around doing a lot of stuff. And I'd go to the sessions, I'd be playing just a regular straight way, and I'd start hearing these other ideas. For a long time I had suppressed them, and when I finally did give into them, they just started to flow out. It was just like they'd been there all the time, and wanted to come out. After that for a long time I didn't want to relate to bebop anymore. I thought that I'd moved into a level, that I just couldn't deal with that anymore. I felt like I'd gone up the stairs and I didn't want to turn around and come back. I existed on that level for a long time. It was very good for me meeting Joseph Jarman at the time because he always played really strange to me, in a bebopish strange way, very bebopish strange way. I think he was a very good influence on me at that time.

**B.S.:** Do you think people need to be aware academically or play a saxophone or something to really appreciate people like Ayler and Coltrane and Ornette and Cecil Taylor. Do you think that it's necessary for them to know more than just

a listening experience to really get in that music.

**R.M.:** Well, I think the main problem there is just the exposure to the music, the actual exposure of the listener to the music, it takes a long time. I don't want to say it doesn't take a long time because it took me a few years, even as a musician, to get back around to that. Now a lot of people might come and hear the music and the first time might not be able to relate to it at all because it's hard for people to break down these barriers they have. Usually somebody is brought up, and somebody says melody to somebody and they automatically think of something they recognise, it never enters their mind the possibility of a melody being another kind of way because there's just so many different possibilities.

**B.S.:** Do you have some kind of concept about what you think music is, like in a big universal kind of way?

**R.M.:** Well, I think that all the music that has been played or ever will be played is in the universe, that basically musicians are the people that take these sounds from the universe and arrange them, and bring them down to the listeners on earth. That's basically what music is, just the sounds of the universe. The sounds that are around us all the time. Anything can be music, it just depends on how open your mind is when you listen to a particular thing. What a lot of people might consider noise is music. I had a very pleasant experience while in Europe this time. I went to visit some friends who live in the country and they had a pond there, and the farmers who live next door had ducks and they'd let them go down to the pond every day and I'd go down there and sit and listen to all these different sounds and try to figure out in my mind how I could actually get to this stage where just making sounds is very natural to me. After sitting there a few days I took my bamboo flute down and tried to fit in, didn't want to disturb anything, just try to put myself in a frame of mind to fit in. A oneness with the sounds there at the pond. The bees, the ducks, the different birds that were coming by.

**B.S.:** Would living in the country as against living in the city therefore affect how you play? You live in the country now.

**R.M.:** Yes, I think the time I spent in the city was good too, because I had a chance to be exposed to a lot of different people and got a chance to play with a lot of different people. The competition of the city is always good because you hear what other people are doing. In my development I relate myself a lot with Joseph Jarman because we grew along together. Threadgill was there too but he momentarily stepped out of music for awhile, he became very religious. He basically went over into that and he had a church band and he wasn't so closely involved with us at the time. I would find myself from period to period really listening to Joseph and watching different things that he was doing. I'm sure that he was probably doing the same thing with me. Now I listen to him and I listen to myself

and we both play very differently. But I've drawn a lot from his playing and I'm sure he's drawn a lot from mine. So in that aspect, the city is good. But just for me right now where I'm at in my head, I want to relate to the other aspect of it, because I was brought up in the city and I want to relate to a country atmosphere. I'm trying to slow myself down and do a lot of composing, do a lot of writing. That takes a lot of time. I like the freedom that the country gives me to be able to play at any time that I want to, no matter what hour, morning to night. I can get up at 3 o'clock in the morning and play if I want to. It's more of a free atmosphere and I just can't imagine how I could ever go back and live in an apartment building. That always proved to be very heavy for me mentally, I know that I have to practice in order to be able to do what I'm doing, but if someone's vibrations are out because of me practicing, tends to have an affect on me. I can't just say later for them. So in that respect I'm much happier in the country. I'm interested in doing pieces that take a long time. I'm interested in writing pieces for different ensembles and for me it gives me a chance to realise it day and night. It's getting to the point where I can appreciate each point of the day.

**B.S.:** Near by where you live is Michigan State University; are they aware of your presence, do they co-operate with you on some kind of level where you can reach students with your music?

**R.M.:** That's beginning to open up much more. As a matter of fact I have a very good friend who is on the faculty there, David Wessel, and at the moment he's doing a lot of research in computerized music, he has a grant this year for a piece of music done by him and myself for computer and saxophones. The Art Ensemble did a week long workshop at Michigan State University and we did workshops everyday, different types, reed workshops, bass workshops, percussion workshops, string workshops. Each one of us gave different recitals every day, we had large rehearsals, and at the end of the workshop the Art Ensemble did a concert there. Now I'm formally the President of the Creative Arts Collective which is a group very similar to the AACM. I'm also able to bring musicians from Chicago to do concerts there and we had a series at the Planetarium, Creative Music Four, a month long series of concerts that featured Joseph Jarman, Malachi Favors, and Don Moye and the Creative Arts Collective and I'm going to be doing some lectures there soon.

**B.S.:** Could this open up into a teaching situation?

**R.M.:** It could open up into some things. There are some people around East Lansing that are very receptive to the music and the audiences are building for the music. Also I hope to be able to get some grants so that I can really bring some people. I'd like to bring the AACM big band there.

**B.S.:** Do you think students get more from it in a workshop basis because these students would be learning conventional





contemporary European structurism, do you think that by simply bringing creative musicians to Universities that it enhances the situation a great deal?

**R.M.:** Definitely. Definitely I think that it does. It's one thing to go hear a concert and really like it, which is beautiful, it's a beautiful experience, but to further that with workshops and lectures where you actually sit down and converse about music, and then, even more than that get into the practical application - play pieces, discuss composing, it all goes together. It would be really good if more universities would bring the music into their systems.

**B.S.:** Why do you think that the universities that exist now, which have a lot of money and a lot of power, won't allow creative improvised music into their faculties? Even in America. Why can't this happen?

**R.M.:** I think the first reaction is to feel threatened by it, like Ornette's music started to blossom, a lot of staunch bebop people felt threatened by that. This is basically the same reaction that you have in the universities, because most people that control the positions in the universities have been there for 15-20 years. The mere idea of something new has a tendency to put them off. Whereas it would just be a much better atmosphere if everybody could just come together on that. Of course at Michigan State they have a couple of new music composers there. They had George Lewis come in and do workshops for three or four days.

They had one composer who is there in residence whom I'm thinking of asking to write a bass saxophone piece for me, Jerry Hutchison. But then on the other hand when the Art Ensemble was at Michigan State we didn't really get too much cooperation from the music department at all. They just wanted to go along as if we weren't really there. We had all kinds of hangups about rooms that we were supposed to have at certain hours. We'd go to a room where a rehearsal or workshop or something like that was supposed to be and there'd be a couple of people in there singing opera and say that they had the room. Just mis-scheduling.

**B.S.:** But that might just be how it is. Organized institutions often have a lot of confusion in them.

**R.M.:** Yeah.

**B.S.:** Is the kind of white music that they teach at the level of Henry Cowell or John Cage or Edgar Varese or anything like that? They're not even black and white music.

**R.M.:** Basically they're not that much into that. They do have a contemporary music group who occasionally give concerts. As a matter of fact one of the trombonists in the contemporary music group performed a John Anthony Celona trombone piece, which was basically of color structures.

**B.S.:** They can't relate this music through Schoenberg tone poems and Bartok, they can't reach it through that dimension?

**R.M.:** Possibly. I suppose a little of

that goes on but basically it's the people that are at the head of these departments are very much traditional, like Mozart and Beethoven, Tchaikovsky and Bach.

**B.S.:** Do you see that maybe the little wedge is gradually creeping in and that you're managing to make the opening bigger?

**R.M.:** I think so, because where I am, in particular there's much more interest beginning to come.

**B.S.:** The Art Ensemble which you've mostly been concerned with in your life, as a famous musician anyway, that's so exuberant and so visual and so theatrical, is there a reason why you feel the band is not really famous in America?

**R.M.:** Well, that's really a mystery to me. Unless the band is a threat, I don't really know, but everywhere that the Art Ensemble plays it's usually very well attended. The music is very widely accepted. As a matter of fact on tour in Japan in 1974 we did some very beautiful concerts. And the music was very widely accepted. Now the American thing I don't really understand that much. We had this concert in California and we had one in California fourteen months before, but this was because of a lot of road work that Lester Bowie and myself and Philip Wilson did the first time. We just went out there right in the middle of the big rock revolution and hung around, took some records and tried to play. Then the following year we went back to California and did basically the same kind of thing and this time we were successful in doing some concerts



at Stanford and a few other places. Cecil Taylor was there in residence at the time. But really I don't know the answer to that.

**B.S.:** Do the Europeans react to your music on a much higher level than Americans in general?

**R.M.:** The Europeans react on a much higher level. I think one good thing in Europe is that more emphasis is placed on culture than it is in the States. I don't want to say it like that, I want to say that they like all different types of culture. In the States you know most emphasis is placed on one thing, and people in Europe, if you go to an Art Ensemble concert, you'll see the very young to the very old. A lot of things we did there were government subsidised, free to the public, everybody's out there being exposed to the music.

**B.S.:** In America you've applied for some grants, haven't you, with the Art Ensemble, and as a composer, do you think there's a stigma attached to the word jazz and black music when you apply to a foundation.

**R.M.:** Well, that's really strange because a lot of musicians don't want to relate to the word jazz. They don't want to relate to jazz, the word jazz at all. However foundations, depending on what area you apply, hold you to a particular area, they want to hold you down to a particular area. The grant I got for composition from the National Endowment for the Arts was a jazz ethnic grant, and the piece that I wrote had nothing to do with any type of label at all. They're very quick to put that on you. Is this a jazz grant or this or that. And then they have separate fields for just a regular composer. If you want to apply for a composers' grant then you have to apply in another whole area.

**B.S.:** Is the Art Ensemble a jazz band?

**R.M.:** Well, no I don't want to say that it is a jazz band, the Art Ensemble plays all types of music, it's just a very musical band and it's not really restricted to any one area.

**B.S.:** Are you consciously aware of the theatre in everything that you do?

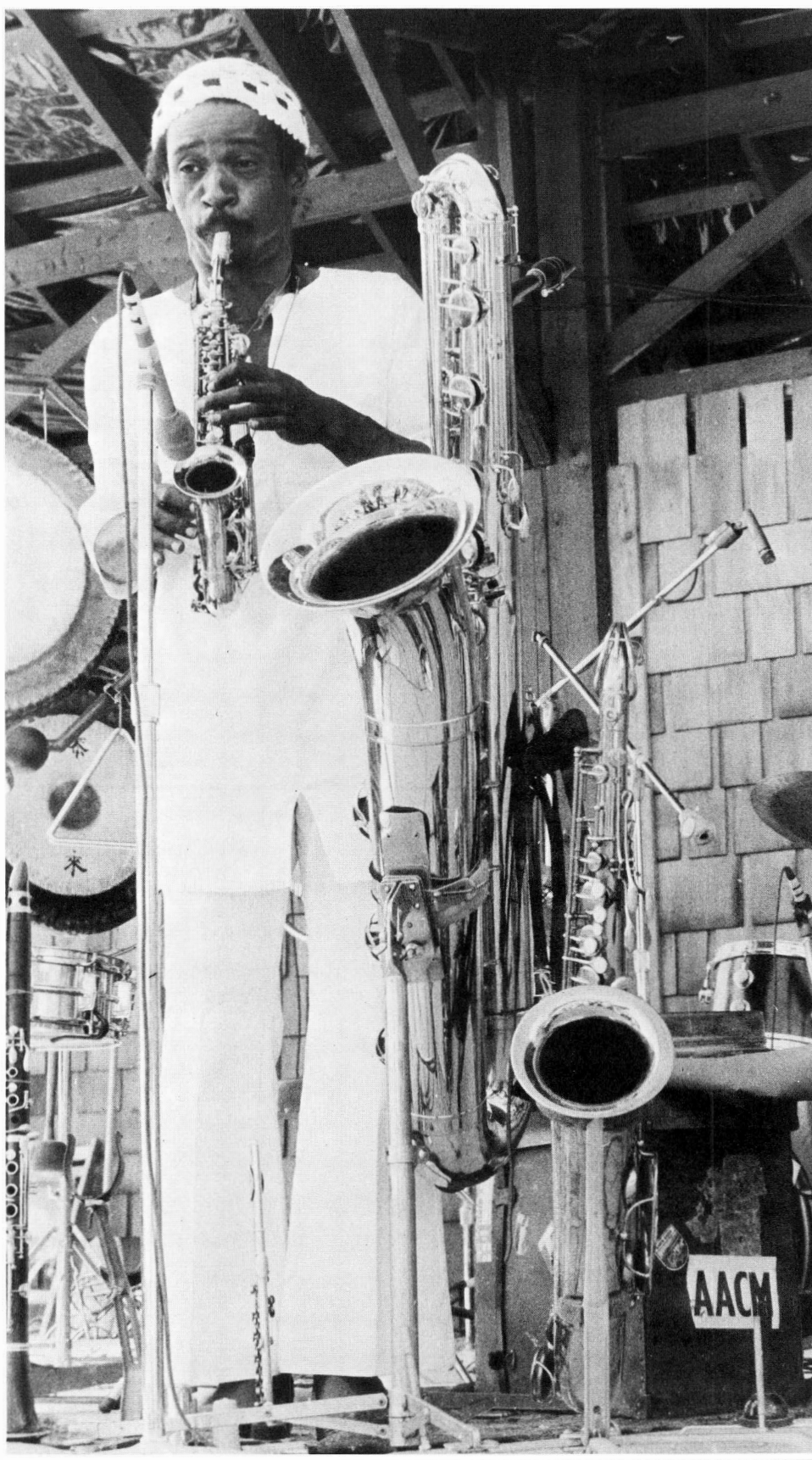
**R.M.:** Yes, a lot of the theatre is conscious and a lot of it's improvised.

**B.S.:** I remember once reading that Lester Bowie played in Harlem tent shows.

**R.M.:** Yes, carnivals.

**B.S.:** Do you think that there's something vaudevillian about the Art Ensemble as a whole?

**R.M.:** Sure, Lester has that kind of thing happening you know. It's very beautiful, he's brought with him a wide world of experience to the Art Ensemble. We've all learned from each other. I think basically Jarman was always doing a lot of theatre pieces, to go back to the early sixties, Jarman had his own group at the time and I had my own group at the time, he had Charles Clarke and Christopher Gaddy and a lot of pieces that they did were theatrical pieces. I remember one particular piece he did at Lincoln Centre where he had an artist come in and just hang stuff all over the stage. The multimedia piece. All kinds of different things going on, on the stage, in the audience,



in the back, just like a happening or something.

**B.S.:** Do you think this offends jazz people? Because it isn't straight out.

**R.M.:** Yes it does offend them a little bit, but, it would be better if people

wouldn't try to label things in certain areas, and then when something comes up people would decide just whether they liked it, rather than saying wait a minute, this is not jazz, so we can't like it.

**B.S.:** Do you feel a need to have to



prove that you can play that kind of music, that they all love so much. 'They', that's silly, I mean the pre-beboppers and swing musicians. Do you feel the need to have to prove something, that you can do their music?

R.M.: No, I don't really feel that at all. Usually if I do a piece of music it's because I'm inspired to do it in whatever area it's in. If I happen to do something in that tradition, it's not to prove any point or anything like that.

B.S.: Is your music entertainment?

R.M.: Some of it is entertainment. Some of it is not entertaining at all, it's very strenuous.

B.S.: Are you conscious of trying to please an audience when you play publicly?

R.M.: I think that the thing I'm trying to do whenever I play, is do some music. And I think that that's valid.

B.S.: In the last couple of years you've come to the concept of solo saxophone attitudes. Braxton had already done that for a couple of years. A lot of people say that it sounds like you're practising in a bathroom, they said that about Sonny Rollins' solos and probably Coleman Hawkins' solos. Is there some reason why you decided that there was enough texture in that to just do it on your own?

R.M.: The first solo piece that I did was in 1967 and just the sound of solo instruments has become very interesting to me, there's a lot of room to explore those particular areas of sound.

B.S.: It's like a texture music more than just a simple melody.

R.M.: Right, it presents a different kind of challenge. I want to be in touch with that challenge, it's a different kind of a challenge than playing with somebody else, first of all it's different vibrations because when you have five people on the stage, you have five vibrations, if you have one person on the stage, then you have one vibration. Dealing with your own vibrations I find is very important for me in this period because I'm trying to go further into myself, and playing solo is helping me to do that in a sense.

B.S.: What happens to the loss of the rhythm content in a band, like the bass player and drummer?

R.M.: I don't even want to think of it as that. I really don't even hear rhythm instruments played in that manner, where the drummer is riding and the bass player is walking or something like that. Solos open up each instrument to being an instrument, anybody playing whatever they want to, and some of the pieces that I'm doing now that involve rhythm instruments, the instruments are not confined to those particular areas, at all. To where they would have to be thought of as any back up instruments, it's not a time thing, it's a pause.

B.S.: Are you aware in your music of the white composers like Edgar Varese and Henry Cowell, some of the music they did years ago sounds like a very stiff Art Ensemble music. It has a similar content. Are you aware of all those people as well?

R.M.: I'm aware. I'm aware of all of

them, I just like music. I like a lot of music, it's very valid to me, it knocks me out to go hear a good contemporary concert, the way the musicians approach the music and the clarity with which the music is played.

B.S.: Is Chicago a place where you could hear lots of that music, all kinds of composers?

R.M.: Occasionally, but not really a lot. Well, if you had a lot of money to go to different things. But then every now and then the library downtown will have contemporary concerts. University of Chicago had contemporary concerts. I had an opportunity to hear more in Europe I think, than here in the States. I've heard some in Michigan.

B.S.: Out of all this music, there is a Chicago sound. I mean there's a New York avant garde, a West Coast avant garde, a Chicago avant garde. Avant garde's a terrible word. Open music, and it's all different. Is there a specific reason why Chicago should be the most rhythmic of them all?

R.M.: Well, I don't really know. Except that during the time when the music was really evolving, during the time of Muhal's big band, I'll have to say that again because Muhal is a very important figure in a lot of lives of musicians, he just kinda took us all in, and rounded us out, he brought out a lot of things in his head that he knew had to be brought out. And at that time a lot of musicians just didn't want to up and go to New York anymore. That had been the thing in the past. In order to do anything you go to New York and when you go to New York you become involved in New York things. So I think that the music is probably different because at that time musicians didn't want to go there and they stayed in Chicago and developed a sound of their own. They wanted to have a voice, they wanted to identify.

B.S.: Did they know that New York was an overpowering figure in this music?

R.M.: Ah, sure, everyone knew that, because basically that's where it's at right now, a lot of musicians in New York get more exposure, it's just that all those people are there.

B.S.: But there's the African part of it. Why is there some kind of African association with Chicago music?

R.M.: Malachi Favors is an historian or Africa, and he brought these things for the group, Malachi can sit down and can talk for hours, you just sit listening with your mouth open. The Art Ensemble relates heavily with African things because of Malachi. Don Moye and Malachi's always kept this tradition alive and brought it up through there. The group was called the Roscoe Mitchell Quartet originally and Philip Wilson was with us. That time was a very weird period in our music, we had found what we wanted to work with, Lester, Malachi, myself, and Philip, and the slightest deviation from this just really upset us. When Philip left to go with Paul Butterfield he had just really spoiled us from even considering having another drummer. This is the period when the percussion instruments started to emerge

and Malachi always did have some percussion instruments that he would play. It started and just really emerged. You know, just really emerged.

B.S.: Listening to those Nessa records you can hear the Art Ensemble coming from the Roscoe Mitchell/Lester Bowie records. You can hear it coming. Those are fantastic historical documents. Was Chuck Nessa just crazy to record all that music, why him, why Chuck Nessa?

R.M.: Well, see, Chuck Nessa, Terry Martin, and John Litweiler, they did most of the writing. They were around at that time and Nessa was the one that was responsible for the music being recorded, through Bob Koester at Delmark because he was the young figure that wanted to bring the new music to Delmark.

B.S.: I've heard all the Nessa things and it's an interesting evolution. It's obvious the Art Ensemble are going to arrive, when you're listening to it. It's very expensive to bring the Art Ensemble into different situations because of all the equipment and it's five people. Do you think that now you have started into the solo saxophone thing that it's possible it will expand much more rapidly because it's easier for you to go to a place and do a concert. Do you feel that now is the time?

R.M.: I feel that now is the time. Definitely feel now is the time. I think that the solo saxophone concerts, in a way, are good, in a lot of ways they're good. It's proven to be easier to get work sometimes, working as a solo performer. Like you say it takes a lot just to really bring the Art Ensemble in full gear, it takes a lot of money. And then too I'm interested in spreading out my musical thing a little more. I've devoted a good hard working ten years to the Art Ensemble and the Art Ensemble has established itself as one of the music powers. I feel that now, in this period, I can relax on that a little bit and try to spread myself out into other areas. I'm getting fascinated by all the different kinds of things.

B.S.: Are you going to try to take yourself into Europe and do this?

R.M.: Yes, I'm interested in going to Europe as a solo performer. I'm also interested in becoming closer together with Muhal Richard Abrams because we have the makings of a really good duet. I'm going to try to do some projects to get off the ground, do some more work with him. We're working on compositions and preparing for this when it comes up.

B.S.: You've already done duet concerts with Muhal. This is like going back to the source, isn't it?

R.M.: Right, right, it's like everybody evolves and as they go around you catch them on different parts of the circle.

B.S.: There were a couple musicians that got picked up in the rock generation, and put into that environment where there was a lot of publicity, Charles Lloyd was one that jumps right to mind, Miles was another, that played festivals with rock musicians. Did you do some of those things?

R.M.: Yes, we did some of those things. We did the Rotterdam Pop Festi-



val, the Rock Free Jazz Festival in Belgium, the Ann Arbor Jazz and Blues Festival and a lot of the festivals we played in Europe this year may well have been rock festivals, they were called jazz festivals, but they could have been anything, anything.

**B.S.:** Do you feel this is good? This merging together of all this music.

**R.M.:** I think that the good thing that comes out of this is that a lot of people become exposed to the music.

**B.S.:** Do you feel bitter that it takes so long when the rock musicians playing on the same stage as you are already millionaires?

**R.M.:** Well, yes, it makes me feel bad. (Much laughter)

**B.S.:** No, I don't mean just the fact that it's a drag. I meant that if a promoter with enough money could pick up on this music...

**R.M.:** I don't know. I think that what has happened is that when our music started to emerge there was a fight against bebop and then after that rock musicians became very popular and famous, then rock started to die out (we're right on the tail end of rock now) everybody's into the middle of the jazz rock thing and you begin to have all these other people emerge and what this is doing is still keeping the music lurking in the background. Maybe after jazz rock goes down then maybe it'll become much more exposed. Much more exposed.

**B.S.:** It seems that you arrived in the music when it's all modern music or bebop music, which was called modern jazz, I guess. Do you have any influences in you with earlier music, like Louis Armstrong and Fletcher Henderson and Ellington and Coleman Hawkins?

**R.M.:** Oh sure, sure, I was brought up on that kind of music. That's another thing that people were closer together on. When I was coming up my mother and father and uncles, they were all very much fans of Louis Armstrong, Billy Eckstine, Charlie Parker, Lester Young, Billie Holiday. All those kind of records were in the house all the time. I listened to those. Then through my older brother when I was 10 or 11, he really made me sit down and really listen to music, even more, even though I had been exposed to that kind of thing, and even before that being exposed to church music. One of my uncles was a minister and I went to church with him frequently. Different nights would have different types of ceremonies. That's what I call going down. The healing ceremonies, the reading ceremonies. Chants. A very rewarding experience. I was exposed to that very early.

**B.S.:** Was jazz music or black music really played in a lot of black homes, are a lot of black people aware of Charlie Parker?

**R.M.:** No, not now, not now.

**B.S.:** Is this because of some kind of political influence making a middle class or upper class black out of certain kinds of American Negroes?

**R.M.:** I think yes, that has something to do with it, also the media, you know,

the media that exposes the music to people. When I was growing up you went to the restaurant and put your nickel in the box and it was James Moody playing, It Might As Well Be Spring. You know, seriously. Now nothing like that exists. A couple places in Europe where they still have these pieces on the juke boxes. Mostly the juke boxes are monopolized by the rock thing now. It's a shame because a lot of young musicians miss that. They've missed that. For example, where my father lives in Chicago there's some young musicians who live next door and I had a chance to spend some time with them, and talk with them about the kind of things they were listening to. They were just listening to rock. So I went back there, I mean, these people at the time were teenagers, I took them to a few AACM concerts, took them to some of the workshops on Saturdays. Another experience was I went to a settlement house, in Michigan, close to where I live called Sullivan House, and a lot of the kids there were from the Lake Park area, 47th and 43rd, a predominately black area in Chicago. What I did was take them to a farm and we stayed there for a month and a half, and every morning we had music and we talked about music. We learned theory and about instruments. The result of that was that at all of the concerts that were given by the AACM after that there would be some of the younger kids there.

**B.S.:** Why is black awareness not transferred, there's been incredible resurgence in America of Black Awareness, being told that this thing is going to happen and you are going to be socially and economically right. You don't want to deal with that shit about poverty and everything. Why haven't the black people that have become influential in the music taken part of the heritage with them?

**R.M.:** Well for one reason a lot of the people that are black and have money have to form their lives to a particular mold. To really become successful in that realm, they tend to spend a lot of their lives in different types of environments. Like for instance Tuskegee is a black school in Alabama, and the music project there was the same as if you went to any other school. The same kind of thing.

**B.S.:** It wasn't black music at all.

**R.M.:** No. If you say something to one of those people about serious music then they say, Bach, Mozart. Blah, blah, like that. And that's a big problem with black musicians is that there's no black support for the music at all.

**B.S.:** Is this a political economic pressure that's brought about because of the social gathering they have to mix in?

**R.M.:** That, and the exposure. When I was talking about all the different records and things at home, my mother and father went out to support those musicians, I mean they went out to those clubs to support those musicians. Like Gene Ammons and Charlie Parker, you know, people went out to hear music than.

**B.S.:** Why do you think it stopped?

**R.M.:** When I got back into the city in 1961, after coming out of the army, there was this thing that was coming up that was

putting musicians out of work. First of all the union passed a law that for a trio working in a club you only had to have a certain type of license, then if you had any more people than a trio that went into another completely different type of license which costs a lot more money. Also at this particular time the DJs were emerging with their component sets and records, they'd just go to the clubs and that would be their gig. They'd go there and have all the latest records and sit there and talk. The dance DJs. That had an effect on live entertainment.

**B.S.:** Would you consider the media like TV and radio to be irresponsible?

**R.M.:** Certainly, they're very irresponsible. The TV and radio in the U.S. is completely irresponsible. Driving in the car I have occasion to listen to these stations. If you listen to them for an hour, the next hour is a repeat of the last hour. Now, this is a real waste with all the different things out there that are to play, that someone would set up and play the same music over and over again. This is the capitalist aspect, the thing of maybe you won't like it so we'll shove it down your throat, eventually you'll like it.

**B.S.:** So the money machine deadens the minds of the listeners and we've got some kind of giant universal musak.

**R.M.:** Right, there used to be all different kinds of shows on the radio. All of them have been stamped out. Daddy O'Dayley in Chicago, Real McCoy with Sid McCoy, these were jazz programs. Daddy O'Dayley even had one day he called Oldies But Goodies, he went back to Fletcher Henderson and all the big bands so that people had not only the knowledge of what was happening then, but the knowledge of what was happening before. His show became very commercial after a while, pretty soon it was just phased out completely, that's what happens to most of the stations. You have to search it out yourself because now most of the music is confined to the college stations and I think they have maybe one station in Chicago that comes on at some ridiculous hour at night. And that's basically what it is now.

**B.S.:** So you live in the old stigma that you listen to jazz music in the wee small hours of the morning. Something to do secretly.

**R.M.:** Yeah, that's basically what's happening, like I say if you don't search it out it goes right by you. You don't even know.

**B.S.:** You never even thought about becoming a commercial musician?

**R.M.:** Not really, because it really doesn't fill me. I mean it's OK, I can do it if I have a commercial gig and go and play it but usually after the first set or so I'm usually just tired of it. I don't really want to do it. So I really don't get that much enjoyment out of it. I'd rather just continue to go along like I'm going and be happy with what I'm doing.

---

Bill Smith would like to thank Peggy Bunting for transcribing this tape and John Norris for assistance in the final editing of this interview.

---



# Discography



Members of The Art Ensemble of Chicago play the following instruments:

Lester Bowie - trumpet, flugelhorn  
 Roscoe Mitchell - soprano, alto, tenor and bass saxophones, clarinet, flute  
 Joseph Jarman - soprano, alto, tenor and bass saxophones, clarinet, oboe, flute, vibraphone  
 Malachi Favors - bass  
 Don Moye - drums

In addition all members play various percussion instruments

Roscoe Mitchell, Lester Bowie, Maurice

McIntyre (ts), Malachi Favors, Lester Lashley (tb), Alvin Fielder (perc)  
 Chicago, October 18, 1966

Ornette Delmark DS-408  
 The Little Suite -  
 Sound -  
 all titles also on Trio (J) PA 7020

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Chicago, August 11 and 25, 1967  
 Number 1 Nessa N-1  
 Number 2 -

Roscoe Mitchell, Lester Bowie, Malachi Favors, Robert Crowder (d)  
 Chicago, March 4 and 11, 1968  
 Tutankhamen Nessa N-2

Tkhke -  
 Jazz Death ? -  
 Congliptious/Old -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Paris, June 23, 1969  
 A Jackson In Your House BYG 529.302  
 Get In Line -  
 The Waltz -  
 Ericka -  
 Song For Charles -  
 all titles also on BYG (J) YX 8027

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Paris, June 26, 1969  
 Toro Freedom FLP-40108

Lori Song -  
 That The Evening Sky -  
 Feel Through The Glass -  
 Wall & We Stood Alone -  
 Somewhere ? -  
 The Spiritual -  
 Tutauankhamun Freedom FLP-40122  
 The Ninth Room -  
 all titles on Freedom 40108 also on Freedom (E) 2383.098, Freedom (G) 28.428, Trio (J) PA 7034  
 all titles on Freedom 40122 also on Freedom (G) 28.473

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Paris, July 7, 1969  
 People In Sorrow Pathe 2C062-10523  
 (Part 1 & 2)  
 also on Nessa N-3, EMI (J) 880032

Grachan Moncur 111 (tb), Roscoe Mitchell (as), Archie Shepp (ts), Dave Burrell (p), Alan Silva (b), Andrew Cyrille (d)  
 Paris, August 11, 1969  
 New Africa BYG 529.321  
 Space Spy -  
 Exploration -  
 When -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Paris, August 12, 1969  
 Old Time Religion BYG 529.328  
 Dexterity -  
 Rock Out -  
 A Brain For The Seine -  
 Reese And The Smooth Ones BYG 529.329  
 (Part 1 & 2)  
 all titles on BYG 529.328 also on BYG (J) YX-8029  
 all titles on BYG 529.329 also on BYG (J) YX-8028

Archie Shepp (ts, vo), Clifford Thornton (cornet), Arthur Jones (as), Lester Bowie (tp), Roscoe Mitchell (bass sax), Dave Burrell (p), Malachi Favors, Earl Freeman (b), Philly Joe Jones, Sunny Murray (d), Art Taylor (log), Laurence Devereaux (balafon) -1  
 Archie Shepp, Hank Mobley (ts), Dave Burrell, Malachi Favors, Philly Joe Jones -2  
 Archie Shepp, Dave Burrell, Malachi Favors, Philly Joe Jones -3  
 Paris, August 12, 1969  
 Yasmina -1 BYG 529.304  
 Sonny's Back -2 -  
 Body And Soul -3 -

Sunny Murray (d) Lester Bowie, Grachan Moncur 111 (tb), Roscoe Mitchell (as, fl), Archie Shepp (ts), Dave Burrell (p), Alan Silva (b), Clifford Thornton (cornet), Malachi Favors (balafon), Earl Freeman (tympani), Arthur Jones (as), Jeanne Lee (vo)  
 Paris, August 15, 1969  
 Suns Of Africa BYG 529.303  
 (Parts 1 & 2) R.I.P.

Sunny Murray (d), Lester Bowie, Arthur Jones (as), Roscoe Mitchell (as), Archie Shepp (ts), Kenneth Terroade (ts), Dave Burrell (p), Alan Silva, Malachi Favors (b)  
 Paris, August 15, 1969  
 Flower Train BYG 529.348

Real -  
 Red Cross -  
 Claude Delcloo (d), Arthur Jones (as), Roscoe Mitchell, Joseph Jarman, Kenneth Terroade (fl), Malachi Favors (log), Earl Freeman (gong)  
 Paris, August 22, 1969  
 Africanasia BYG 529.306  
 (Parts 1 & 2)

Brigitte Fontaine, Areski (vo), Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Leo Smith (tp), J.F. Jenny Clark (b)  
 Comme A La Radio Saravah SH 10006  
 L'Ete L'Ete -  
 Tanka 1 -  
 Tanka 2 -  
 Lettre A Monsieur Le Chef  
 De Gare De La Tour De Carol -  
 Le Brouillard -  
 J'ai Vingt Six Ans -  
 Chanson Pous Sa Mere -  
 Les Petits Chevaux -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors  
 Hello Chi Galloway 600502  
 From Bengali -  
 From St. Louis -  
 Fly With Honey Hee -  
 Dance -

Lester Bowie, Hugh Steinmetz, Kenny Wheeler (tp), Albert Mangelsdorff, Eje Thelin (tb), Roscoe Mitchell, Joseph Jarman, Alan Skidmore (ts), John Surman (bs), Willem Breuker (bcl), Dave Burrell (p), Barre Phillips (b), Steve McCall, Tony Oxley, Claude Delcloo (d)  
 Baden Baden, December 12-14, 1969  
 Gittin' To Know Y'All MPS 15269

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Fontella Bass (vo)  
 Paris, July 22, 1970  
 Theme De Yoyo Pathe CO62-11365  
 Theme De Celine -  
 Variations Sur Un Theme -  
 De Monteverdi -  
 Proverbs -  
 Theme Amour Universel -  
 Proverbs -  
 all titles also on Nessa N-4, EMI (J) 88022

Alan Silva (b), Lester Bowie, Alan Shorter (tp), Joseph Jarman (ts, ss), Steve Lacy (ss), Ronnie Beer (ts, ss), Robin Kenyatta (as), Michel Portal (as), Roscoe Mitchell (ss), Dieter Gewissler (violin), Jouk Minor (cello), Kent Canter, Irene Aebi (cello), Dave Burrell, Joachim Kuhn (piano), Don Moye, Jerome Cooper (d), Oliver Johnson (tympani)  
 Paris, December 29, 1970  
 Seasons BYG 529.342-4

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Don Moye  
 Chi-Congo Carson 3678  
 Enlorffe (Part 1 & 2) -  
 Hipparrapp -  
 all titles also on Paula 4001, EMI (J) 88010

Lester Bowie, Roscoe Mitchell, Joseph

Jarman, Malachi Favors, Chicago Beau (perc, harmonica), Julio Finn (harmonica), William A Howell (d)  
 Certain Blacks America 6098  
 Do What They Wanna -  
 One For Jarman -  
 Bye Bye Baby -

Dave Burrell (p), Alan Silva (cello), Don Moye (d), Roscoe Mitchell, Mitchell Glad-lux (b)  
 After Love America 6115  
 My March -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Don Moye  
 Ohnedaruth America 6116  
 Lebert Aaly -  
 Dedication To Albert Ayler -  
 all titles also on Prestige 10034

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Don Moye, Fontella Bass (vo)  
 Part 1, How Strange America 6117  
 Part 2, Ole Jed -  
 Horn Web -  
 all titles also on Prestige 10049

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Don Moye  
 Tokyo, January 15, 1972  
 Duffvipers Trio PA 6022-3  
 (Part 1 & 2)  
 Check-Mate -  
 Dautalty (Part 1 & 2) -  
 Mata Kimasu -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, Don Moye  
 Ann Arbor, September 9, 1972  
 Nfamoudou- Atlantic SD-1639  
 Boudougou  
 Imm -  
 Unanka -  
 Oouffnoon -  
 Ohnedaruth -  
 Odwalla -

Lester Bowie, Roscoe Mitchell, Joseph Jarman, Richard Abrams (p), Malachi Favors, Don Moye  
 Chicago, September 1973  
 Illistrum Atlantic SD-1651  
 Barnyard Scuffel Shuffel -  
 Nonaah -  
 Fanfare For The Warriors -  
 What's To Say -  
 Tnoona -  
 The Key -

Roscoe Mitchell (solo saxophone)  
 Kalamazoo, October 22, 1973  
 Eeltwo Sackville 2006  
 Montreal, November 2, 1973  
 Nonaah Sackville 2006  
 Tutankamen -  
 Enlorfe -  
 Jibbana -  
 Oobina -  
 Ttum -  
 Pori, July 12, 1974  
 Nonaah Sackville 2006

This discography lacks recording dates for some sessions. We welcome additions and corrections.



Bunky Green started his professorship early.

"When I was 16 or 17, I was playing everything that Bird had. I could play every Bird solo - verbatim! At 16 I had that down, so what I would do is to take the other kids with me - the cats younger than me - and would teach them. They would all follow me, and we'd get into my father's car and drive out to the lake. There, with my little blackboard, they'd all sit around while I'd analyze Charlie Parker. I'd say, 'Now here is a minor seventh. Here's the extension of this dominant seventh chord. See? What Bird is doing is playing on the top of this chord.' And I'd repeat them over and over again on my saxophone."

The above discourse in ornithology took place in Green's home town of Milwaukee, Wisconsin. It was the first manifestation of a particular gift that would reveal itself again over two decades later in Chicago, Illinois.

After years of establishing himself as somewhat of a legend in the Midwest, Bunky Green has returned to the classroom. As a music instructor at Chicago State University, Green is bestowing his wealth of knowledge and experience upon a new generation of musical scholars. Bunky is that rare breed of individual who is at once a brilliant player and a communicative teacher. He possesses all the attributes necessary for successful pedagogy. He has served as clinician/adjudicator for several collegiate jazz festivals, holds a music degree from Northwestern University and most importantly, has shown himself to be an expressive schoolmaster. Fortunate are the youthful minds that fall under his tutelage.

Green finds his present environment remarkably invigorating. Indeed, his present quintet is composed entirely of pupils, and the band is creating a musical form which is of equal challenge to instructor and student alike.

As articulate verbally as he is musically, words tend to flow from Green in a manner similar to the way in which notes surge from the bell of his Selmer. During a recent conversation, he eagerly discussed his past as well as his present activities. But first, a bit of biography.

It was about ten years ago that I first discovered Vernice "Bunky" Green. The place was the now defunct Chicago nightclub, the Plugged Nickel. A friend and I had dropped in to hear the Miles Davis Quintet. As is often his wont, Miles was not to show, and to our bewilderment, we found a group of unfamiliar faces on the bandstand. Subbing was a group of musicians led by Paul Serrano, a trumpet player rather well-known locally. As a part of the Chicago jazz underground, he had gained a formidable reputation at several of Joe Segal's Jazz Showcase sessions and had also served a stint with the MJT + 3, a fiery quintet that enjoyed some recording success during the early 1960's. Still, it was the mysterious alto player who really grabbed us. It only took the opening tune; my friend and I had flipped! At that precise moment, had Miles walked in, we personally would have

# BUNKY GREEN



compelled him to leave.

Soon after, I encountered Bunky again at one of Segal's annual Charlie Parker Memorial concerts, this time in the company of Freddie Hubbard, Roy Haynes and Eddie Harris. Still later I found him surrounded by percussionists (i.e., Max Roach, Tony Williams, Harold Jones and Don Lamond) at a drum bash put on by the Gretsch Drum Company. By now I was completely captivated by Green's playing.

That he has chosen Chicago rather than New York City or Los Angeles as his home may have cost Bunky Green some renown. For local devotees, however, it has been a blessing to have amongst us one of the finest exponents of jazz saxophone.

In an effort to lend credence to his enigmatic stature, I asked Green the inevitable question. "Well, I've worked with Sonny Stitt, Yusef Lateef, Gene Ammons, Kenny Dorham, Donald Byrd, Jimmy Heath, Wynton Kelly...so many guys," he replied. Having known that he had worked briefly with Max Roach, I couldn't resist the temptation to remind Green that his facial features bear a strong resemblance to the famed drummer. "Yeah", he quipped. "People have told me that I look like a short Max Roach."

For a period of about two months in 1960, Green played with bassist/composer Charlie Mingus, a musician with a reputation for engendering new talent - especially saxophonists. "I met Charlie through Lou

Donaldson. Apparently Mingus had heard about me, and Lou vouched for me. Lou said, 'Yeah, here's a cat you want to take.' So right away I got a hook-up and started playing with Mingus. Through Mingus I met a lot of people on the road, but initially the greatest experience I've received in terms of finding my own thing and sort of flying myself I contribute to Charlie Mingus. He always stressed being yourself and how a cat couldn't really be Bird - it's impossible to be Bird! Charlie Parker had made a definitive statement in his area, so the only possible thing to do was to move to another area. That is cause for a lot of thinking and re-evaluation of style."

Sure, like almost everyone who has picked up the alto saxophone during the past three decades (particularly those musicians of Green's epoch), Charlie Parker's influence is felt. But the shape of Green's music is in another direction. Having worked in a wide variety of settings, his musical personality has found no derivative mold. Bunky's present approach is totally his own, and he owes a debt to no one.

At the same time, he still remembers Bird and talks about him with great affection. "That solo on Bird of Paradise ... the way he entered! That statement alone is so lyrical. A couple of motifs were so packed with possibilities for expansion that you could write an entire symphony around them. Yet I really don't

listen to him much today. I love him so much that if I turned him on now he might just - POW! - blow my mind.

"At first I simply tried to be different without having any base to work from. I didn't know that it would involve a lot of research, so I became involved with things like older musical forms such as organum, which goes back to the 10th century. In organum I found quartal harmony (i.e., chords by fourths rather than thirds as in fundamental harmony) existing that early! I started listening and trying to simulate this sound. I've worked on it for about eight good years, off and on, and have really intensified my study during the past three years.

"Now what's happened is that I have kind of forgotten how to play the way I used to play. It's funny but I had to sort of mentally discard things in order to bring in a totally new concept. The things that you've played... you can't utilize them anymore. You can only use the technique that you have but can't employ the figuration - the lines. It is no longer applicable to the new situation. I shouldn't say new... let's say fresh tonality because after investigation, I found that it existed in in other harmonic forms. I had to discard Bird phrases, Sonny Stitt-type phrases and find the Bunkyism. Now I sound like myself, finally, and I'm kind of happy about it."

Happy indeed. To hear Green today is to observe a supremely content musician. However, his quartal approach to harmony has not always been a source of tranquillity for the saxophonist. At first his music hung in a delicate balance between the conventional and the new methods. "I was sort of wedged in between. I would go out there but was afraid to totally let go. Being insecure, I'd go back into my stock phrases a la Charlie Parker and Trane.

"After that period I started doing concerts and simply began playing that way." The last hybrid period for Green ended six years ago. "I did a concert at the University of Chicago... playing on changes and outside in my own tonality. But the first time that I found it was a workable new thing that I could only employ with new individuals who were in tune with me was one year ago. We did a thing at Wilbert Wright College, and I played precisely what I felt and wouldn't go back. I wouldn't let the audience or anyone else turn me around. They were saying things like, 'Bunky, play Green Dolphin Street'. You know!"

Asked about his gestation as a musician, Bunky reached way back. "I got a saxophone when I was 14 years old... no, I got it in high school when I was 13 because I was in junior high. My sister got the piano. She was taking lessons, but I would just sit there and start tinkling. I just played what I heard... you know! No one ever showed me anything about the piano. I heard Bud Powell play and copied that. I used to play a lot alone and would avoid my friends. I liked to play alone so that I could create my own images. And to this day, I'm somewhat of a loner. I am not a hanger-outer. You'll never find me on the scene unless I'm playing.

If I'm working, then you'll see me, otherwise, I'm home and in bed at 9 o'clock. I'm that type of cat."

I inquisitively asked Bunky about sessions, those musical assemblages that are historically part and parcel of the jazz musician. "I simply avoid them," was his response. "I usually know where they are taking place and what's going to be played. First, there will probably be Trane's Giant Steps, and then there'll be some blues... and some Tin Pan Alley tunes with the standard changes. But I really don't care to play like that anymore. Oh, once in awhile I'll practice on changes as they relate to traditional tonality so I won't lose that art altogether, but now I practice on the other more."

Green emphasizes that equally essential to his harmonic conception is a new-fashioned rhythmic development. Referring to the collective efforts of the quintet, he relates, "We've tried to be scientific on the entire thing and began with the premise that what we have needs a totally new rhythmic approach. Well, not new again but an approach with more vitality! Actually what we've done is to take away the bar lines again as in Renaissance music... polyphony at that time because they were dealing with (melodic) lines instead of harmony. But we've gone back! We've taken them out rhythmically, so that's another method we have used to vitalize the situation.

"I've tried it with other rhythm sections, but it doesn't work as well with a straight jazz beat. I would start playing a lick with the drummer and would play my time against his. But he would try to follow me and would just blow the whole thing. Part of this concept requires that the drummer be metrically sound. That's why I picked a Latin/rock feeling. You know how Latin is! Once it starts it stays there and has really got you."

Bunky's interest in Latin music goes back much further than the mere incorporation of some of its elements in his present band. He has gigged frequently with Latin groups. "When I came from Milwaukee, I started with Manny Garcia. At the time Stan Getz was very popular, and Manny wanted to get some of that bossa nova, saxophone-type thing going. He'd heard of me, knew about my playing and told me to come along.

"Latins turned me on to rhythm. Rhythmically they really cook. That's the first way I learned to play that staggered rhythm over a metronomic sound... playing all sorts of counter-rhythms against a relentless pulse. I've got so much of the Latin rhythms that, if you listen to some of my things, you'll find that I sound like a saxophone player playing timbales.

"If you go into an environment and come out changed as a result of marinating within, then I think you've gained a lot... if it's a positive factor. I keep an open mind for any sound that I can borrow, which is a euphemism for plagiarizing. But that's the name of the game - listening!

"I don't really listen to jazz records, though, unless something unusual comes

up. It's hard for me to listen unless it's a real giant of a thing. Oh, a student may say, 'You really should hear this, Bunk. This cat is really burning. Something's happening!' Generally speaking, I've listened but been disappointed. I haven't heard anything to turn me on since Trane... not the late, late Trane thing but sort of mid-Trane. After that, what saxophone players can you really talk about? It's a question of contribution. John Coltrane made a contribution. Now where's the next cat?"

Green has observed that contemporary musicians typically find their niche in one of two genres. "You have your freedom players and people playing on changes. Now I'm not speaking disparagingly of any player. But I'm trying to see a pattern here. Bird brought changes to a culminating point. Bird filled the bottle up, and Coltrane put a cap on the top. There's nothing left to do on changes. The only thing you can do is to reiterate what these people have done. So the next thing you say is, 'Where can I go?' There's only one place - fresh tonality. And how do players react to it? I'll give you a saxophone, you can take it, start pushing buttons and blowing, and whatever you come to, if that's you, then it's cool.

"But then I said, 'Wait! What these people seem to be reaching for is organized form', because it will culminate. All down through history, music has always been organized. It started off going in different, diverse directions because people have tended to grow tired, but it has always resulted in organization. So I simply worked out a system. The main thing is to solidify what I am doing now... to make a contribution. I know that it is necessary to the music... to younger cats coming along."

Bunky Green just turned 40 years old. Notwithstanding the old adage, it would be misleading to suggest that his musical life is just beginning; yet it is unlikely that his spirit has reached its pinnacle. Gratified by his own direction as a player, he looks with similar pleasure toward his continuance as a mentor. "These kids are a part of my future," he readily admits.

Well the feeling is mutual, as indicated recently by one of his students who testified that, "He is certainly a part of my future."

Bunky Green has recorded often as both leader and sideman. Unfortunately, virtually all of these recordings are presently out-of-print. A bit of detective work, nevertheless, may well result in one of his albums being unearthed. I suggest perusing the "budget bins", a place where I have found more than one of the items listed below.

Playin' For Keeps - Cadet 766  
Testifyin' Time - Argo 753  
The Latinization of Bunky Green -

Cadet 780  
My Babe - Exodus 6001  
Soul In The Night with Sonny Stitt -

Cadet 770

---

ARTICLE BY BILL BENJAMIN

---



# record reviews



Roland Baggenaes  
Eugene Chadbourne  
Jack Chambers  
Ian Crosbie  
Roger Dean  
Peter Friedman  
Mark Gardner  
Doug Langille  
John McDonough  
Mark Miller  
Roger Misiewicz  
John W. Norris  
Barry Tepperman  
Lee Underwood  
Tex Wyndham

## BIRTHRIGHT

Free Spirits  
Freelance FS-1

Three musicians - Joe Ford (soprano, alto, piano), Paul Gresham (tenor), and Nasara Abadey (drums) - form the creative core of this ensemble. Their conceptions take root in the musics of Miles Davis (pre-rock), John Coltrane, and other giants of the preceding musical generation. These three, and the others who join them in this Buffalo-based ensemble, take the artistry of those predecessors as their creative birthright - and they all prove themselves worthy of it in this recording. While, armed with that knowledge, you might expect little of startlingly new dimension to come forth from these men, what you do anticipate - and find - as their hallmark is inspiration and creativity in the realms they choose for themselves. What "Birthright" stands for, in essence, is a consolidation of the past twenty years' musical thought. That such roots can still be as fruitful as the music on this recording demonstrates is a favourable statement on the future survival of the art.

Although in concert "Birthright" performs from a book made up of originals and other artists' compositions, this recording contains three compositions by Gresham and two by Ford. Both saxophonists draw particularly heavily on the Coltrane years for their roots, and their lines inhabit the pervasively modal atmosphere of that era. Both are freely conversant with any of the myriad stylistic permutations Coltrane developed, and solo throughout with power and grace. While the ensemble sound tends to be hard-bop-ish, the two attain an astonishing unity of purpose and of sound not only with each other, but with the classic Coltrane/Sanders sweep of the "Meditations" era, in Ford's Jowcol (dedicated "to the life, memory and spirit of John Coltrane" - would that the myriad men he had counseled and clothed showed such dedication!). Abadey has a powerful, diversely multi-directional drive of an intensity that few of his peers - especially those bred outside the New York City hothouse (though all three have shared stands with major movers in the music) - attain.

While the three nuclear musicians establish the basic experience of the music - solid, inspired, contemporary mainstream jazz - the exact ensemble colour/texture mix molds itself around each additional creator. Important to the success of this recording is the propulsive bass of Jim



Kurzdorfer. While pianists Onaje Allen Gumbs and Jimmy Manuel are less individually vital to the development of the music, each attains vivid interplay with the ensemble.

"What "Birthright" is also about, for me, is self-determination in one of its highest forms - the freedom to play and be oneself, as one wishes to be without constraints imposed, whether that means to follow a forward-looking or a regressive heritage. That last point is not well-recognized in general. The last five years have seen the destruction of Albert Ayler's music and then his person, the conversion of Miles Davis into one of the most farcical trendies of all time, the turning of the careers of Andrew Hill, Eddie Gale, and several others to shit - all perverted through commercial methodologies. But even the vividly independent Detroit Contemporary Five - whose music one might have thought would have suited aims of marketability more closely than the others mentioned above - had to become the slavishly Milesish "Kenny Cox and the Contemporary Jazz Quintet" for the purposes of Entertainment From Trans-america Corporation. While the music "Birthright" plays is of a genre that, up until the late 1960s, a label such as Blue Note corporately stood for, any such a taking up of their music by the professionals would have meant a loss of Gresham/Ford/Abadey's collective and individual options to be themselves. Their souls would have been destroyed; and indeed it seems from experience that the only alternative to spiritual death in the music is self-preservation through self-production. Freelance Records is their own production facility, an enterprise undertaken with the same sincerity, enthusiasm, and commitment to excellence

that they bring to their musical creations.

I doubt that I really need to say more. Such sincere self-determination deserves at least the support of the knowledgeable public, and certainly anyone interested in the areas of expression "Birthright" espouses should pick up on them. The music is excellent in its genre - or by any other standards. This is a recording you should make a point of hearing... and once heard, you must own.

(Available for \$5 from Birthright, P.O. Box 514, Buffalo, N.Y. 14240, U.S.A.)

- B.T.

## MAL WALDRON

Up Popped The Devil  
Enja 2034

Pianist Mal Waldron's first New York recording in quite a few years (he has been largely resident in Europe and points east since the late 1960s) is typically thoughtful and provocative. Waldron's growing body of impressive compositions warrants close study and appraisal. His horizons have definitely expanded and developed during his years of exile.

I don't like all of this record which might have been enhanced by sensible editing. On the title track, for instance, after the suitably sinister introduction and an excellent rhythmic solo by the leader, there is some vapid wandering by bassist Reggie Workman and drummer Billy Higgins who tend to destroy the mood.

Space Walk, is another lengthy, atmospheric piece which does capture the eerie quality of a weightless stroll in space. Carla Poole's flute pops in and out of the sound carpet laid by the trio. Workman uses his bow to good effect, Higgins provides bursts of acceleration and Mal broods hypnotically over the keyboard. Again, though, the performance is unduly extended. An original idea is defeated by by needless repetition.

Snake Out is reminiscent of Monk's compositional manner. Waldron, essentially a rhythmic rather than melodic player, really cooks here, chasing or fleeing from the beat as whim takes him. Higgins is a great help because he propels the pianist into ever changing metres. In fact they could have made this one without a bass; Workman just tends to clutter things up.

Changachangachang builds up excitingly as Waldron pounds a static chord with the left hand while his right roams freely. This music surges and recedes in tidal

# FRENCH IMPORTS and BLUE NOTE

## FESTIVAL

- 9225 ALB 139 SIDNEY BECHET - The Best Original Sessions w. Muggsy Spanier, Mezz Mezzrow, Joe Sullivan  
9225 ALB 144 BILLIE HOLIDAY - Lady Sings The Blues - Original Sessions 1937-1947  
9225 ALB 147 COUNT BASIE - Sessions 1944-45 V-Discs  
9225 ALB 155 STEPHANE GRAPPELLI - BILL COLEMAN - Les Classiques du Jazz 1973 recordings  
9225 FLD 596 STEPHANE GRAPPELLI - Satin Doll  
\$6.98 postpaid (two-lp set)

## AMERICA

- 9232 AM 6122 ANTHONY BRAXTON - Donna Lee  
9232 AM 6139 JEAN - LUC PONTY-STEPHANE GRAPPELLI  
\$5.98 postpaid

- 9232 AM 3/4/5 CHARLES MINGUS - The Great Concert With Eric Dolphy  
9232 AM 8/9/10 CHARLIE PARKER - Anthology Original Dial 78s in chronological order.  
\$9.00 postpaid (3 lp set)

- 9232 AM 011/012 ANTHONY BRAXTON Saxophone Improvisations Series F  
\$8.00 postpaid (2 lp set)  
from CODA Publications

- THAD JONES - Detroit/New York Junction - BLP 1513  
JUTTA HIPPIE At The Hickory House, Vol. 1 - BLP 1515  
JUTTA HIPPIE At The Hickory House, Vol. 2 - BLP 1516  
KENNY DURHAM - Octet/Sextet - BLP 1535  
CLIFFORD JORDAN - Blowing In From Chicago - BLP 1549  
CURTIS FULLER - Bone And Bari - BLP 1572  
JOHNNY GRIFFIN - The Congregation - BLP 1580  
LOUIS SMITH - Smithville - BLP 1594  
BENNIE GREEN - Soul Stirrin' - BLP 1599  
DONALD BYRD - Off To The Races - BLP 4007  
WALTER DAVIS JR. - Davis Cup - BLP 4018  
DIZZY REECE - Starbright - BLP 4023  
FREDDIE REDD - Music From The Connection - BLP 4027  
FREDDIE HUBBARD - Open Sesame - BLP 4040  
HANK MOBLEY - Workout - BLP 4080  
SONNY CLARK TRIO - BST 81579

\$6.98 each postpaid from CODA Publications

fashion. All instruments continue to follow their determined patterns but by clever use of dynamics one is thrust to the fore as his colleague retires imperceptibly. So there are no solos as such - the trio are interlocked throughout.

My copy of this record has a lousy surface which caused the tracking arm to jump several times alarmingly. The Audiofidelity pressings are not up to the original German issue so I'd recommend you to plump for an import copy if you can find one. An intriguing lp despite the weaknesses mentioned above. - M.G.

## TERRY WALDO

Sounds Of Ragtime And Vaudeville  
Fat Cat's Jazz FCJ-151

On January 6, 1974, ragtime pianist Terry Waldo made a solo appearance before the Potomac River Jazz Club in Arlington, Virginia, playing a number of classic rags, singing some good-natured oldies, and wrapping it all up with appropriate introductory remarks. That material, complete with the crowd noises and occasional fuzzed recording inevitably attendant in such circumstances, comprises twelve of the fourteen tracks on this lp.

Terry's piano work will appeal to traditional jazz fans and to ragtimers as it has both a bluesy, swinging quality and a propulsive, straight-ahead ragtime stride. The nine solos make for varied listening, with three Scott Joplin compositions; two Eubie Blakes; one each by Waldo, Luckey Roberts and Charles L. Johnson; and the well-known Tiger Rag.

The five vocals are delivered in a casual, unstudied manner that fits very comfortably with the back-room atmosphere generated by the piano solos. Fairly humorous numbers, they are sprinkled through the lp, adding appropriate balance and sense of fun to the program.

All in all, an entertaining lp that's also of good musical value. Knock off some for the sound, but it's still a worthwhile acquisition. - T.W.

## LESTER YOUNG

Newly Discovered Performances Volume 1  
ESP 3017

There's nothing "newly discovered" about this music. BeBop Boogie, I'm Confessin' and I Cover The Waterfront were all on Charlie Parker 409 (and its successors) while Lester Leaps In, I Don't Stand A Ghost Of A Chance With You, Just You Just Me and How High The Moon are all on Alto 707. Sweet Georgia Brown (plus the first three of the Alto titles) from the November 27, 1948 broadcast are on Queen Disc 001.

Sound quality is much improved from previous issues and the unique tone of Lester Young is well captured - making this particular issue desirable for lis-

teners as well as collectors (retention of Symphony Sid's announcements will please or irritate but at least there can be no confusion about the personnel!).

The proliferation of broadcast/transcription material is usually unfair to the musician. His regular working schedule requires him to perform nightly under widely varied personal and outside circumstances. While playing he is unaware that someone is documenting his very breath for posterity with the aid of inadequate recording equipment. Musicians, like everyone else, function at different levels and on many occasions their playing fails to transcend the gig. On the other hand there can be magical moments (even weeks) when the environment, musicians and inspiration coincide in the creation of great music. Such was the case with John Coltrane's quartet in the early 1960s on a European tour, for instance - and everyone will have their own memories of great concert/club sessions. Nonetheless musicians respond to the challenge of recording in a studio with the little added touches which make even familiar material something special. This is why the "masterpieces" of the music are usually studio productions.

The great jazz stylists rarely perform badly so this is a worthwhile release of Lester Young's music. It captures him within the framework of his regular sextet - he is relaxed, plays good solos, and emphasises, through his genius, the inadequacies of Jesse Drakes, Ted Kelly and Freddie Jefferson. Pres demonstrates why he was "king" - and the most imitated saxophonist of his time. No one was able to emulate his incredible sense of time, melodic imagination or tone. His ballad interpretations were always superb and there's a marvelous version of I'm Confessin' on this record.

Live remotes of jazz music are almost non-existent in radio today - and this release takes us back to a less contrived, more natural time. It also shows us that Lester Young was a master musician.

- J.W.N.

## THE BASS

Impulse! ASY-9284-3

The evaluation of any project must consider two fundamental aspects - conception and completion. Here the root concept is laid out concisely on the front panel of the box: "A historical and critical analytic guide to the major trends in the development and refinement of the fundamental harmonic and rhythmic force in the jazz rhythm section." Assuming successful execution, is this a valid aim for our time? For at least two reasons, my answer would have to be yes. The first of these is the inevitable attrition of the older generations of creators involved with this or any other instrument, warranting special interest projects of this sort (or the Music Workshop "Jazz Styles and Analysis" series) for the dissemination and elucidation of the present lineage of instrument for its future practitioners.



(Once having seen the past, the future may be better delineated. One problem with such attempts at preservation, though, is that the ultimate "mysteries of the art" - the personal techniques that lend an individual sound and stamp to each performance - are not well communicated by such indirect means.) The second reason is the peculiar role and attributes of the bass violin in the ensemble setting, and its potential supplantation (already virtually completed in popular musics) by the infinitely-more-limited bass guitar; if there is to be a future generation of bassists in such circumstances, the bass' present beauties must be made known.

The need for detailed documentation of this art being justified, whether this particular anthology (nineteen performances on three discs in a boxed set with ample annotation) answers the need is a vexing question. All selections are individually excellent, each illustrating one (or - in one case - two) creator's interpretations of the potentials of his instrument. But... "a historical...guide to the major trends" implies to me an attempt to follow instrumental usage from its roots. Just by starting the collection with Jimmy Blanton that objective is defeated, for - giant that he was - he was not the first significant, creative bassist in jazz. As the liner notes indicate, Pops Foster, John Lindsay, Walter Page, and perhaps even Slam Stewart (creating along totally independent lines) merit equal consideration. Conversely, although the artists included all have their own solutions to the role of the bass in the musics of their day, some are so similar as to be redundant. For instance, with Oscar Pettiford, Ray Brown, and Paul Chambers heard from, Milt Hinton and George Duvivier need not have been, while Wilber Ware, the key transitional figure between that school and the Haden/LaFaro era, is inexplicably omitted. There is a similar glut in the examples from more recent years, where there seems too little divergence between the directions taken by Stanley Clarke, Cecil McBee, Henry Grimes, Sirone, and Reggie Workman to warrant including them all in what should be a selective guide to trends; particularly so when two other influential artists representing differing views in the same timespace - Eddie Gomez and Gary Peacock - are bypassed. ABC-Impulse did search beyond its own vaults to compile this set (to Columbia for the Blanton-Ellington Plucked Again, and to Fantasy for the Bill Evans-Scott LaFaro Gloria's Step), but one gets the feeling that they should have looked farther afield, more carefully.

This apart from the question of whether the particular selection chosen for an artist really represents his impact on the development of the instrument. This is a matter of personal taste in most instances, but in two places the choices made stand out as totally anomalous. The zenith of Ray Brown's influence was in the late 1940s, following his recordings with the Gillespie sextet and large orchestras; especially since rights to these masters seem quite easily obtained, they would have been the logical choices to demon-

strate his art. The improvisation included, *The Very Thought Of You* from a 1968 session with Milt Jackson, shows Brown - after absorbing some idiomatic feedback from Jimmy Garrison - playing in a style strikingly different from the one that established his influence in the lineages of the bass. The opposite is the case with Henry Grimes, whose 1962 Long Wharf solo alongside Roy Haynes and Roland Kirk well precedes his artistic and technical maturation and his impact on the New York new music scene of the middle 1960s.

One other bitter reminder. The two Pettiford titles - *Tricotism* and *The Plain But Simple Truth* - come from a beautiful 1956 small-group session with Lucky Thompson that has laid fallow for over a decade now while ABC-Impulse has shilled much material of far more dubious distinction. I hope that - now that it has reared its head again - we can expect to see a full reissue shortly.

The best I can say for "The Bass" is that it's well-produced, and generally a good try. I do hope, though, that any further such projects will invoke a little more thought to conceptual consistency and a little less attention to corporate expediency than this one did. - B.T.

---

## VARIOUS ARTISTS

---

Whole World In His Hands 1927-1936  
Herwin 207

---

This is the third volume of Herwin's Sanctified recordings, and it collects the remaining bits and pieces unreissued in the earlier lps. The highlight is side 2, with six Blind Roosevelt Graves items. Four of these have been variously reissued previously, however, but the improved sound plus the convenience of having them together make this worthwhile. Graves and his brother feature beautiful rough harmonizing, country guitar (and in some cases cornet), and stirring rhythms to set them apart immediately as geniuses.

Brother Williams Memphis Sanctified Singers, and Rev. P.W. Williams And His Sanctified Singers provide further items of somewhat lesser interest, although the latter gives you a pretty good feeling of a sanctified service.

The remainder are edited chunks from 78's with preaching, so you are just left with the singing. Unfortunately, these singing parts are often too brief for the listener (and in some cases even the singers) to get very far into a song before being cut off. However, for what they are worth, we get performances by Elder Curry, McIntorsh and Edwards, Rev. E.D. Campbell, and Elder Richard Bryant. In several cases, the normal take is augmented with rare alternate takes, but basically I feel the whole practice of editing is wrong-headed. In a 78 side, you get into the spirit to some extent with the sermon, even if only in an oblique way. Further, fanatical collectors are the major audience for this material at the current time, and so they will probably have to hunt up the 78's anyway, if they

can find them.

Notwithstanding the above, side one is valuable because it at least gives the best parts of the records, and is more likely to hold your attention than two minutes of sermon. Also, none of these has been reissued in any other form, so if you want it at all on microgroove, you have to get it here. Finally, the record is worthwhile as it stands, and should appeal to gospel (and even some blues fans) who like their music country. What this isn't is an introductory lp; what it is is a finishing round-up for those committed to the music of Herwin 202 and 203, both of which are simply excellent.

One thing to note; on my copy, the items listed on the jacket and label for side two don't correspond to the order that's actually on the record, but the songs are readily identifiable. - R.M.

---

Ragtime Piano Interpretations  
Folkways RF 24

---

The "novelty rags" of the 1920s, following in the wake of the success enjoyed by Zez Confrey's *Kitten On The Keys*, embodied the last major ragtime style. They have been somewhat neglected since, principally because they are fiendishly difficult to play - thus being relatively poor sellers, leaving fewer copies of published scores to be rescued by today's ragtimers, and beyond the grasp of the part-time pianists who have until recently been virtually the sole support of the ragtime revival.

This excellent compilation by ragtime historian David A. Jasen offers 15 novelty ragtime piano solos (actually one effort, Harold Willoughby's funky ride on Confrey's *You Tell 'Em Ivories*, is enhanced by a lightly-tapping drummer) and three piano duets, almost all of which date from the 1920s (although Mike Bernard's flashy 1912 rendition of *Everybody Two-Step* is presented as the first ragtime piano solo recording). The whole novelty field is covered - the famous rags (*Kitten*, Canadian *Capers*, *Doll Dance*), composers (Confrey, Roy Bargy) and pianists (Bernard, Frank Banta, Willie Eckstein), as well as many gifted musicians (six of the female gender), tunes and performances that have fallen into completely undeserved obscurity.

The tempo is generally fast, the rhythm solidly striding, the mood exuberant, and the technique absolutely incredible. These artists sail through the complex structures of the rags with ease and confidence, despite cascading two-handed figures and eccentricities that, stacked end on end, tax the keyboard's resources to the limit.

The welcome flood of ragtime lps to hit the market in recent years has unfortunately failed to do justice to novelty ragtime. I would hope that the appearance of this album, an ideal sampler of the genre, will help change it. Mandatory listening for anyone interested in ragtime. - T.W.

---

Big Little Bands  
Onyx Records 220

---

Another Onyx anthology of odds and ends. This one features four sessions by four different groups. Jimmy Rushing leads a 1953 pickup band containing an abundance of former Basie sidemen (Tate, Dickenson, Page, Jones) but very little of the Basie spirit. Nothing of interest happens. The same can be said of the Russell Jacquet sides, save for a few pleasant choruses by Dexter Gordon, vintage 1947.

Joe Thomas (of tenor sax fame) has a couple of above average tracks distinguished by tight, hard driving ensembles and a strong rhythm section anchored by Truck Parham's bass.

But the main interest centres on Don Redman who fronts a roaring 1947 big band of 13 pieces. And roar it should with such as Lips Page, Henderson Chambers, Don Byas, Dick Vance, and Cozy Cole in its ranks. The reed section sings on Carrie Mae Blues and is followed by two sumptuous choruses by Page. Best track is Mickey Finn, which swings savagely and offers some mighty Byas and Cole in solo. Redman's two remaining sides are a novelty tune and routine ballad.

Good as the best sides are here, there are only four by my count. That leaves a lot of average or substandard specimens to pay your money for. Too many maybe.

- J.McD.

Please Warm My Weiner  
Yazoo 1043

The jacket refers to these numbers as "old-time hokum blues", a phrase that will do as well as any to describe this unpretentious material which had the sole purpose of being cheerful. That it still succeeds in stimulating good spirits after so many years (the fourteen sides date from 1928 through 1935), testifies to the skill of these artists, many of whom have been completely forgotten.

Styles range from country blues (Bo Carter and Memphis Minnie each supply the accompaniment, on guitar, to their vocals on the standard 12-bar pattern of, respectively, Please Warm My Weiner and Banana Man Blues) to the vaudeville (Leola B. and Kid Wesley Wilson on Uncle Joe, accompanied by medium-tempo, swinging piano and guitar). Actually, in some cases there is no "song" at all, the tracks being spoken dialogues, with some instrumental work in the background; the two recreations of a crap game, permeated with racial stereotyping and lacking sufficient wit to redeem themselves, fall in this general category and mark the LPs low points.

Lyrics tend to be on the blue side, but reflect ingenuity and humor in constructing double-entendres that really have two meanings. Elevator Papa, Switchboard Mama, by Butterbeans and Susie, is a fine, hilarious effort in this line, and the sly banter between Whistling Bob Howe and Frankie Griggs, The Coldest Stuff In Town is not only pretty funny but comes with an undercurrent of solid stride piano.

It is unfortunate that Yazoo here abandoned its normal practice of sketching the careers and histories of the musicians

## the CHICAGO SOUND

THE ROSCOE MITCHELL SOLO SAXOPHONE CONCERTS



Sackville 2006 - The Roscoe Mitchell  
Solo Saxophone Concerts

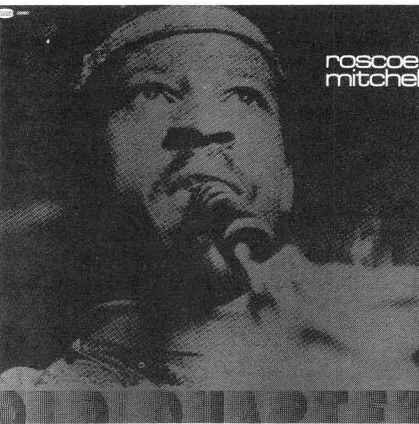
### SIDE ONE

Nonaah, Tutankamen, Enlorfe, Jibbana, Eeltwo (Part One)

### SIDE TWO

Eeltwo (Part Two), Oobina, Ttum, Nonaah

Roscoe Mitchell (solo saxophones)



Nessa 5 - Roscoe Mitchell -  
Old Quartet

### SIDE ONE

Old, Quartet Part 1

### SIDE TWO

Quartet Part Two, Solo

Roscoe Mitchell (alto, soprano, flute, clarinet), Lester Bowie (flugelhorn, trumpet), Malachi Favors (bass), Philip Wilson (drums)

Available from Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8, CANADA. \$5.98 postpaid

and/or songs in favor of liner notes presenting a sophomoric attempt at comedy. We should not have to consult discographies, for example, to get full details on Hometown Skiffle, Parts I and II, which spotlight an impressive roster of Paramount blues artists of 1929, or to learn that it is probably Ikey Robinson who does the meaty string playing on the Hokum Boys' I Had To Give Up Gym. After all, Yazoo is a collectors' label, and even if the music isn't meant to be serious, the people who follow it are.

Is that beside the point? Maybe. The most important thing is that this is a first-class LP. It will doubtlessly fill gaps for the dedicated blues fans. In its broad coverage of the idiom, its high-quality of musicianship, and its infectiously good-natured outlook, it also would make an excellent sampler for someone who wants to try blues. Recommended.

- T.W.

Impulse Artists On Tour  
Impulse AS-9264

Thank goodness for small favours. In this case, it's only one track (of a total of five) but it's sixteen minutes long and most important, features Sam Rivers. Can that be bad?

No prizes to Impulse Records though. Whatever their reasoning, it is unfortunate that they've chosen the sampler format of "live concert performances" to offer a shortened version of Rivers' Hues Of Melanin with similarly edited cuts by Gato Barbieri, Keith Jarrett and Michael White. Why a sampler? Well, it's one way of recovering some of the expense involved in going as far afield as Montreux, Switzerland to record a few of these people in the first place. More likely though, "Impulse Artists On Tour" is simply good promotion (and jazz certainly needs that) at the expense of the musician's craft.

Tenor saxophonist John Klemmer suffers least. His is the only performance left completely intact. Surprisingly, he goes easy on his favoured echoplex, and takes his cue instead from the energy of his rhythm section, Al Mouzon and Cecil McBee. Michael White's Fiesta Dominical comes as quite a contrast. It's a light bouncy latin thing, featuring his distinctively rhythmic violin style. Keith Jarrett's relaxed and funky solo piano introduction to Roads Travelled, Roads Veiled is equally agreeable. But as always, Jarrett's "Road" is a rambling one, leading him eventually to solo on soprano sax. He plays capably, but as Dewey Redman enters in duet, (apparently on tenor, although very fluently in the soprano range) the track unfortunately fades. Gato Barbieri's contribution, Encuentros, is somewhat more thoughtfully presented, fading into the final climax of a much longer improvisation. With what amounts to a nine-man rhythm section, Barbieri is the only soloist, a vibrant impassioned voice in an exciting, but all too brief performance.

And so to Sam Rivers. His recent emergence as a highly influential force in



New York's creative music scene has been documented only by the excellent album, "Streams", recorded at Montreux in 1973. Hues Of Melanin, cut at Yale later in the year, is an extended and fairly spontaneous soprano sax improvisation accompanied by Cecil McBee and the superb drumming of Barry Altschul. But as impressive as it is, Hues Of Melanin hasn't quite the impact of "Streams" simply because Rivers and McBee return again to some of the earlier performance's patterns of response. It's unfortunate that Rivers' many other talents, not easily presented in a trio setting, could not have been showcased. Sadder still, the fact that only this much of Hues Of Melanin has been released, means in all probability, that the rest will not be heard. But this much is a small favour, and an unexpected one, at that. - M.M.

---

## CAPSULE REVIEWS

---

The Paul Bley Synthesizer Show  
Milestone MSP9033

---

"The Paul Bley Synthesizer Show" demonstrates a deplorable trend in the music which is however perfectly understandable - the fertile improviser with a small but loyal following decides to go fashionably electronic in hopes of making a decent living for a change. Unfortunately, fashionable music is either old or superficial; this is superficial. Playing piano (Gary and Circles), Bley remains the same incisive artist he has been since the mid-1950s. His driving, frenzied right-hand lines springing obliquely from dense, tweed-spun harmonic blocks below are totally personal. Moving to his other instruments - the ARP synthesizer and the RMI electric piano - Bley plays little more than he would have on the acoustic instrument. Apart from occasional theremin-like glissandi and a very wierd quarter-tone vibrato, he makes virtually no use of the unique timbral or textural possibilities the synthesizer offers. Rather, he plays it as if it were a Hammond organ; his style is simplified to single lines, with implications sparsely sketched below in occasional notes and left for his various bassists and drummers to draw, undirectedly and motionlessly. The sound glares down at you statically from space, eerily and almost menacingly, a Phantom-of-the-Opera/baroque undertaking. As Bley intended, perhaps. Or maybe the empty-headed rock of Mr. Joy and Parks is what he wanted. I don't know. If, as Bley says, the synthesizer is "quite legitimate and capable of great nuance", he hasn't convinced me yet.

---

The Essence Of Mystery  
Blue Note LA-059-F

---

Alphonze Mouzon's "The Essence Of Mystery" is neither essential nor mysterious. Much of it - voices, strings, and all - is agreeable, finger-poppin' head-shakin' funk for smoking dope ya. A few titles slide sideways into the hard-driven latter-day bebop bordering on substantial-

ity that Blue Note so loves, with a Coltrane-derived soprano player and a mysterious pianist who likes Tyner, both anonymous. Mouzon, who works out of McCoy Tyner's current aggregation, is a powerful enough percussionist. He describes this sound as "black rock" - a potpourri of everything in Black music relevant to the ghetto brothers. His personality gives the music a pleasant rhythmic vitality, but deeper than that the album has about as much character as a glass of water. Another Black Rhythm Unhappyning.

---

Harlem Bush Music - Uhuru  
Milestone MSP9032

---

Gary Bartz first made his name as one of the most imaginative and lyrical altoists of the post-Coltrane mainstream in the late 1960s. With "Harlem Bush Music - Uhuru" he signals a shift in direction, as he joins Leon Thomas, Horace Silver, Les McCann and a few others in performing a music openly directed at the social awareness of the ghetto dwellers - rocking, blues-drenched songs with lyrics of social meaning. So far as it goes, "Uhuru" is the most successful album of that genre I've heard, because of Bartz' conviction in the music he plays, and because very few other performers of his generation have bothered to remember the moan of the street singer and work gang. Blue (A Folk Tale), taking up the entire first side, may not quite be comparable musically to - say - Parker's Mood, West End Blues, or Ramblin', but it's a deeply felt and thoughtful performance that says everything it has to. Vocals are by Bartz and Andy Bey jointly; while Bey's voice is always a pleasure, Bartz is probably the more convincing of the two for his lack of polish.

---

Follow, The Medicine Man  
Prestige PR10068

---

Bartz' more recent "Follow, The Medicine Man" continues the same paths, but with rather less success. I suspect that the apparent formula of the music has begun to wear on the alotist; more to the point is his concentration on the soprano, where he has an angular, stringent sound that somehow sounds misplaced in the progressive simplification of his musical structures. The album's main distinction is a delightfully robust rearrangement of the calypso Etoiles des Neiges. Otherwise the music is less substantial than "Uhuru".

---

'Bone Straight Ahead  
Famous Door HL-101

---

During the 1940s, Harry Lim's Keynote label produced several sessions of truly great small-ensemble swing and bebop music. Since then, the Keynote masters have been in and out of issue several times, and Lim has been in and out of the business several times. In the past year, he has returned with a new label of his own - Famous Door - and sessions which recall the era, if not the quality, of the original Keynotes. "Bone Straight

Ahead" by the Bill Watrous combo, is a damned good album of fresh, if not original, swing-into-bop sounds. Feeling and repertoire both recall Kansas City Seven dates of yesteryear, with Milt Hinton's short-of-breath bass and Al Cohn's close emulations of Pres (a stage I thought he'd long outgrown) putting the entire ambience of the recording back a couple of decades. Watrous' trombone style fuses J.J. Johnson's fleet change-execution with the dignified cocky swagger of a Vic Dickenson into something not quite-yet-individual, but pleasant, graceful, and eloquent. Quiet eloquence is the key to the date; you'd certainly expect nothing else of Hank Jones and Milt Hinton. Trumpeter Danny Stiles has a thin, shrill sound with which he takes running jumps at the fast moving, sharply articulated lines of a McGhee or a Navarro, and never quite succeeds at putting them together. Steve Gadd plays all the tricky little drum riffs and paradiddles you'd expect of someone out of the Tonight Show rhythm section or something like. Everyone swings. The most enjoyable titles are two looking back on K.C. days - Blue Lou and Lester Leaps In - and Watrous' Just Fiends, a harmonic paraphrase of (you guessed it) Just Friends. The album may be ordered for \$6.50 from Harry Lim Productions, 40-08 155th Street, Flushing, N.Y. 11354, U.S.A.

---

One, Two, Free  
Muse 5019

---

Eric Kloss began his recording career with Prestige some seven years ago, and moved to Muse when Don Schlitten first founded that label. The most personal area I've ever found in his playing is its terrifying lack of real personality. He seems to capture very adeptly the contemporary surfaces of whatever style he happens to be playing - bebop, hard bop, funk, pseudo-free - but I've never heard anything from him that would establish him in my mind as an individual saxophonist. His latest offering, "One, Two, Free", is - regrettably - no different. The title piece is a lengthy suite of contrasting moods over three different ostinato figures. Also heard are versions of Carole King's ballad It's Too Late and a Kloss original, Licea; all titles share the same deficiencies. He plays most effectively (if almost forbiddingly) in the sparse, moody second movement of One, Two, Free, subtitled Elegy. But even when trying desperately to play free music he can't escape the fishnet cul-de-sac of running changes. Of his companions, far the most rewarding is bassist David Holland (of whom CODA readers already have heard a great deal). Pat Martino manages to take the guitar solidly out of the chitlin' sweatbox of funk, but again never penetrates surfaces. He reminds me uncomfortably of Sonny Greenwich. Pianist Ron Thomas and drummer Ron Krasinski play competently and sympathetically, and certainly give Kloss the sound he wants. The liners refer to this as an important example of "Pennsylvania

jazz"; but it seems to me that any number of journeyman musicians virtually anywhere in North America or Europe could play music like this just as well. - B.T.

## JOE ALBANY

Birdtown Birds  
Steeplechase SCS 1003

Joe Albany's return to the jazz scene has brought forth a series of rave reviews. Well, I've heard his two recently released albums on Revelation and Spotlight and wonder if my copies were different than those of the reviewers who considered them so fantastic. To be honest, I considered them both a drag! Now mind you, I had been looking forward to hearing Albany's comeback. Any pre-conceived bias I had was all in his favor. After all, how could someone who played with Pres and Bird, had left the scene and become a legend, be anything but great. I am not being sarcastic, I truly expected some marvelous piano playing. As it turned out however the result was almost painful. Albany seemed technically unable to produce coherent music and I didn't find his ideas anything special either. Let me add that I don't expect every jazz piano player to exhibit the technique of a Martial Solal, Phineas Newborn or Oscar Peterson. In fact, if anything I usually prefer the less technically proficient but gutsy playing of a Sonny Clark, Carl Perkins or Horace Silver.

On this, his third recent recording, his technique seems somewhat improved but I still am not convinced by Albany. His phrasing sounds stiff and a lack of flow and relaxation is evident. In the liner notes the word turbulent is used and I find that a very apt description of Albany's playing, but not in the positive sense suggested by the liner notes. He sounds turbulent in an over-busy non-swinging way.

It is not that Albany is such a downright terrible piano player, it is just that I find the rabid enthusiasm needs to be tempered with what I regard as a more realistic appraisal of his playing. - P.F.

## MONTY ALEXANDER

Here Comes The Sun  
MPS 21 20913 - 1

Monty Alexander plays the type of piano that goes over extremely well in cocktail lounges and should make him very popular (and perhaps already has) among marginal jazz enthusiasts. As to his appeal to the serious jazz listeners (such as those I would expect to be readers of a publication such as CODA) I have serious doubts. Lots of style with little substance would seem to be an appropriate commentary upon his playing. There is not one track on this entire LP where I found Alexander to be getting into the meat of the music and creating rather than sliding along the surface.

I have heard Monty Alexander in person

at a local club and found his performance to be in the same vein as on this recording. Sparkling technique, a few dashes of Oscar Peterson, popular cliches, appealing choice of tunes, a charming personality - but little if any interesting jazz piano to be heard. - P.F.

## LUTHER ALLISON

Luther's Blues  
Motown G 967V1

There is no need to be shy of this set. Luther lets fly with his usually high-register, high-energy performance. Luther's pointed modern electric blues guitar is in great abundance on top of a relatively economic studio backup group. For the bulk of the material there is simply a small tight rhythm section with piano or organ, drums, bass, and second guitar. On a few, there is the addition of a small horn section. With the exception of pianist Paul White, none of the sidemen are regulars with Luther. They were likely chosen for Luther by producer Joe Periano or bossman Berry Gordy. Granted the sidemen are adequate, but possibly Luther's regular band could have put in a tighter blues performance.

One definitely positive aspect of the LP lies in its variety. The material ranges from straight modern electric alley blues to Motownish dance funk. And unlike, let us say, Freddy King's recent electric offerings, Luther allows for variety in his playing. His guitar breaks are much less predictable, therefore much more interesting throughout the course of the LP. Luther also blows a bit of together blues harp to augment his biting guitar and distinguished high gravel-based vocals.

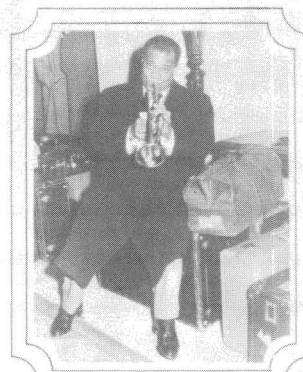
In terms of material there is uptempo dance funk in the form of Now You Got It and KT. The latter of which is believed to have been released as a single. Alley or expressway blues is present with the likes of the original Luther's Blues and the over-weight Let's Have A Little Talk. On the relaxed smooth side there is the mid-tempo ditty Into My Life and Part Time Love. Of course there are several borrowed, yet fresh pieces, from the established blues bank. Willie Dixon's Easy Baby lies close to the Magic Sam tradition while Roosevelt Sykes' Drivin' Wheel is brought into an eight cylinder Luther Allison mould. Finally, Someday Pretty Baby which Berry Gordy and one James Woodley take credit for, is simply a variant of Further On Up The Road. Personal favorites based upon subjective interpretation of merit, if they mean anything, are Easy Baby and Driving Wheel.

Some may feel this LP is too heavy, but the fact that Luther is carrying a blues tradition into a relatively individualized 1970's framework cannot be denied or overlooked. Vocally and in terms of electric guitar style, Luther stands out as an individual amongst many B.B. King based modern electric blues guitar stylists. Luther's blues, when he gets down to the blues, has all the electronic energy and emotive intensity of the current

# dogwood presents

LOUIS ARMSTRONG

in canada



vancouver BC  
January 26 1951

LOUIS ARMSTRONG: trumpet and vocals JACK TEAGARDEN: trombone and vocals EARL HINES: piano  
BARNEY BIGARD: clarinet ARVILL SHAW: bass COZY COLE: drums VELMA MIDDLETON: vocals

LOUIS ARMSTRONG - trumpet, vocal  
BARNEY BIGARD - clarinet  
JACK TEAGARDEN - trombone, vocal  
EARL HINES - piano  
ARVILL SHAW - bass  
COZY COLE - drums  
VELMA MIDDLETON - vocals

Rose Room  
Back O'Town Blues  
Say Si Bon  
Way Down Yonder In New Orleans  
Stardust  
The Hucklebuck  
Rockin' Chair  
Where Did You Stay Last Night  
Baby It's Cold Outside  
C Jam Blues  
Stomping At The Savoy  
I Used To Love You  
La Vie En Rose  
Lover  
I Love The Guy  
That's My Desire  
Royal Garden Blues  
Ain't Misbehavin'  
Love Me Or Leave Me  
How High The Moon  
Tea For Two

PREVIOUSLY UNRELEASED

A TWO-RECORD SET

AVAILABLE FROM  
CODA PUBLICATIONS, Box 87,  
Station J, Toronto 6, Ontario, Canada  
Price \$10.00 postpaid  
DEALER ENQUIRIES INVITED



decade. His music is a reflection or extension of the times. Until Luther, as he recently expressed a desire to, gets back into a free studio where he can personally pick the musicians and material, this LP will not hurt his reputation as a modern bluesman. Maybe in the future Luther will get back into a free Koester production and concentrate on his favorite musical form - straight blues. - D.L.

---

## GENE AMMONS

---

Got My Own  
Prestige 10058

As I sit down to type up this review I just read that Gene Ammons has died. This review was written prior to his death, but I feel badly that this couldn't have been a better tribute to the late Gene Ammons who I have long enjoyed. As it turns out though I can't recommend this album to CODA readers as it seems clear that this record is heavily oriented to cash in on the current popularity of the Billie Holiday film "Lady Sings The Blues". The LP was recorded in 1972 and features Ammons backed up by four different supporting units. Ammons does what is required of him in his usual full throated warm fashion. This record should be very appealing to many "soft core" jazz listeners. The "hard core" jazz collector can find many less commercial Ammons sides on the shelf and will only want this one if they have to have all of Jug's recorded output. - P.F.

---

## GATO BARBIERI

---

Viva Emiliano Zapata  
Impulse ASD-9279

If you listen enough, sooner or later you find some music that breaks you in two. Your brain reacts one way but your heart won't allow it. Bird with strings is the prototype. In your head you know it's just so much guff, but in your heart you can't help feeling it's all right, in fact beautiful.

"Viva Emiliano Zapata" is not exactly Bird with strings. It's not quite as deplorable on the one hand, and not quite as beautiful on the other. But it belongs to the same genre.

Chico O'Farrill's arrangements make a portfolio of standard Latin exports. Mambo-samba-cha, montuno-bolero-cha. At their worst, the arrangements are downright embarrassing. Lluvia Azul opens with a sequence that might be left over from O'Farrill's days with Kenton, complete with Maynard Ferguson (played expertly by Victor Paz) soaring over brass and bongos. Cuba meets Hollywood, and surrenders. The fact that the nineteen piece band, which includes ringers like Randy Brecker, Howard Johnson, Ron Carter and Grady Tate, rips through the arrangements without a hitch does not improve the spirit.

Meanwhile Gato Barbieri, the only soloist on the whole album, wails as if every note were exposing his nerve ends. He

doesn't stop to make value judgements about what's going on behind him, so he is as strong and compelling on Lluvia Azul as he is on El Sublime, the track where the head and the heart come closest to one another. Every scream, every growl, has perfect pitch, and the feeling just flows from him. Barbieri is one super soloist, the kind that transcends any school.

Some jazz merchants to the south have an easy solution for everything. Five stars, they would say, because of Gato. In this case, it's the only solution. - J.C.

---

## MARCUS BELGRAVE

---

Gemini II  
Tribe PRSD 2228

Perhaps Marcus Belgrave is best known for the period he spent as a sideman with the Ray Charles Band. For quite a few years now Belgrave has been quite involved as part of the local jazz scene in Detroit. This, the first record under his own name turns out to be somewhat of a mixed bag. Side one begins with an introduction of strange sounds produced by the Mini-Moog synthesizer which I suppose is to set the outer space mood suggested by the album title. Nothing on side one is of much musical interest.

Things pick up a bit on side two as the jazz feeling is given a more prominent role. Belgrave's trumpet playing is solid if not memorable. He also contributed all the compositions of which a few are rather good. The only truly superior musician on the album is drummer Roy Brooks who holds things together by the sheer excellence of his playing. I would like to hear Marcus Belgrave again, but next time in a setting where he is supported by all first class musicians. - P.F.

(available from Tribe Records, 81 Chandler, Detroit, Michigan, U.S.A.)

---

## SWING BANDS

---

BUNNY BERIGAN  
Leader & Sideman  
Jazz Archives JA - 19

JIMMY DORSEY  
Diz Does Everything  
Big Band Archives LP - 1216

TONY PASTOR  
Just For Kicks  
Big Band Archives LP - 1210

ARTIE SHAW  
The Broadcast Years  
Sounds Of Swing LP - 126

Although the first album is a welcome addition to the meagre ration of Berigan on LP, it seems a pity that it should include four tracks that don't feature Bunny at all! Tracks 1-6 on Side 1 are airchecks from Leith Stevens' WNEW Saturday Night Swing Club of 1936 and Bunny solos briefly on I Can't Get Started and Mr. Ghost Goes To Town. Body And Soul and Ride, Red,

Ride feature another great trumpeter, Red Allen, with alto saxist Tab Smith and Lucky Millinder's rhythm section, guesting on the show. Tracks 7, 8, 9 on Side 1 and 1, 2 and 6 on Side 2 are airchecks of Bunny's regular band in spring 1938, summer 1939 and spring 1942, with excellent solos by Joe Dixon and Gus Bivona on clarinet, Georgie Auld and Don Lodice on tenor sax and good helpings of characteristic Berigan. Contact and East Of The Sun feature Bunny with Tommy Dorsey's band in March 1940 and Ad-Lib Blues is an all-star jam session on which Bunny is joined by Harry James and Roy Eldridge on trumpet, Tommy Dorsey and Jack Jenney on trombone, Coleman Hawkins on tenor, Count Basie on piano, John Kirby on bass and Gene Krupa on drums. Sessions like this were very popular during the Swing Era but, with a few exceptions, e.g. Blues and Blue Lou by the Metronome All Stars, tended to get bogged down, in the absence of any scored framework, by the top-heavy personnels. Sleeve notes are brief and include person-nels, except for the 1942 band, which included Neal Smith and Red Langmeyer on saxes, Gene Kutch on piano and Jack Sperling on drums. Reproduction is so-so but there's plenty of good jazz.

Imagine a band that included Maynard Ferguson and Charlie Teagarden in the trumpet section, Nappy Lamare and Ray Bauduc in the rhythm section and played boppish Dixieland swing - the mind boggles! But that's exactly what Jimmy Dorsey was attempting in early 1949 when these airchecks were made. Reviewing the band at the Statler hotel in New York, Mike Levin wrote, 'Drummer Ray Bauduc played an uneasy combination of two and four-beat music... Charlie Teagarden's work was largely subordinated to the playing of 20 year old Marshall (sic) Ferguson, who, while fast technically... tends to throw too many scales into his solos. Jimmy stated frankly that the band was evenly divided between the bop and Dixie influences. Certainly both solo styles were demonstrated, though at no time did really convincing music ensue.' (Down Beat, April 22, 1949). The bop tracks, Diz Does Everything, See Saw and McGee's Closet, feature Ferguson in orbit, a too-florid trombone and Jimmy playing Bird licks yet! High spot of the album is Charlie Teagarden's tribute to Bunny on I Can't Get Started; low spot is Ferguson's tasteless Body And Soul. No sleeve notes, personnel is listed and reproduction is good.

Tony Pastor formed his band in 1940, after the break-up of the Artie Shaw band, consisting mainly of New England musicians assembled with the aid of trumpeter Charlie Trotta and including former Shaw sidemen, saxist Hank Freeman, trombonist Russ Brown and pianist Les Burness. Instead of following the Shaw formula, Pastor adopted a Basie-Barnet approach, which is well demonstrated on 16 tracks in this album from transcriptions recorded in late 1940, notably Wigwam Jump, Major And Minor and Flagwaver. Apart from Tony's tenor sax, the main soloists are Billy Robbins on trumpet, Bill Abel on

trombone and Burness. Pastor continued to lead a band for almost twenty years but, apart from sporadic excursions into bop in the late forties, his repertoire became increasingly commercial and overlaid with vocal and novelty numbers. Just For Kicks and One Day Furlough were recorded in 1945, the latter a short ensemble sign-off and the former a bouncy riff number featuring Stubby Pastor, Tony's brother, and Joe DePaul trading fours on trumpet and Dave Pell and Tony doing ditto on tenor sax. Personnels only on the back cover; reproduction good.

The Shaw album is made up of airchecks from the Lincoln hotel, New York, in December 1938 and January 1939, and from the Pennsylvania Hotel in November 1939. Shaw's facile, but often cliché-ridden clarinet is heard on every track, of course, and there are liberal samples of Georgie Auld's jittery, jumping tenor, the very underrated Bernie Privin on trumpet, George Arus' tailgate trombone and the frenetic backing of Buddy Rich on drums. The personnel quoted is not accurate for all tracks: on You're Mine You, Oh You Crazy Moon, Serenade To A Savage and One Foot In The Groove, Harry Geller replaced Johnny Best on trumpet and Dave Barbour replaced Al Avola on guitar. Reproduction compares very favourably with RCA Victor's double album of airchecks from the same venues released several years ago. A 'must' for Artie Shaw devotees. - I.C.

## ART BLAKEY

Buttercorn Lady  
Trip TLP-5505

Art Blakey has led several absolutely classic bands (the Shorter-Hubbard-Fuller group is one example), but his bands are always at least good no matter who's in them. That's because of the way Blakey pushes, a fact of life that anybody who's into this music is aware of by now. The group - on this re-release from 1966 consists of Keith Jarrett, piano; Chuck Mangione, trumpet; Frank Mitchell, tenor saxophone; Reggie Johnson, bass; and, of course, Blakey. All in all, a sort of strange mixture of players including two very popular figures of today back at the start of their careers.

The record - originally released on Limelight - was recorded live at the Lighthouse. The music has all the qualities Blakey is known for - exceptional drive, overwhelming energy and an always-present feeling of happiness. Blakey is a powerhouse all the way through, and the sidemen all have their moments. Nothing much happens on the short title tune, but the 12-minute ballad Recuerdo is the setting for excellent solos from Mangione and Mitchell. Mitchell pulls off a hot one on the fast-paced Between Races, and Jarrett proves himself more than capable throughout. He works a few of his well-known "effects" such as strumming the piano strings into this decidedly non-avant-garde setting, but is interesting more for the way he takes typical bop

cliches and re-works them into something new and exciting - check out his second chorus on The Theme and his entire solo on the Doris Day humdinger Secret Love for proof.

There are so many Blakey albums out that it's tough recommending every one that comes along as a must purchase item. "Buttercorn Lady", however, is worth a listen if only for the valuable glimpse at early Jarrett. Trip didn't provide personnel listing on the liner notes by the way - this information came from Jarrett.

- E.C.

## BOOGIE WOOGIE RED

Live At The Blind Pig  
Blind Pig Records BP001-74

Basically what we have here is a long awaited release by a neglected, yet immensely talented Detroit blues pianist and showman. Red has long been a fixture of the Detroit blues scene having had previous exposure during his association with John Lee Hooker. Besides this present feature LP he did a session for Decca back in 1960 and has recently had odd cuts issued on Flyright Records and Polydor (British).

The setting for this live recording is Ann Arbor's Blind Pig Club on an informal evening back in 1974 with Red sitting down to play some exceptional piano blues and boogie. The selected audience is kept well in the background with the three piece backup unit, consisting of John Nicholas (guitar), Fran Christina (drums), and Larry Peduzzi (bass) voluntarily laid back. This backup group is not your usual loud hippie blues band. They have previously backed such bluesmen as Cary Bell, Walter Horton, and Bobo Jenkins, and anyone who has seen them in a supportive role will agree that they do provide a solid, subdued, and sympathetic accompaniment.

Of the ten main cuts, Red sings on four, John Nicholas sings on two, with the remainder being instrumentals. Throughout the entire set Red's piano is well in the lead foreground with, as previously implied, the sidemen laid back. John Nicholas, who is more than an adequate guitarist, gets in a few well-appointed licks.

Although the set is extremely informal, Red is not sloppy about his relaxed informality. His work is on the refined side of barrelhouse. Given the right mood and any particular blues, boogie, or Tin Pan Alley piece, Red could play it with spirit, drive, and precision. The music consists of two easy instrumentals: - a rendition of the Avery Parrish classic, After Hours, and an appropriately titled Boogie Woogie Red piece, Relaxin'. Also on the instrumental side are two uptempo ditties: - Red's Boogie, and the break song, Take Five. Vocally Red lets go with Waller's The Reefer Song, which has become to Red what Dirty Mother For You has become to Roosevelt Sykes. He also does a near adequate take of Crudup's Mean Old Frisco. Red makes up for this low point

with his own vocal numbers, When I Was Young and Sisterly Love. Nicholas' vocal contributions consist of Got To Find My Baby (done in the Chicago tradition of Jimmy Rodgers) and a mysterious sounding You Put A Spell On Me. Both of which feature Red's piano well up front. To add to the realism of a live show there is a brief introductory instrumental jump piece entitled, what else but, Showtime.

This is definitely a good set for those who like their music in an informal, free setting. Red is obviously at home in the Blind Pig environs and subsequently lets fly with some unrestrained piano wizardry. Remember this is not a blues LP where the bluesman is overpowered by what hip white rock musicians feel blues should sound like. Red is more than audible, but don't expect the reproductive technical formalism of a rigid studio produced session. The hippie trippie liner notes, which portray Red to be a fadish phenomenon, may turn off the serious blues fan. Don't let the exterior under-the-counter culture jive scare you off, for the relaxed and honest music found inside sure as hell transcends this superficial level of mediocrity.

All-in-all this set goes highly recommended to blues and boogie piano fans. While loose in production it more than adequately compensates in spirit and drive. If unavailable this LP may be obtained directly by sending \$6.00 to Blind Pig Records, Main Post Office Box 2079, Ann Arbor, Mich. 48106, U.S.A. - D.L.

## ANTHONY BRAXTON

Donna Lee  
America 30 AM 6122

Without doubt, Anthony Braxton is one of the most verbal articulate and reflective among the young musicians. Take Bill Smith's in-depth conversation with Braxton (CODA April 1974) which gives an interesting and revealing interview of the man. However, I find that his playing loses some essential jazz qualities, like swing, ease, jazz phrasing, and what we call "the cry of jazz". As I see it, Braxton is a man who loves jazz, but doesn't play it very well himself.

On these sides he plays with Michael Smith on piano, Oliver Johnson on drums and Peter Warren on bass. I think Warren is the one who understands Braxton's intentions best and thus is the best support - or maybe he is just a better musician than Smith and Johnson.

The album has a fast version of Charlie Parker's Donna Lee, two versions of You Go To My Head (one is dedicated to the late Dinah Washington and the second to Lee Konitz). Also, there are two Braxton compositions:

H-204		60666 C
3= $\frac{HF}{G}$	and	-66 M

Braxton's playing on these compositions is less hurried and the music is more along the lines of modern "classical" composed music, which may be the right element for Braxton. He is heard on



The Name Guarantees Satisfaction

## JAMES ASMAN'S RECORD CENTRES

AT TWO ADDRESSES

23a New Row, St. Martin's Lane,  
London, W.C.2. Tel: 01-240 1380

or

63 Cannon St., London, E.C.4.  
(MansionHouseTube) Tel: 01-236 9274

or write for bargain lists:

MAIL ORDER DEPT.,  
63 CANNON ST., E.C.4.  
ENGLAND

(State your preference)

Specialisation: Large new stocks of second-hand, mint-conditioned LP bargains in jazz, folk and pop and all the latest releases and imports.

We Buy or Exchange jazz LPs and collections.

### der JAZZFREUND

brings jazz news from East and West. You'll find in it articles, discographical dates, record reviews and others.

Free sample copy from:  
Gerhard Conrad, 575 Menden (Sauerland), Schlesienstr 11, GERMANY

### VINTAGE JAZZ MART

VJM is the leading record trading magazine in the world. Whether you wish to buy or sell rare 78's, this is the magazine for you.

Additional literary material pertaining to the record collector makes the magazine even more attractive. Send today for a sample copy from:

Trevor Benwell  
4 Hillcrest Gardens,  
Dollis Hill,  
London N.W. 2, ENGLAND

### THE RECORD FINDER

The Record Finder is the best way to buy and sell any type of rare recording - especially if it is on 78 RPM shellac.

Don Brown is the man to write to - he also keeps the discs HOT at the Jazzman Record Shop so, if you're looking for current LP's as well, drop him a line.

Don Brown: JAZZMAN RECORD SHOP  
3323 Pico Blvd.,  
Santa Monica, California 90405, U.S.A.

several instruments. Besides his alto, he plays flute, clarinet and contrabass clarinet. To me the most interesting music of the album is to be found in his own pieces, but as a whole I find the record a deceptive experience.  
- R.B.

## DOLLAR BRAND

Sangoma  
Sackville 3006

I must admit that I faced this record (coproduced by the publishers of this magazine) with some trepidation, because I am not a great admirer of "Anatomy of a South African Village", and have not been particularly impressed by some of Brand's recent solo albums.

Luckily, I enjoyed this one immensely. I still have reservations about the eclectic use of large elements of the styles of Duke and Monk, but the performances of Single Petal Of A Rose (by Duke), Think Of One (by Monk) and Honeysuckle Rose (by Waller and Razal) are fine tributes. And Dollar also uses more dissonant approaches: for me, South Easter is the high-spot of the disc. But "Ancient Africa", an extended performance has great strength, and considerable emotional depth, enforced in places by Brand's chanting.

The album is excellently recorded, and for me it's easily the finest Dollar Brand presently available on LP. And Brand is clearly a pianist of stature. I look forward to volume two.  
- R.D.

## MARION BROWN

Sweet Earth Flying  
ABC/Impulse AS-9275

Saxophonist Marion Brown, one of the major avant-garde explorers of the Sixties, has evolved from relative looseness to a sophisticated and musically more coherent sense of structure.

Whereas "Afternoon Of A Georgia Faun" was totally improvisational, and "Geechee Recollections" divided and sustained sections thematically, "Sweet Earth Flying" is structured in two Suites - Sweet Earth Flying and Eleven Light City - each Suite consisting of four parts, each part relatively organized while leaving plenty of room for improvisation.

Muhul Richard Abrams and Paul Bley create textures of keyboards behind Brown's insistent, lyrical, and often inspired solo passages. Bley's opening electric piano solo is haunting, tender and introspective, while Abrams' acoustic piano solo in Part V is reminiscent of Nineteenth Century classical cadenzas - flowing, arpeggiated, traditionally harmonic. Both solos are beautifully tranquil.

Part I of Eleven Light City is perhaps the most diversified and fulfilling piece in the entire album. Brown opens with a wispy, pensive solo, which moves into an ensemble extravaganza that builds aggressively to climax after climax. Steve McCall's and Bill Hasson's atmospheric

percussion work is outstanding.

Although the sound engineering leaves a great deal to be desired (the music often sounds as if it were being played in somebody else's room down the hall) and occasionally the improvisations tend to wander aimlessly, Marion Brown's "Sweet Earth Flying" nevertheless stands tall as an important contribution to new American jazz.  
- L.U.

## KENNY BURRELL

Up The Street, 'Round The Corner  
Fantasy F-9458

The most annoying aspect about some LPs is that there is one lousy track surrounded by vastly superior stuff. After a few listenings you realize that you will listen a lot less to the good stuff because of the pain of lifting the needle over the bad one or sitting through it.

That begins to look like a virtue when you come up against an album like "Up The Street, 'Round The Corner, Down The Block". The albums with bad stuff at least offer the superior stuff as incentive. Kenny Burrell's LP is uniformly mediocre. No track is better or worse than any other, or in fact much different at all.

The level is light and swingy. It is not a level that Burrell has to search for. He just settles into it, with a little help from Jerome Richardson, Richie Wyands, and rhythm.

You can't really knock it because it is consistently pleasant. You can't boost it either, for exactly the same reason. - J.C.

## JOE CHAMBERS

The Almoravid  
Muse 5035

We continue getting left-overs on the recording side of modern improvisational music. When a notable composer such as percussionist Joe Chambers writes a major piece of music we wind up only getting a condensed version on record, if we get anything at all. In the case of this new Chambers release - featuring shortened versions of the four pieces which make up his suite The Almoravid and two tunes from a 1971 Chambers session - I would have much rather heard the whole thing. The suite, based on the suitably widescreen historic battle between the Berber Almoravides and the Castilians in the year 1086, puts percussion way up front, with Chambers, and much of the old "misc perc" action happening with only sparse accompaniment from keyboard and bass.

Many good players take part here. The four Almoravid sections were recorded at two separate sessions. The title piece and Catta feature Chambers with Cedar Walton, Richard Davis and three percussionists - Omay Clay, David Friedman and Ray Mantilla - handling marimba, congas and other little instruments. Gazelle Suite and Jihad, the remaining sections of the suite, substitute Walter

Booker for Davis, and Doug Hawthorne for Friedman. Although the liner notes don't list Cedar Walton as being present at this session, there's piano on the tracks and as it sounds like Walton I'll assume it is. The 1971 tracks, Joe Zawinul's Early Minor and Medina, feature Chambers with Woody Shaw, Garnett Brown, Harold Vick, George Cables and Cecil McBee.

The shortened sections of the suite are interesting, but don't provide the feeling of a complete music statement. They don't really seem to fit together. Perhaps this is because Muse has programmed the 1971 cuts right in the middle of the suite sections, disrupting what flow there is. At any rate, Walton's playing is excellent and Chambers is - as always - a firm drummer who juggles rhythms most creatively.

In the suite, all instruments - percussion, keyboard - seem to have been used to frame Chamber's drum set. In his playing he concentrates on as direct as possible a communication of rhythm, emphasizing strength rather than complexity. One interesting thing is the lack of any traditional, unaccompanied drum solos; instead, Chambers proves that the drum set can improvise in a highly musical fashion within the band context, without having to be removed and isolated as an unaccompanied voice.

Because of the dis-connected feeling of the suite, however, it's really the 1971 tunes that provide the most satisfying listening. Woody Shaw and George Cables are particularly effective on both cuts with Cecil McBee's usual power a key reason for the success of the music.

In the final analysis, this album emerges as perhaps not the most complete forum for Joe Chamber's talents. Perhaps he will have a chance to put the entire Almoravid piece - performed in New York last year by the National Jazz Repertory Company - on record on another occasion.

- E.C.

---

## CLIFTON CHENIER

---

Out West  
Ahoolie 1072

This set finds the Zydeco, King of the Bayou, Clifton Chenier in a rocking R&B/blues mood. There is little trace here of the Cajun waltz influence with Clifton and his tight band laying forth a thick and solid wall of total-assault music.

The overall effect may be too harsh for some Chenier fans, what with the likes of Elvin Bishop on guitar and Steve Miller on piano. There is also the addition of one John Hart on tenor sax, which needless to say further thickens the Chenier gumbo sound. Lots of pepperish punch in this musical stew. Other members of the band include brother Cleveland on the ubiquitous ruboard, Paul Senegal (guitar), Joe Brouchet (bass), and Robert Peter (drums). This particular collection of musicians backs Clifton on nine of the ten cuts with one cut I'm A Hog For You, featuring the guitar of Felix Benit behind the two Cheniers, Peter and Brouchet. I'm A Hog

For You was recorded in 1971 while the remainder were recorded on May 17, 1973.

Clifton handles all of the eight vocals and as would be expected is a constant source of soulfully squeezed blues accordeon. On one cut, You're Fussin' Too Much, Cliff blows a bit of harp before taking up the accordeon. And for you multicuture types Cliff offers his usual French blues lyrics. Note - You Know It Ain't Fair and Calinda.

This is definitely Clifton's LP. Miller fits in nicely while Bishop's fuzzy guitar functions, I suppose, as a tool of modernization and further cross-cultural influence. Within the framework of this particular set Bishop's guitar is there for those who can appreciate such modern electric technical skill and also can be easily forgotten or lost in the totality of the music. When Bishop does become obtrusive, he can easily be tolerated when one becomes involved with the sheer power, spirit and joy of Chenier's musical extravaganza. Saxophonist Hart adds much to the totality of the set. He injects an additional thrust and fullness to the sound.

It is hoped that with the additions of Bishop and Miller and the high cost colour jacket cover, Clifton's latest LP will reach a wider audience, possibly a more pop-oriented audience. And rightly so, for Clifton has a hell of a lot to offer the conditioned pop under-the-counter culture.

In closing, there is the expected high quality characteristic of Arhoolie releases and Clifton does not fail to turn out a masterful set of honest, intense, and rocking bayou blues and R&B. However, those listeners who prefer a more traditional Cajun influence should stick with Clifton's earlier Arhoolie releases. - D.L.

---

## JOHN COATES

---

Omnisound N-1004

---

## JACK REILLY

---

Blue-Sean-Green  
Caroyse ATM-1001

Jack Reilly and John Coates, Jr., practised for about thirty years each before getting out these LPs. Maybe that should become a standard policy of the record business. For one thing, it would provide a nifty short-term solution to the vinyl shortage we are supposed to be having right now. For another thing, it might guarantee that all the records cut would measure up to the calibre of these two.

Mechanically, labels called Carousel and Omnisound have a bit to learn about cutting down tape hiss and avoiding surface pops (four of them on one track of my copy of the Coates record), but these are apparently the labels that take on pianists who wait thirty years. With that kind of a recording schedule, the engineers don't get much chance to improve.

Musically, they have a good thing going. Both records are solid, swinging, straight-ahead acoustic piano by fortyish, white, highly trained paraprofession-

als. Reilly teaches jazz piano at the New School for Social Research, NYC. Coates composes, arranges and edits band scores for the Shawnee publishing company in Delaware Water Gap, Pa. Both gigged for a time some years ago, then quit for more education and ended up off-stage except for weekends, summer stints, and special occasions. Neither of them forgot how to play, or stood still.

Jack Reilly presents a variety of formal contexts for the pianist to explore, with bassist Jack Six and drummer Joe Cocuzzo. Reilly's main stylistic trait is the weird harmony he hears. His choice of chords is often unexpected and gives him a fresh and original sound in spite of a heterogeneous approach that evokes Brubeck, Peterson, Evans, and others. For all his emphasis on form and harmony, the music seldom feels academic or pedantic. Reilly controls the compositions with a masterful technique for the most part, and at his best (on Unichrom and a fantastic tune called Blue-Sean-Green) is a driving piano player. The pedantry is confined to the liner, which reads like a term paper by Reilly's pet student: "Gb is only the III of eb minor and A is the Neopolitan sixth of Ab Major which is the sub-dominate of the sub-dominate", etc. The album is a lot more interesting to listen to than to read. (Available from Carousel Records, 125 Prospect Park West, Apt 6B, Brooklyn, N.Y. 11215, \$6.98 plus postage.)

Joan Coates, Jr. plays the piano with Garneresque abandon. Somehow the left hand always knows what the right hand is doing, and it is doing a lot. The LP was taped at a college concert (Coates evidently has an enthusiastic local following), with DeWitt Kay on bass and Glen Davis on drums for four of the six tracks. Notwithstanding the claim that the concert was winged "without rehearsal", this must be more than a pick-up trio, since the bass and drums do an admirable job of cutting in and laying out through unpredictable changes. Coates' touch is certain, and the impression of recklessness in his playing is artful. He is a piano player to be reckoned with a long way from Delaware Water Gap. (Available from Omnisound, Delaware Water Gap, Pa. 18327, U.S.A., \$5.98 postpaid).

- J.C.

---

## AL COHN • ZOOT SIMS

---

Body And Soul  
Muse 5016

It seems ages since the last Cohn/Sims collaboration on record - far too long, as most people will, I think, agree after absorbing the swinging essence of this set, undoubtedly one of their most pleasurable albums. The guys pick right up on their long association and sound as if they'd only ever played together, never apart. They are astutely helped along here by a cracking rhythm section of Jaki Byard (piano), George Duvivier (bass) and Mel Lewis (drums).



The opener is Billy Byer's Doodle Oodle, based on the changes of There'll Be Some Changes Made. Naturally Al and Zoot make all the changes, igniting fire in the process. Next on is a delicious version of Emily, carefully cuddled and carressed by these tender tenors, with some melodic assists from Byard. A Samba Medley features Sims (Recado Bossa Nova), Byard (The Girl From Ipanema) and Cohn (one Note Samba) - three sensitive and sublime bossa statements from three boss soulbrothers. A jazz triptych you won't wish to miss.

Stylistically Al and Zoot have always been close but they are different enough to make their conversations of continual and lasting interest. This is very apparent on Al's Mama Flosie, a downhome, fast waltz. Cohn and Sims each take two choruses and after a pair by Byard, the tenors switch back and forth in a stimulating dialogue.

The title track, supreme testing ground for all tenormen since 1939, is fertile ground for the sonorous sound of Al - a majestic performance to put with the best versions of this classic of the popular repertory. Zoot follows this with a captivating soprano solo on Rod McKuen's Jean. Zoot took up the straight horn in 1972 and, as you might guess, plays it impeccably well. His improvisation is fleet, fluent and feelingful.

To close this five star LP the saxophonists walk and wail Gary McFarland's Blue Hodge. Zoot, Jaki and Al slow-burn their way through some very earthy blues choruses, a good way to close.

If you are sharp on remembering dates you won't forget March 23, 1973 - the day "Body And Soul" was recorded - for here are 46 minutes that will make it worth recalling many years hence. - M.G.

## JOHN COLTRANE • THELONIOUS MONK

Monk/Trane  
Milestone M-47011

This is a marvellous reissue, a double album that contains all the recordings Coltrane and Monk made together for Riverside in 1957/58. That means "Monk's Music" and the Jazzland LP "Thelonious Monk And John Coltrane" plus two hard-to-get tracks, Monk's Mood and Blues For Tomorrow. The music has been impeccably programmed by the original producer Orrin Keepnews who also provides some enlightening footnotes to Grover Sales' liner.

The first of the four sides encapsulates the best moments of the Monk/Trane partnership - when they were in communion in a quartet completed by Wilbur Ware (bass) and Shadow Wilson (drums). The three tracks, Ruby My Dear, Trinkle, Tinkle and Nutty were not, Keepnews says, recorded at the time the group was working at the Five Spot (summer 1957) but the following spring. It was actually a reconstruction of the quartet, and the precise date has been lost.

This was a tremendous band in which

Coltrane had to work harder than probably at any other time of his professional career. He found Monk's music demanding, challenging but deeply rewarding. I seem to remember reading that he once said if you didn't listen closely to Monk you were liable to get lost and it was like stepping into an elevator shaft when there was no lift. Coltrane grapples with these Monk tunes and is constantly stimulated. Monk himself was definitely at a creative peak at the time and with two such heavies and an excellent rhythm section dull moments are simply non-existent.

Monk's Mood is not, as many of us had supposed, from this session. It was recorded a year earlier, in April 1957 when Monk insisted that he wanted Coltrane and Ware for this tune, although the rest of the LP in which it was slotted was a solo piano affair. Here Trane is noticeably more tentative, lacking the confidence displayed on the later dates when he was familiar with the pianist's manner.

The "Monk's Music" set brought together an assortment of stars - saxophonists Coltrane, Coleman Hawkins and Gigi Gryce, trumpeter Ray Copeland, bassist Ware and drummer Art Blakey. Here again the music is sometimes uneasy (though Hawk has no trouble cutting the charts; remember he had used Monk on a date 13 years earlier). Gryce and Copeland, however, don't find it so simple. Well You Needn't is perhaps the most cohesive performance. There are two takes of Off Minor and a complete take and part of a take of Epistrophy plus Crepuscule With Nellie. Abide With Me, arranged for the horns by Monk, is a typical bebop joke. Monk was moved to include this 51-second snippet because it was written by a 19th century composer called William Monk. The temptation was too hard to resist.

Blues For Tomorrow was recorded the day before the "Monk's Music" set. Monk became ill and had to leave but the band remained and this lengthy performance helped to salvage the session. It was previously issued on an anthology album of that name. The piece was composed and arranged by Gryce, one of the most prolific writers of the 1950s and early 60s who has since vanished in obscurity, more's the pity.

By and large all the music stands up to today's ears extremely well and it is now safely in the classic category, especially since Coltrane, Hawkins and Wilson are no longer with us. - M.G.

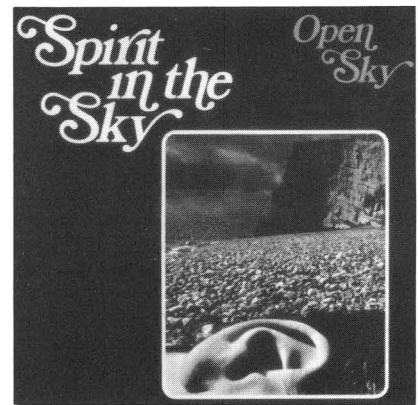
## RICHARD DAVIS

Dealin'  
Muse 5027

This album was a great disappointment to me. I'm a great admirer of Davis' unique bass style, with its obsessive patterns of augmented fourths (listen to him with Dolphy). But there is little of that individuality here, either in the bass playing, or in the material, which was written by Davis for a film.

The potentially tight rhythm section

## pm records



PMR 003 Spirit In The Sky - Open Sky

### SIDE ONE

Amy, Come To Supper Tonight, Rada

### SIDE TWO

mfwala myo lala, Striving For Truth, Bugs Bunny, Seeing You, Spirit In The Sky

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

PMR 002 Steve Grossman

### 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)

PMR 001 Dave Liebman

### 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.

with Davis, Freddie Waits (drums) and Paul Griffin (keyboards) is entirely wasted on the derivative themes. Clifford Jordan is the main soloist, but he seems to take little interest in the proceedings (compare his work here with that on his StrataEast Polydor LP "In The World"). Marvin Peterson (trumpet) also shows little of his imaginative qualities.

The themes used for this album may have been quite satisfactory as background music for a film, but they do not provide the backbone of a worthwhile jazz record.

- R.D.

## SADIK HAKIM

The London Suite  
Radio Canada International 378

Pianist Sadik Hakim, a Canadian of many years standing by adoption, has been waiting for three decades to make an album of his own music with the musicians of his choice. This is it. He did record half an LP for Charlie Parker Records in 1962 and it was fine - as far as it went. But it fell a long way short of being a complete showcase for this talented instrumentalist and composer.

The first side of this set, taped in February 1973, comprises Sadik's "London Suite", inspired by his first 24 hours in England's capital in the summer of 1972. The work was premiered at London's 100 Club when Hakim did a one-night stand there with Chris Laurence (bass) and Tony Levin (drums). The composer also presented it at a concert in Harlow, Essex, promoted by Tony Williams.

The trio context was not perhaps ideal for projecting this interesting work. On the record Sadik has a sextet composed of Al-Khabyr Sayyid Abdul (alto and flute), Billy Robinson (tenor), Peter Leitch (guitar), Vic Angelello (bass and electric bass) and Keith McKendry (drums) at his disposal.

The Suite in four movements is given an excellent performance with the segment entitled Oxford Circus At Noon being especially effective. Sadik moves from regular to electric piano with ease, showing equal fluency and sensitivity on both instruments.

Heathrow In The Morning is a sound picture of a day-break scene while Oxford Circus reflects the confusion of finding oneself, weighed down by baggage, in a strange, bustling city. Greek Street Break-in refers to a raid on Tony Williams' parked car from which the thieves took many of Sadik's possessions - on his first day in London while he was digging the sounds at Ronnie Scott's. Harlow Homecoming is an allusion to Hakim's stay with Tony who provided a restful haven after a frenetic day.

The remaining four pieces on the album are also Sadik originals. Liliame, a lovely ballad, has some engaging flute work by Abdul. Grey Cup Caper is a more muscular romp in boppish vein with an outstanding piano contribution and generally good solos all round. We also

## THE JAZZ and BLUES RECORD

CENTRE is at 893 Yonge Street,  
Toronto, Canada. It caters

to all JAZZ people. Some that come know a lot, some a little, some to buy, some to listen, some for the books and magazines, some to talk about it, some to learn. Together we are really SOMETHING.....

MONDAY to SATURDAY  
10 am until 7pm

If you cannot join us  
we of course have a  
Mail Order Service.



heard Portrait Of Cousin Mickey and Moon In Aquarius during Sadik's European tour and it is pleasurable to renew acquaintance with them. Here is the first real chance to sample the mature and rewarding music of Sadik Hakim - don't miss it. - M.G.

(Available from International Service,  
CBC, Box 6000, Montreal, Que.)

## TAL FARLOW

Guitar Player  
Prestige P-24042

"Player" seems hardly the right epithet to describe what Farlow does with a guitar. In an era when most younger jazzmen - on all instruments - made their careers trying to imitate the geniuses of their generation by running chords with frantic abandon, Farlow stands out as an artist of finesse, grace, ingenuity, and taste - to say nothing of the speed at which he could make the changes with the best of the others when he wanted. His finest moments - a few of which can be heard here - came in inspired performances of otherwise mundane standards. Tempos, complexities of line or of rhythm, just didn't faze him. The liner notes refer to his exceedingly mellow sound - but I can't agree with that assessment. It has its rich and juicy moments, but more often it has a hard metallic bite like the bell of a saxophone, made all the more jarringly percussive by his habit of stopping the strings quickly after plucking them. This is more apparent in the earlier of the two sessions represented here.

The first disc of the set was originally issued under Red Norvo's name in 1956, a trio setting with Red Mitchell; the second is the result of a 1969 guitar-led quintet date during Farlow's aborted return from retirement. Both find the guitarist in the company of musicians manifestly his in-

feriors. Red Norvo, as usual, plays as if he had an alcoholic tremor. Even then, after thirteen years of vibraphone playing, he had not adjusted to the sustaining power or vibrato of the instrument, and overplays and reiterates each note (as was necessary in 1942 when he still played xylophone) like a stuttering dinner speaker. The trio arrangements stay shrilly up in high registers with naive harmonies, and have a penchant for being either self-derisive or nauseatingly cute - I haven't quite decided which yet (Let's Fall In Love). Bassist Mitchell glues together the two up-front instruments in an uninspired manner.

The later date sees Farlow largely unchanged in his approach, except for occasional use of thumb runs and an octave divider to fill out the quartet voicings, and an ever-growing technical astuteness. Particularly worth noting - as an example of a technique few other jazz guitarists have ever been able to carry off successfully - is his string harmonic chorus in My Romance. Jack Six and Alan Dawson, even if unexciting accompanists, certainly suit the guitarist's purposes admirably. The only problem is pianist John Scully, who has a habit of pushing tempos away - in either direction - from where the other three place it; his chordings too often seem a beat ahead or behind where they should be.

Such assessments are side issues, I expect. The only earthly reason one could possibly have for resurrecting these seventeen titles is the consummate guitar artistry that was Tal Farlow. He has ample room for stretching out in every selection, and inadequate surroundings don't inhibit him in the slightest. His current plans apparently do not call for a return to activity in public, so the recent sides here may well be the last word in his legacy to plectrists. Present and future guitarists - and aficionados - should take note.

- B.T.



# CRYSTAL CLEAR

I had a dream. Not just once. Several times. And always the same dream. It was about a pianist. And about a bass-player and a drummer backing him up. My dream was vague in some ways: the pianist had no name and no definitely set style. Neither had the drummer and the bass-player. The pianist didn't play "a la Tatum", "a la Fats", "a la Teddy Wilson" or "a la Bud Powell" or any other great pianist I could think (dream) of. However, my dream was very clear and outspoken in one respect at least: the pianist was swinging like mad and he - and his two accompanists, too - played as if it was his last record and there was no tomorrow. The three men - in my dream - played like very hip musicians used to perform in an after-hours joint, playing for their own pleasure and getting their kicks and nothing else. Their music was exciting, fresh, a bit crazy and timeless. A brand of jazz that doesn't belong to any particular period. Just good jazz and to hell with definitions and categories and classifications and all that useless, foolish and purely theoretical stuff. Music that makes one reach for a drink and makes one feel like having a smoke. Jazz that makes you feel good all over. That was my dream and every time I woke up, I felt a bit frustrated that it had been a dream and that the record I had dreamt about wasn't there and that I couldn't play it.

Of course, I used to get consolation in no time at all with the many great piano records at hand...and yet...my dream persisted and each night I was looking forward to its coming back again. A sweet dream, quoi.

Sonny Thompson Swings in Paris on Black & Blue 33.051 is that record. When I put it on the turntable for the first time and those exciting sounds got through to me and into my system, I immediately realized that this was the record that had haunted me in my dreams. It was just as hard-swinging, exciting and uninhibited as the trio that I had heard in my dream. And, exactly as in my dream, not only the piano-man, but also the bassist and the drummer are jumping like mad. When they come in for a break or a solo of their own, there is no let-down in tension (a rare thing these days) because they are feeling the same way as the pianist and they want to do the same thing he's doing: have a ball. Their names are Roland Lobigeois and Michael Silva and together with Sonny Thompson they are exactly the trio I had heard in my dream(s). No matter what they are dishing out - Sweet Georgia Brown, John's Idea (called Jumpin' On The Woodside on the record), I'm Gonna Sit Right Down And Write Myself A Letter, Moten Swing (alias You're Driving Me Crazy, Exactly Like You etc. - it's always and forever the stuff that has you beat out time with the music. Foot-tapping stuff. Musically sound. It's not one of those dates when the music got out of hand, when the men lost control over themselves. It's "gut-bucket" all right and musically first-rate.

You may have come to the conclusion

that I think this is a hell of a record and you are 100% correct. If you like this record half as much as I do - and my potential for enthusiasm is, generally speaking, quite considerable - you will play it all day and all night long. Over a long period and you will never discard it. Because it's not "modern" now and it never will be "old". It is just a crazy record and the music gets in your blood, if you dig what I mean.

Oh yes, I almost forgot: while John's Idea lasts 5:20, there's another "take" of 2:02 on the fine Black & Blue sampler 950 500 - R. Get that one, too, and find out how much these cats are improvising. As far as I am concerned, I could stand a lot more albums from Messrs. Thompson, Lobligeois and Silva. They are great.

Pianist Billy Taylor told me, many years ago, of Sonny Thompson and called him "probably the best pianist playing in Tatum's style. Sonny gets very close to the master at times." Well, that's quite some reference, as a matter of fact. However, on the record under review, there is remarkably little of Tatum's influence to be heard. This latter aspect might come out - who knows? - on a solo date, probably (I have full confidence in Billy Taylor and the fact that on this record Thompson does not come up with some playing "a la Art" doesn't alter anything).

Sonny hasn't recorded much. Not nearly enough. His is a great talent of a naturally-born swing man and an accomplished musician. Of course, everybody is supposed to be familiar with his two (now long-deleted) LPs on King 568 and 655 which are compilations of 78 RPMs which Sonny recorded between 1947 and 1956 for such labels as Miracle, Swingmaster, King and Chart. I don't care whether some people call this "Rhythm & Blues" or just "Blues" or, maybe, just "jazz". I have the two LPs named plus a dozen 78s not included in the LPs and there is not one track that hasn't a lovely and distinctive message for me. Mostly in Blues-form - 12, 16, 20 or 8-bar forms - these are all well-rehearsed little groups (usually consisting of two or three saxophones plus a full rhythm section) which show off the talent of many musicians one doesn't hear often elsewhere (a few of them I met only on these Thompson records). But more than anything else, they show off the great gift of Sonny Thompson himself, as an inventive composer/arranger (it is unbelievable how many different and excellent ideas he can squeeze out of the Blues) and tasteful, impeccable pianist. Also a leader who can impose himself over his sidemen.

I need not dream any more. My dream has come true. Thanks to Mr. Sonny Thompson.

Although known and appreciated as a good tenor-player and one of the best arrangers of his time - his main activity, where records are concerned, covers the period from 1929 to 1934 (Irwin was killed in an accident on May 3, 1935 when the bus in which he was touring with Earl Hines' orchestra overturned) - it is much less known that Irwin was also a truly outstanding clarinetist. So outstanding, in fact, that for over three decades Cecil's clarinet solos were thought to be played by Omer Simeon, no less! (Is there any greater compliment?) The records in question are the five sides (two "takes" of Southbound) by an Alex Hill group (December 20, 1929) and the four sides cut by Harry Dial's Blusicians on May 15, 1930. As a matter of fact, Earl Hines' band included from 1932-35 three of the most exciting clarinet soloists in the world, at one and the same time: Messrs. Omer Simeon, Darnell Howard and Cecil Irwin! On Earl's own records about 75% of the clarinet solos were played by Darnell Howard, the rest by Omer Simeon who also shone on baritone and, especially, the alto-saxophone. The tenor solos only were played by Irwin.

In "Jazz Journal" of December 1970 I have (very briefly) explained what follows below but during recent conversations with several jazz-people, I discovered that it was not generally known that Irwin and not Simeon had played the clarinet solos on the Hill and Dial sides mentioned. Two of the four Harry Dial sides and two of the five Alex Hill tracks are included in the Ace of Hearts album AH97, called Omer Simeon which was compiled in honour of the memory of Omer. The four Dial sides were also issued -together with the two tracks from a later date on which Simeon is heard on alto and one break on clarinet on When My Baby Starts To Shake That Thing (Cecil Irwin is heard on tenor exclusively on this session) - Swaggie JCS-119. In his liner notes of this record, Harry Dial himself gives the correct personnels - for the first time, to my knowledge - and aural evidence and the fact that I had the pleasure to correspond with Mr. Dial for quite some time and know about the accuracy of his memory and his will and capacity to "put wrong things straight", leave no doubt that he is 100% right.

Two of the Alex Hill sides have come out on Historical Jazz No.3 while all five sides appear on Swaggie JCS-125. While the Dials could be rectified in time for Brian Rust's new Jazz Records - 1897 - 1942, the Alex Hill personnel is still partly wrong and partly incomplete in Brian's masterwork. The correct personnel is: George Dixon, trumpet and vocal (on St. James Infirmary only), Kenneth Stuart trombone, George James alto-saxophone, Cecil Irwin tenor and clarinet, Alex Hill piano and arranger,

Ikey Robinson banjo, Silas White tuba and Sidney Catlett drums. The trombone-player could be identified through Ralph Gulliver in correspondence with various musicians while - having remarked that all the clarinet solos never preceded or followed any tenor solos - I had asked Wallace Bishop, who went to Chicago in August 1970, to please take the matter up with his old friends still around. And that's exactly what happened: the aforementioned Hill personnel comes from the collective listening to and reminiscing about the Swaggie issue, a copy of which Bish took along to Chicago. The gentlemen who remembered (and here, again, there is no doubt left that this is the true personnel) so well are George Dixon, Ikey Robinson, Quinn Wilson and Wallace Bishop. Later on, in New York, George James confirmed the information to Bish in person and - still a bit later - in a letter to me.

The Dials and Hills are fine and exciting records and their high quality owes much to the truly fantastic clarinet playing of Cecil Irwin. - Johnny Simmen

## SMALL ADS

This section is for individuals and organizations to advertise non-display items.

Cost is 15¢ per word (\$3.00 minimum), payment to be made when copy submitted.

**JAZZ Music In Print:** a comprehensive catalog of thousands of jazz compositions, arrangements, and methods including publishers and prices. \$4.95 postpaid. Flat Nine Music, 37 Myrtle Avenue, Winthrop, Maine 02152, U.S.A.

**NEEDED** for planned biographical-discography of Ben Webster: ANY information, pictures, articles, news clippings, tapes, discographies, comments from anyone who personally knew him, etc. Send to: Cyndi Murray, 1305 Marlbrook Lane, Lansdale, Penn. 19446, U.S.A.

**LOUIS** Armstrong special issue celebrating CODA's 15th Anniversary. Articles, reminiscences, reviews, discography. A collector's item. Single copies \$1.00 postpaid.

**GREAT NEWS:** Coming soon! From Italy. The Duke Ellington Story on records, Volume 9, \$5.50 postpaid. Oak Lawn Books, Box 2663, Providence, R.I. 02907 U.S.A.

**RARE** Out-Of-Print Jazz LP's Sold by Auction. Please send for free list to Leon Leavitt, 824 1/4 No. Las Palmas, Los Angeles, Calif. 90038 U.S.A

University of Illinois Jazz Band records; \$5.50 postpaid, from Paul Rainey, Century-Mark Records, 18-W084 James-town Lane, Villa Park, Illinois, 60181 U.S.A. Order #2 In Champaign-Urbana; #3 Jazz Band & Dixie Band; #4 With Don Smith; #5 Jazz Band & Hot Seven at CJF '70.

**LIVING BLUES**, America's first blues magazine, published quarterly since 1970. Contemporary and historical coverage, from Robert Johnson to T-Bone Walker. Photos, reviews, news, in-depth interviews, etc. One issue 75¢; four for \$3.00 from Living Blues, P.O. Box 11303, Chicago, Illinois 60611, U.S.A.

**NEW** Orleans, Dixieland, Ragtime, Blues, Mainstream LPs. Current in print. Many discontinued items. William Dodge, 124 Honeyoye S.W., Grand Rapids, Michigan 49508, U.S.A.

**BACK ISSUES** OF CODA still available - \$1.00 each postpaid or 10 for \$7.00: MAY 1967 (Albert Ayler, Earl Warren); DEC. 1968 (Jazz Composers Orchestra, Louis Bacon); AUG. 1973 (Louis Armstrong; 15th Anniversary special); OCT. 1973 (Gunter Hampel, Duke Jordan, Horace Parlan, Polish Jazz); DEC. 1973 (Center Records, Lonnie Liston Smith, Maxwell Davis); JAN. 1974 (Jackie McLean, Dave Liebman, Alton Purnell, Dave Remington, Enja Records); FEB. 1974 (Dollar Brand, Lee Wiley, Maxine Sullivan); MAR. 1974 (Gene Krupa); APR. 1974 (Anthony Braxton, Blues Poets & Critics); MAY 1974 (Kenny Hollon, Larry Coryell); JULY 1974 (Mary Lou Williams, Jimmy Rogers, Morris Jennings); SEPT. 1974 (Rashied Ali-Andrew Cyrille-Milford Graves, Johnny Hartman, Swing); OCT. 1974 (Karl Berger, Jazz Crossword, Johnny Shines); NOV. 1974 (Delaunay reminiscences part 1, Howard King, Rex Stewart); DEC. 1974 (Julian Priester, Steve McCall, Muggsy Spanier Big Band); JAN. 1975 (Strata-East Records, J.R. Monterose, Louis Armstrong, Filmography); MAR. 1975 (Cecil Taylor, Joe Albany); APR. 1975 (Cross Cultures, Mose Allison, Ralph Sutton, Nathan Davis); MAY 1975 (NHOP, Nessa, Junior Wells, Graeme Bell); JUNE/JULY 1975 (Sun Ra, John Gilmore); AUG. 1975 (AACM, James Black, Freddie Kohlman, Ken Colyer)

**EXCELLENT** coverage of blues and jazz in Le Point du Jazz for those who read French. Write Jacques Tricot, Avenue Van Overbeke 48, B-1080 Bruxelles, Belgium for more information.

**CODA** Publications is attempting to build a film library with the intention of expanding its activities in this media for use in universities, libraries, schools, etc. If any reader has access to jazz or blues films that could be purchased for this purpose please contact Bill Smith at Coda.

**JAZZ Imports** - Japanese and European records by American and foreign musicians not released here. Send your wants and for free catalogue. Dan Serro, 165 William St., N.Y.C., N.Y., 10038, U.S.A.

## MATRIX jazz record research magazine MATRIX

Do you have a complete set of Rust, Dixon & Godrich, Jepsen and... and you STILL need to know a bit more about the records that you own, or would like to own? Over twenty years ago, a magazine called MATRIX was started in order to provide that extra bit of information. The current issue is No. 105 and it contains: Jazz In The Troc (a label listing), Billie Holiday (more on alternative masters), reviews of limited edition books and records, and bits and pieces on jazz record problems. Earlier issues have contained articles on the Egmont/Summit label, a Gene Austin discography, a Beryl Bryden discography, a listing of the 'This Is Jazz' programme, a label listing of Continental, and a lot, lot more.

Subscriptions: 1.00 pound for six issues. Sample copy 20p or 4IRC from: Bernard Holland, 27 The Bridle Path, Madeley near Crewe, CW3 9EL, England

**MUSIC OUTSIDE:** Contemporary jazz in Britain, by Ian Carr (Latimer, 1973) Westbrook, S.M.E., Mike Gibbs, Brotherhood of Breath, etc. \$10.00  
**THE BIX BANDS:** a disco-biography, with the emphasis on discography; well indexed, includes reissues; photos... (Raretone, 1972) 7.50  
**BLUES PEOPLE:** Negro music in white America, by LeRoi Jones (1963) 2.60  
**ARTIE SHAW:** the man and his music, by Ed L. Blandford (1974) w/20+ photos 4.70  
**URBAN BLUES,** by Charles Keil (Univ. of Chicago paperback, w. photos) 2.45  
**PIANO MAN:** the story of Ralph Sutton, by James Shacter. 244 pages, photos, 30 pages of discography (1975) 7.95  
**THE DANCE BANDS,** by Brian Rust (Ian Allan, 1972) 13.50  
**REALLY THE BLUES:** Mezz Mezzrow's classic autobiography (Doubleday) 2.75  
**OH, DIDN'T HE RAMBLE;** the life story of Lee Collins as told to Mary Collins. 174 pages, photos, demo phonorecord (Univ. of Illinois, 1974) 10.00  
**SWING OUT:** Great Negro dance bands, by Gene Fennett - Jim Europe to Diz 10.00  
**HENDERSONIA;** the music of Fletcher Henderson and his musicians, by Walter C. Allen - the price has been raised, but still a bargain at... 15.00

\*\*\*\*\* on the above items, add for postage 6 percent of total value of books ordered (minimum postage 25¢) \*\*\*\*\* order from:

WALTER C. ALLEN of Canada, Box 929 Adelaide Stn., Toronto, Ont. M5C 2K3

p.s. I have limited supply of the following, prices include postage: **THE FABULOUS FIVES** (discography of early N.Y. white jazz) by Horst Lange 1.50  
**WHERE THE MUSIC STARTED;** a photographic essay by Frederic Ramsey .60

# MONTREUX 75

JIM GALLOWAY



Reflections on the 9th annual Montreux Jazz Festival, which once again has proven it is now one of the best festivals of its kind in the world.

It's quite demanding to try and write about even one good night of music.

But to do justice to almost a week of of good and, on occasions, great jazz, is something of a challenge, especially since I am most often on the playing rather than the listening end of a horn.

I remember the highlights - things like the great Roy Eldridge pouring himself into his horn, as if to say: I'm still up there...The fantastic reception given to the Anthony Braxton group...The emotional impact of Rahsaan Roland Kirk...A drum feature by Louis Bellson early in the festival which really ignited the crowd and brought the first of what was to be many standing ovations.

The main events were held for the first time this year in the new Casino, which is set in a picturesque setting at the foot of the mountains on the edge of Lake Geneva.

In addition to the International stars, afternoon pool-side sessions featured lesser-known bands, including an impressive set by the big band from Ohio State University, directed by Tom Batten-

berg.

The atmosphere was complete with jazz fans from around the world sitting each afternoon over cool drinks, discussing the previous night's concert in many different languages. And in the background, a Danish band, The Theis' Nyegaard Jazzband, played music which was obviously inspired by the Louis Armstrong All-Stars.

This immensely popular event (the new Casino, filled every night, seats 1800), is a non-profit promotion backed by the City of Montreux and is actually a three-part music festival. The first segment is devoted to folk, country and blues, the second, rock, blues and Gospel and the third and featured segment, which ran from July 15-20, a jazz festival, which this year will be seen on television in 33 countries around the world.

The opening night was devoted to Swiss jazz and rock groups and featured Rumpelstilz, CM4 Lindenman Barbier Quartet and a band called Anabasis. I didn't arrive until the following evening, but the local groups apparently met with mixed reception.

(Plans are afoot to make opening night next year an international night featuring groups from various countries, including Canada.)

On the afternoon of Wednesday, July 16,

there was a New Orleans boat ride on the lake featuring the Wolverines Jazz Band from Switzerland and that night things really got moving with the Pablo Jam Session.

There were two basic rhythm sections, The Tommy Flanagan Trio with Ketter Betts on bass and Bobby Durham on drums, and a second swinging machine consisting of Oscar Peterson, Louis Bellson and Niels Pedersen, who backed up a lineup of musicians including Benny Carter, Eddie (Lockjaw) Davis, Roy Eldridge, Dizzy Gillespie, Johnny Griffin, Milt Jackson, Joe Pass, Zoot Sims, Clark Terry, and Toots Thielemans. Drummer Mickey Roker was also on the bill.

An impressive line-up, and the music was about as good as one could have hoped for although it was a drum solo by Bellson towards the end of the first set which really got the crowd going.

Other things I remember...the sight of Oscar Peterson obviously enjoying playing with horns again...the beautifully simple structures which Benny Carter can carve out of a melody...Eddie Davis and Johnny Griffin sparking each other on tenor sax...a great Zoot Sims solo on Sunday.

But perhaps the outstanding moments of



the evening were during a highly emotional last set with Peterson, Bellson and Pedersen backing the trumpets of Roy Eldridge, Dizzy Gillespie and Clark Terry. They had the whole place going with some really driving blues and kept the electricity going with a driving version of Ellington's No Greater Love.

There was pure musical joy sweeping in waves from the stage and the audience was carried right along with it.

Lullaby Of The Leaves was next and Gillespie got off his best solo, and the evening wound up with some more great blues.

A behind-the-scenes highlight was Norman Granz' prima-donna act - threatening on a number of occasions to pull out "his" musicians if, for example, there were any photographers near the stage.

The night of the 17th featured beautiful solo performances by Joe Pass and Oscar Peterson before an immaculate set by Ella Fitzgerald and the Tommy Flanagan trio. Ms. Fitzgerald performed with her usual combination of grace, humour and beauty combined with her great voice and musical taste. Bobby Durham made up for some rather erratic playing the previous evening by turning in a fine performance behind her.

But in some ways the person who stole the show at Montreux was Rahsaan Roland Kirk. Certainly on an emotional level he walked away with it.

He topped the bill on the Friday night and came on after good and well received sets by Japan's Sadao Watanabe on flute and alto, and the Archie Shepp group, which included Dave Burrell (piano), Charles Greenlee (trombone), Cameron Brown (bass) and Beaver Harris (drums). In fact, covering a festival of this magnitude is frustrating because so much good music was played during the week that it seems unkind to mention some of the groups in passing, as it were. But if I were to mention everything good that happened, then this article would expand to fill half the magazine.

The fact remains, however, that the Friday night really belonged to Kirk. He is a master showman, with all kinds of gimmicks not only up his musical sleeves, but up his musical nose as well! He plays word games with the audience in his introductions, uses sound effects on the PA system, (this time it was a tape of Fats Waller!), he does his multi-instrumental act and jumps and stomps around the stage. But underneath all the tricks and put-ons he is an excellent musician and totally involved and sincere in his music, music which ranged from the blues to John Coltrane to Duke Ellington. Kirk knows the roots of his music and isn't shy about digging up and exposing those roots.

Saturday night started with a good set by the Shirley Scott Trio with Eddie Gladden on drums and featuring some excellent tenor playing by Harold Vick. There was also a delightful performance by a group made up of Johnny Griffin, Milt Jackson, Roy Eldridge, Niels Pedersen, Louis Bellson and Count Basie. They simply played the blues and went out on Lester Leaps In but there was real happiness on the band-



stand and Basie demonstrated again what a catalyst he is. It is hard to pick out soloists, but it was particularly satisfying to hear Eldridge play so well. It must have been a pleasant change for him after the relatively hard grind of Jimmy Ryan's in New York.

There was also a set by a band consisting of Bellson, Pedersen, Toots Thielemans, Benny Carter, special guest Gerry Mulligan with the piano chair being shared by Takehiro Honda from the Sadao Watanabe group, whose playing was an obvious pleasure for the other musicians on the stand, and Shirley Scott who finished off the set on piano. The music leaned heavily towards Duke Ellington with Mellow Tone, Don't Mean A Thing, "A" Train, but also included a beautiful performance of Stella By Starlight played by Thielemans and the rhythm section.

The night was wrapped up by the Basie band playing a selection of fairly familiar favourites, but playing them so well and swinging so hard that in this case familiarity breeds absolutely no contempt. Basie himself is quite a remarkable man and respected by his musicians. As a couple of them said in the musicians' lounge after the concert... "Everybody in the band loves him... And when the band travels between dates by bus, Basie rides the bus with the rest of the band, not by limousine like he could if he wanted..."

Anyway, he looks well and appeared to be enjoying the band. The band is perhaps not as strong in the solo department as it has been at other times, although Al Grey managed to set things on fire a couple of times. But it is still a great band, and it was the perfect way to wrap things up for the evening.

Maria Muldaur was supposed to have appeared on the Saturday bill backed by Benny Carter and Gerry Mulligan, but her music got lost somewhere between L.A. and Geneva. In a well-intentioned, but somewhat less than successful move, the organisers arranged for her own back-up group to fly over from the States, and she was re-scheduled for the final night of the festival. That she was booked at all in this section of the festival seemed to me an error of judgement, although backed by Carter and Mulligan it might have gone over fine; but to have her appear on the final night's programme dedicated to music of "Today and Tomorrow" with her own blues-rock-oriented group, before an audience which had come to listen to music by such as Andrew Hill and Bill Evans was, to say the least, unfair to all concerned.

Hill had opened the night with a thought-

ful group of his compositions the abstract qualities of which were somewhat lost on a large section of the audience. But even if his talents were not fully understood by many in the crowd, he was given a very good reception and certainly had established some sort of mood for the evening. In which mood, of course, the audience was just not prepared to accept Maria Muldaur. To her credit she "hung in there" and tried hard not to show how upset she was, but the fans that night were somewhat less than tolerant. She is good at what she does but what she does should not follow music by Andrew Hill.

Next up were Bill Evans and Eddie Gomez with an absolutely beautiful set. Evans has cut back from the trio format to a duo and it would be hard to imagine a more complete fusion of two people's talents. They produced music that could be gentle and intimate, music of great harmonic richness and yet they could also generate an astonishing swing. Ellington again popped up in their lovely treatment of In A Sentimental Mood and they also included in their set a spirited performance of John Lewis' Django. A beautiful set.

Again, it is hard to know just where to give out the honours in a festival such as this, but if Rahsaan Roland Kirk stole the honours on the Friday, then I think maybe Anthony Braxton did the trick on Sunday. His band featuring Barry Altschul on drums, Dave Holland on bass, Kenny Wheeler on trumpet and flugelhorn and Braxton on reeds played a superlative set which had the crowd on its feet begging for more. They played with a warmth and cohesion and unity of spirit that was astonishing with Braxton and Wheeler producing exciting and lyrical solos that are almost surprising coming from two such unassuming people. They had a great reception and after the concert, on the way back to the hotel which happened to be the same one I was in, the obviously delighted Braxton joked with the group... "It's a beautiful planet... let's quit now that we're ahead!!" Heaven forbid!

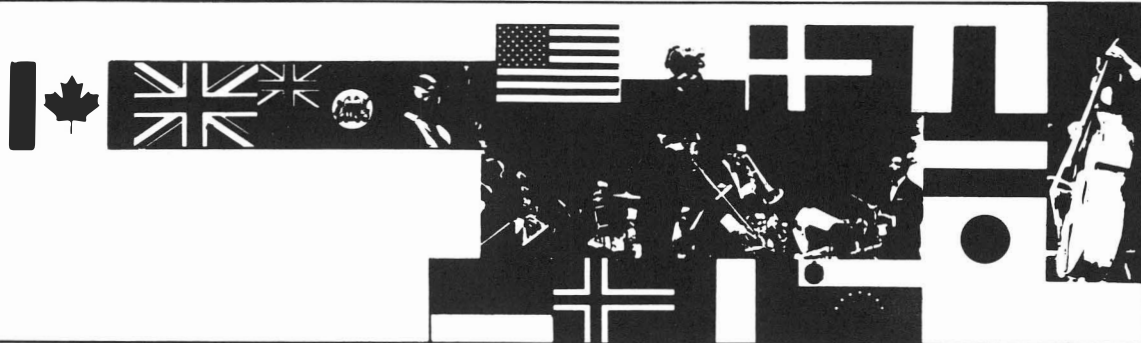
The festival wound up with the Charles Mingus Group. He shuffled onstage rather like an unconcerned and deceptively gentle bear and led his group into a programme playing, of course, music by Mingus. The first piece was in fact a long haunting moody homage to Harry Carney introducing us to George Adams on tenor, Don Pullen, piano, Danny Richmond, drums and Jack Walrath, trumpet, with Pullen playing a particularly good solo.

The band then slipped into a real old fashioned funky blues and a succession of Mingus originals in which the playing of Danny Richmond and Don Pullen was particularly outstanding and it once more became evident just how clearly Mingus stamps his groups with his own unmistakable musical trade marks.

At the end of his set Mingus introduced Gerry Mulligan and additional guest Bennie Bailey for a "jam session" and the whole thing wound up with "le tout ensemble" doing the blues.

A good festival, very well organized, and with its fair share of great moments.

# around the world



## TORONTO

Big bands have been heavily featured this summer at Ontario Place - which has proved a tremendous bargain for the fans as the admission price is only \$1.50.

From a creative standpoint the highlight has to have been the appearance of the Thad Jones-Mel Lewis band. Booked in at the last moment and with the minimum of advertising, there was still a good crowd in attendance. This band draws from the extensive pool of New York area musicians who function equally well in a jazz or studio environment. Some familiar faces were missing - they were on call in New York with Dizzy Gillespie's big band. The replacements did a worthwhile job and pulled together the disparate elements which make up the somewhat unconventional approach of this band. The structure of many of the charts allows for directional changes within a particular number and the musicians have to be very sensitive to the demands of Thad Jones. Mike Nock was at the piano and, as is always the case with this band, he got an extensive work-out in many numbers. The material drew heavily on charts from their various albums - including the most recent on Philadelphia International. There was also an excerpt from the yet-to-be-released Salute To Pops Suite recorded some time ago for A & M Records. (Rumour has it that this will now see the light of day in the new Horizon series). Trombonist Billy Campbell's lightning swift bop trombone was one of the highlights and Janice Robinson tried hard to fill-in for Quentin Jackson with some plunger/cup mute solos. Cecil Bridgewater carried the load as chief trumpet soloist and the sax section blended together as if they had been teammates for a season. Gregory Herbert, late of Herman's band, was convincing, if none too original, in his solo efforts.

Surprise is part of the joy of jazz and Don Menza's two-week stint at Bourbon Street was the most exciting occasion since James Moody's appearance over a year ago. Menza is a technically brilliant saxophonist but he brings to his playing a breadth of approach which transcends stylistic cul-de-sacs. He can be ferocious, or gentle, depending upon the material but above all he performs with the authority of a fully developed musician. He worked extremely well with Gary Williamson, Michel Donato and Terry Clarke who gave him the backing strength

so necessary if a soloist is to soar. It's been a long wait for Don Menza. He hibernates in the Los Angeles studios and this was his first-ever gig as a soloist in another city. His MPS record was made a long time ago and he is ready for more exposure. We hope he will be back soon.

Bebop is becoming the new legendary facade of jazz music. Reaction to Ross Russell's Charlie Parker book is but one manifestation of this rebirth but it has meant renewed activity for musicians who hung onto Parker's coat. Red Rodney is one of these and his career is now, once more, in full swing as a jazz soloist. He came into Bourbon Street on short notice and struggled through the gig with ribs taped up following a collision with a taxi in New York. It affected his playing and there were more fluffed notes than might otherwise be the case. Like so many trumpeters he soars under the genius of Dizzy Gillespie and it was interesting to note that his solos were generally short - just two or three choruses - rather than the more lengthy excursions favoured by those of later generations. Sam Noto, now a Toronto resident, shared the stage with Rodney on a few occasions and they reworked their recent Muse repertoire. Noto is a more powerful trumpeter (befitting I suppose for a musician who is always on call for big band work) and he also develops his solos more. His inspiration is more directly Clifford Brown and between them they provided an interesting contrast of bebop styles. Also sitting in was Toronto saxophonist Alvin Paul. He impressed Red Rodney more than some of the listeners and the trumpeter expressed the desire to take him to Europe later in the year. George McFetridge, on his first real outing in a jazz room since moving here from Edmonton, was a pleasing addition to the music although his mid-sixties Hancock-derived style is not the most apt for bebop. Rhythm sections have a habit of sounding more modern than the hornmen in any music being performed two or more decades after its creation. Such is the pace of this swiftly changing music.

Alvin Paul also blockaded the stage when Charles McPherson was at Bourbon Street - although this time he restricted himself to tenor saxophone. McPherson needs really strong company to soar and there just wasn't the right kind of stimulation on hand during this engagement. His solos and sound were crafted reflections of the jazz spirit rather than being a living extension of the music. His best

efforts remain preserved on vinyl with Charles Mingus and, like so many of the bassist's sidemen, has rarely reached that level since.

Members of the C.C.M.C. have gigged at numerous open-air concerts provided by the city and the Musician's union for the relief and entertainment of the populace in the summer months. The most curious juxtaposition was the quartet date featuring Bill Smith (alto and soprano), Peter Anson (guitar), Peter Marcus (bass) and Larry Dubin (drums) outside the Parliament buildings at Queen's Park. They had to share the stage with Bobby Gimby and a choir of young children. The smaller number of musicians has led to more organisation and a generally better overall presentation of the music. It is growing in authority and effectiveness and this winter's activity looks promising for these musicians who are bringing fresh directions to Toronto's musical community.

The Sandpiper, on St. Clair just west of Yonge, has the potential of becoming a new headquarters for fresh musical expression. The cooperative group Olive, featuring Stu Broomer and Maury Coles, is developing musically and as an attraction through its Saturday afternoon gigs. The incorporation of various guests has added to the music and there are prospects of a "New Music" festival in the Fall.

Lonnie Liston Smith, a pianist who came to recognition through his work with Pharoah Sanders and Miles Davis, is now touring with a highly successful and very tight band. The music hovers on the border of what passes for jazz these days but is just as much a groove for those listeners who have experienced the opened-up instrumental music which is replacing Motown's version of rhythm 'n blues. Good crowds reacted favorably to the music and the musicianship of Lonnie's band and the saxophonist made a particularly good impression. Lonnie's latest recording, on Flying Dutchman ("Expansions"), is widely available through RCA and he will be appearing in other localities through the end of this year.

The Silverleaf Jazzmen have taken up residency every Thursday evening at the Pogue Hall, in the heart of Toronto's Cabagetown area, where they offer New Orleans style jazz for dancing. There's been other recent activity in the traditional field. A benefit was held for veteran bassist Ernie Lacavera at the Brunswick Tavern on August 7 where a lot of his old

friends played for him. Among those performing were the MetroStompers, the Climax Jazz Band, Jim McHarg's Mid-night Special, the Vintage Jazz Band and Jodi Drake...The Climax Jazz Band took part in the World Championship of Jazz in Indianapolis and finished up in seventh spot - one position off an appearance in the final.

Toronto now has an after-hours spot again. Egerton's, at Church and Gerrard, is the location for late night sessions under the direction of Alvin Paul on Friday and Saturday nights beginning around 1:30 a.m....Moe Koffman performed with the Blue Mountain Symphony Orchestra at the inauguration concert of the new Concert Shell in Collingwood on August 9...guest soloists who will appear with Guido Basso's Orchestra at the C.N.E. this August include Woody Herman and Dizzy Gillespie...The World Music Week Conference is being held in Canada this year and delegates from many countries will be exposed to Canadian music in Toronto, Ottawa and Quebec City. The only jazz scheduled is a Phil Nimmons concert to be held at the Ontario Science Centre on September 26 at 9 p.m. This concert, like many others, is being recorded by the CBC and tickets are available through the CBC.

Sadik Hakim has been performing nightly at Auberge de La Lanterne in Magog, Que. for the summer months and expects to be back in the Toronto/Montreal area in late September or early October.

Saxophonist Eric Stach is debuting a new group, The Eric Stach Art Ensemble, in London, Ontario this Fall. He will play Mondays at the Victoria Tavern, Tuesdays at the York Hotel and Saturdays at the Oxford House. He is looking for "free form musicians" to sit in with him beginning the first week of September at which time he can be reached c/o 19 King Street, London (phone 519-432-7008).

A Space in association with Onari Productions presents, from October 1975 thru June 1976, a series of eight concerts of new music by Roscoe Mitchell with Muhal Richard Abrams & George Lewis, Barry Altschul, Anthony Braxton, David Holland & Kenny Wheeler, Leo Smith with Anthony Davis & Wes Brown, Karl Berger & Friends, Sonny Greenwich, Don Pullen - solo piano, Joseph Jarman - solo saxophones, and Dollar Brand - solo piano.

A series ticket for all eight concerts including a New Year's Jazz Film Party, \$20, \$3 per concert for either Saturday night or Sunday afternoon, will be available at A Space, Jazz & Blues Record Center & Round Records.

Every other fortnight, a second series of concerts will be presented for one Sunday afternoon performance only featuring Ted Joans, CCMC, The Artists Jazz Band, Stu Broomer, The Barbara Ackerman Quartet, Richard Teitelbaum with David Rosenbloom and Michael Byron, Eugene Chadbourne and WMIC, The Quebec Free Music Quartet, Michael Stewart, and Oliver Lake and Joseph Bowie. Single tickets only \$2.00.

Prince Igor Yahilevich, a Russian pianist now resident in New York, made a brief visit to Toronto in early August. His most recent recording was made in N.Y. in April and features Dave Leibman. Igor is hoping to perform in Canada at a later date with his own group. While here he was interviewed by Ted O'Reilly on CJRT. - John Norris

#### MIKE STEWART - KEITH BLACKLEY DUO

Charley Farley Gallery, Toronto, August 3rd, 1975.

Some folks feel that in jazz a solo performance, no matter what instrument, is the most difficult kind to give because the player is completely exposed and alone with no one but himself to depend on. Those weak at heart can't cut it. This may be true, but there is no doubt that jazz duets are dangerous as well. Courage is certainly needed, but mature conviction is of utmost importance, for if the ego of either player gets in the way of the music it will ruin the chances of anything inspired happening. Playing alone leaves a player alone, but playing with another creates an inter-relationship whereby the consequences are either true empathy and equality or power trips. If one player tries to dominate the other the vibes are immediately recognizable and the music suffers; sensitive give and take must prevail.

Mike Stewart on saxophone and Keith Blackley on drums formed a duo and performed with almost no jive - I'm better than thou - playing. (Occasionally I felt the drums were too overpowering). They succeeded in demonstrating how personal maturity and technical command of one's instrument can combine to create spontaneous sounds that could be shared without a dull moment for over two hours with an appreciative audience.

All tunes were played with tremendous strength and intensity. Mike on tenor or soprano played ferociously - yet lyrically - on uptempo blues, slow ballads and lively calypsos, but together Mike and Keith achieved highest spiritual heights on Mike's original tunes. I must say that I was truly disappointed that the first tune of the evening, a modal tune with the melody straight from Mike's heart, didn't last forever (only thirty minutes). The varied moods achieved by horn and drums reached parts of my soul previously touched only by late Coltrane. Beautiful it was.

These two men have much rapport and could be the seeds for a larger group who share their sensitivity. Including a piano or bass player of high spiritual integrity will render the Mike Stewart - Keith Blackley Duo obsolete, but will provide Toronto and everywhere with healing music we really will need to hear - on Doctor's orders. - Larry Licht

#### THE SCENE

ALBERT'S HALL, THE BRUNSWICK  
481 Bloor Street West

Monday-Wednesday - Kid Bastien  
Thursday-Saturday - Jim Abercrombie  
BOURBON STREET - 180 Queen St. W.  
Sept. 8-20 - Zoot Sims, Bernie Senensky  
Michel Donatc, Marty  
22- Morell  
Oct. 4 - Barney Kessel, Don  
Thompson, Terry Clarke  
CHEZ MOI - 30 Hayden Street  
Silverleaf Jazzmen - Saturday afternoon  
D.J.'S BAR - Hydro Building - University  
& College

Climax Jazz Band - six nights a week  
EGERTON'S - Church & Gerrard E.  
Friday/Saturday nights 1.30-5 a.m.  
Alvin Paul

#### EXECUTIVE RESTAURANT

254 Eglinton Avenue East  
Saturdays 2-6 p.m. - John Dela Trio  
EL MOCAMBO - 464 Spadina Avenue  
Sept. 29-

Oct. 4 - Junior Wells/Buddy Guy  
GEORGE'S SPAGHETTI HOUSE  
290 Dundas Street East  
Sept. 8-13 - Herbie Spanier  
15-20 - Moe Koffman  
22-27 - Guido Basso/Rob  
McConnell

29-  
Oct. 1 - Alvin Pall  
INN ON THE PARK - Leslie & Eglinton E.  
Saturday matinee - various groups  
MALLONEY'S - 85 Grenville Street  
Saturday afternoons - Climax Jazz Band  
POGUE HALL - Winchester Street  
Thursdays 8.30-12.30 p.m. - The  
Silverleaf Jazzmen  
SANDPIPER TAVERN - 76 St. Clair W.  
Saturdays 2-5 p.m. New Music w. guests  
SAPHIRE TAVERN - 14 Richmond St. E.  
Jim Galloway and Friends - nightly  
SEAWAY BEVERLY HILLS - 1677 Wilson  
Avenue

Saturday afternoon jam sessions  
THE FORUM - ONTARIO PLACE

Sept. 6 - Boss Brass  
13 - Murray McEachern w. Tommy  
Dorsey band  
20 - Stan Kenton  
27 - Count Basie

Oct. 4 - Woody Herman  
BURTON AUDITORIUM, YORK  
UNIVERSITY - Cecil Taylor group in  
concert - October 30.

#### DENMARK

1975 started off strong with Dizzy Gillespie who played with the Danish Radio Big Band. Gillespie and the band (featuring among others Idrees Suleiman, Richard Boone and Niels-Henning Orsted Pedersen) played around the country and recorded for the radio.

In January Return To Forever, with Chick Corea, Al Dimeola, Stanley Clarke and Lenny White did a concert in Copenhagen. The concert turned out a success and the coming months saw John McLaughlin, Weather Report and Billy Cobham also performing in Copenhagen concert halls.

Duke Jordan visited Denmark in February and played with Red Rodney, Dexter Gordon and several Danish musicians. Also in February famous Copen-



hagen Jazzhus Montmartre re-opened. Dexter Gordon and Kenny Drew's trio played the opening night.

In March Mercer Ellington brought the Duke Ellington Orchestra to Arhus and Viborg. To my ears the most interesting soloist was Cootie Williams.

Red Rodney who stayed in Denmark after his job with the Newport Festival had some busy months in the country, playing with almost every Danish jazz musician, as well as many Americans. Brothers Percy, Jimmy and Al Heath played Montmartre with Kenny Drew on the piano.

Another interesting visit was the Clifford Jordan/Cedar Walton Quartet with Sam Jones and Billy Higgins in April. The tour was arranged by Wim Wigt Productions (Box 201, Wageningen, Holland) and the company also presented Jordan's newest album, *Glass Bead Games* on Strata-East. The Danish SteepleChase recorded the quartet and two albums are planned for future release. Talking about SteepleChase, the company has just received a "Montreux Record Award 1975" for its presentation of lesser known artists.

73-year young Benny Waters played his clarinet and saxophones in Danish jazz clubs, first and foremost at Tagskaegget, arranger of the visit. Jazz exchange invited Red Garland to Denmark and the pianist is supposed to visit us in the fall.

Some other summer guests: Johnny Griffin with Art Taylor, Joe Newman and Mal Waldron/Marc Levin Collaboration.

In June, some exciting music was played by the Elvin Jones Quartet with Pat LaBarbera on tenor sax, Roland Prince on guitar and David Williams on bass. A new Swedish venture, Eastwest Music Promotion, (Box 11032, S-220 11 Lund, Sweden) had arranged the visit by Jones and the company also released an album by Elvin Jones, cut in 1974 (Eastwest Records 7501). Another European album with Jones is his live session on ENJA (2036) mentioned in Coda, June 1975.

Gunnar "Siljabloo" Nilsson, a veteran on the Swedish scene as a singer and clarinetist, played at Tagskaegget and American teacher and pianist John Mehegan did some jazz teaching in Copenhagen.

- Roland Baggenaes

## LOS ANGELES

Flora Purim debuted her new singing concept and the new material she plans to record when released from Terminal Island Penitentiary in a special concert at Long Beach State University. As a part of Project Chance, Flora has daily been attending two classes at the University. This particular concert was considered as a lecture-demonstration for her Music of the 20th Century course, but it was far from being either academic or musty in tone. She imported percussionist Airtio, drummer Ndugu, keyboardman George Duke, bassist Tom Fowler, and guitarist Dave Amaro for the student audience of perhaps 200. As this was her first live performance since her birthday (March 9th) and only her second in a

year, the darkskinned lady's eyes danced with nervously eager energy. She looked fine on stage, and she sang better than I've ever heard her before. Flora has freed herself from traditional song-forms, traditional melodic lines and traditional rhythmic patterns. Like Ursula Dudziak, Cathy Berberian and the late Tim Buckley, Purim now explores the soaring joys of total improvisation: whispers, squeaks, flying birdcalls, laughter, cries, and startling leaps from the low ranges to the highs. While the sound system was pathetically inadequate, the individual musicians nevertheless communicated emotionally, especially the dynamic pianist George Duke. Whether providing great washes of atmosphere behind Purim or demonstrating the special qualities of each of his keyboards in romping jazz, semi-classical or funk solos, Duke showed himself to be a major new force on the jazz scene. While Amaro's guitar work was often promising, it finally proved to be a bit heavy-handed for these ears. Airtio, however, performed most colorfully as did drummer Ndugu and bassist Tom Fowler. Meanwhile, Flora never looked happier - the concert was definitely a success.

Playing first-rate jazz blended with dynamic funk rhythms straight from the heart of contemporary soul music, vibist Roy Ayers swept the Roxy Theater away. Show Us A Feeling combined balladistic gentleness with a swinging, tough Afro-jazz feeling. The Spirit Of Do-Do was a low-down, foxy song espousing do-what-you-want-to-do personal freedom. Carl Clay's I Am Your Mind contrasted some appropriately brutal rock guitar playing by Calvin Brown with Ayers' dramatic reading of some transcendental lyrics on the theme of the truth is ultimately within yourself. Although, Ayers, Brown, singer Cheeta, drummer Ricky Lawson, bassist Bryon Miller, and conga player Charro are an obviously carefully rehearsed group, the audience never got the feeling that the music was of the slick and manufactured soul-sound variety. The total set showed Ayers at his dazzling, sparkling best, communicating radiant energy, confident creativity, and genuine love of his audience.

After a delightful Sunday afternoon picnic in the park near the L.A. County Museum of Modern Art, Blue Note records trouped us over to the Scottish Rite Masonic Temple to hear Bobbi Humphrey and Donald Byrd. Wearing white silk, and chewing gum, the petite Ms. Humphrey played several bluesy soul-type tunes, all of which lacked inspiration, imagination or energy. That lady is going to have to be more than cute if she wants to stay on top. Donald Byrd followed, but his group was instantly on top of the situation - aggressive, disciplined, and, for the first number, exciting. Unfortunately, Stepping Into Tomorrow, the second tune, bogged down, primarily because Byrd was weak on his flugelhorn high notes and played off the microphone much of the time, making it difficult to hear him. I Really Love You, a simplistic funk tune,

failed to plunge into that magically hypnotic place which less sophisticated, more earthy soul groups often reach. Of all the Blackbyrds, Steve Johnson shone like a star, constantly stretching his sax solos to the limit of his concentration and imagination, and often breaking through the predominately tedious repetition of the material.

Legendary saxophonist Stan Getz brought a sizzling group to the Roxy Theater. Featuring Albert Dailey on piano, Billy Hart on drums and Clint Houston on bass, Getz appeared wearing a white suit and tennis shoes. He propped his foot on a chair and unleashed that clear tone and those melodic lines - a joy to hear. Playing Chick Corea's Day Waves, Billy Strayhorn's Lush Life, Ralph Towner's Raven's Wood, and Desifinado, Getz caught the mood of each tune and made it sail. Dailey's piano solos were consistently refreshing, challenging, and stimulating. He usually began slowly, carefully constructing his phrases, developing his ideas, and building the mood and levels of intensity to sometimes searing heights. He will undoubtedly be compared harmonically and rhythmically to McCoy Tyner (and Dailey's respect for Tyner is indeed apparent), but he is himself an extraordinary creator. Meanwhile, it was truly a pleasure to hear once again the crystalline lines of Stan Getz live.

The CTI concert tour hit L.A. again, this time only partially filling the (Shrine) auditorium. Featuring George Benson, Ron Carter, Grover Washington, Johnny Hammond, Harvey Mason, Hubert Laws, Joe Farrell, and Bob James - all capable and dynamic leaders in their own rights - the superstar crew tripped through a series of crowd-pleasing numbers, each of which featured one or two members as soloists while some or all of the others backed. Johnny Hammond sizzled early in the show, drawing cheers as he went for his ingenuous organ licks, his masterful dynamic shadings, his sexy musical sense of humor, and his unrelentingly cooking rhythms. Benson's Take Five and his flamenco guitar fantasy rose to the level of amusement, but stayed there. Specious Spanish just doesn't get it, George. On the other hand, bassist Ron Carter once again took off on Willow Weep For Me, again playing totally by himself, and again (after a weak start) showing the audience that when you're talking bebop, funk, classical, or avant garde, he's got it all. Although Joe Farrell, as usual, pushed through almost everything like a roly-poly polar bear, he also provided one of the highlights of the show when he took a fast, aggressive, and beautifully varied unaccompanied solo near the end of the second half of the program. Drummer Harvey Mason was sensitive and strong throughout the concert. Saxophonist Grover Washington (Mr. Magic) and flutist Hubert Laws again failed to dazzle. They, along with drawing-room pianist Bob James, seem to play everything with medicinal precision, so much so that they give the impression anybody could do it - an attribute for a trapeze artist, but boring in a musician if that musician does

not simultaneously communicate an under-rolling riverforce which cannot be acquired by the merely talented. On the whole, the CTI concert was fun, often stimulating, sometimes exciting, (especially Johnny Hammond), and certainly a treat for those who enjoy clean, well-done, middle-of-the-road jazz.

- Lee Underwood

## ODDS & -----

Studio Rivbea presented a summer festival in June and July featuring some of New York's most important musicians. Radio station WKCR presented a week-long series of broadcasts from these concerts in early August. Featured on these shows were the Sam Rivers trio, David Murray, Jimmy Lyons, Oliver Lake, Paul Jeffery, Winds of Manhattan, Sunny Murray, Kalaparusha, Anthony Braxton and Ken McIntyre... Vocalist Betty Carter made her musical acting debut in "Don't Call Me Man" at the Billie Holiday Theatre on Fulton Street, Brooklyn July 31 through August 3... WRVR-FM, long the voice of jazz in New York, is threatened with extinction - the new owners are contemplating changes. If you want to help save WRVR from change phone Don Friedman at 595-4480... The Jazzmobile, organised by Jazz Interactions, once again brought jazz to the streets of New York. Among those featured in August were the Gift Of Life Ensemble, Billy Taylor Jazzmobile All Stars, Keno Duke Contemporaries, Clark Terry, Art Blakey, Dick Griffin, Harold Ousley, Frank Foster/Charlie Persip, Johnny Colon... Gunter Hampel's Galaxie Dream Band is performing every Friday and Saturday through September 26/27 at Atelier "Fountain" 244-46 W. 23rd Street on the 5th floor (between 7 and 8th Avenues) from 9-12 p.m.

"Jazz Pulsations '75" is the title under which an exciting 10 days of music is promised in Nancy, France from October 10-20. All styles of jazz will be featured along with many other associated activities such as poetry reading and films. For complete information write Comite des Fetes, Hotel de Ville, 54000 Nancy, France... The third annual San Francisco Blues Festival took place August 23 and 24 at the McLaren Park Amphitheatre with Dave Alexander heading a list of nine Bay Area groups. Alexander has performed at previous festivals but it was a first for guitarist Sonny Rhodes, pianist Floyd Dixon, Queen Ida and her Zydeco band, accordionist Ida Guillery, guitarist Charles Conley, harmonica virtuoso J.C. Burris, the Nairobiian Wranglers and Jimmy McCracklin.

The Legends of Jazz were part of a highly successful package which toured Europe under the banner of "A Night in New Orleans". Back in L.A. the third annual event takes place September 20 at the Wilshire Ebell Theater with Barney Bigard, Jess Stacy, Louis Bellson, Ray Nance and Ralph Sutton as the headliners. The Legends are also scheduled to play at this year's Monterey Jazz Festival on September 19 and took part in a special

## DISCOGRAPHIES

newly published by Micrography

Charlie Parker Vol 1, 1940-47...\$2.75  
Duke Ellington on microgroove  
1923-1942.....\$4.25  
Billie & Teddy on microgroove  
1932-1944.....\$5.00

postpaid from Coda Publications

benefit concert in memory of Zutty Singleton. This concert, held August 11 at the Mayfair Music Hall, Santa Monica also featured Barney Bigard.

The World Jazz Association is a Billboard-affiliated organization which has attracted much attention among the businessmen of the jazz world. Its aims are impressive. Basically they want to promote jazz in similar ways to the Country Music Association. It remains to be seen just how successful they will be but their brochures indicate they will be moving into every avenue of the music. More information and memberships can be obtained by writing The World Jazz Association, 10966 Rochester Avenue, Suite 4-C, Los Angeles, California 90024.

One of the most extensive dealers in rare 78s, transcriptions, lps and every other conceivable material pertaining to jazz record collecting is Frank Pope of Records Unlimited. He puts out regular auction and sales lists which will make your mouth water and your pocket book diminish. The auction lists are usually available on a subscription basis but I'm sure that if you write to Frank he will be pleased to mail you a bundle of up-to-date lists for your perusal. Write Records Unlimited, P.O. Box 510, Carnegie, Pa. 15106.

The Creative Music Studio's Fall Session runs from October 6 through November 30 at the Studio's campus in Mt. Tremper near Woodstock, N.Y. The schedule includes orchestra workshops, conceptual studies, playing sessions, concerts and recordings with Karl Berger, Anthony Braxton, Jack DeJohnette, Dave Holland, Ingrid Kalaparusha, Ahrah Difda, Garrett List, Stu Martin, Frederic Rzewski and other visiting artists. Winter and spring sessions will follow. Full information, including fees, is available from Creative Music Foundation Inc., P.O. Box 671, Woodstock, N.Y. 12498 U.S.A. ...Karl Berger and Friends were in Boulder, Colorado the first part of August and then moved to Cuernavaca, Mexico from August 25-September 4.

The Germantown Music Festivals in Philadelphia presented a one day concert July 13 with the Kuntu Contemporary Society, Bossman Brothers, Sonny and Sue Johnson, Philly Joe Jones, Byard Lancaster, Phila Art Ensemble, Lex Humphrey and Taka I Ki... Roscoe Mitchell, Richard Abrams and trombonist George Lewis gave a concert at Michigan State University in Lansing on July 24... The Left Bank Jazz Society in Baltimore presented (in August) the following: The Heath Brothers (3), Jack McDuff (10), Joe Williams (17), Clifford Jordan (24) and

the U.S. Navy Jazz Ensemble "The Commodores"(31). Write L.B.J.S., 2559 Frederick Avenue, Baltimore, Maryland 21223 for membership information... Trey's Restaurant and Bar in Germantown featured Philly Joe Jones' Grand Prix and Byard Lancaster in August with Sunny Murray scheduled for a future appearance. ...Biddy Mulligan's, Wise Fools Pub and The Attic are three places in Chicago where you can hear the blues by Bob Riedy, Koko Taylor, J.B. Hutto, Jimmy Dawkins and Sam Lay.

Bassist Johnny Dyani has formed his own group "Witch-Doctor's Son" and is looking for engagements. With him are Jesper Zeuthen (tenor sax), Muhamed (congas) and Okai Temiz (percussion). Write Johnny at Violsen Kvarter 16, 2990 Niva, Denmark (phone 03-234351).

Spitball Records (P.O. Box 680371, Gratiy Branch, Miami, Florida 33168, U.S.A.) announced the release of Joe Diorio, Solo Guitar (SB-2) with exciting single improvisations and some doubling. This release will be followed by Diorio teamed again with pianist Wally Cirillo on Soloduo (SB-3)... The World's Greatest Jazz Band has released a new album of Cole Porter tunes with such ringers as Peanuts Hucko, Tommy Newsom, John Best, Carl Fontana and George Masso among the personnel. The band is scheduled to tour Europe in October... James Moody has been signed by Vanguard Records as part of their rekindled interest in jazz. They recently issued lps by Clark Terry and Elvin Jones... Sweden's Sonet Records has recently recorded sessions in New York and these will be issued in Europe under a "Giants of Jazz" logo. The first release contains Oleo by the Lee Konitz Trio, In Walked Sonny by Sonny Stitt with Art Blakey's Jazz Messengers and an album entitled The Bop Session with Dizzy, Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach. Other albums, recorded in Sweden, include Motoring Along by the Al Cohn/Zoot Sims Quintet and Just Us by the Barney Kessel Trio... Delmark Records has purchased the masters and trade marks of United/States labels and plans to issue most of the blues and jazz material from this 1950s Chicago label.

Jazz - An Art Culture is a new book by Charlotte M. Boutney who describes herself as a "noted New Orleans Educator and Jazz Authority"! The book is available for \$5.00 from 3322 Hamilton Street, New Orleans, La. 70118, U.S.A. or from bookstores... A piano score of Marion Brown's tune Sweet Earth Flying has been published and is available for \$1.00 from Marion Brown, Department of Music, Wesleyan University, Middletown, Conn. 06457 U.S.A. Please add 25¢ for postage.

Noted alto saxophonist Cannonball Adderley, one of the great popularisers of the music in the 1960s, died in Indianapolis on August 8 as a result of a stroke. His personalised variation of hard bop won him many fans and his Riverside albums will remain classics of the idiom. In more recent years he had experimented considerably as well as writing music for many different musical idioms.

# JAZZ LITERATURE

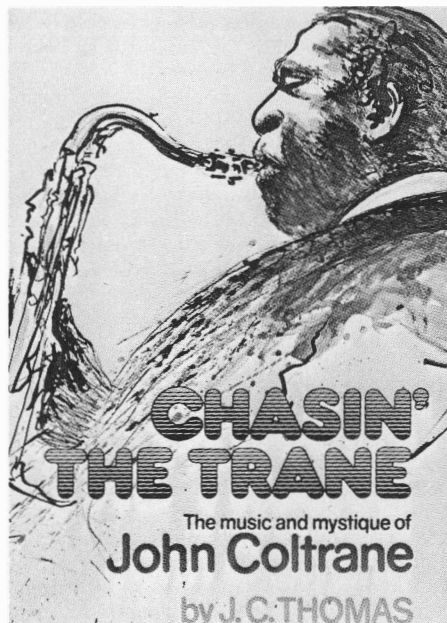
## CHASIN' THE TRANE

The Music and Mystique of John Coltrane  
by J.C. Thomas  
Doubleday and Company, Inc., New York,  
1975 \$7.95

Those of us who were lucky enough to be into Coltrane's music from his Prestige days and were able to watch his progress as each new album was released, who were awed by each successive step in his musical odyssey as his spiritual search unveiled new dimensions of sound and feeling, who were staggered by the impact of his live performances and genuinely bereaved at his passing, found their lives and (if a musician) their music irrevocably altered by his art. But his influence extended far beyond this circle, and his importance is still being revealed as retrospective evaluations of his work, in the light of where the music has gone afterward, becomes possible. Well recorded from the beginning of his tenure with Miles Davis in 1955 to his death twelve years later, Coltrane's legacy continues to grow as broadcast recordings and previously unreleased record dates continue to be issued in a steady flow.

With this first study of Trane's life and career, it is finally possible to learn more about the man than his music and the many articles about him have revealed. J.C. Thomas has been at times startlingly thorough in exploring the details of Trane's life, from his boyhood on, and fills in background details on many aspects of his environment, and on what is involved in being a musician, as those close to Coltrane saw him experiencing it. He even goes a bit overboard for my taste, inventing dialogue and indulging in other dramatic stylistic effects which have become the norm in many of the recent biographies of significant jazz figures; but this is a minor, subjective complaint.

Unfortunately, there is rather less attention lavished on Coltrane's musical legacy and the precise details of his career pattern. For example one learns of Coltrane's living arrangements and even the style of furniture in his apartment at the time he was working with Dizzy Gillespie, but nowhere is there mention of the revealing airchecks from Birdland with Dizzy at this time, which mark the earliest known surviving examples of Coltrane's solo work, antedating his first strong exposure on records, with Miles Davis, by nearly five years. There is often an unsettling vagueness about important landmarks in Coltrane's career, such as the chronology of the evolution of the classic Quartet during 1960. After reading Thomas' account, I still had no idea when the three cuts for Roulette with Billy Higgins on drums were made, beyond



learning Higgins was with Trane for only a few weeks on the West Coast after Pete LaRoca left the group and before Elvin Jones joined. When did this happen? In frustration I turned to my old 1960 Down Beats still laying around from when I'd subscribed. Eventually I found a statement that the John Coltrane Quartet was making their first West Coast appearance in September. An old Randall's Island Jazz Festival program listed LaRoca still with Coltrane at the end of August. Of course, Elvin was present when the band hit New York and recorded in October, having joined in Denver. So the San Francisco Jazz Gallery gig must have been in September, Higgins must have been on drums that month, and that must be the date of the Roulette recordings; but J.C. Thomas did not tell us this.

In fact there is very little discographical detail or close examination of the recordings. I met J.C. Thomas while he was working on this book; he visited me to see the still unpublished manuscript of the book on Eric Dolphy to learn more about Dolphy and Coltrane, and he told me he was not a discographer and that the musical legacy spoke for itself. This is a perfectly valid perspective but there are always records and broadcasts even the most devout fan has not heard, and they - and most certainly the uninitiated - would have found careful reviews of the performances of immense interest.

However, with these broad reservations excepted, this book is unquestionably the definitive Coltrane biography. Thomas gained access to many people intimate with Coltrane and has relayed information on his eating habits, reading habits, practicing habits, even the brand of his mouth-

piece and the strength of his reed. Anyone interested in Coltrane or his music will find this book essential, absorbing, and entertaining.

J.C. Thomas deserves a rousing thanks for his effort, and I am proud to have contributed to it. - Vladimir Simosko

The major flaw with this oddly-crafted book is clearly visible in its subtitle. John Coltrane was a charismatic figure, much like Charlie Parker before him, and he had a considerable extra-musical impact on musicians and listeners alike. Thomas seems more interested in this aspect than in the details of the music, ignoring the fact that it is the music through which Coltrane came to prominence, by which his charismatic qualities were communicated and for which after all we are interested in him. Too much mystique spells mistake.

Another problem with the work is its format. Short passages about Coltrane's life (and anything with even the remotest connection to it) are alternated with quotes apparently from anyone who had something to say about Coltrane. The result bears considerable resemblance to a script for one of those phone-in radio talk shows - not surprisingly, since Thomas hosts a talk show on cable TV in New York City. Thomas is more fan than critic - he interviews like a fisherman with a net and most of what he drags in seems to have been printed, with little regard for what is important to the music. And in keeping with the idea of Mystique, everything is covered with great washes of Significance and soft-focus awe-struck Mysticism.

Parts of the book sound like pages from "True Confessions" magazine. For instance, on page 165 we are treated to the story of one Dick Rich, who was exposed to Coltrane live while in the midst of extreme personal depression. After hearing My Favorite Things, "... Rich was sufficiently stimulated to create an award-winning commercial for Alka-Seltzer...". And there are a number of anecdotes in the Reader's Digest "My One Meeting with ... (Famous Person)..." style, each one of course Highly Significant.

The book is also filled with factual errors, perhaps because Thomas hasn't bothered to check his interviewee's stories for accuracy. For instance, he puts the 1955 Miles Davis Newport appearance which brought Miles back into the public view (and led to a Columbia contract and the Original Quintet) in 1954. The current world inflation seems to have seeped into the book - on page 104 Thomas lists the 1959 Robert Herridge Show (a half-hour documentary on Miles' music featuring a nine minute version of So What) as an hour show filmed in 1957 featuring 18 minutes of So What.



Some of Thomas' problems can be traced to his reliance on the facts in Bill Cole's "Miles Davis: A Musical Biography", a risky thing to do. Thomas ascribes the break-up of Miles' first Quintet in November 1956 to Coltrane's drug addiction, based in part on Cole's information. The only problem is that the group broke up at the beginning of an April 1957 Cafe Bohemia engagement in New York City, when Miles walked off the stage because two unidentified band members (probably Coltrane and drummer Philly Joe Jones) were in no condition to play (the story appears in a May 1957 issue of Down Beat). Jazz scholarship deserves better than that.

On another level entirely is Thomas' unfounded dismissal of Ornette Coleman as a lesser musician than Trane and his claim that "... there is little evidence either influenced the other's musical direction" (page 123). Whatever Coltrane's effect on Coleman, Ornette definitely had an impact on Coltrane's musical thinking. Speaking of mid-1959 and the harmonic dead-end of "Giant Steps", Trane told Valerie Wilmer in 1961, "But around this time I heard Ornette who had abandoned chords completely, and that helped me to think clearly about what I wanted to do." One also wonders about the Avant-Garde sessions of mid-1960, in which Coltrane and Ornette's sidemen recorded three Coleman compositions (along with a tune each by Don Cherry and Thelonious Monk).

There is to be sure much that is valuable mixed in with the garbage. Thomas has dredged up considerable information about Coltrane's childhood, his problems with drugs and other details of Trane's personal life. Readers interested enough in Coltrane to plow through Thomas' overblown and often extraneous prose will find much of this fascinating. But unlike Ross Russell's "Bird Lives!" (still the only good example of a modern jazz musician's biography), Thomas' sloppy job lets most of the important features of the music pass by badly blurred. "Chasin' the Trane" fails to catch up with its subject; as the first book devoted entirely to this master maker of music, it's quite a disappointment.

- David Wild

## JAZZ EDUCATED, MAN

by Allen Scott

American International Publishers,  
Washington, D.C., 1973; \$4.95; 136 pp.

Behind a rather-off-putting title hides a benignly interesting book. The author has written about jazz around the Washington area and for wider circulation (including some U.S. Information Agency work) for several years. "Jazz Educated, Man" is an intended chronology and progress report on the jazz education movement in the United States as of 1972-1973.

It's hard to know where to begin to talk about "Jazz Educated". As a piece of writing, it passes all the bases without really touching any of them. The author is fairly well-acquainted in a limited way with his topic, but when he attempts to

step beyond - as in the first chapter, an attempted history of jazz in 14 pages - his facts are vague and confused. His main interest in jazz seems to be in large ensembles, which is valid enough in this context as that is the area of most collegiate activity, and his coverage is somewhat biased accordingly - but when his definitions of the big bands in jazz include such aggregations of dubious distinction as Kay Kyser, one wonders what exactly he has in mind.

"Jazz Educated" is organized around chapters on individual colleges or groups of campuses with jazz programs - emphasizing Miami, North Texas State, Utah, and Westminster, mentioning Indiana, Eastman, Malcolm X, and some others in passing - all viewed through the most rosy glasses imaginable. Interlaced chapters discuss the role of musicians as clinicians and some of the more important figures in the collegiate jazz movement - Bill Chase, Ladd McIntosh, Marvin Stamm. (Whether Stamm's status out of this limited context actually justifies the "Trumpet Titan" designation his chapter bears is dubious.)

What irks me is the very positivity of Scott's presentation of his subject. While it's not exactly the advertising-copy whitewash you might expect of an author who knew virtually nothing of his subject before a 1969 USIA assignment to write on it for readers in Russia and Poland, Scott does little more than vaguely hint here and there at the existence of problems in the movement itself and from the outside pushing in. He never gets around to examining in detail the reasons behind such troubles as the Ladd McIntosh-University of Utah debacle of 1972 (despite the fact that each protagonist merits a separate chapter in his view), which really set in motion a re-evaluation of the movement as it had existed, or suggesting possible alternatives to the establishment-subculture tensions he notes on some of the jazz campuses. He avoids discussion of Black Studies curricula, the schools that offer them, and the relation of such programs to the furtherance of jazz awareness in the culture from which the music grew. The chapter "Afro-American Heritage", dealing with Dave Baker's work at Indiana University and with comparable programs at three black colleges, skims surfaces. Similarly, although he can discuss a California public school lab-band project with glee, musician-operated jazz education programs (HARYOU-ACT and Jazzmobile in New York, the AACM work in Chicago) or even the Institute of Jazz Studies at Rutgers University (which is the major university-level resource on jazz learning) are beyond his self-limited province.

But then, this is avowedly a general-interest volume, primarily - one gathers - for readers whose ken of jazz is about as great as the author's. It's entertaining reading, but the person already aware of the scene won't get a hell of a lot out of it. Best reserved for Christmas gifts for all your Cousin Louies with complete sets of Jimmy Dorsey 78s. - Barry Tepperman

# HEP RECORDS

presents albums featuring high quality transfers of broadcasts from 1945-49.

## HEP 1

Boyd Raeburn on the air 1945/46

## HEP 2

Sam Donahue Navy Band Vol 1

## HEP 3

Boyd Raeburn on the air 1945/48

## HEP 4

Ray McKinley 1949

## HEP 5

Sam Donahue Navy Band Vol 2

## HEP 6

Slim Gaillard with Bam and Leo 1945

3.25 pounds including surface postage to HEP Records, 34 London Street, Edinburgh, Scotland. Further details supplied on request

# IMPROVISE!

Famous Solos presents a new stereo modern jazz album series for all B♭ instruments.

1. CLARK TERRY QUINTETTE  
Side One—Terry's actual trumpet and flugelhorn improvisations written out and included. Ron Odrich, bass clarinet; Don Friedman, piano; Victor Sproles, bass and "Mousey" Alexander, drums.  
Side Two—You sit in for Terry □ \$6.98

2. BUDDY DeFRANCO QUINTETTE  
Side One—DeFranco's actual clarinet solos written out and included. Roland Hanna, piano; John Chiodini, guitar; George Mraz, bass and Mel Lewis, drums.

Side Two—You sit in for DeFranco □ \$6.98

## New Books

1. BUDDY DeFRANCO ON JAZZ IMPROVISATION (Intermediate to Advanced) □ \$7.95

2. CLARK TERRY TRUMPET METHOD (Beginners) □ \$12.95

3. BUCKY PIZZARELLI GUITAR TECHNIQUE, "A Touch of Class" (Intermediate to Advanced) □ \$4.95

All prices in U.S. dollars  
Send check or money order to:

**Famous Solos Enterprises**  
Box 567 Dept. H  
Saddle River, N.J. 07458  
Dealer inquiries invited.

# Heard Seen



## HALL OF FAME

Avery Fisher Hall, New York City,  
July 4, 1975

It's not often that you get to see Teddy Wilson and Earl Hines on one stage. But although they didn't play together but in different groups, they were among the first eleven jazz veterans to receive the Newport Jazz Festival's Hall of Fame plaques. Add to the cast such names as Red Norvo, Barney Bigard, Vic Dicken-

son, Bobby Hackett, Jo Jones, Milt Hinton and Joe Venuti and you have a night to long remember.

It was the sort of all-star programming for which Newport was famous - but which is becoming increasingly rare. And although the event, held in a packed Avery Fisher (N.Y. Philharmonic) Hall, had been added at the last moment (it was not listed in the original press schedule) to spark up things, it was possibly the festival's high point.

A mixed-media affair, the history-making show alternated rare films of

jazz greats with live music by some of the same artists, who met the challenge of playing as good as they once did - or (in most cases) - even better. They were further inspired by the company of their peers. Thus an early film with Benny Goodman and Red Norvo gave way to Red playing onstage.

Ellington predominated the show musically if not physically, though the night - July 4 - should have been by rights dedicated to Louis Armstrong (whose birthday was peremptorily dismissed with a spirited rendering of *Struttin' With Some*

Barbecue by the whole band led by Hines.)

A rare 1942 short of Ellington with Sonny Greer, Ray Nance, Ben Webster, Sam Nanton, Barney Bigard, etc., playing C Jam Blues led to Bigard playing the same number (with Hines, Dickenson, Hackett, Hinton, and drummer Oliver Jackson) on-stage, as well as Perdido. The most interesting film was a segment of the TV program "The Sound of Jazz", with Red Allen, Rex Stewart, Coleman Hawkins, and Pee Wee Russell among the late greats featured playing Rosetta. A survivor of that historic session, Vic Dickenson, was on hand to play some of his own compositions before receiving his plaque from veteran jazz record producer John Hammond (who was also honored with a plaque).

Each musician took the spotlight for some of their specialties before being presented with their plaques - Hines with Blues in Thirds and Monday Date, Bigard with Mood Indigo and Hackett with a moving Body And Soul, among others. Milt Hinton and Jo Jones combined with a duet that brought the house down, with Jones displaying the subtlety that ranks him as one of drumming's all-time greats. On receiving his plaque, Jo announced that he was retiring and leaving the field to the "younger" lions (although he was too polite to say that in many cases their roar is louder than their talent.)

Teddy Wilson led the second set (after a Goodman Trio short), with Joe Venuti stealing most of the thunder with sheer showmanship on top of talent. But the great moment everyone was apparently waiting for was the publicized first appearance on a stage in nearly thirty years of the legendary trumpeter Jabbo Smith - Louis Armstrong's closest competition in the '20s. Would he really materialize, as announced?

He did - heralded by film slides and musical excerpts from his '20s Rhythm Aces days, when his playing rivalled Louis' Hot Seven dates. A venerable figure in a brand new tan suit, Jabbo was trotted out - with trumpet in hand. Understandably nervous, since he hasn't played in decades, Jabbo didn't take the solo spot allotted to him and (as far as I heard) couldn't breathe a note. Bobby Hackett and Vic Dickenson sympathetically covered for him while Milt Hinton (who once played in Jabbo's band) and the others looked on anxiously.

"My God, I can't bear to look at it," said a man next to me, shielding his eyes, and his sentiments were obviously shared by the crowd. To subject this gentle old man, one of jazz's all-time greats, to such exploitation was a bit too much even for some of the most hardened critics in the audience. "Why didn't they just give the guy his plaque and let him say a few words?" wondered a musician friend, after the ordeal. (Apparently even at rehearsal, Jabbo was too nervous to blow a note.)

But on the whole, the Hall of Fame (as structured by Dan Morgenstern) was the highlight of the '75 festival. "It justified my faith in the Newport Jazz Festival," said a fan from Chile, who had attended

most of the concerts and found them below the usual Newport ones he attended in previous years. "I think it's the greatest jazz concert I ever saw!" Even if it was not, it must certainly go down in jazz history.

Note: On a street corner near St. Vincent's Hospital, Greenwich Village, next day, I met Ray Nance, featured prominently in the first film to be shown at the Hall of Fame show. Recuperating from a major operation, he now functions with a kidney machine and hadn't even heard of the Hall of Fame. "I'd like to see the movie," he mused. "Perhaps it will play again..."

- Al Van Starrex

---

## SARAH VAUGHAN

---

Newport Jazz Festival

Avery Fisher Hall, New York, N.Y.

July 5, 1975

Like other festivals, the Newport Jazz Festival has its share of mundane qualities as evidenced in insipid programming, uninspired performances, and apathetic audiences but on the evening of Saturday, July 5th, at the Avery Fisher Hall, the right elements came together to provide a memorable evening of sumptuous music. For on this evening, Sarah Vaughan was on stage, holding court and making love, through her songs, to a capacity and totally captivated audience.

The infatuation, between Miss Vaughan and Newport Jazz Festival goes, had its beginnings last summer when Sarah won many admirers with an incredibly moving appearance at the same Avery Fisher Hall. This night, the romance blossomed into a full grown love affair. By the time Sarah was part way through her second song, Ellington's haunting I've Got It Bad And That Ain't Good, the audience was unabashedly hers.

Always in superb control, she enraptured and delighted the audience with her incredible range and rich timbre. The audience followed her every change, from snatches of scat singing through exquisitely articulated slides from silvery high notes to wallowing about in brassy, almost guttural sub-tones.

Last year at Newport, Sarah was concerned with the erratic acoustics of Avery Fisher Hall. She worried that her words would not carry and subsequently, would be lost before the first dozen rows of the concert hall. Last year, her worry was for nothing and like last year, her wording had the clarity and detail of finely cut crystal.

Time has certainly not diminished Miss Vaughan's talents; in fact, time has proved to be Sarah's ally. The young Sarah mostly flirted with her audience: showing lots of flash and promise but no substance, no real giving of herself. The mature Sarah has gone beyond this. Now, when she sings, technique and feeling come together in a seamless fusion of sound.

On this evening, as usual, Miss Vaughan's choice of songs was impeccable. She especially shone in her sultry renditions of The Man I Love and Sum-



mer of '42.

Her empathetic backing was provided by Carl Schroeder on piano, Jimmy Cobb on drums, and former MJQ'er Percy Heath on bass. After overcoming some early, uneven, rhythmic problems, they settled down and faithfully followed Sarah's every nuance and embellishment, and twist and turn of phrase.

Miss Vaughan does not have the ability of taking a word and etching it in your memory as Billie Holiday did. But Sarah does have a way with phrases. With her craftsmanship, she can string words together so that they form a finely fashioned necklace of glittering notes, that wows you with its overall brilliance and variety of individual tonal colours.

- Robert Turner

---

## DIZZY GILLESPIE

---

The Buddy Rich Club, New York City,  
July 3, 1975

Many times through the years, I have been "accused" of being born too late, that I had missed the best years of the music. Bebop music that is. I would not have chosen another era to have been in than the present, but the dreams of hearing the masters perform in person, to have heard Bird, Brownie, Fats and Bud



have been partly realized by the wonders of vinyl, but somehow I have always felt that the roaring excitement of a Dizzy Gillespie big band was something that one would have to be part of to truly know. Legendary stories have been passed down as to these occasions, feats of music beyond the mortal's imagination seem to have occurred on those nights in the late forties, and I sincerely apologize for being too young at that time.

I'm not going to suggest that the band I heard in New York this July will fully compensate for my lack of actual knowledge, but if this was some of the feeling from the past, then the legends must be very close to the reality.

This evening is really something special, the large audience is vibrating their own excitement even as the musicians are tuning, everyone is ready to hear the music, and by the time the man, Mr. Dizzy G., walked on stage our hands were acknowledging his greatness. I have heard him perform many times before. I don't quite understand why this is happening to me.

"Your enthusiasm transcends the contingent world", so even Diz, in his opening announcement can feel the excitement.

The new location of the club is spacious, chromium, the doorman is tuxedoed, the waiters wear imitation Buffalo hide waistcoats, everyone can see the band, the sound system is perfect and most of all it's the friendliest club that I have ever been in. The small card on the table welcomes you and asks you not to talk while the music is being performed. That in itself seems like a major innovation. The band, gasp, is a full twenty pieces, and the players that I could identify were reason enough to pay the rather expensive prices being charged. Mickey Roker, Jon Faddis, Pepper Adams, Bernard McKinney, Rod Levitt, Mike Longo, Jimmy Heath, Danny Moore, Billy Mitchell and just to add a little flavour to the evening Milt Jackson was the SPECIAL guest artist...

The show opened with a tribute to the late Kenny Dorham, Una Mas, which was arranged by Jimmy Heath, who also played a fine tenor solo on the Benny Golson composition Whisper Not, which followed. Both these tunes featured Mike Longo's able piano, as did many other pieces, and it would seem that he and Mickey Roker are to be constant companions of Diz. Pepper Adams' solo on Una Mas was to be his only solo of the evening, and knowing this he blew his baritone inside out, much to the delight of us all.

We were all really waiting for Diz, and what else could it be, as he described it, the first new music, a waltz, most daring, a bent trumpet most outrageous, and Lover Come Back To Me. This was his feature and he let us know it, the 3/4 soon changed into the BeBop roar and Dizzy took us into his indulgence with sonic flights and never quite let us down again. The next piece was Things To Come, and Dizzy opened the sequence of solos flying high, followed by Longo and the first solo from Milt Jackson. Twenty years with the MJQ should have taken the

edge off, Opus DeFunk seems so long ago, but he was in the right company that night so the right music happened. Bop-pin' on the bottles Milt, sorry, that's what we used to say years ago when I was too young to know better. Jimmy Heath rounded the cycle out and Mickey Roker is still playing that terrible ashbin cymbal of Diz.

The middle section of the show changed its pace almost to tranquility. It was Bags' turn to play a ballad. His Forte. Poor Butterfly never sounded better than this, never more eloquent and the metal bars of the vibraphone sang a song so pretty. The folks at CTI should have been there.

Son of Diz is one of the ways I've heard Jon Faddis described, and so we were to find out on Milt Jackson's composition Olinga, which was set up as a duet choir for muted trumpets. The father and son it seemed to be, except that Diz has been doing it much longer, and this shows, the likeness is astounding, Jon Faddis even managed to throw in a quote from Salt Peanuts. I'm not sure if all this has much to do with the on going of the music, but it sure was fun.

The last two songs of the evening were to be expected from Diz, the humour and hipness that have sustained him for all these years. A special kind of "show biz" charm that bebop music brought to us all, ever if Cab Calloway thought it was Chinese music when it first happened so long ago. The funky ad lib blues has been done so many times that it's almost like a written score, the request note from the audience, to play my tune, was on the occasion of Chuck Mangione's father's birthday, and Diz played Happy Birthday as a lament that changed into a vocal refrain entitled Hard Of Hearing Mama.

"I may be going on sixty but I still got some shit for you!" made the nice Long Island lady in the front row exclaim, "What did he say, what did he say?" You sure do talk dirty Dizzy G.

Let's wrap up the show with a stopper, there has not been an Afro Cuban number, and of course it was Monteca. What else? Milt Jackson, Jimmy Heath, this time around on flute and Diz himself, filled us full of joy, full of BeBop, even the management caught the spirit and told everyone that the second show was free if you cared to stay. The vocal is still echoing in my head... 'I'll never go back to Georgia'... I hope you don't Mister Gillespie because New York REALLY needs you. - Bill Smith

---

## URSALA WALKER

---

Loma Linda Restaurant, Ann Arbor, Mi.  
July 27, 1975.

---

Jazz vocalists are an endangered species, it seems. Current fashion leans towards rock and loudness, and the singers who used to string together notes like horn players are now intent on twanging their vocal chords like so many backwoods guitarists.

Ms. Walker is a nice change from this

trend. She's been appearing in the Detroit area backed by both small groups and some of the better area rehearsal bands, but for her appearance at what is becoming the Sunday night jazz night at Loma Linda, she was supported by a trio called "Squeegee".

As its name implies, Loma Linda is a Mexican restaurant, and the last half of Ms. Walker's second set drifted in from the lounge to compete for our attention with some rather tasty tacos and enchiladas. The trio was finishing Herbie Hancock's Tell Me A Bedtime Story (one of his pretty pre-Headhunter themes) as we entered. Ms. Walker followed with a medium Stella By Starlight (lagging behind the beat in a way few singers dare), a pensive reading of the pop tune Feel Like Making Love, and Chick Corea's 500 Miles High.

After an intermission, Ms. Walker opened her final set with a strongly swung Bluesette, even scatting a few choruses (and how many vocalists have you heard scat singing lately?) before pianist Buddy Buddsen soloed. She followed with a movie theme I didn't recognize, giving it a rubato piano-and-voice treatment that showcased her deep rich voice. Next up was Stevie Wonder's Bird Of Beauty in a Latin arrangement that offered Buddsen more room to solo.

Ms. Walker then gave the stage to Squeegee (Buddsen; Greg Coles, bass, and Dave Perry, drums). Their first effort, an unnamed Latin/funk original, showed both Buddsen and Coles to be better-than-average soloists (Coles favors double stops) but could have been shorter. A Brian Auger rocker, Straight Ahead, had Perry singing, something he does well enough but should avoid when sharing the stage with people like Ms. Walker. The three followed with another unnamed tune (still leaning heavily towards the rock world), negotiating a tricky arrangement with ease but still soloing too long.

Ursula then came back up to finish the set. Flying Easy, a nicely arranged Donny Hathaway tune, gave the band a chance to cook along in a Latin/rock mood. Ms. Walker, who sings with a smile and closed eyes, seemed to enjoy her interplay with Buddsen at the tune's close as much as the audience did. Nice To Be Around was done mostly rubato, a ballad approach that well suits her smooth, dark voice. On the final I Have Dreamed, an old-fashioned 4/4 swinger, Ms. Walker soared and floated with Lester Youngish relaxation over Perry's propulsive drumming.

A good set by an excellent singer.

-David Wild

---

## DON CHERRY • GRUPPO TARAHUMARA

---

Parco Unione Sportiva, Tirronia (Pisa),  
July 23, 1975.

---

This concert, sponsored by the common of Pisa and the club Pisa Jazz, was an important event in Italy's musical seas-

on; about twelve hundred persons were present and warmly applauded the musicians. During his tour of our country Cherry also played in Pescara (at a concert troubled by encounters between police and spectators protesting against the high prices of the tickets), in Reggio Emilia, in Salerno and in Viareggio; but this was certainly his best performance.

First of all, the Gruppo Tarahumara. It is a very promising group of young Italian musicians, who present a fresh, modern music, clearly influenced by some experiences of free music, even if it always maintains a certain taste for the melody. The musicians were: Fabio Pellegrini (alto and soprano sax), a very fluent improviser who has never lost the sense of the measure, playing with ardour and great generosity; Franco Montesi (piano), a very interesting player midway between McCoy Tyner and Cecil Taylor, excellent as accompanist and much applauded as soloist; Stefano Bambini (drums), torrential, very lucid and swinging. They played three themes: Clear Girl by Noah Howard and two originals of their own. At the end they were complimented by their famous colleagues. Much to their satisfaction!

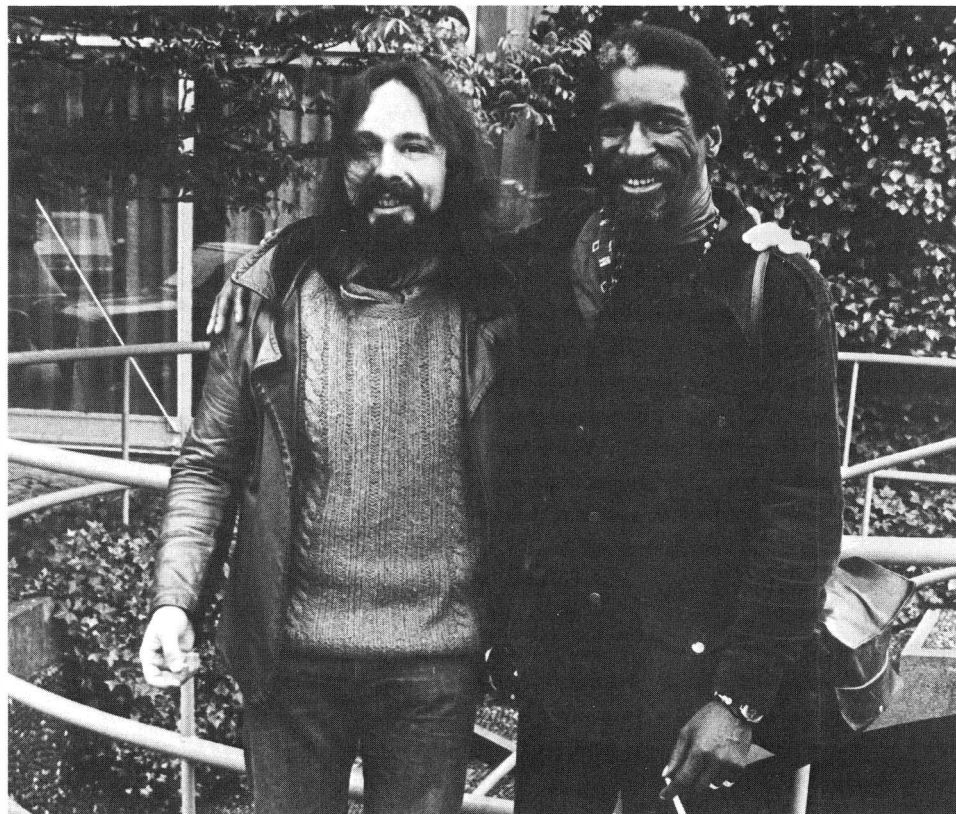
Then, announced by the stretching of Moki's tapestry, Don Cherry arrived with his tribe. With him were: Frank Lowe (tenor sax, flute, percussion), Bengt Berger (drums, percussion) and, naturally, Moki on sitar. It is hard to say something new about this musician who is one of the most important in the story of Afro American music. I might repeat his mastery of the trumpet, the poetry of his music, his attempt to reach a total expression, his "naïf" spirit and so on. Well known things by this time. However I will signal a fact. Perhaps because stimulated in a particular way by the hard, virulent, full sound of Lowe, Cherry has also incorporated that drive, that viscosity into his music which he seemed to have sacrificed to more tranquil atmospheres.

Cherry and Lowe offered a very great performance: they interlaced in a dialectic play of relaxation/orgasm. Lowe impressed very much: he is really a beautiful reality. His work has been acclaimed by the public, but, knowing him, we are aware of even greater possibilities if he is involved in different contexts, that agree more with his neurotic and never relaxed way of playing. Johnny Dyani, who plays bass and piano in the group, is a very fine musician, and Berger was lucid, even if, perhaps on account of the fever, less fanciful than usual.

Don Cherry proved he is still a great personage, a very fine and touching artist who enchants and convinces at the same time. Even if certain gestures, certain attitudes are becoming well known enough, time will tell if he is slipping into a scenic impasse. His music always stays beautiful.

- Stefano Arcangeli

**SUPPORTLIVEMUSIC**



## MAL WALDRON AND MARC LEVIN

Tagskaegget, Aarhus, Denmark,  
May 14, 1975.

When pianist and composer Mal Waldron moved to Europe in the middle of the 60's he left a long and remarkable career on the American scene. His work with Charles Mingus, Eric Dolphy, and Billie Holiday - to name just a few of the many excellent musicians Waldron has worked with - had shown him as an original soloist and accompanist. During his years in Europe Waldron's music has taken another direction. Coming up in the late 40's with the music which was new then (he names Powell, Tatum, Ellington, and Monk as his influences), Waldron's playing today is leaning towards a more "free" type of music. This can be heard also on the many records Waldron has made in Europe, eg. on the German ENJA label.

In 1974 Waldron played in Copenhagen opposite another expatriate Marc Levin, multi-instrumentalist and composer. The two men met and later formed a group under the title Mal Waldron/Marc Levin Collaboration. In 1975 they toured Germany, Finland, and Denmark and I caught their concert at Jazzhus Tagskaegget. On bass was Henrik Hove, a fine and experienced Danish player, and the drummer was Ed Jones, another American who has made Denmark his home.

The concert in Aarhus was divided up in two long sets and apart from a final piano solo, 'Round About Midnight, only compositions by Waldron and Levin were

played. The four Waldron pieces (Hard Talk, Chromobachism, Up Popped The Devil and Snake Out) in the first set were played consecutively and the playing by the composer was the main thing. Waldron constructs his solos in long, percussive lines with a tendency towards the dark tones of his instrument. His solo on Chromobachism was a highlight of the concert. Levin's playing on his many instruments was more disciplined (in the best sense of the word) than I've ever heard it before. This student of Bill Dixon was ever-active on the stage adding a variety of sounds to the music. I especially enjoyed his playing on flugelhorn, but his work on cornet had some sparkling moments, too.

Hove and Jones were not fully familiar with the music, but their musicality compensated for this fact. Unfortunately, Hove's bass-playing was sometimes almost inaudible due to inadequate amplification. Ed Jones had none of such problems and his playing during the night became more and more adjusted to Waldron's music.

The second set contained four compositions by Levin: If Monk Were Here Tonight, Student Days: New York 1965, Brothers in War and finally A Letter To Richard Nixon: re Chile Affair. The suite-like character of the first set was now replaced by a set with these four clearly separate pieces. In Student Days, Danish tenorist Ole Kuhl sat in and was an interesting contrast to Levin's playing and A Letter To Richard Nixon was framed by Levin's reading his poem.

It was exciting meeting this music - hopefully Waldron and Levin will resume their co-operation some other time.

- Roland Baggenaes



# CODA PUBLICATIONS

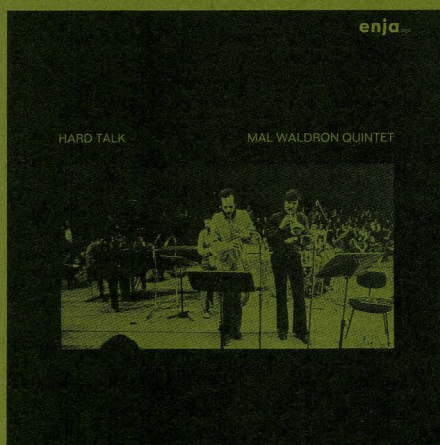
BOX 87 • STATION J • TORONTO • ONTARIO M4J 4X8 • CANADA

BENNY GOODMAN: Carnegie Hall Concert - complete in 2 lps (Columbia).....	12.00
BILL EVANS: Peace Piece - 2 lp repackage of Everybody Digs Bill Evans and six previously unissued titles (Milestone).....	9.00
HOT JAZZ ON FILM: Volume 4 w. Duke, Goodman, Condon (Extreme Rarities)....	6.50
SONNY CRISS: Saturday Morning (Xanadu).....	6.98
CLEO LAINE: an evening with - 2 lp set recorded in Australia w. Johnny Dankworth (Philips).....	11.00
DUTCH SWING COLLEGE: Souvenirs - Volume 1, 2, 3; 25 Year Anniversary Concert, & Teddy Wilson; meets Joe Venuti; Jazz Intimate w. Teddy Wilson (2 lp set - \$9.00); Live 1974; Swing That Music w. Billy Butterfield; Ain't Nobody's Business w. Jimmy Witherspoon; Latin On The Rocks.....all on DSC.....	each 6.50
GEORGE RUSSELL: Outer Thoughts - 2 lp reissue of Riverside material w. Dolphy, Don Ellis, Dave Baker, Sheila Jordan (Milestone).....	9.00
STANLEY COWELL: Musa - Ancestral Streams (Strata East).....	6.98
DICK WELLSTOOD: Walkin' with Wellstood (77).....	6.50
BENNY CARTER 1945/METRONOME ALL STARS: (Queen).....	6.50
EARLE WARREN: w. Sandy Brown, Eddie Durham; JPJ QUARTET; BUDDY TATE/ EARL WARREN and The Count's Men; VIC DICKENSON w. Zoot Sims, Scoville Brown, Joe Thomas; EDDIE BAREFIELD w. Vic Dickenson, Taft Jordan; EDDIE DURHAM w. Jimmy Nottingham, Red Richards; SWING TODAY: Vol. 1 w. Eddie Barefield, Zoot Sims, Buddy Tate, Red Richards; Volume 2 w. Eddie Barefield, Herman Autrey, Red Richards, Vic Dickenson, Jane Harvey; Volume 3 w. Earle Warren, Eddie Barefield, Herman Autrey, Snub Mosley, Eddie Durham.....all newly recorded on RCA (England).....	each 6.98
BUD POWELL: Bud in Paris w. Johnny Griffin, Barney Wilen (Xanadu).....	6.98
SABBY LEWIS: Boston Bounce (Phoenix).....	6.98
MERCER ELLINGTON: Continuum (Fantasy).....	6.98
CLARKE/BOLAND BAND: Open Door - from Prague Festival 1967.(Muse).....	6.98
THELONIOUS MONK: Brilliance - 2 lp reissue of Brilliant Corners/Monk 5x5 including one alternate (Milestone).....	9.00
DUKE ELLINGTON: The Jimmy Blanton Years 1940-41; Duke, October 1945 from AFRS broadcasts (Queen Disc).....	each 6.50
NEW ORLEANS RAGTIME ORCHESTRA: 2 disc set (Vanguard).....	6.98
CHARLIE PARKER: Hi Hat broadcasts 1953 (Phoenix).....	6.98
STAN GETZ: 1952-53 from Tiffany Club & Birdland (Queen Disc).....	6.50
SONNY CRISS: Crisscraft (Muse).....	6.98
HARLAN LEONARD: and his rockets; BARNEY BIGARD/ALBERT NICHOLAS; ARTHUR CRUDUP; LIONEL HAMPTON Vol 1; BECHET OF NEW ORLEANS; SWING w. Berigan, Young etc.....all on RCA Vintage.....	each 3.50
ART ENSEMBLE: Baptizum; BILLIE HOLIDAY: Strange Fruit (Atlantic).....	each 3.50
DUKE ELLINGTON: Togo Brava Suite; MILES DAVIS: reissue of early Blue Note sessions - both 2 lp sets (United Artists).....	each 5.00

The above records have been selected from our current stock and the prices include all packing and shipping charges. We can usually supply all recordings listed in the Schwann Catalog as well as British and Continental releases. We will search for out of print recordings on receipt of the information on 3x5 index cards.



# GERMAN ENJA IMPORTS



2052 Yamashita Trio: Clay  
Akira Sakata (clarinet and alto sax), Yosuke Yamashita (piano), Takeo Moriyama (drums)

Mina's Second Theme, Clay

2050 Mal Waldron: Hard Talk  
Manfred Schoof (cornet), Steve Lacy (soprano sax), Mal Waldron (piano), Isla Eckinger (bass), Allen Blairman (drums)

Russian Melody, Snake Out, Hard Talk

2048 Dollar Brand: Good News from Africa  
Dollar Brand (piano, vocal, flute), Johnny Dyani (bass, vocal, bells)

Ntsikana's Bell, Msunduzi, Good News (Swazi, Waya-Wa-Egoli), Adhan & Allah-O Akbar, The Pilgrim, Moniebah

2046 Bobby Jones: Hill Country Suite  
Bobby Jones (clarinet, tenor sax), George Mraz (bass), Freddie Waits (drums)

Hill Country Suite (Bringin' In The Sheep, Old Jack Daniels, Halleluja! Y'Uns All Come To The Weddin' Dance), Only Blue, Lady Love, The Gospel Truth

2044 Walter Norris: Drifting  
Walter Norris (piano), George Mraz (bass)

Drifting, A Child Is Born, Nota Cambiata, Space Maker, Spring Can Really Hang You Up The Most, Rose Waltz, Thumbs Up, Maple Leaf Rag

2042 Makaya & The Tsotsis  
Heinz Sauer (alto and tenor saxophone), Bob Degen (piano), Isla Eckinger (bass), Makaya Ntshoko (drums)

Ode To Tilman, Tetralogue, Bridges, Neged, Suspension

2040 Tete Montoliu: Songs For Love  
Tete Montoliu (piano)

Rainy Day, Django, Two Catalan Songs, Gentofte 4349, Apartment 512, Autumn In New York, Ballad For Line, Little Camila

2038 Ben Webster: Live at Pio's  
Ben Webster (tenor sax), Junior Mance (piano), Bob Cranshaw (bass), Mickey Roker (drums)

Cookin' For T, Gone With The Wind, Sunday, Pennies From Heaven, How Long Has This Been Going On, Sometimes I'm Happy

2036 Elvin Jones: Live at the Village Vanguard  
Elvin Jones (drums), George Coleman (tenor sax), Wilbur Little (bass), Marvin Peterson (trumpet - on Mister Jones)

By George, Laura, Mister Jones, You Don't Know What Love Is

2034 Mal Waldron: Up Popped The Devil  
Mal Waldron (piano), Reggie Workman (bass), Billy Higgins (drums), Carla Poole (flute - on Space Walk)

Up Popped The Devil, Space Walk, Snake Out, Changachangachang

2032 Dollar Brand: African Space Program  
(Dollar Brand (piano), Cecil Bridgewater, Enrico Rava, Charles Sullivan (trumpet), Kiani Zawadi (trombone), Sonny Fortune, Carlos Ward, Roland Alexander, John Stubblefield, Hamiet Bluiett (saxes), Cecil McBee (bass), Roy Brooks (drums)

Tintiyana, Jabulani-Easter Joy

2026 Dollar Brand: African Sketchbook  
Dollar Brand (piano and flute)

Salaam-Peace-Hamba Kahle, Slave Bell, The Stride, Mamma, Krotoa, Machopi, Tokai, The Dream, The Aloe And The Wildrose, Tariq, Nkosi, African Sun, Salaam-Peace-Hamba Kahle

Individual orders \$6.50 postpaid from Coda Publications

