

Thelonious Monk

Three Classic Albums Plus

Avid Jazz 1130 (2 CDs) | ★★★★★

Thelonious Monk (p) with (coll. pers.) Donald Byrd, Thad Jones (t), Eddie Bert (tb), Robert Northern (fhn), Jay McAllister (tu), Phil Woods (as), Charlie Rouse (ts), Pepper Adams (bs), Oscar Pettiford, Henry Grimes, Sam Jones (b) and Art Blakey, Roy Haynes and Art Taylor (d). Rec. 17 March 1956-2 June 1959

Monk is on superior form in each of these original albums, namely *The Unique T.M.* (with Pettiford and Blakey), the famous *At Town Hall*, and *5 By Monk By 5* with a quintet featuring Rouse and Thad Jones. Compared to more routine material from the 1960s, this is a reminder of how energetic and inventive Monk was, when he was just approaching wider public acceptance. In particular, the opening trio album has his reharmonised versions of 'Tea For Two' and 'Honeysuckle Rose' (the former, though appearing on record for the first time, had already provided the chord-sequence for Monk's 1952 recording, 'Skippy'). The 'big-band' concert, while undoubtedly an 'event', is a mixed bag but a definite highlight is its orchestration of the pianist's recorded choruses on 'Little Rootie Tootie'. But the sleeper might be the quintet with Rouse (new in the job and still sounding enthusiastic) and the oblique Jones, using the same rhythm-section as *At Town Hall*. The 'plus' content consists of the 1958 Newport trio set with Grimes and Haynes (as seen in *Jazz On A Summer's Day*), complete with announcements by Willis Conover. Fortunately, the reissue audio is presentable, if a bit topky, while the Newport set sounds far clearer than on a previous CD release (*Jazzwise* 127) although that makes the slight flutter on the tapes more discernible. **Brian Priestley**

Sun Ra Arkestra

Live In ULM 1992

Leo GY 30/31 | ★★★★★

Sun Ra (p), Ahmed Abdullah, Michael Ray (t, v), Tyrone Hill (tb), Marshall Allen (as, fl), James Jacson (bassoon, fl, ob, d), Bruce Edwards (el g), Jothan Callins (el b), Buster Smith (d), Elson Nascimento Dos Santos (perc) and Atakature (conga). Rec. 1992

This late Sun Ra recording was made just one year prior to him taking off and leaving Planet Earth for Saturn. There is, however, no indication here that either he or the Arkestra were slowing down. The Ulm concert is a marathon of jazz playing, spread over two CDs

and taking in almost every aspect of Sun Ra's musical interests and beliefs. Although John Gilmore was not present here, Marshall Allen's alto sax and flute playing, combined with Michael Ray's cosmic trumpet blasts, send out a squall of blazing fire music that probably scorched the front row. The team of Bruce Edwards on electric guitar and Jothan Callins on electric bass give this Arkestra a grittier urban sound where chunks of funk are slipped alongside the more standard marching band workouts. For his part Ra sounds positively spry, calmly leading his faithful group of musicians through a joyous set that includes many of his major compositions. Disc 2 is a continuous track (with encores) – a showcase of interplanetary improvisations and Ra originals that peaks with an impressive triple-decker 'Space Is The Place'/'We Travel The Spaceways'/'Out Spaceways Incorporated' musical grand slam. All of which makes for a worthy addition to any serious Sun Ra collection. **Edwin Pouncey**

Ronnie Scott

Fast & Loose – Live In 1954

Acrobat ACMCD4376 | ★★★★★

Ronnie Scott (ts, v), Jimmy Deuchar (f, mellophone), Ken Wray (tb), Derek Humble (as), Pete King (ts, v), Benny Green (bs), Victor Feldman (p, vib, cga, d), Lennie Bush (b) and Tony Crombie (d, p). Rec. 17 March and 28 April 1954

Unless you are fortunate enough to possess an extremely rare copy of the 1954 Esquire release *The Ronnie Scott Jazz Club Vol.3* (Esquire 32-003), then this BBC Radio session recorded live at London's Criterion Restaurant has remained unheard ever since. Newly excavated, what a revelation it proves to be. Ignore any surface noise, for it can't distract attention away from this genuinely energetic session. If only England could field a football team with as much imagination or brio as this one captained by Scott, then there would be nothing to complain about. Quite probably there was no similar sized unit (either here or Stateside) possessed with so much genuine fire in its belly and dynamic soloists such as Jimmy Deuchar, Ken Wray, Derek Humble, Victor Feldman, Tony Crombie, not to mention the self-effacing gov'ner himself. Here was a raucous bunch of bebop brigands, who were living the dream (mostly) on their own terms and in the process greatly improving their individual skills. To add to their uniqueness, when not stuffing the band book with originals such as Ronnie's title track, or Crombie's 'Body Beautiful', they reworked anything from 'Yardbird Suite' to 'Dear Old

Southland' and though composer credits to 'In The Land Of Nimbupani' are listed as unknown, it was in fact a Victor Feldman original dedicated to a traditional Indian lemon juice drink! Fast and loose just about sums this lot up!

Roy Carr

Zoot Sims

At Ronnie Scott's 1961

Acrobat ACMCD 4377 | ★★★★★

Zoot Sims, Ronnie Scott (ts), Harold McNair (as, fl), Jimmy Deuchar (f), Stan Tracey, Terry Shannon (p), Kenny Napper (b), Phil Seaman and Jackie Dougan (d). Rec. 13-15 November 1961

'Lost' parliamentary dossiers aside... some years ago, I attempted to not only licence the entire Tony Hall-produced Tempo catalogue, but all the tapes recorded by Zoot Sims at Ronnie Scott's original Gerrard Street club over three historic nights in November 1961. I was informed by a disinterested Universal that as they couldn't locate any of them (nor any relevant paperwork) they were presumed lost. So, as far as I know, all subsequent releases have been dubbed direct from clean discs. What little remains of the Sims cache constitutes one of the most important events in Ronnie's career – playing host to one of his all-time heroes in the club with the Guv'ner's name above the entrance. It was doubly important for this also marked the very first time that a both the UK and US musicians unions sanctioned an American star to appear in a British club. While it was a given that Sims would live up to his reputation as one of the greatest ever tenor sax stars, everyone else involved in this historic event stepped up to the plate, especially Scott who knew that he had to give of his best – and he did. Check Stan Tracey's 'The Haunted Jazz Club' and Jimmy Deuchar's 'Suddenly Last Tuesday' for confirmation. Throughout Zoot was accompanied masterfully by Stan Tracey, Kenny Napper and Jackie Dougan, which also formed part of Ronnie's Quintet featuring Jimmy Deuchar. Also in attendance was Harold McNair's quartet. Kicking off with an extended 'Love For Sale', Sims was his immaculate self effortlessly working his way through familiar standards that included 'Gone With The Wind', 'Somebody Loves Me', 'Stompin' At The Savoy', 'Autumn Leaves' and 'Blues In E Flat (Blue Hodge)'. He also joined Ronnie's Quintet for Deuchar's full throttle dash 'Desperation'. What makes this that much more enjoyable is both the underlying tension evident as everyone involved performs as if their standing in the community depended upon them delivering the goods and the sheer *joie de vivre*

evident in everyone's contributions. This is top draw playing and so I urge you to grab this while you can and if you are not satisfied, I'll give you your money back (on receipt of your bank details and pin number).

Roy Carr

Buddy Tate

The Texas Tenor

Storyville 1038438 2CD | ★★★★★ / ★★★★★

CD1 Buddy Tate (ts), Tete Montoliu (p), Bo Stief (b), Sven-Erik Norregard (d) and Finn Ziegler (vln). Rec. 23-24 Sept 1975
CD2 Buddy Tate All Stars: Doc Cheatham (t), Vic Dickenson (tb, v), Tate (ts), Johnny Guarneri (p), George Duvivier (b) and Oliver Jackson (d). Rec. 23 July 1975

Both sessions date from a period when former Basie-ite Tate was often in Europe, playing clubs and festivals as a soloist or in all-star groups. Born in Sherman, Texas, he was regularly teamed with his fellow Texans, Arnett Cobb and Illinois Jacquet as 'The Texas Tenors'. Tate has the full-toned, slightly wheezy sound that seems de rigueur in this kind of mainstream jazz, which allied to his vigorous phrasing and innate sense of swing, makes for very rewarding listening indeed. Montoliu and company may not offer Tate his usual four-square rhythm support, the pianist consistently inventive in unexpected ways, with Stief's long sustain and Norregard's clatter not always making for a satisfactory groove. Tate, as he must have done for years, largely rides over it all, taking a grip on something like 'Stompin' at the Savoy' after Montoliu's idiosyncratic solo and building to a finish that fringes on R&B. It's all vastly entertaining, if chaotic at times. He lets his vibrato loose on 'Body and Soul' in imperious fashion and then it's a shouting match on 'Buddy's Blues'. This is the fourth appearance for this session in one or other formats on this Danish label. The second in this pair of Tate sessions (also previously out on Storyville CD) finds the main protagonist alongside a bunch of like-minded fellow Americans, all seasoned veterans, over in Europe for the festival round. It's easy-going if you like, with a mostly Basie feel as on 'Jive at Five' [in two takes], as Guarneri tinkles like the Count, before Tate shoulders in, Cheatham calmer and Dickenson chortles in his own inimitable way. 'Sweethearts on Parade' shows them all off superbly, each man subjecting the melody to a personal and distinctive re-evaluation, Cheatham muted and eloquent. Everyone is on form throughout, the band swings as you would expect and Tate, at 60 evinces the kind of form that made him one of the greats of mainstream jazz. Definitely a keeper. **Peter Vacher**



WHAT'S NEW IN VINYL



When bluesman **Lucky Peterson** was signed to Verve in the early 1990s, his appearances on the European festival circuit immediately impressed. Not then 30 and equally at home on guitar and keyboards he had been mentored

at the age of five by Willie Dixon, and having played in the bands of Etta James, Little Milton and Bobby 'Blue' Bland was deemed to have paid the requisite amount of dues. Yet despite regular touring, he never seemed to fulfill his obvious potential. This latest release, the double album *Son of a Bluesman* (Jazz Village), sees him straddling, a little uncomfortably, the worlds of the rock and blues. Clearly aimed at a broader market, Peterson remains as enigmatic as ever. It may be a sign of the times, but with original Blue Note albums now selling for huge sums, collectors are turning to original CTI releases, a label that was rather shamefully panned by the critics in the 1970s because of the presence of strings and what was considered 'over production' by Creed Taylor. Just how wrong they were is illustrated on *Sunflower* by vibist **Milt Jackson**. On this beautifully remastered 180gram gem with original cover art from Pure Pleasure Records, Jackson is at the peak of his game, and with a rhythm section of Herbie Hancock, Ron Carter and Billy Cobham plus solo guest Freddie Hubbard, you should snap this minor masterpiece up immediately.

Dexter Gordon's sojourn in Scandinavia in the 1960s and 1970s is the stuff of legend; fans still talk about his marathon Montmartre sessions in Copenhagen with awe. Well, *Dexter Gordon Live from the Magleas Hojskole 1967: Soy Califa* (Gearbox) goes a long way to bottling some of those moments – Gordon in full flight (and yes, he was one of those rare soloists who actually seemed to take flight) plus a rhythm section of Kenny Drew, NHØP and Albert 'Tootie' Heath, this album of newly discovered material is difficult to remove from the turntable as Gordon envelops you with his endless stream of ideas on 'The Blues Up and Down' or his masterful ballad playing on 'The Sandpiper'. Although the reference books won't tell you, singer **Chris Connor** came out almost half a century before it became fashionable. It never damaged her career a jot; Helen Keane, pianist Bill Evans' manager (and Connor's record producer for Contemporary records in 1987), once told me how she admired her courage, especially as she "always had an entourage of attractive young women in tow wherever she played." *This Is Chris* (Pure Pleasure) is the singer's third album for Bethlehem, made three years after she left Kenton. While her previous two best selling albums restored the Bethlehem label's fortunes, this album captures her at her best. If you like belters Connor is not for you, but if you're a fan of class jazz singers, don't miss this.

The Swedish saxophonist **Fredrik Kronkvist** should really be a Dane, such is his love and mastery of the hard bop/post bop idiom. *Reflecting Time* (Connective) is the follow-up to his rightly acclaimed *New York Elements* (also recorded in 2012 and also with Aaron Goldberg (p); Reuben Rogers (b) and Gregory Hutchinson (d)). Kronkvist plays 'the tradition' better than several young highly touted Americans and while selling coals to Newcastle is a tough job, even *Downbeat* and *Jazz Times* took note of his last album. This one is even better. On the other side of the spectrum **Chat Noir's** *Elec/3/Cities* (Rare Noise), an electro acoustic collaboration has the required amount of mystery but lacks content to move it beyond mood music for the chill-out lounge. *Illusions* by **Ibrahim Maalouf** (Sony/ATV) is on message; an ambitious two-LP set that examines the theme of illusion. Full of orchestral drama, unexpected shifts of mood and colour this well conceived project gradually morphs into a compelling piece of music. That the late 1960s saw huge musical changes in pop, rock and jazz is acknowledged by the French trumpeter **Serge Adam** in his album *Up to 1970* (DOC), referencing *Hot Rats*, Sly and the Family Stone, James Brown and Miles Davis' Isle of Wight concert. I just wish I liked it more. **Stuart Nicholson**

Jonas Hellborg

The Silent Life – Solo Bass 1990

Bardo 126 | ★★

Jonas Hellborg (acoustic bg). Rec. 1990

With his Messianic looks and organ stop eyes, Hellborg (lummy even the name's scary) is nothing if not committed to the bass. However, a whole album centring on solo outings for acoustic bass guitar may sound a tad indulgent. Yet *The Silent Life* is curiously satisfying. While many of his electric releases run to excess, most cuts here are blessedly brief. Hellborg's at his most interesting in meditative mode, wresting chordal shapes you rarely expect from an instrument not known for its harmonic potential. 'Deep Pig' in particular reflects Hellborg's fascination with Arabic and eastern modes. He can of course slap 'n' pop with the best, 'Wounded Knee' being a spectacular rocker, but it's in those moments best suited to his chosen instrument – the opening to 'Low' for example, mixing a high musing against an almost sub-sonic bottom end – that Hellborg grabs your attention. **Andy Robson**

Rufus Harley

A Tribute To Courage

Atlantic 8122-79689-0 | ★★

Rufus Harley (baggpipes, fl, ss, ts), Oliver Collins (p), James Glenn (b), Billy Abner (d) and Robert Kenyatta (perc). Rec. 1968



Harley may forever be tagged as the 'jazz piper' but, as this enjoyable album shows,

he was actually a multi-reed player who more than knew his way around the flute, tenor and soprano sax, and to a certain extent invited comparison with his Atlantic records colleague Rahsaan Roland Kirk. After all, Harley can take a great pop song such as Bobby Hebb's 'Sunny' and bring an entirely personal resonance to the melody just as he can write originals that push him as an improviser all while keeping a vivid blues-gospel sensibility. His obvious love of spirituals such as 'Wade In The Water' always seems to lurk just under the surface of many of his solos, but Harley's own themes are also memorable, and the socially conscious strain of this album only serves to enhance its emotional content. The title track is dedicated to JFK, while other notable pieces are 'Ali' and 'X'. Whether this may have inspired the British reggae group Steel Pulse's *Tribute To The Martyrs* is a moot point, but the two records have an important kinship. **Kevin Le Gendre**



Jonas Hellborg

Joe Harriott Quintet

Southern Horizons/Free Form/Abstract

Fresh Sound FSR-CD 826 | ★★

Joe Harriott (as), Hank Shaw, Shake Keane (t), Harry South, Pat Smythe (p), Coleridge Goode (b), Bobby Orr, Phil Seamen (d) and Frank Holder (perc). Rec. 1959-1962

To a certain extent, this fine compilation has had its thunder stolen by Proper's excellent 2011 release, *The Joe Harriott Story*. Yet for those not up to speed with one of the defining figures in the history of British jazz, the three albums spread over two discs are still worth investigating. They effectively chart how thrillingly the Jamaican alto saxophonist evolved in that vital period between the late 1950s and early 60s, moving from the hard swinging post-bop of *Southern Horizons*, where Harriott's and pianist Harry South's original compositions sit nicely with Duke and Silver staples (a beautifully languid down-tempo take on 'Senor Blues'), to the structural complexities of *Free Form and Abstract*, album titles that make explicit the artistic mission statement. Fragmented, cryptic, tantalising with tempo and tonality, the music absolutely achieves the stated goal of 'painting pictures with sound'. All of the finely shaded work is testimony not just to Harriott's singular vision but also to the brilliance of his collaborators. **Kevin Le Gendre**

Tubby Hayes

The Best Of Tubby Hayes

Acrobat ACMCD 4374 | ★★

Tubby Hayes (ts, vib), Ronnie Scott (ts) plus various musicians. Rec. 1955-59

For those who haven't picked up Acrobat's indispensable six-pack of Tubby's entire Tempo output, this

Best of TH Cont.

single disc is a good primer for those recently acquainted with his name. Want to know what all the fuss is about? Well here is a taster that offers a brief 12-track overview. Seven titles (including four by The Jazz Couriers) are from the Tempo archive, a moving 'Round About Midnight' stems from a Blue Note session helmed by Dizzy Reece (though Reece sits this one out) and to round out this dozen, a further four were recorded for Fontana including a fierce big band romp through 'Cherokee', Tubbs's regular quintet featuring Jimmy Deuchar live at Ronnie's ('Down In The Village') plus a couple of souvenirs from sessions held in the Big Apple in the company of Clark Terry ('Pint Of Bitter') and James Moody and Roland Kirk ('Stitt's Tune'). So this, my friends, is a glimpse what all the fuss was about – and still is.

Roy Carr

Ahmad Jamal Macanudo

Solar 4569949 | ★★

Ahmad Jamal (p) with orchestra including Art Davis (b), Richard Evans (arr, cond) plus Israel Crosby/Jamil Nasser (b) and Vernel Fournier/Chuck Lampkin (d). Rec. 2 July 1959, 20-21 December 1962 and 10 December 1963

You might think the *Jazzwise* office is testing my resistance to Jamal, just like when they sent Roy Carr one too many Herbie Mann records – but I couldn't possibly comment. This one is somewhat different anyway, in that the basic 1962 album consists of eight latin-lite orchestral pieces by Evans, with Jamal either playing written parts or filling assigned gaps with polite improv. (The fact that six tunes have Brazilian place-names for titles, including 'Belo Horizonte', should not be taken as a comment on the recent World Cup.) As such, the results are easy on the ear but not very jazzy. The bonus element is typical Jamal trio material, mostly from the 1959 Newport Festival where, since the balance doesn't exactly favour the piano, you're made all too aware of the theatricality of the arrangements, and the bass and drums' role in putting them across. A game of two halves, then.

Brian Priestley

Tubby Hayes

Harold Land

Chroma (Burn)

BGP CDBOPM 026 | ★★★★★

Recommended

Harold Land (ts, fl), Bobby Hutcherson (vib, marimba), Harold Land Jr, Bill Henderson (p, el p), Woody Theus, Ndugu (d) and Reggie Johnson (b). Rec. 1971

Perhaps best known for his 1960s work with Bobby Hutcherson, saxophonist Land renewed the partnership here on this hard and funky session that built a coherent bridge between Coltrane, Eddie Harris and James Brown. The structures are largely modal but the bubbling, kinetic backbeat provided by the heavenly drumming of Ndugu or Woody Theus makes an impact from the outset. The horn and vibraphone unison work is outstanding and as sensitive in places as it was on previous Land-Hutcherson recordings, but the sheer combustion of the band on the uptempo tracks is really quite something. To put this music in a wider context, it is appropriate to say that the moody electro-acoustic sound is not a million miles away from the sharp end of independent American jazz of the late 1960s and early 70s. In other words, devotees of labels such as Strata East, Tribe and Black Jazz should find their spirits well and truly raised by this fiery offering. Kevin Le Gendre

Giuseppi Logan

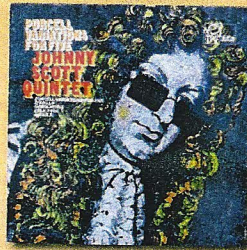
More

ESP Disk ESP 1013 | ★★★★★

Giuseppi Logan (as, b clt, fl, p), Don Pullen (p), Reggie Johnson, Eddie Gomez (b) and Milford Graves (d). Rec. May 1965

To celebrate the 50th Anniversary edition of reeds player Giuseppi Logan's *More* album (not to be confused with the Pink Floyd soundtrack album of the same name) the ESP Disk archives have been excavated to unearth a previously unheard 10 minute fragment from 'Shebar' that was mysteriously discovered at the end of the master tape for Albert Ayler's *Bells* album. Recorded 1 May, 1965 at Town Hall in New York, this was one of two live tracks that appeared on *More* (the rest of the album being studio recordings, made the same month at Bell Sound). Although *More* has been reissued several times by the label, the inclusion of this newly found material makes this latest version the one to go for. Over Don Pullen's ecstatic piano playing and Milford Graves' equally enthusiastic and exploratory drum tapestries, Logan blows an alto so hot it must have scalded his lips. Equally impressive is Reggie Johnson who cools down the heat with a bewitching bass solo – levering apart a musical doorway for the rest of the quartet to open up and bleed. Before switching

LOST IN THE VAULTS



Rare collectables and forgotten gems not out on CD

Johnny Scott Quintet Purcell Variations For Five

Fontana UK 1970

Johnny Scott (fl), David Snell (harp), Duncan Lamont (s), Barry Morgan (d) and Arthur Watts (b).

Best known these days as a successful composer for TV and film, British flautist, Johnny Scott, started out as a top session musician in the 1960s, working with pop acts such as Tom Jones and Cilla Black, and playing on The Beatles' 'You've Got To Hide Your Love Away'. At the same time, he also led his own jazz trio and the quartet responsible for this rare Brit-jazz gem. Side A features a suite of Scott compositions written for a concert at London's Purcell Room, while the flipside features originals by Scott, Snell and Lamont. Every number is beautifully and intelligently crafted, with flute and harp contributing to a delicate, chamber ambience. Special mention has to go to drummer Barry Morgan, who maintains a precise and light-footed swing throughout, captured in a deliciously crisp and clear high-fidelity recording. It could easily be the soundtrack to a lost and impossibly hip 1960s spy flick. Daniel Spicer

Vinyl sold for £22 at ebay.com in July 2012

Shelly Mann



to sax, Logan was already an established piano player as a listen to 'Curve Eleven' clearly testifies. Here he shows the full extent of his powers, hammering the keys one minute and then relaxing back into an almost classical music stance the next. For those who have yet to hear this free jazz masterpiece – the time is now.

Edwin Pouncey

Shelly Manne & His Men The Complete Live At The Blackhawk

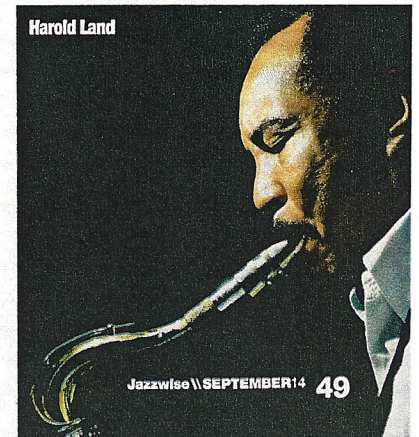
Jazz Dynamics 010 | ★★★★★

Shelly Manne (d), Joe Gordon (t), Richie Kamuca (ts), Victor Feldman (p), Monty Budwig (b). Rec. 22-24 September 1959

Shelly Manne's Men were to the West Coast what Art Blakey's Messengers were to the East Coast – the toughest gang in town. That said, I believe this is the second time I have received this must-have four CD set for review and my opinion hasn't changed from the time I awarded it five stars. Live albums can expose a

band's shortcomings but, as many location recordings by Miles, The Messengers, Monk, Bill Evans and Coltrane confirm, it can also reveal its inner strengths before live audiences. And this delivers on all counts. As with so many bands, changes in personnel can be commonplace and for this genuinely breathtaking set, Manne fielded the slightly lesser known frontline of two highly inventive locals – Joe Gordon (trumpet) and Richie Kamuca (tenor sax). The rest of the unit, featured ever-reliable Monty Budwig (bass) and the great Victor Feldman, who not only subbed for regular pianist Russ Freeman but brought along a couple of his fine originals – 'Eclipse Of Spain' and 'Pullin' Strings'. Just to further affirm his hard bop credentials, Shelly's Men also turned in sterling readings of Benny Golson's 'Whisper Not' and 'Step Lightly', Roland Alexander's 'Cabu' and a lesser known Horace Silver tune 'How Deep Are The Roots'. Meanwhile, Manne's superb drumming demonstrates throughout that (excuse the pun), he's definitely The Man! Roy Carr

Harold Land





The Allman Brothers Band

The 1971 Fillmore East Recordings

Universal/Mercury 6CD set | ★★★★★ Recommended

Duane Allman, Dickie Betts (g), Gregg Allman (v, org), Berry Oakley (b), Butch Trucks and Jaimoe Johanson (d, perc). Rec. 1971

Lords of extended blues into jazz-rock improvisation, the Allman Brothers' finest hour was their 1971 double album *Live At Fillmore East*, often named as one of the greatest live recordings, after which the band lost their visionary guitarist and leader Duane Allman and bassist Berry Oakley, who both died tragically young in motorbike mash-ups. Allman was the hottest guitar gunslinger in 1971, combining the blues grit of Muddy Waters and Otis Rush with the soul of Aretha Franklin, with whom he recorded, and a deep-rooted love of John Coltrane and Miles Davis. Fellow guitarist Dickie Betts was no slouch either, combining a bittersweet melodic grace with stinging sustain, while Gregg Allman's Hammond B3 leaked the juice of Jimmy Smith and Jack McDuff. Like Cream, the Dead and the Mothers, the Allman Brothers were unique in an era when extended improvisation and the jazz vernacular were becoming more widespread among underground blues and rock bands. Not only did the Allmans have superior chops and a road-hardened empathy, but they swung big time, with the turbo charge of two jazz-trained drummers to boot. And they knew, like their jazz heroes, how to build lengthy solos of spine-tingling imagination and penetrating intensity, stoked by fierce contrapuntal currents that erupted into blistering peaks. Now their finest hour just got finer with the release of *The 1971 Fillmore East Recordings*, an immersive six CD and book package that

brings together all four complete shows from their two-night stay at the venue on 12-13 March 1971, including 14 previously unreleased performances, plus their set from the closing night of the Fillmore East on 27 June 1971 – previously released on *Eat a Peach – Deluxe Edition* – all remixed from the original multitracks. The unreleased takes, including a handful of blues standards, all make their mark with noticeable shifts in intensity and improvisation in front of a head audience craving more, particularly the two additional 18-minute plus versions of their own opus, 'Whipping Post'. These are galvanic excursions bursting forth with the propulsive 11/8 opening sequences, long, tension-cranking solos and a mournful impressionistic middle sequence that swells to a scorched-earth coda. But the real revelations are the two additional versions of Betts' lengthy latin-flavoured, 'In Memory of Elizabeth Reed', with saxophonist Rudolph 'Juicy' Carter sitting in. The way he weaves mystic threads around the theme's long-lines before launching into snaking, often double-time solos that push out towards Yusef Lateef and Pharoah Sanders, makes you wish they kept him on for more. Duane Allman wanted to but producer Tom Dowd, with an eye no doubt on potential sales, thought otherwise. If you dig the original then you're going to be in heaven here. **Jon Newey**

Kenny Baker Live at the BBC 1957

Acrobat CD3111 | ★★★★★

Kenny Baker, Tommy McQuater (t), Derek Collins, Harry Hayes, Keith Bird, Harry Klein, Pogy Pogson (reeds), George Chisholm, Keith Christie (tb), Derek Smith (p), Bill Le Sage (vib), Lennie Bush (b) and Phil Seamen (d). Rec. February 1957

In his latter years, Kenny Baker reformed the Dozen, and played several festivals and some

residencies at the then flourishing Birmingham branch of Ronnie Scott's. Any of us who heard the band then were impressed, but there were always wise head-nodders among the hardcore fans who would look back and say, "But if you want to hear the REAL Kenny, you'd need to track down the weekly broadcasts his band did in the 1950s." Some of these have done the rounds among collectors for a while in bootleg form, and one or two shows have crept out on specialist labels such as Bear Family. The Half Dozen's studio sessions are also out from Lake, but this Acrobat issue presents a pair of previously un-circulated BBC Radio shows by the big band from February 1957 that turned up unexpectedly at the San Francisco Traditional Jazz Federation archive. Baker's playing is a joy throughout, including a lovely flugelhorn solo on 'It's Only A Paper Moon', but there are equally fine contributions from Bill Le Sage (vibes), Keith Christie and George Chisholm (trombones), and Keith Bird on clarinet. Personally, I could do without the bass sax and ocarina solos by that great character of British jazz Pogy Pogson, but they are more than made up for by the other splendid ingredient of this set, Phil Seamen on drums, playing as if his life depended on it. **Alyn Shipton**

John Coltrane The Complete Ray Draper Sessions

Acrobat Music ACMCD4375 | ★★

John Coltrane (ts), Ray Draper (tba), Gil Coggins, John Mayer (p), Spanky DeBrest (b) and Larry Ritchie (d). Rec. 20 December 1957 and November 1958

John Coltrane with Mal Waldron The Dealers

Essential Jazz Classics EJC55645 (2 CDs) | ★★★★★

John Coltrane (ts), Mal Waldron (p) with (coll. pers.) Bill Hardman/Idrees Sulieman (t), Jackie McLean/Sahib Shihab (as), Cecil Payne, Pepper Adams (bs), Julian Euell, Doug Watkins (b) Art Taylor and Ed Thigpen (d). Rec. 19 April-20 September 1957

Both of these releases would have to be called not only early, but minor, Coltrane. Acrobat, to be fair, describe their contents as a "footnote" to his career, and the then 17 and 18-year-old Draper is really not up to the standard of his colleagues; in particular, the first of the two sessions under his own name finds him fluffing notes and playing woefully sharp at times. The tracks on Essential Jazz Classics are anything but – coming from

the period when Prestige realised the economies possible from doing studio 'blowing sessions' and when Trane, having just been fired by Miles, was available on a daily basis. Mal Waldron was hired to provide heads and backings, and the three-and-a-half original LPs here do little for his long-term reputation; incidentally, the *Wheelin' And Dealin'* album was also included (without the two alternate takes) on the recent Frank Wess reissue (see Short Cuts, *Jazzwise* 187). Despite occasionally arresting ideas from the other players, it's only the Coltrane solos that constantly grab the attention. Doubtless this is why fans of late-1950s jazz took such pains to log and collect all of these albums.

Brian Priestley

John Coltrane Offering: Live at Temple University

Resonance B0019632-02 | ★★★★★

John Coltrane (ss, ts, v), Pharoah Sanders (ts, piccolo fl), Alice Coltrane (p), Sonny Johnson (b), Rashied Ali (d) with additional musicians Steve Knoblauch, Arnold Joyner (as), Umar Ali, Robert Kenyatta, Charles Brown (cga) and Angie DeWitt (bata drum). Rec. 11 November 1966

Naturally, a major archeological find such as this, a complete Coltrane concert recorded in good fidelity from a time in his career less assiduously documented by recordings than others, inevitably reawakens the question of whether jazz's past is now more important than its future. Certainly, giants like Coltrane, Miles Davis, Mingus and the like no longer walk this earth, so we value any additional documentation of their musical thinking for what it is. But this should surely not be seen as an aid to virtuosic recapitulation, to recreate the past in more detail, more accuracy and depth, but to realise that even the greats were moving past accepted definitions of what the music was during

