

**Jazz** Dollar Brand. *Peace*. Souldtown KRS 110. (distr. by Coda)

Dollar Brand. *With Kippie Mokeksi*. Souldtown KRS 113. (distr. by Coda)

Material: A Interpretation: A Sound: B+ Overall: Five stars each

Pianist Brand is lyricism personified. He is ceaseless energy at the keyboards, and lovingly puts his touch on every tune that he plays. With roots in Ellington and Monk, this South African soloist is here accompanied *very lightly* by drums and bass. The five originals on KRS 110 are complemented by a stunning interpretation of the chestnut *Shrimp Boats* (you know — there'll be dancing tonight!!). On KRS 113, alto saxist *Morolong* joins the romantic vibrations. And that about sums it up: romantic is what Brand is. Others, like Corea and Jarrett are merely "pretty." DT

Lloyd Garber. *Energy Patterns*. Onari 001 (distr. by Coda)

Material: B+ Interpretation: A Sound: A Overall: Five stars ↙

Eight long pieces that fully explore the real and probable potential of the guitar. These are great sensitive and demanding structures, complete with overlays. Not a poor moment here. DT

George Lewis. *Solo Trombone*. Sackville 3012.

Material: B+ Interpretation: A— Sound: A— Overall: Four and a half stars

Intense drive and emotions must follow from solo albums of reed or brass instruments. Attention cannot wander. This is difficult to pull off, but Lewis does it. Side one is 20 minutes long, with *Piece for 3 Trombones Simultaneously*. Here Lewis makes effective use of overdubbing to make his point. DT

Fraser MacPherson. *Fraser Live at the Planetarium*. West End 101 (distr. by RCA)

Material: A+ Interpretation: A Sound: B Overall: Five stars

Accompanied only by guitar and bass rhythm, this West Coast tenor saxist burns his way through seven tried and true classics (*My Funny Valentine*, *Tangerine*, *I Cried for You*). Good value for the money. DT

Jay McShann and Buddy Tate. *Crazy Legs and Friday Strut*. Sackville 3011.

Material: A— Interpretation: A— Sound: B+ Overall: Four and a half stars

Over 50 minutes of duets between pianist McShann and tenorist Tate. Some originals, an Ellington melody, plus Basie material: that's the nature of the program. Occasionally, the two go off on a tangent and neither accompanies the other. A minor defect. DT

Miff Mole. *The Early Years*. Jazz Studies JS 2 (distr. by Coda Jazz and Blues Centre, 893 Yonge Street, Toronto, Ontario).

Material: B Interpretation: B+ Sound: C— Overall: Three and a half stars

These recordings trace Mole's career from 1921 to 1930, and come from the collection of Ross Wilby. It fulfills the need to complete discographical gaps, and as such, it is worthy of acquiring once the basic collection has been assembled, or if the studious collector is missing a few older 78 RPM