

JAZZ & BLUES MUSIC

FREE

JZ-FE1 United States 1980

THE CAVE – Part 2

Jazz – Rock – Free – Instrumental

Comp: Vinny GOLIA

Rts: Nine Winds Music (BMI)

Perf: Vinny **GOLIA** (B-flat clarinet)

Prod. Co: Nine Winds Records; Los Angeles, CA

Rec. Co: Storie-Crawford Studios; Santa Monica, CA

Rec. Date: July 16, 1980

Time: 4:05

LP: SOLO

Nine Winds NW-0104

12" 33rpm (Sd 1 – Bd 3)

Notes: Presumably there was a previous composition simply entitled, "The Cave," but I don't know if it was ever recorded. It did not appear on the three earlier LP albums that Golia did for Nine Winds Records.

Camier had this to say – "*Vinny Golia a quelques belles trouvailles, mais dans l'ensemble, me semble-t-il, le génie lui fait davantage défaut que le courage.*"

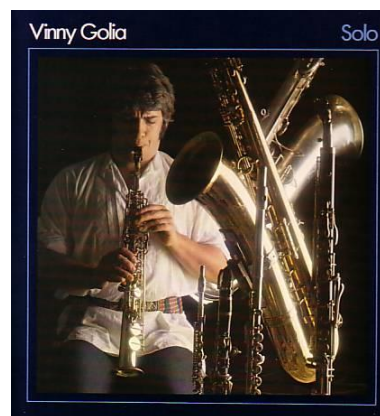
[Vinny Golia has a few nice ideas, but on the whole, it seems to me that genius is more lacking than courage.]

The high squealing clarinet leads off, then descends, then climbs to screaming heights, climbs and climbs, higher and higher, only to descend to low register where it weaves around. Then it goes screaming back up and wavers back and forth on notes, searching, and finally descending to fade.

Ref: Camier, M., Disques du mois, *Jazz Magazine*, n. 294, Fév. 1981, p. 41

Vinny Golia, Bio, [vinnygolia](#) & [Wikipedia](#)

Vinny Golia, Solo LP, [Discogs](#)



JZ-FE2 United States 1980

CAVE DWELLERS

Jazz – Rock – Free – Instrumental

Comp: Mel GRAVES

Rts: Seesaw Music (ASCAP)

Perf: Mel **GRAVES** (waterphone
& percussion)

Julie Feves (bassoon)

George Marsh (percussion)

Prod. Co: 1750 Arch Records; Berkeley, CA

Rec. Co: 1750 Arch Studios; Berkeley, CA

Liner Notes: Mel Graves

Time: 9:34

LP: THREE WORLDS



1750 Arch S-1780 (stereo)

12" 33rpm (Sd 2 – Bd 3)

Notes: Mel Graves was a well-known jazz bassist, who decided to play a waterphone on this piece. A waterphone is described – “Held by its neck or suspended by a cord, a waterphone may be played as a stringed or as a percussion instrument with bow, mallets, and hand/fingers.”

Graves tells us in the notes – “*Cave Dwellers* is the most difficult piece to perform on the album. Many of the bassoon techniques used in *Watercourse* [another piece on the album] are layered simultaneously in this piece, producing some very complex sounds. The waterphone is featured in the opening sections. The second half of the piece is in the time signature 15/8, utilizing cross-rhythms of 5, 3, and 7½ in both the bassoon and percussion parts.”

Bizarre, esoteric series of sounds. A very strange piece, not for everyone. The waterphone, bassoon, and shakers work around each other, with the waterphone adding a nice crystalline touch. Halfway through the percussions announce a new direction with stimulating rhythmic explorations in time and a wavering bassoon. All slows down at the end to just percussion.

Ref: Hamlin, Jesse 2008, Mel Graves, Obit, *San Francisco Chronicle*, Nov. 13, 2008, [sfgate](#)

Mel Graves, Three Worlds LP, [Discogs](#)

Mel Graves, Three Worlds LP, Stamford University Libraries, [stamford](#)

Templeton, David 2000, Mel Graves, All This Jazz, [bohemian](#)

Waterphone, Description, Official Website, [waterphone](#)

JZ-FE3 United States 1990

CAVE MAN

Jazz – Free – Instrumental & Vocal

Comp: Steven BERNSTEIN

Rts: Spanish Fly Music (ASCAP) & Knit Fac Music (BMI)

Perf: **SPANISH FLY**

Steven Bernstein (cornet & slide trumpet)

Marcus Rojas (tuba)

Dave Tronzo (slide guitar)

Prod: Peter Appel

Prod. Co: A & M Records; Hollywood, Ca

Rec. Loc: The Knitting Factory; 47 E. Houston St.; New York, NY

Rec. Date: July 9, 1990

Time: 4:51

Compilation **CD:** LIVE AT THE KNITTING FACTORY – VOL. 4

Universal Music/ A & M 75021 5332 2 (Tk 6)

Notes: Starts with cornet and guitar ramblings with warbling tuba backing. Then the tuba introduces slow slide guitar chords that pick up and solo on. The cornet returns for the short blaring coda.

“The Knitting Factory is a music venue and concert house with locations in Brooklyn, Boise, Reno, and Spokane. The club originally specialized in jazz and experimental music.” (Anon; 2014)

Ref: Anon. 2014, Knitting Factory, [Wikipedia](#)

David Tronzo, Bio, [smallsjazzclub](#)

Live at the Knitting Factory – Vol. 4 CD, [Allmusic](#) (◀AUDIO SAMPLE)

Live at the Knitting Factory – Vol. 4 CD, [Discogs](#)

McCloy, Wilson 2014, Artist Biography, [Allmusic](#)



JZ-FE4 United Kingdom 1972

CAVE MAN BELLS

Jazz – Rock – Free – Instrumental

Comp: Mike EPHRON

Perf: Jimi HENDRIX (guitar)

Mike Ephron (keyboards)
Juma Sultan & Jerry Velez (percussions)

Prod: Mike Ephron

Prod. Co: Saga Studios; London

Rec. Loc: Jimi's Shokan house; Woodstock, NY

Rec. Date: Sept. 19, 1969

Liner Notes: Mike Ephron

Time: 3:25

A. British Releases:

1. Bootleg **LP:** JIMI HENDRIX AT HIS BEST – VOL. 1
Saga 6313 (stereo)
12" 33rpm
2. Bootleg **CD:** JIMI HENDRIX AT HIS BEST – LIVE (2001)
SagaPan 1001 (2XCDs) (Disc 1 – Tk 3)

B. Italian Releases:

1. Bootleg **LP:** JIMI HENDRIX AT HIS BEST – VOL. 1
Joker SM 3271 (stereo)
12" 33rpm (Sd 1 – Bd 3)
2. Bootleg Boxed Set **LPs:** THE JIMI HENDRIX STORY (1973)
Joker C 35/3
12" 33rpm (3XLPs) (Disc 1 – Sd 1 – Bd 3)

Notes: According to the Hendrix authorities, this was an untitled instrumental jam given a fictitious title when released on the LP "Jimi Hendrix At His Best – Vol. 1." It was part of a 25-minute jam session taped at the Shokan house in Woodstock.

They also pointedly remark that this free improvisation is not Jimi at his best by any means. Ephron, a Welsh-born pianist, said regarding the sessions, "Jimi wanted to blend rhythmic jazz with a free form movement. I'm a free-formist but Mike Jeffrey who managed Hendrix was opposed to my influence." Ephron also claims writers' credit for this piece but admits, "We were joint composers, although in actual fact most of the ideas were mine." (Geldeart & Rodham 1998)

Geldeart describes this as "really just mucking about with lots of exotic percussion over which Jimi extracts weird noises using his wang bar." (Geldeart 1994, p.10)

It starts with chiming guitar chords and shuffling snares followed for emphatic chords struck at random. Synth ramblings and sharp metallic flashes here and there. More guitar eccentricity 'til the drums take it out.

Ref: Geldeart, Gary & Rodham, Steve 1998 (2008), *Jimi Hendrix from the Benjamin Franklin Studios: The complete guide to the Available Recordings*, Appendix B – The Mike Ephron Sessions, p. 273, 3rd Edition, Jimpress Publ., Online at google.fr

Geldeart, Gary 1994, Jams Back At the House – Part 2 – The Mike Ephron Sessions, *Jimpress*, Issue 26, Mar. 1994, Warrington, Cheshire, England, p. 7-10, & 14

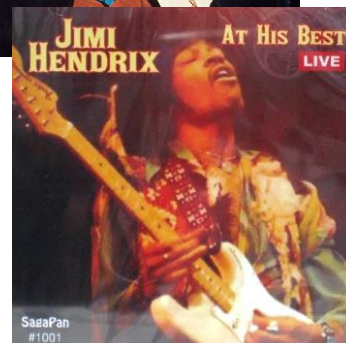
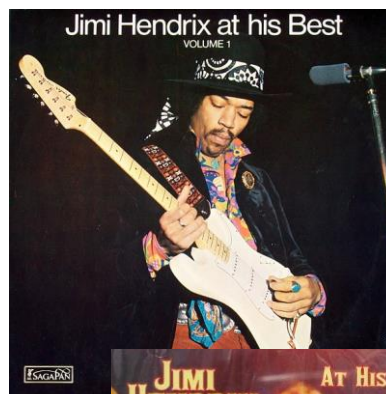
Jimi Hendrix, Biography, Wikipedia

Jimi Hendrix At His Best – Live CD, Discogs

Jimi Hendrix At His Best – Vol. 1 LP, Discogs

The Jimi Hendrix Story, Discogs

Shapiro, Harry & Glebbeek, Caesar 1990, *Jimi Hendrix: Electric Gypsy*, London, p. 563



JZ-FE5 United States 2003

CAVE MEN

JZ – Free – Fusion – Instrumental – Cave Pic Cover

Comp: Vinnie COLAIUTA, J. K. KLEUTGENS,
Antti KOTIKKOSKI, & Steve TAVAGLIONE

Perf: Antti **KOTIKOSKI** (guitar)

Steve **TAVAGLIONE** (soprano sax)

J. T. Kleutgens (bass)

Vinnie Colaiuta (drums)



Prod. Co: J2K Records

Rec. Loc: The Cave

Time: 2:00

CD: CAVE MEN

J2K 20031 (Tk 7)

Notes: An album recorded at a studio in North Hollywood, California called the Cave. This album was voted CD of the month in *Drums & Percussion* magazine (Germany).

One 30-minute sample had a tinny-sounding cymbals and erratic snares introducing a squealing, insistent soprano sax theme and another had a vigorous drum solo.

The original CD album cover showed cave paintings of stick men, but another edition shows four photos of the four musicians. Possibly this CD was released in different countries with different covers.

Ref: Cave Men CD, [Allmusic](#) (◀AUDIO SAMPLE)

Cave Men CD, [Amazon.fr](#) (◀AUDIO SAMPLE)

Cave Men CD, [CDBaby](#) (◀AUDIO SAMPLE)

Egbert, Kenneth n.d., Review, [rcn](#)

Gilmore, Brian 2003, Antti Kotikoski, Steve Tavaglione et al., Cave Men CD, JazzTimes, Oct. 2003, [jazztimes](#)

JZ-FE6 West Germany 1980

CAVERNS BENEATH THE ZOTH

JZ – Free – Instrumental

Comp: Art LANDE

Rts: ECM Verlag (GEMA)

Perf: Gary **PEACOCK** (bass)

Art Lande (piano)

Eliot Zigmund (drums)

Prod: Manfred Eicher

Prod. Co: ECM Records GmbH.; Munich

Rec. Co: Columbia Recording Studios; New York, NY

Rec. Date: Feb. 1980

Time: 10:00

A. West German Releases:

1. **LP:** SHIFT IN THE WIND

ECM 1165 (stereo)

2. **CD:** SHIFT IN THE WIND

ECM 1165 (Tk 6)

B. American **LP:** SHIFT IN THE WIND (1981)

ECM 1165 (stereo)

C. Japanese **LP:** SHIFT IN THE WIND (1981)

ECM 25MJ 3351 (stereo)

Spec: (Nos. A1, B, & C) 12" 33rpm (Sd 2 – Bd 2)

Notes: The album is an extension on the innovations of Bill Evans. A 30-second samples had ringing chords on piano with spurts of dribbled cymbals.

As best as can be figured, the Zoth is a village in an online role-playing game, Dofus. It is a sub-region of Otomai Island, at the top of the Tree Keeholo Trunk. (Anon. n.d.)

The photo by P. Hinely shows (lt. to rt.) Art Lande, Gary Peacock, and Eliot Zigmund.

Ref: Anon. n.d., The Zoth Village, [wikia](#)

Art Lande, Bio, [Wikipedia](#)

Gary Peacock, Bio, [Wikipedia](#)

Gary Peacock, Art Lande et al., Shift in the Wind CD, [Amazon](#) (◀AUDIO SAMPLE)

Gary Peacock, Art Lande et al., Shift in the Wind LP & CDs, [Discogs](#)

Yanou, Scott 2014, Gary Peacock, Art Lande et al., Shift in the Wind CD, [Allmusic](#) (◀AUDIO SAMPLE)



JZ-FE7 Germany 2000

THE CAVERNS OF VOLERE

JZ – Free – Instrumental

Comp: Tony COE & Roger KELLOWAY

Perf: Tony **COE** (clarinet)

Roger **KELLOWAY** (piano)

Prod: Roger Kelloway

Prod. Co: Between the Lines Records;
Cologne, Germany

Rec. Loc: Music Centre; Wembley, UK

Rec. Date: June 18, 1978

Time: 4:49

CD: BRITISH-AMERICAN BLUE

Between the Lines BTL 07 (Tk 3)

Notes: “Kelloway uses the entire sonorous resources of the grand piano in the suitable cavernous into to ‘The Caverns of Volere.’” (Grinell 2014) The meaning behind the title remains a mystery. “Volere” is an Italian verb meaning “wish” or “want.”

A 30-second sample provides piano ramblings backed with continuous rumbling bass chords, which corresponds well with Grinell’s description of the piece.

Ref: Tony Coe, Bio, [Wikipedia](#)

Roger Kelloway, Bio, [Wikipedia](#)

Grinell, Richard 2014, Tony Coe & Roger Kelloway, British-American Blue CD, Allmusic (◀[AUDIO SAMPLE](#))

Tony Coe & Roger Kelloway, British-American Blue CD, [Amazon.fr](#) (◀[AUDIO SAMPLE](#))

Tony Coe & Roger Kelloway, British-American Blue CD, [CDUniverse](#) (◀[AUDIO SAMPLE](#))

Tony Coe & Roger Kelloway, British-American Blue CD, [Discogs](#)



JZ-FE8 United States 2002

CAVE SONG ONE

CAVE SONG 2

JZ – Free – Avant-garde – Instrumental – Recorded in Cave

Comp: Phil Nyokai JAMES

Perf: Phil **JAMES** (shakuhachi flute)

Prod: Phil James

Prod. Co: Sparkling Beatnik Records

Time: (Tk 2) 5:10 & (Tk 5) 4:07

CD: FIRST PLACES: SOLO SHAKUHACHI FLUTE

Sparkling Beatnik SBR 0030 (Tks 2 & 5)

Notes: Two free jazz pieces inspired by a cave and performed in a cave by an American professional shakuhachi (traditional Japanese bamboo flute) player. “The two ‘Cave Song’ improvisations are inhabited by dripping water and the natural echo of the cave.” (Coulture 2013) We are told that one piece, “Koku,” on this album was recorded in a “wet limestone cave” (Anon n.d.) and that some pieces “honor Missouri’s natural soundscape” (Dempster n.d.) all of which might mean that several selections here were recorded in a Missouri cave (see under Recorded in Natural Caves – United States – Unidentified American Cave No. 3 – [RIC-US21](#)).

“The shakuhachi is a Japanese bamboo flute with an unbroken history of meditative music that has been passed on from teacher to student for five hundred years... Its unmistakable sound is both calm and highly energized, and its jagged melodies sound as fresh as the latest free jazz. Relying on techniques that would be considered highly experimental on a Western flute, the shakuhachi is widely considered one of the most difficult instruments to play, and there are only a few Western musicians who have mastered its intricacies. Among these, Phil Nyokai James stands out for his dedication to the ancient tradition as well as his use of the instrument in new settings such as improvised and avant-garde music.” (Anon. 2012)

This album was seen but these two pieces were not heard.

Ref: Anon. 2012, Phil Nyokai James, Mariposa Museum & World Culture Center, Our Performers, [mariposamuseum](#)

Anon. 2014, Shakuhachi bamboo flute, [Wikipedia](#)

Coulture, François 2013, First Places: Solo Shakuhachi Flute CD, Review, [Allmusic](#)

Dempster, Stuart n.d., Press Comments on My Music, Phil Nyokai James, Nyokai-an Shakuhachi Dojo, [nyokai](#)



Phil Nyokai James, Bio, [Wikipedia](#)

JZ-FE9 United States 1995

CEREBRAL CAVERNS

Jazz – Free – Instrumental

Comp: Reggie WORKMAN

Rts: Postcards Inc.

Perf: Reggie **WORKMAN** (bass)

Sam Rivers (flute)

Elizabeth Panzer (harp)

Gerry Hemingway (drums &
electronic drum pads)

Tapan Modak (tablas)

Prod: Ralph Simon

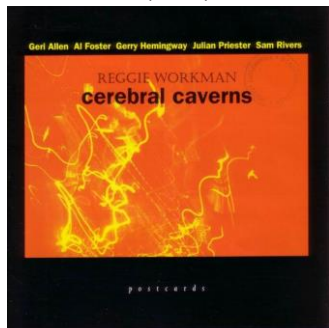
Prod. Co: Postcards Inc; New York, NY

Rec. Co: Sound on Sound; New York, NY

Rec. Date: April 27 or 28, 1995

Liner Notes: Francis Davis

Time: 7:14 (7:03)



CD: CEREBRAL CAVERNS

Postcards POST 1010 (Tk 1)

Notes: Starting out with interlocking bits and pieces on flute, harp, and bass playing off each other, the work evolves into an extended flute solo that cascades around and finishes with a very melodic run, now backed by rapid tablas beats which then solo and finally fade at the close.

Davis writes, "As a composer, Workman is a situationalist. That is to say, he delights in bringing together what might seem on paper to be unusual combinations of instruments and instrumentalists, and giving them if not quite a free hand, as much freedom as suits his purpose."

Ref: Reggie Workman, Bio, [Wikipedia](#)

Reggie Workman, Cerebral Caverns CD, [Allmusic](#) (◀AUDIO SAMPLE)

Reggie Workman, Cerebral Caverns CD, [Discogs](#)

Sam Rivers, Bio, [Wikipedia](#)

JZ-FE10 United States 1985

ICICLES IN THE CAVE

JZ – Free – Instrumental

Comp: Harold DANKO

Rts: Aaychdee Music (ASCAP)

Perf: Harold **DANKO** (piano)

Prod: Harold Danko, Chip Stokes, & François Zalacain

Prod. Co: Sunnyside Communications Inc.; New York, NY

Rec. Co: Penthouse Studio; NYC

Rec. Date: Sept. 20, 1983

Liner Notes: Harold Danko

Time: 1:46

LP: INK AND WATER

Sunnyside SSC 1008

12" 33rpm (Sd 1 – Bd 5)



Notes: Danko writes in the liner notes – "The pieces I played on this recording were spontaneously composed on the evening of September 20, 1983. My objective in these performances was to respond to

my 'inner ear' as an improvising pianist. Titles were chosen later, suggested by the mood of the music as compared to various subject matter in Japanese and Chinese ink paintings."

The critic Spencer objects to this approach to "good composition" – "The haphazard piano doodling of musicians who indulge in instant improvisation may reveal snatches of inspiration but it is denied the attention and craft a working composer has to give his creations before they are ready for public performance. Harold Danko is a sensitive musician with obvious musical skills who ought to be spending his time in disciplined musical performances worthy of his undoubted ability." (Spencer 1986)

An impressive free jazz piece that captures well the spirit of the title. Crystalline notes on the keyboard bounce around, separated by some somber pounding at the lower end.

Ref: Harold Danko, Bio, [Wikipedia](#)

Harold Danko, Ink & Water LP, [Discogs](#)

Harold Danko, Ink & Water LP, [sunnysiderecords](#)

Spencer, Ray 1986, Record Reviews, *Jazz Journal*, v. 39, n. 4, Apr. 1986, p. 25-26

JZ-FE11 United States 1989

NEANDERTHAL SUITE

JZ – Free – Instrumental – Caveman Pic Cover

Selections:

1. The Landing – 4:19/ 2. NEANDERTHAL WALK – 3:31/ 3. Contemplation – 4:47/ 4. The Meeting – 12:03

Comp: THE FRINGE & George GARZONE

Rts: Gar-Gull Publishing (ASCAP)

Perf: THE FRINGE

George Garzone (tenor sax)

John Lockwood (bass)

Bob Gullotti (drums)

Prod: The Fringe

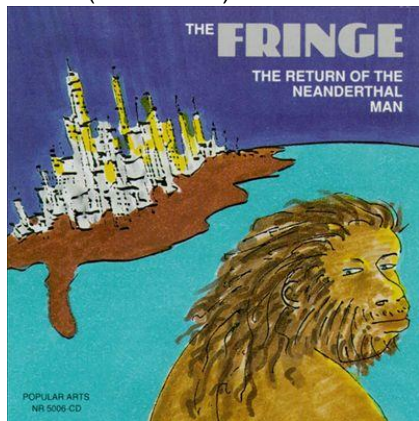
Prod. Co: Northeastern Records; Saxonville, MA

Rec. Loc: A.S. 220; Providence, RI

Rec. Date: Jan. 16. 1989

Liner Notes: Nick S. Racheotes

Time: (See above)



CD: THE RETURN OF THE NEANDERTHAL MAN

Northeastern NR 5006-CD (Tks 1 to 4)

Notes: A four-part suite that outlines a third-kind close encounter with a Neanderthal after landing from outer space. The liner notes tell how – "He sat with his hands pressed against two hairy, muscle-rippled thighs, as if he had long known of their coming... The Neanderthal, for that was what they believed him to be, then whirled on a heel callused from long runs through the deciduous forest and beckoned. They followed to the sea... Then the four embraced in fraternal dance of thanksgiving. They were bound across time and out of time, linked by the rhythms and primal screams of the imprisoned silent millions who could not leave their music to the generations. The Neanderthal had returned from beyond the blue, from the blueness, and out of the blues."

The first part is a rambling exercise on synthesizer. The second part, "NEANDERTHAL WALK," has the most obvious "Neanderthal" feeling. It's a free tenor solo with hard-hitting short drum rolls repeated throughout. The third section is a mellow solo sax promenade unaccompanied, which concludes with drum rolls. And the final section starts with a long drum solo leading to tenor rambles that suddenly go into a berserk frenzy all over the higher register, and after 5 minutes decides to climb to the highest notes and then taper off to the former rambles with occasional flights to the squealing high notes.

All three members teach at Berklee College of Music in Boston. The photo shows them (lt. to rt.) George Garzone, John Lockwood, and Bob Gullotti.

A later album by The Fringe (1993) has a spoken word poem written by Nick Racheotes entitled, "Farewell to Neanderthal Man." The pompous text here has little or nothing to do with prehistoric man other than

throwing out random words like – "stone, silicon, fire, nucleus" and the phrase, "The Neanderthal became the master fabricator." (See under Not Spoken Word.)

Ref: The Fringe, Biography, [comcast](#)

The Fringe, The Return of the Neanderthal CD, [Allmusic](#) (◀AUDIO SAMPLES)

The Fringe, The Return of the Neanderthal CD, [CDUniverse](#)

George Garzone, Bio, [Wikipedia](#)

JZ-FE12 France 1980

TROGLODYTE

JZ – Free – Instrumental

Comp: Misha LOBKO

Rts: (SACEM)

Perf: Misha **LOBKO** (piano)

Prod: Misha Lobko

Prod. Co: 3 Records; Paris, France

Time: 17:13

LP: TROGLODYTE

3 Records 3001

12" 33rpm (Sd 1 – Bd 1)



Notes: In every sense a one-man show, this record was privately produced and distributed (only 500 copies were pressed) by the performing artist himself, a Russian contemporary jazz pianist-saxophonist living in Paris. Lobko played this piece for the first time in public during his first jig at an underground theater called, "Troglodyte," formerly situated at 74 rue Mouffetard, Paris 5eme. The piece was titled after and dedicated to this theater, which is located in a "caveau", or medieval, arched stone cellar where various sorts of entertainment were presented ranging from avant-garde theater to folk music and jazz. Influenced to a certain degree by the contemporary American composer, John Cage, and the jazz pianist, Cecil Taylor, among others, Lobko is definitely into experimental free jazz.

This long piano solo roams around a lot getting into stretches of bebop, bouncy airs, dabbling, and passages of sharp chords and for the most part keeping rhythm with repeated chords on the left hand. At two points Lobko leaves the keyboard and picks out notes on the piano strings or even runs his hand over the strings. He also makes other harsh percussion sounds by tapping on the piano.

Ref: Béthune, C., Disques du mois, *Jazz Magazine*, n. 285, Avr. 1980, Paris, p. 48

Misha Lobko 1980, Personal communication, Paris

Misha Lobko, Troglodyte LP, [Discogs](#)

JZ-FE13 West Germany 1969

WAY BEYOND CAVE

JZ – Free – Instrumental

Comp: Albert MANGELSDORFF

Rts: Edel Germany GmbH.

Perf: Albert **MANGELSDORFF** (trombone)

Carl Berger (vibraphone)

Prod: Joachim E. Berendt

Prod. Co: MPS Records GmbH.; Berlin

Rec. Loc: Baden-Baden

Rec. Date: Dec. 12, 1968

Liner Notes: Joachim E. Berendt

Time: 5:35

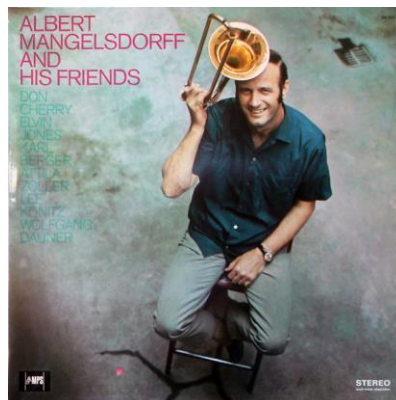
1. **LP:** ALBERT MANGELSDORFF AND HIS FRIENDS

MPS 15 210 ST

12" 33rpm (Sd 1 – Bd 3)

2. Reissue **LP:** ALBERT MANGELSDORFF AND HIS FRIENDS (1970)

MPS 21 20684-1 (Gatefold)



12" 33rpm (Sd 1 – Bd 3)

3. Reissue on **CD**: ALBERT MANGELSDORFF AND HIS FRIENDS (1970)

MPS 00440 0673752 (Remastered) (Tk 3)

Notes: The 30-second sample had bop runs on vibes accompanied by occasional notes on trombone.

One critic tells us that – “ ‘Way Beyond Cave’ together with vibraphonist Karl Berger is the most personal and honest contribution to the CD reflecting two completely opposite personalities who’ve taken quite different ways of becoming world stars of the Sixties Jazz scene that both have started in the Heidelberg students’ Jazz club ‘Cave’ (which still exists today as a students’ club, rather not as a Jazz venue) where they had frequently been playing at the beginning of their careers (sic).” (Gingeleit 2004)

So with this free jazz piece we come full circle from the Wolfgang Lauth Quartet modern jazz numbers, “Cave Souvenir” and “Cool Cave” (see under Modern Jazz – [JZ-MD5](#) & [JZ-MD6](#)).

Ref: Albert Mangelsdorff, Bio, [Wikipedia](#)

Albert Mangelsdorff & His Friends LP, [Amazon.de](#) (◀AUDIO SAMPLE)

Albert Mangelsdorff & His Friends LP & CD, [Discogs](#)

Gingeleit, Frank 2004, Albert Mangelsdorff & His Friends CD, [aural-innovations](#)

JZ-FE14 West Germany 1984

WINSLOW CAVERN

Jazz – Free – Instrumental

Comp: Barre PHILLIPS

Rts: ECM Verlag (GEMA)

Perf: Barre PHILLIPS (bass)

Prod: Manfred Eicher

Prod. Co: ECM Records GmbH.; Munich

Rec. Co: Tonstudio Bauer; Ludwigsburg

Rec. Date: Feb. 1983

Liner Notes: (Map) Barre Phillips

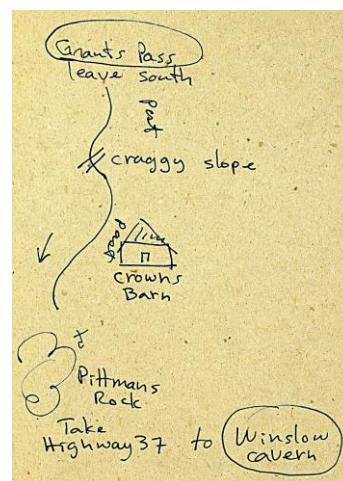
Time: 4:25

LP: CALL ME WHEN YOU GET THERE

ECM 1257

12" 33rpm (Sd 2 – Bd 2)

Notes: Phillips drew a rough sketch map of how to find this cave located



somewhere south of Grants Pass on Highway 37 not far from Pittmans Rock. He writes of childhood memories on the front jacket cover, "...help me to go into the cavern, or get to the cavern, past the big rock and all the water down below. The bus ride is eight miles..."

But this may be a completely fictitious cave. There is a Grants Pass in Oregon (Oregon Caves National Monument is located 50 miles south of there), but many of the other landmarks don't seem to check out. State Highway 37 is in north-central Oregon near Pendleton. There is no Brewstertown in Oregon.

In the Rogue River National Forest, to the east of Grants Pass, a headwater of the Rogue River flows through a lava tube more than 100 m long.

All eight cuts on this album have geographical titles and, just maybe, the album title tells it all. When Phillips asks you to call him “when you get there” he means if you ever get there. Good Luck!

Speaking about this album in general, one critic said – “Each shade of harmonic interplay forms a new glyph before our ears and eyes, proving once again just how cavernous the bass really is.” Then goes on to talk about the various moods that Barre Phillips creates here – “ ‘Winslow Cavern’ bubbles like the molten rock of a volcano before taking shape in the aptly titled ‘River Bend,’ which plucks and scrapes its way through a serpentine journey. And as we take shelter in “The Cavern,’ we discover that the only promise of life that awaits us outside its darkness is ‘Brewstertown 2,’ a nightmarish backcountry town with an impending tornado etched into its background.” (Anon. 2011)

Marmande writes – “*De quarte en quarte selon l'accord de la basse, les huit petites pièces de l'album vont a grandes enjambées de l'avant, rebondissant, s'ouvrent à paysage découvert et finissent par donner une idée totale de l'étendue (de la puissance) du talent de Barre Phillips...A son constant bonheur d'expression, Barre Phillips ajoute une mobilité et une finesse d'invention qui justifient de part en part le périlleux récit en solo.*” (Marmande 1984)

[From fourths to fourths according to the bass strains, the eight little pieces of the album are big strides forward, surging, opening a discovered passage and ending by giving a total idea of the extent and power of Barre Phillips' talent...To his constant happy expressions, Barre Phillips joins a mobility and subtlety of invention which thoroughly justifies the perilous solo recital.]

This is a somber bowed bass piece with hollow-sounding reverberating and haunting chords that are sustained and prolonged, sometimes obtaining a nightmarish effect. Towards the end he lifts to higher chords and for the coda there are five isolated drum beats as all fades.

Ref: Anon. 2011, Barre Phillips, Call Me When You Get There, Review, [ecmreviews](#)

Barre Phillips, Bio, [Wikipedia](#)

Barre Phillips, Call Me When You Get There LP, [Discogs](#)

Marmande, Francis 1984, Disques du mois, *Jazz Magazine*, n. 331, Juil.-Août 1984, p. 46

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