Guitarist James Stanley Hall was born in Buffalo on Dec. 4, 1930. He moved to Cleveland at a young age where he started playing with local bands at 13. His music education included private lessons, and he received a Bachelor of Music Degree from the Cleveland Institute of Music. 1955 found him in L.A., where he worked with tenor-man Bob Hardaway, Trumpeter Ken Hanna, Dave Pell, and then Chico Hamilton (’55-’56). Since ’56 he has played with Jimmy Giuffre, taught at School of Music in Lenox, Mass., and did JATP tour of Europe in ’59. Also in ’59 he played in the music score for the film Odds Against Tomorrow. From 1960 he has worked with Lee Konitz, Sonny Rollins, Art Farmer; led trio with Percy Heath or Ron Carter, and Tommy Flanagan (’62-’63), and with Red Mitchell and Colin Bailey—’65. Tour South America with Ella Fitzgerald in ’60, Europe with Farmer in ’64 and appeared on Ralph Gleason T.V. show in ’62-’63. Since that time he has been with Ben Webster, Frank Butler, John Lewis, MJQ, Morgana King, Charles Lloyd, Paul Desmond, Gabor Szabo, Benny Golson, Don Cherry, Quincy Jones and on. He now lives in New York, has 3 records under his own name, and often works with Ron Carter at The Guitar (N.Y.) and elsewhere, mostly in clubs. Jim is at home in many settings. Pianist-composer Dick Katz has said that Hall is "an orchestral player, rather than a single line virtuoso—he's a complete entity." Leonard Feather has written that his technique is faultless. Jim can be heard on dozens of albums, his own appear on Milestone and MPS.

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TRAVEL NORTH TO BOURBON STREET

Being a publication devoted to the promotion of jazz music, we are broadening our scope to include as much of the Toronto and Rochester scene as we can in each issue. The two areas are in such a close proximity to Buffalo, that one could easily spend a day or two in either place, and pick up on one or more top jazz performances. The fact that Buffalo itself doesn't host big names as often as you might like, should not starve you from first rate live music. On a recent trip to Toronto, I had my first visit to the Bourbon Street to catch Phil Woods, and I was impressed.

The first thing that hit me was the fact that there was no cover charge - a standard policy. These days you don't often walk into a club without dropping at least a couple of bucks. Once inside, a couple of guys asked me to join them, which I did, and we partied all night. I sat in the bar room, which is adjacent to the dining room in which the band is set up. The best place to see the band would be in the dining room, of course, and there is a two dollar food minimum there. This is not to say that you can't see the band in the bar, because you can. If per chance the bar is crowded, and you get a bad seat, the management very cleverly erected a huge mirror that covers the entire far wall so that you can see what's happening quite well in the mirror. If you are going to Toronto, you might as well make reservations, eat dinner, and get one of the best seats in the house. People I've talked to were pleased with the food, and all prices for both food and drink are less than you would expect. I believe a bottle of Carlsberg beer cost about a dollar. The place is noted for its Spaghetti, and the same people own George's Spaghetti House, another jazz club, on Dundas St. When I was about to leave, after four hours of Woods Carlsberg, I ran into the owner. I showed him the Jazz Report, he was impressed, and signed up for the ad which was in our last issue. The place is easy to find, right downtown. Queen runs perpendicular to Yonge (the main drag), and the Bourbon Street is about two blocks west of Yonge, just past University. So go on up - you won't be sorry. See the ad in this issue for more information.

--B. Wahl

CLASSIFIED ADS

Beginning with our June issue, we will be running a classified ad section. Whether you are a musician looking for work, work looking for a musician, want to buy, sell, or trade an instrument, or a stereo, or a record, or a band looking for work; you would do well to advertise in the jazz report. The cost is $.25 per word - minimum charge is $3.

The ad must be music related, no business may use this column except in the case of a club looking for a band. Any ad we consider to be unacceptable will be rejected. Orders will be accepted by mail only, and must be in our office (with payment) by the 21st day of the month. The ads will not be categorized.
Would you patronize a local bar that played jazz on their sound system one night a week? This has been one of our ideas, and we need your help in the form of a response. We don't know which bar, if any, will be willing to go along with it, but some have expressed an interest. Many of you are familiar with these places, where rock music is played well above the point of distortion. So for us to get jazz in (at a level below that distortion point), we would have to have something to show the owner - like a letter from you. Start writing.

RECORDS

RED RODNEY - BIRD LIVES - MUSE 5034

We are witnessing the comeback of an incredible trumpet player to the jazz world. Its been over 14 years since Rodney's last LP, and he and his cohorts did a beautiful job with this tribute to Bird. Red was born in '27, and went on the road at 15 with about every big white orchestra before joining Bird in '49. He is joined here by alto-man Chas. McPherson (Little Bird), who shines everywhere. The formidable team of Barry Harris and Sam Jones are joined by Roy Brooks, one of the most musical drummers on the scene. The six tunes in this set were some of the hottest numbers in the BeBop era. One that stands out is possibly the most dynamic version of 'Round Midnight ever to find its way into my ears. Every tune is a smash, whether it is played at a slow or breakneck tempo. Listen to this and find out why Red was the most important bop trumpeter after Dizzy and Miles. It would have been a shame if no one had had the sense to put him back on wax.

Dexter Gordon - Blues a la Suisse - Prestige 10079

Dexter's seventh album for this west coast company is one of the five packages resulting from the 1973 Montreux Jazz Festival, and is a fine set. If this and Tyner's record are any indication, there must have been good vibes in that Swiss resort town last summer. The rhythm section is beautiful on these sides, and consists of Hampton Hawes - electric piano, Bob Cranshaw - electric bass and Kenny Clarke - drums. It is quite a change to hear Dex and Hamp here, and I don't believe Gordon has ever before recorded with an electric piano. Bob Cranshaw really has the electric bass down pat, sometimes its damn hard to be sure it is electric. "Klook" is great -- both in support and solo work, and is quite familiar to the European Jazz scene, as he has been living in France since he left MJQ in '55. There are four cuts here, each as good as the next, the first being Jimmy Heath's classic Gingerbread Boy - it moves well with Bob doing some walking near the end supported by Clarke. After Dex comes back there's a good old mistake where Hawes expects Klook to take a couple of "fours" and Gordon doesn't -- great. The title tune - a Gordon original is a cooker as well. The ballad, Some Other Spring is typical of the leader's ballad artistry. The well known Secret Love cooks as well as the first two numbers and contains some of Gordon's best blowing on the album. You get your money's worth with this one, the total playing time being 43 min. 4 sec. If the other three festival albums are as good as McCoy's and this, purchasing the five and a bottle of wine could give you an enjoyable night at Montreux, at a fraction of the price.

TERJE RYPDAL - WHAT COMES AFTER - ECM/ POLYDOR 1031

The music of Terje Rypdal is a deeply passionate experience. This young Norwegian guitarist has a style all his own and cannot be compared to anyone that I can think of. His band includes Barre Phillips - bass, John Christensen - percussion and organ, Erik Nior Larsen - oboe and Sveinung Hovensjo - electric bass. Their music is fascinating, drawing from many forms of music, and different bands, yet still sounding fresh and original in every way. Throughout this LP you will hear traces (the best-only) of Weather Report, Mahavishnu Orch., Paul Winter Consort, and on the rock side - perhaps Pink Floyd, as well as music of a classical nature. Although it is Rypdal's date, he or no one else dominates in the music produced. It is a total experience of five men who know what they are doing and what they want - and they get it by God. Although it took me a while to get into an earlier ECM album, Sart, which featured Rypdal, this one won me over at once. Congratulations Mr. Rypdal and Guests.

JOE FARRELL - PENNY ARCADE - CTI 6034

This record is a very successful fusion of jazz and rock. Listening to the whole album brings to mind Herbie Hancock's Headhunters and Billy Cobham's Spectrum; and you might note that Herbie is on this, and Farrell was on Cobham's. The remaining personnel are - Herb Bushler - bass, Joe Beck - guitar, Don Alias - conga and Steve Gadd - drums. Gadd is a familiar name to this area since he did time with the Manigone Brothers (in their separate groups), and played on Chuck's first two electric albums, as well as the quartet's Alive album. In fact, now that I'm on the subject, parts of this album remind me of Mangione's disc. Included among the five tunes here is an extended version of Stevie Wonder's Too High, finding Joe on soprano. Penny Arcade and Hurricane Jane are similar to each other (in more ways than one), and are in the jazz-rock vein. The remaining cuts might be the only ones for the "purists"; Cloud Cream is a latin number with Farrell on piccolo, and the lovely Geo Blue finds the leader on tenor.

Although some of the ideas displayed on this album are not new, it is, nonetheless, quite an enjoyable set, and highly recommended for neophytes.

WILD BILL DAVISON - LIVE AT THE RAINBOW ROOM - CHIAROSCURO 124

I've just received this album by Wild Bill, and I love it. This music has something special to offer, maybe the happy, good time feeling, and basically I have never really been into Dixieland. The feel I mentioned starts with the first groove and goes straight through to the end. The seven band members enjoy themselves thoroughly, and the audience enjoys them - and those are the ingredients for good jazz music. Jerry Fuller plays some mean clarinet, and Ed Hubble is no less proficient on trombone. Drummer Dot Dodgion replaces Cliff Leeman on two cuts. George DuVivier - bass and Claude Hopkins - piano round out the group. I'd like to thank Hank O'Neal of Chiaroscu for turning me on to some great traditional Dixieland music. If you dig Wild Bill Davison, he will be at the Bourbon Street in Toronto, May 6-18. Phone (416) 864-1020.
SONNY ROLLINS - WHAT'S NEW & OUR MAN IN JAZZ - FRENCH RCA 741091/092

This double album is a reissue of two records Sonny did for RCA in 1962, and is a mate to an earlier double package - The Bridge & Sonny Meets Hawk. A heavy Latin flavor prevails throughout much of What's New (record 1), especially the first tune on each side, on which the band is accompanied by a choir and three percussionists. There are four different groups of personnel listed on the jacket for this record - side 1: Rollins, Jim Hall, Bob Cranshaw, Ben Riley and Candido Camero; side 2 - the same group for the first cut, and Rollins, Don Cherry, Henry Grimes and Billy Higgins for the remaining three; however, I can only detect Hall and Riley on the two numbers with the chorus. What that boils down to is there are two very interesting tunes with only sax, bass and conga. The tunes with Cherry are much more free, as is all of record two. Those cuts are - You Are My Lucky Star, I Could Write A Book, and There Will Never Be Another You; and are quite well done (as is the rest of this package).

Our Man In Jazz was recorded live at the Village Gate in July 1962. This record probably contains the most freedom and improvisation you have ever heard from Sonny. The tunes are - side 1 - Oleo, side 2 - Dearly Beloved & Doxy; and you'll find Sonny and Don doing some strange things throughout, both in solos and ensemble passages. The rhythm section on this record consists of Bob Cranshaw and Billy Higgins, who both perform with ample skill and imagination. In summary, there are some good sounds on both these albums, and a variety of musical styles. If you can't find this package here, send $11.32 to Coda Publications, Box 87, Station J, Toronto M4J 4X8, Canada.

GENE AMMONS - JUGANTHOLOGY - PRESTIGE 24036

Here is another "Twofer" from Prestige; this one giving us selected cuts from five of Jug's albums recorded from '55 to '57. As was usually the case, the term 'All Star Support' can be used with names like Farmer, Clarke, McLean, Waldron, Burrell, Byrd and so on, but the music has more soul than many of those dates had. Ammons's big tone is always a joy and its ever present throughout these four sides. Of the eight cuts I find Jaggernut (Ammons) Stella By Starlight and Madhouse (McLean) most interesting.

Ammons has a new following added to his list of admirers, and they might do well to pick this up to see what he was up to while they were digging nursery rhymes.

CHARLES TOLLIVER'S MUSIC INC. - LIVE AT THE LOOSDRECHT JAZZ FESTIVAL - STRATA EAST 1974/1

Due to the rumors that Charles Tolliver & Music Inc. may be visiting the area soon, it is fitting that their latest release should appear in this issue. This live recording was made in August of 1972 at a Dutch Jazz Festival. To my knowledge, all but two songs appeared on other Tolliver albums; and, this entire album was released some time ago on the English Black Lion label (under the same title). Music Inc. has produced many first rate records, one being on that same level. I enjoy this band's music for the personal quality it projects to the listener, and the fact that it remains sax-less, which is a nice change of pace. The first tune, Grand Max, is a fast moving piece, dedicated to Tollivers former boss, Max Roach, with some intense trumpet playing by the leader. Truth is a ballad employing the elements of swing as well as beauty. Prayer For Peace covers all of side two, and contains fine support from drummer Alvin Queen, who must listen to Elvin Jones every chance he gets. Bassist Reggie Workman and pianist John Hicks (both ex-Art Blakey) also provide interesting and solid support on this cut, and Tolliver fills in on triangle while the rhythm section carries the load. Record 2 begins with Our Second Father, a dedication to Coltrane, which is full of fire, and a showcase for all four men; Hicks turns out some of his best comping of the date, as does Queen who also turns out some fine solo work. Repetition closes the set and is a lyrical swinger played as an encore. The Jones influence comes out again in listening to Queen's cymbal work. This is a good set of music from a man who should be heard, and now that he has his own record company, he is.

MILT JACKSON WITH HUBERT LAWS - GOODBYE - CTI 6038

Milt Jackson has been well recorded of late outside of the MJQ, and he now presents us with another above average disc. Bags and Laws get plenty of time here, with no orchestra or strings to hold them back, and Cedar Walton's keyboard work is an added (welcome) attraction. The old standby, Ron Carter, is on bass and Steve Gadd (who seems to be sliding into the roll of CTI staff) on drums. Freddie Hubbard, Herbie Hancock and Billy Cobham replace Laws, Walton and Gadd on SKJ. Detour Ahead opens the first side in a good medium groove while the title cut may remind you of MJQ with electric piano and flute. The jazz standard Old Devil Moon starts the second followed by SKJ (recorded at the Sunflower session a year earlier with Milt and Freddie voicing the head in unison) and a typical (without flaw) Hubbard solo. The record closes with Horace Silver's Opus De Funk, and I'm sure Horace could get into this version, its a real foot tapper.

Judging by the sounds emanating from this record, it was a session all the artists involved must have enjoyed, and no doubt you will too.

JAZZ - ROCK

BRIAN AUGER'S OBLIVION EXPRESS - STRAIGHT AHEAD - RCA APL1-0454

Since some of our readers are rock listeners turning to jazz and converted rock listeners who still enjoy a good jazz-rock album as well as jazz "purists", we feel that a good record in this vein should be reviewed when it comes our way. Brian Auger has always leaned towards jazz with his various groups, and the Oblivion Express' last two have shown quite a bit of merit. Through the years, Auger has recorded jazz numbers, Maiden Voyage, In and Out, Freedom Jazz Dance, Compared to What, and on this album - Wes Montgomery's Bumpin' on Sunset, which is a lengthy instrumental version with organ as the lead voice. This group has much improved over the past few years, as they have been steadily growing with each album, with the possible exception of Second Wind, on which the vocalist was not quite in tune with the group. The music here is well played, polished and funky. The vocals are quite good, and the congas and percussion add a stimulating feeling. Auger and Bassist Dean have been the mainstays from the groups birth; and Dean has contributed two songs for this LP. The band is achieving their goal of unity, and has never sounded more together than here.
WHAT'S HAPPENING.....

RADIO

WBFO-FM-88.7
- Monday - Noon - Spirits Known & Unknown with Francina Simmes.
- Tuesday - Noon - Spirits with Peter Hall.
- Midnight - Jazz Signal with Joe Marfoglia.
- Wednesday - Noon - Spirits with Tom Newhouse.
- Thursday - Noon - Spirits with Bill Besecker.
- Friday - Noon - Spirits with Alyce Hudson.
- Saturday - 8 A.M. Morning Serenade with Charles Smith. Midnight - Jazz By Request with Prez Freeland.

Sunday - Noon - Talking To The People with Myron Yancy. 11 P.M. Inside The Changes with Bill Savino.

WBLK-FM-93.7
- Saturday - 10-12 P.M. Jazz with Bradley J. Cool.

WHAM-AM-1080 (Rochester)
- Jazz all night after 12 (except Saturday).

LIVE MUSIC - CLUBS

BLACK DRAMA WORKSHOP - 1762 Main Street. Zimbabwe National Rhythm Troupe (Quintet), Sundays 5-9 P.M. Admission $1, refreshments available.

STUART LITTLE'S - 348 Oliver, N. Ton. - 694-2890 - JOY (Jazz-Rock) every Monday night. 9:30-1:30.

ST. GEORGES TABLE North at Delaware. New Wave (w/vocalist). Phone 884-1100.


REVILOT - 257 E. Ferry - Bookings not confirmed at presstime. Phone 886-8833.

Our apologies - sorry to expose you to all the typographical errors in our last issue. An electronic typesetter does our work, and it was acting up. We corrected what we could, but couldn't hold the issue up any longer.

King 3B slide trombone for sale; excellent condition with carry-all case, $175 firm. Dave Wahl 883-3907, 941-6415.

BOURBON STREET - 180 Queen St. (416) 864-1020 - No cover, no minimum except in dining room. Wild Bill Davison with Norm Amadio Trio - May 6-18. Hank Jones Trio May 20-June 1. See ad.


GEORGE'S SPAGHETTI HOUSE - 290 Dundas St. - (416) 922-6954 - Chico Hamilton starts May 27 for one week.


ROCHESTER INSTITUTE OF TECHNOLOGY (R.I.T.) will host George Benson on Sunday, May 5. Also the R.I.T. Jazz Ensemble May 16.

SARATOGA - 384 East Ave. 1-325-3180 Cedar Walton & Sam Jones now through May 10.


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