live music review

The Artpark played host to the Paul Winter Consort last month in what was a delightfully stimulating and innovative experience. The opening and closing piece, “Icarus”, is a beautifully light, airy number that gives you wings and allows you the freedom to fly. A good start for a first set which included a classical improvisation on one of Bartok’s Hungarian Peasant songs and gave all the musicians plenty of room to stretch out - and that they did. The instrumentation included an acoustic and electric cello, tenor and soprano sax, keyboards including piano, concert organ and harpsicord, two percussionists - which includes kettle drums, steel drums, bells and gongs of all sizes, and finally a log mirimba. These elements make them a group for people who love music and want to listen -- but the Consort takes the listener one step further -- allowing you the freedom to transcend all. It was clearly that sort of experience during the second set which included a musical essay on the endangered animal species - with recitation by Winter over voices of animals and an Eastern Drone giving support to the OM chant. A lovely experience for the mere 1000 people in attendance. Don’t miss them the next time - you owe it to yourself.

Friday following, was a Salute to Scott Joplin with Little Brother Montgomery, Edith Wilson & Max Morath. Little Brother, though a blues pianist, seemed to enjoy doing ragtime tunes. He plays the blues of the thirties and backed Edith Wilson who has a stunningly rich voice with many years of dues paid. Max Morath put on a good vaudeville act and did some fine ragtime piano himself. All together a fun, reflective evening and one which gave good roots to the music of today, and makes one appreciate from where we have come.

P.W.

Grover Washington, Jr. turned out a dynamic set at the Bleu Poynt Supper Club. He used tenor, alto and soprano saxes, doing tunes made famous by Joe Henderson, Freddie Hubbard, Stanley Turrentine and Stevie Wonder; as well as his own compositions. His band - James Simmonds - keyboards, Buster Anderson - bass and Geo. Johnson, Jr. was tight and alert. At times Grover’s playing reached the furious and almost high energy level - and his soprano work was beautiful.

Tenor saxophonist Gene “Jug” Ammons died Aug. 6, 1974, of bone cancer, in his native Chicago. He was 49.

Gene was born March 14, 1925, the son of boogie-woggie pianist Albert Ammons. He started his professional career at 18 with the King Kolax Band, then went with Billy Eckstine at 19. In 1949 he replaced Stan Getz in, Woody Herman’s Orchestra. The next year he formed a group with Sonny Stitt featuring their now famous tenor battles. That band lasted for two years.

Since ’52 Gene has led his own groups, mostly in the Chicago area, except for some time he spent in jail in the late ’60s. Jug had a firey, full bodied and powerful sound. When teamed with other tenor players such as Dexter Gordon, Stitt and James Moody he was especially psyched and at home.

Ammons was among the most recorded of jazz artists; at this time he has over 29 albums that are readily available, mostly on Prestige - a company he was with for over 20 years. Two additional albums were recorded by Ammons before his death - one with Sonny Stitt, and another with Nat Adderley & Gary Bartz. Both will be on the Prestige label. His latest release Brasswinds should be reviewed on these pages in the near future; a re-issue - Juganthology was reviewed in May, and Gene Ammons at Montreux in June.

Gene was scheduled to appear with Stitt in Niagara Falls in July but did not show - no doubt due to his illness. Ammons was a giant who warmed the hearts of many, and will be forgotten by few.

YES, VIRGINIA, THERE WAS A BUFFALO JAZZ FESTIVAL!

On my way home from work the other day, I passed the corner of Michigan and Ferry Streets. Not a very distinctive corner if you should happen to see it, but local Jazz buffs of past years will tell you that right there, where Woodlawn Junior High School now stands, was old Offerman Stadium. What did Offerman have to do with Jazz, you say? Well, in 1960 and 1961,
it was the home of Buffalo's two and only annual Jazz Festivals.

In 1953-55 the popularity of Jazz was quickly growing in Buffalo. By the late 50's, Buffalo was starting to become known as a Jazz city. Live Jazz was becoming very frequent in local clubs. Popular places of the day such as the Coldspring's Bon-Ton Tavern, the Royal Arms, The Jazz Center and Big Mothers to name a few, boasted such names as Cannonball Adderly, Oscar Peterson, Jackie Cain & Roy Kral, Ornette Coleman, Kenny Burrell, The Three Sounds, Sam Noto, Don "Red" Menza, Larry Covelli, Jerry Mulligan and many other notables. In addition to National and International stars, Buffalo had many fine local musicians who could be found not only playing gigs in the local clubs but also at various after-hours spots. In addition, many fine Jazz concerts were being scheduled regularly at Kleinhans and sporadically at the old Lafayette Theater. The Crystal Beach Ballroom in Ontario, often signed famous big bands such as Kenton and Ferguson.

By 1960, Buffalo had reached a certain notoriety in the Jazz world. Interest in Jazz here was at fever pitch and Buffalo was widely becoming accepted as a Jazz City by performers and Jazz enthusiasts alike. It was at this point that the organizers of the Newport, Quaker City and American Jazz festivals felt that the time was right to bring a Jazz festival to Buffalo.

Thomas A. Alabiso

Next - How the Buffalo Jazz Festival was born.

**Classified**


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 $5.

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.

**Pablo Recordings**

A new label has sprung up with an impressive first batch of releases. All of the Pablo records thus far have been produced by Norman Granz - who brought about the many fine jazz at the Philharmonic Concerts.

Heading the list is an incredible three record set titled Jazz at Santa Monica Civic '72, (Pablo 2625 701) featuring the JATP all stars (which includes Stan Getz and Roy Eldridge among others), the Count Basie Orchestra, and Ella Fitzgerald. There isn't a second of bad music anywhere in this set; most of it, in fact, is outstanding. It's not often that you hear the Basie Band burn like they do here - at least on record. You'll also find some of Ella's best recorded work in years - both standards and contemporary tunes.

Next comes The Trio (2310 701) featuring Oscar Peterson, Joe Pass and Nels Pederson in a breathtaking performance recorded live in Chicago. The three men are masters on their instruments, and the empathy within the group seems to be at the highest level imaginable. They all in so well that even a drummer would have to admit that there is no need for drums here. If you don't pay attention, the notes will fly well ahead of your mind.

Take Love Easy (702) is a relaxed duolperformance from Ella Fitzgerald and guitarist Joe Pass. Its a set of moody ballads, performed in a format that few would attempt and where less would succeed. They've done both with ease. A great record for an intimate atmosphere.

One of my favorites is Duke's Big Four (703) featuring Duke Ellington, Joe Pass, Ray Brown & Louis Bellson in an all too rare quartet recording. Bellson, normally a big band drummer, drives the hell out of them with the help of Ray Brown, while the Duke and Pass turn out exquisite solos and melodies. The material consists of five Ellington tunes and one Bellson number - The Hawk Talks - which contains some solo work from Louis.

Last comes Virtuoso (708) - a solo album from Joe Pass. The best adjective to describe this record has already been used for the title. I never knew just how good Pass is - I think you'll be surprised too. A must for guitar freaks.

All these records are better than average. The recording quality is very good - only slightly heavy bass on some. The pressings are close to excellent.

**Mal Waldron - Up Popped The Devil** - Enja 2034

Pianist Mal Waldron has been living in Germany for some time now; hence most of his albums are on German labels (ECM, JAPo, ENJA). His music might be termed funk, but he, unlike most, explores and improvises on that style of music; his trademark being an unusually heavy left hand. His trio consists of Reggie Workman on bass and Billy Higgins on drums. All are empathic to each other, turning out some funky, moody sounds. Both Workman & Higgins deliver commendable solo work. My only complaint - the pressing quality on my copy was poor.

**Esther Phillips - Performance** - Kudu 18

Motown has taken over distribution for CTI, and this overdue album has just been released. Esther's fourth for Kudu is up to her usual high standards both musically and production wise. In my own humble
opinion I find it less satisfying than her previous release, Black Eye Blues, perhaps due to the choice of material; but Esther's basic format of funky blues is still here. Her gutsy voice cuts through the horns destined to reach your soul; and she will if you'll let her. The title tune and Disposable Society seem best suited for her among the 7 tunes on the disc. Living Alone is close behind, but is hampered by unnecessary background vocals.

The lady has been back on the scene now for a couple of years; she's paid her dues and is now enjoying the success she deserves. If you're not familiar with her - look her up.

LARRY CORYELL - SPACES - VANGUARD VSD 79345

This record was originally released a few years ago - when Billy Cobham was with Dreams. With Coryell is John McLaughlin, Chick Corea, Miroslav Vitous & Cobham; and signs of the formation of the Mahavishnu Orchestra close in the future are apparent. Some incredible guitar work, both acoustic and electric is heard, and Vitous & Cobham are no less proficient than the guitarists. Corea is only heard on Chris - playing electric piano. McLaughlin is not heard on Chris, Gloria's Step or New Years Day.

The music has not the high energy style of Mahavishnu, but is lyrical and strong. Rene's Theme & Gloria's Step are the highlights for me, and both are acoustic outings. The electric tunes are not too heavy on the fuzz sound, and typical of Coryell's music.

Most likely re-released due to the present popularity of these men - it should get the reception it deserves.

MIKE GIBBS & GARY BURTON - IN THE PUBLIC INTEREST - POLYDOR 6503

Mike Gibbs, a native of Rhodesia, has been an associate of Burton since 1960, and has contributed many tunes to Gary's albums. This release is more of a showcase for his work than that of the Vibs. Gibbs is an arranger, and his work is unique, up to date and tasteful. In addition, all 7 tunes here are his compositions.

The music is done in a big band format (19 pieces); and is alternately pretty and dynamic or both. Burton contributes most of the solos, while the horns mainly stick to ensemble passages.

One tune, Four Or Less, was on Burton's last album - The New Quartet (ECM), which, for my money, is his best. I might also point out that ECM's Manfred Eicher supervised the recording, which was mixed in Germany.

This album may not win any awards, but is pleasant nonetheless.

STEPHANE GRAPPELLI - JUST ONE OF THOSE THINGS - BLACK LION 211

JOE VENUTI & ZOOT SIMS - JOE & ZOOT CHIAROSCURO 128

These albums feature two of the jazz violin greats, and each deserves your attention.

The Grappelli album was recorded at the Montreaux Jazz Festival last year, where he appeared with a European rhythm section. The music here consists of ballads, and medium and breakneck tempo cookers, with 66 year old Stephane continually astonishing the audience. The encore resulted in Honeysuckle Rose - the highlight of the album.

Joe & Zoot is probably the better record; but then, two giants are better than one. If you like music that swings this is it. Both these cats have been around for years (Joe is 78, Zoot 48) and they've got what it takes to swing with unequalled ferocity, or lay out a beautiful ballad. When they perform together - anything goes. The two first played together in 1969, and, to my knowledge, this is their first recording as a team. I doubt seriously if it will be their last.

OSCAR PETERSON - GREAT CONNECTION - BASF MC 21281

This record is not as dynamic as the Peterson album reviewed elsewhere in this issue; it is however a good performance typical of the Canadian pianist. The difference here may be, in part, the studio vs. the club; its a known fact that its harder to get it on in the former. Oscar is joined by Neil Pederson and Louis Hayes for this date. Pederson is among the best of the European bassists, and Hayes, an always tasteful drummer, has worked often with the leader. Some of the tunes here are downright beautiful - such as Peterson's Wheatland. Others move along mildly, while the remaining cuts are red hot - check out Younger Than Springtime. Highlights are Wheatland, and Chaplin's Smile.

August was a good month for Peterson fans. Choose your side.

JOHN COLTRANE - AFRICA BRASS SESSIONS - VOL. 2 - IMPULSE AS-9273

The major difference between this and the original Africa Brass (A-6) is a fast tempo tune with Coltrane on tenor - Song For The Underground Railroad. That piece takes the place of Blues Minor.

The two remaining cuts are alternate takes of Africa and Greensleeves. Except for slight differences in the intros, endings and length; and the improvised sections - these versions remain very close to those originally issued.

All these selections were recorded in 1961. The orchestra was conducted by Eric Dolphy. McCoy Tyner, Jimmy Garrison and Elvin Jones comprised the rhythm section, except for Africa, where Garrison was replaced by Reggie Workman and Art Davis.

Since all Coltrane music is important, this album would be a good addition for any jazz collection, and a necessity for a Coltrane collection. Another point - the pressing is excellent.

BOB JAMES - ONE - CTI 6043

A former member of the Maynard Ferguson band, and musical director for Sarah Vaughan, Bob James is now what might be termed as a "house" arranger and pianist for CTI records. With One, his first album in over a decade as a leader, he mixes both jazz and classical music; resulting in a quite successful.
fusion. Moussorgsky's Night On Bald Mountain is the only actual classical piece included; but all 6 selections are heavily orchestrated - the collective personnel adds up to 37. Most of the solo spots here go to James, and Grover Washington, Jr. (soprano). A good late-night album.

SADAO WATANABE - ROUND TRIP
VANGUARD - 79344

It might be ignorance, but I've never heard of Sadao Watanabe. The absence of any liner notes makes me think I'm supposed to know him. Regardless, he plays soprano sax and flute, and wrote the four tunes on this album. His group includes Chick Corea, Miroslav Vitous & Jack DeJohnette; and I have no idea when it was recorded.

The music borders on Avante Garde, employing rockish tempos in a few places. I don't find the leader to have a great tone on soprano, but the end product of this group's effort is pleasing. Some of Corea's electric piano riffs and trio passages bring to mind his Return to Forever sides. Vitous and DeJohnette are up to their usual high level of technique and creativity. I could be wrong on both counts, but I'd guess that Corea probably did most of the arranging, and this music was recorded around the time of Corea's Sundance album.

MARION BROWN - SWEET EARTH
FLYING - IMPULSE AS - 9275

Marion Brown's latest is a peaceful and moody set, and it grows on me with each listening. The instrumentation has a lot to do with that sound. Marion plays alto (side 1) and soprano (side 2) with Paul Bley and Mulah Richard Abrams - keyboards and synthesizer, James Jefferson - bass, Steve McCall - drums and perc., and Bill Hasson - narration (side 1, part 4) and perc. The two selections are broken up into parts as suites - Sweet Earth Flying - parts 1-5, and Eleven Light City - parts 1-4. The music is perhaps best described as cosmic, with changing moods; both delicate and strong. The free sections are never irritating, and don't even last very long. I noticed that part 2 of Flying was recorded with 1-5, but is not on the album. That seems a bit strange.

The recording, mix and pressing quality is tops. The record is highly recommended - nothing heavy - just good "flying" music.

SONNY STITT - THE CHAMP - MUSE 5023

Sonny does it again. This time he is paired with trumpeter Joe Newman - no newcomer to bop music, but one who has recorded much of late in a small group context. The rhythm section was well chosen - Duke Jordan, Sam Jones & Roy Brooks. Jordan & Jones are both boppers from way back, and Brooks, although younger, falls in the groove well (remember him on Red Rodney's Bird Lives?). As you might have guessed - the music is bebop - swingin' and pretty. Sonny's average is damn good! Hope he doesn't let us down.

THE JOHN BETSCH SOCIETY - EARTH BLOSSOM
STRATA-EAST 19748

This sextet recording came as a happy surprise; as did the Birthright album last month. The music of the Betsch Society is full and percussive, and comes down right beautiful. As was the case with Birthright, they show traces of the styles of other contemporary composers, while maintaining their own sound. Weather Report, McCoy Tyner, Joe Henderson and others come to mind as this record spins on the turntable.

Thanks go out to Strata-East for recognizing good talent, and putting them on record; regardless of whether or not they have a big name. One day they may.

BILL EVANS - TOKYO CONCERT - FANTASY 9457

I have never been a big fan of Bill Evans. I quite enjoy listening to his work on Miles' Kind of Blue Album, but on his many Verve sides he seemed to have technique, warmth and beauty - but lacked soul. On this album he possesses all those qualities, plus fire, and ah yes - he's got that soul. He also does quite a few new tunes as well as his own T.T.T.T., Scott LaFaro's Gloria's Step, and the standard - Green Dolphin Street. The trio - Evans, Gomez & Morell were "on" that night in Tokyo, and you've got the option to hear the concert yourself. You'll get your money's worth - besides great music there is over 28 minutes of music on each side.

STANLEY COWELL - MUSA - STRATA-EAST 19743

After that magnificent offering from Keith Jarrett, I reviewed last month, I was eager to listen to this solo disc by Stanley Cowell. The verdict - Cowell is his own man - a fine performance. The ten tunes here, all originals, were written between 1959 & 1972 and offer a good variety of tempos, ideas and moods. All selections feature acoustic piano except Travelin', which is an electric piano/African thumb piano duet. Its not on the same level as solo Corea or Jarrett, but its not too far behind.

GABOR SZABO - LIVE - WITH CHARLES LLOYD
BLUE THUMB 6014

Not among the best Szabo, but in places its a fairly decent live session. Spellbinder is perhaps the best tune as it moves along at a medium pace with Gabor as the only lead voice. Sombrero Sam has a South American flavor - Gabor again sounds good; but Lloyd is weak and often unimaginative. Stormy is done to a rockish beat, while People is a slow, relaxed number - again with most of the focus on Szabo. This record should have been better; but for Szabo fans it will probably be well received.

KENO DUKE/CONTEMPORARIES - SENSE OF VALUES - STRATA-EAST 7416

Duke's contemporaries had a record in 1972, Reasons In Tonality, which was superb. This album has different personnel - Frank Strozier & Lisle Atkinson replacing Julius Watkins, Clifford Jordan and Larry Ridley (reeds & bass), but the outcome is still high quality, mainstream jazz. No gimmicks or electronics - just pure music. This may be one case in which you can judge a record by looking at the cover.
JACKIE McLEAN featuring DEXTER GORDON - THE MEETING - STEEPLECHASE 1006 (Danish)

The latest from this Danish label finds McLean and Gordon live at the Montmartre Jazzhus in fine form and playing for a typically receptive Danish audience. Jackie says he always wanted to record with Dex, an early major influence on his music. The sounds here are warm, moving communiques of love, easily absorbed by the listener. Rue De LaHarpe, by Sahib Shihab, is a bop tune typical of both leaders; Kenny Drew's Sunset is a lovely ballad, Gordon's All Clean is an extended tune with plenty of soloing from all and On The Trail is a happy foot-tapper. The usual Montmartre rhythm section - Kenny Drew, Niels-Henning and Alex Riel are as fine as always. Another record - The Source, is expected soon. The Meeting is available for $5.98 post-paid from Coda, Box 87, Station J, Toronto, Ontario M4J 4X8.

ROBIN KENYATTA - STOMPIN' AT THE SAVOY ATLANTIC 1656

If you weren't too pleased with Kenyatta's last two Atlantic releases - I think you'll find this an improvement. Much of it is still a bit commercial, but all the music is played with feeling and taste. My favorite cuts are The Need To Smile - a lyrical, haunting ballad with Robin on soprano; and Two Bass Blues - a short (too short) cut featuring alto and two basses - sounding like something Dolphy might have done. The whole album is quite soulful - as is Kenyatta. Among the musicians here are Lew Soloff, Larry Willis, Ron Carter, Pretty Purdie, Billy Harper and Al Mouzon.

MUSICIAN'S BULLETIN BOARD
CREATIVE MUSIC STUDIO WOODSTOCK, NEW YORK, a study center for musical development, announces that starting October 1974, the Creative Music Studio Woodstock will be a permanent study center for the creative musical arts. CM Studio programs are a very unique approach to artistic education, through direct communication with major composer/performers of creative music.

Guiding artists include Karl Berger, Dave Holland, Jack DeJohnette, Stu Martin and Bob Moses. Visiting artists include Sam Rivers, Frederic Rzewski, Lee Konitz, Garrett List and others. The list of visiting artists from NYC and other places is open-ended.

The concept is to bring together 15 to 25 student musicians in various group and orchestra situations, with the guiding artists and their working methods. The combination of basic explorations and the experiences of group playing, with professional musicians, offers many opportunities for a broader personal development and involvement in music.

TECHNICALITIES - There will be three 8-week terms, with a minimum of 8 sessions per week (5 workshops / 3-5 development studies)

FALL TERM: Oct. 15th - Dec. 15th, 1974 (one week Thanksgiving recess)

WINTER TERM: Jan. 15th - March 15th, 1975

SPRING TERM: April 1st - May 31st, 1975 (one week Easter recess)

RECORDINGS - A double-record set of "The Peace Church Concerts" by Karl Berger & Friends, featuring Dave Holland, IngRid and others is scheduled to be released in October 1974.

This is the first (#1) in a series of recordings produced by CREATIVE MUSIC COMMUNICATIONS, a
non-profit service for audio and video recording. Fortcoming (in approximate 2 month intervals): records and tapes by Sam Rivers, Jack DeJohnette, Dave Holland, Su Martin, Lee Konitz, David Izenzon, Bob Moses, and others. Subscription is available through the supporting membership program.

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**what’s happening**

**LIVE MUSIC - CLUBS**

**ONE EYED CAT** - 28 Bryant (near Main). Flight Wed. nights - 10-2.

**PORT EAST** - Grider & Ferry - Zimbabwe Fri. & Sat. nights - after hours set from 1:30 - 6:00 A.M. Breakfast & non-alcoholic beverages served. Admission $1.25.

**LANDMARK** - 1386 Lovejoy - 832-8651 - Maynard.


**LIBRARY** - 3405 Bailey - 834-7919 - Thermoplaye - Wednesday nights.

**CONCERTS**

**FLIGHT** - Jazz-Rock Group - Sunday, Sept. 8 at 2 P.M. - Delaware Park, Rose Garden area; Saturday, Sept. 14 & Sunday, Sept. 15 3 P.M. - Cultural Concert - near Parkside Lodge (Del. Park).

**CHICK COREA & WEATHER REPORT** - Sept. 11 at Artpark. See Ad.

**FREDDIE HUBBARD** - Sept. 7 - Clark Gym - U.B.

**TORONTO**

**BOURBON STREET** - Phil Woods, Bill Evans, Thad Jones & Harry Edison - See Ad.

**GEORGES SPAGHETTI HOUSE** -- 290 Dundas St., E. 923-9887 - various local jazz groups.

**COLONIAL TAVERN** - 201 Yonge St. 363 - 6168.

**WORLDS GREATEST JAZZ BAND** - starts Sept. 9.

**RADIO**

**WBFO - FM - 88.7**

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Tuesday - Midnight - Jazz Signal with Joe Marfoglia.

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