Jackie Cain & Roy Kral

Jackie Cain & Roy Kral have recently come back into light through their recordings for CTI records. Their names are no doubt familiar to older jazz fans since they have been a vocal team since 1947 or '48. After working with saxophonist Charlie Ventura for about a year, they were married in June of '49. They then formed their own sextet playing Bop City and other clubs from '49-50, after which they disbanded, and settled in Chicago where they had their own TV show. They went back with Ventura for 8 months in 1953 before moving to New York where they continued to work as a duo. Las Vegas was home in 1957, but it was back to New York in 1962. At that time they did a good number of TV appearances on various talk and variety shows. Little is known (to us) of their activity until they emerged with an album - Time & Love (CTI 6019) about two years ago. They were heard again on Don Sebsky's Giant Box, and again on their own A Wilder Alias, reviewed in our July issue.

Jackie & Roy's vocals are smooth & polished, making them at home in the CTI stable, and they attract sophisticated night club as well as jazz audiences. They will be appearing this month at the Statler's Downtown, a club where both such audiences mix well. Make it a point to drop down - and remember that the continuation of jazz at the Statler hinges on the size of the crowd. All necessary information can be found in the Statler ad in this issue.

Live Music Review

At the Downtown

A fine wine, mellow, light, clear and fragile yet explosive upon the senses -- that's the Ruby Braff-George Barnes Quartet. I'll admit I had some reservations when the group, consisting of a coronet, two guitars and a bass, took the stage. However, a couple of sets were enough to convince me that percussion and several pieces of brass were not essential to excellent Jazz. Ruby's and George's personable manner and precise musicianship makes them a must on any Jazz connoisseur's list. Here's hoping they'll be back soon.

Thomas A. Alabiso

News

The month of October got off to a bang with the opening of the Statler Hilton's "Downtown" Room. The Ruby Braff-George Barnes Quartet was a smashing success, and it could happen again when Jackie Cain & Roy Kral appear later this month (see ad). A tip of the hat to Mr. Bill Hassett for making it happen in Buffalo.

The scheduled McCoy Tyner-Pat Martino concert at U.B. was cancelled, and we heard it was postponed until December, we'll see.

A group called Jive Soup! is in town from Ohio. At this writing they are looking for work. Their audition tape is dynamite, and if you hear that they are working somewhere - try to get out to see them.

Another new club - Myrons has opened on Amherst St. See our back page for details.

How the Buffalo Jazz Festival was Born

In 1960, the popularity of Jazz was at an all time high in Buffalo. With this in mind, those that believed in Jazz as an art form and a popular entertainment medium approached those who were willing to take a chance on backing what seemed to be a solid financial venture. Statistics in 1958 and 1959 showed that a large festival was feasible. In 1958, 175,000 persons paid $600,000 at 27 performances. In 1959, 289,000 attended 9 concerts which grossed more than $942,000. This pattern indicated that 1960 would be a bigger and better year for the festival circuit.

At the urging of such Jazz promoters as well known disc jockey 'Jumpin' Joe Rico, three Buffalo businessmen took the steps necessary to start things rolling. Jerome Nathan, Donald S. Day and Harold...
A. Levin teamed up with George Wein, inventor of the Newport Jazz Festival and Ed Sarkesian, producer of the famous “Jazz for Moderns” shows, to bring to Buffalo its first Jazz festival.

And the Buffalo Jazz fans -- ecstatic! “Who ever thought that this could happen here?” was a common reaction. It was a Buffalo Jazz fan’s dream come true. Harold Levin, owner of the Hotel Westbrook and Chairman of the Board of the Buffalo Jazz Festival summed it up by saying: “Too many people are willing to sell Buffalo short. I’m convinced that the city can support the end of ‘The Dream!’

Thomas A. Alabiso

Next: The Buffalo Jazz Festival shows of 1960-61 and the end of “The Dream!”

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WOODY HERMAN - HERD AT MONTREUX - FANTASY 9470

This one was a late arrival, but we thought we’d squeeze it in this issue since this is Woody Herman month (did you know that?) The fact that Herman’s Band took the stage at 3:30 AM, a time when most people are either asleep or “out of it,” is not evident on this recording, they have the fire when they want it. Trumpeter Dave Stahl sounds a good deal like Maynard on Superstar – A (saxist) Gary Anderson arrangement of the Leon Russell hit. The classic Fanfare For The Common Man is a medium tempo showcase for tenor saxist Greg Herbert, and includes a less exciting soprano statement from Herman. The fluid Montevideo contains fine ensemble passages, and equally entertaining electric piano work from Andy Laverne. The album’s high point is a hymnlike tribute to Duke Ellington - Tantum Ergo - arranged by Alan Broadbent, and Herbert Shines again on a song capable of producing goose-bumps.

The records not as perfect or slick as Woody’s previous studio discs - that’s to be expected. What it is, is a pure uncut performance from the herd, and that’s enough.

JOHN COLTRANE - INTERSTELLAR SPACE - IMPULSE 9277

New recordings by Trane become instant classics, and this duo trip with percussionist Rashied Ali is a gem. Recorded in Feb. 1967, about the same time as Expression (9120) and five months before John’s death, these four tracks find both men at a spiritual, mental and physical peak. Trane is heard only on tenor sax and bells, not as heavy as his pairings with Sanders (Live in Seattle) but as far out as the planetary titles of the tunes. Ali is magnificent almost beyond belief compared to his recorded output of that time. A virtuoso performance to say the least. A must for Trane people, but perhaps a bit heavy for beginners or those who left John in the very early ‘60s.

DUKE ELLINGTON - THE PIANIST - FANTASY 9462

We mentioned that Duke was in a rare quartet setting in our review of Duke’s Big Four last month; and now we have him in a rare trio setting, in this album of newly released material. The first 7 selections feature Duke accompanied by bassist John Lamb and drummer Sam Woodyard. He is in the company of Victor Gaskin or Paul Kondziela - bass, and Rufus Jones - drums for the last 3 cuts; and the sessions were recorded in 1968 & 1970 respectively. The music is easily identified as that of Mr. Ellington, focusing on his piano playing. All compositions were written by Duke, and 2 takes of The Shepherd are included. The man and his music were brilliant, and this record is no exception.

JOE FARRELL - UPON THIS ROCK - CTI 6042 SI

Side one of this record is excellent, as should be expected from a player of Farrell’s calibre. Joe makes some top shelf soprano contributions on Weather van e over the strong and tasteful drumming of Jim Madison. Some strange, Mahavishnu-type thoughts are interjected by guitarist Joe Beck before and after Farrell’s solo spot. I Won’t Be Back features Joe on flute, and appears to be left over from his Penny
Arcade date due to the presence of Herbie Hancock and Steve Gadd. It's a pretty, tight and well done piece with changing tempos. The second side contains two tracks of repetitious, uninvective soul-rock-funk outings, which sound almost exactly alike. The good side (which runs 18:05) might alone be worth the price for real Farrell frieks, and, many might not even mind the second. Joe could have done better.

GIL SCOTT - HERON - WINTER IN AMERICA - STRATA EAST 19742
Musically, Winter In America is similar to his previous Peices Of A Man (re-titled The Revolution Won't Be Telesised), and he remains in the company of pianist Brian Jackson. Scott-Heron's poetry on this release is more sensitive, dealing with the pride, joys and hardships of the black experience and life in general.

The result is a personal, funky set that anyone with an open mind can enjoy. Gil Scott-Heron has something to say - and, he does it so well.

THE BEST OF LAMBERT, HENDRICKS & ROSS - COLUMBIA 32911
Remember the LH&R album The Hottest New Group In Jazz? Well, here it is again, every bit of it - Charleston Alley, Moanin', Twisted, Bijou, Centerpiece, Gimme That Wine, Sermonette, Summer-time & Everybody's Boppin'. Classic performances by a classic jazz vocal group. Little more need be said - just want you to know its available. Don't miss it!

RETURN TO FOREVER - WHERE HAVE I KNOWN YOU BEFORE - POLYDOR 6509
Most, if not all, of the selections on this album were performed by Return to Forever at their Sept. 11 Artpark concert. Its another electric high energy outing as their last - Hymn of the Seventh Galaxy, but I prefer this one due to the varied moods, better recording and mixing, and the guitar of Al DiMeola, who compliments Corea more than Bill Summers. Clarke still wasn't recorded well, but the others were, notably Corea and his various keyboard and synthesizers. Three mellow, short, solo acoustic piano pieces are included, similar to those heard on Chick's solo discs.

Chick changes more than any jazz artist I can think of. After two albums in this vein, don't be surprised if his next finds him at the head of a small orchestra, rooted in the third stream.

U.U.A.B. MUSIC COMMITTEE PRESENTS
CHICK COREA & RETURN TO FOREVER and
KEITH JARRETT - SOLO PIANO
Friday, November 15th
Fillmore Room - Norton Hall
Two Shows - 8:30 & 11:30 P.M.
Tickets $3 - Students
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For Ticket Information Phone 831-3704

BENNIE MAUPIN - THE JEWEL IN THE LOTUS ECM 1043
Maupin's first as a leader may surprise many folks who are only familiar with his work with Herbie Hancock. It sounds like Weather Report. Part of Herbie's old band is here - Hancock himself, Buster Williams on bass and Billy Hart on drums. Hart is joined by Freddie Waits, and Bill Summers is on percussion and Waterfilledgarbagecan. The music is moody, very listenable and percussive; with Maupin heard on various reeds (often soprano), flute, voice and glockenspiel.

If you're into Weather Report or '69-'70 Wayne Shorter - you could get into this; although its nowhere near the level of either at their best.

SEVEN, COME ELEVEN - HERB ELLIS, JOE PASS, JAKE HANNA, RAY BROWN - CONCORD JAZZ 2 HERB ELLIS & RAY BROWN'S SOFT SHOE - CONCORD JAZZ 3
Herb Ellis and Joe Pass are gifted guitarists who have recently returned to the limelight via recordings. Seven, Come Eleven finds them live at the Concord Jazz Festival working together as if they were made for each other. Both can be exceptionally fleet with their fingers, and you'll get doses of that, although many of the tunes are laid back and relaxed.

Soft Shoe is much the same in style, but Pass is replaced by Harry "Sweets" Edison on trumpet, and George Duke is added on piano. The title tune is a haunting mellow ballad that fits its name well. Green Dolphin Street is a duo featuring Ellis & Brown. The Flintstones Theme is the hottest number of the date, with Brown driving like hell, and Duke and Ellis' fingers moving faster than the speed of sound.

Both records contain some fine sounds. They are available at $5.98 each from Coda, Box 87, Station J, Toronto, Ontario, if not locally. (At this time Seven Come Eleven is back-ordered at CODA).

THE BASS - IMPULSE ASY - 9284-3
The Saxophone, The Drums, and now The Bass; and again in the form of a specially-priced three record set. Eighteen bassists are represented here, from a 1939 Jimmy Blanton track, to recent recordings of Sirone and Stanley Clarke. The tunes were mixed up, with regards to recording dates. However they flow well; and the inclusion of the monstrous duet version of Summertime by Richard Davis and Elvin Jones is sheer righteousness. Without a doubt, this box is worth the money.
THE BIG BANDS

Three big band albums were released this month, the largest and least interesting collection comes from
Ernie Wilkins - Screaming Mothers (Mainstream 806). Most of the 22 songs are pop hits of the past decade and, although many offer a good deal to work with, the time allotted each track (most are 2 to 4 minutes) leaves no room to make anything happen. Some heavily talented cats are on hand (Burrell, Shaw, Laws, Tate, etc.), but if you want to hear pop tunes done well, relative unknowns do it better on Stan Kenton Plays Chicago (Creative World ST 1072). This one is mistitled, however, because although the Chicago side is good, the Blood, Sweat & Tears side is far better partially because B S & T tunes are better suited for improvisation, but also due to the two originals by arranger-conductor Robert Curnow. The longest tune on this disc is only 6:31, but the record is alive with plenty of solo spots. Creative World records are available in most major record departments in the area. A spot on the top shelf might be saved for Manhattan Wildlife Refuge by trombonist Bill Watrous (Columbia KC 33090). Bill leads a screaming 18 pc. band through 7 tunes, including Chick Corea's Spain and two Watrous originals. The band is energetic and contemporary with some out of sight soloists, namely Watrous, trumpeter Danny Stiles and baritone saxist Juroslav Jakubovic. This one is clearly the best of the above three.

THE CEDAR WALTON TRIO - A NIGHT AT BOOMERS
VOL. 2 - MUSE 5022

I've never heard Vol. 1 from the Walton group, but, judging from this, I'd like to. Cedar's trio consists of Sam Jones and Louis Hayes - both of whom have contributed to countless record dates. On hand for 4 of the 6 tunes is tenor-man Clifford Jordan, who blends well with the group - especially Walton. All of the numbers are jazz standards. Coltranes beautiful Naima, a hot Stella By Starlight, a strong but mellow trio version of All The Way. Side two includes lengthy versions of I'll Remember April and Blue Monk, closing with 63 seconds of Watons Bleeker Street Theme. For the most, the mood borders on mellow, occasionally reaching the level which sets your foot in motion.

In all, a good live session from four cats who never do less than their best, and - another typical Schlitten production.

McCOY TYNER: SAMA LAYUCA - MILESTONE 9056
ECHOES OF A FRIEND - MILE. 9055

From the financial standpoint, two McCoy Tyner albums in one month is a bit hard to take. In every other aspect - it's a blessing.

Sama Layuca finds McCoy at the head of a 9 piece group, continuing in the brilliant tradition set forth in this album's Milestone predecessors (with the exception, perhaps, of Song of the New World). Bobby Hutcherson and Gary Bartz compliment Tyner well, Bobby especially on Above the Rainbow - a duo collaboration. Paradox contains some profound soloing - notably tenor man Azar Lawrence, whose come-a-long way since I first heard him with Elvin Jones in '72. Desert Cry is a slow, flowing eastern-like tune that walks off with your mind.

The first unaccompanied piano album from Tyner is Echoes of a Friend. Recorded in Tokyo two years ago, McCoy runs through flawless renditions of five choice tunes. The album is dedicated to "a man, a friend, a teacher - John Coltrane", and McCoy does two of John's tunes - Naima and Promise, and a song often requested of the Coltrane Quartet - My Favorite Things. The Discovery and Folks, Tyner originals, make up side two. Listen to this one alone if you can - fine art demands undivided attention.

Are these albums among his best? I'd guess so, but who can say.

DICK WELLSTOOD & HIS ALL STAR ORCHESTRA
CHIAROSCURO 129
DON EWEW?, GEO. DUVIVIER, HERB HALL, CLIFF
LEEMAN & BUDDY TATE - CHIAR. 130

Wellstood's all-star orchestra consists of himself on piano and Kenny Davern on soprano sax. They very graciously run through 9 tunes - dixieland and blues on this happy and informal album. Cashmir And Togas is a solo piece from Davern, and So In Love is the same, but from Dick.

The Ewell release is more dixieland and featuring

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some of the best musicians of that genre. The album is broken up into a quartet for side 2 featuring Tate, Duvivier and Leeman; and a trio for side 2 - Hall and Leeman. It was an inspired session, producing some good, sentimental music.

MILT JACKSON - OLINGA - CTI 6046-S2

The champ of this session is Jimmy Heath, whose tenor and soprano blowing adds zest and charm on each of the six cuts. Cedar Walton and Ron Carter are held over from Bag's previous disc, but the great yet seldom recorded Micky Roker is on drums. Strings by Bob James are added for two tunes. The sound is very CTIish - smooth and slick. Jackson is good as always, but is becoming too predictable and is overshadowed here by Heath. A good side if you like Milt; if you dig both you can’t miss.

COLEMAN HAWKINS - RECORDINGS MADE BETWEEN 1930 & 1941 - CBS 68227

Neither a Coleman Hawkins collection nor a collection of early jazz is complete without this four-sided album. "Bean" is heard here on a total of 32 tunes with five bandleaders as well as his own 17 piece orchestra. This set best serves to monitor Hawkins’ development over these 11 years, termed as the pre- and post- Body & Soul period. The 1939 version of Body & Soul is not included here, as he recorded it for Bluebird rather than Columbia. The music is typical of the thirties - short tunes, brief solos, and, of course, the recording quality is far from today’s standards, but “Bean” gets a spot on every tune and the music swings and reminds you of Jazz Roots in the Blues. Check this one out if you’re into history.

JOHN COLTRANE • GREATEST YEARS VOL. 3

IMPERIAL ASH 9278-2

ELVIN JONES - THE IMPULSE YEARS ASH 9283-2

What we have here is two anthology type 2-record sets from men who are at the top of the list as innovators on their respective instruments. The selection of tunes was intelligently handled on each set, except for a track on Trane’s from the album Infinity; on which Alice Coltrane took the liberty to totally screw up some of John’s quartet performances by adding strings. Elvin’s set contains cuts from 7 Coltrane albums, 1 of Rollins’ and 3 of his own. All tracks on these releases have been previously issued. The music of these men need not be questioned or explained nor will it ever die; therefore, here I stop.
THE LADIES

Trip Records has re-released a trio of albums from some of the hottest female jazz vocalists. Sarah Vaughan is in top form in her 1955 Emarcy recording In The Land Of Hi-Fi (Trip 5523). Her band, which includes Cannonball Adderley, J. J. Johnson and Roy Haynes, is as good as she is; strutting through ballads, swing numbers and jazz classics. Tears & Laughter by Dinah Washington (Trip 5524) is a laid back session (1959) with strings and horns by Q. Jones. Though more commercial than her earlier work, her voice is tops. Helen Merrill & Clifford Brown (Trip 5526) joined up for a beautiful album 1954. Both of the above are sensitive and sensual in their renditions of 7 tunes, including Don't Explain, Yesterdays and S'Wonderful. Helens high yet soft voice is back again on half of Mixes (Mainstream 804), a 2-record set. The tunes for this date were Latin numbers, ballads and folk songs, and she is backed either by a band led by Charlie Byrd, or by Byrd only. The other record in the set is a re-issue of Otra Vez (MRL 364) and features five bands on 10 different tunes recorded in the late '40s. Personnel listings are on the outside cover. Sarah Vaughan & The Jimmy Rowles Quintet (Mainstream 404) is a new recording with Sarah in a live and very "jazzy" atmosphere. She and the band are "on", and at times they cook, but not like everyone involved on Carmen McRae's Live & Doin' It (Main. 403), which is a mixture of ballads, blues and foot tappers, again live, but with a trio. All in all, a good month for the women in jazz.

GATO BARBIERI - VIVA EMILIANO ZAPATA IM-PULSE ASD - 9279

The music of Gato Barbieri is harsh yet passionate. That harshness has caused some of his recorded work to be quite annoying when he gets into intense blowing. This big band recording presents Gato in a setting that seems tailor-made for him. This music is percussive, full, strong, passionate and very Latin. His harsh tone is intact but every note is enjoyable. An opinion, and many may differ, but I find this to be Gato's best all-around effort yet.

STANLEY TURRENTINE - PIECES OF DREAMS - FANTASY 9465

This is Stanley's first for Fantasy, but there is no great change in style from CTI. That must mean that he pretty much calls his own shots for record dates.

The music is pretty, soulful and plush, with strings arranged by Gene Page. Turrentine is the only horn player here and is the only soloist. Background voices are used at the end of 1 cut, Deep In Love, but add to the mood; rather than being obnoxious, which is the case quite often. On another tune, they don't come off quite as well, but aren't detracting.

This one would be great after work or late at night, but don't expect it to knock you off your chair at 8:00.

RONNIE FOSTER - ON THE AVENUE - BLUE NOTE LA261-G

On The Avenue is the third and perhaps best from Buffalo's Ronnie Foster. The leader wrote and arranged five tunes for this release, and arranged Freddie Hubbard's First Light and Stevie Wonder's Golden Lady. His own composition, To See A Smile, boasts a wonderish vocal by Ronnie. The music, produced by George Benson, is of a funky, soul-jazz
BIRTHRIGHT
IN CONCERT

University of Pittsburgh
Wednesday, November 13, 8 P.M.
University of Buffalo — November 23
with ELVIN JONES

nature, performed by a tight, well balanced octet. Ronnie is heard on organ, clavinet and moog, and Phil Upchurch is on guitar. This one is a vast improvement over his last, which was a re-hash of top 40 hits with only a few Foster originals.

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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.

what's happening

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.

STATLER HILTON'S DOWNTOWN - Jackie & Roy see ad; Take Five - Nov. 12-17; Glen Miller Orchestra - Nov. 15 - Golden Ballroom.
Jackie and Roy: They SING jazz!

Nov. 19-30
DOWNTOWN
at the Statler

Jackie and Roy Kral do the impossible. They sing Brubeck, downbeat Bach and scat-sing Bernstein. They're a tight and polished vocal duet with a fantastic backup band that makes music in a whole new way! Hear them perform November 19 - November 30 at Buffalo's only TRUE nightclub. . .

DOWNTOWN! Appearing Tuesdays — Sundays from 9 PM. No cover. Free parking in the Statler garage.

The Statler Hilton
a W.D. Hassett enterprise

CONCERTS

CHICK COREA & RETURN TO FOREVER and KEITH JARRITT - solo piano - Friday, Nov. 15 at U.B. See ad.

GLEN MILLER ORCH. - Nov. 15 - Statler Hilton Golden Ballroom (Dinner-Dance).

BIRTHRIGHT - see ad.

RADIO

WBFO - FM - 88.7
Mon.-Fri. - 12 Noon - Spirits Known & Unknown with various hosts.
Tuesday - Midnight - Jazz Signal with Joe Marfoglia.
Wednesday - 9 P.M. - Jazz Revisited with Hazen Schumacher.

WHAM - AM - 1180
Jazz all night after 12 (except Saturday.)

WEBR - 970 AM & WREZ - 94.5 FM - midnight to 6 A.M.

LIBRARY - 3405 Bailey - 834-7919 - Thermopylae - Friday, Nov. 8 and Friday, Nov. 29.

ERICSON LOUNGE - 19 W. Utica - 884-7669 - Take Five; except Nov. 15-17 - Jive Soup!

JAFCO MARINE RESTAURANT - DIXIELAND BAND - see ad.

MYRON'S - 572 Amherst - Loretta Reid w/ Salt & Pepper (Jazz-Rock) see ad.

JIVE SOUP! - at: The Library - Nov. 2; Revilot Lounge - Nov. 5-10; Ericson Lounge - Nov. 15, 16, 17, U.B. Coffee House - Nov. 23.

CONCERTS

SAM RIVERS or LEO SMITH - Sunday, Nov. 10.
WHOLE WORLD ORCHESTRA - Sunday, Nov. 24 at the Annex Theatre, 121 Avenue Road, 2:30 P.M.
LARRY CORRIELL - Nov. 17 - 8 P.M. - Convocation Hall - Univ. of Toronto

GARY BURTON - Seneca College - Woodbine & Finch Sts., North Toronto. Nov. 27 at 8 P.M.

SADIK HACKIM - Boogie Woogie Pianist - Nov. 11 at Ontario Science Ctr. 8 P.M.