One of the great losses of 1977 was that of Rahsaan Roland Kirk, who died last month at the age of forty-one.

Born Ronald T. Kirk, Rahsaan (as he has been known in recent years) has been blind since infancy - able to see nothing but light. At the age of six he tried to get music out of a water hose. His parents were counselors at a summer camp near Columbus, Ohio - his home town, and young Kirk wanted to be the camp's bugle boy. He started trumpet at 9, but due to a doctor's advice that the pressure would strain his eyes he took up saxophone and clarinet. By '51 he played with well known bands around Ohio and led his own group for dance dates. He soon began to experiment with the idea of playing two instruments at once. At 16 he had a dream that he played three instruments at once and the next day he went to a music store and tried out all the reed instruments. This is where he found the manzello and the stritch - instruments of obscure origin which he's been playing ever since - along with tenor sax, flute, clarinet, trumpet, clavietsa, slidesophone and more. He worked out a technique for holding the tenor sax, stritch and manzello and playing three parts harmony through the use of trick fingering. In 1960 Kirk recorded Introducing Roland Kirk for Argo (now Cadet) records and began to stir some controversy among listeners and critics. He started to gain wide acceptance and won the international critics poll in '62. Kirk also mastered the technique of circular breathing, enabling him to play indefinitely without stopping for the usual inhalation break.

Rahsaan and his group, the vibration society, were well received at clubs, concerts and festivals throughout all parts of the world, and he had recorded many albums - mostly for Atlantic. But just before Thanksgiving of 1975, he suffered a stroke which paralyzed his entire right side. He layed in a hospital bed for over two weeks while doctors kept telling him he would probably never play again. But he soon began to make his way about his house and shortly thereafter began to try to play - at first to no avail. He modified his instruments so that he could play with one hand, and he had the mouthpiece of the flute bent so it could be held down comfortably. His music now was more reserved, but the great Rahsaan was back and sounding superb. He recorded Kirkatron for Warner Bros. records and toured with his band.

It all ended on Monday morning December 5. Kirk and his band had played a concert in Bloomington, Indiana the night before. Enroute by car to the airport to make a gig that night in Chicago, the great Rahsaan stopped breathing. He was rushed to the hospital but it was too late. He was dead on arrival.

The spirit, music and legacy of Rahsaan Roland Kirk live on. It is unfortunate that his last concert in Buffalo was cut short by a juvenile bomb scare.
Phil MacKellar of CKFM Radio.

The second concert on January 14th will present Gene DiNovi's Jazz Quintet; on January 21 we'll hear the Kathryn Moses Quartet featuring special guest Hagood Hardy; Sam Noto Quintet is the band on the stand on January 28th; and Peter Appleyard will present his inimitable jazz on February 4th.

The concerts in Stop 33 will run from 3 p.m. to 6 p.m. each Saturday, and there will be a nominal cover charge of $3.00 per person. Luncheon will be served from noon until 2:30 p.m.

The first concert also marks the introduction of the Guido Basso Latin Jazz Band, a group of highly respected musicians - Eugene Amaro, Terry Clark, Marty Morell, David Pilch, Bob Pilch and Frank Falko. They form the nucleus of a larger group with the same name that will be recording their first album in January.

The Gene DiNovi Jazz Quintet will be appearing regularly on the second Saturday of each month in the "Jazz and All That!" series, and their concerts will be recorded.

AN INTERESTING NOTE:
The July issue of Jazz Journal International listed the best selling jazz albums for both the U.S. & United Kingdom. Here's the top five for each country.

U.S.
1. Heavy Weather/Weather Report (Columbia)
2. Conquistador/Maynard Ferguson (Columbia)
3. In Flight/Geo. Benson (Warner Bros.)
4. Four/Bob James (C.T.I.)
5. V.S.O.P./Herbie Hancock (Columbia)

U.K.
1. Blues Express/Shorty Rogers (RCA France)
2. 40th Anniversary Carnegie Hall Concert/Woody Herman (RCA)
3. Heavy Weather/Weather Report (CBS)
4. In Flight/Geo. Benson (Warner Bros.)
5. London Concert/Warne Marsh & Lee Konitz (Wave)

MICHAEL KLENIEC - CLASSICAL/JAZZ GUITARIST IN CONCERT

Belgian born, New York trained guitarist MICHAEL KLENIEC will give a solo guitar concert at Neill-Wycik College (96 Gerrard St., E.), Friday, January 27 at 8:00 PM.

His program will consist of original arrangements of folk and jazz themes with guitar improvisations. Included on the program are: Tear it Down (Wes Montgomery); Take Five (Paul Desmond); God Bless the Child (Billie Holiday) and How My Heart Sings (Bill Evans). Also included will be Kleniec's own transcriptions of East Indian Ragas and renditions of ethnic material including a Cambodian and an Armenian folk
Music for all tastes.

Sun./ MF Buzz Band
Mon./Dillon-Brady Band
Tues./Billy Brite
Wed.,Sat./Shakin Smith
Thurs./Bahama Mama
Fri./Dolly & the Midnighters
Sun.thru Wed./No Cover
Jan.11-14/SonSeals-Chicago Blues

BONA VISTA
1504 HERTEL 836-8985

MICHAEL KLENIEC has previously appeared in Toronto at Mother Necessity Jazz Workshop, Cafe Soho, Seneca College and the University of Toronto as well as in the hit musical production Piaf at Schubet's Cabaret.

His record SENDING on the GAMELON label is available locally.

MOSE ALLISON AT THE TRALFAMADORE

Pianist and singer Mose Allison led a trio for two nights, December 13 and 14 to kick off a heavy week of music at the Main Street club. Mose noted for his jazz and blues stlyings has a competent bassist and drummer (the drummer has been with Mose only on his current tour) and kicked off each of his shows with about twenty five minutes of instrumental music as everyone got solo time. Then telling the crowd that he would appreciate the smokers to desist for the rest of the set he would go into fifteen minutes of vocals including "Fool's Paradise", "Seventh Son", "Wild Man on the Loose", "Lost Mind" and "Your Mind is On Vacation" (not all in the same show).

Mose is a singer with a real feel for the blues extending the west coast tradition of such as Charles Brown and Amos Milburn. Mose sings in a dry, wry sense and writes (and sings) wonderfully sophisticated, urbane blues. His piano playing though doesn't strike me as down home as his singing and as a blues pianist he gets perhaps too boppish, but it perhaps is unfair to compare him to a Lloyd Glenn who blew away when he was with Joe Turner. What can be said about Mose is that he is a blues singer and not merely a white who sings the blues.

R.W.

webr & wallack straight ahead

One of the more familiar voices of the area jazz scene is that of Al Wallack. Al is the host of Jazz In The Night Time, aired on WEBR-970 AM seven nights a week from 8 PM until midnight. Sitting in on Saturday and Sunday nights is Phil Teibel.

Al was born in Minneapolis, Minnesota in 1947 and moved to Buffalo at the age of two. He recalls that his first interest in jazz came about when he was in seventh grade. "I lived just around the corner from the Royal Arms and I'd hear the music every time I'd go to the laundermat next door to the club. I remember watching through the window - seeing people like Jimmy Smith, Nina Simone, Jimmy McGriff & Oscar Peterson."

He had the opportunity to meet many performers since his father was in the record promotion business. "I met all kinds of stars - from Jackie Paris & Ann Marie Moss to the Three Stooges."

Al's interest in radio dates back to 1963, when he'd "lay in bed after 'lights out' and hide under the covers listening to Joey Reynolds with headphones." Four years later he started his radio career at the Buffalo State College station, WSCB - doing rock in the morning. After three years he landed a job at WKBW as assistant news director. Many people may remember Al from WPHD, Buffalo's progressive rock station during the very early seventies. He's also been heard on WBUF, WYSL-FM, WWOL and WPGC in Washington, D.C.

Wallack started with WEBR in 1972. "It was Sept. 2 - I remember having to start work on my birthday. I was the all night man - a spot I worked for six months before switching to days when Bill Kimbel went to WHAM as news director." Al became the station's production director in 1974, and was named to his current position of music program director just a little over a year ago. Soon after that appointment he instituted the night time jazz format. "There was no jazz on the radio in Buffalo during the evening hours - between six and eleven, and none at all on the AM dial."

He was heard on both WEBR and their FM station WNED prior to the latter's switch to classical music programming. Both stations had been sold with the intent by the new owners to go classical on FM. Al felt the loss of the FM when the transition came - the cleaner sound and the strong signal which reached to Erie, Pa. But, as word spread, his FM listeners tuned in to his show on the AM dial. As it is the signal covers a lot of ground - he has a strong listenership in the Toronto area.

The station underwent extensive renovations last year - a new control room was built with brand new turntables, microphones, control board, tape machines, etc. Their jazz record library has also grown considerably.

WEBR is a public radio station - as is the other major jazz
station in the area WBFO. Both WEBR and WNED-FM are owned by Buffalo's public television station WNED-17. This means that there are no commercials to interrupt the music. Instead, they conduct occasional fund raising drives which have been very successful and a testament to the interest in jazz among the

listeners.

Jazz is a music that covers a lot of styles. Al pointed out that "our format is basically straight-ahead. We shy away from avant-garde, and to a lesser extent fusion music. WBFO offers some avant-garde shows and WBUF does fusion. We feel that there is a need for a straight-ahead jazz station. Our audience ranges from 25 to 70 plus - and I've got to try to keep them all happy."

A weekly feature on WEBR is the live broadcasts from the Statler and other area locations Fridays at 9:30. When there is no broadcast, they run national public radio's Jazz Alive series during the same time slot. During the day - when there's no jazz on WEBR - it is the city's only all-news station.

Al's plans for the future include extended hours for jazz (past midnight), more live broadcasts and continued increase in
the jazz audience. And - for the immediate future - Al and his wife Peggy are expecting a new baby this month (their first). Congratulations Pops!

Jean-Pierre Rampal - a QRS Production at Kleinhans Music Hall January 9.


BEST OF '77

We've had many requests for a list of the best records of 1977. There have been a lot of excellent records this year, and the following is a list of twenty personal favorites from Bill Wahl - BJR Editor, and John Hunt - WBFO Jazz Program Director and BJR writer. The records listed are in no particular order. Also listed are two extra listings for albums by a "new artist."

Bill Wahl
Lee Konitz - Horo
John Coltrane - The Other Village Vanguard Tapes - Impulse
Dexter Gordon - Homecoming - Columbia
Art Pepper - The Trip - Contemporary
The Phil Woods Six - Live From the Showboat - RCA
Dexter Gordon - The Apartment - Inner City
John Coltrane - Afro Blue Impressions - Pablo
Carmen McRae - Live at the Great American Music Hall - Blue Note
Paul Bley - Japan Suite - Improvising Artists
Archie Shepp - Steam - Inner City
Chas. Mingus - 3 or 4 Shades of the Blues - Atlantic
Gary Peacock - Tales of Another - ECM
Ron Carter - Piccolo - Milestone
Keith Jarrett - The Survivors Suite - ECM
Pat Martino - Exit - Muse
V.S.O.P. - The Quintet - Columbia
Jack Wilkins Qt. - Chiaroscuro
Karl Berger & David Holland - All Kinds of Time - Sackville
Charlie Haden - Closeness - Horizon
Miles Davis - Water Babies - Columbia

New Artist:
Ray Pizzi - Conception - Pablo
Geo. Lewis - Solo Trombone Record - Sackville

John Hunt
Rahsaan Roland Kirk - Early Roots - Bethlehem
V.S.O.P. - The Quintet - Columbia
Rahsaan Roland Kirk - Kirkatron - Warner Bros.
Jones/Brown/Smith - Concord Jazz
Randy Weston - Little Niles - Blue Note
Jackie McLean & Dexter Gordon - The Source - Inner City
Carmen McRae - Live at the Great American Music Hall - Blue Note
Dexter Gordon - Homecoming - Columbia
Phil Woods Six Live at the Showboat - RCA
Woody Shaw - Berliner Jazztage - Muse
Don Pullen - Tomorrows Promises - Atlantic
Milt Jackson - Live at the Kosei Nenkin - Pablo Live
Gary Bartz - Ju Ju Man - Catalyst
Miles Davis - Waterbabies - Columbia
Count Basie - Prime Time - Pablo
Various - Wildflowers - Douglas
Tete Montoliu - Music for Perla - Inner City
Chick Corea - A.R.C. - ECM
Sun Ra - Solo Piano - Improvising Artists
Pat Martino - Exit - Muse

New Artist/Group
Spyro Gyra - Spyro Gyra - Amerst (Cross-Eyes Bear; 6 Geo. Lewis - Solo Trombone Record - Sackville
HORIZON JAZZ
THAD JONES & MEL LEWIS: LIVE IN MUNICH (A&M SP-724)
BILLY HART: ENCHANCE (A&M SP-725)
CHET BAKER: YOU CAN'T GO HOME AGAIN (A&M SP-726)
CHARLIE HADEN: THE GOLDEN NUMBER (A&M SP-727)

A&M/Horizon has come out with another batch of releases. As usual, the packages are superb, from solo transcriptions and stereo mix diagrams to interesting liner notes.

Chet Baker's You Can't Go Home Again is actually like two records. Side one is funky and electric by comparison with the flip side. Side two includes Paul Desmond's last recorded performance, on the title piece. Don Sebesky who produced, arranged and conducted the album, kept his use of strings at a tasteful level. The music is pretty and understated. On El Morro, there are some personnel changes. Michael Brecker gets the first solo, on tenor, backed by John Scofield on acoustic guitar. The second solo is Baker's. With the formidable Ron Carter on bass and Tony Williams' beautiful cymbal work, Baker works from an introspective beginning to a fast, boppish passage, in a very well-arranged solo.

The electric side features some rock drumming from Williams and electric bass playing by Alphonso Johnson. There are touches of jazz rock and a few swirling swings, but also some very good solos. Best is Scofield's electric guitar solo in Love For Sale, leading into a duet between Carter and Johnson; and a moody Baker solo toward the end of Bud Powell's Un Poco Loco.

The Thad Jones-Mel Lewis release, Live In Munich, is predictably excellent. Their big band is contemporary, but demonstrates a love for swing and punchy ensemble charts. Great solos on Thad's Central Park North come from trumpeter Earl Gardner and Jerry Dodgion, on soprano. Mel Lewis takes an infrequent drum solo. A band with many voices and one heart, they tackle all the material with energy. Another favorite is Hank Jones' medium-tempo blues, A' That's Freedom, with a very good piano solo from Harold Danko.

Charlie Haden's The Golden Number offers four thoughtful duets, with Ornette Coleman (trumpet), Archie Shepp, Hampton Hawes and Don Cherry. For the most part, these are free mid-tempo explorations, challenging upon careful listening. Hawes' blues piano on Turnaround, with Haden's varying bass work, is a standout. My favorite is Out Of Focus, with Don Cherry on trumpet, sounding warm and human. Haden comes alive with double time figures and beautiful work in the high notes of his own solo.

The surprise among these releases, and my overall favorite, is Billy Hart's Enchance. Featuring an all-star cast of today's avant-garde musicians, the album covers a great range of material with ease and success.

Free ensemble tunes, like Don Pullen's Pharoah and Oliver Lake's Hymn For the Old Year, are characterized by tremendous shouts and bursts of passion from the reed players, and lively, tasteful rhythm work from drummer Billy Hart and bassist Dave Holland.

Hart's only written contribution, Layla-Joy, recalls early Herbie Hancock sessions. Eddie Henderson's trumpet solos the piece together, with Michael Carvin (perc.) and Buster Williams joining the rhythm section. Holland's Shadow Dance, with a tenor solo from Dewey Redman and one from Oliver Lake on alto, is rooted in Miles Davis' mid-sixties sound.

Overall, a warm provocative and energetic celebration by talented musicians. Highly recommended. Bob Shepherdson
The result is a strong set of music which includes three jazz standards - Bird's Billie's Bounce, Easy Living and Miles Davis' Four, mixed with two Gordon originals. Benji's Bounce, named for his young son, is a quick paced bop-ish tune based on Monk's Rhythm-a-ning. A Spanish flavor prevails on Catalonian Nights, written for pianist Tete. It's a medium tempo, rocking piece heavy on lyricism and one of the most memorable cuts on the disc. Four moves along quite well with some fine work from Gordon and Tete. This is another standout. Pedersen & Higgins, who've been heard with Gordon many times, play up to their usual high level.

While not Gordon's best work for Inner City (Steeplechase), Bouncin' With Dex is well done and worth your attention. I believe that there is still another Dexter Gordon release forthcoming on the label.

B.W.

HAMPTON HAWES - THE TWO SIDES OF HAMPTON HAWES - JAS 4004/2

It's actually four sides; a double album. One album, a trio consisting of Hampton Hawes on piano, Donald Bailey on drums and Leroy Vinnegar; the other album with a string section added. Try the trio sides first. Anyone who knows his music knows Hamp left us much too soon. In that respect these sides provide both sadness and happiness because they reaffirm that he had talent not only as a skillful interpreter but as a gifted composer. Sides one and two are all Hawes originals except for a moving rendition of Bacharach's The Look of Love (in some hands this song has been a saccharine, cliche/ridden mess, in his hands an attention grabbing jewel). You'll find a mysterious and not altogether tasteful fade out on Hamp's Spanish Girl just when it sounded like it was going to be a nice jam. It leaves you yearning for more. Evening Trane leaves little doubt that it is intended to be a modal tribute to John C. but it's not an imitation of Tyner by any means. A lightly swinging Muffin Man follows with Hamp's fingers dancing over the keys, the left hand punctuating the right just enough to keep things moving. His style is clean - devoid of frills and unnecessary embellishments. Here, as on all of sides one and two Bailey and Vinnegar give Hamp plenty of room but there's no aimless wandering. The string section (on sides three and four) is applied with a fair measure of taste by the arranger and conductor Billy Byers but in general Hamp really cuts loose when the strings are subdued or drop out altogether. Despite the apparent commercial motivation for the inclusion of strings, the solid performances by Hawes come through on the entire well-packaged double album.

BETHLEHEM RE-ISSUES

As mentioned in the December issue, Bethlehem has recently reopened their vaults of quality recordings. Most come from sessions recorded in the mid-fifties to early sixties. WITH THE BOOK COOKS (BCP-6025) we have the late tenor saxophonist BOOKER ERVIN with Zoot Sims, Tommy Flanagan, Tommy Turrentine, Danny Richmond, and George Tucker in a session that showcases Ervin's gusy, blues-rooted sax playing in the tradition of Buddy Tate, Eddie 'Cleanhead' Vinson, and other Texas tenor men. It was Ervin's first date as a leader and was recorded in 1960, ten years before his death (August 1970) at the age of 37. Included in this series is the fourth and final album for Bethlehem by the late trumpeter BOOKER LITTLE, titled VICTORY AND SORROW (BCP-6034). Victory and Sorrow was recorded in August of 1961 and featured tremedous personnel - Julian Priester/trombone, Don Friedman/piano, George Coleman/tenor, Pete LaRoca/drums and Reggie Workman on bass. In his tragically brief career Little established a distinctive style on trumpet and he was also a prolific composer. Every piece here is by Little and has minor-tinged chordal structures that are extremely sophisticated but quite dark in mood for one who was only 23 in 1961 - the year of this recording and the year of his death.

Trombonist JIMMY KNEPPER, who has recently been heard with the Thad Jones/Mel Lewis orchestra and Robin Kenyatta and who spent about four years with Charles Mingus, is heard on another Bethlehem re-issue IDOL OF THE FLIES (BCP-6031). It's got some great swinging as well as tender ballads with assistance from Gene Quill on alto sax, Bill Evans on piano, Teddy Kotick/bass and another Mingus alumnus Danny Richmond on drums. A good example of quality modern jazz of the fifties.

THE TEST OF TIME (BCP-6033) takes us back to July 1955 for some Dixielandish playing from Chicago tenor man Bud Freeman with help from Ruby Braff on trumpet. Those two set the stylistic parameters but the material covers a wide range, from the Freeman original Newport-News to Perdido and Exactly Like You. The interplay between Braff and Freeman is pleasant and reminiscent of much earlier groups like those led by Louis Armstrong.

Big band fans will be pleased with the re-issue of SOME THING ELSE AGAIN (BCP-6032) featuring leader arranger JOHNNY RICHARDS. Richards distinguished himself as arranger and composer with the Stan Kenton big band and shows himself a capable leader of his own big band as well. Great personnel - Charlie Mariano on alto, Richard Kamuca/tenor, Bill Holman (another fine arranger himself) on bass, Maynard Ferguson with some high register trumpet mastery, trombonist Frank Rosolino and many more - combine for some tasteful big band music. Richards can make the band wail when he wants but seems most skillful at shifting moods and changing the pace with ballads, Latin numbers and taking advantage of his outstanding soloists.

MORE FROM MUSE

Alto saxophonist RICHEL COLE has been making quite a mark for himself recently as a guest on other peoples albums as well as those he has led and co-led. NEW YORK AFTER NOON (Muse 5119) is his first Muse release as a leader, offer-
ing a varied program of tunes from his sextet. Cole reminds me very much of Phil Woods in style, tone and brightness and I could easily recommend this and Richie’s Adelphi album to Phil’s fans. Guitarist Vic Juris does some nice work throughout as does vocalist Eddie Jefferson (heard on two tracks). Standouts are Stormy Weather (Trenton style) and the hot Alto Madness. Very nice.

WALTER BISHOP, JR., known as Bird’s pianist, has come up with a new disc in a different direction. SOUL VILLAGE (Muse 5142) is not the basic, swinging piano trio style record Bishop has been doing lately. Rather, its a funky outing more along the lines of the Crusaders’ early 70’s music. The soloists work over repetitive rhythm lines and they do a good job. This is much better than most funk oriented discs and I hope it does well for Bishop. The most noteworthy solos come from Randy Brecker/trumpet, and Gerry Niewood and Geo. Young/saxes, flutes. Bishop plays electric piano exclusively throughout. Some different touches come with the Rollins-like Sweet Rosa, and the ballad Coral Keys. This is very pleasant sounding fusion music that’ll turn a lot of ears in different directions. Check it out if you want some good funk.

ROBIN KENYATTA is known for his work on alto sax (and, more recently, soprano) in the field of avant garde (and, more recently, funk). BEGGARS AND STEALERS (Muse 5095) is more straight-ahead than any of the Kenyatta albums I’ve heard, and if it leans toward either of the above categories it would have to be the former (definitely not funk). This is Robin’s Quartet recorded live in concert at Columbia University in 1969. Aside from the change of style, another notable difference is that Robin plays the tenor sax throughout this album. His sound is tough and gruffy on the three concert tracks and more refined on the duo version of Ruby My Dear, done with Muhal Richard Abrams. His rhythm section consists of Larry Willis, Walter Booker and Alphonse Mouzon, and the four work well together producing a strong program of music. It didn’t take long for this to become my favorite Kenyatta album - wish he had done more like it. Willis and Muhal are also superb.

Vocalist JONATHAN SCHWARTZ sings ten of his father Arthur Schwartz’s compositions on ALONE TOGETHER (Muse 5143). The best part of this album is the music of the accompanists - people such as Buster Williams, Harold Mabern and Jack Wilkins. Schwartz’s voice is rather non-descript - he can sing but just doesn’t have the jazz feeling or dynamics of a Frank Sinatra or Mark Murphy. As a result, the whole album tends to lean too much towards M.O.R. I’d be interested to hear Murphy with the same musicians.

SILVER BLUE - XANADU 137

In October of 1976, noted record producer Don Schlitten set up a jam session, invited Dexter Gordon, recorded the proceedings and released two albums. Silver Blue is the second of those (the first was True Blue,
The only funk track included is Alphonso Johnson’s Bahama Mama. Its also the shortest of the six (8 minutes). The soloists on this bouncy number are Bobbi Humphrey/flute and Johnson on bass. This track doesn’t really go anywhere, but its the only weak track in the package.

Next is a magnificent version of Dexter Gordon’s Fried Bananas. This is a strong, full sounding, hard driving quintet consisting of Dex, Slide Hampton, Woody Shaw, Geo. Duke (on acoustic piano) and drummer Billy Brooks. Everyone except Duke solos. Slide did the arranging, as he did for Gordon’s new “Sophisticated Giant” album which also contains a version of Bananas.

The finale for the six hour CBS marathon was Andromeda, composed by Jay Chattaway for the occasion. It runs over twenty-one minutes, filling all of side four. Its a blowout to say the least. Opening with a funky jazz/rock beat and fuzz guitar solo from Steve Kahn, it soon moves to a light swing for Dexter’s statement (a lengthy one), continually building in intensity. This is another large band track and the full ensemble joins in to close each solo, adding excitement and dynamics. Getz follows Dexter, and the next segment is a hot duel between Woody Shaw and Maynard Ferguson which trumpet freaks shouldn’t miss. Ralph McDonald and Billy Cobham each take a spot on congas and drums respectively as the proceedings switch back to the funk style head for an Eric Gale solo and closing.

The only complaints I have is that Johnson’s bass work on many of the up-tempo cuts is rather unimaginative, and Cobham’s solo on Andromeda is too long for a mere display of flashy technique. When considering all the dynamite music contained in this set, those gripes are far outweighed. Pick this one up and play it loud. Let’s hope the volumes to come are as good.

B.W.

CONCORD JAZZ

After several months without a single release, Carl Jefferson’s Concord Jazz has come up with six noteworthy issues. I’ll start with my personal favorite.

MAPENZI (CJ 44) is a superb effort from the HAROLD LAND/BLUE MITCHELL QUINTET. This is a strong, often powerful set of all-acoustic mainstream jazz. Both Land and Mitchell are topnotch soloists and perform at that level on each of the eight cuts - all originals by members of the quintet. Their ensemble work is tight and smooth, often yielding rich melodies. Mitchell compares their sound to that of Horace Silver’s groups and I’d say the same. The drummer, Albert “Tootie” Heath, employs the colorful, often driving and rocking rhythm which is a Silver trademark; both Mitchell and Heath have worked with Horace. The bright young pianist Kirk Lightsey and bassist Reggie Johnson round out the group. A great record.

KENNY BURRELL has recorded his first disc for Concord, a label which first got a name for itself with guitar albums a few years back. TIN TIN DEO (CJ 45) is a trio session with Reggie Johnson/bass and Carl Burnett/drums. This is a very laid back set of ballads and blues with the Latin La Petite Mambo added for good measure. My favorite is the title track - Tin Tin Deo, a tune Burrell has played thousands of times. A sweet album - good listening for a mellow mood.

There’s a second guitar album in the release, coming from the GEORGE BARNES QUARTET. A collection of twelve tunes is contained on BLUES GOING UP (CJ 43). George is assisted by rhythm guitarist Duncan James, bassist Dean Reilly and drummer Benny Barth for a live session of foot tappin’ music full of guitar artistry. This set should especially please those who enjoyed the Ruby Braff/Geo. Barnes Quartet, a group often heard in these parts three years back. To my knowledge, this is Barnes’ last recording. He died of a heart attack shortly after it was made.

Those whose interests lie in jazz vocals should be interested
in two albums featuring ROSEMARY CLOONEY. Both are straight jazz recordings with a fine quintet consisting of Nat Pierce, Monty Budwig, Jake Hanna, Scott Hamilton and Bill Berry. EVERYTHING'S COMING UP ROSIE (CJ 47) contains ten tunes the likes of A Foggiday Day, I Can't Get Started, All Of Me, & I Cried For You. The second album (a separate issue) is titled A TRIBUTE TO DUKE (CJ 50). Rosemary is heard on two cuts, Bing Crosby & Woody Herman are on one each, Tony Bennett is on two and the remaining three are instrumentals. All the selections are Ellington compositions and the proceeds from sales go to the Duke Ellington Cancer Center. Saxophonist Scott Hamilton is beautiful on both discs, reminiscent of the late Ben Webster. A fine tribute to the Duke.

The last album from Concord this month is a trio set from pianist ROSS TOMPKINS. Ray Brown & Jake Hanna join Tompkins for some interesting piano music. Two of the eight cuts are solo piano - Liza is a standout. Of the trio cuts I’d single out the title track. Tompkins has it together - technique, harmonics, thoughts - and seldom does the music fall into the “cocktail” groove heard on many trio sides. The program jazz standards. Fans of Oscar Peterson, Ray Bryant, Monty Alexander, etc. should find Tompkins to their liking. B.W.

Son Seals at the Bona Vista

Bluesman Frank ‘Son’ Seals will be making a return appearance to the Buffalo area January 11 to the 14 at the Bona Vista. Son made his first Buffalo area appearance at the Belle Starr last Summer and anyone who caught him will know what to expect. Some tough modern blues with more than a dash of down home flavor.

Son was born in Arkansas and his father ran a blues club around Little Rock where the blues greats of the area would play including Albert King, Robert Nighthawk and Sonny Boy Williamson. Son who plays both drums and guitar was influenced on guitar by Albert King. Later he would go on the road as a drummer with Albert and is the drummer on the legendary album Albert recorded at the Fillmore Auditorium in San Francisco, Live Wire Blues Power.

Son has been getting his own act together leading small groups in Arkansas and Chicago. In 1973 Bruce Iglauer of Alligator Records heard Son at a small Chicago club thanks to a fellow blues enthusiast’s tip. An album was recorded The Son Seals Blues Band (AI 4703) which heralded the emergence of an important new voice in the blues world featuring an intense vocal approach that was full of the flavor of the country blues and a driving guitar style. Son also revealed himself as an important songwriter. His second album, Midnight Son (AI 4708) featured more original tunes as well as some interpretations of Ray Charles and Junior Parker showing the man to be no copyst. It was one of the best blues albums of 1977. Son manifests a definite aggressiveness in his music and recalls the recordings of Muddy Waters and Howlin’ Wolf when they were at their prime in this respect.

Since his second album Son won “Talent Deserving Wider Recognition” in the Blues/R&B category of DownBeat’s Critic Poll. A tour of Europe took place in October where Son was very well received. Son was booked with B.B. King on several shows. When I saw him at the Belle Starr he put on as fine a blues show as you’ll see. Do check him out. R.W.

Son of Jazz

Bill Beseker

FOCUS ON THE WILLEM BREUKER KOLLEKTIEF

Well my brothers, it has finally come to pass. Our town has received some real exposure to jazz: European style. Don’t
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Hal Galper Quintet
THE FORMIDABLE PIANIST – Featuring
RANDY & MICHAEL BRECKER!

THURSDAY, JANUARY 26 – 8 PM
FILLMORE ROOM, SQUIRE HALL
S.U.N.Y. at Buffalo – Main St. Campus
$3 Students – $5 Others & Day of Performance
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misunderstand, this was not merely the appearance of some foreign born Americanized jazz artist with an international array of sidemen, but rather a truly uncommercialized con-

vocation of serious players who have been developing their musical direction devoid of the influence of the American commercial market. The group, "The Kollektief", headed by reedman Willem Breuker, broke some entirely new ground locally both at the Tralf and on the airwaves of WBFO.

Despite the fact that West Germany is generally credited with being the focal point of European jazz, the "Kollektief" from Holland made us well aware that they are creating music the likes of which are heard no where else on earth. A critic from Jazz Forum magazine credits Breuker with being the most European of European players because of his devotion to utilizing and exploiting the roots of European music in his jazz com-

positions. There is no other European ensemble, from Dauner to Hampel to Schoof, which even faintly feigns Breuker's "Kollektief". No other group combines all the musical styles, the theatrical interludes, the numerous music-political com-

ments, and the intricate horn arrangements with such powerful individual improvisational feats as does Breuker's.

The performance on the 18th began with a not too compli-
cated (at least compared to what came later) composition which allowed the ten musicians to both warm up and get a feel for the sound of the room. The tune, or I should say progression of tunes, evolved with more and more complex time and dyna-

mics changes which must demand a kind of sixth sense atten-
tiveness for anticipating the abrupt time changes.

By the time the airwaves were ready to carry this unique broadcast, the crowd had swelled to capacity. The "Kollektief", more confident because of the increased audience and now aware of the sound possibilities of the room, began with high energy levels, and never let up. The songs were all similar in sound to both their "Live in Berlin" albums (reviewed in BJR May '77), and "The European Scene" (reviewed later in this column). I recognized "Jalousie Song", "Jail Music", "Overture La Plagiata" and "Logical". There were the anticipated theatrics for which the band is so well noted such as Breuker examining his soprano for its refusal to blow, a tableau of climatic expressions, wandering musicians and sounds search-

ing for one another, and a never-ending Dixieland turnabout.

Each of the ten was a featured soloist, all in perfect command of their respective instrument(s). I won't say any were more dynamic than the rest because there simply didn't seem to be any sizable gap of perceivable talent between any of them. The secret of their success as stated by Breuker and Van Manen is that in Holland there is no competition between elements of non-commercial music. The goal of all jazz musi-

icians is to create a public atmosphere conducive to the cre-

ation of ever evolving musical forms. The closest working example we could see of that philosophy was the non-competitive relationships of the soloists in their own band.

In a series I did on Italian jazz on "The Prodigal Son" in September, I neglected to incorporate the music of ENRICO RAVA because I felt he was getting enough exposure as it was.

By the time the end of September came around, after some stimulating conversations with Buffalo Jazz listeners, I de-

cided I'd have to schedule a show in the near future to make up for his misconception. The latest album from the Italian trumpeter, entitled THE PLOT (ECM 1078) allows regular ECM studio personnel - Abercrombie, Danielsson and Christensen. They as usual create rhythms in that twilight zone between mainstream comprehensability and avant-garde wistfulness. I almost feel that any voice soloing over such masterful musicians is bound to sound in command. Obviously, Rava does. "Amici" is the prize blowing tune on the LP. Listen for the Rava show, coming up.

Canadian trumpeter, Kenny Wheeler, is enjoying modest success of late with regular appearances on a number of albums under his own leadership as well as others. The three talents of a current album, JOHN TAYLOR/NORMA WINSTONE/ KENNY WHEELER - AZIMUTH (ECM-1-1099), seem to appear with equal prominence. Compositions are solely the work of John Taylor. Lyrics, when they appear, are the creations of
blues by ron weinstock

1977 saw the release of many good blues albums. Now's the time for my choice of best blues records of 1977. The BEST of 1977 is pianist Big Chief Ellis (Trix 3316). Chief lays down a steady left hand and has thoughtful decorations with his right. His low key singing puts out a set of relaxed performances played with great feeling if lacking some theatricals. Guitarists John Cephas, Tarheel Slim, and Brownie McGhee provide some support on various tracks. An album that captures a true blues feeling better than any record I've heard in a long time. Other noteworthy new albums include Tarheel Slim No Time At All (Trix 3310), Otis Rush, Right Place, Wrong Time (Bullfrog 301), and Son Seals Midnight Son (Alligator 4408).

The Best reissue of the year was Roy Brown, Laughin' but Cryin' (Route 66 Kix 2) which collects 16 classic recordings by the first major gospel-blues singer. Other outstanding reissues include the Piano Blues Volume 1: Paramount 1928-30 (Magpie PY 4401), Unfinished Boogie (Muskadine 104), The Roots of Rock (Savoy SJL 2221) and Ike Turner and the Kings of Rhythm I'm Tore Up (Red Lightnin' 0016). The starred records are imports which Southern Record sales can supply. There were of course many other excellent reissues. Particular mention must be made of Pete Lowry's Trix label which has put out a number of fine country blues records out this past year, as perhaps blues label of 1977.

Among new records is Blues Hit Big Town (Delmark DL-640). This is Junior Wells' first recordings and the reissue of these 1950s recordings (including some previously unissued sides and alternate takes) is most welcome. Sidemen include Muddy Waters, Elmore James, Otis Spann, Willie Dixon and the Aces. Junior sings and plays with enthusiasm and the band rocks in support. Particular mention must be made of drummers Freddy Below and Otie Payne who swing propelling the music along. This is vintage Chicago blues recorded by masters at the peak of the game. An absolutely essential reissue which is also up among the best blues records of the year.

Albert King The Pinch (Stax STX-4101) marks the return of the famous Stax label, now owned by Fantasy. Recorded shortly before Stax went bankrupt a few years back, this is a typically fine Albert King album with the double part title track about the Albert's power over women using the pinch on the hip. Good guitar and tasteful horn arrangements, dance rhythms and use of vocal choruses on some tracks. To say Albert's music was adapted for commercial music isn't to suggest that the music is compromised in Albert's gritty singing and guitar playing.

Tomato Records has reissued a double album set by Lightnin' Hopkins that originally appeared on the Poppy label. Lightnin' (Tomato TOM-2-7004) was originally recorded by Chris Strachwitz of Arhoolie Records and is a particularly fine Lightnin' Hopkins set. Material is mostly familiar including "Trouble in Mind", "My Mojo Hand" and "Little and Low". Lightnin' performs either solo or with Francis Clay. Also snatches of studio talk are included and the album gives a good picture of one of the true legends. A great introduction into the Texas blues giant.

Otis Blackwell is an important figure in the history of rock'n'roll. Blackwell has written a number of the most famous songs of pop music including "Fever" for Little Willie John and Peggy Lee, "Great Balls of Fire" for Jerry Lee Lewis, "Don't Be Cruel" and "Return to Sender" for Elvis Presley and "Handy Man" for Jimmy Jones (and recently James Taylor). That should be ample evidence of his talents and now Inner City has put out a new album by him These Are My Songs with the cover design emphasizing the ties to Elvis. It's not a totally successful album as on a few numbers Otis sounds a trifle flat. On others he recalls the enthusiasm of a Screamin' Jay Hawkins or Little Richard. Some tunes the similarity in vocal style to Elvis and even if the notes suggest that Presley modelled his performances on Otis on such tunes...
as "All Shook Up" and "Don't Be Cruel" Otis suffers in comparison. Also his band is somewhat lethargic. Otis would have been better to find some good rockabilly musicians who wouldn't throw in some cliched psychedelic licks. I can't recommend this though you may want to sample it yourself.

I've heard a number of reports about a group Roomful of Blues. They played behind Joe Turner and Lloyd Glenn when the two were in Boston and Joe and Lloyd really enjoyed them. They have an impressive debut album Roomful of Blues on Island (ILPS 9474) which features their crisp music. The group plays essentially what might be called West Coast styled blues with much taste and mastery of the idiom if perhaps a lack of originality. Take the fine version of "Stormy Monday" where Duke Robillard plays some tough T-Bone Walker guitar. Tab Smith's "Red Hot & Blue" is one of two features for the saxophonists. Tenor player Scott Hamilton plays some wonderful tenor on T-Bone's "Still in Love With You". Duke's playing sounds like Pee Wee Crayton and a nice rocking version of Joe Turner's "Honey Hush" closes the album. The three saxophones provide a nice backdrop and generally a fine album you will enjoy. Next time let's have a little individuality.

Radio

WBFO - 88.7 FM

MON. THRU FRI. - Noon - 2 - Spirits Known and Unknown with various hosts; 11 PM - Mid. Jazz w/various hosts; Mid. - 3 AM Round Midnight - various hosts.
SATURDAY - 3-8 AM - Embryonic Journey w/Steve McKee; 8 AM-Noon - Freedom Flight w/Ed Smith; Mid.-6 AM - Opus in Modern Music/Jazz by Request w/Pres Freeland SUNDAY - Noon-2 - Jazz Contours w/Bill Wahl; 11 PM-Mid. Big Bands w/Bob Rossberg; Mid.-3 AM - Roots, Rhythm & Sound w/Dave Jacobs; 3-8 AM Progressively Yours w/Harry Schuster.

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WEBR - 97.0 AM
Jazz in the Night - every night 7-midnight w/Al Wallack

WBLK - 94 FM
The Sound of Jazz w/Carroll Hardy - Sat. nights 10 PM

WADV - 106 FM
Jazz Nightly w/Geo. Beck

WCMF - 96.5 FM (Rochester)
Jazz Scene w/Tom Hampson Sun. nights 11 PM - midnight

CANADA - SELECTED LISTINGS

CKQS - 94.9 FM
Music for Nightpeople w/Paul Fisher - Mon. - Sat. - Midnight - 3 AM. From Bebop to Now w/BJR's Hal Hill - Sat. nights 10 PM - Mid. CJRT - 91.1 FM
Jazz Scene w/Ted O'Reilly Mon.-Fri. 10 PM - 1 AM. Sat. 6 AM - Noon, Jazz in Concert w/O'Reilly Sat. 7-10 PM

CFKM - 99.9 FM
All That Jazz w/Phil McKellar Sun. 10 PM - 6 AM

CING - 108 FM
What's Happening w/Jack Cole Mon.-Thurs. 10:05 PM - midnight; Sundays 11 PM - 1 AM.

JAZZ PIANO LESSONS: All levels including theory, improvisation, reading skills, and technique. Lessons in Buffalo and Niagara Falls. Call Richard Shulman 285-8816.
SECOND WIND finds the used wind instrument of your choice and at your price. Call between 6 and 9 P.M. Monday to Thursday. (416) 781-0048.

WANTED: Tape copies of Downtown Room broadcasts with Bruff-Barnes Quartet (12/74); Sims; Hackett; Pizzarelli. Have 100s private tapes for trade. Boughton, 283 Jefferson, Meadville, Pa. 16335.

SACKVILLE - The Jazz Record Company: Dollar Brand, Anthony Braxton, David Holland, Oliver Lake, George Lewis, Jay McShann, Roscoe Mitchell, Don Pullen, Buddy Tate, Teddy Wilson and many others. Write for free catalogue to SACKVILLE RECORDINGS, Dept. K, 893 Yonge Street, Toronto, Ontario M4W 2H2 Canada.

CADENCE - Monthly review of jazz & blues. Interviews, oral-histories, news and the most complete coverage of the entire scene. Sample St. Cadence, Rt. 1, Box 345X, Redwood, N.Y. 13679.

IMPORTS from Japan and elsewhere. Sony, East Wind, Trio, BYG, Timeless and many other labels. Albums by Coltrane, Braxton, Miles, Woody Shaw, etc. Also College big bands, Vintage big band and traditional. Send for free lists and specify tastes (Mainstream, Big Band, etc.) - International Records, Box 717, Dept B, Mentone, California 92359.

MUSIC LESSONS: Guitar, electric bass, string bass and composition. Theory and improvisation incorporated into each lesson. Gerry Eastman - 884-4136.


JAZZ LPS FOR SALE: Many out-of-print Craig Recording, 700 W. Main, PO Box 943, El Dorado, AR 71730.

RARE & Out of Print Jazz LP's, price lists and auctions. Wm. Carraro, 25 Aberdeen St., Malverne, N.Y. 11565

BLUES, JAZZ all labels including imports - write for list. Southern Record Sales, 5001 Reynard, La Crescenta, California 91214.

USED LP'S WANTED: Albums by Lee Konitz on Verve, many Columbia issues (50's, 60's) and items from Jazzland, Riverside, Contemporary, 50's Atlantic and other labels. Send your list and desired prices to B.W., BJR, Box K, 1335 Main St., Buffalo, N.Y. 14209, or phone (716) 883-3909 Ext. 11.

what's happening

BUFFALO

Downtown Room - Statler Hilton - Spider Martin, Gap Mangione - See ad.
Tralfamadore Cafe - local jazz Wed. thru Sun. See ad.
Hal Galper Quintet - Jan. 26, Fillmore Room - U.B. See ad.
Quincy's - Forest near Elmwood - Spyro Gyra Sun. & Tues. nights.
Tara Manor - 5100 Main St. Jack Bacon Morgan Street Stompers with Eli Konikoff Fri. & Sat. nights.
C.P.G. - Central Park Grill - 2519 Main St. - Jazz Jam Mon. nights, Tender Buttons every other Tues. Also, folk and bluegrass. See ad.
Bona Vista - 1504 Hertel - Blues & Jazz - See ad.
Checkerboard - Main & Utica - Jazz Nightly.
Odyssey - 100s Tonawanda St. - Jazz Sat. nights.
Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdt on trumpet. Every Fri. & Sat. night.
Fieldstone Manor (Lockport) - Dixieland w/Will Alger on weekends.

TORONTO

Bourbon Street - 180 Queen St., W. - Jack Sheldon thru Jan.
7; Ruby Braff Jan. 9-21; Zoot Sims Jan. 30-Feb. 11. See ad.
George’s Spaghetti House - 290 Dundas St., E. - Moe Koffman
Jan. 2-7; Sam Noto Jan. 9-14; Ed Bickert Jan. 16-21; Eugene
Amaro Jan. 23-28; Moe Koffman Jan. 30-Feb. 4.
Stop 33 - The Sutton Place, 955 Bay St., - Saturday afternoon
jazz - 3 to 7 PM. Guido Basso Jan. 7; Gene DiNoui Jan. 14;
Kathryn Moses w/Hagood Hardy Jan. 21; Sam Noto Jan. 28.
See ad.
Carla Bley Band - in concert Jan. 15 at New Yorker Theatre,
651 Yonge St. See ad.
C.C.M.C. - (Canadian Creative Music Collective) Tues. & Fri.
nights 9 PM. The Music Gallery - 30 St. Patrick St. Phone
598-2400.
Cafe May - Roncesvalles Ave. at Howard Park - Lorne Lofsky
Trio Sun. 7:30 - 11 PM.
Albert’s Hall - The Brunswick - 481 Bloor Street, West.
Nightly from 9 pm - Dr. McJazz.
Chelsea Bun - Chelsea Inn - 33 Gerrard St., W. - pianist John
Arpin Mon. thru Sat. 9-1.
ROCHESTER
R.I.T. (Rochester Institute of Technology) Jan. 28 - Ramsey
Lewis - College Union Cafeteria. Two shows 8 PM & 11 PM;
Feb. 4 - Maynard Ferguson - College Union Cafeteria. Two
shows 7:30 PM & 10:30 PM. Ticket information for both
events: 475-2509 or 475-6565.
Red Creek - Duke Jupiter Jan. 18-21; Hal Galper Quintet fea-
Glass Onion - Joe Romano featuring Barry Keiner every
Tuesday.
Stone St. Pub - 21-27 Stone St., 232-9839. Schedule not available
at press time. Call club for details.
Port Side - Joe Romano every Fri., Sat., Sun. & Mon.
JJ Lounge - Roland Armour Trio every Fri., Sat. & Sun.
Chez Jean Pierre - Paul McGinley Trio every Friday; Bill
Dobbins every Saturday.
Monticello Restaurant - Jimmy McPartland Jan. 10-21; Aedis