Al Tinney

No doubt you’ve seen pianist Al Tinney playing around town. If so, you know how good he is, but what you might not know is that he’s not only been around through the years, but he’s worked with some of the best, and some of the best have worked with him.

Al led a band at a famous New York Club known as Minton’s in the early forties. A young saxophonist who’d just come out of Kansas City with Jay McShann’s big band loved Tinney’s piano playing and would keep dropping by to sit in. The young man’s name was Charlie Parker, and he soon joined Al’s band as a sideman.

In the years to come Al worked with other well known jazz people including Hot Lips Page and Billie Holiday.

Tinney’s fiancé lived in Buffalo, so he decided to leave New York to join her. In Buffalo, he got a job at the world famous piano roll company Q.R.S. He made rolls for them for about five years.

Al & his wife returned to Brooklyn for a time, and moved back to Buffalo about nine years ago. He’s been free-lancing here ever since, playing dance and club gigs with his own groups and those of Elvin Shepard, C.Q. Price and others. He had an excellent trio with Max Thein & Maurice Sinclair at David’s Table in 1971. More recently, Mr. Tinney has also been seen and heard with the Buffalo Jazz Ensemble, for which he is both pianist and musical director. Then there’s Tinney, Marino & Thein - a trio with bassist Max Thein and drummer Lou Marino that’s been heard at the Tralf. From time to time over the past several months, gaining a lot of loyal fans.

WBFO will be presenting Tinney, Marino & Thein at the Tralfamadore on February 24 & 25. Drop down, support the station, and meet Al Tinney.

CREATIVE MUSIC STUDIO - SPRING SESSION 1978

Trumpeter Don Cherry, poet Allen Ginsberg and saxophonist Steve Lacy are just three of the many outstanding composers/performers who will be guiding a 12-week session this spring at the Creative Music Studio, located just outside Woodstock, N.Y. Now in its seventh year, the Creative Music Studio offers a unique program of study and performance of contemporary music, both improvised and notated.

Among the other musician/composers who will be participating in the March 6-May 28 program as either faculty or visiting artists are Karl and Ingrid Berger, Ed Blackwell, Carla Bley, Anthony Braxton, Jimmy Giuffre, David Izenzon, Michael Gregory Jackson, Oliver Lake, Garrett List, Michael Mantler, Bob Moses, Ursula Oppens, Frederic Rzewski, Leo Smith, Michael Lytle and Colin Wolcott. Raymond Johnson and Sara Cook will lead workshops on Dance and Body Awareness and K. Paramjyoti and Pandit Pran Nath will give instruction in classical Indian music.

The Studio will offer an impressive variety of classes and colloquia in both Western and non-Western musical traditions. Master workshops in improvisation, composition, and group and orchestra playing as well as basic practice in timing, tuning, theory and natural sound will be offered. Visiting and resident artists will lead discussions on world music philosophy, history and music in relation to society and to meditation. Students will participate in concerts, conducted by the guiding artists, and will have ample opportunity to perform and record their own compositions. For further information call or write the Creative Music Studio, P.O. Box 671, Woodstock, New York, (914) 338-7640.

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Buffalo, New York 14209
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The Buffalo Jazz Report, founded in March 1974, is published monthly at Buffalo, N.Y. BJR is distributed free of charge throughout Buffalo, Rochester, Syracuse, Toronto, St. Catharines, Hamilton, Niagara Falls, Lockport and Jamestown. We are subsidized solely through advertising and ask that you support our advertisers.

Subscriptions are available at $7/year, paid in advance.

CLEVELAND FUSION BAND TO PLAY TRALF.

A quintet known as Course of the Electric Messenger will come from Cleveland, Ohio to play the Tralfamadore Cafe for Feb. 3, 4 & 5. Composed of Greg Moore/guitar, Dale Reed/saxes, Ed "Pogo" Pogacnik/bass, Joe Bomback/keyboards and Mark Frazier/drums, Course is a high energy "fusion" band which is enjoying an extremely good amount of popularity in the Ohio area. They have played concerts with Weather Report, George Duke, Billy Cobham, The Crusaders, Donald Byrd, Larry Coryell & Gil Scott-Heron plus many others.

Course has been playing for over six years and has an album
CONTEMPORARY COMPOSERS ORCHESTRA

For the last nine months a 13-piece band has been rehearsing regularly under the direction of former Birthright bassist Gerry Eastman. They will be starting a series of club performances beginning February 10 and 11 at the Traftamadore Cafe.

Known as The Gerry Eastman Contemporary Composers Orchestra, the band consists of some of the finest area musicians - black and white, young cats and veterans. The roster is as follows: Eastman - leader and electric bass, Beverly Simms - vocals, Al Tinney - piano, Harry Pinder - drums, Sabu Adeyola - acoustic bass, Abdul Rahman - percussion, Biliah Abdullah - tenor and soprano saxes, Richard Tabnik - alto sax and flute, Art Anderson - alto clarinet and alto and piccolo flutes, Don Knecht - baritone sax and bass clarinet, Leroy Johnson - trumpet, Willie Dorsey - trombone and Robert Jordan - tenor and soprano saxes.

Gerry & Biliah do most of the composing, and some of Beverly's tunes will be included soon. Eastman, Tabnik, Knecht and Dorsey do the arrangements. You can expect a wide variety of music from this band which has banished the name "Big Band" for what they feel is a more accurate title for what they're doing - hence "Contemporary Composers Orchestra."

They plan to be playing around town quite a bit, and will be doing a performance at Alparker in the spring. WBFO is taping them for NPR's jazz live series - aired nationally. Look into this group - I think you'll find it very worthwhile. By the way - guitar & bass students looking for a teacher can contact Eastman. Look for his classified ad in this issue. B.W.
make pride in continuing, Schlitz’ association with the Newport Jazz Festival and New York and pledge our resources and manpower to make the 25th Newport Jazz Festival greater than ever."

Riffs in Print

BOOK REVIEWS BY BRAD HUNT

The reissue (Harcourt Brace Jovanovich, $4.95) of Frederic Ramsay’s and Charles Smith’s Jazzmen (first published in 1939) once again makes available the first important American book on jazz. Jazzmen embodied the standards of its time: the primacy of the trumpet, the fascination with the New Orleans-Buffalo route, the belief that young white imitators of black New Orleans veterans later known as the Austin High Gang were the only Chicago natives to play jazz, the overrating of Bix Beiderbecke (the Great White Hope for so many years), the belief that boogie-woogie was the only true jazz piano style. Yet within these limitations (in some cases, because of them), the book remains worth reading. Jazzmen has a heroic, we’re-all-in-this-together quality (“the story...has often been told”). Ramsay, Smith, and the other authors assembled were, within the confines of their critical position, scrupulous researchers who interviewed over 75 musicians to create a pool of information. They wrote with a surprisingly high degree of accuracy (the only error I detected had Jelly Roll Morton from Kansas City instead of New Orleans), and their information, particularly about New Orleans, is comprehensive. Only a chapter about the blues fails to work. Jazzmen also contains a series of extracts from letters written by Bunk Johnson, a legendary New Orleans trumpet player whose heyday fell between that of Buddy Bolden (often reckoned the first jazz musician) and King Oliver (the first important jazz musician to record). Bunk’s musical “resurrection” by the real jazz cult in the ’40s is one of the sorrier episodes in the history of the jazz-jazz critic relationship, but his letters (written from a mental institution) have a distinctive and charming style, lending the book a note of authenticity.

Despite its attention to New Orleans, Jazzmen misunderstands, as have so many of its successors, the relationship between the omnipresent brass bands of New Orleans and the city’s jazz style. But now, Brass Bands and New Orleans Jazz (Louisiana State University Press, $6.95), researched at the William Ransom Hogan Jazz Archive at Tulane University, sets the record straight. Author William J. Schaefer has written an extended essay (only 93 pages of text), and it’s not exactly value-for-money: but no one interested in the development of jazz can afford not to read it. Schaefer points out that brass bands gave New Orleans jazz “its instrumentation, its instrumental techniques, its basic repertoire,” and yet maintained a distinctive style. The brass band repertoire included rags, choral and Methodist hymns, marches, overtures, pop tunes, novelty pieces and dance music. Interestingly, the early black practitioners of brass band music in New Orleans were skilled readers and proud of it (the first generation of jazz players were largely “head” musicians). Schaefer notes that between 1900 and 1920 “...cross-connections between brass bands and jazz bands became so much stronger that distinctions were eventually erased,” as the brass bands began playing heads themselves. The first generation of New Orleans jazz players to record – Baby Dodds, Johnny Dodds, Louis Armstrong, King Oliver, Kid Ory – all cut their musical teeth in brass bands. Schaefer has some useful insights as to how the brass band tradition has sustained itself through the 20th century, kin to but never the same as the jazz around it. Archive director Richard Allen contributes a sketch of a typical brass band funeral march, accompanied by a transcription in the form of oral verse of the great drummer Baby Dodds’s recollection of playing in a funeral march. Brass Bands includes much documentation, and like any good piece of scholarship, permanently alters the way we think about its subject.

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The Sound Approach

I think it would be a fair assumption that all who read this publication hold more than a passing interest in what soothes the savage breast.

We all hold some stock in the music industry, that is by attending live performances as often as possible. But most of us must settle for recorded performances, so we accumulate large record libraries to indulge ourselves whenever the desire arises.

The increase of listener awareness has prompted a growth in the hi-fi industry. Armed with a fair idea of what to look for it is possible to gather a system that will re-enact a live performance with exceptional fidelity. That idea is what we seem to be lacking in our approach. We sometimes compounding our problem by consulting friends who are more than willing to volunteer their often limited expertise in selecting a system in the hi-fi jungle.

So here we stand, faced with the awesome task of sifting through a vast market of knobs, dials, lights that flash and boxes that make noise. We immerse ourselves in literature and specifications that are as foreign to us as the Greek alphabet. Finally in a state of mass confusion we throw ourselves on the mercy of what we hope to be a knowledgeable hi-fi salesman. I say No! There is a better way and this is what we intend to provide.

Let us first take a look at that somewhat rare breed - the
A hi-fi salesman. His approach is important. It may hold an early warning signal if his only concern is how much you would like to spend. Watch Out! His first concern should be what you need based on your listening habits. You must remember, selecting a system is largely a matter of your interpretation of what a live performance is like. No one, no matter what his qualifications, can tell you what you should like. We intend to supply you with enough knowledge to make the salesman-buyer relationship profitable for you. Only after you and the salesman have established your needs can you proceed to explore what he has to offer in the way of equipment.

We should also keep in mind the importance of shopping the market. Go to as many hi-fi stores as possible. Learn from every visit; don't waste time with a salesman who tries to sell you by degrading the competition. He should sell his goods on their own merits. Keep in mind the salesman reflects the store's policies. If he goes out of his way to help and educate, he will probably do so after the sale, should some problems arise.

Service is important; nothing is forever. Buying from a dealer that provides service is more important than an initial dollar savings. A Service Department is an investment by the store owner on behalf of the customer. Many are operated on a non-profit -- break even basis. A service department is a large investment; qualified technicians, proper test equipment and back up parts all add up to big dollars - and you benefit.

This investment is in direct relationship to the number of name brands a dealer can carry. Beware of the store that carries a large array of brand names. They might have spread themselves too thin and are unable to provide all they need to service their equipment properly.

My experience has shown me that the dealers that provide the best services are those that carry no more than four brand names in depth in any category.

Now let's discuss brand names. What a dealer carries can tell a meaningful story. Some of the top name manufacturers in the industry are concerned about the representation a dealer makes and a few insist that the dealer provide qualified service before they consider him an outlet. Beware of the dealer who carries only low priced equipment. He probably operates in the same low end way. It is a fact that the hi-fi equipment industry is one of the most reliable markets to shop in.

A dealer's reputation is very important. A good reputation only comes from real concern before and after the sale, so ask friends and audio buffs their opinions on the local dealers I would like to issue a caution. It's only natural that in our ignorance we turn to a friend for advice. Please beware! Although his intentions are good, this industry is too young to have given birth to a mass of non-professional experts.

The best approach is to educate yourself. Read, explore and then read more. Make every trip to a hi-fi store a learning experience. Tap their brains - that's what they are for. Publications like Audio, Stereo Review, High Fidelity are this column will prove very helpful.

We, in future issues, will endeavor to explain most rating systems and bring into proper perspective the rating system used in today's market. We will, in detail, go over meaningful specifications in turntables, amplifiers, tuners, speakers, equalizers, tape recorders and countless accessories. We will dedicate this column to giving you a sound approach. We hope you will find it interesting and constructive. Future column will be slightly more technical. Join us next issue for an insight into the speaker field and it's many mysteries.

Jim Kay

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STOP•33
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This is the second Catalyst album for the West Coast tenor player - who spends a good deal of time in Los Angeles recording studios. His rhythm section is topnotch - pianist Hotep Cecil Barnard, bassist David Williams and drummer Elvin Jones. Hadley lists Coltrane & Dexter Gordon as influences, all apparent here, and I can also hear some of another California based saxophonist in his sound - Joe Henderson.

He straight ahead, fiery opener Presenting Mr. Jones, Separation Blues and Two For I are all 'Trane flavored cuts. Elvin gets plenty of room on Jones and I, the second of which is a duet with Caliman. My Marie and Schyleen are bright vehicles for the leader's flute work. The eight minute version of Lush Life offers Trane flavored balladry from Caliman with Elvin's notorious brushwork. My favorite track is Gala, a passionate modal piece - slow yet driving, rich with melody. Elvin is beautiful here - check out his accenting all over his set. As though he's constantly adding punctuation to the saxophonist's musical poetry. Its one of those tunes that'll keep going through your head.

Barnard & Williams, on acoustic instruments, perform with both technical and tasteful proficiency during the entire proceedings. A fine album - recommended.

JOHN COLTRANE - FIRST MEDITATIONS - IMPULSE AS-9332
First Meditations precedes Coltrane's Meditations by about three months; this album features his working quartet at the time (McCoy Tyner, Jimmy Garrison and Elvin Jones), where the later work also included Pharoah Sanders and Rashied Ali.

There are moments during this music when Coltrane seems about to break through his own pre-established boundaries into the music he heard in his mind. His music is both ecstatic and reflective, his tone calm and, yet, beseeching. It is hard to believe, at first, that Coltrane felt it necessary to augment his quartet with extra members in his search for more sound and intensity. This search led Jones to leave the group, thought to be hurt by the suggestion that his own rhythms were not enough. Tyner also left shortly after these recordings.

With mind'sight, it is easy to look back at First Meditations and realize that Coltrane operated on a higher musical plane than his band. The music is similar to Meditations, but without the extra personnel, Coltrane comes across very strongly as a leader. His spiritual passion dominates the record. The rhythm section, in one of its last recordings for Coltrane (9/2/65), is sublimated by the leader's urgency. Jones is powerful throughout, and eloquent in cymbal passages on Love and Consequences. Tyner serves as a tonal reference point and gets necessary solo space -- for the mix often buries him in the rhythm section when the quartet plays. His work on Consequences is fiery and heavily chorded; on Joy (a song replaced on the Meditations album by The Father, The Son & The Holy Ghost), Tyner's solo echoes Coltrane's, remaining calm and serene.

For Coltrane fans, a must. Others would find First Meditations a good introduction to his later period.

JOE PASS - INTERLUDES - DISCOVERY 776
Joe Pass has had a good many excellent albums on the Pablo label over the past few years, in solo and trio formats. Interludes on the re-activated Discovery label opens with six solo guitar tracks, each of which is nice, mellow listening and well played but no more. The remaining seven cuts are done quintet style with a vocal choir and cello. These are directed towards an M.O.R. audience (I hope) and offer nothing for the jazz listener. Six of these tracks were written by one Irwin Rosman.

Steeer away from this one.

B.W.

NAT ADDERLEY - DON'T LOOK BACK - INNER CITY 2059
Since the death of Cannonball Adderley in 1975, brother Nat has been leading his own quintet, consisting of John Stubblefield/ reeds, Onaje Allan Gumbs/keyboards, Fernando Gumbs/bass, Buddy Williams/drums and Victor See Yuen/congas. This album was their first recording (although a rather uneven album was released some time ago titled Hummin'), done in 1976 for the Danish Steeplechase label. It shows his young band to be very capable musicians, but the real meat doesn't come from any of them - nor Nat for that matter. Multi-reedman Ken McIntyre is a guest artist and it is he that makes the album a success. A few examples would be his haunting oboe work on his own composition Home, his dolphy-ish bass clarinet on Harold Vick's title track and Nat's Funny Funny, and his burning alto solo on Onaje's I Think I Got It.

Except for Williams' rather funky K. High, which is marred by a clarinet, this is pretty much a straight-ahead, acoustic album and a good group effort. Adding McIntyre was a wise idea - he's superb.

B.W.

HANK JONES - BOP REDUX - MUSE MR 5123
There's a family out of Pontiac, Michigan that boasts three of the most consistently skillful musicians in jazz today. The Jones Brothers - Thad, Elvin & Hank - are respected by musicians and critics alike but Hank is generally not as well known by the general public as his two younger brothers, but he should be. His pianistic skills have lent support and cohesiveness to big bands (he was the original pianist for the Thad/Elvin/Mel Lewis Orchestra), to the jazz at the Philharmonic, as accompanist for Sarah Vaughan, Ella Fitzgerald and working with many others in a variety of settings. Bop Redux is Hank performing eight bop classics, five by Charlie Parker and three by Theol

Hank as Bird or Monk more than pleased. The trio setting, with George Duvivier on bass and drummer Ben Riley gives Hank support and flexibility but they both take fine solos when called upon to do so. The fast paced numbers like Yardbird Suite, Confirmation and Relaxin' With Lee give us a good listen to the dexterity, nimbleness and clarity of Hank's solos. He flows beautifully from the statement of the melody to the many variations on the theme he weaves in and out of. Bloomdido (named by Parker for a former DJ and now record company executive from Buffalo Maury Bloom) is another classic example of finesse and precision. The ballads, Ruby My Dear, 'Round Midnight and Monk's Mood reveal the thoughtful and tender side of Hank Jones. It's easy to see why Ed Beach of WRVR in New York referred to Hank as "the impeccable one" because there are indeed few pianists on the scene today who can match his taste and sense for what is precisely right to play for the moment no matter what the setting.

J.H.

BILLY COBHAM - MAGIC - COLUMBIA 34939
It's unfortunate that a performer with unique technical abilities loses sight of creativity and offers release after release with little musical merit. Billy Cobham has recently recorded numerous solo albums and all fall short of his talent. Magic is another disc that leaves one wondering if this superb drummer will ever find direction. Not much of value here unless you like funk with staccato percussion: Even European pianist Joachim Kuhn can't add salvation.

T.M.
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LM 399 - Sonny Greewich....the living legend caputed on disc is a rare treat for any jazz fan and especially for any aspiring guitarist....some of the people he has worked with include John Handy, Charles Lloyd and Miles Davis. Recorded in Toronto with Henry Mancini, Woody Herman and Manny Magadini, Bernie Bickert, and many others.....recorded live at the Canadian National Exhibition in the summer of 1973 it still is very fresh.
tune work of Adams - a player who deserves more recognition even today. He and Burrell do a magnificent job on Afternoon In Paris - especially on the head. Though done in '56, the recording quality is excellent.

Two different sessions can be heard on JAZZ WORKSHOP (1113) by CHARLES MINGUS. The first, from '54, features John LaPorta/clarinet and alto sax, Teo Macero & Geo. Barrow/tenor and baritone saxes, Mal Waldron/piano and Rudy Nichols/drums. Mingus is the central figure here and the music is exceptionally modern for the time, typical of the bassist's bands. The second set is a quartet with Macero, pianist Wally Cirillo & Kenny Clarke. These tunes are similar in style to the music of another band often heard just before this period - that of Lennie Tristano. This is evident primarily in Cirillo's playing. The year was 1955. Some great improvising can be found on this record. All Mingus fans should own a copy.

Four marathon jams come from DEXTER GORDON and WARDELL GRAY on THE HUNT (2222). Recorded at a single 1946 session, the band includes Sonny Criss, Howard McGee, Trummy Young, Hampton Hawes & Barney Kessel. The tunes average 20 minutes each and contain some fine moments from this most illustrious tenor team. Overall, Gordon & Gray do the bulk of the soloing, but most everyone gets his chance. Sonny Criss & Kessel can be heard to good advantage. The recording quality is poor by today's standards but those into the music of another band in style to the music of another band will find this most enjoyable. Parallels can be drawn to the sound of Gary Burton's band, but the music is more complex while much less spirited. Vibes freaks and students of the instrument will no doubt find this disc enjoyable, but others may find that the music grows old too fast.

The two remaining records - Big Joe Turner and Changing Face of Harlem Vol. 2 will be reviewed by Ron Weinstock next month.

B.W.

DOUBLE IMAGE - INNER CITY 3013

This is the first album from the group Double Image. The band is fronted by David Friedman & David Samuels - both playing vibes and marimbas. Bassist Harvie Swartz and drummer Mike DiPasqua complete the quartet.

Although I've always admired both Friedman & Samuels, hearing them together with this band doesn't excite me. The music often sounds too contrived and lacks spontaneity and soul. Parallels can be drawn to the sound of Gary Burton's band, but the music is more complex while much less spirited. Vibes freaks and students of the instrument will no doubt find this disc enjoyable, but others may find that the music grows old too fast.

B.W.

CHARLIE PARKER - THE VERVE YEARS (1952-1954) - VERVE VE-2-2523

This is the third and final double set of the recordings Parker did for Norman Granz. One can get on three double sets what was initially on ten single albums at half the cost, and an album of alternates is yet to come. Eight sessions are represented here including Bird with strings, vocal chorus, doing Cole Porter tunes and Latin numbers. The quality of arrangements, ensembles and Bird's playing varies. He does sound strained on some numbers though there are a number of flights of genius. Several sides include Bird in a big band setting and are interesting for that. Compared to the recent Boris Rose airchecks that Columbia issued these are not as hot though you certainly get good value. I'd have to recommend other Parker before these sides. Incidentally good annotation is provided by Bob Blumenthal.

R.W.

BILLY HART - ENHANCE - A&M/HORIZON SP-725

The diversity of experiences that are part of the character of drummer/leader Billy Hart are revealed in Enhance. His choice of personnel tells you this right off the bat. First, he employs two trumpeters Hannibal Marvin Peterson (he also plays Koto on one cut) and Eddie Henderson (who also plays flugelhorn). Henderson and Peterson have quite a different style and approach to their instrument but Hart takes advantage of this so that they compliment each other well. This album covers a lot of territory - it is explosive, exploratory and yet at times is lyrical also - and to do this the rhythm section must be flexible and have a wide range of experience. Bassists David Holland and Buster Williams and pianist Don Pullen possess such talent and they seem constantly inspired and prodded on throughout by Hart's drumming. Into this mix add alto saxophonist and flutist Oliver Lake and tenor saxophonist Dewey Redman, two of the prominently featured soloists on this date. It is generally acknowledged that both are among the most consistently innovative musicians on the scene today but you may be surprised at the lyricism displayed in Lake's flute work on Layla-Joy. Also note the beauty and sensitivity of Eddie Henderson's solo on that same composition (the solo is written out on the inside cover of the album). It is a well-balanced...
GEORGE BENSON - WEEKEND IN L.A. - WARNER BROS. 2WB 3139

It's pretty much common knowledge these days that George Benson has made it big since his signing with Warner Bros. Records. His first two albums for the label have turned gold and he's selling out concerts everywhere he appears.

WEEKEND IN L.A., a 2-record set, is a live recording done last year with his seven piece band. It continues in the funky style of the two preceding discs, but with a warmer, more human quality - without the slick overproduction that affected his studio-recorded albums. George chose not to record any of the tunes done on his hit albums, producing 11 new cuts for his fans - split 5 vocals and 6 instrumentals. Though I still don't find his singing to compare with his guitar work, his choice of material makes up for any shortcomings. The Greatest Love of All is beautiful. Ode to a Kudu, a very mellow instrumental cut, was on one of Benson's early CTI recordings. It and Windsong are two of the best showcases for his guitar work.

The addition of studio-dubbed strings is an unnecessary expense for Warner Bros., but they're mixed down low and don't seem to get in the way.

Presenting you with a selection: George Benson, Put It Down, My Love, and Love, Love, Love. The first, Bird With Strings, is a single record containing five tracks. The music was recorded live at the Apollo Theatre, Carnegie Hall or Birdland from 1950-53. On each tune the quartet(s) is augmented by a string section and oboe. These were live radio broadcasts done with Symphony Sid, who does the introduction and converses with Bird. There's some great Parker here, including a jumping version of Repetition with Candido on congas. Roy Haynes is on drums for each set.

One Night at Birdland is a two-record set all of which was recorded during a single evening at the N.Y. Club - on June 30, 1950. Bird's quintet at the time consisted of Fats Navarro, Bud Powell, Curley Russell & Art Blakey, with Walter Bishop sitting in for two cuts with an "unknown" bassist and drummer.

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J.H.

IMPROVISING ARTISTS:
LEE KONITZ, ORNETTE COLEMAN, MIKE NOCK

Paul Bley's Improvising Artists label continues to release first rate albums, from the music to the quality pressings, recordings and packaging.

The first of the latest three issues is yet another 1977 release for alto saxophone master LEE KONITZ. PYRAMID (IA1 37.38.45.) Places Lee in the company of guitarist Bill Connors and Paul Bley, who employs both acoustic and electronic piano. Five of the six cuts are played by the trio, with Tavia the only change in instrumentation - this lovely ballad is a duet from Konitz & Connors on acoustic guitar. One might get the idea from the song titles that the music here is outside. Most of the record might be termed free improvisation, but the overall sound is that of relaxing, mind tantalizing beauty. Talk To Me, a short cut, is the most "out" piece - more so in fact than Out There on which the trio mesmerizes the attentive listener. A great record of head music recommended to everyone who enjoys free, totally improvised music. Braxton fans take note, as Konitz was one of his major influences which is in evidence on this album.

Paul Bley can also be heard on COLEMAN CLASSICS (IA1 37.38.52.) This is the beginnings of the now famous ORNETTE COLEMAN band, which was at the time of this 1958 recording under Bley's leadership. I presume that this music is from the session at the Hilcrest Club in L.A. That produced the album on America records titled "The Fabulous Paul Bley Quintet", now available on Inner City. Ornette, Bley, Don Cherry, Charlie Haden & Billy Higgins deliver some excellent music which is also of some historical importance, indeed making this album an instant classic. Don't pay attention to the song titles as listed - they're all screwed up. Enjoy the music and let the discographical details ride. This Volume One so there's more to look forward to.

A powerful set comes from pianist MIKE NOCK titled ALMANAC (IA1 37.38.51.) Recorded live at Columbia University in 1967, the album features an all acoustic quartet with bassist Cecil McBee, drummer Eddie Marshall & tenor man Bennie Maupin. This is actually Nock's trio, which had played quite a bit around N.Y.C. when Maupin played with them for a short time, just before joining Herbie Hancock's band. Bennie is on five of the seven cuts, and plays flute on one. Although over ten years old its very up-to-date sounding mainstream jazz. This well recorded album is reminiscent of many of the great Blue Note sides of the sixties by Wayne Shorter and others which also sound fresh today.

Very nice.

B.W.

GEORGE RUSSELL - GUITAR - DOBRE 1002

Who is this man? It certainly isn't the George Russell I know. The liner notes don't give a hint-there are none- just a huge white space. Apparently this is a different George - not the great composer and pianist known to many. At first glance one might think he's been playing guitar and never told anyone. With one listening its obviously not true. This George plays a rather dull Spanish guitar with an even duller orchestra. Place the needle on any of the ten cuts and the only difference is the speed of that particular Bossa Nova. George wrote them all.

If I bought this expecting to hear the real George Russell, I'd be mad, real mad.

B.W.

JOHN STOWELL - GOLDEN DELICIOUS - INNER CITY 1030

ERNIE KRIVDA - SATANIC - INNER CITY 1030

Its always a nice experience to hear good albums by unknown artists. It shows promise for the future.

John Stowell offers some music with a well-knit septet including Dom Um Romao, David Friessen & Billy Hart. Stowell, a fluid, inventive guitarist, echoes the music of such masters as Wes Montgomery & Pat Martino. There's no need for electronic effects - he's got what many so-called guitarists don't have - chops. The work of trumpeter Claudio Rodito and pianist Mike Richmond on this well rounded set of tunes is also deserving of special mention. A good, no-bull guitar album.

Saxophonist Ernie Krivda's set is, as Stowell's, a well balanced one. Odd meters and creative percussion are employed throughout the disc, with the services of pianist Gil Goldstein, bassist Jeff Berlin, percussionist Ray Mantilla & Bob Moses, who plays drums, vibes, tympani and log drums. Krivda is a powerful, hot blooded player who left Quincy Jones a couple of years ago to hit the hard road of "making it on your own". There's a lot going on here which, combined with changes within tunes, doesn't pose any problems with regard to holding the listener's attention.

Inner City is becoming quite a label for jazz; both for new and established artists. Here's hoping for a prosperous '78.

B.W.

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1015 Kensington Avenue - Buffalo - New York 14215
Telephone: (716) 837-1557
This is my personal favorite of the three Bird releases in the series. There's a lot of fine music to be heard and all of the tracks are long enough for the band to stretch out—running from five to ten minutes. This album should be in every Bird collection, and is a great start for those who don't have any of his discs.

Both of these items are, of course, historically important issues. The fidelity is poor (the Birdland disc is a bit better than the Strings) but I wouldn't imagine that anyone would demonstrate a stereo with a Bird album. If you're into the music—its here.

B.W.

CAPITOL JAZZ RELEASE

Capitol Records is again issuing newly-recorded jazz with the signing of Eddie Henderson, Gary Bartz, Raul De Souza and others.

EDDIE HENDERSON's first for the label is titled Comin' Through (ST 11671). Henderson is perhaps best known as the trumpeter with the Herbie Hancock Sextet of the early '70's and his albums have carried on in that band's tradition of textured, spacey funk. Comin' Through was obviously produced with more commercial sales potential in mind and lends more toward funk without the energy and adventure of some of his discs. Many of these tunes were heard during Eddie's recent Buffalo appearance.

RAUL DE SOUZA has moved from Fantasy to Capitol. On his Capitol—Technics, LIIIIII ·Sondek I KMAL. On yo, I MFL, Outside., Frank, Private consultation.
blues

by ron weinstock

Fenton Robinson's second album on Alligator Records, I Hear Some Blues Downstairs (AL 4710) shows his continuing maturation as a singer and guitarist. Fenton shows himself to be a fluid, inventive guitarist who takes some stunning guitar breaks. Employing bursts of quick clean notes along with some fascinating chord work, Fenton goes way beyond being a member of the B.B. King school of blues guitar. Touches of T-Bone Walker are present especially on the opening of "Tell Me What's the Reason." However, Fenton evokes T-Bone's spirit and his playing easily transcends the range of imitation as his solo starts with some T-Bone flavored lines but develops into a more urgent styling. On the title track Fenton evokes the spirit of earlier Chicago guitarists like Eddie Taylor and Louis Myers. His wide-ranging playing on this record is a revelation.

The combination of feeling with deliberate use of his technical mastery of the guitar is also present in Fenton's singing whether on his mellow remake of "As the Years Go Passing By" (a song he was first to record back in the 1950s) or his gospel tinged vocal on "Going West." His remake of "Killing Floor" rates with Howling Wolf's original and another highlight is his treatment of a lesser known T-Bone Walker tune "West-Side Baby."

With generally fine band support (I'm especially impressed by Steve Ditzell's effective rhythm guitar), good sound and an attractive cover, this is a one fine album. What more could one want than a first-rate recording of a first-rate bluesman caught at the top of his form. Do get this one.

Despite the presence of two of the blues finest modern guitarists, The Leading Brand (Red Lightnin' 0018) will probably be of more interest to blues enthusiasts than casual listeners. Not that the music is poor. There is plenty of fine guitar on the ten sides where Earl Hooker romps with plenty of good bass and back up. The Playing Fields label produced a fine explanatory insert, and the sound is very good.

As a whole this is a worthwhile album for blues aficionados and a good buy for the price.

J.H.
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of nice slide. Vocals are present by Lillian Offitt, Ricky Allen and A. C. Reed (who used to be Buddy Guy's tenor player). Jody Williams is represented by three vocals and three instruments. As might be expected there is plenty of scorching guitar. I found Jody Williams' work especially interesting showing an attack similar to Otis Rush's recordings of the late 50s. Some of the material is occasionally popish and the arrangements do sound dated but those into modern blues guitar will definitely want it. If you can't find this locally write to Southern Record Sales. Incidentally Record People distributes the Red Lightnin' line which includes a nice Johnny 'Guitar' Watson set. Local record stores can get these releases so readers might point that out to store personnel.

Despite the plethora of records by Brownie McGhee and Sonny Terry, the new Muse release You Hear Me Talkin' (MR 5131) is of special interest in that it is one of their first albums together recorded for Choice Records (not the present jazz label) in 1959-1961. Material ranges from blues like "Goin' Down Slow", "Worried Life Blues" and the title track to folk songs like "Cindy, Cindy" and "John Henry." Brownie takes all the vocals, plays immaculate guitar, including some stunning guitar, and has some very fine solos. Sonny Terry is of course a legend on the harmonica.

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BOOKS WANTED: Jazz Masters in Transition (Williams); Jazz Masters of the Thirties (Stewart); Baby Dodds Story; Early Jazz (Schuller); Jazz: New Orleans (Charters); Modern Jazz: The Essential Records (Harrison). J.R. Smith, 124 Depew Ave., Buffalo, N. Y. 14214

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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.

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what's happening

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