and the Kenny Clarke-Francy Boland big band in Paris and the Kenny Drew Trio in Copenhagen. In Vienna he would play with local groups, in TV studios and with Johannes Fehrig's Vienna Radio Band. During his visits to these shores, Farmer has often been in the company of Jimmy Heath.

Farmer is a mild, mellow man with a musical style to match. He finds that the flugelhorn is more an extension of his personality than the trumpet and says "it has become my voice". He has a deep love of melody, which is always in the forefront of his music.

Try to catch him this month. So many Buffalonians are going to Toronto once a month now, see if you can plan your trip while Art is there. Anyone who has not yet been to the Bourbon Street is missing out on some fine music and the prices are low. Perhaps we’ll see you there.

NEWS

Long range plans for the Statler include bookings of vocalist Chris Connor (ex-Kenton), the New Wave, pianist Dorothy Donnegan, Buddy DeFranco, British pianist/composer Marian McPartland, a return engagement for Jackie & Roy and trumpeter Jonah Jones’ Quartet. Watch these pages for details.

Chuck Mangione has been nominated for two 1975 Grammy awards. One for best arrangement accompanying a vocalist (Esther Satterfield), and another for best performance by a big band. Both are for his most recent album Land Of Make Believe.

Muse Records has announced that they have signed trumpeter Woody Shaw to an exclusive contract. Shaw has recently finished an album for the label, as has Pat Martino. Each will be released shortly.

Grammy Nominations announced by Fantasy/Prestige/Milestone are: best jazz performance by a soloist - McCoy Tyner - Naima from Echoes of a Friend; best jazz performance by a group - McCoy Tyner - Sama Layuca & Bill Evans - Tokyo Concert; best jazz performance by a big band - Woody Herman - Thundering Herd. Results will be announced on the Grammy Awards Show, March 1 on Channel 4 (CBS).

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GREAT GUITARS - CONCORD JAZZ 4

When three guitarists the likes of Charlie Byrd, Barney Kessel and Herb Ellis get together on a stage most people would expect dynamite music. That was the case at last year's Concord Summer Festival - this album being proof.

The three guitarists are heard together on three tracks, Kessel and Ellis on four (three of which are unaccompanied duets) and Byrd on the remaining two. Bassist Joe Byrd and drummer John Rae do not solo, but provide solid rhythm support for the guitar masters. I prefer the full quintet numbers, such as Charlie Christian's Benny's Bugle, but I think you'll find that one song is as good as the next.

A must for jazz guitar lovers, this album is readily available in major record stores in Buffalo and Toronto.

RUBY BRAFF/GEORGE BARNES QUARTET PLAY GERMAN CHARLES GERSON - CONCORD JAZZ 5

Three days after our January issue came out, which featured Ruby & George; we came upon this album. Anyone who has heard the quartet knows that they don't differ a good deal from one performance to the next. This album does not differ much from their previous release on Chiaroscuro, except for the fact that all tunes are Gershwin standards, and it was recorded live at the Concord Summer Festival '74. If I had to choose between one of the two records, I would have to go with this for two reasons. First - the live performance makes the music sound more informal - the group has a kind of "high class" sound that is almost too sterile without the sound of applause; and the audience pushes a soloist to do his best, hence - better solos. Second - the pressing is better. There are some static blurbs on side 1, but that's an engineering fault. Concord's pressings are generally excellent while Chiaroscuros are terrible. The music of the group has been talked about often on these pages throughout the months - "flawless", "a fine wine", etc., and if you made it to the Statler - you know what I mean. If not, here's your chance.

PAUL BLEY - OPEN, TO LOVE - ECM 1023

This is a very nice, mellow solo piano album along much the same lines as Jarrett's "Facing You" or Corea's "Piano Improvisations I & II." It has much of the same quiet, relaxed qualities which are found
in Jarrett's piano work, & Bley's playing throughout the album is excellent.

Bley wrote two of the album's seven cuts, with the balance being penned by Carla Bley and Annette Peacock. "Open, to love", is a good album to listen to late at night or on a cold, dark afternoon - it makes you feel good.

My major complaint about this album is not the music, it is the annoyingly wretched pressing quality. Its full of surface noise and pops, as are almost all of the other ECM records I have heard. These defects are especially annoying on a solo piano lp. M.H.

**STANLEY CLARKE - NEMPEROR 431**

If you've ever been fortunate enough to have seen Stanley Clarke with Chick Corea or Pharoah Sanders, I don't have to tell you that he's one of the finest bassists playing today. If you're not familiar with him, then just one listen to his new lp should convince you.

The energy just explodes off of the tracks of this record. Stanley surpasses anything that he has ever done before, establishing himself as the electric bassist in jazz. He also plays a mean acoustic bass, as he demonstrates on *Yesterday Princess* and *Spanish Phases for Strings and Bass*. It's a joy to hear his crisp, intense lines.

The bulk of the cuts, like *Vulcan Princess* and *Power*, are powerful uptempo tunes, much like the material he does with Return to Forever. He is backed up by some of the finest players around, with Jan Hammer sounding superb as usual on keyboards, and Ex-RTF guitarist Bill Connors contributing some soaring guitar lines. Tony Williams is on drums, and again shows that he is one of the most creative and powerful drummers around.

I wouldn't be at all surprised to see Stanley go solo in the near future, and if he does, I hope that he can keep this group of players together.

M.H.

**IN CONCERT - VOL. II - CTI 6049 S1**

This is the follow-up to the Hubbard-Turrentine album we reviewed earlier. The rythym section still steals the show, although Turrentine really gets going on *Gibraltar*; recorded at a different concert than the version on Part I. Freddie also sounds better, but the recording doesn't quite do him justice - a bit tinny. Two versions of Herbie Hancock's *Hornets* differ in that the second is more furious, and Gayle solos only on the first. Turrentine and Hubbard do not play on either. Herbie is a bitch on *Gibraltar*.

**RED RODNEY/SAM NOTO - SUPERBOP - MUSE 5046**

Two Buffalonians are heard on Red's second waxing for Muse. Sam Noto, who will be featured in one of our future issues, is one half of the two trumpet format; and a better man could not have been found. Sam plays with a clean tone; Red slurs his notes and both are exceptionally fleet. Another name to ring bells in the heads of locals is Larry Covelli, who is heard only in the ensemble on an airy version of *The Look Of Love*. Pianist Dolo Coker swings relentlessly - check out *Last Train Out* and *Green Dolphin Street*. *Fire* is just that - opened by both trumpets with short solos from each. The extended version of *Dolphin* is at a medium swing, plenty of solo room; first its Sam; then Red - at first heard only over the bass of Ray Brown. The adept time-keeping of Brown and Shelly Manne combined with Noto and Rodney results in an album that should be in the running for record of the year.

Red is still with us and has given us all a chance to hear Sam Noto again. If you dig bop, trumpet or music that swings; you can't miss with *Superbop*. The Muse release came out after our cut off date, but we had to get this one in. More in March.
RUSTY BRYANT - UNTIL ITS TIME FOR YOU TO GO
- PRESTIGE 10085

Tenor saxophonist Rusty Bryant gets into a funky, soul-jazz groove on this one. Draggin' The Line is a kind of boogie tune with Babe Clarke throwing in some cute baritone lines. The title track brings Gene Ammons to mind (the record is dedicated to him). Ga Gang Gang Goong is a funk cut, as is The Hump Bump. Red-Eye Special is a (funky) blues and Troubles a ballad. Bryant is backed by a small horn section, Ernie Hayes on organ, Wilbur Bascomb - bass, Geo. Devens - vibes and the king of soul - jazz drums - Bernard Purdie.

CLIFFORD JORDAN - GLASS BEAD GAMES
- STRATA EAST 1973/8

Jordan has followed up In The World (1972-1) with another exceptionally good release; this time a 2-record set. He employs 2 different quartets here, and the album must be opened to view the personnel listings, so its Jordan - tenor sax, Stanley Cowell - piano, Billy Higgins - percussion and Bill Lee - bass for 8 tunes; Jordan, Sam Jones - bass, Cedar Walton - piano and Billy Higgins for the other five. Both quartets perform well. Jordans playing throughout reflects a Rollins influence, especially on Eddie Harris and Biskit, as well as his R & B and bop background. Billy Higgins is a good choice as he's always thinking and trying something different. His crisp sound is well recorded, and his own composition Alias Buster Henry is a showcase for his talents. Both bassists and pianists are extremely competent and need no introduction.

It is often the case that a two record set should have been only one for the amount of good music it contains. This one is reasonably priced and full of good music.

THE EXCITING BATTLE - J.A.T.P. STOCKHOLM '55
- PABLO 2310 713

Most everyone is familiar with J.A.T.P. - jazz at the Philharmonic; and years ago those initials meant that some heavy jamming would be happening. This session was done in Sweden on Feb. 2, 1955 and featured a front line of Roy Eldridge, Dizzie Gillespie, Bill Harris and Flip Phillips - with Herb Ellis, Oscar Peterson, Ray Brown and Louie Bellson as a rythym section. This record brings you all the fire and spontinaity of a typical J.A.T.P. session. Records such as this are rarely recorded these days, so we have to dig into the vaults. Dig Bellson's lesson in musical drums on OW.

Speaking of J.A.T.P., Chuck Lampkin, of Channel 4 News, played drums for a number of sessions. He is heard on Verve albums V/V6-8539 and 8542, as well as some sides with Ahmad Jamal.

CHARLES ROUSE - TWO IS ONE - STRATA EAST
19746

This is the first album as a leader for Charles Rouse, the tenor player for Thelonious Monk from 1960-70. Rouse is in the company of some interesting people here - guitarists George Davis and Paul Metzke, percussionists David Lee, Airlo and Azzedin Weston (Randi's son), bassists Stanley Clarke and Martin Rivera and cellist Calo Scott. Rouse is heard on tenor sax and bass clarinet. The music contains rich melodies and is very rythmic. During the title track three rythms are employed at one time in the first section (9/8, 6/8 and 3/4) and two (7/8 and 3/4) in the second. Charlie sounds comfortable in this format - no Monk tunes are included here and most listeners will probably not be so quick to indentify Rouse with him after a few listenings. He's his own man now.

Although a Charlie Rouse album may not be something you'd be looking for, or even expect to find, its here and its worth the bucks. Hope he follows it up.

crazy ron
haircutter

59 Kenmore Ave. 836-8869
(corner of Windemere) behind jewelry store
HAMPTON HAWES - NORTHERN WINDOWS - PRESTIGE 10088

Ham is accompanied here by bassist Carol Kaye, drummer Spider Webb and a 6 piece horn section; the arranging and conducting by David Axelrod. The album comes off as a sort of cross between two of his previous releases - Universe and Playing In The Yard. I couldn't say that Northern Windows is better, or even as good as either of those albums; not to imply that the record is bad, but on much of the album the horns restrict the basic trio, as well as sounding just too familiar. Side two offers the best music as Ham gets down to it on Tune Axle Grease, Web and C.H. Sugar - all funky trips. In all - good, just not great.

BILL COLEMAN & GUY LAFITTE - MAINSTREAM AT MONTREUX - BLACK LION 212

Coleman and Lafitte may not ring any bells with many jazz fans since they have both resided in France for some time now; Lafitte in fact being a native of that country. Bill is perhaps best known for his work with Benny Carter, Fats Waller and Dickie Wells in the '30s, and Teddy Wilson, John Kirby and Andy Kirk in the '40s. Guy Lafitte has worked with several American bandleaders including Lionel Hampton, Mezz Mezzrow, Buck Clayton and Lucky Thompson. His harsh tenor combined with Bill's warm trumpet tone adds up to a swinging, interesting overall sound in the '50s Mainstream style. The rhythm section is "with it" throughout. No-nonsense music from a team that dates back to 1952.

ELLA FITZGERALD - IN LONDON - PABLO 231071

Ronnie Scott's was the location for this live recording - Ella's second for Pablo. It was an informal club date and she sounds relaxed and having a ball. Her voice is in good shape (when isn't it?) and her friendly, personable and high spirited personality travels clear across the Atlantic and bursts forth from your speakers. It's obviously no put-on. She scats, jokes and makes up a few of her own lyrics for the London audience, and includes a crazy version of It Don't Mean A Thing (if it ain't got that swing) during which she does some classical, Dixieland and country and western before she swings in Basie's swing flows in Ellingtonia and gets funky with soul, which leads her into the tune in mention. Also included are standards such as Sweet Georgia Brown, an original - Happy Blues and the pop hit You've Got A Friend. Ella is joined by Tommy Flanagan (P), Joe Pass (G), Keeter Betts (B) and Bobby Durham (D). It's Ella.

BARNEY KESSEL - SUMMERTIME IN MONTREUX - BLACK LION 210

It must have been a hot 4th of July in Montreux in '73 because Kessel is about as hot as I've ever had the pleasure to hear him; in fact, throughout most of this album he just about goes ape. He is heard in four settings - solo, trio, quartet and quintet (with saxist Danny Moss), and his four cohorts give him superb support. Four tunes cook on high heat, while
the remaining two solo performances are mild, mellow ballads. Barney just hasn't got the exposure he needs on these shores - if you've into jazz guitar, this one has your name on it.

**JOHNNY GRIFFIN - BIG SOUL - MILESTONE 47014**
**BLUES FOR HARVEY - STEEPLECHASE 1004**

Tenor saxophonist Johnny Griffin, known for his pairings with Eddie "Lockjaw" Davis, is among the group of American jazzmen who moved to Europe to get work.

*Big Soul* is a reissue of two Riverside albums recorded in 1960 and 1961. Record #1 finds Griffin at the head of a small orchestra playing in a soulish blues style. Record two is an instrumental rendering of 10 Billie Holiday tunes - a good idea then but it's been overdone through the years.

*Blues For Harvey* brings us ahead better than a decade; recorded in 1973 at the Montmartre Jazzhus in Copenhagen. It is a warm, sensitive album featuring fellow ex-patriates Kenny Drew on piano and Ed Thigpen on drums (who had just moved to that city several months earlier), and Danish bassist Mads Vinding. Its typical of the sessions that have come from the world-famous club through the years and would fit well in any jazz record collection. Mainstream jazz at its best.

*Blues For Harvey* is a Danish import and is available for $5.98 postpaid from CODA, Box 87 Station J, Toronto M4J4X8 Canada; or at the Jazz & Blues Record Centre, 893 Yonge St. in Toronto.

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OSCAR PETEYER - THE HISTORY OF AN ARTIST -
PABLO 265702
The latest release from Norman Granz Pablo records includes this 2-record set, and is more of a recent history since it covers only the period from '72 to '74. During that two year span Oscar recorded with 7 different groups; and included here are one solo, two duo and thirteen trio performances in piano and bass; piano, bass and drums; and piano, bass and guitar combinations. Most Peterson albums are good, so which one you buy might depend on what temperature you like. This one has them all - mild, medium and hot. I Want To Be Happy, a '72 recording with Herb Ellis boils; Okie Blues with Brown and Barney Kessel is the funky, down home blues its title suggests. Don't Get Around Much Anymore, a slow ballad, is followed by a bitchen' cooker - Swamp Fire; then its a cool and gentle version of In A Sentimental Mood. The album closes with a lovely solo rendering of Duke Ellington's Lady Of The Lavender Mist. It's cool on sax and flute; and Eddie Harris, Hammond organ and vocals. Danny Bowens and Bob Adams are good, especially on bass and drums, with newcomers Bilal Sunni Ali on sax and flute; and Eddie Knowles, Charlie Saunders and Barnett Williams on percussion. Scott-Heron continues to sing of experiences of life as a Black American in such a way that everyone who digs music will listen. He is a great poet and a true speaker of our times.

GIL SCOTT-HERON - MIDNIGHT BAND - ARISTA 4030
Gil Scott-Heron and Brian Jackson continue to follow in the groove of their previous album Winter in America. The band is funky, often heavy on percussion. Gil is joined by Victor Brown for chorus vocals. Danny Bowens and Bob Adams are still on hand for bass and drums, with newcomers Bilal Sunni Ali on sax and flute; and Eddie Knowles, Charlie Saunders and Barnett Williams on percussion. Scott-Heron continues to sing of experiences of life as a Black American in such a way that everyone who digs music will listen. He is a great poet and a true speaker of our times.

LOUIS HAYES - BREATH OF LIFE - MUSE 5052
The Louis Hayes Sextet - its about time. Hayes has consistently been one of the most imaginative, reliable and versatile drummers in the business. His debut album for Muse (in his own name) gives him plenty of room to display his talent. Bongolo is an unaccompanied drum adventure and a successful blend of technique, color and inventiveness. Tootie Haynes (son of Thelonious) joins the sextet playing congas and percussion, provides a colorful background for the group and has a short solo shot on trumpeter.

U.U.A.B. MUSIC COMMITTEE PRESENTS

McCoy Tyner
and Pat Martino
Saturday, February 22nd
Fillmore Room - Norton Hall
Two Shows - 8 & 11 P.M.
Tickets $3 - Students $4 - Non-Students & 
Night of Performance
Available at Norton Ticket Office - 831-3704

Tex Allen's Kong Dance. Allen wrote 3 selections heard on this disc, and is joined on the front line by Hayes' younger brother, Gerald, on alto sax; and Charles Davis on baritone and soprano. The theme of the album is straight ahead jazz. Hayes rightfully refers to it as pure. OK Muse, now that you've given a disc to Roy Brooks, Joe Chambers, Tottie Heath and Louis Hayes - what are the chances for Billy Higgins and a solid contract for Elvin Jones.

WHERE FORTUNE SMILES - PYE 12103
This 1969 recording features John McLaughlin, Dave Holland, John Surman, Stu Martin and Karl Berger. Though McLaughlin is listed first, he, Berger and Surman contribute equally. The music lies somewhere between avant-Garde and the Mahavishnu Orch. sound. Glancing Backwards is a high energy, fast moving cut, followed by two acoustic ballads. Side two gets more into free improvisation. McLaughlin sounding especially good on Hope. Both Berger and Martin deserve wider recognition than they have - a Berger concert in Toronto last year didn't draw well at all.

A good release from five men well-versed in the Avant-Garde with McLaughlins name on it - it might sell.

ATMA - MICHAL URBANIAK'S FUSION - COLUMBIA KC - 33184
"Atma" is a very fine record, and that is all that needs to be said. The music is excellent, and you can hear the Eastern European, even gypsy, influences adding to it.

Michal sticks pretty much to violin on this record, not playing as much sax on it as he did on his earlier works. (which are available as Polish and German imports, and worth picking up, especially the two live ones). His violin work is both fluid and fiery; the man is a master, on a par with Ponty and Goodman, though not as flash as either of them.

Pavel Jarzebski and Wojciech Karolak shine on bass and keyboards, adding quite a bit to the music, but it is Michal's wife Urszula Dudziak on voice (a most inadequate description of her talent) who really makes this something special, at first hearing, she reminded me of Flora Purim, with the same wordless
From funk to big-band brass. Blues to pure jazz! This month the Statler's booked with a collection of top jazz artists from New York, San Francisco, Kansas City... singing, stomping, swinging. At the Statler!

Chris Connor Now through February 9
Dorothy Donegan February 18-March 2

- from 9 PM - no cover

Woody Herman & His Herd
Thundering at the Statler
One night only! Fri., Feb. 21, 9 PM-1 AM
in the Golden Ballroom.
$7 per person, advance reservations. $8 at the door.
Free parking in the Statler Garage

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vocals. Urszula, however, goes a step further, and sings through a synthesizer to get some truly amazing effects with her already incredible voice. She even gibbers like a demented elf on one cut.

All in all, this is an album worth listening to, by a talented group of musicians.

M.H.

what's happening

BUFFALO
THERMOPOLAYE - at the Library - 3405 Bailey - Feb. 12 & 27.
NEW WAVE - See Statler ad.
ZIMBABWE - at Port East, Grider & Ferry. 1:30-6:00 A.M. Fri. & Sat. nights. Breakfast and non-alcoholic beverages served.
MORGAN STREET STOMPERS - Dixieland Band at Jafco Marine Rest., 2192 Niagara St. Fri. & Sat. nights.
ELI KONIKOFF'S DIXIELAND BAND at Johnnie's Old Time - Delaware Ave. in Kenmore, Wed. nights.

TORONTO
BOURBON STREET - Art Farmer; Blue Mitchell
(See ad.)
COLONIAL - Yonge at Queen - Dizzy Gillespie 3-8; ahsaan Roland Kirk 10-15; Stan Getz 17-22; Soprano Summit 24-1. Cover Charge.

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180 Queen Street W.

ART FARMER
February 3-15
BLUE MITCHELL
February 17-March 1
ZOOT SIMS
March 3-15

Phone Ahead for Dinner Reservations
Dine & Dance 9-1
No Cover

GEORGE'S SPAGHETTI HOUSE - 290 Dundas St., E. - 923-9887 - various local jazz groups.
GROSSMANS TAVERN - 317 Spadina - Traditional jazz Fri. & Sat. nights.
OLD BAVARIA - 5 St. Joseph St. - Climax Jazz Band 6 nights a week.

CONCERTS
ROSOCOE MITCHELL - Sun., Feb. 9 at 2:30 - Annex Theatre, 121 Avenue Rd.

TV - CHANNEL 17
Thad Jones-Mel Lewis Orchestra - at the top
Mon., Feb. 17 at 9 P.M.

RADIO
WBLK - FM - 93.7
Jazz Saturday nights - 10-12
WBFO - FM - 88.7
Mon. - Fri. - 12 Noon - Spirits Known & Unknown with various hosts.

Wednesday - 9 P.M. - Jazz Revisited with Hazen Shumacher.
Saturday - 8 A.M. - Freedom Flight with Yvonne Prince. 2:30 P.M. This is Ragtime - 9:30 P.M. - JUJU with Paul Harding. Midnight - Jazz by Request with Pres Freeland.
Sunday - Noon - Great Circle Sailing with Robt. Previte. 11 P.M. Inside the Changes with Bill Savino.

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