Marian McPartland

When pianist Marian McPartland came to the U.S. in 1946 she had three things against her - she was white, a woman and English. Through the years, however, she and her husband - cornettist Jimmy McPartland - became well respected as a part of the American jazz scene.

Marian began playing piano at age 3 - imitating her mother who played classical music. Her early jazz influences were Duke, Teddy Wilson and Art Tatum (via recordings). Although she had some formal training at the Guildhall School of Music, she retained a love for jazz - which she would listen to and practice in her spare time.

After coming to the U.S. (for a USO show) she was influenced by Roy Kral, Lennie Tristano, George Shearing, Monk and Art Tatum - with whom she did some duets. She often visited her homeland, using in her trio such musicians as Dave Holland and John Marshall. She has also done radio shows for BBC.

Marian doesn't believe in living in the past. She strives to be contemporary and has employed young musicians - drummer Billy Hart, Dave Holland, etc. One of her favorite pianists is Cecil Taylor, and she once did a two piano thing with Archie Shepp.

The last few years, in addition to club dates, she has conducted music seminars for children and high school students in Washington, D.C. and New York, as well as seminars at Eastman School of Music. She is no stranger to residents of Rochester as she often performs at the Monticello.

She has started her own record label - Halycon for which she has recorded five albums. Also known for her composing abilities, her beautiful ballad Ambiance was recorded by the Thad Jones-Mel Lewis Orch. on their latest album.

You can hear Ms. McPartland this month at the Statler:

McPARTLAND ON HALYCON
INTERPLAY - Hal. 100
AMBIENCE - Hal. 103
DELICATE BALANCE - Hal. 105
PLAYS ALEC WILDER - Hal. 109
LIVE AT THE MONTICELLO - w/J. McPartland - Hal. 107

NEWS

Due to the large number of new records released this month, we have built the newsworthy items into the ads, reviews and calendar section. We have also shortened the record reviews somewhat to accommodate more.

MAGAZINE REVIEW
CODA - CANADA'S JAZZ MAGAZINE

Through the months we have often talked of CODA, or the Jazz & Blues Record Centre in Toronto. Now that CODA is available here in Buffalo, I'd like to give you an idea of what its all about.

CODA in it's 17th year is perhaps the most complete and authoritative jazz magazine on the North American continent. Unlike its two competitors, if indeed they are competitors, CODA covers all aspects of the music from the Blues to "Dixieland" to the "Avant-Garde" and "New Music." Articles are informative and complete, touching on such diversified performers as Mary Lou Williams, Anthony Braxton, Dexter Gordon, Charles Tolliver, Larry Coryell, Stanley Clarke, David Holland, Gene Krupa, Kenny Holton, Louie Armstrong, Dollar Brand, Willie "The Lion" Smith, etc. Additional articles of interest in-
include essays on European or independent record companies with a review of their product, jazz literature and live music reviews, film reviews, and a synopsis of the jazz scene in Toronto and throughout the world.

The magazine usually runs from 38-46 pages, 12-16 of which are record reviews. Although many of the American records reviewed are about 6 months old (read BJR), the real treat is their extensive coverage of European and Japanese imports, as well as reviews of traditional and Avant-Garde albums not often found elsewhere. CODB sells most of the records they review or advertise through their store at 893 Yonge St. in Toronto; or by mail order, in which they specialize. Oddly enough, anyone here looking for Contemporary records should look there, as they have a good supply.

CODA is now available at Record Runner and hopefully more stores will begin to carry it. It costs one dollar and is worth it to the penny. Anyone who can't get to R.R., and is interested in the magazine should send for a sample copy and subscription information to CODA; Box 87, Station J; Toronto, Ontario M4J 4X8, Canada.

A magazine written by jazz lovers for jazz lovers. B.W.

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Editor/Publisher - Bill Wall
Staff - Tom Alabiso, Louis Bradshaw, Marty Hazen, Malcolm Leigh, Tom Mazzone, Paula Wall
Illustrator - Christine Engla Eber
Correspondents
Rochester - Jim Laniok
Address correspondence to:
Buffalo Jazz Report
1335 Main Street
Buffalo, New York 14209
(716) 883-3909, Ext. 11

recordings

RYPDAL, McLAUGHLIN & CORYELL
Three new releases featuring 4 fine guitarists are available this month which place the listener into a position of experiencing jazz with heavy classical influence.

Norwegian guitarist Terje Rypdal presents When- ever I Seem To Be Far Away - ECM 1045. Rypdal, who plays with a choppy McLaughlin - like style, jams with odd Ulleberg playing French horn. Pete Knutsen plays mellotron and e. piano as Sveinung Hovensjo adds a heavily reverberated 6-string bass and Jon Christensen provides delicate percussion. On side 2 Rypdal mingles with members of the Sudfunk Symphony Orch. on the title tune noted to be "An image for e. guitar, strings, oboe and clarinet". The sounds generated are unique and intricate yet well balanced.

The Mahavishnu Orchestra, with the same lineup as their Apocalypse album, offer Visions of the Emerald Beyond - Columbia 33411. McLaughlin's guitar wanders throughout, mixing well with Jean Luc-

Ponty on violin. Bassist R. Armstrong and M. Walden (drums) provide impetus while Gayle Moran plays keyboards somewhat anonymously. A string trio is added along with brass and reeds. The 13 cuts, which blend well together, have classical overtones with McLaughlin's mystical funk.

The last and best release - The Restful Mind (VanGuard 79353) is from Larry Coryell who plays with the trio Oregon. Ralph Towner (the 4th guitarist alluded to earlier), although not given enough room to display his full talents, plays a fine acoustic guitar. Collin Walcott (tabla and congas) and Glen Moore (acoustic bass) round out the group.

Improvisations on two DevVisse classical guitar pieces, i.e. Menuet II and Sarabande differ in that on the first Coryell plays electric guitar - which he does again only on Song for Jim Webb. Ann Arbor is perhaps the best example of Coryell's progressive maturation with the trio. He solos proficiently on Pavane For A Dead Princess and The Restful Mind. This album is light and soothing and the most highly recommended of the three.

T.M.

MICHAEL LONGO - 900 SHARES OF THE BLUES- GROOVE MERCH. 3304
Aside from the noisy pressing, this record offers some good music from the D. Gillespie pianist. Longo is known as well for his composing - he penned the 6 selections here. Joe Farrell is on tenor, soprano and flute; Ron Carter is on bass; Randy Brecker on trumpet and flugelhorn and Mickey Roker on drums. Well chosen. Each tune is refreshingly different - blues, ballads, and up-tempo numbers with injections of rock, Latin and straight ahead jazz.

GARBAREK/JARRETT - BELONGING - ECM 1050

Not unlike many of his previous recordings, Jarrett (composer of all 6 tunes) blends the best of jazz, rock and gospel (and classical) music, coming up with a thoroughly enjoyable set. Jan Garbarek, the Norwegian tenor-soprano saxist sounds good with Jarrett. Although he's gaining a style of his own (prominent on Solstice) it's easy to note the influence of other sax players. Its not surprising that a touch of Redman should pop up here, and there's some Gato as well. Palle Danielsson and Jon Christensen round out the group. This makes 3 Jarrett albums in as many months, and each is quite different.
DIZZY GILLESPIE - THE GIANT - PRESTIGE 24047

Dizzy recorded two albums in Paris in April 1973 for the French America label. They were released as The Giant & The Source, and this Prestige release makes them available to you in one package. Anyone who's heard Dizzy knows that he's a giant. Anyone who hasn't, is missing out on a chunk of jazz history and should strive to become familiar with the man who has influenced most every jazz trumpet player alive. (and a good number that aren't.)

This session features two men who have worked as a team for 11 years in Copenhagen - Kenny Drew and bassist Niels-Henning Orsted Pederson. They have two duo albums out on the Steeplechase label. Next to Dizzy, they are the prime force for the success of this date. Kenny Clarke (a Paris resident) of MJQ fame is on drums, with Humberto Canto on congas. The extra dose of percussion comes through strong on Manteca and Fiesta Mo-Jo - both Gillespie originals with a Latin feel. Johnny Griffin adds tenor sax to Fiesta, Manteca, Brother K & Wheatleigh Hall - four extended tracks. Dizzy shines - everywhere. Rather than a tight, polished session, this music generally has a loose - good time, live feel.

An extra note - Prestige's pressings are among the best in this country - French pressings are among the worst in Europe. The conclusion - this package is a deal.

super twofers

Dizzy Gillespie / The Giant
Milt Jackson / Opus de Funk
Gil Evans and Tadd Dameron
Sonny Rollins / Saxophone Colossus
Jam Session in Swingville / Featuring Coleman Hawkins, Pee Wee Russell
Piano Giants, Vol. 1

Dizzy recorded two albums in Paris in April 1973 for the French America label. They were released as The Giant & The Source, and this Prestige release makes them available to you in one package. Anyone who's heard Dizzy knows that he's a giant. Anyone who hasn't, is missing out on a chunk of jazz history and should strive to become familiar with the man who has influenced most every jazz trumpet player alive. (and a good number that aren't.)

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JULIAN PRIESTER - LOVE, LOVE - ECM 1044
Those who enjoyed the music of Herbie Hancock’s group from Mwandishi thru Sextant should check out this one. Priester and Pat Gleeson are the only ex-Hancock people in attendance, but they are largely responsible for this music. There are five tunes here - 4 by Julian, 1 from Bayette - and I might add that the album offers a wider variety of instruments and ideas than did the Hancock discs. As an instrumentalist, Priester deserves more credit than he has been given.

PRESTIGE TWO-FERS
A name that would pack any club nightly is Milt Jackson, who is well documented on Opus De Funk (P-24048). Fine music from 4 of Bag’s sessions in ’54, ’55 and two in ’62. He is backed on the early dates by Horace Silver, Percy Heath and Kenny Clarke (’54) or Connie Kay (’55). The ’62 dates feature Kenny Dorham or Virgil Jones, Jimmy Heath (all but two cuts) and a rhythm section of Flanagan, Carter and Kay. Sides 3 & 4 are a complete re-issue of Invitation (Riv. 446).

Semi-Big Band music, replete with melody, is available on The Arrangers’ Touch (24049). This release offers the compositions of Gil Evans & Tadd Dameron performed by their respective bands. Record 1 is a re-issue of Gil Evans Plus Ten (1957) with Willie Ruff, Lee Konitz, Steve Lacy, Paul Chambers and others. Among the people heard on the two Dameron sessions (’53 & ’56) are Clifford Brown, Gigi Gryce, Benny Golson, Percy Heath & P. J. Jones; and K. Dorham, Sahib Shihab, Cecil Payne and Shadow Wilson.

Sonny Rollins Circa 1956 is heard on Saxophone Colossus (P-24050), sides 1 & 2 being a re-issue of the original album of the same title with Tommy Flanagan, Doug Watkins and Max Roach. It contains the classic Rollins tune St. Thomas. As good as that record is, the real treat is side 4 - 20 minutes plus with Clifford Brown, Richie Powell and Max Roach (orig. Sonny Rollins Plus Four). Great Music.

Two Prestige/Swingville albums from 1961 are contained in Jam Session in Swingville (P-24051) featuring Coleman Hawkins & Pee Wee Russell. Hawkins & Russell, who come from very different backgrounds, transcend the classification limits set by listeners and critics alike - delivering warm, happy music in a 9 piece format. It swings, flows and drives. In short - a good time jam session.

Piano Giants Vol. 1 (P-24052) covers the period from 1945-1974. It is impossible to accurately cover 29 years of the evolution of jazz piano in two records. With a few exceptions, the titles included are representative examples of the works of the featured pianists. Some artists, of course, were left out - but with what one label has to work with (along with the help of some others) the results are as good as could be expected. Extensive liner notes make this album a good educational package in addition to the enjoyable piano music.

Thus far, Fantasy/Prestige/Milestone has issued 53 twofers on the Prestige label alone.

COLUMBIA RE-ISSUES
More Duke Ellington material has been released with The World Of Duke Ellington Vol. II (KG 33341). This set covers the period from Dec. 1947 to May 1951. Seven band variations and four vocalists - including Al Hibbler are heard. Although there is only a span of 3-1/2 years, a lot of ground is covered. Hopefully, Vol. II is not the end of this series.

Many collectors will welcome the release of two Claude Thornhill recordings - The Memorable Claude Thornhill (KG 32906). Thornhill, whose bands included such people as Bill Barber and Lee Konitz, was known as a pianist, bandleader, composer and arranger; as well as his unique use of instruments such as clarinets and french horns. Great mood music. Both releases are two record sets.

COLEMAN HAWKINS/BUD POWELL - HAWK IN GERMANY - BLACK LION 159
I have a hard time trying to understand Audio-Fidelity’s scheduling for releasing Black Lion material ( & ENJA for that matter). This live 1960 recording should have been given top priority - not held for two years. Now that its out, its worth looking into. All but one cut on side one features the Bud Powell Trio - Oscar Pettiford on bass & Kenny Clarke on drums. The remaining four tunes find the trio joined by Hawkins. Its a spirited performance and includes the Hawkins repertoire standard - Stuffy. The only member of this group still alive is Clarke. Pettiford died shortly after this date making this recording as important as it is enjoyable.
CHOICE - The Do-It-Yourself Label

In an old ocean-side home in Sea Cliff, Long Island, two dyed in the wool jazz lovers conduct a business known as Choice Records. They are Gerry & Pat MacDonald - they have a recording studio in their living room, and have produced eight albums to date.

Choice 1008 is a Buddy DeFranco quintet album - 'Free Sail.' I heard this before hearing DeFranco live at the Statler and the music here took me by surprise. The DeFranco sound is much more contemporary than many people might suspect due to his long association with the Glen Miller Orchestra. Check out 'Free Sail,' 'Free Fall & Threat Of Freedom PT. I-IV,' the latter two being originals from Victor Feldman (who is heard here on acoustic & electric pianos) & DeFranco. Guitarist John Chiiodini was with the quintet here last month and is a gifted soloist. Buddy’s clarinet often sounds like a soprano sax - adding to the up-to-date sound. This album is a must for everyone who saw DeFranco and liked what they heard.

The incredible Toots Thielmans is at his best on 'Captured Alive - Choice 1007.' Toots plays only the harmonica here backed by pianist Joanne Brackeen, Cecil McBee and Freddie Waits. Thielmans is a genius on that instrument and will knock you out doing tunes such as 'Giant Steps,' 'Airegin' & Duke’s 'Day Dream.' Also included are two Brackeen originals, and 'Never Told You' - a tune he recorded with Quincy Jones. This is Toots at his best - casual, playing from his soul. Through Toots the harmonica becomes regal.

A collection of six standards is on the menu for 'Zoot Sims' Party - Choice 1006.' Jimmy Rowles, Mickey Roker & Bob Cranshaw provide the rhythm for this relaxed session with Sims on tenor and soprano. To summarize the music in one word - it swings. This is Sims in the comfortable quartet format many of you have experienced live in Toronto. Now you can hear it anytime.

The above-mentioned Victor Feldman is back, this time with his own disc - 'Your Smile - Choice 1005.' Tom Scott - flutes, alto & tenor, Chuck Domanico - bass & John Guerin - drums join Feldman (piano and vibes) for this live recording of a Los Angeles performance. Scott shows more talent than on his own discs which are geared towards the pop charts. There is a lot of South American influence here and no shortage of spirit or fire. Included is 'Seven Steps To Heaven' - a Feldman composition recorded by Miles ("Miles changed the bridge and became the co-composer" - says Leonard Feather). Feldman has worked with Davis, Cannonball, Peggy Lee & Benny Goodman among others. A good variety, great feel and loads of rhythm.

It may seem strange to you that the total output of a company is excellent. It seemed that way to me at first as well, but when someone starts a company like Choice, without enormous financial backing - there is no room for a record anything short of top shelf. The same is true of the pressings - each one of these was perfect, free of surface noises and scratches.

Check all the area's major stores for the Choice line. If you have no luck finding the record(s) you want, send $5.98 per album to Choice Records, 245 Tilley Place, Sea Cliff, New York 11579. The Mac-Donalds will promptly fill your order. Tell them you read about their product in the Jazz Report.

Due to space limitations, the rest of the Choice line will be reviewed in the May issue.

TRIP - APRIL RELEASE

Trip continues to pour out the Mercury-Emarcy discs for their collectors series; the first this month being yet another Clifford Brown & Max Roach record - 'Jordu' (5540). This one has Harold Land on tenor and contains Brownie's famous 'Daahoud.' Again - all the recordings by Brown-Roaech (or just Brown) are as
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important as they are good. You can’t miss.

We Free Kings (5541) finds Roland Kirk playing
his ass off - pure music - no raps or messages.
Richard Wyands or Hank Jones are on keyboards,
Art Davis and Wendall Marshall on bass and Charlie
Persip is on drums. The year was 1961.

A 1954 record by Paul Quinichette - The Vice
President (5542) features people as Kenny Drew, Joe
Newman, Buck Clayton, Freddie Green, Al McKibbon
and Count Basie. As expected - it swings. Organ is
most often the keyboard used here. Quite a difference
from one of my favorites - “Quinichette & Coltrane”
(Prestige).

Recordings from the old Keynote label appear on
Alto Artistry (5543). The altoists in mention are
Benny Carter (with Arnold Ross), Willie Smith & Pete
Brown. The 1945 Smith session contains some fine
guitar work from Les Paul. I enjoy this one more with
each listening.

Jam Session (5544) is among the best records
Trip has re-issued. How could it be less than great
with Clifford Brown, Maynard Ferguson & Clark Terry
on the front line, with Ritchie Powell, George Morrow
& Max Roach as a rythym section. We can’t forget
Junior Mance, Herb Geller & Harold Land, or Dinah
Washington - who is heard only on Darn That Dream.
Two extended cookers and two ballads. The solo
sequences are listed.

Big band fans will be interested in Terry Gibbs -
Launching A New Band (5545) & Woody Herman - 1963.
The Herman disc has the most fire, but each fares
well. Woody’s band here includes Bill Chase, Gibbs’

has locally well-known trombonist Frank Rosolino, &
Mel Lewis.

Two exceptional quintet dates are Joe Newman -
At Count Basie’s (5546) & Al Cohn/Zoot Sims - You
‘N’ Me (5548). The first contains fine work from New-
man, Oliver Nelson & Ed Shaughnessy - recorded live
in 1961. The AC/ZS date is a gas - the group includes
Mose Allison, Osie Johnson & Major Holley - whose
bowed bass/vocal on Angel Eyes has got to be heard.
Each record is a good buy.

The tenth & last record in this release is Elling-
tonians (5549) featuring the groups of Rex Stewart,
Billy Taylor, Barney Bigard & Juan Tizol - recorded
in 1944-46. These too were Keynote dates.

At this rate, there should be 10 more next month.

BOOTY - VARIOUS ARTISTS - MAINSTREAM 413

Another album of left-over material from various
dates (the last was Jazz - 408). These six tunes are
from dates by Charles Kynard, Dave Hubbard, Roy
Haynes, Blue Mitchell & Chas. Williams. There is
some good music here - like Williams’ group on
Willow Weep For Me & Hubbard’s on Spring Can Really
Hang You Up The Most. The Haynes cut - Roy’s Tune
gets boring due to being repetitious and the rest are
lightweight renditions of popular tunes. Easy listening.

LEE KONITZ - SATORI - MILESTONE 9060

It’s been a long while since Konitz’ previous re-
lease Spirits; and, although I’m not familiar with that
album I find this an improvement over the earlier
Piecemeal. The music on Satori is an interesting
fusion of bop and Avant-Garde. It is interesting that
half the quartet - Konitz and pianist Martial Solal are
from the old school (they were born two months apart
in 1927); and, the other half - Dave Holland and Jack
DeJohnette are highly respected among the new wave.
Age makes no difference here as they play together
on even terms - no one dominates. This is the kind
of album that grows on you with each listening.

DUKE JORDAN - FLIGHT TO DENMARK - STEEPLE-
CHASE 1011

Among the latest releases from the small Danish
label is this Duke Jordan Trio recording. For the
most, its a set of slow or medium tempo standards
and originals. No Problem is a pretty, lyrical piece;
written by Jordan for the French film Les Liaison
Dangeres in 1959. Standards are Here’s That Rainy
Day, Green Dolphin Street, How Deep Is The Ocean
and Everything Happens To Me, Glad I Met Pat and
If I Did-Would You? Are both Jordan originals; the
first, in 3/4 time, is opened with phrases from a
Danish ballad. The title tune picks up the tempo and
includes solos from bassist Mads Vinding and drummer
Ed Thiagpen. Vinding is among the top in his country
on his instrument, and Thiagpen is well known here
having recently worked with Oscar Peterson and Ella
Fitzgerald. Jordan - a boppianist - has recently begun
recording again after a lapse of a decade. His style
might best be explained as beautiful, with no shortage
of melody.

Flight to Denmark is available for $5.98 postpaid
from Coda, Box 87, Station J, Toronto M4J 4X8,
Ontario, Canada.
SHAMEK FARRAH - FIRST IMPRESSION - STRATA-EAST - 7412

Alto saxophonist Shamek Farrah has come up with an excellent debut album. He uses a quintet on side 1, and septet on side 2. Both groups include Norman Person on trumpet, who blends well with Shamek in the ensemble passages. All the soloists display technical and lyrical prowess in their solos, and there is never a lack of inspiration. This album is highly recommended to anyone who likes the music of Dolphy, 'Trane, Joe Henderson, etc.

LONNIE LISTON SMITH AND THE COSMIC ECHOES - EXPANSIONS - FLYING DUTCHMAN 1-0934

The liner notes on this album describe the music as possessing a quality of "sensuous serenity", and I couldn't agree more. The music has that same peaceful, serene quality that can be found in much of Pharoah Sanders' work, with the same textured, sparkling percussion, setting the mood.

Lonnie does some very tasty piano work, and also adds "electronic keyboard textures", which sound like either a mellotron or an Arp string synthesizer, but really makes for a good mood-setting background. Cecil McBee is especially strong on bass, and the percussionists are excellent.

If you haven't got into Lonnie's work, but enjoyed the sort of stuff that he did with Pharoah, then I strongly suggest that you pick up on this album.

RCA EMPTIES THEIR VAULTS

RCA records has begun to open their vaults and re-release jazz recordings. The program was kicked off with a release of THE BRIDGE by SONNY ROLLINS (APL 1-0859). The Bridge is among rollins' all-time best recordings - dating back to early 1962; just after two years of self-imposed retirement. The pianoless group was comprised of Rollins, Jim Hall (g.), Bob Cranshaw (b.) & Ben Riley on H.T. Saunders (d.). Among the 6 tunes here are God Bless The Child, the title track and Without A Song. This album belongs in every jazz collection.

Phase two of the re-issuing campaign is the resurrection of the famous BLUEBIRD label of the thirties and forties. Jazz fans will be most interested in BENNY GOODMAN - The Complete Goodman Vol. 1 - 1935 (AXMZ - 5505), & WILLEBRYANT & JIMMIE LUNCEFORD And Their Orchestras (AXM2 - 5502) (1934-36). The recordings are clean considering their age and the fact that they were remastered from 78s. Some of the people on the Bryant/Lunceford discs are Benny Carter, Joe Thomas, Ben Webster & Teddy Wilson. A good move from RCA, who say there'll be many more.

JOE HENDERSON - CANYON LADY - MILESTONE 9057

Canyon Lady is a pretty, lyrical big production album, and a bit of a reversal of what he had to say on his previous Elements. Joe's composition Las Palmas comes the closest to sounding like his music. The rest of the album sounds like a Louis Gasca date - Gasca arranged the album, plays on it, and many of the same musicians are here (not) that were on Louis' Fantasy album of late last year.

In short - everyone plays well, the music is pleasing to the ear and the record will probably sell more copies than his previous discs. Out of a love of the man's music, I hope that the sound projected here is his own decision and not a result of the bad reviews given Elements. Joe is great, he can play anything with anybody - but there's not enough of himself here.

JAZZ PIANO QUARTET - LET IT HAPPEN - RCA APD 1-0680

A unique album. Four piano players - all one time members of various Benny Goodman groups - who can turn on crowds by themselves, gathered together with four grand pianos. Hank Jones, Marian McPartland, Dick Hyman and Roland Hanna exchange thoughts, moods and ideas - creating full, beautiful music. The

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"Her sheer inventiveness is frightening; her ideas, ceaseless. She is a pianist who has moved into her own, into a special realm."
Whitney Balliett: Jazz Critic The New Yorker

"Marian was always an exquisite piano player, but now there is this fire . . . "
Howard Schneider, The Washington Post

Marian McPartland: When she plunks down at the keyboard, she sets the room swaying and rocking. To sets of Duke Ellington blues, Alec Wilder greats. Bacharach tunes and Lennon/McCartney hits.
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material is from Scott Joplin to Herbie Hancock (Maiden Voyage) to Stevie Wonder. There have been many fine solo & duo albums lately, and this piano quartet is right up there as well.

what's happening

Refer to last month's issue for radio listings.

STAN KENTON - Friday, April 11 at the Hearthstone Manor - Dick Rd. 9-1.
WILL ALGER'S JAZZ BAND - Fieldstone Manor (Lockport) Fridays 9:30-1:30, Saturdays 10-2.
MARIAN McPARTLAND - at the "Downtown" Room - Statler Hilton. See ad.
CIRCLE OF FIFTHS - at the Plaza Suite - Saturdays 9-1.
JAZZ QUARTET at the NO-NAME BAR - Elmwood & Bidwell. Sundays 3-7.
MORGAN STREET STOMPERS - Dixieland Band at Jafco Marine Rest., 2192 Niagara St. Fri. & Sat. nights.

TORONTO

ANTHONY BRAXTON & DAVID HOLLAND - April 12 & 13 at the A Space - 85 St. Nicholas St. Phone 416-929-5065.

All Time Sound Effects Orch. - at the Ontario Art College Auditorium on McCaul St. - April 17 - 1 PM. Presented by the Canadian Creative Music Cooperative (C.C.M.C.). Tickets - 929-5065.
BOURBON STREET - Buddy DeFranco, Sam Noto. See Ad.
GEORGE'S SPAGHETTI HOUSE - 290 Dundas St., E. - various local jazz artists.
ROCHESTER
WINE PRESS - 1730 N. Goodman St. - Spider Martin every Wed. from 9:30. $1 Adm. after 8:30.

NOV. 21 WAS BACH'S BIRTHDAY
And in the University of Toronto's Convocation Hall there was a quiet celebration.
Keith Jarrett played and prophesied, mesmerized and purified. Through the endurance of the first half and the simplicity of the second, Jarrett praised greatness with the hands of an artist.
Greatness makes you hungry for more - but he asked us to digest what we had already heard. We did - and we left - full.

C.E.