news

The latest addition to the club scene is “A Touch of Class” on Dewey St. - once known as the “C Lounge”. Grant Green was in last month followed by Zimbabwe.

Fantasy/Prestige/Milestone has put together a catalogue of all their “twofer”s on the three labels. You can get one free of charge by sending to: F/P/M at Tenth & Parker Sts., Berkeley, California 94710.

Next time you go to the Statler, be on the lookout for the questionnaire on your table. They want your advice for future bookings. Some of the artists you’ll find listed are Kenny Burrell, Carmen McRae, Earl Hines and Oscar Peterson.

The No Name Bar on Elmwood has been presenting jazz on Sunday afternoons for a month now. The turnout has been so great, that they will be presenting the music on Tuesday nights as well. The music is great, the atmosphere is mellow. Check it out - you’ll be back for more.

Joe Sanders was the winner of our March “Name the Buffalo” contest. His was the first entry with the name “Buffalonious”. We were pleased with the response, and more contests are in the offing.

live music review

Marian McPartland’s trio was outstanding during their stay at the Statler. Her repetoire included such tunes as April In Paris, Satin Doll, Freedom Jazz Dance and Spain. She’s a great pianist, versatile, and in our opinion the best the Statler has had to date.

New Wave is back from New York and sounding better than ever. They’ve made a few changes - all for the good, and communicate much better with each other and the audience. See “What’s Happening” for their itinerary.

bulletin board - stan kenton clinic

The campus of York University in Toronto will be the setting for Canada’s first Kenton “Jazz Orchestra in Residence” Clinic. It will run for a week - July 13-18 and the courses of instruction will include: Individual & Group Instruction on sax, flute, trumpet and flugelhorn, trombone, bass trombone, tubas, piano, guitar, string and electric basses and all percussion instruments; Concepts of Jazz; Rehearsal Techniques with daily rehearsal of big band ensembles; Jazz Theory - beginning and advanced; Educators Seminars in Jazz Education - 12 to 15 hours on basic teaching techniques, arranging, jazz styles, new music reading sessions, etc.

Tuition for students is $120; for educators $60; plus $65 each for room and meals. If you are interested, act now. Enrollment at all clinics is limited. Send for more information and an application form to Kenton Canada ’75, Thomas A. Stewart Secondary School, Armour Road North, Peterborough, Ontario K9J 7B1.

Andrew White III is a versatile musician, proficient on the saxophones, oboe, French horn and electric bass; a composer, arranger, conductor, lecturer, and president of Andrew’s Music Enterprises for which he has recorded 13 L.P.s of his music. You may have heard him with Stevie Wonder, the American Ballet Theatre Orch., The Fifth Dimension, the Off Broadway Show Hair, with any one of several Motown artists, Otis Redding, Stanley Turrentine or with his own quartet. He played French horn and electric bass with Weather Report (I Sing The Body Electric and Sweetnighter) and was a strong voice as the solo horn on McCoy Tyners Asante album on Blue Note. White has received a Bachelor of Music Degree from Howard Univ. in Music Theory, and has been the recipient of several fellowships and grants, including two Rockefeller Foundation Grants to the Center of Creative and Performing Arts at the S.U.N.Y. at Buffalo for 1965 and 1966. Many may remember him for his work with the J.F.K. Quartet of the early ’60’s. In short, at 32 White has been around. Although his name may not ring a bell for everyone - he is no stranger to the music.

Andrew’s latest contribution is a huge collection of John Coltrane transcriptions - 209 transcribed improvised solos. As a result, he was commissioned by the New York Jazz Repertory Company to arrange, conduct and perform a concert in Carnegie Hall in March 1974. He was commissioned by the Collective Black Artists of N.Y. to produce the Coltrane Commission on a larger scale in Town Hall on April 19 of this year, and
Univ. of Mass. at Amherst on April 24.

Hopefully, you now have a good idea of his background and are ready to dig on some of his albums, which you can obtain by mail from his Washington, D.C. home.

The first is Andrew Nathaniel White III - AM-1, and is a solo effort. He is heard on alto and tenor, oboe and English horn. Through overdubbing he plays alto, piano and bass on Theme - a selection found at the beginning and/or the end of most of his albums. Compositions are by White, Wayne Shorter, Bach and Tchaikovsky and each one is easy to absorb.

One of his finest is Live At The New Thing - AM2, which is a two record set in trio and quartet settings. All but one tune finds White in the company of Gene Rush on piano, Steve Novosell on bass and Eric Gravatt on drums from 2 sessions in '70 and '71. Woody'n't You was recorded in Buffalo at Norton Hall on Dec. 14, 1965 with Beull Neidlinger and John Bergamo. The music is consistent, straight jazz with Gravatt on drums from 2 sessions in Bergamo. The music is consistent, straight jazz with tunes by White, Shorter, Les Baxter and Gillespie. Thoughts flow and energy builds - a truly worthwhile album.

Andrew White Live in Bucharest AM-3 contains two extended versions to Good Luck, Next!, and two shorts one of which is Miles Davis' Circle. The Bucharest version of Next! is poorly recorded - so bad that the cymbals often sound like garbage cans lids. However, the music is excellent and in a short time you overcome the quality of the recording in favor of the music. The second version was in the studio and the quality of the music and the recording is equally high. Each is an intense sax - drums - duo - extravaganza with Bill McCullough or Eric Gravatt.

Who Got De Funk AM-4 is a more commercial session with Rudy Stevenson on guitar and flute, Montego Joe - Latin percussion, Mel Lee - drums and Jocelyne White - spoken word. Perhaps commercially saleable is a better term, as the title tune is "funky" but without a "canned horn section". Day by Day is light and pretty, as is Smilin' Jane. Side two contains a bit of everything including poetry readings by Jocelyne. A good variety.

The fifth is Passion Flower AM-5 and was reviewed in the March issue - no more need be added here.

Songs For A French Lady A-6 brings back the same quartet as on Passion Flower - Kevin Toney, Steve Novosell and Keith Killgo, on side one. Its all rather light and melodious until the break neck version of Coltrane's Moment's Notice. Excellent. Side two contains a Concerto For 16 Instruments (oboes, English horns, clarinets, alto and tenor saxophones and piano) all played by White via overdubbing. Theme is similar in instrumentation but without clarinets or alto saxes. Andrew's classical nature shines forth here.

Theme has at last been used as an album title (AM7). The same personnel and instrumentation is here that is heard on Passion Flower and French Lady, but the program is more intense. White, on tenor, solos with inspiration and fire throughout. Especially notable is Andy's Alto Sax - a tour-de-force excursion that suddenly turns into a mellow, airy ballad - Wayne Shorter's Contemplation - with a crystalline flow of melody. Theme is one of White's best and is highly recommended (so is Passion Flower).

We have more White albums to review - all of them recorded live at the Foolery in Washington, D.C. The six above are enough for you to ponder over for now. We'll publish the Foolery reviews next month; if your interest is aroused and you send for an album now - chances are that by that time you'll be an avid Andrew White fan and eager for more.

To obtain Andrew's music, send $5 ($6.75 for AM-2) per record to Andrew's Music, 4830 South Dakota Ave., N.E., Washington, D.C. 20017.

As Andrew says - "All Andrew's music is good for you".

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recordings

SONNY FORTUNE - LONG BEFORE OUR MOTHERS CRIED - STRATA-EAST 7423

Best known for his work with the groups of McCoy Tyner and Miles Davis, Sonny Fortune has now come forth with an impressive debut album. Trumpeter Charles Sullivan, pianist Stanley Cowell, bassist Wayne Dockery, drummer Chip Lyle and three percussionists assist Fortune who plays alto and soprano saxes and flute. The album follows in the Strata-East "pure jazz" tradition, and Fortune dedicates a song to each of his major influences - Coltrane and Shorter. A high point is the 15 minute title track with Sonny blowing soprano and the percussionists playing a major role. You may have to look hard for this, but its worth it.

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This Carnegie Hall performance, started as a nostalgic effort to bring together Jazz stars of the 1950's to play some oldie but goodies, but turned out to be one of the years most exciting Jazz performances.

Thanks to the foresight of CTI it is all on record--Gerry Mulligan and company dominate the performance with totally outstanding performances. Of course with Bob James and Ron Carter in the rhythm section one can hardly go wrong. Mulligan's best is heard on K-4 Pacific and on his very beautiful composition--Song For Strayhorn, his tribute to the late Billy Strayhorn.

Of course Mulligan is always at this best, in any musical environment. When Chet Baker joins Mulligan to play their old classics from the original 1950's quartet something amazing happens. We again learn that good Jazz can never be dated. The sound is anything but old, Baker's playing of My Funny Valentine renews his rights to that song for the next one hundred years. (His original recording twenty years ago was considered a classic.)

Take a listen to the fire Baker plays with in Bernie's Tune. The interplay between Baker and Mulligan is nothing short of incredible. One would never guess the two hadn't played together for almost twenty years.

This performance at Carnegie Hall was a one night stand, and what a night. As you can hear from the applause they brought the house down. M.L.

FIRE, FURY AND FUN - STANKENTON ORCHESTRA CREATIVE WORLD ST 1073

This latest Creative World release finds Kenton's band in an unusually relaxed form. The precision is there as always, but the soloists do a lot more stretching out.

One of the most memorable tracks is one called--Roy's Blues which spotlights Roy Reynolds on baritone sax. He gets a very big sound from his horn and plays with flexibility not to often heard on that instrument. Hogfat features Tony Campise on flute and assorted mumbles on a very downhome blues.

There is a percussion cut called--Ramon Lopez which oddly enough features Ramon Lopez on congos.

The leaders beautiful piano playing is heard on two ballad tracks Montage and Quiet Friday. All and all a very fine album.

TEDDY EDWARDS - FEELIN'S - MUSE 5045

Tenor-man Edwards, who hasn't had an album since It's All Right! - a fine (still available) Prestige date of 7 years past, has come back with this laid back, good-time set. His sound is warm with a big tone, slightly similar to Gene Ammons. Conte Condoli on trumpet shares the front line with the leader, Dolo Coker, Ray Brown & Frank Butler make up the rhythm section, and Jerry Steinholz is added on congas and percussion. There's a good variety on this disc, some rockin' blues, Mexican flavorings, ballads and a touch of humor scattered about. Basically, it's a down to earth session from a man who deserves to be back in the light.
OSCAR PETERSON - TRACKS - BASF 20879

Should you have any doubts as to whether Oscar Peterson can be as amazing in a solo context as he is with a trio - give a listen to this. You'll find the same excitement, speed, color, ideas and everything else that makes him a great pianist. Playing solo is nothing new for Peterson, but he grows so much better with age that his earlier solo works just don't compare. He has chosen some oldies - Hunysuckle Rose, Just A Gigolo and Basin Street Blues; an original - A Little Jazz Exercise; and the recent Thad Jones composition A Child Is Born. You'll find that each of the ten performances will command your attention, and the record ends far too soon.

FREDDIE HUBBARD - POLAR AC-CTI 6056 S1

As was the case with Stanley Turrentine's "Sugar Man", this is a collection of unissued cuts from various sessions. Hubert Laws and Ron Carter are on hand for all six cuts. Geo. Benson is on all but Son of Sky Dive, a 13 minute sextet rendition of the String-Laden Sky Dive released in '73. Hubbard doesn't handle People Make The World Go Round with as much charm as Grover Washington, but it comes of well nonetheless. Over repeated listenings, it's the title cut, Nat Adderley's Naturally and Son of Sky Dive that make the album worthwhile. If you liked Hubbards previous CTI output, you'll like this as well.

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THE SOUND OF ADS AND BRAUN
JIMMY SMITH - PAID IN FULL - MOJO 12828

While still trying to forget Smith's last album, Black Smith (worse than poor); I had low expectations of this one. Foiled. While this is no jawbreaker, it is what might be considered a typical Jimmy Smith Quartet session. Smith shares solos with guitarist Ray Crawford - obviously a Wes Montgomery disciple; and his left foot is replaced by bassist Larry Gales. Buck Clarke - congas and perc. and Donald Dean - drums round out the group. Blues is the word here and Smith knows how to do it when he wants to. In this case - he wants to. Of the 4 selections, Killing Me Softly is below par - it just doesn't go anywhere. Can't Get Enough gets funky and dances along nicely. The title tune and Bro' Pugh are medium, down home numbers - Smith gets down to business.

Paid In Full is on Jimmy's own label and is available from Mojo Records, Suite 418, 6355 Topanga Canyon Blvd., Woodland Hills, CA; if not locally.

BENNY GOODMAN - SOLID GOLD INSTRUMENTAL HITS - COLUMBIA PG 33405

Goodman fans should be on the watch for this "twofer". The package contains 18 instrumentals and two vocal recordings with Peggy Lee and Dick Haymes. Although labeled "previously released material", collectors will find alternate takes of Superman, Clarinet A La King, My Little Cousin and Time On My Hands. All the selections are Goodman "hits" and were recorded from 1940-45. How lucky we are to be living in the age of re-issues.

HAROLD VICK

Two albums have been released this month for Harold Vick (tenor sax and flute).

Commitment - Muse 5054 is a sextet session with Malcolm Reddick - guitar; Walter Bishop - piano; Ben Tucker - bass; Mickey Roker - drums and Vic Feldman - vibes. Four of the seven compositions are Vick's, and the overall sound of the album is lyrical. There is rhythm - plus, the result of the piano-vibes-guitar format. Vick has a deep, heavy tenor tone, and a sound similar to Yusef Lateef on the flute. The Jimmy Heath tune A Time And A Place fits in well as Heath (like Vick) has a keen sense of melody. It's an album that's easy to enjoy for anyone who likes good music.

Don't Look Back - Strata-East 7431 brings you closer to the real Harold Vick. He composed and arranged each of the six tunes. The same lyricism prevails, but the music is much more unique and up to date. There are several instrumental formats, but some of the included musicians are Virgil Jones - trumpet; Geo. Davis - alto flute and guitar; Kiane Zawadi - euphonium; Joe Bonner - piano; Sam Jones - bass and Billy Hart - drums. Vick is heard on tenor and soprano saxes, C and alto flutes and bass clarinet.

While both albums are at a level above average, I find that, in my case, Don't Look Back has been making more trips to the turntable. However, there's a good chance that if you buy one, you'll soon want the other.

WALTER BISHOP, JR. - SPEAK LOW - MUSE 5066

Bishop worked with Art Blakey, Miles, Bird, Jackie McLean and many others in the '50s; Curtis Fuller, Terry Gibbs, etc. in the '60s. This is a re-issue of the jazztime album (same title) recorded in 1961. Its a trio date with Jimmy Garrison and G.T. Hogan and is worthy of your attention. Bishop is a disciple of Bud Powell and plays here with a percussive style. Standouts are Milestones and Speak Low. Recommended mostly for trio fans.

PAT MARTINO - CONSCIOUSNESS - MUSE 5039

There is a certain mysteriousness surrounding the voice of Pat Martino's guitar. That feeling is compounded when one watches him perform, or even gazes at the photo on the jacket of this album. Martino has loads of talent and speed, and has recently been gaining widespread popularity. Consciousness is an extension of his earlier Live album, but more together. He burns on Impressions, rocks on the title track (from Eric Kloss's Prestige album of the same title), cooks through Benny Golson's Along Came Betty, is sweet and mellow on the gorgeous ballad Willow and burns again on On The Stairs. In addition, each side ends with a short piece for solo guitar.

His rhythm section is 3/4 of Catalyst, an excellent (Muse) group in their own right. They've been with him for quite some time and compliment him supertatively.

I thank Martino for a commendable album. The engineer should have fed more treble into the recording; but then, you can easily adjust that. Its the music that counts.
Two exquisite duo albums are available by Chuck Wayne & Joe Puma - Interactions (Choice 1004); and Eddie Daniels & Bucky Pizzarelli (1002). Wayne & Puma are both guitarists - and fellow guitarist Jim Hall says of them "what the two of them do here is at a level where the men are rapidly separated from the boys". I have no arguments with that statement. Wayne & Puma have been around a long time and their solos, interplay and sensitivity on this record is proof. Bucky Pizzarelli plays rythym guitar backing the solos of Eddie Daniels (flutes, clarinet) on A Flower For All Seasons (Choice 1002). They cover many styles - jazz, bossa-nova and classical. Daniels plays flute on side 1, mostly clarinet and bass clarinet on side 2. The title tune was written by pianist Roland Hanna for this album. Both of these duo albums are highly recommended for anyone who enjoys music such as that of the Ruby Braff-Geo. Barnes Quartet, Jim Hall-Ron Carter duo, etc.

Speaking of Roland Hanna, he's back with a solo piano disc Sir Elf (Choice 1003). This is the first solo album from the pianist who has gained wide recognition through his work with the Thad Jones-Mel Lewis Orchestra. Hanna handles the solo format with ease, delivering a personable performance creating an intimate, small, quiet night club atmosphere. Among the 8 short selections are jazz standards - There Is No Greater Love & Walkin', the pop hit Killing Me Softly and an original - Morning. As a solo piano effort, this is several cuts above average.

The album that kicked off the Choice label in Dec. '72 is Music For People, Birds, Butterflies & Mosquitoes by the Jimmy Giuffre 3 (Choice 1001). Giuffre plays flute, clarinet and tenor sax on a collection of twelve short adventures in airy improvisation. The music is often light, always alive. Many people have been wondering what Giuffre has been doing of late. Well, he's still around and playing better than ever. His colleagues here are Kiyoshi Tokunga on bass and Randy Kaye on percussion. They do more than give him support as this is without a doubt a group effort.

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.

EVANS & TURRENTINE

Two records came in late last month, both from fantasy. The first is a superb duo effort from Bill Evans & Eddie Gomez titled Intuition (F-9475). It is among the best Evans in recent years and if you enjoyed Tokyo Concerts, you'll like it. He plays acoustic and electric pianos doing old and new material. Gomez is a great bassist and their long association together is evident.

In The Pocket (F-9478) is from Stanley Turrentine and is very similar to his last release Pieces Of Dreams. Gene Page returns as arranger/conductor. The material is "pop-ish" with strings and voices and Stanley does all the soloing.
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what's happening

buffalo area
Jackie & Roy; Sylvia Syms - at the Statler plus Tony Bennett on May 16. See ad.
Jazz Quartet at No Name Bar - see ad (pg. 7)
New Wave at the Speak 1919 Whirlpool Ave., Niagara Falls, N.Y. May 6-9 & 13-16. Also Sunday afternoons at Mulligans on Hertel.
John Heartman & Circle - at the Ontario House, 920 Ontario Ave., Niagara Falls, N.Y. Phone 282-9877 for information.
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rochester
TOP OF THE PLAZA (Midtown Plaza) - The Ellington Orch. Wed., May 14 at 9 P.M. Adm.: $3.50 dining room, $2.50 lounge.
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BOURBON ST. - 180 Queen St., W. - Benny Carter, Chuck Wayne & Joe Puma, Eddie "Lockjaw" Davis. See ad. Jim Hall follows.
EL MOCAMBO - 464 Spadina Ave. - Charles Mingus May 12-17; Sonny Rollins May 19-24. Music from 9:30 - Cover charge.
CANADIAN CREATIVE MUSIC COOPERATIVE (C.C. M.C.) presents a concert on May 24 at 3 P.M. at Trinity Church - Queen & Church St.
COLONIAL - no information at presstime. Phone 416-363-6168.
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Post Script
Regarding the Buff State Jazz Festival - what can be added to what was said on stage by the groups of Burton, Burrell, Farrell & Hubbard? The BJR congratulates Paul Samulski & his crew and all musicians for the "Unforgettable Day of Jazz" and we hope it is only the first of many. Thanks!