WORLD JAZZ ASSOCIATION

Jazz Fans - our time has come.

Jazz now has its own official, non-profit organization, formed by major representatives of the industry at an April convention in Los Angeles.

The purpose of the WORLD JAZZ ASSOCIATION is the bringing together of the "artistic and commercial aspects of Jazz to promote the present, the future and to recognize the past contributions to the world of Jazz."

Hal Cook, retired publisher of Billboard was elected President. Other board members are Bob Summers, Leonard Feather, David Pell, Paul Tanner and John Levy. Benny Carter, "Dizzy" Gillespie, Norman Granz, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach and Dick Schory are Vice Presidents.

Patterned after the country music association (which helped in the formation of WJA) the WJA will be governed by a Board of Directors.

Among the projects now under way are:

- Working to get more Jazz programmed on both commercial and public radio stations.
- Developing an all-industry record and tape package.
- A current idea is a 3-record set with a 12 page booklet on "The Best of Jazz from Then till Now".
- Membership benefits are being investigated, such as a basic jazz package of 10-50 LP's at a special price. Also, a jazz travel club for air travel to Newport, Monterey, Montreux and other festivals.
- A formal newsletter will be sent to all members when funding is established.

A major goal of WJA is to acquaint the general public with jazz and do away with the bad image a large number of Americans have for it.

Membership is open to anyone wishing to support the group's goals. Annual dues assessments are scaled for the categories of business firm, professional, general, student, radio station, music publisher and educational institution. Non-commercial radio and television stations programming jazz will pay no fee.

All jazz artists are encouraged to become members of WJA. The objective is to promote jazz around the world. WJA can work for you only if they have your support.

Please give some consideration to joining this organization. Its time that jazz gets a fair shake.

Additional information and an application form can be obtained by writing World Jazz Association, c/o Paul Tanner, 10966 Rochester Avenue, #4C, Los Angeles, California 90024.
Wayne Shorter is continuously using, with masterful ease, what so many of his contemporaries seem to have lost in the shuffle - creativity. *Native Dancer* will confirm this beyond doubt. It has to be one of the most beautiful and innovative collections of music available today.

Wayne is in excellent form both as a musician and composer. His tenor and soprano seem more alive than ever (Columbia is good for that). A deserving ear should be given to his ability to compose; perfection is natural for him e.g. *Beauty & The Beast & Diana*. He also plays piano and makes very colorful use of it.

Wayne features pianist Herbie Hancock (who shows immediate evidence that being a rock star hasn't stifled his talent for mastering the keyboard), and Milton Nascimento, a Brazilian vocalist/composer, who's contributions here truly enhance the scope of Shorter's achievement. You owe it to yourself not only to hear this album, but to have a copy in your collection as well.

**NEW FROM PABLO**

We finally got hold of the Pablo line which includes *Portraits of Duke Ellington* by Joe Pass (2310 716). Joe runs graciously through nine Ellington standards accompanied by Ray Brown and Bobby Durham on all but three. Pass is indeed one of the great guitarists as well documented on the many Pablo sides on which he is featured. However, although he burns here on *Satin Doll* and *Caravan*, there is a certain lack of the excitement that bubbles over on *Dizzy Gillespie's Big 4* (2310 719). There is a more relaxed but highly inspired feel here, and Dizzy and Joe are alternately beautiful and astonishing. Fans of trumpet or guitar can't go wrong with this album, recorded in Sept. '74. Ray Brown and Mickey Roker round out the Big 4 and both are excellent.

From *Coleman Hawkins comes Sirius* (2310 707), a fine set recorded in Dec. '60 which had never been released. Barry Harris, who has recently done some pure dynamite sides with Sonny Stitt, is on piano, Bob Cranshaw is on acoustic bass and Eddie Locke is heard on drums. Not only is the music of the highest quality but so is the recording. A must for collectors and a wise choice for the occasional record buyer.

*Basie Jam* (2310 718) finds the Count at the helm of an octet of such well versed jazzmen as Harry Edison, J.J. Johnson, Eddie Davis and Zoot Sims. Its jam style blues from the first groove to the last. The brightest moments come on *Freeport Blues, Doubling Blues* and perhaps *Red Bank Blues*. Driving the soloists are Ray Brown and Louis Bellson - dead on at all times. I have to mention, however, that I am not overly fond of Basie's organ sound and much prefer the tracks with him on piano.

Pablo is now distributed by RCA, so they may be harder for us to get to review but easier for you to find. You win some and you lose some.

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**recordings**

**WAYNE SHORTER - NATIVE DANCER - COLUMBIA 33418**

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MARIAN McPARTLAND ON HALYCON

When Marian McPartland was in town in April, we obtained a copy of each of her albums for review. We will give you an idea of what each record has to offer, as they all differ quite a bit. Keep in mind that Marian is a brilliant pianist and composer, and that Halycon is her own label. Thus, she’s not about to release anything she doesn’t feel is tops. With that, I offer the following comments:

The first is Interplay (Hal.-100). Marian is joined by bassist Linc Milliman on nine duo performances, all but two of which were recorded live at organist Doug Duke’s club in Rochester. Old and new standards are included. The music - relaxed, intimate and personal.

My favorite is Ambiance (Hal.-103) - A lively trio affair and a bit more avant-garde in parts than most of her live and recorded work. Michael Moore is on bass, and Jimmy Madison on drums. Jabali Billy Hart replaces Madison on two tunes. The beautiful title track (ballad feature on the recent Thad Jones-Mel Lewis album) is, of course, included. There’s life, some fire and plenty of melody. Glimpse is a gas with Hart employing various percussion instruments over Marian’s piano statements and Moore’s bowed and plucked bass. Most of the compositions are by McPartland or Moore.

A Delicate Balance (Hal.-105) would please people who enjoyed her work at the Statler. Its representative of her performances there. Again a trio date - this time with Jay Leonhart and Jimmy Madison. Ms. McPartland is heard on both acoustic and Wurlitzer electric pianos. Some of the tunes here are More, Freedom Jazz Dance, Jazz Waltz For A Friend, Something & God Bless The Child. This is another of my favorites.

Elegant Piano (Hal.-106) finds her playing duets with one of her early influences - Teddy Wilson. Actually - five tracks are duo, 4 are solo Wilson, one is McPartland solo. Light and beautiful. Their styles mix well, and there’s a lot of jazz history in this music.

You like Dixieland? You got it - Live At The Monticello (Hal.-107) is just that with Jimmy McPartland on coronet, Jack Maheu on clarinet, Hank Berger on trombone and banjo, Rusty Gilder on bass, and Mike Bergeron or Larry Bell on drums. Sal Sperazza is heard on flugelhorn on two tracks. This is what Dixieland is supposed to be happy and fun - just a downright good time for all. An added treat is Jimmy’s vocals.

Marian McPartland Plays The Music of Alec Wilder (Hal.-109) is self explanatory as to the composer of the music. Side One finds Marian only in the company of Michael Moore. On Side Two - Rusty Gilder and Joe Corsello. Its mostly melodious ballads - such as Its So Peaceful In The Country, Lullaby For A Lady, etc.

Her latest is the superb Solo Concert At Haverford (Hal.-111). There’s a good variety of material here including the incredibly beautiful Yesterday/Yesterdays medley with a touch of Bach; blues, ballads and a medley of 4 Gershwin standards. Marian can perform equally as well in a solo, duo or trio format. She proved that at the Statler, and on all of the above albums.

Look for these records locally, or write Halycon Records, P.O. Box 4255, Grand Central Station, New York, N.Y. 10017.

MCCOY TYNER - ATLANTIS - MILESTONE 55002

McCoy was at U.B. in February and if you caught him there you know exactly what’s in store on Atlantis. This two record set was recorded live at San Francisco’s Keystone Corner in the fall of ’74. Atlantis is the tune that sounded like Walk Spirit, Talk Spirit from Enlightenment (released about a year ago). As far as I can recollect - this is the same program - including My One & Only Love, played by only Tyner, Azar Lawrence and percussionist Guillerme Franco. Its the same group as well - with Joony Booth and Wilby Fletcher. Keeping that concert in mind - I can safely say that this is typical Tyner in performance, but this music is superior to what he did at U.B., and you won’t be hassled by that horrendous sound system. This isn’t magic, but I like it more each day. It is, therefore, recommended. It sure beats Song For The New World - his only recorded failure (to my ears). The price is a modest $8.98 list - don’t pay more.

ERROLL GARNER - PLAY IT AGAIN ERROLL - COLUMBIA PG33424

Columbia’s latest “Twofer” re-issue is a collection of various tunes from early Garner trio dates (’53). One might wish that this was a total re-packaging of two entire albums, but the inclusion of St. Louis Blues (previously released only as a single) should tickle many collectors. There are other surprises as well on this album which will please Garnerites; and, the set makes a good introduction to the pianist, for younger jazz fans.

CHUCK MANGIONE - CHASE THE CLOUDS AWAY - A&M 4518

A new label, some new faces but its the same music. Chuck’s writing was fresh and original in 1970 when he recorded Hill Where The Lord Hides, but he’s worn those melodies and changes thin after five years. If that doesn’t bother you - buy this (if you haven’t already). As for musicianship and recording - its great. Gerry Niewood is still the star of the Mangione group.
SHIRLEY SCOTT - ONE FOR ME - STRATA-EAST 7430

Harold Vick is back, this time as a member of the Shirley Scott trio. It's a medium groove session with Shirley kicking bass, Vick on tenor and Billy Higgins on drums. Harold overdubs alto on his composition Keep On Movin On, and Jimmy Hopps is added on cowbell. Organ dates have a tendency to sound the same, but that problem is alleviated somewhat due to the fact that all the selections were penned by Vick or Scott; and - Vick & Higgins are far more than mere "sidemen". There's an intimate club atmosphere here, and if you enjoy organ music, you'll dig it.

GENE AMMONS - GOODBYE - PRESTIGE 10093

Jug's farewell date ranks high among his Prestige output after his return from prison in '70. This was a "jam" style session, but not of the "Get 'em in & get 'em out" variety. With Gene are Nat Adderley, Gary Bartz, Kenny Drew, Sam Jones, Louis Hayes and Ray Barretto. The only pop hit here is Alone Again (Naturally), but Gene belts it out a gutsy, soulful feel similar to his treatment of My Way (but not as good). Most of the tunes are straight ahead with plenty of solo space. A fitting conclusion is the title track - Goodbye. The warm ballad is the last recorded work by the tenor giant. This music was recorded in March of '74, Gene died in August of bone cancer.

CHARLES SULLIVAN - GENISIS - STRATA-EAST 7413

The music released by Strata-East has been so consistently excellent, that if I were condemned to live in a town where only a few jazz labels were available - I'd hope and pray that Strata was one.

Sullivan is unknown to a good many listeners, but he's a bitch in both playing and writing. Call it Black Jazz, pure jazz whatever, each cut is a gem. His cohorts are Strata-East regulars - Stanley Cowell and Sonny Fortune among others. Dee Dee Bridgewater delivers a sensuous vocal on Now I'll Sleep. The title track runs just over 17 minutes at a fast clip and everyone has a chance to speak. Traces of Music Inc. pop up in Evening Song, a showcase for Sullivan. He is featured again, on flugelhorn, over the gorgeous piano work of Cowell on the lush ballad Good-Bye Sweet John.

Sullivan says a lot on this L.P., and I hope that another is in store in the near future.

WEATHER REPORT - TALE SPINNIN' - COLUMBIA PC 33417

This latest version of Weather Report reminds me a good deal of the original group, and their first album. There is less gimmickery and more excellent Wayne Shorter than heard on their recent platters. The traditional W.R. light, breezy short tunes are intact, but Dom Um Romao is not - he's been replaced by Alrio Lima. Al Johnson is on bass, Ndugu on drums. And then, of course, there is Joe Zawinul, who shares with Shorter the distinction of being a mastermind of one of the most popular and consistently fine bands in jazz. A fine album. It grows on me and it will grow on you as well. Their best in some time.

WOODY HERMAN - CHILDREN OF LIMA - FANTASY 9477

In light of the herd's performance in this city a few months back, and their previous track record on Fantasy - I expected more than this album delivers. Side One, recorded with the Houston Symphony Orchestra, is pretty at times, but the 18 minute Alan Broadbent composition/arrangement, Variations On A Scene becomes tiresome at about the halfway point. That feeling is carried on with the title tune with the orchestra providing a light background for Woody's floating clarinet. Broadbent's Far In! screams and is probably the best track. Next comes two ballads in typical Herman form. We close with a neutral version of 25 Or 6 To 4. I didn't think that Chicago tunes were a good vehicle for big band improvisation when I reviewed Kenton's Chicago album and I still don't.

MAIL-ORDER, IMPORTS ETC.

Please Note: when ordering imports, try to be patient. List alternates or ask for a refund after a certain period of time if you must. Keep in mind, however, that these companies are small and don't press huge quantities at a time. In most cases, orders are filled promptly, but if a record is out of stock it could take months to get it. If you want it, you are better off waiting than to get a refund and miss out on it the second time around too.

DAVID LEE, JR. - EVOLUTION - SUPERNAL 1973/4

This is a privately produced album by percussionist David Lee, Jr., available by mail only from his New York apartment. The majority of the selections

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are short pieces performed solo by Lee on a large assortment of percussion instruments, bells and gongs. *Evolution* is a suite with 7 phases all featuring Lee. Nola Reflex, Revelation and I Want Our Love To Always Last find the leader joined by bassist Bob Cranshaw and guitarist George Davis. Acknowledgement, which runs only 33 seconds is a gas, sounding very Oriental. "The Hatter" is added on Second Line March, playing Shaker Plunk, with Lee on drums and vibes, and Davis on tambourine. David's drum work is excellent throughout.

This album is a must for percussion lovers. Send to Supernal Records, 62 West 87th St., #3F, New York, N.Y. 10024.

LEE KONITZ & RED MITCHELL - I CONCENTRATE ON YOU - STEEPLECHASE 1018

New Lee Konitz does not come often, so two records in as many months is close to a miracle. This one is a collection of Cole Porter standards, played in a duo setting with bassist Red Mitchell. It is not the same style of Konitz as heard on his Milestone releases. He's all acoustic and traditional here - the Lee of old. Konitz & Mitchell, born a month apart in 1927, compliment each other magnificently. They both display a high level of control, a keen sense of harmonics and rich melodies are heard in their work. The flawless Danish pressing makes the music even more enjoyable.

Send $5.98 (postpaid) to Coda, Box 87, Station J, Toronto, Ontario, Canada M4J 4X8.

BEN WEBSTER - VERVE JAZZ 4 - GERMAN METRO 2356 075

JOHNNY HODGES - VERVE JAZZ 15 - GERMAN METRO 2356

Though American Verve has been lying dormant of late, its German counterpart has recently released over twenty sides of excellent Verve Jazz. The Webster disc spans 6 sessions from '53-'59 including a cut from the Webster/Peterson/Ellis Quintet of 1957 (British Verve has also released a 2 disc set of various Webster/Peterson sessions).

The Hodges album, Stride Right, was recorded in 1966 with Earl Hines, Kenny Burrell, Richard Davis and Joe Marshall. Excellent. This is collector's music and I need not say more. They are available at Jazz and Blues Record Centre in Toronto, or for $6.50 postpaid from Coda (see Konitz Review). Superb pressings (U.S. Verve's are the worst).

**what's happening**

**WITHIN DRIVING DISTANCE:** WOODY HERMAN - Unicorn Club - Ithaca - June 14, Carnegie Hall, N.Y.C. July 5; Stanley Turrentine - Carnegie Hall July 2, Saratoga Arts Festival (N.Y. State) June 21, Cobo Hall - Detroit June 29; McCoy Tyner - Carnegie Hall - July 4.

**buffalo area**

JONAH JONES - at the Statler - See ad.

SARAH VAUGHAN - at the Sheraton-East - See ad.

SUNDAY JAZZ at the No-Name & Mulligans, Tues. Nights at No-Name. See ads.
JONAH JONES QUARTET
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Grammy-award winning trumpeter Jones with his famous jazz quartet, featuring Cozy Cole on drums.
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GEORGE'S SPAGHETTI HOUSE - 290 Dundas St., E. - various local jazz artists.
GROSSMANS TAVERN - 317 Spadina - Traditional jazz Fri. & Sat. nights.
OLD BAVARIA - 5 St. Joseph St. - Climax Jazz Band 6 nights a week.
Note: In view of the many disappointing cancellations in the past, the BJR regards all bookings at the Colonial as tentative.

rochester
WINE PRESS - 1730 N. Goodman St. Spider Martin every Wednesday - music from 9:30.

syracuse
DINKLER MOTOR INN - 1100 James St. - Kenny Davern & Bob Wilbur - Soprano Summit thru June 12; Earl Warren Quartet June 16-21; Geo. Giroux Trio starts June 23.
CONCERT - PRESERVATION HALL JAZZ BAND - June 14 at Henninger High Auditorium. Phone (315) 471-0462 for ticket information.