Don "Red" Menza (tenor sax) and Frank Rosolino (trombone) kick off the month of July with separate gigs at Toronto's Bourbon Street.

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Recent recordings featuring the three artists are Frank Strazzeri's Taurus on the Revelation label (Menza & Rosolino) and Red Rodney's Superbop on Muse (Noto).

Sam Noto will be at George's Spaghetti House Sept. 1-6.

This issue covers July and August. The What's Happening Section includes all available information for both months.

The Sunday Afternoon Jazz Scene, instigated by the No Name (with BJR assistance) has spread throughout the city. Mulligan's seconded the motion and many Buffalonians are now thoroughly enjoying the traditionally "dull" day. Anyone with info regarding other scenes, please contact our office.

ASSOCIATION FOR JAZZ PERFORMANCE

Many of you may be aware by now of the Jazz Concerts presented in Delaware Park. These concerts are brought to you by AJP through the cooperation of the city of Buffalo and the Dept. of Parks. Funds have been allocated from the federal comprehensive training and employment act (CETA) to secure salaried, full time positions for musicians, artists and technicians.

The concerts, presented every Wednesday and Sunday at dusk, are held free at the Casino area. Members of the Ensemble include Jay Beckenstein and Phil DiRe (Director) - saxophones, James Ford - reeds, Allen Tinney and Jeremy Wall - keyboards, James Clark - guitar, Sabu Adeyola - bass and Nasara Abadey, Jerry McClam and Tom Walsh - percussion.

In autumn, AJP will produce a series of educational clinic performances with informational media presentations. AJP intends to communicate its commitments to potential musicians and to encourage their interest and experimentation with Jazz.

More on AJP in the future. Meanwhile - enjoy those concerts!

CLASSIFIED

Wanted 2-3 piece jazz group for Rest.-Tavern on Elmwood Ave. - Sat. nites. 886-9270.

CONCORD SUMMER FESTIVAL

Concord has been the only festival promoter kind enough to send us information for incorporating jazz into your summer travels.

Concord is about 40 miles NE of San Francisco. The festival will be held July 18, 19, 20; 25, 26, 27 and Aug. 1, 2, 3. Featured will be such groups as Pat Martino, Kenny Burrell, the L.A. Four, Crusaders, Jackie & Roy, Milt Jackson, Carmen Mc Rae, The East & West Coast All Stars and more. For information write Concord Summer Festival, P.O. Box 845, Concord, CA 94522; or phone (415) 682-6770.

SYRACUSE NEWS

The Dinkler Lounge, Syracuse's main jazz showplace, is having problems with some new competition - Russia! Apparently a musical diplomat is offering many jazz artists more money than they normally get to play for a cultural exchange program. Due to a few disappointments in the last few months with unannounced changes in the bands that back the featured artists appearing, the Dinkler is now in the process of changing their booking methods (they usually book well in
advance, but are now becoming cautious). Because of this, their schedule for July and August is not completely set, but they still guarantee to provide the best in "adult jazz music" and suggest calling in advance for current and coming attractions.

It's been along time waiting, but Syracuse now has a second jazz lounge to enjoy - the Casa Di Lisa on 1625 Erie Boulevard East. It's a cozy place that features jazz groups four nights a week. Although the entertainment lacks the names featured in bigger clubs like the Dinkler, the music lacks none of the excitement and many times surpasses it.

The surprise of Casa Di Lisa is the impeccable taste that Ronnie and Lisa show with the booking of their week night 'house band'. On Saturdays the crowds turn out for an energetic band, the Larry Pines Quintet, that features music from Charlie Parker to Chick Corea. The Casa Di Lisa is an oasis for jazz musicians and enthusiasts in a city in need of small clubs.

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recordings

PAUL DESMOND - PURE DESMOND - CTI 6059 S1
This album is aptly titled because I doubt if it could be more "pure". It is a quartet session featuring Canadian guitarist Ed Bickert, Ron Carter and Connie Kay. The music is typical of a Desmond set in a live performance - ballads and up-tempos, with graceful melody lines throughout. There are no Desmond compositions here as he uses the works of Ellington, Django Reinhardt, Cole Porter and others. Bickert has been working with Desmond upon his visits to the Bourbon Street in Toronto, which resulted in this album. He is an exceptional guitarist, often reminding me of Jim Hall.

BLACK GIANTS - COLUMBIA PG 33402
Columbia's latest "twofer" is a collection of 17 tracks from as many artists ranging from a 1927 Louis Armstrong performance of Potato Head Blues to Mingus' 1972 Ecclisiasics. Most of the material was recorded after 1956. The biggest treat here is a 1958 recording of Love For Sale by Miles with Cannonball, Coltrane and Bill Evans which runs 11:45. That track has never previously been released. A great educational package.

When You Are In Toronto This Summer, Be Sure To Visit The

Jazz and Blues Record Centre
893 Yonge Street - 416-929-5065
records, books, magazines, jazz information - import specialist
Jazz Specialists For 17 Years

PAUL BLEY - COPENHAGEN AND HAARLEM - ARISTA AL 1901
A highly improvisational, totally acoustic, double album consisting of two separate sessions - side one and two recorded on November 5, 1965 in Denmark, sides three and four recorded a year later in Holland. Bley's piano is one third of a trio along with Barry Altschul on drums and Kent Carter on bass for the Denmark recording, and Mark Levenson taking over for the Holland dates. "Mister Joy", a live cut, stands apart from the other material as the most lyrical with fine soloing by Bley and Levenson. A comparison to some of the work of Keith Jarrett is easily noted.

J.H.

BOBBY HUTCHERSON - LINGER LANE - BLUE NOTE 369
One might suspect a commercial venture when reading the background singers and the Theme From M.A.S.H. on the cover. Not necessarily so. Although this would appeal to wider audiences it should also be of interest to fans of Bobby's previous works e.g. San Francisco. Recorded outdoors at Idylwild, CA, it is lyrical, rhythmical and easy to listen to. Hutcherson is heard only on marimba with a septet that includes John Rowin on guitar, Harvey Mason on drums and Bobbye Hall on percussion. I have to object to the shortness of side two (approx. 11-1/2 min.), which is not compensated for on side 1 (19-1/2).

Nice, but not as good as his previous Cirrus.
B.W.

haircutters
CRZY RON & NANCY
59 Kenmore Ave. 836-1781
(corner of Windermere) behind jewelry store
in basement of Haircuts Underground
THE BLUE NOTE RE-ISSUE SERIES

Many people, myself included, had been wondering what happened to Blue Note, THE jazz label of not so long ago. Now they've burst forth with a monstrous initial release (9 2-record sets) in their re-re-issue series, with a promise of many more to come.

These nine are: Horace Silver, Jimmy Smith, Freddie Hubbard, Herbie Hancock, Chick Corea, Dexter Gordon, Stanley Turrentine, Thad Jones/Mel Lewis, and Sonny Rollins. The music is all from the 1960's except where noted below; each has authoritative liner notes; the pressings are fine and most of the discs average over 20 minutes per side.

Now, some brief notes on some of the albums:

Dexter Gordon (LA-393) — some of the best tunes from the tenor giant who influenced Coltrane and countless others. Also, a track from the now deleted album Gettin’ Around with Bobby Hutcherson. His post '65 work is on Prestige, BASF and Steeplechase.

Thad Jones/Mel Lewis (LA-392) — from the solid state sides and 2 from Consummation. Also, tracks with vocalists Ruth Brown (original LP deleted), and Joe Williams. Big band of course.

Stanley Turrentine (LA-394) — Stanley did a ton of work for Blue Note. These are semi-big band dates and small group sessions, the latter featuring Kenny Burrell and his ex-wife Shirley Scott on organ.

Freddie Hubbard (LA-356) — a good sampling of six of Freddie's Blue Note sides featuring McCoy Tyner, Elvin Jones, Jimmy Heath, Julian Priester, Cedar Walton, etc.

Herbie Hancock (LA-399) — the best way for Herbie's new fans to look into his formative years. Includes Maiden Voyage; ranges from '62-'69.

Chick Corea (LA-395) — mostly trio dates w/ Miroslav Vitous & Roy Haynes, or Dave Holland and Barry Altshul. Also 3 tracks from larger group recordings from is (on solid state). Covers '68-'70.

Jimmy Smith (LA-400) — 10 tracks from 9 sessions covering the period from '56-'66. Includes some of his best known tunes.

Horace Silver (LA-402) — Silver has been with Blue Note since '52 and is well represented here with many of his classics included. Some of the musicians — Joe Henderson, J.J. Johnson, Randy Brecker, Billy Cobham, Louis Hayes.

Sonny Rollins (LA-401) — His Blue Note period ('56-'57) well covered. Includes tracks from 4 out of print albums. A must for Rollins fans. Includes Elvin Jones, Monk, Art Blakey, Donald Byrd.

THE ELEVENTH HOUSE featuring LARRY CORYELL - LEVEL ONE - ARISTA AL 4052

For those who like the heavy, electric Coryell, this latest release is a good example. Similar to Introducing the Eleventh House, the combination of Coryell’s guitar, Mike Mandel on synthesizer/keyboards, and Michael Lawrence (replacing Randy Brecker) on trumpet/flugelhorn provide a tight, rhythm-lead alternation. Coryell takes the forefront throughout but unlike the first album, Mandel’s synthesizer work is quite reserved. Michael Lawrence who has worked with Joe Henderson and Horace Silver, among others, plays exceptionally well when given the chance. Mouzon drives the group forcefully with his percussion and newcomer John Lee adds a phase-modulated bass. The album is complex, fast and high powered. Exceptions are mellow Diedra and Coryell solo, Eyes of Love. This is one of Coryell’s better efforts but his group needs more room to demonstrate their capabilities.

BEN WEBSTER - Duke’s In Bed; Atmosphere For Lovers & Thieves; Swingin’ in London - Black Lion Audiofidelity has released three albums in the states by tenor giant Ben Webster, who died in Denmark two years ago.

Duke’s & Atmosphere were recorded, for the most, at the same sessions in 1965 - a year after Ben left the states. The first is a mixture of ballads and up-tempo tunes, where the second consists only of slow ballads - a Ben Webster specialty. Two groups are featured - the Alex Riel Trio w/Kenny Drew and Niels-Henning Orsted Pederson; and - a 6-piece band led by trumpeter Arneved Meyer.

Swingin’ finds Ben teamed with trumpeter Bill Coleman and was recorded in 1967. Backed by a guitar-piano-bass-drums section, Ben is heard on one track, Bill on three and together on the remaining three. Included is the Webster repertoire standard Sunday & Satin Doll. In short - the music swings.

Anyone not familiar with Ben would do well with any of the above. He’s too great to be passed by.

B.W.
CONCORD JAZZ

Concord has released three more platters, bringing their total output to eight.

Ruby Braff/Geo. Barnes Quartet Salutes Rodgers & Hart (CJ 7) is the groups third and probably best release to date. Its a more spirited and less "stuffy" than their previous work and proof that keeping a group together, as well as steady work, pays off. As the title suggests - its all R & H classics.

A jumpin' live session recorded at the Concord Summer Festival comes from Herb Ellis, Ray Brown, "Sweets" Edison, Plas Johnson and George Duke. After You've Gone (CJ-6) has some blues and ballad tracks, but more often than not it swings. Its great to hear Plas (sax & flute) on record again. Herb is his usual highness and Duke is superb - heard only on acoustic piano. This group is billed as the West Coast All Stars for this summer's festivities.

A good-time is available via The L A Four Scores (CJ-8) featuring Laurindo Almeida, Shelly Manne, Ray Brown & Bud Shank. Its Latin style with bits of Manne-Funk added for extra zest. Shank is heard on sax and flute; Almeida, of course, is on classical guitar. Both Brown and Manne are known for their supernatural sense of time, thus, there's no dragging here. Why a "good-time"? For example, Shelly says of the Berimbau Carioca "you can hunt with it or you can smoke it." The mood of the music is a result of the mood of the artists.

B.W.

WOODY SHAW - THE MOONTRANE - MUSE 5058

Woody Shaw has been a featured soloist in groups led by such highly regarded musicians as McCoy Tyner, Joe Henderson & Horace Silver. Here he impressively displays his talents as a leader with his third album The Moontrane (others on contemporary).

Woody maintains his tradition of being in some of the most desirable musical company one could imagine and acts accordingly. There is every reason here to believe that Woody Shaw is a musical force to be reckoned with. His performance throughout is impeccable regardless of tempo, and his sensitive use of 3 horns most certainly deserves an honorable mention. The Moontrane is a must.

P.G.

ANDREW HILL - SPIRAL - ARISTA AL 1007

The personnel on the album immediately alert you to the possibilities of some great music. You will not be disappointed. Hill has been around for many years and played with some of the best. One of the prettiest pieces on the album is Invitation, a duet between Hill and Konitz. That takes nothing away from the other selections included here. A fine, melodic session all the way around. Andrew Hill is an exceptional pianist/composer with a number of fine records to his credit. He's not been recorded often enough, and this one's a treat.

J.H.

DEWEY REDMAN - LOOK FOR THE BLACK STAR -
ARISTA AL 1011

Another of the Arista-Freedom releases, this one being Redman's first recording as a leader in 1966 in San Francisco. By most standards, an album way ahead of its time in terms of each members individual freedom of expression and degree of experimentation. Of note are the myriad sounds Redman coaxes from his
The band has the ability to perform tightly (eg Cobham’s last album Total Eclipse) but live it seems to lack continuity and direction. Milcho Leviev on keyboards, the Brecker brothers on sax and trumpet, Glenn Ferris on trombone, and John Abercrombie on guitar provide some entertainment, but on the whole, they are overshadowed by Cobham. T.M.

XANADU GOLD

The first series from Don Schlitten’s Xanadu label includes three discs in the gold “original recordings” series.

Johnny Griffin, Barney Wilen and Kenny Clarke are featured with Bud Powell on Bud In Paris (X-102). Five sessions in ‘59 & ‘60 are included, my favorite being two piano – tenor duos with Griffin. Wilen replaces Griffin for 4 more in a quartet setting, the rest being trio. Great Powell.

Joe Guy & Hot Lips Page (X-107) is, as the title suggests, a Trumpet Battle at Minton’s. Recorded in 1941, the tracks are long considering their age. The trumpets are hot, jamming with such people as Charlie Christian, Monk, Kenny Clarke and others, as well as a few “unknowns”.

Hampton Hawes & Paul Chambers are the hosts for The East/West Controversy (X-104). Side one is a 1951 trio date w/Hawes, Harper Crosby and Lawrence Marble. Side two is the gem – w/Chambers, Jack Montrose & Bill Perkins on saxes, pianist Paul Moer and drummers Mel Lewis or Philly Joe Jones. No disappointments here for any fan of good jazz. The shortest side runs 28 minutes!

BILLY COBHAM - SHABAZZ - ATLANTIC SD-18139

Recorded live in Europe. Cobham’s drumming pyrotechnics are displayed very well in this release. The drums become overpowering after a short period of listening. The band has the ability to perform tightly (eg Cobham’s last album Total Eclipse) but live it seems to lack continuity and direction. Milcho Leviev on keyboards, the Brecker brothers on sax and trumpet, Glenn Ferris on trombone, and John Abercrombie on guitar provide some entertainment, but on the whole, they are overshadowed by Cobham. T.M.

MULLIGAN’S NIGHT CLUB

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4-8 PM!

JEAN LUC-PONTY - HERE IN SEPT.

MICHAL URBANIAK - FUSION III - COLUMBIA PC 33542

FUNK FACTORY - ATCO SD 36-116

The violin of Michal Urbaniak is featured on two releases. Urbaniak’s Eastern European jazz remains unique even with the addition of American artists such as Larry Coryell, John Abercrombie and Steve Gadd. Funk Factory is laden heavily with voices (Urszula Dudziak and the Bernard Kafka Singers) and as the name implies, the major theme is funk. Nothing too impressive here except for some interesting synthesizer work by Wlodek Gulgowski. Fusion III displays Urbaniak’s concern with music texture. His sonorous violin, Gulgowski’s synthesizers and Dudziak’s voice blend well together and make this release Urbaniak’s best to date.

GATO BARBIERI - ALIVE IN N.Y. - IMPULSE ASD 9303

This album brings to mind a recent Gato concert in Buffalo, presented just over a month after this recording. With his previous disc (Chapter 3) we witnessed a mellower Gato and this one falls along the
same lines. Two tunes from that album are heard here.

A plus for this session over the Buffalo date is the inclusion of bassist Ron Carter, freeing Howard Johnson to perform on flugelhorn, tuba and bass clarinet. The leader is his usual (passionate) self, and occupies most of the solo space. In short - if you like his recent work you might give this one some thought.

B.W.

JOHN HENDRICKS - TELL ME THE TRUTH - ARISTA 4043

Coming from the ranks of Lambert, Hendricks and Ross, vocalist Jon Hendricks Belongs on record - its as simple as that. Here he scats, sings ballads, funky tunes and swings; all with a natural ease. Especially noteworthy is Coltrane’s Naima, to which Jon has added lyrics; Old Folks - the lusty ballad standard; Gil Evans’ Blues For Pablo and the title track - a Hendricks original. Different combinations of accompanying musicians are utilized to effectively achieve a balanced yet diversified set of music. B.W.

MARIAN BROWN - VISTA - IMPULSE 9304

Regardless of your feelings about Marion, this release should be a very pleasant surprise. If you have bought his albums in the past, this won’t let you down. If you’ve been inclined to overlook Marion for a more popular sound - Vistas should satisfy any doubts about his artistry. Lend a particular ear to the beautiful arrangement of Stevie Wonder’s Visions - you may wonder why Stevie didn’t do it this way. The album features vocals by Allen Murphy and some really nice piano by Stanley Cowell. An additional surprise is the appearance of drummer Ed Blackwell. P.G.

MODERN JAZZ QUARTET - LAST CONCERT - ATLANTIC SD2-909

Four sides of some of the best MJQ on record. Anyone who has enjoyed any of their music in the group’s 22 year history should be totally pleased with this live concert, which, to my ears, boasts an incredible amount of spirit, camaraderie, vitality and creativity. Without a doubt - it’s worth the price. B.W.

KEITH JARRETT - EL JUICIO - ATLANTIC 1673

This was recorded a few years back when Jarrett was with Atlantic. It is very similar to his current group work - side one being melodic and structured while side two is more “outside”. Fine music from the Jarrett Quartet and good programming. B.W.

PHIL WOODS QUARTET - TESTAMENT 4402

This album comes from tapes of Wood’s 1973 West Coast Quartet. Unlike his recent Muse effort, it is almost totally electric. Woods is on electric sax, Pete Robinson - keyboard and synthesizer, Henry Franklin - bass and Brian Moffatt - percussion. There’s no bop here, rather Post Bitches Brew jazz w/rock overtones. Nefertiti is taken at a much faster tempo than on his previous recording and is joined to an intense version of Hancock’s Riot. It is on side two - Charity & Cumulus that Bitches comes to mind. It takes a few listenings to totally appreciate this record available through Testament Records, 507 Palo Verde Ave., Pasadena, CA 91107 (if not locally). B.W.

CECIL McBEE - MUTIMA - STRATA EAST

Bassist Cecil McBee is probably most currently noted for his work with Pharoah Sanders and Music Inc. His debut album Mutima combines the conceptual approach of that work experience. Side 1 opens with a solo piece From Within on which he plays acoustic basses and gives an extensive listening observation of his ability to master the instrument. Then its the avant garde Life Waves. Side 2 begins with the title tune and finds the 13-piece band in a more melodic context. The album concludes with a free spirited tune titled Tulsa Black. All compositions and arrangements are by Cecil and show a highly conscious effort on his part.

P.G.

JEAN LUC-PONTY - UPON THE WINGS OF MUSIC - ATLANTIC SD 18138

Jean Luc-Ponty presents an album that is an example of combining a master violinist with an excellent backgroup group. Luc-Ponty is one of the best jazz violinists today and he doesn’t disappoint us here. The influence of the Mahavishnu Orchestra cannot be denied, but Luc-Ponty goes beyond intricate, machine-gun rhythms and plays beautifully, utilizing the keyboard work of young Patrice Rushen (which is out-

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SUNDAY NIGHT IS JAM NIGHT

All Musicians Welcome
standing) - Ndugu (of Weather Report, George Duke, etc.) is impressive on percussion and with Mahavisnu’s Ralphe Armstrong on bass, the rhythm section is complete. Excellent listening.

JIMMY SMITH ’75 - MOJO 12828
This one’s a few notches above his previous Paid In Full. Side one was done live in Tel Aviv, Israel (1974) with guitarist Ray Crawford and Donald Dean. Smith plays his tail off and the audience is right with him. Mojo Workin’ (a standout) and Organ Grinder’s Swing are included. Side two is a studio session with the trio augmented by percussionists on various tracks. Its more polished and a bit less inspired (to be expected) but enjoyable nonetheless with tunes such as Testifyin’ and St. Thomas. Without a doubt - Jimmy’s best in who knows how long. Available from Mojo Records, Suite 307, 6355 Topagna Canyon Blvd., Woodland Hills, CA 91364.

B.W.

STANLEY COWELL - BRILLIANT CIRCLES - ARISTA AL 1009
An American release of an album recorded in 1969. The title cut, an impressive-opening tune written by Cowell, has a beautiful melody line and ample solo room for everyone. This pattern continues throughout the album. With established musicians like the ones on this session, and allowing them individual expression it’s hard to go wrong. Cowell’s style is a pleasing synthesis of structure and informality. Definitely one of the better albums in the Arista series to date.

J.H.

BRASS CO. - COLORS - STRATA EAST 19752
A big band recording led by Bill Hardman, Bill Lee & Billy Higgins. The arrangements are loose, leaving plenty of room for relaxed improvisation. Augmenting the 12 piece group (on different tunes) are Clifford Jordan, Stanley Cowell and Charles Toller. All compositions are by the three leaders, and included is Alias Buster Henry - which was on Jordan’s Glass Bead Games. The title track is a 12 minute suite with extended solos from Toller, Kiane Zawadi (Euphonium) and Lonnie Hillyer (Trumpet).

Good listening.

B.W.

OLIVER LAKE - HEAVY SPIRITS - ARISTA AL 1008
With Anthony Braxton writing the liner note, you get a strong indication as to what lies inside. From the opening bars, Lake takes off with his alto sax and stretches the music. The mysterious violin solos and trombone of Joseph Bowie on side two add additional color to the already expansive, free style. The tune, “Heavy Spirits”, is the exception to a rather unmelodic album. Lake’s debut recording for Arista is good for those who enjoy the avant-garde but it does take considerable listening.

J.H.

ROLAND HANNA - PERUGIA - ARISTA AL 1010
The first thing that struck me about this album is the excellent quality of the live recording. Roland Hanna was a cut and a half above even the best big band piano players when he was with Thad Jones and Mel Lewis. He proves it’s all there and more with this solo date, by his superb technical skills and by the response of the Montreaux audience. You’ll want to savor every note of this one.

J.H.

Come share summer with us.

NEW DIXIE MINSTRELS - traditional jazz at the Inn on Golden Lakes, Heath Rd., Golden Sat. nights, 10-2; Paul Snyder’s Darien Lake Pub July 4 & 18 - 8-12 PM; M & T Plaza July 18 at noon.

STATLER HILTON - See ad.

MULLIGAN’S - See ad.

NO-NAME - See ad. Pg. 7.

AJP CONCERTS - every Wed. & Sun. at 6 PM - Delaware Park Casino Area.

946 elmwood ave. at bidwell
WILL ALGER’S JAZZ BAND - Fieldstone Manor (Lockport) Fridays 9:30-1:30, Saturdays 10-2.
ERICSON LOUNGE - 19 W. Utica - Birthright & Giant Steppes - See ad Pg. 6.

Toronto

BOURBON STREET - See ad.
ONTARIO PLACE - Forum - July 8 - Dave Brubeck; July 12 - S. Kenton; July 19 - M. Ferguson; July 26 - Boss Brass; July 29 - Michel Legrand; August 5 - C. Mangione; August 9 - Basie; August 30 - Peter Appleyard Big Band w/ Joe Williams.
GEORGE’S SPAGHETTI HOUSE - 290 Dundas St., E. - Rob McConnell - July 7-12; Ginni Grant 14-19; Moe Koffman 21-26; Don Gillis July 28-Aug. 2; Haggard Hardy 4-9; Ted Moses 11-16; Moe Koffman 18-23; Fred Stone 25-30; Sam Noto Sept. 1-6.
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

TOP OF THE PLAZA - Maynard Ferguson - July 8 & 9. Harvi Griffin (Jazz Harpist) from July 7 through 30, except 8 & 9. 5-7:30 & 9-12 PM, No Cover.

Syracuse

THE DINKLER MOTOR INN LOUNGE - 1100 James St. - Geo. Giroux Trio thru July 5. Bookings for July and August are tentative and will feature adult jazz music ... call for current attractions - 472-6961.
CASA DI LISA - 1625 Erie Blvd. East - Wed. Jam nite with Marcus Curry - Fri. to be announced live ent. - Sat. - Larry Pines Quintet - Sun. - Marcus Curry (on guitar) - no cover at all times.
PINK PUSSY CAT - Ponderosa Plaza Rd. '11, North Syracuse. Jazz every Mon. Night with Steam.
RADIO
WAER 88 FM
Wed. 6 am - 9 am “Wake Up to Jazz” with Kevin Sio
WONO 107.9 FM
Jazz every night (except Sunday) 1 am - 6 am. Various hosts.