Cannonball Adderley

The world of Jazz has indeed lost another great with the death of Julian Cannonball Adderley. He has always been known to musicians and listeners alike as a great composer, performer and entertainer as well as a prolific speaker and lecturer.

Cannonball was born in 1928 in Fort Lauderdale, Florida. He had been successful there as a local band leader and as a high school music teacher and was leader of the 36th Army dance-band before moving to New York in 1955. His nickname actually was Cannibal as a result of his huge appetite.

He started touring with his brother Nat and their combo in '56, and joined Miles a year later. After leaving Davis he re-formed a quintet with Nat which soon became one of the most popular groups in jazz. In 1961 Joe Zawinul joined his group as did Yusef Lateef making a sextet. Lateef was replaced two years later by Chas. Lloyd. In '65 the group returned to a quartet.

From these groups until his last, Cannonball has always maintained an exceptionally large number of fans. His music, no matter how old the composition, never sounded dated. He would always listen to and absorb the music of other musicians (Miles, 'Trane, etc.) but would apply what he absorbed to his own style. He would never copy. A close listening to sessions like Somethin’ Else (with Miles Davis) will make you wonder if he wasn’t on an equal level with Miles at that time.

Cannonball was one of the few jazz artists to maintain a somewhat stable financial condition during the ‘60s when the music lost much of its popularity. But with the success of tunes such as Work Song: Mercy, Mercy, Mercy & others, he kept growing in popularity.

His own group first recorded for Orrin Keepnew’s Riverside label. Two of those have been re-issued as Cannonball & Eight Giants on the Milestone label. Hopefully, more will be available. In ‘64 he went with Capitol, for which he recorded more than 10 albums. Some recommended albums on that label are Black Messiah, Country Preacher, Price You Got To Pay To Be Free & Walk Tall/ Quiet Nights. In 1973 he went back with Keepnews who is now with Fantasy/Prestige/Milestone. The recommended Fantasy albums are Inside Straight, Pyramid & Phenix. Another album, Big Man, will be released shortly. It is the story of John Henry and is a production he had been working on for some time. Nat is putting the finishing touches on it as I write.

Cannonball is survived by his wife, Olga James, his brother Nat and his parents, Mr. & Mrs. Julian Adderley, Sr.

To quote local bassist Sabu Adeyola as he introduced a set dedicated to Cannonball at a Buffalo Jazz Ensemble concert. “Cannonball taught us that being hip is not a state of mind - its a way of life.”

B.W.

news

The newest jazz club in town is the Tralfamadore Cafe, at Main & Fillmore. Its a basement club with a mellow atmosphere. Check the ad in this issue and make it a point to drop by soon for some fine music.

Birthright played two week-ends at the Ericson Lounge in July, turning the large crowds on to some of the music that will be on their forthcoming album. The group will be entering the studios soon, so look for the LP in the near future.

The No-Name is going strong with jazz on Sunday evenings and Tuesday nights. Musicians are encouraged to come by and sit in.

Some of our staff had the pleasure of attending the Concord (Calif.) Jazz Festival in late July. Some great music emanated from the new Concord Pavilion, much of which was recorded. We’ll let you know about the records as soon as they’re available.

WBFO-FM has expanded its jazz programing. See back page for details.

Congratulations to the AJPfor an excellent summer series of Buffalo Jazz Ensemble concerts.

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CANNONBALL ADDERLEY - PHENIX - FANTASY 79004

Phenix, released just a month before Cannonball died, is on a level equal with his best recordings. Its a re-working of his various “hits”, such as Mercy, Mercy, Mercy; 74 Miles Away, Country Preacher, Work Song, etc. Each tune, however, is as different from its original as night from day. Some of his working group of years past on the first record - Nat, Sam Jones & Louis Hayes, & his latest group of Nat, Walter Booker & Roy McCurdy for the second. Mike Wolff & Geo. Duke are on keyboards, and Airto is heard on percussion. Cannonball was one jazz artistwhenever lost fans, but through being fresh and contemporary would gather new ones with each new album or club appearance. The music here - the compositions, expert execution by each musician, the feel - all of it - is a prime example of what made Julian Adderley such a great musician and teacher. B.W.

ELVIN JONES - NEW AGENDA - VANGUARD 79362

New Agenda is an outstanding example of the greatness of Elvin Jones. The program of tunes has overtones of rock, folk, Eastern & Latin music while remaining pure, forceful jazz. The powerful, innovative drummer is accompanied by many of his “boys” from past groups - Gene Perla, Azar Lawrence, Steve Grossman, Joe Farrell & Frank Foster. The seven songs were composed by as many people - including Elvin, Grossman, Coltrane, Foster & Ed Bland of Vanguard. Every tune is a gem. Give a listen and you’ll hear why Jones has been the critic’s favorite drummer for over 10 years straight. B.W.

DOM UM ROMAO - SPIRIT OF THE TIMES - MUSE 5049

There are many jazz musicians who currently rely heavily on Afro-Brazilian rhythms and textures in their music. (Gato, Chick Corea, Carlos Garnet, etc.) Dom Um Romao, former percussionist with Weather Report, however can probably boast the longest involvement (25 years) in this kind of music and it shows. Spirit has good personnel like Joe Beck on guitar and Dom Salvador on piano to mention a couple. Standout tunes are The Angels and Wait On The Corner. J.H.
THE MILESTONE TWOFERS

Milestone has released five more “twofers” of out of print music from the Riverside label.

Two Thelonious Monk albums are re-issued in Brilliance (47023). Those are Brilliant Corners and Five By Monk By Five, recorded in ’56 & ’59 respectively. A Monk solo piece is missing, but replaced by a second take of Played Twice. These classic Monk sides, which include Sonny Rollins, Thad Jones, Charles Rouse, Max Roach and other greats, are most worthy for re-issue. All tunes are by Monk.

If you like Bill Evans Circa ’59-’62, check out Peace, Piece & Other Pieces (47024). Its mostly trio music, with 3 solo piano “pieces” and a quintet track with Zoot Sims and Jim Hall. Philly Joe Jones is on drums for all sessions. The entire second record is released here for the first time.

Pianist/Arranger/Composer George Russell, known for his advanced arrangements and musical concepts for large and small ensembles, can be heard on Outer Thoughts (47027). Though not as “out” as suggested, it is far from the norm in ’60-’62 jazz. Eric Dolphy is heard on five cuts and is magnificent on ‘Round Midnight.

Tenorman Jimmy Heath deserves to have his music brought back if anyone does. Fast Company (47025) contains 18 tracks of ’59-’64 Heath with cats like Cannonball, Freddie Hubbard, Kenny Burrell and on. Its one of my favorites of the series, but I wish that entire album could have been released instead of the various tracks from six albums. Then I’d know there would be more Heath twofers in the future. Will there?

*Pianist Wynton Kelly, perhaps best known for his work with Miles, is documented on Keep It Moving (47023). We have here two albums - Wynton Kelly & Kelly Blue, recorded in ’58 & ’59. Nat Adderly, Kenny Burrell, Paul Chambers, Jimmy Cobb and others appear with Kelly. The two record set also includes some very interesting and informative liner notes by other jazz greats.

CARMEN McRAE - I AM MUSIC - BN 462

This album should be a welcome addition to a collection of anyone who is an enthusiast of female vocalists. Ms. McRae displays her talent of coaxing and bending her resonant sounds and phrases into rhythms. Each selection is more beautiful than the last...ending with I Am Music. Which she is. P.W.

Recycle your old paperbacks and records and save money:

- Paperbacks, 15c with trades
- ½ cover price with no trades
- Record albums 25c with two unscratched trades.

BJR - back issues

226 Lexington Ave.
Buffalo, N.Y. 14222

EDDIE HENDERSON - SUNBURST - BLUE NOTE 464

Henderson’s group here is that of Herbie Hancock from Mwandishi (’71) through Sextant (’73), with Geo. Duke replacing Herbie on keyboards/synthesizers. Other additions are Harvey Mason, Al Johnson and Bobby Hutcherson. Although simpler (to appeal to a larger audience) than the Hancock music of that time, it offers more jazz and less rock than Herbie’s most recent efforts. Maupin (still with Herbie) sounds great here, as does Eddie, Julian Priester and the rest.

If you like the music of Hancock, Weather Report, etc., look for Sunburst. B.W.

DEXTHER GORDON - TANGERINE - PRESTIGE 10091

More great music from the tenor giant. Three tunes are from the session that produced Ca’ Purange (10051), and one is from the Generation (10069) date, less Freddie Hubbard. Its a tasty blend of bop and mainstream with first class support from Thad & Hank Jones, Stanley Clarke and Louis Hayes. B.W.
BLUE NOTE RE-ISSUE SERIES

Blue Note continues to pull out of their recent slump with a second excellent batch of two-fers.

Sam Rivers, who recently appeared in Buffalo, performing a new work for the multi-media production in Niagara Square, is featured on Involution (453), composed of never-released ’66-'67 material. The music is performed by different musicians on each disc and is rather tame when compared to his current work. All four sides boast some great jazz, with Sam featured on tenor and soprano saxes and flute. A must if you dig Rivers Blue Note discs, such as Contours.

Cecil Taylor’s In Transition (458) is out of print material with one newly released tune. Recorded in ’55 & ’59, again with two sets of musicians, the music is much less furious than his work of the very early sixties. I find it similar to his Contemporary album Looking Ahead! Highly recommended.

Paul Chambers/John Coltrane - High Step (451) is rare material with two unreleased cuts featuring 3 groups of musicians. Again - Great Music. The sessions were recorded in ’55 & ’56 for the Jazz West, Transition and Blue Note labels.

Big band arranger/composer Gil Evans can be heard on Pacific Standard Time (461). Its a re-issue of ’58 & ’59 sides featuring such artists as Cannonball, Paul Chambers, Elvin Jones, Art Blakey, P.J. Jones and others. For the most-heavily orchestrated and light hearted.

Another blessing of newly released music comes from Jackie McLean. Jacknife (457) was recorded in ’65 & ’66 with two groups, each of which includes pianist Larry Willis and Jack DeJohnette. The sextet date features the dual trumpets of Chas. Tolliver and Lee Morgan. This was recorded prior to Jackie’s avant garde period. Thus - a bluesy, bop-ish Mainstream sound.

Pianist Andrew Hill is featured on three previously unreleased sessions recorded in ’65, ’69 & ’70. One is a quintet w/F. Hubbard & Joe Henderson, another is a quartet w/Mennie Maupin including a string quartet. The third is a sextet date w/Maupin, Chas. Tolliver and reedman Pat Patrick. One For One (459) contains 4 sides of great music from the under-rated pianist.

In addition to being collector’s music, The Aladdin Sessions by Lester Young (456) is incredibly well recorded considering its age (’45-'48). Six groupings of musicians are heard and all music is in chronologica l order. Previously released on the Aladdin label.

DAVE McKENNA QUARTET - FEAT. ZOOT SIMS - CHIAROSCURO 136

An informal, spirited session in the “old school” tradition of Chiaroscu. Sims is on tenor and sopranino, Ray Mosca on drums. Major Holley, who was with the Al Cohn-Zoot Sims Quartet of 10 years past, is on bass, and contributes his patented bowed bass while humming solos on three tracks.

GARY BURTON W/EBERHARD WEBER - RING - ECM 1051

This latest album, originally released in Europe and available previously only as an import, is one of his finest. The Quintet features Burton on vibraharp, Mick Goodrick of The New Quartet (ECM 1030) on guitar, Pat Methany on el. 12-string guitar, Steve Swallow on bass and Open Sky’s Bob Moses provides percussion. This is the same group that appeared at Buffalo State’s free outdoor jazz concert in April. They are as beautifully integrated on stage as they are in this release. German bassist Eberhard Weber adds a melodic acoustic bass and completes the lineup. The resulting sound provides some of the best listening jazz available. Every tune is an excellent example of what’s in store, but perhaps the feature is Weber’s The Colours of Chloe (which was possibly the most appreciated song played at State). Only superlatives can describe this effort.

PHINEAS NEWBORN, JR. - SOLO PIANO - ATLANTIC SD 1672

If a solo album is the true test of a musician’s ability, then Phineas Newborn has definitely passed his. “Solo Piano” proves that despite his absence from the jazz scene for several years, Newborn has returned in fine style. The medley transitions in such classics as Willow Weep for Me, Serenade in Blue, Where is the Love and especially Giant Steps are done with a skillful and subtle touch. The physical sound of the piano that Newborn uses for this session is not of the highest quality (it appears to be slightly tinny in the highest and lowest registers). Otherwise, the album is well recorded and makes this a suitable welcome back album for Newborn which should get alot of airplay.

1975 FREDONIA JAZZ ENSEMBLE - THURSDAY NIGHT - MARK 5981

The Fredonia Jazz Ensemble, winner of the 1974 Quinipiack Jazz Fest. & co-winner of the ’75 Notre Dame Jazz Fest. offers a top-notch program of tight, screaming big band jazz. The diversified selection of student charts shows influences from Kenton to Thad Jones-Mel Lewis, while the band manages to retain a style of their own. Regardless of the fact that the average age in the band is about 21, each composer and soloist is worthy of special merit. You may have heard this album on Geo. Beck’s “Jazz Nightly” (WEBR). A definite must for big band fans, available for $5.50 postpaid from Fredonia Jazz Encl., c/o Student Assoc., S.U.N.Y. at Fredonia, Fredonia, New York 14063.

B.W.
JOHN LEWIS - P.O.V. - COLUMBIA 33534
If you miss the M.J.Q., think about buying this. At once the influence Lewis (pianist) had on the M.J.Q. sound is most obvious. The pure, simple melodies, colorful percussion, classical overtones and refreshing, often humorous changes all occur throughout the album. The instrumentation consists of piano and harpsichord, bass, drums, flute, violin and cello. The demise of the infamously quartet should cause no hardship for Lewis or Jackson.

N.Y. JAZZ QUARTET IN CONCERT IN JAPAN - SALVATION 703
A buoyant, relaxed live session from Ron Carter, Ben Riley, Roland Hanna and Frank Wess. The band cooks a bit on Mediterranean Seascape, with Wess on soprano. Frank is on flute for the remaining tracks, except for Introspection - an exquisite piano solo piece from Hanna. An all acoustic, balanced program of music.

WALTER NORRIS - DRIFTING - ENJA 2044
The Thad Jones/Mel Lewis band has spawned some great talent and the two gentlemen here are no exception. Pianist Walter Norris has written some fine material for this album, but also contained here are beautiful treatments of Thad Jones’ classic A Child Is Born and Scott Joplin’s Maple Leaf Rag. Duo albums have a tendency to bog down but not this one. George Mraz’s bass work is skilled and tasteful. Drifting is good listening.

RAHSAAN ROLAND KIRK - THE CASE OF THE 3-SIDED DREAM IN AUDIO COLOR - ATLANTIC 1674
For Rahsaan Roland Kirk this album is a successful attempt at total communication with his audience. There are many ‘bright moments’ on this 3-sided album (he even plays trumpet on a couple of cuts). The usual Vibration Society sidemen - Sonny Brown, Metathias Pearson, and Hilton Ruiz are here along with twelve other fine musicians. There is a pleasing variety of tunes including two enjoyable versions each of Bye Bye Blackbird and The Entertainer. Kirk again proves his virtuosity on tenor and bass sax, flute, stritchaphone and manzello. A great musician, a very fine album.

CHAS. EARLAND - KHARMA - PRESTIGE 10095
Here we find the organist on stage at the ’74 Montreux Jazz Festival with his sextet, augmented by Ron Carter for two numbers. Side One - Joe Brown & Morgan is typical Earland, while the Suite For Martin Luther King (Side 2) offers more “outside” sounds laced with straight ahead soloing. Suite Pt2 is a light, medium paced tune with Earland on electric piano over Carter’s repetitive bass figures. Jon Faddis (trumpet), Clifford Adams (trom.) & Dave Hubbard (saxes) comprise the front line.

DAVE LIEBMAN - DRUM ODE - ECM 1046
In the opening grooves, Liebman tells of his love of drums and drummers, and of their influence on his music. He’s worked with some of the best - E. Jones, DeJohnette, Altschul, etc., and has 8 various drummer/percussionist on this date. Similar to Lookout Farm the music is semi-electric, lyrical, and follows a definite beat (as opposed to his more avant garde recordings w/Open Sky). He’s featured on tenor and soprano saxes and flutes. Gene Perla (his Jones Quartet co-worker) is on bass, John Abercrombie on guitar and Richard Beirach on e. piano. Vocals are included by Eleana Steinberg on Oasis over Dave’s floating soprano. A fine effort from Liebman, who always sounds good in any context.

SARAH VAUGHAN in concert with the Buffalo Philharmonic
Fri. Oct. 10 8:30PM
Michael Tilson Thomas, Conductor
Kleinhans Music Hall
All tickets $5. Available at Philharmonic Ticket Office (885-5000)
Pops tickets available in series of 12 concerts.

BUFFALO PHILHARMONIC
Michael Tilson Thomas, Music Director
Trip Records continues its re-issue program with 8 new ones.

Milt Jackson Live at the Museum of Modern Art (5553) finds the vibist leading a quintet which included James Moody and Cedar Walton. This 1965 recording is among the best of the current releases.

Perhaps the finest of the eight is Max Roach - Jazz in 3/4 Time (5559), which is mistitled Max Roach Plus Four. Its the same lineup as the "Plus Four" album (Trip 5522) - Rollins, Dorham, Bryant & Morrow, but all 6 tunes are in waltz-time. Rollins' Valse Hot is a 14 minute highlight. 1956 material.

Quincy Jones Live At Newport 1961 (5554) is straight big band jazz and a far cry better than what he's doing now. The session features such notables as Phil Woods, Curtis Fuller, Melba Liston, Joe Newman, etc. A live 1965 Village Vanguard session resulted in Earl Hines - Grand Reunion (5557). Great music is belted out by Hines, C. Hawkins, R. Eldridge, Geo. Tucker and Oliver Jackson.

Two extended tunes are featured on Clifford Brown - All Stars (5550), recorded in 1954. The trumpet great is joined by Max Roach, Curtis Counce, Kenny Drew, Herb Geller, Joe Miani and Walter Benton on this worthy addition to Trip's Brown series.

Others are Jazz Giants Vol. 3 (5555) featuring 6 reedmen w/7 groups of musicians recorded from '43-'53. Helen Merrill w/strings (5552) is a super-mellow date (1955) with a quartet (and strings). Swinging Easy by Sarah Vaughan (5551) is a relaxed affair with Sassy backed by two different trios. Excellent Vaughan.

B.W.

THE PIANO CHOIR - HANDSCAPES 2 - STRATA EAST 19750

Put seven pianists and three percussionists together and you'll get rythym-plus. One or two pianists are featured on each track while the others provide a rhythmic force that is often light, more often electrifying. Acoustic and electric pianos and synthesizers are used on this release, destined to please contemporary piano lovers.

B.W.

BUDDY RICH - BIG BAND MACHINE - GROOVE MERCHANT GM 3307

When Buddy Rich gets down to business and plays his drums there are few big band drummers who are better or more dynamic. Rich's drums are well recorded here, but not over recorded as they have been on some previous recordings. Buddy allows several of the other nineteen members of his band to do some nice solo work while the selection and arrangement of tunes is also quite good. It is not nearly as intense as a Buddy Rich live date (nor as tonally complete as a Maynard Ferguson album) but makes for good big band listening.

J.H.

RUBY BRAFF - HEAR ME TALKIN' - BLACK LION 127

Cornet stylist Bruff is heard here in '67 quartet and quintet settings, and with Alex Welsh's 9 piece band. Ruby plays with a refined lyricism and the music swings. He is currently enjoying popularity with the quartet he co-leads with guitarist Geo. Barnes, and this album should be of special interest to fans of that group.

B.W.

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77 Allen Street 882-5633
JOHN ABERCROMBIE - TIMELESS - ECM 1047

Guitarist John Abercrombie who has worked with Billy Cobham, Dave Liebman, and others, offers an album featuring Jan Hammer on keyboards and Jack DeJohnette on drums. The result is an exposition of talent in various expressive modes. Though Abercrombie's abilities show throughout, the contributions that Hammer (on organ, acoustic piano, and synthesizer) and DeJohnette make are immense. This album is another shining example of the innovative contemporary jazz of ECM.

T.M.

JIM HALL - CONCIERTO - CTI 6060 S1

This album is a masterpiece and the finest work Jim Hall has had released under his own name. Side One opens with You'd Be So Nice to Come Home To, taken at a fast clip. At once the expertise of Messrs. Baker, Desmond, Carter, Gadd, Hanna and Hall becomes evident through interplay, questions and answers, and straight forward, inventive solos. The pattern continues throughout Two's Blues and The Answer Is Yes, penned by Hall and his wife respectively. The climax is a 19 minute (CTI?) version of Joaquin Rodrigo's Concierto De Aranjuez. Desmond, who has sat out the last two tunes, is back for a terribly beautiful version of the classical tune often performed by MJQ. Solo for solo-eight for chord, these six men perform music that is meticulously perfect enough to capture the ears of everyone alike.

Jim Hall - a Jazz Guitarist. Most people have never heard of him. But, Concierto is a most opportune chance.

B.W.

CAL TJADER - LAST NIGHT WHEN WE WERE YOUNG - FANTASY F-9482

Lately, vibist Cal Tjader has been accused by certain critics of playing what could be kindly referred to as "cocktail jazz." Unfortunately, these critics will not be silenced by this album. From the opening number Tjader starts and keeps the pace very, very mellow. This is not to say that Tjader, pianist/arranger Frank Strazzieri and guitarist Eddie Duran don't take some well done solos (check out their work on For All We Know). If you are in the mood for ballad-type music, and you are not expecting Cal to be in his old rousing latino style of the album Along Comes Cal, then Last Night is for you. J.H.

THE RCA LABELS

Cedar Walton's Mobius - RCA 1009 - is a jazz rock outing, of a funky nature, complete with a "heavy" fuzz guitar. While not of the calibre of his Boomer's sessions (Muse), it will turn on a new audience to the pianist. Strange versions of Blue Trane and Off Minor are included, as is a 4-piece horn section. Vocals are heard on one track.

Some fine Duke Ellington music is available on Eastbourne Performance - RCA - 1023. The set was recorded live in England in Dec. '73 and features vocalists Anita Moore and Money Johnson. Johnson, a trumpeter, lays it on with a short version of Basin Street Blues.

From the Flying Dutchman label comes Flip Phillips Flippet - BBMI - 1032, recorded while the tenor player was with Woody Herman ('44-'45). The groups run from 2-10 pieces. The music is taken from 78 RPM recordings and is important, Phillips' records being rare.

If you dig bop and electric jazz violin, check out Elek Bacsik's Bird & Dizzy - BOLI - 1082. The album contains 8 tunes played as a tribute to Bird & Diz. Shelly Manne is on hand, along with young pianist Mike Wofford (who injects a bit of today into the music).

The cream of the Pablo line is The Greatest Jazz Concert In The World - 2625 704. This 4 record set was recorded in 1967 with the Duke Ellington Orch., Ella, Oscar Peterson Trio, T Bone Walker and the Jimmy Jones Trio. Also, jam sessions with Zoot Sims, Coleman Hawkins, Benny Carter, Clark Terry, Johnny Hodges and others. Well recorded and worth the money (if you're rich) - its a $24.98 list. Check out the fall sales!

Not too long ago Tommy Flanagan was greatly in demand as a pianist for record dates. More recently he has been with Ella Fitzgerald. Now he's on record with his trio. Tokyo Recital was recorded in Tokyo in Feb. of this year and is a must for all who enjoy great acoustic trio jazz. The 9 tunes are all Ellington and Strayhorn material. Flanagan easily flows with the tempos and moods and his partners never flounder.

Satch & Josh - 2310 722 - features Count Basie & Oscar Peterson with Ray Brown, Louie Bellson & guitarist Freddy Green. Basie leaves gaps, Peterson fills them and the two get it on amazingly well. I find this much more interesting than the Basie Trio disc of last year.

Bassist Ray Brown is a master at the art of perso-
HERE COME THE STARS
This September at the Statler

BOBBY HACKETT & VIC DICKENSON
Sept. 9 - Sept. 21 DOWNTOWN
Tues. - Sun. from 9 PM No cover

JOE VENUTI & SPEIGEL WILCOX
Sept. 23 - Oct. 4 DOWNTOWN
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Forming in a duo or drum-less trio format. Pair him with the master of moods - Duke Ellington and you've got This One's For Blanton - 2310271. Duo Perfection. B.W.

WHAT'S HAPPENING

BUFFALO AREA

STATLER HILTON - See ad.
NO NAME - See ad Pg. 7.
TRALFAMADORE CAFE - See ad Pg. 7.
WILL ALGER'S JAZZ BAND - Fieldstone Manor - (Lockport) Fri. & Sat. Nights.

TORONTO

BOURBON STREET - Zoot Sims, Barney Kessel - See ad.
EGERTONS - Church & Gerrard Sts. "After Hours Jazz" Fri. & Sat. Nights 1:30-5:00 AM. Adm. 75c.
CHEZ MOI TAVERN - 30 Hayden St. Silverleaf Jazzmen Saturday afternoons 3-6.
ONTARIO PLACE - at the Forum - Tommy Dorsey Orch. led by Murray McEachern Sept. 13; Stan Kenton Sept. 20; Count Basie Sept. 27; Ella Fitzgerald w/ Tommy Flanagan Sept. 28; Woody Herman Oct. 5. All concerts at 5 PM.
ROYAL HUNT ROOM - Sutton Place Hotel - pianist Claude Jones.

CWHO - 125AM - Jack Cole Sat. 10:30 PM - 2 AM
CBL - 94.1 FM - Jazz Radio Canada Sat. Mid. - AM. Also Mon.-Fri. same hours.
Musi c to Listen to Jazz By Sat. aft. 2-4.

ROCHESTER

MONTICELLO REST. - 800 Jefferson Rd. Spider Martin Sept. 2-14; Critic's Choice 16-28; Barbara Carroll starts Sept. 30. No cover, closed Mondays.
WINE PRESS - 1730 N. Goodman St.
PETRUS Sept. 11-14
VINTAGE REST. (Ramada Inn) 1273 Chili. Schedule not available at presstime. Phone 464-8800.

SYRACUSE

PINK PUSSY CAT - Ponderosa Plaza Rt. 11 - North Syracuse. Jazz Monday nights.

WBFO - FM - 88.7 - NEW LISTINGS
SATURDAY - approx. 3 PM Jazz Report with J. Hunt. A half hour report on local jazz happenings.
SUNDAY - Noon - 2 - Great Circle Sailing with BJR Editor Bill Wall.
Midnight - 3 Jazz with Charles Smith.

*Please clip this listing and place with the full listing printed in the June issue. Full listings printed 3 times per year.