Mark Murphy’s engagement at the Cotton Club came at the same time as his new album on Muse Records. Murphy was great, but little effort was put into promotion. Sad.

The Shore Coffee House invites all jazz musicians to drop by on alternate Saturday evenings 8-12 PM (Dec. 6 & 20) to participate in an open session format. Everyone is welcome. Coffee, tea, pretzels and admission are free. Located at “the church in the Shor­line” - 200 Niagara St.

No Name jazz is still the rage for Sunday and Tuesday nights. They started it all and deserve all the business they can handle.

Flight & Birthright played the Tralfamadore Cafe and the latter recorded some live tracks for their forthcoming second album.

Friend and noted guitarist Stu Wiesman reported that the quartet at Jack Daniel’s on Tuesday night destroyed him. His word is good enough for us - we’ll be down.

Buddy DeFranco returned to the Statler and was well received. He’s got a fine guitarist in John Chiodini, Jackie & Roy followed for their third engagement. Then they’re off to Toronto’s Basin Street.

The Bourbon Street (below Basin Street) brought in Milt Jackson who played to a packed house every night. We managed to squeeze in and were treated to some superb music.

George Benson was a saint at the Buffalo Theatre in November. He had Buffalo’s Ronnie Foster with him and they both jammed with Jaman at the Ericson after the concert. Herbie Mann was a bit of a letdown - especially after hearing Benson. B.W.

A typically loud, high-speed set plagued by sound difficulties was given by John McLaughlin and the Mahavishnu Orchestra. As McLaughlin walked on stage he received a large and warm ovation from the packed house. By the end of his set, though, the enthusiasm for his music had diminished (not to mention everyone in the place suffering from ringing ears from the excessive volume).

Return to Forever featuring Chick Corea was marked by a beautiful selection of material, incredibly tight performance and a very relaxed and happy atmosphere (the volume was never excessive). Each member of the group (Chick, Stanley Clarke, Lenny White III, and Al DiMeola) took turns introducing each other and the upcoming tunes. The acoustic section was outstanding and at the conclusion I thought the new Century would crumble from the well-deserved standing ovation. J.H.
recordings

McCoy Tyner - Trident - Milestone

If you're into Tyner (and nowadays who isn't) you'll be very much impressed with Trident. McCoy, Ron Carter & Elvin Jones perform flawlessly as usual, and for the first time since earlier in the decade, this trio has collaborated to come up with an obvious collectors item. Classic, not only due to the rarity of hearing these three giants on record together, but also because Tyner elected to employ the harpsichord and celeste to expand the nature and depth of his musical ideas! Trident is evidence of a great musician growing even greater. P.G.

Lenny White - Venuszian Summer - Nemperor NE435

Lenny White, who with Stanley Clarke forms the drive behind Chick Corea, offers a surprisingly fine release. Surprising because while the first 2 tunes become hung up in commercial funk, the rest of the album makes it worthwhile. The Venuszian Summer Suite floats like Julian Priester's Love, Love - richly synthetic. Mating Drive and Prince of the Sea are high powered affairs exposing the likes of Larry Young (organ), Onaje Allen Gumbs (acoustic/electric piano), Larry Coryell (guitar), Al DiMeola (guitar) and Lenny himself. Its easy to see where the energy of Return to Forever originates. Both Coryell and DiMeola are featured extensively. T.M.

The Pablo Montreux Series

Pablo's eight record series of Montreux Jazz contains some of the most exciting jazz to come along in some time.

My favorite is Oscar Peterson's Big 6. Big they are - Milt Jackson, Toots Thielmans, Joe Pass, Louis Bellson & Niels-Henning Orsted Pedersen. Jamming at its best with some unbelievable moments. Thielmans harmonica is a gas. Next is Dizzy Gillespie's Big 7. Pass, Toots, Oscar & Louis are out, Dizzy, Eddie Davis, Tommy Flanagan, Johnny Griffin & Mickey Roker are on and more superb jamming is delivered. Dizzy is marvelous. Griffin & Davis are a tenor pair from way back and blow like they mean it. Next is Count Basie Jam Session with Roy Eldridge, Jackson, Griffin, Pedersen & Bellson joining the Count for more of the same. Included is a whole side of Lester Leaps In.

Jazz at the Philharmonic boasts a front line of Zoot Sims, Clark Terry, Roy Eldridge & Benny Carter. Typical of the JATP sessions this one swings like hell. Roy Eldridge, Dizzy & Clark Terry come up and form The Trumpet Kings. The three are joined only by a rhythm section. A must for trumpet fans who dig swing and blues. Ella Fitzgerald comes up with a fine set backed by Flanagan, Keter Betts and Bobby Durham. The lady is sounding great and in high spirits doing such tunes as Satin Doll, Caravan, Wave & How High the Moon. Joe Pass finds himself alone on stage and proceeds to turn out a virtuoso solo guitar performance, his second solo LP for Pablo.

Milt Jackson's set is with Oscar, Niels & Mickey and presents the vibist in top form. Jackson & Niels-Henning are, without a doubt, the finest performers throughout the series and this is one of the best records.

For those who can't decide which record to buy, there's The Montreux Collection (2625-707). This two record set contains tracks from each of the above sessions. However, none of these tracks appear on the records in the series. Again, my favorite tune is by the Oscar Peterson Big 6. Hats off to Pablo. B.W.

John Coltrane and Lucky Thompson

Impulse has released a pair of twofers featuring two tenor greats. The Gentle Side of John Coltrane (ASH 9306-2) contains just what the title suggests. Most of the material was pulled from 'Trane's records
with Duke Ellington (AS-30) & Johnny Hartman (AS-40), the remainder being mellow tracks from various other albums. A good package for 'Trane fans on a tight budget.

Not the case with the Coltrane set, Lucky Thompson's ~ Dancing Sunbeams (ASH-9307-2) is made up of long out-of-print material. It is a total re-issue of two of his ABC dates (111 & 117) recorded in early 1956. Lucky is heard in trio and quintet settings, each of which contains bass great Oscar Pettiford. My favorites are the trio tracks with Oscar and guitarist Skeeter Best. Great music.

DAVID LIEBMAN - SWEET HANDS - HORIZON 702

Liebman (saxes, flutes), who came up through the ranks of ten wheel drive, Elvin Jones & Miles, has come up with the fifth album in his own right. As with the predecessors (w/ Open Sky & this group - Lookout Farm) it is a fine effort. There is a heavy eastern influence here - note Geo. Harrisons Within You Without You, which fills half a side; again on Ashirbad and the title track, which feature traditional Indian instruments tastefully mixed with the more familiar guitar (J. Abercrombie) bass (Charlie Haden & Frank Tusa) and drums (Jeff Williams). Dr. Faustis is back to the west - featuring Richie Beirack on electric piano, Liebman on tenor and soprano, and an electrified Abercrombie. In short - very good listening.

B.W.

KEITH JARRETT - THE KOLN CONCERT - ECM 1064/65

An encore to Solo Concerts, The Koln Concert once again shows Jarrett's ability to handle the solo piano outing like only few can.

His piano work here is pure artistry. After a few minutes of listening, you'll be totally engulfed by the music - something that can seldom be accomplished by a solo performance. Beautiful piano music no matter what style or taste you enjoy in music.

J.H.

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9 East 4th Street, Jamestown, N.Y
JAN HAMMER - THE FIRST SEVEN DAYS - NEMPEROR NE432

Now that the synthesizer has been accepted as an instrument of unique value, its nice to hear the master - Jan Hammer on his first solo release. Jan has jammed with numerous musicians on their albums, and always takes a dominant position (listen to Stanley Clarke, Abercrombie, McLaughlin, and Elvin Jones). This is truly a solo release with only the violin of Steve Kindler added to four cuts. Jan plays acoustic and Rhodes' pianos, and guides his moog through The First Seven Days. The album is beautifully prepared, making the Creation quite a trip.

RAICES - RAICES - NEMPEROR NE 434

A high spirited, Latin flavored release by Raices. The seven man group can be compared to both Santana and Native Dancer by Wayne Shorter. The group moves lightly, but very quickly, relying heavily on its percussion section. Juan Melendez plays flute and soprano sax, while Kiho Melendez adds the guitars. An enjoyable session.

GIL SCOTT-HERON/BRIAN JACKSON - FROM SOUTH AFRICA TO SOUTH CAROLINA - ARISTA AL 4044

Gil Scott-Heron continues as poet laureate to the seventies. His unique voice can only compliment his lyrics as does the flute of Brian Jackson. This release is similar to others from the Midnight Band, but perhaps better. The lineups the same as that on The First Minute of A New Day. The music offered is real and the album itself is "a toast to the people."

CHRISTMAS MUSE
five new releases

MARK MURPHY sings Red Clay, Canteloupe Island, Maiden Voyage, Naima, Body & Soul, How Are You Dreaming - MR 5078

CARLOS GARNETT - LET THIS MELODY RING ON - MR 5079

ERIC KLOSS - BODIES' WARMTH - MR 5077

BUSTER WILLIAMS - PINNACLE - with Woody Shaw, Sonny Fortune, Billy Hart, etc. - MR 5080

HERMETO - with Flora Purim & Airto Moreira - MR 5086

JIM HALL - LIVE - HORIZON 705

Guitar virtuoso Jim Hall has come up with another excellent album. This music was recorded live at Toronto's Bourbon Street (a familiar club to BJR readers) with bassist Don Thompson and drummer Terry Clarke. If Jim's previous Concierto caught him at an artistic high, then Live finds him at an inspirational high (with no lack of artistry). Hall is simply a master, adaptable to any situation in which he is placed; and he's been heard in a diverse selection. This trio format, with two of Canada's best, brings forth each musician creating pure, light jazz-at its best.

THAD JONES & MEL LEWIS - SUITE FOR POPS - HORIZON 701

At last - the TJ-ML album has come out of the vault. For whatever reason A&M had for holding this music since 1972 - they are forgiven. This is great big band music. Its a tribute to the late Louie Armstrong. All the tunes were composed and arranged by Thad Jones except for Toledo by Candlelight - by Gary McFarland. The band is captured at a time when the personnel roster was a who's who in New York - the Bridgewaters, John Faddis, Richard Davis, Billy Harper, Pepper Adams, Frank Foster, Roland Hanns, etc. Also, some fine vocal work from Dee Dee Bridgewater on the Great One. Everything you'll want is here - excellent solos, screaming trumpet section & Jones' patented wandering sax section arrangements. A must if you have the slightest liking for big bands.
SONNY FORTUNE - AWAKENING - HORIZON 704

Contrary to the notes, this is not Sonny's debut as a leader. His previous Long Before Our Mothers Cried on Strata East was a monster, & Awakening is a worthy follow-up. Some of the same musicians are here- Charles Sullivan, Wayne Dockery, Chip Lyles & Angel Allende, playing more of the same colorful, lyrical, often passionate jazz - loaded with percussion. Fortune, Sullivan & Barron are the principal soloists and shine throughout. Sonny is outstanding on For Duke & Cannon (alto sax) & Awakening(flute). Another highlight is the group's rendition of Jymie Merritt's Nommo. This one is highly recommended. B.W.

CHICK COREA - RETURN TO FOREVER - ECM 1022

This album has been around for a few years as an import and I would think that most people have heard it by now. Recorded just after Chick's avant garde period, I still maintain that it is his best album to date. Stanley Clarke has never sounded better, and Joe Farrell's flute and soprano work deserves all the praise in the world. Flora & Airto are great as well, the latter heard on trap drums as well as percussion. Corea is at his best, both as a composer and musician. He is heard only on electric piano.

This is simply beautiful music with a heavy Brazilian influence. It is clean, controlled and extremely well recorded. Chick says its his most special RTF album, its my favorite as well, and, with a few listenings, you'll probably feel the same.

HERBIE HANCOCK - MAN-CHILD - COLUMBIA PC 33812

Hancock seems to have touched all bases with his latest LP for Columbia. Like Thrust, it is an album with enough funk to please the rock and soul audiences and get him plenty of airplay (he even includes Stevie Wonder). But Herbie does not forget to include some tasty moments with tunes like Bubbles and Sun Touch for his avid jazz following. Man-Child sports a large assemblage of personnel with virtually the same nucleus as appeared on Thrust, including the outstanding sax, clarinet and flute work of Bennie Haupin. J.H.

Herschel records

SONNY FORTUNE SP 704

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SONNY FORTUNE SP 704

AWAKENING
TRIP TWOHERS

Three Giants (TLX-5038) features separate sessions from Dizzy Gillespie, Sonny Rollins & Coltrane. The first record is all Dizzy, from five sessions in '52 & '53 and features Buffalo's Lou Hackney on bass on 3 tunes. Record two is half Rollins ('57) & half 'Trane ('60). The 'Trane music was previously contained in Trip's Coltrane twofer and features McCoy Tyner, Steve Davis and Billy Higgins.

Trio & Sextet (TLX-5040) features two sessions from Charles Mingus including such sidemen as Hampton Hawes, Dannie Richmond, Thad Jones and Columbia Records Teo Macero. Fine Mingus dating back to '54 & '57.

Live Sessions (TLX-5041) by Lee Morgan is a live 1970 recording with Benny Maupin, Harold Mabern, Jymie Merrit and Mickey Roker. Its the same personnel and the same time as Lee's Lighthouse date for Blue Note. Half of this was released before on Trip. B.W.

BRASS FEVER - IMPULSE - ASD-9308

Brass Fever is a funk-tinged semi-big band date heavily showcasing the trombone. The list of bone players consists of Geo. Bonahan, Charlie Loper, Frank Rosolino, Kai Winding & Garnett Brown. The best music is on side one - the blues Back at the Chicken Shack & the rocking Bach Bone, set off by flautist Buddy Collette. The music is well performed and nicely recorded. Good listening, but no jaw-breaker. B.W.

SONNY STITT - DUMPY MAMA - FLYING DUTCHMAN

Now this music swings! Sonny is heard in three septet situations, one trio and a duo. Just Friends burns for four sweet minutes leaving you asking for more. For Ben, done by Sonny & pianist Mike Wofford, is beautiful - a fitting tribute to the late Ben Webster. Jason & the title track are hard driving, jam style blues with additional sax work from Pee Wee Ellis and Frank Strozier. Shelly Manne is on hand for each tune and is the perfect choice for drums. Very good Stitt. B.W.

GERRY NIEWOOD & ESTHER SATTERFIELD

Two of Chuck Mangione's co-workers have released albums on A & M Records. Niewood, I feel, is the best musician in the Mangione group and deserves this release. Slow, Hot Wind (3409) finds Gerry in the company of five first rate musicians, including Lew Soloff, Gene Perla, and Joe LaBarbera. The music is tight, clean, crisp, diverse and masterfully executed. And yes - lot of beautiful melodies. Gerry is heard on soprano, alto and tenor saxes and flute.

Esther Satterfield's Once I Loved (3408) is very Mangione-ish. Chuck arranged and produced and is heard on flugelhorn. Gap Mangione is on piano and Niewood on saxes and flutes. A fine release from Esther - a beautiful voice. Included is Look To The Children.

These albums were previously released on the Sagnoma label. B.W.
NORMAN CONNORS - SATURDAY NIGHT SPECIAL - BUDDAH
Connors presents some nice music here. Over several listenings, the three tunes with vocalist Jean Carn hold up the best. They are *Dindi*, Maiden Voyage & *Skin Diver*. The opening tracks on each side leave me rather cold - I've heard it all before. Akia fares well with Gary Bartz on soprano. Then there's Connors Kwasi, with some acoustic piano from Herbie Hancock that ends far too early - a senseless premature fade-out. A good album that should have been better. Jean Carn saved the date.

B.W.

KEITH JARRETT - BACK HAND - IMPULSE ASH 9305
Herewith is yet another chapter in Jarrett's history of great recordings. It was done at the same session as *Death & the Flower* (Oct. '74), with his regular quartet augmented by percussionist Guilherme Franco. All the tracks are typical Jarrett compositions for quartet except Kuum - an expansive, improvised piece steadily driven by Charlie Haden's bass and percussion. Jarrett switches to wooden flute and osi drum. If you've enjoyed his previous few records, you'll like Backhand.

B.W.

AIRTO - IDENTITY - ARISTA 4068
A light, lively, rhythmic album from one of the masters of percussion. Although Airto's vocals leave a bit to be desired the good feelings come across. Besides Airto, the other musicians are relative unknowns except for brief contributions from Shorter, Hancock and (of course) Flora Purim. Still there is some pleasing instrumental work on *Identity* similar in venin to Dom um Romao's, *Spirit of the Times.*

J.H.

A DAY IN THE LIFE OF BILLIE HOLIDAY -- DIFFERANT DRUMMER 1003
On this one, the title speaks for itself. It is a recording of one of her practice sessions with pianist Jimmy Rowles and bassist Artie Shapiro. Geared for collectors and avid Holiday fans, it also includes conversation between the musicians and Lady Day that reveals much of her personality.

B.W.

URSZULA DUDZIAK - URSZULA - ARISTA AL 4065
BILLY COBHAM - A FUNKY THIDE OF SINGS - ATLANTIC SD 18149
It may seem strange to present these two varied artists together, but their theme is the same. Both utilize their talents (Urszula's voice, Cobham's percussion) to entertain the listener with funky tunes. Urszula Dudziak, introduced by Michael Urbaniak uses her voice as an instrument - at times she solos, and at others she's a synthesizer. The album is a display of instrumental effect. The Cobham album offers basically the same group that was disarrayed on Shabazz (live Cobham), and the group got it together. Cobham remains an excellent drummer, but he hasn't emerged the leader he should be. The best cut is Moody Modes on which the entire group improves. Check out Milcho Leviev on keyboards, and Alex Blake on bass.

T.M.

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SUNDAY - Noon-2 - Jazz Contours w/BJR Editor Bill Wall. 11 PM Inside the Changes w/Bill Savino. Mid.-3 Roots, Rhythm & Sound w/Charles Smith.