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Pharoah Sanders

The month of April will afford many Jazz Report readers the opportunity to hear tenor saxophonist Pharoah Sanders' Quintet live in a small club atmosphere.

The band, currently on a national tour after the release of Sanders' new Arista album Love Will Find A Way, will be at the Red Creek in Rochester on April 20 and at Buffalo's Tralfamadore Cafe April 21, 22 & 23.

Born in Little Rock, Arkansas in 1940, Sanders moved to California in '59 where he studied and worked with various bands including that of Sonny Simmons. Three years later he located in New York and played with Rashied Ali, Don Cherry, Sun Ra, John Gilmore and others. He began to work with John Coltrane in '66 and became a permanent member of Trane's band — working and recording with the great saxophonist until his death in 1967. After this period, Pharoah toured and recorded with Alice Coltrane and began a long association with Impulse records, recording several albums as a leader. His bands have included such people as Leon Thomas, Lonnie Liston Smith, Cecil McBee & Stanley Clarke.

Pharoah's long list of original compositions include Thembi, The Creator Has A Master Plan, Black Unity & Colors. Leonard Feather has written that "Sanders' framework has ranged from swirling, rasping, guttural explosions to pastoral, spiritual Pan-African expressions."

Look for the ads in this issue for information regarding the appearance of the Pharoah Sanders Quintet, as well as the many other jazz events for this month.

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Subscriptions are available at $7/year, paid in advance.

ELLINGTON ORCHESTRA TO PERFORM
The Duke Ellington Orchestra, under the direction of Duke's son Mercer, will play a concert Tuesday, April 11 at Alden Central High School Auditorium. It is a presentation of the school's Spanish Club.

The event will begin at 8 PM. Tickets are $5 advance, $6 at the door - available at Record Theafrе, Roxy's Music (Bata-
JAZZ REPORT GOES TO CLEVELAND

This month the Jazz Report will have a sister publication in Cleveland, Ohio. To be known as Cleveland Jazz Report, the magazine will be distributed free in the same type of locations as the Buffalo issue - record stores, jazz clubs, stereo equipment dealers, etc. in the Cleveland/Akron/Kent area.

CJR will be localized for the area - cover story, local happenings, radio, advertising, etc. If you should have any friends in Cleveland - let them know we're coming. We should hit the streets about April 15.

BLACK & BLUE

INNER CITY and CLASSIC JAZZ, have announced the licensing of the famed BLACK & BLUE label of France, for manufacture and distribution on its two labels, in the Western Hemisphere.

This fine catalogue features the most recent recordings by such outstanding artists as Earl Hines, Don Byas, Milt Buckner, Lionel Hampton, Buddy Tate, Illinois Jacquet, Stephane Grappelli, Helen Humes, Teddy Wilson, Eddie "Lockjaw" Davis, Hank Jones, and many others.

First releases on INNER CITY/CLASSIC JAZZ will appear in April, with approximately four LPs scheduled per month.

B.J.W. TO PERFORM

The newly formed Buffalo Jazz Workshop will perform their first concert as a benefit for the Northwest Buffalo Community Center on Wednesday, April 5th at 8:00 PM.

The performance will be in the Center auditorium at 155 Lawn St. which is one block north of Hertel Ave. on Military Road. Donation for the event is $2.00 for adults and $1.00 for students and children. Refreshments will be served.

DOWNTOWN ROOM GOES BACK TO JAZZ

The Statler Hilton's Downtown Room, a jazz club since 1974, has been under new management since January of this year. After a couple of months of rock, the new owners have decided to switch back to jazz as of this month.

As of this writing, the bookings are not complete - but you can check the ad in this issue for this month's schedule.

Riffs in Print

BOOK REVIEWS BY BRAD HUNT

No matter where other jazz scenes existed, New York, as in so many other fields, attained primacy. (Even today, most of the exciting AACM pioneers of the New Music have migrated from their native Chicago to New York). Leonard Kunstadt and Samuel Charters produced a valuable work on jazz in New York in 1962 (JAZZ-A History of the New York Scene) and now two more titles can be added to the bibliography, The Cotton Club (Random House; $15 cloth, $7.95 paper) and 52nd Street (Da Capo, $5.95). Unfortunately, neither entirely works. Jim Haskin's Cotton Club, "A Pictorial and Social History of the Most Famous Symbol of the Jazz Era," is more modest in its goals and more successful in its execution, while Arnold Shaw's survey of "The Street That Never Slept" is in the main, soporific.

The elegant Cotton Club, started at 142nd Street and Lenox Avenue in 1923 by gangster Owney Madden (who had acquired the nickname Owney the Killer at age 17) drew white crowds to suddenly chic Harlem and sold them Madden's bootleg liquor. The key word in that sentence is white: originally, the Cotton Club refused admission to blacks entirely; later, it relented enough to accommodate very light-skinned blacks, though they were always seated in booths off to the side. Like the Grand Terrace, but more sophisticated, the Cotton Club offered a complete show with dancers, chorus line and orchestra. Talents like Lew Leslie and Harold Arlen helped produce a new presentation every six months, and performers such as Duke Ellington, Cab Calloway, "Bojangles" Robinson, Lena Horne and Ethel Waters graced its stage. Once white audiences grew tired of Harlem, the club moved to 48th and Broadway, where Andy Kirk and his Clouds of Joy, Buck and Bubbles, and Stepin Fetchit maintained the Club's high standard of stage performance. By 1940 the idea had somehow worn out—perhaps the public had tired of the big Ziegfeld type show, perhaps it had grown more interested in the big white swing bands, perhaps the 52nd Street ambience pulled the audience away; the club closed in 1942. Although Haskins has written a good and glossy read to accompany the many fine photographs, it fails to probe. For instance, we never get a sense of how the entertainers felt about the admission policy. And it betrays an unexpected prudishness-Haskins constantly refers to the "adult
songs" which were a part of every Cotton Club show, but never
gives any lyrics!
52nd Street should have been a good book, a history of the
block between Fifth and Sixth Avenues known as "The Street,"
which was full of nightclubs from the late '20s on. Unfortu-
nately, Shaw never takes command of his material. If Stanley
Dance's book (BJR, March '78) shows us some of the possibi-
lities of oral history, Shaw's shows some of the pitfalls. There
is far too much repetition, and few of the interviews come alive.
Only at the end of the book, when bebop is first featured in
52nd Street clubs, do some of the interviews strike sparks. Dizzy
Gillespie tells a fearsome tale of being harassed by a
number of drunken white sailors on leave during World War
II. Leonard Feather's denunciation of the cramped, smoky
character of most 52nd Street clubs stands in welcome con-
trast to the endlessly parroted praise for the wonders of The
Street. Too many pointless anecdotes, too many interviews
which fail to extract any reflection-52nd Street simply doesn't
have any soul.

The Sound
Approach
by JIM KAY

SHOPPING FOR SPEAKERS OR WHO'S ON FIRST, WHAT ON
SECOND. PART II

Last month's article in which I discussed the merits or lack of
merits in console model music machines certainly did no-
thing for my popularity among the vendors of such goods. This
was made evident when a friend of mine told me that, while
walking through one of the bigger Brown goods dealers in the
city, he found some Jazz Reports thrown on the floor in front
of a large entertainment center. When he approached a near by
salesman to ask, why? he was told they felt the sound approach
article was best suited for catching tweeter droppings.
In order to exhibit my willingness to be totally fair with all
concerned I have decided to give a review on this exact enter-
tainment console. First this mass of simulated wood like plastic
structure was 118 inches from stem to stern. It incorporated
radio, TV, 8-track cassette, cheese slicer, ice crusher, pit
remover and golf ball polisher, deodorant dispenser and a mute
control for your mother-in-law. Now for its technical specs -
power consumption 4333.6 watts, output 4.3 watts continuous
into your underwear drawer. Signal to noise, identical. Stylus
tracking - if your lucky. We found that with this unit in the
phone mode it could do a good job of picking up all 40 C.B.
channels. We found the ice crusher satisfactory as was the golf
ball polisher. The TV was really something. Its 3 inch screen
had great detail. This company had a great idea when it incor-
porated the head brace so as to set up the proper focal point
between your left eye and the TV screen while allowing your
right eye to oversee the cheese slicer. In actual use we found
the mute, radio, cheese slicer, TV & pit remover to be of no
use. But if you need your balls polished over crushed ice this
is the machine for you. This model is available wherever igno-
rance is bliss.

Enough nonsense, lets talk about tweeters. The tweeter
provides all high frequency sounds in the system, and manu-
facturers have made considerable strides in this area. The true
test of tweeter design is its ability to spread its high frequen-
cies evenly over a wide listening area. When listening to a
speaker stand directly in front of it and note its response. Now
slowly move off axis and see if you can detect any high frequency
loss. Since bass frequencies are non-directional it is the mid
and high frequencies that will provide proper stereo imaging
and even distribution of these frequencies is a must.

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RECORD REVIEWERS: Bill Wahl (B.W.), John Hunt (J.H.),
Tom Mazzone (T.M.), Ron Weinstock (R.W.), Paul Smith (P.S.),
Jim Laniok (J.L.) and Bill Besecker (B.B.).

LOUIS HAYES - THE REAL THING - MUSE 5125

The Louis Hayes/Woody Shaw quintet, which just recently
split up into two bands, has been one of the hottest; more exciting
bands on the scene over the last couple of years. Their brand
of hard swinging mainstream jazz tickled the ears of listeners,
critics and musicians throughout the world as a result of their
many club and concert dates. This is the same basic unit that appeared at the Berliner Jazztage, a concert that was released a few months ago on Muse (MR 5139). Side one here is the quintet - with Remo McLean, Stafford James & Ronnie Mathews and, of course, Louis Hayes & Woody Shaw. Side two finds trombonist Slide Hampton joining the band - as he did at the Jazztage.

This is powerful music full of excellent solos and tight group work. Other than the above mentioned album, the only other example of the Louis Hayes/Woody Shaw Quintet can be found on the Dutch import Ichiban, on Timeless records. Hopefully, Muse will have more in the can for future issue.

B.W.

ART BLAKEY & THE JAZZ MESSENGERS - GYPSY FOLK TALES - ROULETTE 5008

This album is several months old, but we just received it - thanks to someone new at Roulette that cares about us.

I remember writing a bad review of Blakey's previous disc, Backgammon, and was turned around when the stylus made its way through the first track. Gypsy Folk Tales is a first class, straight-ahead acoustic jazz album true to the long standing tradition of the Jazz Messengers. Tenor saxophonist Dave Schnitter has improved since the earlier album. He's stopped imitating Dexter Gordon and used Dax as an influence to become a powerful soloist in his own right. Bobby Watson is a hot young alto player whose recently joined the band - as has trumpeter Valeri Ponomearev. A Russian native, Ponomearev was recently on "To Tell the Truth", relating that one of his life ambitions as a musician in Russia was to play with Art Blakey. The band played on the show and his work there and on this release shows that the fine trumpeter shouldn't have any trouble in the American jazz scene. Pianist Walter Davis and bassist Dennis Irwin complete the sextet.

All eight of the tunes are originals by members of the band.

Ron Carter, Pharoah Sanders, Mose Allison
At the Trafal. See our Ads pg's 13,14

The group shines in many areas - full, bright ensembles, strong creative soloing and the over all sound of a well rehearsed, close-knit band. "Cook" must have been the word for this date - there's not a slow ballad in the entire set.

B.W.

WOODY SHAW - ROSEWOOD - COLUMBIA JC 35309

In the first sentence of the liner notes, Michael Cuscuna boldly states that "this is Woody Shaw's first album for a major label...". This is actually Woody's ninth recording under his own name - and many are on Muse - a label I'd have to call a major as far as jazz is concerned.

I really didn't know what to expect from Woody's first Columbia disc. They did alright with Dexter Gordon, but Freddie Hubbard, Hubert Laws and others would now be perfect guests for "Soultrain" based on their CBS output. The fact that Shaw's album is a straight-ahead, creative and unabridged acoustic jazz album could be a good sign for the future. Columbia is generally on top of the trends. The title track sets things off with music typical of the trumpeter's work on Muse and that of the quintet he co-led with Louis Hayes. Next is a medium tempo ballad, Every Time I See You, written by pianist Onaje Allan Gumbs who shares solo honors with Shaw. Drummer Victor Lewis offers The Legend of Cheops, a bouncy up cut with statements from Joe Henderson and Woody.

One of the hottest tracks is a Shaw tribute to Roland Kirk

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APPEARANCES:
RON CARTER - Trafalgaadle Cafe - April 12, 13 & 14
McCoy Tyner - Buffalo Statler Hilton April 20-23
LOVE SONG
Shorter.
Jackie McLean, Bobby Hard with some impressive work from Woody and Joe Henderson.
Houston’s Sunshowers. After the tempo picks
Run features (who had died just 10 days prior to this recording). Rahsaan’s
who did die at 10 days prior to this recording). Rahsaan’s
Run features short solos from Woody, Carter Jefferson/tenor sax, Onaje & bassist Clint Houston followed by tradeouts between Shaw, Victor Lewis, Jefferson & the ensemble. Miles’ “In a Silent Way” album comes to mind during the opening of Houston’s Sunshower.
encore with some impressive work from Woody and Joe Henderson.
The closing track, another Shaw original - Theme For Mxine, has both a theme and mood strikingly similar to Mingus’ classic “Goodbye Pork Pie Hat.” It’s gorgeous balladry with some superb soloing - especially from Shaw & Henderson.
This album falls into a style of jazz that I never tire of when its well performed. That mid to late sixties sound most heard on the Blue Note label by bands such as those of Horace Silver, Jackie McLean, Bobby Hutcherson, Joe Henderson & Wayne Shorter. Rosewood isn’t mind boggling or a new innovative blockbuster. Its simply an excellent jazz album anyone should
be able to enjoy. Pick it up along with the new Louis Hayes album on Muse (reviewed in this issue) and treat yourself to the latest work from one of the finest trumpet players in the music.
B.W.

PAUL MOTIAN TRIO - DANCE - ECM 1-1108
This is not unlike prior albums of Motian in terms of scope and concept, but then again the inclusion of new personnel adds differing colors to Motian’s thoughts. David Izenzon is the bass player. Charles Brackeen is the man on soprano and tenor.
The album seems to be a tour de force of the world of (as the title suggests) Dance. Each cut highlights in Motian’s own way a particular idiom of “dance” melody. The subject matter is not exhaustible, of course, on one short record album, but quaint insights are offered to his perceptions of movement through music, which I believe would interest dancers and musicians alike.

I’m never quite sure what time “Waltz Song” is in. It overlaps onto itself so frequently and easily. “Kalypso” is interpreted with a military step underneath. The meld of dance from “Asia” provides images of oriental coordination.

I miss Charlie Haden’s style of bass playing, but Izenzon is quite compatible to Motian’s ideas. Brackeen is melodic and haunting.

B.B.

GARY BARTZ - LOVE SONG - VEE JAY VJS - 3068
Bartz, a most talented alto/soprano saxophonist, has been doing his own fusion of jazz, funk and street music for about 5 years now. The results on the albums produced during this period have varied from poor to excellent.

Now we come to Love Song. Bartz and his quintet plow their way through five lengthy (avg. 7 min. each) tunes without coming close to tapping their creative abilities. Sacharine is a good adjective to describe the music. It’s filled with ridiculous soul-style repetitive vocal choruses, dull rhythms and the like. George Cables - known to be a bitch on the acoustic piano (Art Pepper’s The Trip album on Contemporary is a good example) sounds as tired as the others and does a synthesizer solo on Just Suppose that’s so bad it’s actually funny.

Bartz & Cables alone share the honors of doing anything of merit on the album, and only in a few spots. There is one good cut - an alto/piano duet - and it runs only a minute and a half. Oddly enough, it is titled Afterthoughts.

Slightly jazzy soul/pop is what Love Song has to offer. There are many better Bartz albums to choose from.

B.W.

FRANK STROZIER - REMEMBER ME - INNER CITY 2066
Alto saxophonist Frank Strozier had not had an album released under his own name in 15 years when Remember Me was recorded in 1976. Frank is probably best known for his work with the bands of two of jazz’ finest drummers - Shelly Manne and Roy Haynes. He’s a fluent soloist in the post bop style and offers a good array of ideas. This album finds him at the helm of a sextet with Howard Johnson/tuba and Danny Moore/flugelhorn joining him on the front line. The able rhythm section of Harold Mabern, Lisle Atkinson & Michael Carvin proves to be a wise choice for the date.

Five Strozier compositions are heard among the seven cuts on this balanced set of up tempo swingers, ballads and Latin flavored cuts. The most notable soloing comes from Frank (who also plays some gorgeous flute on the ballad Neicy) and Howard Johnson. Howard solos on most of the tunes - some at an incredible tempo for a tuba. He also works well with Atkinson behind the soloists - at times sounding like a bowed bass while Atkinson plays in the upper register. Pianist Mabern should be mentioned for his work as well and Carvin is an easily adaptable master percussionist.

A good set of all acoustic jazz with a unique sound courtesy of Howard Johnson. Don’t confuse this with another recent Strozier album, "Dance, Dance" on Trident records, which fails in every area that this one excels.

B.W.
Here we have a pair of new releases from two of the best known tenor saxophonists in jazz. Each is aimed at a wide audience, but with a more artistic approach than heard on the previous albums from both artists.

Turrentine, known as a soulful tenor player, had been doing funk albums for quite a while. West Side Highway exhibits all of Stanley’s soul but there’s only one funk track in six. Two others are sweet, lush ballads and the remaining three swing. There’s a version of one of Stan’s most popular originals, Sugar; then there’s a rendition of Walkin’ – the Richard Carpenter tune made famous by Miles Davis. The third swinger is Sonny Henry’s Hudson Parkway (West Side Highway). Turrentine’s regular band is augmented by Eric Gale, Ron Carter, & Grady Tate among others. Oddly enough, Tate replaces drummer Charles Collins on the up tempo cuts, and Carter plays bass on all but the funk track. A full string and horn section arranged and conducted by Claus Ogerman is used with taste on five tracks.

Sonny Rollins, one of the few remaining giants of the tenor saxophone, has in the fusion direction but seems to be heading back. Easy Living is a straight quintet date with George Duke, guitarist Charles Icarus Johnson, bassist Paul Jackson and Tony Williams. Although Paul Jackson’s electric basswork leaves a lot to be desired, this record is a vast improvement over Sonny’s earlier Milestone release The Way I Feel. Highlights are the title track, two of the three Rollins originals – hear What I’m Saying and Down the Line and his soprano reading of the standard My One and Only Love. Stevie Wonder’s Isn’t She Lovely could easily have been ruined with disco drumbeats and the like but it wasn’t. Rollins & company bounce along nicely with Duke using the Yamaha electric grand piano (sounds acoustic). Arroz Con Pollo could have been better per-

haps if Rollins hadn’t chosen the soprano; and Williams gets a bit carried away. The mix could also be a partial blame. The tune just gets bogged down in overplay and repetition.

As you’ve probably deduced – I enjoy both of these records as above average examples of these men’s recent recordings. It’s heartening to see that musicians who have been doing highly commercialized, often over-produced albums are moving back to the swinging sounds they’re known for.

One last bit of information – there’s not a vocal chorus, disco beat, or overdone synthesizer to be heard on either album.

B.W.

MAL WALDRON & SIGNALS - ARISTA-FREEDOM AF 1042

Mal Waldon seems to have a nearly inexhaustible supply of music in the cans of European studios, in addition to the many discs released there which have not yet found American
release. Arista is doing an especially commendable job in offering these recordings to the American audience. This album survives some August 1971 sessions in Holland. I extremely enjoy side one, which features two eerie compositions, Signals - the title cut, and Things That Go Bump In the Night. Both could probably be utilized by a musically sensitive film producer for all the visual imagery they conjure, but perhaps the loss to the music's power by forcing some filmed image to the music would do that conjuring power an injustice.

Walden plays "hypnotic" piano. His touch often makes the strings sound strummed rather than hammered (notice the last minutes of "Things...")

A tune entitled Zapata seems to make harmonic comment on that famed hero's senseless murder. Touch of the Blues is not the twelve-bar toe tapper one might expect, but strict use of the "blues" scale is the only "touch" he fondles. B.B.

LARRY CORYE LL & PHILIP CATHERINE - TWIN HOUSE - ELEKTRA 6E-123

Anyone who is into contemporary guitar should already own a copy of the Coryell/Steve Kahn duo album "Two for the Road" on Arista. Get ready for another brilliant display of acoustic guitar artistry.

The Coryell/Catherine duo leans more towards jazz/rock in their material. The music is every bit as good as that of the Kahn duo - the dynamics, unbelievable runs, the sensitivity between the two artists and the overall strength and melodic brilliance. Twin House was recorded at a London studio and the sound quality is excellent. Another difference from the live Kahn album is the use of occasional overdubs which in no way detract.

This was originally available only as an import, but popular demand resulted in an American release. Coryell, whose done albums of opposite degrees of quality through his career, has come up with a pair of albums no one could rightly find fault with (I said "rightly" since there's always someone who can find fault with everything). Look into this one. B.B.

JAMES MASON - RHYTHM OF LIFE - CHIAROSUCRO CR 189

James Mason plays guitar and keyboards and has recently worked with Roy Ayres. Though you may find this record in the jazz bins it lacks most of the qualities associated with jazz-especially improvisation. Most of the tunes are repeated funk riffs with banal lyrics. One positive factor is singer Clarice Taylor who sings in a manner reminiscent of Dee Dee Bridgewater and despite the banality heard elsewhere has great command of her voice. I'd like to hear her in a pure jazz setting or with more interesting soul material. R.W.

RED RODNEY - RED, WHITE & BLUES - MUSE 5111

This is trumpeter Red Rodney's fourth Muse album since his comeback a few years ago. Each has been done with slightly different instrumentation, but each has had one thing in common - superb BeBop trumpet playing from Rodney. Since newly recorded bop albums are a rare commodity these days, this and the other Rodney albums should be a bop fans delight.

The group includes the bright young Phil Woods influenced alto player Richie Cole, who shines on most of the cuts especially Ode To A Potato Plant, No Jive Line & Lolita's Theme (the last two of which were composed by Toronto pianist Bernie Senensky), Roland Hanna, Bystander Williams & Eddie Gladden comprise the rhythm section. The tunes are originals by band-mates, the Senensky cuts and, naturally, a Birdtune (no bop set is complete without one) Little Red Shoes. A good time, loose feeling prevails on this album which should please fans of both Rodney & Cole. B.W.

MICHAL URBANIAK - URBANIAK - INNER CITY 1036

Throughout the last three years or so we've heard Polish violinist Michal Urbaniaik doing both high energy jazz/rock and avant garde. This latest release is melodic jazz/rock more along the lines of some of Jean-Luc Ponty's work. Urbaniaik
A New Trio from Columbia

WOODY SHAW
ROSEWOOD
including:
Sunshowers/Every Time I See You
Theme For Maxine/The Legend Of Cheops
Rahsean's Run

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COMO MALL
UNIVERSITY PLAZA

& SUMMIT PARK MALL
features Zbigniew Namyslovski (alto sax & flute) throughout the set adding more dimension and color to the music. The two also shared the composing for the date.

Vocalist Urszula Dudziak is on hand as usual offering wordless vocal stylings. One of the downfalls of both Michal and Urszula in the past has been to get caught up in an overdose of electronics. That doesn’t happen here and the result is a lyrical, electric funk album that should be of interest to many who follow that style of jazz.

CARLOS GARNETT - THE NEW LOVE - MUSE - MR 5133

Accessable melodies with “stimulating” improvisational and rhythmical intricacies seems to be the underlying concept behind this new album.

My first hearing of Garnett goes back to the Miles Davis band of On The Corner. His own sessions since that time reflect the more prevalent roots of his native Panama. The country offers a quite unusual cross-cultural dialogue of the music of North and South America, which is obviously due to its centralized location.

Much of the music is termed “fusion” by the liner notes, although this reviewer feels it actually lies closer to straight ahead jazz textures than to rock riffs.

One selection that stands on its own is Memories of John Coltrane. The slow repetitious chanting of the simple lyrics outlines expert playing by Garnett, Hino and pianist Joe Bonner.

The selection of artists banners many whose names are quite album active: Alphonse Mouzon, Terumasa Hino and Guilherme Franco. There are no pioneering improvisational achievements here but the album succeeds in just the way it wants - Listenable for the general audience while not losing “stimulation” for the exclusively jazz listeners. B.B.

Chuck Mangione (L.) April 12; Jean-Luc Ponty April 21. Both concerts at Kleinhans Music Hall presented by Festival East.

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SUPER PRICES ON...
Blues  
by ron weinstock

I recently saw Willie Dixon and his band, the Chicago All Stars at New York University! After a lackluster set by rocker Delbert McClinton, which included some blues, the Chicago All Stars came up. Willie’s son and group bassist Freddie led the band as harmonica player Billy Branch, guitarist Eddie C. Campbell and pianist Lafayette Leake each had a number to be featured on. Billy Branch did a nice version of “Juke” showing influence from both Big Walter and Little Walter. He plays with taste, swing and has a nice tone and played good supporting harp throughout the evening. “Mother-in-Law Blues” evoked the memory of Magic Sam in Eddie Campbell’s tenor and stunning guitar work. His playing throughout the evening was a particular highpoint for me. Lafayette Leake’s “Trouble in Mind” suggested Charles Brown in its unusual melodic treatment of the blues standard. Leake just may be the best blues pianist in Chicago since the late Otis Spann and my only complaint is that on occasion his playing gets too sweet.

Willie Dixon was in New York for the first time since his leg was amputated as a consequence of his having diabetes. Dixon is a major figure in blues history as a songwriter, bassist, and producer. The solid rocking band he has here shows the care he takes in getting the right sound. As a singer (and on this night that is all he did) Willie Dixon is somewhat flat and doesn’t possess the emotional range of those bluesmen he has written for (Otis Rush, Buddy Guy, Magic Sam, Muddy Waters, Sonny Boy Williamson, Howlin’ Wolf, etc.) In the context of live performance with his fine group he came across generally quite well.

Songs performed included “Twenty Nine Ways”, “You Shook Me”, “Seventh Son” and “Wang Dang Doodle”. The show I saw concluded with the band doing “Hideaway” with Eddie Campbell engaging in some guitar tricks including playing with his feet and tongue. It was a thoroughly enjoyable evening.

Among new records is Lonesome Sundown’s first recordings in over ten years. His Joliet release Been Gone Too Long (6002) marks the former Excello artist’s return to wax after his retirement from music in the sixties. He is also reunited with guitarist Phillip Walker, with whom he played in Clifton Chenier’s band in the fifties.

Lonesome Sundown was one of those artists recorded by Jay Miller in Crowley, Louisiana. Mr. Miller’s artists were known for their doomy ‘swamp blues’ sound. Several numbers including “They Call Me Sundown”, “Dealin’ From the Bottom of the Deck” and “If You Ain’t Been to Houston” effectively recreate this approach with some interesting descending guitar figures coupled with heavy vibrato and an echoey tone from Lonesome Sundown.

“One More Night” is an effective slow blues and Jimmy McCracklin’s “Just Got to Know” receives a fine reworking. “Louisiana Lover Man” is some Chuck Berry styled rockin’ roll whereas “You Don’t Miss Your Water” is a gospel blues. The presence of the Melody Kings on these two is an unsuccessful addition of a vocal chorus. “Black Cat Bone” features a disco-ish rhythm and a slightly strained vocal. This album may not completely please purists but shows producer Bruce Bromberg to be concerned with making it approachable for non-blues listeners as well. Other quibbles I have include the drumming which is not as loose as I’d like to hear, and bassist Dennis Walker who drags things a little. Phillip Walker is superb on guitar and has sometasty solos to add to those of his friend. Basically good blues album that is worth investing in.

Blues purists should have no hesitation in buying a collection of mostly unissued Chicago blues Blues is Killing Me (Juke Joint 1501). Fourteen stunning performances by the likes of present day Cleveland Robert Jr. Lockwood, Baby Face Leroy...
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Foster, John and Grace Brim (who plays great piano throughout this set), B.B. King and J.B. Lenoir. Robert Jr. does a nice version of his step-father’ Robert Johnson’s “Dust My Broom” and plays behind Leroy Foster on the title track. Memphis Minnie, perhaps the greatest blueswoman of all time, is heard on “World of Trouble”. J.B. Lenoir is represented by the rocking “How Much More” (Rocker Elvin Bishop has also recorded this). B.B. King is heard from 1958 on a superb “Recession Blues” (with great guitar) which was originally recorded (I believe) for Chess and unissued till now. Not one bad track and this album includes excellent annotation which is uncredited but I presume by Pete Welding. Southern Record Sales can supply this splendid set of blues recordings.

classified

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what's happening

For additional information and late additions consult the ads throughout the magazine.

BUFFALO

Chuck Mangione - in concert Wed., April 12 - 8 P.M. Kleinhans Music Hall.
Jean-Luc Ponty - in concert Fri., April 21 - 8:30 P.M. Kleinhans Music Hall.
Trafamadore Cafe - Main & Fillmore - jazz Tues. - Sun. nights.
Statler Downtown Room - name jazz acts - See ad for details.
Duke Ellington Orchestra - directed by Mercer Ellington Tues., April 11 at Alden High School Auditorium, 8 P.M.
Ontario House (Niagara Falls) - Gary Keller Quartet Fri. & Sat. nights from April 7.
Baron Manor - 5100 Main St. Jack Bacon Morgan Street Stompers with Eli Konikoff Fri. & Sat. nights.
Duke Ellington Orchestra - directed by Mercer Ellington Tues., April 11 at Alden High School Auditorium, 8 P.M.
Ontario House (Niagara Falls) - Gary Keller Quartet Fri. & Sat. nights from April 7.
Tara Manor - 5100 Main St. Jack Bacon Morgan Street Stompers with Eli Konikoff Fri. & Sat. nights.
Toronto Jazz - Central Park Grill - 2519 Main St. - Jazz Jam Mon. nights, Tender Buttons every other Mon. Also, folk and bluegrass.
Bona Vista - 1504 Hertel - Blues & Jazz.
Fieldstone Manor (Lockport) - Dixieland/Will Alder on weekends.
Checkerboard - Main & Utica - Jazz Nightly.
Odysey - 1005 Tonawanda St. - Jazz Sat. nights.
Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdt on trumpet. Every Fri. & Sat. night.

TORONTO

Bourbon Street - 180 Queen St., W. - Billy Butterfield thru April 8, Cam Most April 10-22, Sunday Sessions - Gordie Fleming April 9, Ed Bikert April 16, Jerry Toth April 23.
George's Spaghetti House - 290 Dundas St., E. - various local jazz groups
Horseshoe Tavern - Queen St., W. at Spadina - Cecil Taylor Unit April 7 & 8; Anthony Braxton Quartet April 19 & 20.
Bass Street, 180 Queen Street, West, over Bourbon Street. April 3 to April 8 - Tommy Ambrose with special nine piece band - $2.00 cover charge per person.
The Garden Party - 82 Avenue Road - Pianist Joel Shulman Monday to Saturday from noon - also Sunday evenings from 8:30 PM.
Nag's Head - Toronto Eaton Centre - Yonge and Dundas Sts. - Jim McHarg's Midnight Special every Sunday from 5pm to 8 pm.
Stop 33 - Sutton Place Hotel - 955 Bay Street - every Saturday 3 to 6 pm - top jazz artists from the Toronto scene.
The Ports - Summerhill Avenue at Yonge Street - Toronto - Excelsior Jazz Band Saturdays from 3 to 6 pm.
C.C.M.C. - (Canadian Creative Music Collective) Tues. & Fri. nights 9 PM. The Music Gallery - 30 St. Patrick St. Phone 598-2400.

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ROCHESTER
Casablanca - 100 White Spruce Blvd. (across from M.C.C.) nightly except Sun. Barry Keiner - 5-8 P.M.
R.I.T. - Ice Rink - Jean-Luc Ponty and Flora Purim April 22 8 P.M.
Eastman Theatre - April 18 Chuck Israels & National Jazz Ensemble - 8 P.M. Eastman Jazz Ensemble April 28.
Chuck Mangione - April 20 - Auditorium Theatre.
Stanley Clarke - April 30 - 8 P.M. - Eastman Theatre.
Club West Indies - Spheres Quartet, Existing Reality Wednesdays and Noon Lunch Sat., April 15th.

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