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SARAH VAUGHAN

This month you'll have the opportunity to hear one of the first ladies of jazz, Sarah Vaughan, in concert with the Buffalo Philharmonic.

Sarah, born in 1924, first began singing at the Mt. Zion Baptist Church in her hometown of Newark, N.J. She won an amateur contest at the Apollo Theatre and was recommended to Earl Hines by Billy Eckstine. She began working as vocalist and second pianist with Hines Band in 1943, and the next year she joined a new band formed by Eckstine and made her own recording debut.

Since '45, she has mainly worked as a solo act and became one of the most important vocalists in the bop movement. Her voice was hailed as a new development in jazz by such musicians as Charlie Parker and Dizzy Gillespie, and she began working in the finer club circuits, gaining widespread recognition.

She's recorded dozens of albums through the years in many different contexts, from straight jazz with a pianotrio, to pop records with string sections, to music done with symphony orchestras. Her hundreds of club and concert activities have included concerts with Boston Pops, Cleveland Symphony, L.A. Philharmonic, San Francisco Symphony and many others as well as the Buffalo Philharmonic.

It's been a few years since Sarah has been in the Buffalo area. Seeing her in Kleinhans with the Philharmonic Orchestra should turn out to be an enjoyable evening of music. For more information on this and the other jazz events for May, consult the ads throughout the issue.

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ILLUSTRATOR - Sabrina Mayberry Smith.

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Saxophonist Paul Gresham will be performing with his trio at the Tralfamadore Cafe May 6 & 7. Paul has not performed in this area since a concert at Albright-Knox in October of last year.

The trio, consisting of Gresham, Hayes Burnett & Sydney Smart, recorded a live album in December '77 at Friends Of Great Black Music in Boston, which has just been released on Freelance Records it's titled Every Sound We Make.

Gresham, who plays tenor, alto and soprano saxophones and alto clarinet, has performed with Jackie McLean, McCoy Tyner, Ron Carter, Clifford Thornton, Freddie Hubbard, Herbie Hancock, Doug & Jean Carn and the Buffalo Philharmonic. He was a co-founder of the excellent group known as Birthright, which also included McCoy Tyner's current saxophonist - Joe Ford. Birthright recorded two albums for the Freelance label, and Paul is presently recording a suite of music dedicated to Cannonball Adderley which is scheduled for future release.

Bassist Hayes Burnett has recently been heard on the Wildflowers series of loft sessions and Sun Ra's Montreaux '76 album. He's worked with such people as Cecil Taylor, Sam Rivers, Pharoah Sanders and Jimmy Lyons. Hayes is also a member of the Boston Art Ensemble.

Drummer/percussionist Sydney Smart was a member of the group Brute Force, and played with Joe Ford at Central State in Ohio, with Ken McIntyre being the instructor for both. Syd has performed with Sam Rivers, Jimmy Lyons & Bill Dixon, and is also a member of the Boston Art Ensemble. He also operates Boston's most popular loft "Friends of Great Black Music", where the album was recorded. Syd can be heard on the Wildflowers series as well.

So there you have some history, credentials and trivia on the members of the Paul Gresham Trio. For some music, drop by the Tralf and watch for the new album, which should be in the stores now. It's good to have Paul back.

-Wahl

OREGON TO PLAY U.B.

The excellent quartet of musicians known as Oregon will do a one night concert at the Fillmore Room of Squire Hall (Main St. Campus) on May 5. The event will be sponsored by the U.U.A.B. Music Committee and will be set up club style with tables and chairs. Beer and food will be served.

Oregon consists of Ralph Towner/12-string and classical guitars and piano, Glen Moore/bass, Collin Walcott/tabla, percussion and piano and Paul McCandless/oboe and bass clarinet. Their departure resulted in a great loss for the Winter band's sound. They've worked a fusion of jazz, baroque and contemporary classical, rock and Indian music coming up with a distinctful, original sound. Their audience appeal, as with the music itself, transcends musical categories which is not the case with most bands performing today.

Oregon as a unit has seven albums on Vanguard Records. Some have featured guest musicians to achieve a diversity in sound. Two of these are Oregon/Elvin Jones and Violin, with
The previous appearance of Oregon was also a U.U.A.B. event held in the Fillmore Room about two years ago - with Gato Barbieri. This will be the last U.U.A.B. Jazz Concert for the current semester and our thanks go out to Rich Saltas and the staff for the fine series presented this year.

NEW JAZZ SHOW ON WBFO (88.7 FM STEREO)
Since April 19 there's been an extra extra hour of jazz every day on WBFO. JAZZ 88 is the name of the new jazz show and it will be three solid hours, Monday through Friday from 2 until 5 hosted each day by John Hunt. The former afternoon jazz show Spirits Known and Unknown was only two hours in length and was heard from noon - 2 weekdays.

Jazz 88 will present not only the best of the WBFO recorded jazz library (current releases as well as the hard to find vintage recordings) but it will also have live broadcasts from Studio A, special jazz features produced by WBFO jazz announcers, live-on-tape broadcasts from the Tralfamadore Cafe, Downtown Room, Studio A and other locations and at least one album featured in its entirety each Thursday afternoon. Whenever possible jazz artists visiting Buffalo will join Hunt for live interviews on the show.

The rest of the WBFO jazz schedule remains the same with jazz each evening from 11pm - 3am weeknights; from 11pm Friday night until noon Saturday; midnight Saturday until 6am Sunday; noon - 2 Sunday and Sunday night from 11pm - 8am Monday morning, plus numerous live broadcasts and Jump Alive from NPR every Thursday evening at 9:30. Buffalo's only afternoon jazz show is now an hour longer and it's every weekday from 2-5. Join WBFO Monday through Friday for Jazz 88.

CONCERT REVIEW by JEFFREY CYLKOWSKI
On April 1, the University of Rochester presented a Jazz Festival consisting of Dee Dee Bridgewater, Grover Washington, Jr. and the Ron Carter Quartet. The three artists, each in their own right, conveyed soul, jazz-rock and acoustic jazz, but the qualitative difference between the quartet and the other two groups was quite enormous.

Dee Dee and her group individually and collectively had little to say and lacked the musical talent to convey their inner feelings, i.e. to improvise. Her voice lacked sensitivity, warmth, range, and at times she would resort to yelling. Her strong point was her energy. The main musical change that occurred was one of loudness to softness and vice versa; the group played soul, not jazz and played it rather poorly.

Grover's band, Locksmith, was better than Dee Dee's group, but also of rather poor quality. They were too loud, repetitive and uncreative. In addition, the individual musicians in the group were unclear and interplay was mostly nonexistent. Unfortunately, none of Grover's sidemen were his equal, and this was part of the reason he was unable to convey music of the same quality as his studio LP's. Grover is one of the best at what he does and did have a good command of his saxes, but at times was way out and the loudness would detract from the main thing worth listening to - some of his solos. The compositions did not have much content, especially in comparison to the great standards chosen by the quartet, (So What, Epistrophy, and Bag's Groove).

Concerning the quartet, (Ron Carter, Buster Williams, Kenny Barron and Ben Riley), the four masters listened to one another's ears, spoke to each other at multiple levels, and no matter how dense the musical content, conveyed their messages to the audience with amazing clarity. In the context of a piece the quartet would change rhythm, harmonize with others and themselves, change keys, convey many different emotions and play in many different forms of duets and trios. Interplay was the key to the group. Ron's use of the piccolo was very complex and dynamic and his tone was beautiful and expressive. Miles' influence was present especially in the many changes a single tune would go through.
salesman could do little in helping us with speaker selection he can be very helpful in answering how much power is enough. But understanding is again the best sound approach so let's try and understand. Minimum power required is usually stated by manufacturers and can be confidently heeded. This varies from speaker to speaker. Keep in mind these minimum figures are not always indicative to maximum power handling. In other words, a speaker with a minimum of 10 watts will not always handle more power than that of one with a minimum of 5 watts.

There are a few important considerations to keep in mind when determining how much is enough: 1. what size room, 2. how loud, 3. what kind of music, 4. how many speaker systems now and later. First there is a relationship between room size and power required to attain a given SPL (sound pressure level). Large rooms filled with soft furniture, carpeting and draperies will require more power for a given SPL than one of opposite characteristics. #2 How loud is determined by your listening habits let me inject here that S.P.L. is a measurement used in gauging sound intensity. It is stated in DB (decibels). #3 The kind of music is relative in that it takes more power to generate a given S.P.L. in low frequencies than in high frequencies. Let's say for example that you enjoy organ music with rich deep tones. More power is required to provide an 80 DB SPL than would be required to produce the same 80 DB SPL in a mid frequency range such as a horn or piano. Another factor is dynamic range. This is the variation in music intensity; maybe this can be best understood in the following manner. Let's take two very different recordings #1 rock music and #2 classical. Its a common misconception that rock music would require more power than classical. This is not the case and here is the reason. In classical music it is normal to find a great variation in music intensity, the music is meant to tell a story. There are soft low passages and loud heavily orchestrated passages. To hear these in their intended balance is what is important in recreating the original performance. The soft low passages must be loud enough for you to enjoy and you

Basic Fact: This Album is by Spyro Gyra and it contains the Hit Single Shaker Song

now, if you've never heard Spyro Gyra you're in for a treat. If you've seen them but don't own this album -- you'll be impressed. If you've only heard them on the radio - the album holds more in store. We invite you to experience Spyro Gyra, an experience united in Mind, Body & Spirit.
Robert Jr. Lockwood


Born in Marvell, Arkansas in 1916, Robert grew up around Memphis. During the 30’s legendary bluesman Robert Johnson was common-law husband of Robert’s mother and gave him lessons on guitar.

Robert Jr. became a major figure in the blues scene of Memphis & Chicago. In 1941 he recorded with singer Dr. Clayton and made his first recordings for the Victor subsidiary Bluebird. The songs he recorded led to international recognition, as apparent from his live recordings.

During the fifties Robert made some 78s for small labels and did numerous sessions as a sideman for Chess & J.O.B. He has appeared on countless recordings including those of Sonny Boy Williamson, Little Walter, Muddy Waters, Eddie Boyd and Sunnland Slim. He was the guitarist with the bands of both Little Walter & Eddie Boyd.

Around 1960, about the time he participated in Otis Spann’s classic Candid recording session, Robert Jr. settled in Cleveland where he played music on an increasingly sporadic basis and drove a truck for a pharmacy. An appearance at the 1969 Ann Arbor Blues Festival led to a recording for Delmark records and a revival of his career as a working bluesman. This led to international recognition, as apparent from his live Japanese recording.

Robert Jr. remains an innovator in blues guitar and I refer all readers to my review of his new album Does 12 in the blues column. His club appearances will be a real treat, and I hope to be up from the apple to see him.

Select Discography
Steady Rollin’ Man - Delmark
Contrasts - Trix
Blues Live in Japan - Advent
Does 12 - Trix
Also - four tracks on the anthology:
1935-1953 Windy City Blues - Nighthawk
TORONTO UPDATE By HAL HILL
During the month of April Gene Perla produced an album for his PM label which features flautist, singer, tenor sax player Kathryn Moses and her group. This was done in Toronto right after an extremely successful week of work for Gene with Sonny Greenwich at one of the local clubs.
An interview with Gene Perla can be heard on CKQSU FM on May 20th with your correspondent! (From Bebop to Now - 10pm to 2am) Also - Coda editor Bill Smith will feature an hour of Lester Bowie on From Bebop to Now on May 20.
A new feature on CKQS has begun, and can be heard every Wednesday morning at approx. 11:40 am..... Your correspondent on air by phone with a report of his previous evening's tour of the club scene.
Back to Gene Perla, new releases to look for in the next couple of months are: "Stone Alliance" with Steve Grossman, Gene Perla, Don Alias plus some very fine Argentinian musicians, two albums.....Marcio Montarroyos on PM PMR-014, and Con Amigos on PM PMR-015. A further album with Grossman, Alias, Perla and Jan Hammer called "Terra Firma" will be released in the fall.
An interview with Barney Kessel can be heard on From Bebop to Now on Saturday, May 13th.
Of special note for Dixieland fans, Peter Appleyard has begun taping the second season of TV shows under the title of "Peter Appleyard Presents". Taping dates still to come are: May 15-16-17 and 24-25-26, location is Albert's Hall, Brunswick Hotel, 481 Bloor Street West in Toronto. Taping starts at 2pm, admission is FREE, and all interested fans are most welcome to attend. Some of the stars booked are: Eubie Blake, Henry Cuesta, Joe Venuti, Helen Humes, Climax Jazz Band..... an added bonus if you are a baseball fan is that there are daily draws for Blue Jay ticket.
A recent engagement at Basin Street saw singer Tommy Ambrose backed by a fine band under the direction of keyboard

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wiz Doug Riley... The band set fire to every song that Ambrose performed, and all members including people like Rick Wilkins on tenor, Guido Basso on trumpet and flugelhorn, Dave Caldwell on alto excelled beyond one’s expectations. With material like “Come Fly with Me” “Hard Hearted Hanna”, “A Cottage for Sale,” “Get out of Town”, and Rob McConnell’s chart on “A Cottage for Sale” Ambrose made us all wish that we could be his audience more often.

Sitting in the same room as Oscar Peterson can be an experience one is not likely to forget in a hurry, when that room is a recording booth and Oscar is the composer of a score being recorded, the experience becomes one of the most awesome events one can witness.

The event this correspondent was most fortunate to attend was the second day of a two day recording session for a National Film Board of Canada movie soundtrack, and of course the prime interest was that the score was composed by Oscar Peterson.

Looking through the glass into the recording studio from my vantage point I was able to recognize people like Rick Wilkins, arranger....Dave Young, bass....Jerry Fuller and Peter Appleyard, percussion...Eugene Amaro, tenor....Butch Watanahe, harmonica...(he is usually known for his excellent trombone work, but watch out for his harmonica playing)...there were many more extremely talented musicians, and all evidently enjoying themselves as much as I was. The film was shot in various cities and towns across Canada last summer and will be called “Fields of Endless Day”...it is the story of the History of Black Communities in Canada, during a period from 1607 to the present, and if the film is as exciting and powerful as the music then it should win many, many awards. Produced by Terence Macartney-Filgate and associate producer Jennifer Hodge the film has some of the most impressive actors and vocalists involved, such as Ricardo Keenes-Douglas, Winston Sutton, Tracy Connel, Mireille Metellus, Ron Small, Lily Francks and Bobbi Sharon.

The National Film Board and Television Ontario will have the film ready for National broadcasting by the CBC in the early fall, and hope to sell to PBS. I sincerely hope the music can be released in album form, it will open the eyes and ears to yet another area of the greatness of Oscar Peterson.

NEW RECORDING STUDIO OPENS IN ROCHESTER
Recording Concepts, Ltd., 625 Panorama Trail, Rochester, celebrates their Grand Opening this month. The studio is uniquely designed combining excellent acoustics, and attractive modern appearance in a very relaxed atmosphere. The studio incorporates some of the newest, advanced recording equipment, including the Tascam 90-16, 16 track recorder/reproducer as the heart of the recording system. The 90-16 uses 1 inch tape, a new development in state of the art professional tape recorders. For more information contact Mr. Mark Kugel at (716) 381-2300.

Records


KENNY WHEELER - DEER WAN - ECM 1-1102
Kenny Wheeler, Europe’s premier jazz trumpeter, is joined on this side by Jack DeJohnette, Dave Holland, John Abercrombie, Jan Garbarek and Ralph Towner.
Wheeler’s horn is large and often lush in tender moments. He is capable of searching out uncharted grooves with Anthony Braxton, and melodically caressing Keith Jarrett’s keys as he has in the past. This time his chief cohort is Garbarek, who is indeed up for the occasion and seems to have mellowed his tone just enough.
somewhat. Wheeler's twin brass (trumpet and flugelhorn) steal the fiery prize though. An album to return to again and again.

Jenkins

RAHASAN ROLAND KIRK - THE VIBRATION CONTINUES - ATLANTIC SD2-1003

Now that Rahsaan is gone, we will, no doubt, see a variety of Kirk re-issues, unissued masters and anthologies. This 2-record set falls into the third category being a retrospective of his Atlantic years from 1968-1976.

It's a well planned set offering Rahsaan in a number of contexts. Introduction and Medley from the album Rahsaan, Rahsaan (1970) is a four part suite for which he plays solo using tenor sax and manzello simultaneously. There's a track from his album with vocalist Al Hibbler and a few from his "funk" disc Blacknuss (one of the best funk sides ever recorded). There's several live quartet recordings from Volunteered Slavery, the Inflated Tear and Bright Moments (my favorites) and some cuts from his later albums Other Folks Music and Case of the Three Sided Dream. You'll get doses of the "outside" Rahsaan, as well as blues, soul, beautiful balladry and straight ahead cooking.

A good buy for those getting into Rahsaan, or anyone who's collection is missing these albums. -Wahl

DUKE JORDAN - DUKE'S DELIGHT - INNER CITY

Duke's Delight contains material written entirely by pianist Duke Jordan with the exception of a solo piano treatment of Ellington's In My Solitude. Jordan spells out his abundant skills clearly in this one composition and we are reminded again of his impact on the jazz scene in the late forties and early to mid fifties as one of the early bop pianists. His membership in the Charlie Parker Quintet in 1947 with Miles Davis, Tommy Potter and Max Roach should have guaranteed him steady employment for the rest of his days but public recognition is never a sure thing and there were times especially during the 60's that Jordan found it difficult to find work as a pianist in the States. His spare but solid stylings have been appreciated enough in Europe for him to do tours and recordings with a fair amount of regularity. A 1973 recording for Steeplechase records in Copenhagen was a relaxed trio date with bassist Mads Vinding and drummer Ed Thigpen. On Duke's Delight, a November 1975 recording, we find Jordan teamed with a larger group: former Monk tenorist Charlie Rouse, trumpeter Richard Williams, Sam Jones/bass and Al Foster/drums. It's not a terribly exciting or dynamic session but it does provide a showcase for Jordan's writing abilities to a greater extent than his previous outings. Rouse and Jordan get the bulk of the solo space and the recording is pleasant but it seems to need a spark of some sort to get things really cooking.

- J. Hunt

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RON CARTER - Peg Leg - MILESTONE 9082

The latest effort from bassist Ron Carter offers some sweet music served up in a different fashion than that of his previous Piccolo.

If you've caught Ron's Quartet (Buster Williams, Ben Riley and Kenny Barron) on tour recently you'll find the earlier Piccolo, with the same personnel and recorded live, to be very much in line with the music you heard. Peg Leg, a studio recording, is more highly produced, perhaps more accessible and includes more of the elements of rocking rhythms and classical music. Each track features a woodwind section consisting of combinations of the flute, piccolo, bassoon, oboe and clarinet. Carter plays bass and piccolo bass, Kenny Barron is on piano and Ben Riley plays drums. Buster Williams plays bass on three of the six tracks.

The variety is interesting. The rather funky title track is followed by Sheila's Song which has a classical/Spanish sound - it's gorgeous. Chapter XI has a rocking swing to it with Riley alternating on sticks and brushes. Monk's Epistrophy contains some of Carter's best work on the record. It's straight ahead and moves along at a good clip. Barron offers a fine solo as well. My Ship is a light ballad with just Carter and the woodwinds. Lastly, we get into a Latin vein with Patchouli which bounces along nicely with the emphasis on melody. Jay Berliner is added on acoustic guitar.

All in all, Peg Leg has less of what you might call "pure jazz" than Piccolo did, but it does offer a program of tunes that are well played as well as good listening. -Wahl

PERRY ROBINSON - THE TRAVELLER - CHIAROSCURO 190

One of the year's unexpected surprises is Perry Robinson's first recording as a leader in 15 years. For those of you unfamiliar with Robinson, he's a rarity, one of the foremost full-time practitioners of the clarinet in modern jazz forms. Closely identified in recent years with avant garde operations, Robinson has recorded with Archie Shepp, Carla Bley, Jeanne Lee, Gunter Hampel, Two Generations of Brubeck, and Charlie Haden's Liberation Music Orchestra.

The clarinet work is enhanced all the more by Hilly Dolganes' piano, Frank Luther's bass and drummer Phillip Wilson's exceptionally tasteful work. Several tunes stretch outside the boundaries but this is not an avant garde outing as such. There are nine cuts here, none of which seem too short, that offer a glimpse at an exceptional practitioner, Perry Robinson on clarinet.

Jenkins

LONNIE LISTON SMITH - LOVELAND - COLUMBIA 35332

The music of Lonnie Liston Smith has grown considerably more commercial since his days with, and just after, Pharoah Sanders. But regardless of the changes, it is an immediately recognizable sound.

Smith produces a different kind of funk utilizing an arsenal of percussion and bells, he adds an electric piano layered with reverberation creating vividly textured "space-funk" over a repetitive yet out-front electric bass line. This album, as many before it, is highly produced and well recorded music that would fit well for dancing and/or parties. Featured soloists on Loveland are Smith/keyboards, his brother, Donald Smith/vocals and another longtime associate Dave Hubbard/soprano sax and flute. Smith adds a horn and string section for his first Columbia release and they're used only on a few cuts. Bright Moments and Explorations are given a kind of big band sound with the horns. The title track gets a string backdrop.

Those who've been with Smith through his last albums will find Loveland to their liking. Others who are into funk should check him out - he's better than most in that vein. -Wahl

ANTHONY BRAXTON - THE COMPLETE BRAXTON, 1971 - ARISTA/FREEDOM 1902

This two-record set presents Anthony Braxton in a variety of contexts, set down in London in February, 1971, but just now released in the United States. He is heard on soprano
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sax in two duets with pianist Chick Corea. The first is a short
theme statement, leading to extended simultaneous improvi-
sation. The other piece, perhaps more immediately accessible,
features long, slow joint statements before some furious ex-
cursions by Braxton.

There are four quartet selections, in which Braxton per-
forms on alto and soprano saxes, flutes, clarinet and con-
trabass clarinet. He is joined by his working group - Kenny
Wheeler, trumpet and flugelhorn, Dave Holland, bass and cello,
and Barry Altschul, drums. They cover a great deal of terri-
tery, chiefly using free collective improvisation, but in one
piece (side 3 cut 1) they use a standard form of theme state-
ment and individual solos, over a steady rhythm.

Possibly the most difficult piece to approach is Braxton's
solo for contrabass clarinet. He uses the whole range of the
instrument, and the lowest notes tend to produce a slightly
blurred sound. Other sections of the piece are attacked vio-
lently, producing an almost electronic sound.

The other two pieces making up the album contrast sharply.
The first of them is a quartet for soprano saxes, with all
parts overdubbed by Braxton. It starts out as a slow ballad,
played by one sax, with the others joining in gradually, each
improvising along a different line. They mix beautifully, the
parts at times converging, building in intensity, and going off
in all directions. Then, just as slowly, the process is reversed,
ultimately ending as it began, with a solo statement.

The second piece is a straight composition for tuba quintet,
played by five Londoners, the London Tuba Ensemble. It illus-
trates the impossibility of categorizing Braxton - the piece is
firmly rooted in the so-called “classical” avant-garde. It’s
quite well played, and belies the usual conception of what tubas
“should” sound like.

In sum, Braxton’s album requires careful attention, but it
repays that attention. Just a pity we had to wait seven years for
it.
-Simna

JIMMY SMITH - UNFINISHED BUSINESS - MERCURY SRM 1-3716

Smith's more recent efforts have been in varying styles.
His live disc was a straight jazz outing, and some earlier
records were slick commercial funk. Unfinished Business more
or less covers all the bases.

Blues for Charlie, Norristown, Pa. and Unfinished Business
are all pure jazz outings. Norristown a medium tempo blues
vehicle for Smith's organ, and the others are lively swingers.
8 Counts for Rita and Stevie are heavily produced funk tracks
with synthesizers, wah wah's, etc. Serpentine Fire is funky,
but not so overdone - its got some guts. For good measure
Jimmy added a solo piano version of Until It’s Time For You
To Go that's quite nice. I wasn't aware of his piano skills but
it makes sense considering his years at the organ.

This is a potpourri of sounds from Jimmy Smith and will be
best appreciated by those who've enjoyed him throughout his
various musical ventures.
-Wahl

FRANCOIS JEANNEAU - TECHNIQUES DOUCES/GENTLE TOUCH - INNER CITY 1022

Having won Grand Prize for Best Jazz Recording of the
Year 1977 by the French Academie Du Jazz, this record was
listened to with great expectation. We’ll concede that the
French Academie was quite partisan to the French group in
its selection, but the French have fine taste nonetheless.

The music is pretty much straight ahead stuff, which sur-
prised me from my earlier hearings of recorded Jeanneau.
The song entitled “Freedom” is not what the word initially con-
jured in my mind. But it's actually a ballad, as is the title tune,
“Gentle Touch”. The rest of the album is modern, but contained.

In the quartet, Jean-Francois Jenny-Clark stands out on
bass. He reminds me of a younger Miroslav Vitous during
select passages. Drummer Aldo Romano and pianist Michel
Grallier are certainly cohesive elements in all the music. Jeanneau has developed a masterful command of sax and flute. He has spent many long years in different forms of music: classical, jazz and pop. I believe you will find both his album and his quartet quite satisfying. -Beseecker

ERNESTINE ANDERSON - FROM CONCORD TO LONDON - CONCORD JAZZ CJ-54

Vocalist Ernestine Anderson has been making a comeback, and this live album is reason enough why.

Ernestine came up working with the bands of Johnny Otis, Lionel Hampton & Gigi Gryce. After gaining recognition in her own right, she toured extensively and decided to settle in Europe in the mid sixties. She appeared at the '76 Concord Jazz Festival, where half this album was recorded, and her popularity has been increasing since.

Both the Concord side and the other, recorded at London's Ronnie Scott's, shows an affinity for Ellington tunes and standards. Side two, in fact, includes an Ellington medley. Ernestine is powerful with up tempo pieces and warm and sensitive with ballads. Both rhythm sections (and Ernestine herself) swing throughout, though I find the American section notches above the English. But then, Hank Jones, Ray Brown & Jake Hanna are three names that are practically synonymous for the word swing. Also, one cut on side one features Anderson with the Bill Berry big band.

Ernestine Anderson is indeed back, and this album should be a part of your jazz vocalist collection. Well done. -Wahl

THE CARLA BLEY BAND - EUROPEAN TOUR 1977 - WATT 8

Carla has taken her keyboards and arranging/composing/producing hats to the brink of deep space with the large group free-form whirlings of the Jazz Composers Orchestra, to the other side of the spectrum, the playful horns cum simmering Stufl-induced rhythms of her excellent DINNER MUSIC album of last year. Here she attempts to balance the scales, but the weight tips decidedly to the horns, a definite plus factor.

Those horns are Bob Stewart's tuba, the dark undergirding of it all; Roswell Rudd, whose primal elephant calls on trombone always fascinate; Englands Gary Windo on tenor sax and Elton Dean on alto. Dean's roaring solo on side two is this album's peak moment.

Side two's "Star Spangled Banner Minor and Other Patriotic Songs" is a memorable amalgamation of familiar anthems and patriotic songs with red hot horn solos, shifting rhythms and modes, and one of the most ingenious arrangements ever. -Jenkins

Blues by ron weinstock

In the April Cadence Magazine Robert Lockwood Jr. sates "Oh, I play jazz and 90% of the blues I play is jazz. I don't play the blues like Muddy Waters and all those dudes. I just don't like three changes, that's my problem, it gets monotonous so fast." His long awaited new album Robert Jr. Lockwood Does 12 (Trix 3317) provides a varied body of material consistent with this remark and showing his continual experiment with new material and ideas. With his band, which at the time included tenor saxophonist Maurice Reedus, Robert ranges from updating Robert Johnson's "Little Queen of Spades" rocking "King Biscuit Time", a theme song he first played with Rice 'Sonny Boy Williamson' Miller on the famous King Biscuit Time radio show from KFFA West Helena, Arkansas, to bopping "Red Top" the famous number associated with Gene Ammons. Robert also contributes a share of fine new material including two fine slow blues "This is the Blues" and "Selfish Ways", and the jazz-tinged "Half Steppin'" instrumental.

Robert sings with a straight, unforced approach that is devoid of theatric effects. Robert is very subtle so that he may not grab you at first with his singing, but repeated listening gets to you. Perhaps this is also why his remakes of Robert

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Robert Johnson's tunes are good but the least successful efforts here. His blues guitar who should have a ready appeal for jazz enthusiast due to his clean, full-bodied tone, his use of chords and his fluid rhythmic sense. As he told Bob Rusch in the abovementioned Cadence interview, "I wouldn't have no problem just working with Kenny Burrell or anybody."

On this album Robert employs a twelve-string guitar giving his playing a somewhat more diffuse tone than on earlier recordings. His playing still puts forth many gems. Maurice Reedus plays a lot of bop lines and adds interesting color to the music here. Second guitarist Mark Hahn shows himself quite adept with several crisp and well-focused solos. Bassist Gene Schwartz and drummer Jimmy Jones round off the group on this fine session. My main reservation is that neither the recording, nor the mix provide quite as focused a group sound as Robert's Blues Live in Japan album. Needless to say anyone into blues or jazz should check this set out as well as Robert's other recordings. Clevelanders' are lucky to have ready access to Robert's live performances.

Robert Johnson's ghost also appears in the music of Johnny Shines, who unlike Robert Jr. has remained more in stylistically the idiom of Robert Johnson's music. Listening to Johnny Shines is both a chilling and exhilarating experience as he sings with a falsetto howl and plays some brilliant slide. Johnny Shines is the consummate delta blues artist.

His new album Too Wet to Flow (Blue Labor BL 110) is the first new Shines' album in several years and a good one indeed. The Muddy Waters' influenced slide guitar of Louisiana Red is present on much of the album providing some fascinating duets and pointing to an interesting contrast in styles. Sugar Blue one of the few important harpists to emerge these past few years, turns in some nice supporting work as well. Shines' reworks "Walking Blues for the umpteenth time" and "Travelin' Back Home" and redoes several other themes he has done before. Red takes a vocal on "Red Sun", a prison blues making use of the "Roll and Tumble" melody. A folk-blues (a la Brownie McGhee) turns up on the nice "You Better Turn Around". All told a most welcome addition to the Shines' discography.

**classified**

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**WBFO** - 88.7 FM

MON. THRU FRI. 2-5 PM - Jazz 88 with John Hunt. Midnight-3 AM - Round Midnight w/various hosts.

**WBFO Highlight** - Thurs., May 4 on Jazz Alive (9:30 PM) - Gato Barbieri Sextet.
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**WHAT'S HAPPENING**

**BUFFALO**
Oregon in concert at Fillmore Room, U.B. on May 5. See ad.
Sarah Vaughan in concert with Bfio. Philharmonic May 12 - 8:30 PM at Kleinhaus. See ad.

Trafalgar Cafe - 2610 Main St., 836-9678. Jazz Wed. thru Sun. nights. Spyro Gyra May 11-14; Spider Marin May 18, 20; Richie Bierach May 25, 26, 27. See ad.

Circus Bar - 203 Military Rd., 877-9350 - Turtle Island Mon. nights, Steady Rollin Band Fri.

Bona Vista - 1504 Hertel - 836-8985 - Robert Jr. Lockwood May 10-13; also local bands. See ad.

C.P.G. - Central Park Grill - 2519 Main St. - Jazz Jam Mon. nights. Tender Buttons everyday other Tues. Also, folk and bluegrass.

Bona Vista - 1504 Hertel - Blues & Jazz

Tara Manor - 5100 Main St. Jack Bacon Morgan Street Stompers with Eli Konikoff Fri. & Sat. nights.

Checkerboard - Main & Utica - Jazz Nightly.

Odyssey - 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. - See ad.

George's Spaghetti House - 290 Dundas St., E. - various local jazz groups.

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.

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