After massive world tours and international acclaim, Klaus Doldinger's Passport is back, with "Sky Blue," their most exciting album ever.

"Sky Blue" is Passport. Your ticket to a musical adventure. On Atlantic Records and Tapes.

Produced by
Klaus Doldinger
Carroll Hardy

The Buffalo area jazz community felt a heavy loss with the death of Carroll Hardy. He was killed in a car accident early in the morning on Friday, June 9.

Carroll was one of the pioneers of jazz radio in the area since working for WHAM, WEBR and WKBW in the 50's and was probably best known as the host of Jazz Central on WEBR in the sixties. At the time of his death, Carroll had been doing a jazz show on WBLK on Saturday nights. But for the last seven years he had been working for Atlantic Elektra Records, most recently serving as the promotion director for this area.

Carroll's love for jazz carried over to his work with Atlantic, as he always supported those involved in jazz media. Speaking for myself - he always treated Jazz Report with a high level of respect and priority, for which we've always been grateful.

Carroll is surely missed by myself and the Jazz Report staff. He was a true friend - a pleasure to know, talk to and work with, and a devoted promoter of jazz music. This issue is dedicated to his memory.

-Bill Wahl

ERIC KLOSS

Alto and tenor saxophonist Eric Kloss and multi-reedman Yusef Lateef will be the featured nationally known artists to play the Tralfamadore during the summer. Yusef will also be in Toronto & Rochester.

Eric Kloss made his recording debut in 1965 for the Prestige label at the age of sixteen. His original experience came from studying saxophone at Western Pennsylvania School for the Blind (Eric was born blind), and he started playing around Pittsburgh, where he still resides, at the age of 10. Kloss is a bright, powerful (often high energy) player with a fine sense of melody. He has taken the influences of such people as Bird, Eric Dolphy, Ornette Coleman, Coltrane and others and worked them into his own easily recognizable style. To date, Eric Kloss has released eighteen albums under his own name on the Prestige, Cobblestone and Muse labels. His most recent - New - is reviewed in this issue. He'll be appearing at the Tralf on August 11, 12 & 13 playing duets with pianist Barry Miles.

Yusef Lateef born in Chattanooga, Tennessee in 1921, is one of the best known names in jazz. He worked in Detroit...
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during the '50s and led his own quartet in New York in 1960. After working with Mingus & Olatunji, Lateef joined the Cannonball Adderley Sextet and stayed for a two year stint which greatly enhanced his popularity through concerts and recordings. Since '64 he's been touring and recording with his own bands. In addition to his main instruments, tenor sax and flute, Yusef is a fine composer and also is well skilled with the oboe, bamboo flutes, bassoon, shahnai, argole and other instruments.

His quartet, consisting of pianist Khalid Moss, bassist Steve Neil and percussionist Greg Bandy will be at the Tralf, on July 21 & 22, the Horshoe Tavern in Toronto July 17 & 18 and The Glass Onion in Rochester July 19 & 20.

RHODA de SAMBA AT THE O.H.

A quintet known as Rhoda de Samba has been playing up a storm and packing 'em in four nights a week at the Ontario House in the Falls since June 1st.

The obvious leader of the group is Lenny Riforgiato, who plays drums, various percussion instruments and berimbau - a single stringed instrument using a gourd to project the sound. The rest of the band consists of Jose Sierra-Franco/ congas & berimbau, Michael Formanek/bass, Alfredo Cardim/piano and Dick Griffo saxes and flute. Each of the musicians also plays various authentic Brazilian percussion instruments, and much of the music is in fact authentic Brazilian songs.

Starting with some solo percussion pieces the band will take you on a trip through Brasil, inflecting jazz along the way gradually building up and then changing the degree of intensity. The last night I was there the set ran non-stop ending with an energized Latin/jazz tune that easily qualifies to be termed a blowout.

If you like people such as Airto, Flora, Dom um Romao, etc., you owe it to yourself to drive to the O.H. for a night of Rhoda de Samba. -Wahl

Artpark

Following the success of last year's Jazz Festival Artpark has, again, called upon Bill Hassett to present a line-up of artists for the '78 Festival.

Opening Wednesday, July 26, will be the Marian McPartland Trio. Also on the same evening will be the Heritage Hall Jazz Band of New Orleans. Kenny Burrell returns on Thursday, July 27th, Dick Hyman with Bobby Rosengarden, Milt Hinton, Pee Wee Erwin and Kenny Davern appear Friday evening, July 28th.

Something not to be missed takes place Saturday afternoon, July 29th. Dick Hyman will present the history of jazz piano. That evening, Joe Williams and Spider Martin appear at 8 P.M. Sunday, July 30th at 2 P.M. features the legend, Earl "Fatha" Hines. To end the event - a rare area appearance by the Thad Jones Mel Lewis Big Band. All events are very reasonably priced and we do urge attendance to let Artpark know further jazz will be appreciated.

For more details see the ad in this issue.

ST. CATHARINES

Mainstream Jazz will be performed two nights a week, starting June 14, here at Winchester's, a downtown restaurant-tavern.

Sessions will be performed Wednesday and Thursdays at the eating spot, located at the corner of King and Academy Streets, by the Bill Stevens Quartet.

On Wednesday nights a jam session is held where visiting musicians can perform.

Stevens, who is the jazz columnist for The St. Catharines Standard, plays saxophones and clarinet. He worked as a
sideman in bands at Ottawa and the Upper Ottawa Valley before entering the newspaper business.

Other musicians in the quartet include: Bill Bradley, who studied in the late 1930s under Teddy Wilson piano; Joe Colonna, bass; and Fred Hill, drums.

TORONTO UPDATE BY HAL HILL

Sonny Greenwich was recorded by Gene Perla whilst in Yellowfingers just recently, for a future release on the PM label....Sonny is also negotiating for a studio recording, possibly Sackville, and also a big band (strings) for a direct to disc company .... watch this column for more information .... Phil Nimmons and his Band go into George’s Basin Street Club on July 10 for one week and Phil will appear on “From Bebop to Now” on Saturday, July 8th for a special interview.... Bill Smith continues his monthly visit on air with the above programme on July 15th with a special on the music of the late tenor player Brian Barley and guitarist Sonny Greenwich.

LIFE IN MOERS, WEST GERMANY - THE INTERNATIONAL NEW JAZZ FESTIVAL

by JIM LANIOK

Greetings to all from the 7th annual International New Jazz Festival in Moers, West Germany! For four magical days, this small (100,000) friendly city became once again the world capital of new jazz. Most of the several thousand who made the journey looked like transplanted Woodstockers, but their ears were tuned to far denser stuff. It was a thrill to be among such a crowd wildly applauding the music that goes largely unnoticed in the U.S.

The Chicago sound was very much in evidence - 9 out of the 25 groups were led by present or former AACM members. As the music evolves away from a soloist-with-rhythm section and toward an interplay-among-equals situation the piano becomes less of a necessity. Only 9 groups used one. The clarinet and bass clarinet are gaining in popularity, especially with If I had to name the one figure who had the greatest impact on this festival, it would have to be Anthony Braxton. His two concerts were among the highlights of the festival. The first was Braxton conducting a 22-piece orchestra, containing such ringer as George Lewis, Kenny Wheeler, Leo Smith and Joseph Bowie. The band played a 50-minute uninterrupted suite, culminating in the witty (and actually quite uplifting) parade piece. Unfortunately, it was raining quite heavily during the performance, and the fact that I was getting drenched took away from my concentration somewhat.

The following afternoon we heard the current quartet. The stage looked like a music store - Braxton alone had 11 instruments, and the others were similarly equipped. The music was a riot of tone colors, intricate unison lines, and fiery solos. Although Braxton is not generally thought of as theatrical, the sight of him wandering around in his forest of over-and-under sized reed instruments made him the delight of photographers, who rushed to the scene like trout in a fish hatchery when he moved to his contrabass sax.

Cecil Taylor unleashed his new sextet (piano, bass, drums, violin, trumpet and alto) and proved once again that he is the unrivaled master of the modern piano. The staggering virtuosity of this man still shocks me. He creates a primul music, a searing white - heat energy that can never be objectified (tamed) by western musical analysis.

For pure theatricality, the top honors must go to the Peter Brotzmann Septet, actually an all-star group comprised of Brotzmann, Willem Breuker, Michel Pilz, Misha Mengleberg, Derek Bailey, Han Bennink and an unidentified trombonist. They all take a Marx Brox attitude toward their music, creating an illusion (?) of total anarchy.

Speaking of Breuker, the Kollektief opened the festival on Friday evening, but cold and wind made it difficult for them to play. Too bad, since their performance at the Trafal last year was such a success. The good news, though, is that they will be back in the states next spring. (How about 3 nights this time, Ed?)

There were other highlights: Terumasa Hino’s dramatic
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SHARP/FULTON DUO TO PERFORM on Friday, July 14
at 8:30 PM, Elliott Sharp - acoustic & electric guitars,
reed and David Fulton - acoustic & electric guitars, flute
will perform improvisations at Hallwalls, 30 Essex St. in
Buffalo. The duo have released an album, Harp, on their
own label, Zoaar Records (see BJR, June). There will be no
admission charge.

PAUL WINTER - COMMON GROUND - A & M SP 4698
Being an old Paul Winter consort freak, I'd been waiting
anxiously for about four years for this baby to arrive. It's
been here for about a month now and I've just about worn
my first copy out.

Much like Winter's previous album, Icarus, the new A & M
release is not by any means "strictly a jazz album" - espe-
ially in the eyes of the breed known as jazz purists (of which
I've been accused, but flatly deny). Common Ground is a
wedding of jazz with American folk, traditional African
and Brazilian music and the cries of the wild (an explana-
tion to come).

Two tunes from the Icarus album are re-done here -
Icarus, the consort's theme song, sone in the "village version"
with Steve Gadd playing Brazilian carnival rhythms on the
snare drum; and Minuit - a traditional lullaby from Guinea,
sung by a vocal chorus. But the thing that differentiates this
album from others is the use of wildlife in the music. Winter
is heard here in various contexts with wolves, eagles and
whales. Sound strange? It'll grow on you.

The most beautiful song on the record is Wolf Eyes, a tune
which is actually based on the howling of Timber Wolf, which
was recorded at a national forest in Minnesota. Winter (alto
sax) and David Darling (cello) later recorded over the howls,
with Paul McCandless, Ray Brown and others. Duet is just
that - with Winter on alto sax and Ida doing the wolf vocal
recorded live at the North American predatory animal center
in the California Sierras. Then there's Trilogy, with vocals by
the Humpback Whale, Timber Wolf & African Fish Eagle

I could go on and on, but I won't.
If you'd enjoy a different twist, or if the above de-
scriptions at all interest you - buy the album. For
this Winter freak, it's been worth the wait.

-Lanio
Admittedly I approached this album with all due caution. I figured it was time for Flora to fling herself headlong into the disco inferno, according to the direction she appeared headed. Alas, thank goodness, my fears were laid to rest. As Flora herself stated in a recent Billboard article she has softened the electronics, romanticized her outlook and maintained her hot Brazilian ties. The results surpass all of her studio efforts dating back to her second side on Milestone. Purim is in fine voice and the rhythms are as infectious as ever, particularly on Samba Michel, no thanks to husband-percussionist-producer Airo. Significant are her collaborations with Jaco Pastorius. The liquid quality of her voice blend so well with Jaco's supremely malleable bass. Los Olas also finds Herbie Hancock in fine acoustic piano form. Michel Colombier's string and horn arrangements add just the right touch of sweetening without intruding on Flora's artistry.

Jenkins

SCOTT HAMILTON - CONCORD JAZZ 42

Scott Hamilton is a twenty-three-year-old anachronism. In this day, when most tenor saxophonists of his age are influenced the post-Coltrane and fusion areas, he is firmly ensconced in what has come to be known as the mainstream of the jazz world. Listen to him, and you'll hear a history of the tenor. There are evident such influences as Coleman Hawkins, Paul Gonsalves, Flip Phillips and occasionally Lester Young. Hamilton has already appeared on several recordings with others, including one with the ageless violinist Joe Venuti; he has toured with Benny Goodman, and played with Roy Eldridge, Anita O'Day, Hank Jones and others.

On his first album, Hamilton is joined by a like-minded group, including pianist Nat Pierce, bassist Monty Budwig, drummer Jake Hanna and trumpeter Bill Berry. They have a good time rolling through standards you might expect - "That's All," "Indiana," "Broadway" and others, as well as a Coleman Hawkins riff called "Stuffy." There is a very decidedly Basieish air about this album - Nat Pierce's influence, of course, which seems to lead the others in that direction. It's straight-ahead jazz, with the emphasis on swing. To quote Leonard Feather's note, "Scott Hamilton is a good wind who is blowing us no ill."

Simna

RAHSAAN ROLAND KIRK - BOOGIE WOOGIE STRING ALONG - WARNERS 3085

Rahsaan's last is a movingly mellow memorial. This is as relaxed as I've heard Kirk in years. It sounds almost as if he had a clue as to his fate and was finally at peace with himself and his maker. The humorous cover drawing tells it all. The caricature depicts Rahsaan heading forward with feet firmly in retreat. Kirk explores past grooves and fantasies while
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maintaining a forward outlook...no mean feat. His blues vocal on Make Me a Pallet, a mini-classic in a country blues vein, and the clincher, Watergate Blues, are possible standouts but an excellent balance is maintained throughout. Rahsaan manages to move and relax at the same time. Being Rahsaan's last recording the effects of the stroke are felt as he is heard on tenor, flute and clarinet rather than his full arsenal of tools, but one does not notice their absence unless one reads liner info.

-Jenkins

PASSPORT - SKY BLUE - ATLANTIC SD 19177

Passport, led by tenor and soprano saxophonist Klaus Doldinger, is based in Germany and is one of the leading jazz/rock units in Europe. Recently they've been making waves in the U.S., and Sky Blue along with its predecessors is reason enough why.

Doldinger's sound is at once hard, rocking, sweet and extremely lyrical. His band always follows suit well, and the compositions are all his. Therefore, those adjectives can also be applied to the sound of the entire record. There's a definite European flavor here as Passport comes up with a successful fusion of contemporary jazz and progressive rock that's listenable, danceable, partyable, drink-alongable, driveable or good for just about any thing else you're able to do along with it. Some parallels can be drawn to recent Weather Report, but Passport is no rip-off.

If you're into "fusion" music, Passport is a band to check out if you haven't already. Play it loud.

-Wahl

NEW FROM MUSE

When Muse president/head honcho/producer, Joe Fields, offered to get us advance copies of his new release to make it into this issue, he gave me a complete rundown of the records I'd be hearing. I remember him referring to a Willis Jackson album as a sort of Muse V.S.O.P. Fields wasn't kidding.

BAR WARS (Muse 5162) is just the album he was speaking of from WILLIS JACKSON, and to use an old cliche - its a monster. The main core of this quintet, Jackson, Pat Martino, Charles Earland & Idris Muhammad are all leaders in their own right, and each has been known to produce commercial, electronic laden records of late. This is hot, soulful straight ahead "jazz bar music" (hence, the title), the likes of which you just don't hear much of these days - with everyone going after the disco buck. Earland, heard only on organ (a definite plus) plays his ass off, Martino is a bitch and Jackson delivers powerful gutsy, bluesy tenor work throughout. Muhammad is right on top of things driving and inspiring the soloists and congista Buddy Caldwell moves with the flow, tending to stay in the background.

Many will find this album to be the epitome of an organ/tenor/guitar date. Six tunes of pure, hard cooking, good time jazz. Everyone should own a copy!

The latest from alto & tenor saxophonist ERIC KLOSS is a well-played set that should reach a lot of new ears.

NOW (Muse 5147) is a quartet date with pianist Mike Nock, bassist Mike Richmond and drummer Jimmy Madison. Two of
Kloss' qualities are lyricism and energy, and all of his eighteen records to date have had each in varying degrees. The balance here leans toward lyricism with a more restrained energy level than is heard on many Kloss albums. Many of the six originals lean towards a funky direction and all are done with taste and class. Kloss & Nock (acoustic & electric pianos) are the standouts both in their individual solos and their unison work - such as is heard on the title track. Eric's sweet ballad work comes through well on Autumn Blue. Booga-Wooga Woman is an excursion through the history of boogie-woogie, complete with tempo and style changes. A good album, and Eric's most widely accessible recording yet.

Those of you who've been waiting for a new album from MORGANA KING need not wait any longer. STRETCHIN' OUT (Muse 5166) presents newly-recorded Morgana in great form with superb backing, including guitarist Joe Puma, cellist Charles McCracken and some fine work from Eddie Daniels. Side A is composed of jazz standards such as What A Difference A Day Made, Makin' Woopie, Them There Eyes and God Bless The Child. Morgana gets into some unique phrasing and scatting on this side, while side B has a completely different sound. Here she sings four recent pop tunes, all ballads and all in an extremely high range. An air of intrigue is present throughout the side as she practically whispers the lyrics with the sensitive accompaniment of the quintet, it's downright spooky - I love it.

Well, Fields really did it this month. He's going to make organ jazz fans buy two albums by releasing a second disc with the organ/tenor guitar format. This time the organist is the leader as GROOVE HOLMES comes up with SHIPPIN' OUT (Muse 5134). Here the guitarist is Steve Giordano, a fine, quick fingered technician, and the tenor player is Art Blakey's young powerhouse Dave Schnitter. Idris Muhammad and Buddy Caldwell, from the Willis Jackson date, are back for this one. As sick as I am of Feelings, Groove does it well here, followed by a fine version of Chick Corea's Windows and a red hot render of Stella By Starlight. Flip it over and you'll get Where Or When - a medium tempo cooker, and Shippin' Out - a slow blues. If you have to choose between this and the Jackson album, it might help if I point out that the Jackson has a more gutsy/R n' B feel while this is more of a studio produced, smooth - swingin' session. They both cook and neither contains what we know as funk.

The next album is yet another disc which features the organ. DOUBLE EXPOSURE (MR 5165) is a duet from PAUL CHAMBERS and LARRY YOUNG. Chambers, known to most only as a drummer, plays piano on most of the record, including a sweet version of the ballad Hello To The Wind, and a solo piano version of After The Rain. This is Young's last date (he died March 30 of this year) and his best work on record in a good long time. While he's mostly heard in a supportive role, he's up front on Message From Mars and Rock Pile - both duets with Chambers on drums. These, recall his days with Tony Williams' "Lifetime" rather than his earlier Blue Note records with Elvin Jones - they rock rather than swing. A unique and interesting album.

Closing the set is a debut album from guitarist WALT BARR titled FIRST VISIT (MR 5172). This is the "fusion" album of the release and offers some pleasant, mostly low energy music with a variety of apparent influences. You'll hear music with similarities to that of recent Pat Martino, Chick Corea, Pink Floyd and perhaps John McLaughlin. Some drawbacks are the lack of individuality, a mechanical sounding drummer and (for me at least) to many synthesizer solos. There are some good moments however, so if you're deeply into fusion music you might want to request to hear First Visit on the radio before you write up your shopping list.

All in all - it's a great month for the jazz organ and fans

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DON ELLIS - LIVE AT MONTREUX - ATLANTIC 19178

For the style of music that Don Ellis is most recognized and appreciated, Live at Montreux picks up where Tears of Joy left off in 1971. Live performance has always been fertile ground for Ellis and his entourage of musicians, and this album bears out the pattern established by Live at Fillmore, Tears of Joy, and the earlier live albums on the Pacific Jazz label.

Although his interpretations of popular songs have always been given unusual and provocative arrangements (Fillmore included a version of "Hey Jude" with a several minute un-accompanied electric trumpet solo, for example), Ellis' groups usually cook best when they're performing his material. His arranging insights are best applied to his own compositions, and on Montreux there are six new songs totalling over 47 minutes of Ellismusic.

The LP opens with light, pastel tones from woodwinds and muted brass, which are shortly interrupted by a furious, churning rhythm workout that establishes the pace of "Open Wide." The tune features the band singing the metric accent pattern at the beginning and end, in a time signature that is anything but typical for anyone but Ellis.

The album's single ballad, "Loneliness," is a showcase for Ellis' flugelhorn and the band's woodwind quintet. Ellis solos in his typically melodious style over the group's electric string quartet (two violins, viola and cello), while the woodwinds come wafting over the ensemble and then form a framework for the interplay of the soloist and the strings.

The opening track of the second side, "Go No Go," would make an excellent theme song for a television show of the Mannix/Kojak variety. Funky tenor and alto sax lines riff over snappy drums and synthesizer, counterbalanced by suave string passages. Ted Nash plays some tasty alto sax work, and Ellis himself steals the spotlight with a solo on Firebird trumpet, bending notes as if the instrument had a slide.

The album's longest composition is "Niner Two," clocked at 11:58. Here, a folk song-like melody is juxtaposed over Ellis' bizarre metrics, and the melody is then explored by various instrument combinations. It is stated simply at the beginning by flute and piccolo, picked up by the string quartet, the woodwind quintet, a boisterous brass section, several soloists, and the full band, concluding the album with a thorough compositional and instrumental exhibition.

Even with 23 people in Ellis' current line-up, the amount of music that can be going on at any given time is still quite amazing. What makes Ellis a master though is his ability to be restrained as well, giving a melody to a solo flute when it is appropriate. The band as well is totally impressive, and material like this will always be welcome from Don Ellis.

-Simna

SOPRANO SUMMIT LIVE AT CONCORD '77 - CONCORD JAZZ 52

Save for Sidney Bechet and a few others, the soprano saxophone was a neglected instrument in jazz for many years. In the experimentation of the 1960s, John Coltrane contributed greatly to the instrument's revival. Today, many saxophonists use the soprano, since its sound fits in well with the fusion sound. It also appears regularly as the lead in big band sax sections - Thad Jones-Mel Lewis, for instance.

Soprano Summit is a mainstream group, however, oriented more to Bechet than to the contemporary sound. Bob Wilber and Kenny Davern are the reed players involved (they both also play clarinet, and Wilber adds alto). They use the various horns often enough to provide contrast, but the emphasis is of course on soprano. Guitarist/banjoist/vocalist Marty Grosz is the third "core" member of the group, which is supported in this live recording by Concord stalwarts Monty Budwig, bass, and Jake Hanna, drums.

This is Soprano Summit's fourth album (at least), and each has been a joy. They play originals by Wilber, Davern and Grosz, as well as the Gershwins. "Strike up the Band," the New Orleans standard "Panama Rag," and two seldom-heard Fats Waller songs, "How Can You Face Me?" and "The Panic is On." Grosz is the vocalist on these, recalling Waller's humor. And his solos on unamplified are a gas.

Wilber and Davern are marvelous, but especially listen to their unaccompanied duet on "Elsa's Dream."

Albums from Concord always sound as if those involved were enjoying themselves immensely. Long may they - and especially Soprano Summit - continue.

-Simna

STEVE WOLFE/NANCY KING - FIRST DATE - INNER CITY IC1049

KEN McINTYRE SEXTET - INTRODUCING THE VIBRATIONS - INNER CITY IC2065

One of the obvious joys of record reviewing is finding something fairly obscure that introduces new talents. The Wolfe King outing is just such a number. Nancy King shows fine promise as a jazz vocalist. Her scat singing is a revelation, as the listener will find on the opener, "Scrapple From The Apple" which is done in tandem with "Honeysuckle Rose." Wolfe is not necessarily a standout tenor man, his sound is akin to several styles, but his spirit and sense of swing are evident immediately. Jack Sheldon contributes some squeaky clean trumpet along the way and his vocal duet with King on "Mine" is warmly humorous. This album also boasts Ray Brown's giant bass presence. Recommended.

Ken McIntyre's albums have been among Inner City's most consistently enjoyable. The feeling here is that this one is the best yet. Perhaps because of the additional horn, Terumasa Hino's trumpet. Perhaps it is because of the expanded group with conga player Andy Vega...whatever the reason this is a consistently rewarding LP. There are several mysterioso
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Produced by Ilhan Memaroğlu and Daniele Senatore for Ginewra.
feelings here and two of them open the sides, "Theme" and "Clear Eyes". "Eyes" arrangement for trumpet and oboe is uniquely penetrating. Ken McIntyre is possibly the main upholder of the Dolphy tradition of multi-reed experimentation on the scene. Here he contributes on the alto sax, flute, bass clarinet, oboe and an absorbing bassoon on "Shortie".

---Jenkins

LES WALKER - THOUGHTS - MUSTEVIC SOUND

Pianist Les Walker was born in Newark, New Jersey and while growing up had as his musical contemporaries Woody Shaw, Tyrone Washington, Larry Young and Billy Brooks. Now in his early 30's, Walker has appeared on two albums by Steve Reid, Rhythmatism and Nova (both on Mustevic Sound), as a member of the Master Brotherhood. He remained a member of this aggregation of musical explorers for a while then, in the mid 1970's, he made a move to San Francisco designed to develop his solo piano capabilities and to carve a style of his own. Thoughts, recorded in July of '77 in his adopted home of California, indicates a feeling on Walker's part that he's ready to display his unique solo piano approach. Side A is an extended work entitled Thoughts divided into three movements - Colours, Time and Space - and a brief (.58) concluding statement, Thoughts/After. The entire side is performed on prepared piano (similar to those used by modern classical avantgardists) with paper in the strings while he also plays drumsticks and other small percussive devices. During Time, he is accompanied by a metronome. Thematically the title piece goes substantially outside the mainstream of jazz. The music was as Walker puts it, "...conceived in the spirit of life's flow - open and free... creating its own structure." This statement applies to his further solo piano explorations on side two but side two leans toward a more conventional approach to the instrument. Four Walker originals make up side two: Embarcadero, Rose, Amunifu/Quan and Sagittarian Moon Song the latter tune showing traces of Tyner. They are pleasant melodies and combined with the considerably different approach taken on side one indicate a real depth to Walker's playing and composing.

---Jenkins

BENNIE MAUPIN - MOONSCAPES - MERCURY 13713

Herbie Hancock's long time reed mate has crafted this third album with the usual aplomb. Bennie has a penchant for spacy grooves, with an underlying layer of funky rhythms. Maupin plays many of his own synthesizers here with assistance from space captain Patrick Gleeson. Maupin's horns add their earthy sensibility to the galactic whirrings. "A Promise Kept" is case in point. An infectious groove from the start, Bennie blows gold soprano over the shifting, finely crafted rhythms. The all too short "Farewell To Rahsaan" is a tasteful dedication. Another welcome Bennie Maupin effort...

---Jenkins

RICHIE KAMUCA QUARTET - "RICHIE" - CONCORD CJ 41

Tenor saxophonist Richie Kamuca was not quite forty-four when he died last year. He produced this album himself, and, from his own liner notes, was quite pleased with it. "This album is me - truly me," he said. The musicians he chose support his light tenor sound quite well. Guitarist Mundell Lowe accompanies sensitively and solos well on his own, and bassist Monty Budwig and drummer Nick Ceroli deliver firm support throughout.

The songs are, with one exception, all familiar ones, though somewhat neglected these days. The exception is "Symphony," by Alex Alstone, a tune from the early 1940s. All are played well, but for me the standout is the ballad "Some Other Spring." All around, this is a gentle album, in the best sense of that word. Ballads are played without being maudlin, and swinging tempos are not forced. A beautiful album.

---Simna

THE SONNY STITT QUINTET - FINITE FIN-1978-1

This is a fine straightahead hardbop album featuring a most together group led by Mr. Stitt and including Sam Bivens on trumpet, Hugh Lawson on piano, former Sun Ra bassist Ronnie Boykins and drummer John Lewis who also produced this set. From the cleanly executed head on Stitt's "The First One" the group plays with swing, grace and lyricism on a collection of tunes that ranges from Basie's "Blue and Sentimental" to "Red Sails in the Sunset", which provides everybody a chance to show off their chops and also shows this to be a disciplined group with excellent execution and vigor.

---Weinstock

DUKE ELLINGTON'S BAND SHORTS (1929-1935) - BIOGRAPH BLP-M-2

The street sass of Tricky Sam Nanton's trombone. The clean New Orleans scream of Barney Bigard's clarinet. The sweet, even, provocative voices of Ivie Anderson and Billie Holiday. Coottie Williams and Artie Whetsol with the trumpet's snarl and sunshine. Orchestrating it all - the bold, big and bad stride of Duke Ellington at the piano.

Biograph Records (16 River Street, Chatham, N.Y. 12037) has released an LP of Ellington soundtracks from his early films. Quite a treasurehouse. From A Bundle Of Blues (1933) we hear the whipping rhythm and color of Lightin' (a favorite of the Sun Ra repertory) and Ivie evoking the full melancholy of Stormy Weather (few do better). Listen to Sonny Greer's ringing percussion. With Symphony In Black (1935) we see one of the Duke's extended efforts to express the smile and sorrow of black life here. A masterpiece, capped by sweet Billie's Blues. The Duke's first soundtrack and film appearance, Black and Tan (1929) is a simple and ingenious scenario that brings full force the meaning of an Ellington classic, The Black And Tan Fantasy. Derived from the New Orleans funeral marches, it's a call for life that won't wait for death to find peace. A raucous serenity. When we speak of swing and harmonic sway, don't we all start with the Duke? Try this one.

---Michael F. Hopkins
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Syracuse: On The Hill
CHARLES MINGUS - CUMBIA & JAZZ FUSION - ATLANTIC
SD 8801

The two side-long compositions on this set, the title-track and "Music for Todo Modo" represent the latest documentation of the great bassist, and composer's art. Both pieces were commissioned for films and thus reflect this in the shifts in moods, and tempos.

The title track finds Mingus incorporating the native rhythms of Columbia's Indians in a fascinating recording which includes a segment where Mingus sings some politicized gheto nursery thymes. Some strong solo trumpet from Jack Walrath open "Music for" with a powerful passage from George Adams following (also acapella) to open a strong big band flavored score. More fine solos follow including Danny Mixon on organ and some hot Walrath. Let's not forget the fine young tenor player Ricky Ford who is heard on "Cumbia" and Danny Richmond is his usual swinging self. Besides organizing the proceedings Mr. Mingus makes his usual contribution on bass and has fronted a most stimulating and swinging album.

Weinstock

THREE FROM XANADU - COKER, NOTO & COHN/ROWLES

Producer Don Schlitten of Xanadu Records continues his valuable work of making available a catalogue of jazz artists deserving recognition. Three new releases from the Xanadu studios present Dolo Coker - "California Hard"; Sam Noto - "Notes to You"; and Al Cohn/Jimmy Rowles - "Heavy Love".

California Hard, Xanadu 142 has a front line of Blue Mitchell on trumpet and flugelhorn, Art Pepper on alto and tenor, and with Dolo on piano, Leroy Vinnegar on bass and Frank Butler on drums. With the exception of one track this album cooks all the way. Pepper's tenor is a little harsh to these ears, but I attribute that to hearing so much alto work from him since his most welcome comeback. Mitchell can do no harm whether on trumpet or flugelhorn, and turns in some fancy solos, especially on Coker's "Tale of Two Cities". A trio session on one cut "Gone Again" reminds one of the early Red Garland sessions, both in atmosphere and style. As to the balance of the album, "Jumping Jacks" written by Coker features Art on tenor. "Gone with the Wind" has Art on alto and Blue on flugelhorn, Pepper's "Mr. Yohe" with Art on alto and Blue on trumpet, Blue getting into that Fast Navarro brand of Bop and Coker into some very exciting Bud Powell ideas. The only track that falters is "Roots 4FB", on which there is a right and a half minute drum solo. Butler is a very competent drummer, but when one has to listen to a solo of this length it becomes a bore. Visually long drum solos can be interesting and at times exciting, but in this context it does not come off.

Much has been written and said about trumpet star Sam Noto, and this new album of Sam's is, I'm sure, cause many of us to continue to praise him for his high calibre of work. With Sam on trumpet are Joe Romano on tenor, Ronnie Cuber on baritone, Jimmy Rowles on piano, Sam Jones on bass, and Freddie Waits on drums. With the exception of 'Round Midnight, all the compositions are Noto's, "Quasino", "Parley", "Cross Criss", "Notes to You" and "Conclusions". No reservations on this album at all, it is a pure delight all the way through and everyone involved contributes in an excellent manner. On a scale of one to ten, Sam rates his work here at a six, then he always has been a little humble. "Notes to You"... Xanadu 144.

The third release, is sheer beauty. Al Cohn and Jimmy Rowles work together like they have been a team for years...
The rapport on tunes like "Them There Eyes", "These Foolish Things" and "Sweet and Lovely" will thrill and enthral you again and again. The remaining tunes "I hadn't anyone till you", "Taking a Chance on Love" and "Bar Talk" are equally exciting, but if you must have favourites, then the first tunes are mine. A difficult decision to make. A great deal of love must have gone into the making of this album, and it is so rewarding to hear Jimmy Rowles on record again and especially with the master charmer of the tenor, Al Cohn. "Heavy Love" on Xanadu 145.

As we go to press it is sad to note that these albums are not being distributed in Canada....a great pity.

Hal Hill

New Directions

LESTER BOWIE/PHILLIP WILSON - DUET - IMPROVISING ARTISTS 373854

These two consumate Chicago pros, original AACM members, challenge and totally absorb the listener through the movements presented here. Bowie has always been noted for playing the WHOLE trumpet. His tone is impeccable and he is not concerned with meaningless flights of fancy on his horn, preferring instead a refreshing earthiness. More than practically any trumpeter out there (Olu Dara also comes to mind) Lester makes use of every nuance offered by his mouthpiece. His bleats, blats, overblows and smears can stop in mid-stream to offer the most melodic of sounds.

Phillip Wilson is a most sensitive percussionist. His use of space and under statement totally underscore Bowie's delightful eccentricities. Dig also Wilson's great use of brushes. Improvising Artists seems to excel at great duets, this is yet another.

ARISTA/NOVUS RELEASES

Arista has launched a new music line dubbed Novus. The initial Novus release spotlights Muhal Richard Abrams, Air, Warren Bernhardt, Baird Hersey, and Oliver Lake. Baird Hersey and The Year of The Ear - LOOK FOR THAT GROOVE (Novus An3004) is the biggest surprise. Figuring on saving the best for last I flipped the Hersey record on the turntable and settled down for some reading. Reading was im-

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The Crusaders opt for a new viewpoint; the focus on raw, spare sound with full-powered performances. Featured are "Fairy Tales" and "Covert Action."

Imagery from The Crusaders on ABC/Blue Thumb Records and GRT Tapes
possible almost immediately as I sat glued to The Year of
The Ear’s improbable grooves. The 11 man outfit went from
these new voices from Boston ever since.

Oliver Lake’s new album is LIFE DANCE OF IS (Novus
3003), and it isn’t like anything else you’re liable to hear these
days, something that can be safely said for all but one of
Novus’ initial release. Lake’s albums are always of the start-
lingly original variety. One of St. Louis’ finest new jazz contri-
butors, he continues to mine new veins and grooves.

From the opener on, Michael G. Jackson’s melodic sensi-

tibilities are felt. Rite-ing begins as a strangely spaced piece with

short music passages followed by pregnant pauses. Tfon offers
each of these explorers solo space and Lake’s collaborators,
Jackson on guitar, Pheeroan akLaff (Paul Maddox) on drums,
Anthony Davis on piano and Leonard Jones on bass, and much
is made of the opportunity. Particularly toneful is bassist
Leonard Jones. The piece is finished by a melodic Jackson
figure. Lake continues to be a great player and composer and he
deploys a humor on Change One, which becomes a wicked
reggae about midway through, heretofore unnoticed. Jackson’s
talents grow in enormity with each new setting.

Muhal Richard Abrams, patriarch of Chicago’s Association
for the Advancement of Creative Musicians (AACM), has joined
forces with two of the AACM’s veteran hornmen, Joseph Jarman
and Douglas Ewart, tasteful drummer Thurman Barker and a
very effective young woman on piano, percussion and vocal
named Amina Myers, to produce LIFEA BLINE (Novus 3000).
The nearly overwhelmingly free-structured Bud P. opens up
the album with a complex juxtaposition of reeds to piano that
becomes less and less knotty with each listening and is perhaps
the most inside piece to be heard here. The title track opens
with Myers vocally searching for the key structure to this free
expression. As usual Muhal is a bitch at the piano, choosing as
always to play the WHOLE piano. His high points are the Bud
Powell dedication and Duo 1 where he and Myers engage in an
excellent conversation. Barker’s strong drum solo on JaDoThu
illuminates the totality of this man’s drum kit. One would hope
to hear more of him. One small problem, the pianos and reeds
are not listed as to channel.

Warren Bernhardt’s SOLO PIANO (Novus 3001) is at best an
ill advised effort. There’s very little to separate Bernhardt
from the average piano soloist which leads one to wonder why
he didn’t choose to debut (on an effort of his own) with a group.
He just doesn’t have a lot to say in a solo context although
there’s evidence on some of his other efforts (with Jeremy
Steig and others) that bear out his talents more than does this
tepid effort. Only the closer, Tales of A 39 Man, a haunting
Currently the most exciting trio in jazz is AIR with Fred Jackson on bass, Steve McCall on drums and Henry Threadgill on assorted reeds. Their release is OPEN AIR STRUT (Novus 3002). McCall and Jackson open this odyssey through Threadgill's five piece suit card game with a duet that Threadgill spins his way into very neatly on tenor sax. Each member of this trio is so strong and precise that one would be hard pressed to pick a leader among their co-op efforts, through Threadgill composed all the pieces. Jackson's huge bass tone is incredible throughout, anchoring Threadgill and McCall to mother earth. McCall varies the time with originality and subtly that marks him as one of the most expressive percussionists on the scene.

STRUT is Air's finest effort to date, notwithstanding their excellent Japanese and Nessa releases.

PAUL GRESHAM - EVERY SOUND WE MAKE - FREELANCE

I have listened to Paul Gresham's music for some years now and the spirit of John Coltrane has always been present. Paul has remained sincere to the spirit and continues to grow as an individual personality.

Recorded at the Friends of Great Black Music Loft in Boston, Mass., the medley Every Sound We Make, and Wayne Shorters Moto Grosso Feio reflect the influence of The AACM (Association for the Advancement of Creative Music) most strongly, with intelligent relative use of space, and overall sound awareness utilizing texture, and color.

On Nature Boy bassist Hayes Burnett bows out layers of sound and drummer percussionist Syd Smart produces subtle waves of sound energy on which Gresham's eloquent tenor floats with grace and beauty.

Joe Ford's Tangerine (For Muhammed) has always had the feeling of innocence, youth, and happiness - that feeling of sharing, giving and receiving being equally rewarding. The musicians make that feeling present here.

For Round Midnite and Suite Ball Stan Strickland joins the trio on tenor sax. On Midnite Gresham's tenor is deep and meditative. The aura of Monk gently caresses the air, as Strickland's tenor weaves its way to the front from the shadows and engages in a short dialogue with Gresham. Stickland then descends while Gresham continues pondering seriously the possibilities of the other side of it with positive results. Stan rejoins Paul for a final brief exchange as the quartet bring Midnite to an end. Paul sings beautifully through his soprano sax on his composition Suite Ball, for the late Julian Cannonball Adderley. Stan follows with a tenor solo that acknowledges Paul's respect and love for this great musician who now sings in the spirit world.

I look to the timeless tomorrow and the possibility of enlightenment as I look forward to the future music of Paul Gresham.

-P. Smith
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DAVID MURRAY - LIVE AT THE LOWER MANHATTAN OCEAN CLUB VOLUME 1 - INDIA NAVIGATION IN-1032
Recorded December 31, 1977 in New York this album finds the brilliant young tenor teamed with Lester Bowie on trumpet, Fred Hopkins on bass and Philip Wilson on drums. Murray follows the tradition of the late Eric Dolphy and Albert Ayler in exploring the sound textures possible and makes use of dissonant sounds in producing some fascinating compositions.

"Nevada's Theme" is like a blues waltz with stunning work from all involved. Bowie must be one of the finest trumpeters around with incredible mastery of his horn. Murray plays soprano on "Bechet's Bounce" - a quasi-New Orleans number which points out the linkages between the new music and the old. The second side features an extended performance "Obo" and a brief "Let the Music Take You" - something which this album does.

I picked up this set on the recommendation of a friend who was at the concert and from what he told me I am eagerly awaiting the second volume. Simply a superb set of "New jazz" that may for the uninitiated require a few sittings before you are comfortable, but this is well worth the effort.

-Weinstock

JAM RICE RELAXIN' - JAM RICE SEXTET - FRASCO FS-7012
Most people with more than a casual interest in jazz know that there is a tremendous amount of improvised musical activity in Europe. If you subscribe to two or three good magazines you can read about these musicians and find out where to get their records; in short, you can keep up if you want to.

The Japanese scene is another story. Very little information about Japanese players gets into the North American Jazz Press and as a result some very worthy music goes largely unnoticed.

The Jam Rice Sextet is, as far as I can tell, a co-operative group assembled for some concerts in April, 1976. The best known of the six is Yosuke Yamashita, a high energy pianist, who seems to be approaching household-word status in Europe. Also present are the members of his trio, reedman Akira Sakata and drummer Shohta Koyama.

Relaxin' is a 43-1/2 minute sectional work which successfully wedds traditional Japanese theatre music and American free jazz. There are parts that sound like they were recorded in a downtown Manhattan loft. There is an amazing, dramatic vocal by Sakata, starkly accompanied by a piccolo and various percussive devices. And, believe it or not, such sections flow together so smoothly that the result is a perfectly integrated performance.

This then is true fusion music. It works because both forms exist for basically the same reason: creative expression. This is what the American fusion musicians don't understand. They are forcing together two incompatible musics and ending up with simplistic jazz and pseudo-sophisticated rock.

Available from International Records - see classified ad.

-J. Laniok

JOAN LA BARBARA - TAPESONGS - CHIAROSCURE - CR 196
Awe. "The freak element... and phenomena element with avant-garde vocalists is awe." Thus an unidentified female professional singer differentiates "singers" and the vocal acrobats of avant-garde music. Perhaps she is right. I have always been at a loss to critique pieces of avant-garde music, and this "loss" can be construed as "awe".

People who dedicate their entire existence to the pursuit of musical theories of a different plane from the norm have always astounded both the public and the average musicians. This album of tape songs cannot be called funky, mellow or even emotionally gratifying. Rather, it can be called astonishing, perplexing, difficult, interesting and even (with a stretch) pretty. The amount of actual work put into each second of sound or space is intense. One can only admire such feats of musical exploration.
If you can pick up this album to read the liner notes on the reverse indicating the intentions of each of the three pieces, and outlining some of the painstaking work behind each piece, you will surely not be able to put it down without giving it a listen.

Included are a piece by Cage entitled “Solo for Voice 45”, “Cathing”, which treats the awe statement above, and “Thunder”, which is self explanatory, are both composed by Joan. The latter is performed with the assistance of percussionists Warren Smith and Bruce Ditmas.

**blues** by *ron weinstock*

All the records this month document Chicago blues in one manner or another. The Queen of Chicago, Koko Taylor has a new release, The Earth Shaker, on Alligator (AL 4711). It’s a hard hitting, well produced collection of blues. My only reservation is that I’m familiar with so much of the material from other versions that I find it hard to listen without comparing. Practically anyone reading this won’t have that problem and the album includes Koko reworking “Wang Dang Doodle”, “Spoonful” and Bo Diddley’s “I’m a Man” with new lyrics—“I’m a Woman”. Harmonica Hinds comes in with a dynamite solo and Bruce Iglauer has really captured the sound of the classic fifties blues here. “Walking the Back Streets and Crying” and “Please Don’t Dog Me” are two fine slow blues and Koko does a rowdy “Hey Bartender.” Pinetop Perkins, Sammy Lawhorn (with some really killer guitar), Johnny B. Moore (more fine guitar) and Abb Locke (rocking saxophone) all contribute to a superbly produced set of blues which I have no reservations of recommending.

Eddie C. Campbell is a fine guitarist currently working with Willie Dixon. His debut album (with a somewhat tasteless cover) is another good set of rocking blues including some great harp from Carey Bell and solid piano from Lafayette Leake. Campbell is partly influenced by Magic Sam and uses a hopping guitar technique that produces a hard twangy sound combined with a solid solo sense. Campbell is a solid, unspectacular singer and this album has any number of highlights including a nice version of “Cheaper to Keep Her” (Without Bell and Leake, “Little Red Rooster” with great effects from Bell on harp, a hot instrumental, “Smokin’ Potatoes” and a remake of a lesser known blues “Poison Ivy” where Campbell’s low-key singing is quite persuasive. I’ve seen him live and enjoyed this disc which is, like THE Koko Taylor, solid Chicago blues.

Pearl, a subsidiary of Delmark has finally issued its first blues reissues from the United/States catalog. Memphis Slim, Memphis Slim U.S.A. (PL 10) includes some great piano and singing from the present day resident of Paris. Equally impressive is the guitar of Matt Murphy who is...
stunning on his guitar breaks. Two previously unissued instrumentals are features for him which are of the highest order of invention. Absolutely recommended.

Also recommended is Bricks in My Pillow (PL 11) by Robert Nighthawk. "The Moon is Rising", "Crying Won’t Help You", and "You Missed a Good Man" feature Robert Nighthawk’s clean, concise and cutting slide guitar that influenced Muddy Waters, Elmore James and countless others and make this another important set. Also included is a rocking "Kansas City" with rocking Bob Call piano (which derives from Jim Jackson and is different from Wilbert Harrison and others who have done Little Willie Littlefield’s "K.C. Lovin'" and two takes of Tommy Johnson’s "Maggie Campbell" with a jaunty beat. Robert’s deep brooding voice (with a touch of cynicism) is also very present and like the Slim, a most important reissue.

Also available is J.T. Brown, Windy City Boogie (PL 9). J.T. was a tenor player with an attack on his solos that suggests to me a guitarist. He is best known for his association with Elmore James but recorded a bit on his own. Not a strong singer, he could be ingratiating as on "When I Was a Lad" though on some numbers he is flat. Such sidemen as Bob Call, Roosevelt Sykes and Jody Williams add some touches to a pleasant rocking set that isn’t essential but collectors will want to check out.

All three albums include excellent annotation from Living Blues editor Jim O’Neal and have great, clean sound. Incidentally if you are interested in reading about blues check out Living Blues (I believe Everyman’s Bookstore carries it) and you can write them at 2615 N. Wilton Ave., Chicago, Illinois 60614. Don’t forget the fine jazz magazine Cadence which also carries extensive blues coverage available from Rt. 1 Box 345, Redwood, NY 13679. I also recommend the British magazine Blues Unlimited which Dick Shurman, 217 N. Lincolnway #224, N. Aurora, Illinois 60542 has supply info on.

RADIO UPDATE/Buffalo

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Bourbon Street - 180 Queen St., W. - Buddy Tate July 10-22; Ernestine Anderson July 24 - Aug. 5; Eddie Daniels Aug. 7-19. See ad.
George’s Spaghetti House - 290 Dundas St., E. - Brian Brown July 10-15; Andy Krehm July 17-22; Moe Koffman July 24-29; Eugene Amaro July 31-Aug. 5; Jane Fair Aug. 7-12.
Ontario Place - The Forum Ontario Place, will present the following this summer:
Phoebe Snow/Gato Barbieri..July 9.
Chuck Mangione. August 12. all of the above concerts start at 8:30 p.m.
Chuck Mangione. August 13 at 3:00 p.m.
Moe Koffman. September 9 at 3:00 p.m.

ROCHESTER
Chez Jean Pierre - Wed. & Sat. - Joe Locke; Thurs. - Don Ames; Fri. - Bill Dobkins.
Monticello - Aug. 15-26 (off 20 & 21) - Jack Maheu
JJ Lounge - Jam session every Sunday.
Lloyd’s - Sundays - Joe Locke.
Club West Indies - Tues. - Jam Session with Spheres Quartet and guests; Wed. beginning July 5 - Nate Rawls and Existing Reality will alternate. (Nate will play July 5 - Reality will play July 12, etc.)
Eastman School of Music - Tues., July 11 8 P.M. - Gene Bertoncini & Michael Moore (Adm. $2.50); Thurs., Aug. 3 - Arranger’s Holiday with guest Michel Legrand.
Paper Moon - Auracle July 6, 7, 8; Spider Martin feat. Bootsie Barnes July 5-9 (with Auracle 6-8) Thad Jones/Mel Lewis Quartet - Aug. 8-13.*
Auditorium Theatre - Maynard Ferguson Aug. 4.
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