Buffalo State Student Union Board (878-6728) proudly present

BUFFALO STATE LOVES JAZZ!
FRIDAY, NOVEMBER 3 - SATURDAY, NOVEMBER 4 - SUNDAY, NOVEMBER 5

THE MOST EXCITING FESTIVAL OF JAZZ YOU'LL EVER SEE!
PERFORMANCES, WORKSHOPS, FILMS, PANELS, DISCUSSIONS
A THREE DAY EVENT starring

JAZZ SAX LEGEND
SONNY ROLLINS
Special Guest Vocalist
MARK MURPHY
SATURDAY, NOVEMBER 4
MOOT HALL NIGHTCLUB

THE INCREDIBLE
SUN RA
Very Special Guest
ANTHONY BRAXTON
SUNDAY, NOVEMBER 5
BUFF STATE SOCIAL HALL
Twilight Concert at 4 pm

Listen to WBFO and WEBR
for details on workshops, jazz critic's panels,
local performances, films and other presentations

Tickets on sale at Buff State, U.B.,
Central Tickets and Record Theatre

design by Andrew Elias
Freddie Hubbard

Freddie Hubbard, one of the finer trumpeters in jazz will be appearing at Shea’s Buffalo Theatre on October 20. He’ll be opening the concert for Ramsey Lewis.

Hubbard, born in Indianapolis in 1938, studied mellophone in high school. His first gigs were with the Montgomery Bros in Indianapolis. He played with Sonny Rollins for 4 months in 1960, and then worked with Slide Hampton, Quincy Jones and J.J. Johnson. He became popular with Art Blakey and the Jazz Messengers, and later led his own groups and played with Max Roach.

Since the 60’s Hubbard has toured extensively with his bands and others, including the V.S.O.P. quintet. To date he’s participated in countless recording dates. After a period of future albums for CBS, Freddie came out with Super Blue for the same label. It’s a fine, straight-ahead album offering music from the real Freddie Hubbard.

The concert will be presented by the U.I.L.A.B. Music Committee.

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WE GOOFED!
We somehow omitted the credit for the photograph of Pat LaBarbera in last month’s issue. Credit for that shot goes to Toronto photographer Gerry Bahl, who also took the photo on which the cover illustration was based.

By the way, Gerry has a large stock of photos of jazz artists for sale. If you’re looking for a shot of your favorite, drop a line to Gerry c/o Jazz Report.

SUPPORT LIVE MUSIC COLUMN
You’re always hearing support live music, support live music, support live music..... Well, this is a good month to put that into practice. There’s a hell of a lot going on around here and its got to be supported to keep it happening.

Check out all the events listed in this issue and make it a point to go and see as much as you possibly can. Keep the jazz scene growing.

Support Live Music.

BASIE
On Saturday, October 28 the Buffalo area will be treated to a concert by the Count Basie Orchestra - to be held at the Shea’s Buffalo Theatre.

The Basie Orchestra was born from the Benny Moten Orchestra after the death of Moten in 1935. Shortly after, the band hit New York City and began to receive wide critical acclaim. The Basie Orchestra has been one of the most powerful forces in jazz since. Some of the people in the early Basie band were Lester Young, Jimmy Rushing, Herschel Evans, Earl Warren, Buck Clayton, Harry Edison & Joe Jones. To run down the names who’ve worked with Basie through the years would fill a page, so a brief list will have to suffice - Buddy Tate, J.J. Johnson, Helen Humes, Clark Terry, Wardell Gray, Thad Jones, Frank Foster & Benny Carter are just a few.

Already in its fifth decade, the Basie band’s place in jazz remains in the forefront. Don’t miss them on the 28th.

JAZZ WEEKEND AT BUFF STATE
On November 3, 4 & 5 there’ll be a marathon jazz weekend on Buff State’s Elmwood Avenue campus.
Friday evening you’ll be able to hear various local groups possibly including Paul Gresham and the Buffalo Jazz Workshop.

On Saturday morning vocalist Mark Murphy will do a workshop at the campus, and that same evening Mark will open a concert for Sonny Rollins.

Among the events on Sunday are concerts by Anthony Braxton and Sun Ra and the Arkestra.

As of this writing all the plans haven’t been finalized. There’s much more. Consult the ad in this issue for more information.

MILESTONE JAZZSTARS
The tour to go down in jazz history books for 1978 will be the Milestone Jazzstars - Ron Carter, Sonny Rollins and McCoy Tyner with drummer Al Foster.

Unfortunately, no one in Buffalo, Rochester or Toronto booked the group. If you’re willing to drive 3-1/2 hours from Buffalo - you can see them. They’ll be at the Palace Theatre in Cleveland on Tuesday, October 10.

See the ad in this issue for details.

TORONTO CABARET
Residents of Toronto and visitors to the area will soon be able to see a cabaret starring Salome Bey, opening at Basin Street on Sept. 25.

Indigo was conceived by Ms. Bey who has just returned to Toronto after working on Broadway. It traces the development of black music, covering gospel, jazz, blues and rhythm and blues. With Salome will be veteran cabaret performer Len Gibson and actor/singer Rudy Webb. She’ll be backed by a trio.

Producer David Packett stated that Indigo is the first black musical review in Toronto. Basin Street (180 Queen St., W. - above Bourbon Street) is undergoing renovations for Indigo - premiering on the 25th, with the official press opening on October 4.

DUKE ELLINGTON WORLD JAZZ COMPETITION ANNOUNCED FOR 1978 - '79 - JAZZ SOLOISTS, BANDS TO VIE FOR INTERNATIONAL HONORS
New York - The International Jazz Federation is organizing a Duke Ellington World Jazz Competition for Soloists and Bands which will take place starting September 19, 1978 to February 1980 when the World Finals will take place in New York City.

The Ellington Competition is inviting soloists and bands from all nations to compete in this first worldwide competitive jazz event. There is no age limitation for contestants.
though particular attention will be given to young artists.

Gold, Silver, and Bronze Duke Ellington Medals will be awarded to finalists in the following categories: Brass, Reeds, Keyboard, Rhythm, Vocal & Miscellaneous, and Groups.

A list of additional outstanding prizes will be announced shortly. John Lewis, President of the American Branch Office of the International Jazz Federation, will serve as Chairman of the Jury which will include recognized jazz authorities. An International Advisory Committee will assist in implementing the Competition and stimulating participation.

The Duke Ellington World Jazz Competition is launched with approval given by the late jazz musician's son, Mercer.

LIVE... AT CLEVELAND'S

PALACE THEATRE

October 10th Together in concert for the first and only time...

MILESTONE JAZZ STARS

with... Ron Carter Sonny Rollins McCoy Tyner

Tuesday at 8 p.m. - $4.75 & $6.75

Charge By Phone To VISA or MASTERCHARGE
Call 523-1755

Tickets on sale at PALACE BOX OFFICE, 1621 Euclid Ave., Cleveland, 44115, and at ALL TICKETRON OUTLETS.

Doug Cole

Twenty Years of Jazz and Still Smiling

A TRIBUTE TO DOUG AND DORIAN COLE

September 21st was indeed a historic day in the annals of jazz for Toronto. At the famed Casa Loma an event took place to honour Doug and Dorian Cole for their contribution to Jazz, and to present an annual Jazz Scholarship in their honour.

Musicians who volunteered their services for this occasion read like a who's who, and if I have missed anyone from the list, it is simply because I have never seen so many gathered together at one time:

Eugene Amaro, Norm Amadio, Archie Alleyne, Peter Appleyard, Guido Basso, Ed Bickert, George Coleman, Ron Collier, Al Coward, Jimmy Dale, Wray Downes, Jerry Fuller, Jim Galloway, Bill Goddard, Dave Hammer, Haggard Hardy, Herbie Helbig, Moe Koffman, Russ Little, Terry Logan, Pete Magadini, Rob McConnell, Ian McDougall, Phil Nimmons, Bernie Piltch, Claude Ranger, Ron Rully, Bernie Senensky, Herbie Spanier, Neil Swainson, Don Thompson, Butch Watanabe, Rick Wilkins, Dave Yound, and singers Salome Bey, Jodi Drake, Don Francks, Aura Rully, Hazel Walker. A gala festival indeed, and one which we will not forget for many years to come.

When Doug and Dorian Cole first became involved with jazz, it was at the place we now know as George's Spaghetti House at Dundas and Sherbourne. Initially it was a hotel and Doug use to run the place virtually on his own for some time, until Moe Koffman suggested they have after hour sessions for this occasion. Moe Koffman eventually became the booking agent for the club and to this day still handles all the tasks of obtaining and providing the best in jazz. Some of the people who went through those doors at Sherbourne and played not only included the list of musicians above but visiting musicians,
some of whom actually worked as waiters, cleaners and musicians. Bop pianist Al Haig was resident there for a long time and really did perform the above duties. Others came and jammed and visited with Doug, people like Phil Woods, Lou Donaldson, Donald Byrd, George Coleman, Blue Mitchell, Charlie Mingus, Thelonious Monk, Bob Brookmeyer, Sam Noto, and even Buddy Greco and Stevie Wonder too.

Bourbon Street was next on the club list for the Coles and provides a home for the international artists booked for the club by Paul Grosney, himself a musician. The list of musicians who have played at Bourbon Street is endless, but just a few of the many are: Bobby Hackett, Vic Dickenson, Mary Lou Williams, Art Pepper, Zoot Sims, Oscar Peterson, Benny Carter, Joe Venuti, Art Farmer, Barney Kessel, Richie Kamuca, Frank Rosolino, Sal Nistico, Chet Baker, Flip Phillips, Gap Mangione, Eddie Daniels, and the list goes on and on... Recordings were made there too, with engineer Don Thompson albums by the late Paul Desmond and Jim Hall are available today, as is a two record set by the Moe Koffman Quintet recorded live at George’s.

There are numerous stories that I’m sure will be told some day of the trials and tribulations of the Coles and a book could be the end result I’m sure. In the meantime, there is still plenty of great jazz to be found at both clubs, together with great Italian Food, pleasant service by professionals, and now a chance for you to help in the annual tribute to Doug and Dorian Cole by assisting with the Jazz Scholarship Fund. Remember you could be the recipient of the fund, or your Son or Daughter.

If you’d like to contribute to the fund, call Gordon Chalmers at (416) 429-3598 or John Henry Jackson at (416) 869-1400.

On Saturday, October 7 - I’ll be doing a four hour special dedicated to the Coles on “From Bebop to Now” - 10 PM - 2 AM on CKQS-FM 94.9.

Be a friend of Jazz.....

-Hal Hill

LITTLE GIANT
Johnny Griffin Returns

Chicago-born tenor saxophonist Johnny Griffin has returned to America to do a one month tour from Sept. 17 - Oct. 22. It is his first appearance in his homeland since 1963 - 15 years ago.

Griffin’s big sound and superb command gained him a large following in the late fifties, working and recording with Art Blakey, Monk and others as well as on his own. He can be heard on many records on the Riverside label.

Galaxy Records has recently signed Griffin and a new album will be recorded this month. Inner City records will also be releasing a two record set of Griffin live in Japan.

Welcome home.

JOE VENUTI

Joe Venuti, known since the 1920’s as the first great jazz violinist passed away in August. He would have been 74 on September 1st.

Joe was born aboard a ship in 1904 which was bringing the family to the U.S. as immigrants from Italy. He recorded with guitarist Eddie Lang from 1925-33 and they participated on hundreds of record dates during that time. Venuti began a series of records in 1926, the most famous being “Venuti's Blue Four”. He developed the technique of playing chords by tying the bow around the instrument and playing all four strings at once.

In recent years Joe has been touring and recording extensively. His most recent albums are on the Chiaroscuro label.

Support
Live Music
FOUR DECADES OF JAZZ - XANADU 5001

This two-record set is aptly sub-titled a musical history of Xanadu, a label headed by western jazz producer Don Schlitten.

For this package, Don has selected twenty one tracks from the same number of records in his catalog. Most of these are from the Silver series - newly recorded material by a long list of artists including Jimmy Raney, Sam Noto, Al Cohn, Dexter Gordon, Sonny Criss, Jimmy Heath, etc. Side 4 samples some of the gold series - older material ('40's & '50's) by Tal Farlow, Bird, Bud Powell, Billie Holiday, Art Pepper & Diz.

Each cut is accompanied by a brief bio in the liner, making this an interesting and informative set for those building a jazz collection, or anyone on a tight budget. All these tunes have been previously issued on Xanadu.

BILL WAHL

JOHN COLTRANE:
THE MASTERY OF JOHN COLTRANE VOL. 1 - FEELIN' GOOD - ABC/IMPULSE IZ 9345/2
THE MASTERY OF JOHN COLTRANE VOL. 2 - TO THE BEAT OF A DIFFERENT DRUMMER - ABC/IMPULSE IZ 9346/2

Fortunately for jazz fans, the popular interest in the music of saxophonist John Coltrane has made it possible for Impulse to sporadically issue most of Coltrane's unreleased recording sessions at the rate of about one or two LPs a year. The latest product of these endeavors is "The Mastery Of John Coltrane Vols. 1 & 2." The first in a series of five projected Coltrane twofers.

Most of the music on these recordings is drawn from 1965, the final year of the "classic" quartet's existence, which I have found to be their most creative period. Vol. 1 consists entirely of previously unissued recordings by Coltrane, pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones. Vol. 2, drawn from both previously released and unreleased sessions from 1963 and '65, offers all of the recordings made by the quartet with Roy Haynes substituting for Jones.

During their existence the Coltrane quartet established somewhat of a formula for structuring their music in terms of instrument roles, solo order, and style. However, I find their music to be much more interesting when they strayed from these conventions, and several such instances are documented on Vol. 1, some of which are so unique as to merit special consideration. "Living Space," for example, is the only instance I know of where Coltrane used the technique of overdubbing, which is employed quite effectively. But for me the real gem of this collection is "Untitled 90320," one of the most advanced pieces ever recorded by the quartet. Here Coltrane seems to float on top of the rhythm section, responsive to it but freed from its restrictions. The piece maintains much of the turbulent, unsettled feeling that characterized many of Trane's later recordings, but within the context of the "classic" quartet which was, in many ways, the ideal setting for his post '50s developments. For the most, this is an excellent set that should be of interest to serious jazz listeners.

Roy Haynes is one of the greatest of all modern drummers, an innovator whose style has proven compatible with nearly all of the greatest jazzmen, from Charlie Parker to Chick Corea. Although Elvin Jones was probably better suited to Coltrane's mid-sixties style, Haynes' playing on Vol. 2 fits surprisingly well within the context of the quartet. The music on Vol. 2 leans more toward the standard Coltrane fare, and in this regard is probably less valuable than Vol. 1. Also since half of Vol. 2 has been previously issued over the course of four earlier LPs, the aficionados who might have been originally attracted to the set will likely own much of it already. But for those interested in such a collection, Vol. 2 is well conceived and packaged, and hopefully an indication of more good things to come.

-CHUCK BRAMAN

NEW FROM PABLO

Producer Norman Granz' Pablo label continues to issue quality items from its stable of regulars. Drummer Louis Bellson's Explosion Orchestra is featured in an album called "Sunshine Rock" (Pablo 2310 813). The band is made up of West Coast stalwarts, including trumpeters Cat Anderson, Conte Candoli and Bobby Shew, and saxophonists Pete Christlieb, Don Menza and Ted Nash, among many others. In spite of the album title, this is basically a straightahead big band date. There is a new version of Bellson's "Hawk Talks," other new pieces by Bellson, two by Bill Holman, and a very slightly disguised "Sweet Georgia Brown" (here called "Feels So Good") which features (presumably) a plunger-muted Cat Anderson over saxes and handclapping. Some good charts for big band (arranger unidentified), with very good soloists, all driven energetically by Louis Bellson.

"Jazz Maturity...Where It's Coming From" (Pablo 2310 816) is a rather awkward title for a nicely informal session featuring trumpeters Roy Eldridge and Dizzy Gillespie, pianist Oscar Peterson, bassist Ray Brown and drummer Mickey Roker. These men have been around for more than a few years now, but they are in good form throughout. They play a few blues numbers and a few familiar items, including an unconventionally slow "Take the 'A' Train." This is a relaxed blowing session, and everyone gets plenty of well-used solo space.

Guitarist Joe Pass continues his series of solo recordings with "Virtuoso No. 3" (Pablo 2310 805). In earlier recordings in this series, Pass examined, for the most part, standards. Here, he plays an even dozen of his own compositions. And
the emphasis seems to be on the compositions more than on improvisation, although the latter is by no means neglected. The moods vary from gentle through Latin to straight ahead swing. It's all beautifully conceived and flawlessly executed.

Oscar Peterson and Count Basie return for "Satch and Josh...Again" (Pablo 2310 802), a sequel to their similarly-titled earlier album of a year or two ago. Unlike most sequels, the second time here is every bit as good as the first. The titled earlier album of a year or two ago. Unlike most sequels, the second time here is every bit as good as the first. The sharply contrasting styles of the two complement each other nicely, and the two play as well as ever. As if more contrast were needed, Peterson and Basie each play electric piano on one cut. Their individualism comes through quite clearly even on the electric instrument. There is no sense of competition here, rather one of admiration and respect. It's all very relaxed, and at the same time, exciting. Bassist John Heard and drummer Louis Bellson are on hand with firm support.

-John Simna

**JIMMY FORREST - BLACK FORREST - DELMARK 427**

Though this date has been out for a few years it will be new to most Jazz Report listeners, including myself (and JR editor Bill Wahl who is an Elvin Jones freak). Forrest leads a swinging hard-bop date that includes Harold Mabern on piano, Grant Green on guitar, Gene Ramey on bass and Elvin Jones on drums. This is a straight hard bop date with Elvin playing some straight swinging drums, not his more familiar polyrhythmic style.

Forrest is one of those great southwestern sax players with a big fluent sound. One hears a lot of Charlie Parker in Forrest which isn't surprising since they were both sectionmates in Jay McShann's big band which also included bassist Ramey. Forrest has had tenure with Basie and others and I believe is now working with Al Grey in a group they led together. He also had a hit record called "Night Train."

From the opening moments of the first take of the title track where he tells what he wants from the band, Forrest leads some forceful straightahead, bluesy bop. Ramey and Jones provide strong anchorage for Forrest's full-bodied gusty playing on the fast "Black Forrest," the loping "Dog It" or on the ballads like "These Foolish Things." Mr. Mabern and Mr. Green take their own share of strong solo statements. A very solid mainstream date presented in its original mono with no b.s. fake stereo. Bill will like this and most hard bop fans will too.

-Ron Weinstock

**ART BLAKEY - LIVE MESSENGERS - BLUE NOTE BN-LA473-J2**

The drum, for Art Blakey, has been a helm from which he's sent the driving message of the jazz 'teen to countless people for over 20 years. The influence and respect Blakey commands to this day is reflected by this album, easily among most important of the unissued material unearthed from Blue Note's secret vaults.

The first 3 sides of this double LP (from 1961-2) features one of Blakey's most powerful bands, with the perennial piano of Cedar Walton and a frontline including Freddie Hubbard and Wayne Shorter. Anyone wondering why Hubbard's trumpet became quick legend need only hear the magic ring resounding here, while Shorter (in a Trane mood) is ever the master balladeer. Blakey's million hands steal the show on Mosaic: a smoker!

Side 4 is the main event, as we switch to 1954 and the famous Birdland date that was pivotal in establishing Blakey as a leader. That any unissued material should be found after 24 years is incredible, especially since this session features the immortal trumpet of Clifford Brown. Here was a man who refused the stereotypes (drugs, etc.) set for black artists in real and original. He commanded a trumpet artistry that could erupt in brass lustre, or soothingly pour in the softest loving feeling. You can hear his influence everywhere, from the sassy and street shine of Lester Bowie to the velvet muscle of Woody Shaw. For Brownie, black was the fullness of musical color.
Silver, the classic bass of Curley Russell, or the Parkerish blues of alto man Lou Donaldson. Aside from Blakey, however, it’s Brownie who holds the sweets here.

Art Blakey is a living institution of music. Here are some reasons why.

-Michael F. Hopkins

SAVOY REISSUES

Arista/Savoy Records has recently put out four more reissues of classic recordings. THE ORIGINAL JOHNNY OTIS SHOW (SJL 2230) collects thirty two sides featuring the writer, drummer, talent scouts, band leader, vibes player and occasional vocalist. Opening with four big band cuts and his hit “Harlem Nocturne”, we get two Jimmy Rushing vocals. In the course of the record we hear shouter Redd Lyte, the group the Robins, blues-ballad singer Mel Walker and Little Esther Phillips who in her early teens sounded amazingly older. Pete ‘Guitar’ Lewis, Paul Quinchette, Bill Doggett, and Preston Love are among the musicians on these sides which are classic blues, jazz and R&B. Pete Welding’s liner notes, taken from an interview with Otis are invaluable in understanding West Coast blues and jazz and this is a truly superb package.

Another double record set is SIGNALS (SJL 2231) by Gigi Gryce/Duke Jordan and Hal Overton. Each of the four sides features a different group. Side one is Gigi Gryce, a very fine alto player who has disappeared, and Duke Jordan with a group including Oscar Pettiford and Kenny Clarke. Side two features Hal Overton in a group including Phil Woods. Gigi Gryce is featured on the last two sides. Side three includes Art Farmer, Pettiford and Clarke on session using the same instrumentation as Miles Davis ‘Birth of the Cool’ recording as several of the tracks recall that group. The final side is Gryce with the Tenonous Monk, Percy Heath and Art Blakey, and Monk’s “Gallop’s Gallop” was never recorded by Monk’s own groups. The music is of a very high standard and is well varied. A very nice collection.

Single albums in this batch include Booker Ervin’s DOWN IN THE DUMPS (SJL 1119) and Errol Garner’s YESTERDAYS (SJL 1118). Booker Ervin was a fine bluesy Texas tenor who spent time with Charles Mingus and Horace Parlan. This reissue features a session with Parlan, trumpeter Richard Williams and drummer Danny Richmond (long associated with Mingus. Two selections feature vocalist Barbara Long, but the album is a feature for Ervin’s confident gutsy playing on bluesy tunes like the title track or ballads like “Autumn Leaves.” The Erroll Garner combines two distinct groups of sessions. The first four sides feature Garner in a group including Slam Stewart’s bass and humming including a riotous “Laff Slam Laff.” Here, as on the album’s best tracks, Garner plays in a very stride derived fashion. On the remaining nine cuts, Garner plays with considerable relaxed swing and can at times be bright, bouncy and tasty (“On the Sunny Side of the Street”). On a few cuts his ornamentations of the melody strike me as superficial (September Song). If you are a Garner fan you’ll probably disagree.

As always packaging is exemplary, annotation is solid and the sound is generally excellent or the best possible. Arista’s reissue of the Savoy material is something jazz and (in the case of the Otis reissue) blues fans can be thankful for.

-Ron Weinstock
so
Students
counterpoint on
and has space to
develop his ideas.
The rest of the rhythm
section also fits in well with Shank. They are bassist Bob
Magnusson and drummer Steve Scheffler.

You can't really ask for much more - solid songs, well
played by musicians with good ideas. A very good album.
- John Simna

MORE PABLO

The latest batch from Norman Granz' Pablo label includes
two volumes by MILT JACKSON and the COUNT BASIE BIG
BAND (2310-822 & 2310-823). This proves to be a successful
collaboration, yielding some of the most pleasant music
throughout the four sides, with Basie & Bags as the only
soloists. Both albums were done at the same session in
January of this year, so there is no real difference in sound
between the two. Each offers a sweet and tastey set of ballads
and up-tempo pieces written by Basie, Frank Foster, Ernie
Wilkins and others, along with some old standards. And yes
Norman - I do hear Sarah Vaughan with the reed section on
Lena & Lenny (Vol. 2).

Friends of ELLA FITZGERALD will find a different twist
on Lady Time (2310-825). This one, done in June of this year
is a relaxed, informal gathering of Ella, drummer Louise
Bellston and organist Jackie Davis (kicking bass). Ella is in
fine form as she runs through a collection of eleven tunes
including All Or Nothing At All, I Cried For You, Since I Fell
For You and Mack The Knife.

Next, guitarist JOE PASS departs from his solo guitar for-
mat (well documented on Pablo) and comes up with Tudo
Bem! (2310-824). Percussionist Paulino da Costa is actually
the co-leader for this sextet date which also includes guitarist
Oscar Castro Neves, drummer Claudio Silon, pianist Don
Grusin and bassist Octavio Bailly. As you've probably figured
by now, this is Latin jazz all the way. It's a fine example with
a full, percussive and lyrical sound.

Pianist MONTY ALEXANDER usually records in solo or
trio formats, but has expanded to a septet for JAMIENTO
(2310-826). His intent was to blend jazz with calypso and rag-
gae and it came off very well. He uses two drummers and a
conga player here with quick-fingered guitarist Ernest Ranglin
and bassist Andy Simpkins. Of the six tunes, only two stray
from the jamaican style flavor - the lightly swinging
Slippery, and a fast funky version of George Benson's Week-
end In L.A. Overall, there's a good amount of energy, melody
and good solid playing on the album.
-Bill Wahl

HENRY 'RED' ALLEN - NICE - PHOENIX JAZZ LP 24

Red Allen was a New Orleans born trumpeter who while
influenced by Louis Armstrong developed a style making use
of a wide range of smears and similar effects and had a re-
markable rhythmic sense. He was a member of such big bands
as Luís Russell, Fletcher Henderson and Mills Blue Rhythm
Boys. This album contains a good sampling of his music from
the forties on.

Side A is devoted to the hot jump band he had with J.C.
Higginbotham on trombone and Don Stovall on alto. The music
is hot and swinging as on "Ride, Red, Ride" or the humorous
"Get A Mop" which is better known as "Rag Mop" with some
hot piano from Al Williams. Higginbotham is featured on "Dear
Old Southland" and Stovall on "Just a Feeling".

Side B opens with a TV aircheck including Coleman
Hawkins, Rex Stewart, Milt Hinton and Jo Jones which Red
leads most effectively. The four concluding cuts are done in
Dixieland style in which things really sound a little frantic.
Allen and pianist Ralph Sutton are the standouts here and
Red's vocal here is sure to raise comparisons with Arm-
strong. Note that his playing is full of blends and smears
which lend it its unique features. Red Allen was a central
figure in jazz of the thirties who as these sides show retained
his considerable powers of invention until the sixties. Highly

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U.U.A.B. Music
Committee Presents
An Evening Of
Beautiful Jazz.

Ramsey
Lewis
WITH SPECIAL GUEST STAR
Freddie
Hubbard
In Concert At
The Shea's
Buffalo
Center for the
Performing Arts
FRI., OCT. 20/8:30PM

TICKETS:
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Available at: Buff State, U.B. Main St., SUNY Fredonia, Jerry
D'Amico's in Falls, Central, Elmwood Village & Amherst Tickets
Outlets, Sam's St. Catharines, Hamilton & Falls.

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-"Stella & Mop"
EGBERTO GISMONTI - SOL DO MEIO DIA - ECM (WARNER) 1-116

From the tropical intrigue of Brazilian music, the world has stood in awe of master composers (Villa-Lobos), master singers (Milton Nascimento) and many others. The musicians of Brazil have a flair for bold, brilliant tonal structures, bright colors, and a command of percussive, serenading drive. The influence of Brazil on Wayne Shorter and many musicians in the jazz idiom is becoming well known.

Egberto Gismonti is a Brazilian multi-instrumentalist of the highest calibre. Whether singing, playing 8 string guitar, wood flute, kalimba, or piano, Gismonti is a beautiful lyricist combining evening romanticism with the open beat of the streets. His first LP, Danca das Cabecas, is an excellent suite of continuous duets with fellow Brazilian, percussionist Nana Vasconcelos. Solo Do Meio Dia continues this excellence, adding the strong music of Jan Garbarek’s soprano saxophone and Oregon’s Ralph Towner (12 string guitar) & Collin Walcott (tabla) to the original duo of the first LP.

Of special note is Sapain, a tune in which Gismonti and friends blow across the tops of bottles the way a child would to create a whistling drone. The five-way drone here results in an exotic melody full of pulse. Lively and lovely.

Gismonti is an artist commanding movement. Catch the stride.

-Michael F. Hopkins

LIONEL HAMPTON - SATURDAY NIGHT JAZZ FEVER - LAURIE LES 6003

During the past year or so, Lionel Hampton has been unusually active. In addition to the usual live performances, he has started his own record company, and has appeared on many of the sessions. This disc however is not one of those sessions. It tries to find some redeeming merit in the score for the disco movie “Saturday Night Fever.” Unfortunately, the themes themselves are not at all memorable, and the disco rhythms used throughout the set are so monotonous as to be unbearable. The arrangements are at best functional and at worst stifling. The occasional use of a background vocalist adds nothing. Hampton seems to be spinning his wheels most of the time. Only on one cut, “You Should Be Dancing,” does he seem to develop some ideas. Of the sidemen, only George Young on soprano sax and flute, seems to have anything worth saying.

For the most part, the album seems to be a collection of “vamp til ready” sections. The music stands in one place, both rhythmically and harmonically.

-John Simna

COUNT BASIE AND HIS ORCHESTRA - 1938 LIVE - FANFARE 18-118
COUNT BASIE - AT THE FAMOUS DOOR 1938-1939 - JAZZ ARCHIVES JA-41

Both of these albums are comprised of airchecks by one of the all time great big bands. The Fanfare contains an entire America Dances broadcast and five tunes from Basie’s Famous Door engagement. The Jazz Archives comes from the Famous Door with the exception of three tracks recorded in Chicago and not in New York. The Famous Door airchecks on Fanfare are also here.

The Basie band included great solists in tenors Lester Young, and Herschel Evans, trumpeter Buck Clayton and Basie himself. The rest of the rhythm included Freddie Green on guitar, Walter Page on bass and Jo Jones on drums which, with the Count, was the greatest rhythm section in big band history. Airchecks like these allow one to hear solos from Jackie Washington (on two versions of “Indiana” on the Jazz Archives), Earle Warren and some early Buddy Tate (on “Darktown Strutters Ball”). Helen Humes has vocals on both albums and Jimmy Rushing does his classic “Boogie Woogie Baby” and Duke Ellington’s “I Let a Song Out of My Heart” as part of the America Dances aircheck on Fanfare. This latter tune is interesting because the Basie’s band arrangement really isn’t as interesting as Ellington’s recording though the various stomps on both albums show the fire and impressive solo power of this band.

There is plenty of good Prez, Buck, Basie, and all the others. The America Dances aircheck includes some well done continuity by the announcer while the Jazz Archives includes a fine Evans solo on Fletcher Henderson’s arrangement of “King Porter Stomp,” Buddy Tate, Evans successor, is heard to good effect on “Rock-a-Bye Basie” which he recently recorded with Jay McShann on their duet album. I perhaps prefer the music on the Fanfare slightly more though the annotation is much better on the Jazz Archives. I strongly recommend getting at least one of these, and despite duplication of material, after hearing one you’ll probably want the other of these albums.

-Ron Weinstock
IT ALL STARTED WITH JEAN-LUC PONTY.

Today, Jean-Luc Ponty is still the world's most revolutionary electric violinist, whose brilliance has won him an ever-expanding following. Beautifully conceived and executed, his new album, "Cosmic Messenger," is a masterpiece — unequalled.

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Appearing at Kleinhans Music Hall, Buffalo, on October 29.
Mariano's talents on the South Indian reed instrument, the Nagaswarum, in addition to his soprano, alto and flute. The band sounds "foreign" in the sense that Weather Report can sound "foreign", that is incorporating elements of foreign cultures without overemphasizing the music of any particular area of the world. It is more like a blend of far away places, and then again, very close to home.

If this album is a promise of directions to come, Mariano may yet become that musician of the world that he may have dreamed of during his days with Stan Kenton and Toshiko Akiyoshi.

-Bill Besecker

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AND HIS ORCHESTRA

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SAVOY REISSUES
Arista Records is continuing to release items of the bop and post-bop eras which were originally in the Savoy catalog. They are being produced under the Savoy name. Most of the sessions are of more than historical interest.

GOLD COAST (Savoy 1115) combines reissue material with versions of some tunes that had not previously been available. The sessions comprising this album were originally put out under flugelhornist Wilbur Harden’s name, but tenor saxophonist John Coltrane is clearly the dominant soloist. He was, in these 1958 recordings, still in the hard-bop format, but his playing clearly shows the direction he was heading. This is clearly the Coltrane of the second Miles Davis period. Trombonist Curtis Fuller, then just 23, is heard to advantage here, his big tone and sure technique standing him in good stead. Pianist Tommy Flanagan is his usual, always-tasteful self (Howard Williams replaces him for one track.) It's good, late-fifties jazz, with more than a hint of things to come.

OPUS DE FUNK (Savoy 1116) is a 1955 date by vibist Milt Jackson, one of many dates he made outside the context of the Modern Jazz Quartet. As was often the case in these extracurricular affairs, the framework was more relaxed than in the more tightly-structured M.J.Q. Jackson is teamed here with Frank Wess, who plays mostly flute and some tenor saxophone.
nor. His flute work is impressive. Pianist Hank Jones is, as always, perfect. Bassist Eddie Jones walks steadily throughout, and drummer Kenny Clarke is firm without being obtrusive. It’s a mostly-blues album, relaxed and clearly enjoyed by the performers, and a joy to hear. As Mark Gardner says in his notes, this album is not a milestone. On the other hand, it is, on its own terms, timeless.

**STAR EYES** (Savoy 1114) is another item from the mid-fifties. It brings together a man who subsequently went on to a fair degree of popularity, trumpeter Donald Byrd, and one who has subsequently dropped from sight, altoist John Jenkins. The title track, treated beautifully, was previously unavailable; the other four tracks are reissues. This is essentially a mid-fifties hard bop album. Jenkins is very much under Charlie Parker’s influence (no bad thing). The best soloist on the date, however, is trombonist Curtis Fuller, with his big tone, technique, ideas and sly sense of humor. Pianist Hank Jones is again heard, as is of course superb. Bassist Doug Watkins provides the firm foundation, and drummer Art Taylor supplies fine rhythm - he listens and reacts to the soloists.

**SO RARE** (Savoy 1117) might just as easily be called “George Shearing - The Early Years.” It covers three record dates by the pianist at about one-year intervals in 1947 and 1949. The first two are trio dates; the third is the initial appearance - and in fact was the organization of - the original George Shearing Quintet. Margie Hyams was on vibes, Chuck Wayne, guitar, John Levy, bass, and Denzil Best, drums. On the trio dates, Shearing plays well, in a boppish style, but with touches of the Shearing style already noticeable. Half of the album is from the quintet date, and illustrates the classic sound of that group, without being formula performances. Shearing also demonstrates his accordion techniques, flatted fifths and all, in “Cherokee” and “Four Bars Short.”

**GONG!** (Savoy 2226) is both title and first sound heard on a two-disc album of reissues by reedman Yusef Lateef. The sessions were made in October, 1957, and feature Lateef on flute and tenor saxophone, with his working group from Detroit; Wilbur Harden, flugelhorn, long-time collaborator Hugh Lawson, piano, Ernie Farrow, bass, and Oliver Jackson, drums. Included are some originals, standards, and jazz tunes. The gong is used as one of a number of instruments to provide exotic near-Eastern colors to the music, usually around Lateef’s flute. Mostly, the colorations are used sparingly, but in the case of “Sounds of Nature,” they are the entire fabric of the piece. Lateef’s tenor is heard in more usual jazz contexts. Harden’s flugelhorn is mellow, with nice ideas. Lawson is a pianist about whom one hears little, save in association with Lateef, but he plays well.

A collection of performances by eight different groups, ranging in size from quartet to big band, is called **THE BE-BOP BOYS** (Savoy 2225). The dates range from 1946 to 1953, with sessions in New York, Detroit and Pittsburgh. All of one side is devoted to a quintet featuring Kenny Dorham, trumpet, and Sonny Stitt, alto sax. Pianist Bud Powell also contributes some solid solos. The second date represented was under bassist Ray Brown’s aegis, although trumpeter Dizzy Gillespie dominates the proceedings. Pianist Hank Jones and tenor saxophonist James Moody contribute good solos, and we also hear a couple of spots by the still-developing vibist Milt Jackson.

The big-band session features four good bop charts (plus a vocal) by Gil Fuller. Then we are treated to a side featuring singers Kenny Hagood, Babs Gonzales and Eddie Jefferson, in three very different approaches to the problem of bop vocalizing.

On the fourth side, baritone saxophonist Leo Parker is heard on two dates, which also feature at various times trom-
bonist J.J. Johnson and tenor men Dexter Gordon and Charlie Rouse. There's a touch of Illinois Jacquet's style in Parker, but it's fun to hear.

On the whole, "The Bebop Boys" is an interesting sampling of one company's catalogue of bop-era performances by some of the luminaries of that time. No classic performances, but a lot of good playing. -Simna

The Individualism of Pee Wee Russell (SIL 2228) is a superior live Dixieland date including hot piano from Red Richards and Ruby Braff sounding like 'Satchmo! Pee Wee Russell himself was a fine clarinetist and this is a nice set including a good range of material. If you like traditional jazz you'll go for this. -Weinstock

CAL COLLINS: CINCINNATI TO L.A. - CONCORD JAZZ -- CJ-59

On his debut album as a leader, Cal Collins shows why he was successful in Cincy, equally so as a sideman recently with Benny Goodman in Goodman's concert groups since late 1976, and now as a guitarist/leader on the West Coast. Some fingering, and mostly the plectrum approach, distinguish the mainstream sound of this new voice, who admits that pianists, not guitarists, have always been his major influences.

Working with bassist Monty Budwig and Jake Hanna on drums, Collins easily finds the lushness in old and new romantic lines, ranging from an eloquent and evocative reading on Thad Jones' "A Child Is Born," to standards like "I Fall In Love Too Easily," first crooned by Ol' Blue Eyes in 1945 in the time-honored flick "Anchors Aweigh," and nine more nicenesses.

Don't miss this guitarist's guitarist debut album. -Colombi

BUFFALO'S LARGEST STOCK OF PROFESSIONAL
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IMPORTS

Although imports have been popular in the classical music field for years, only recently have jazz imports been in strong demand. There are some obvious reasons. First, the European countries and Japan are more interested in the music in a pure, acoustic form than the "fusion" so often recorded by the U.S. companies. Therefore, there's an enormous amount of great, newly-recorded jazz available only on imported records. Second, it's a well known fact that in most cases the pressings are far superior to the American (and Canadian) product. Until recently, the biggest drawbacks with imports have been the lack of availability and price. But, due to the efforts of a few good import distributors, and the constant increase in the wholesale cost of U.S. records, those problems have been licked; except for Japanese imports - a case of the yen stomping all over the dollar - they are extremely expensive. But Japan also has some of the best music, and the finest pressings on this planet.

With all of that out of the way, this, then, is the beginning of a continuing column on imports, to appear whenever we receive some for review. We'll always be sure to include information on purchasing every record mentioned (like every magazine should).

The first batch came to us from Artistic Music Distributors and their product is available (or can be ordered through) any major retail record store.

The first three are part of a series on PYE records from England called "Ronnie Scott's Presents". There's one disc each from CARMEN McRAE (NSPL 18543) and SARAH VAUGHAN (NSPL 18544). Both are recorded live at Ronnie Scott's (the famous London Jazz Club) with each singer's regular rhythm section. The result is some fantastic music from two of jazz' finest vocalists. Carmen's lends more heavily in the direction of up-tempo pieces, while Sarah tends to balance her program in the opposite direction - heavy on slow ballads. The third in the series comes from the man himself - RONNIE SCOTT titled Serious Gold (NSPL 18542). Scott, on tenor and soprano saxes, leads a finely-tuned quintet here, which includes some tasty guitar work from Louis Stewart (an authentic Irishman recently told me he's the only well-known jazz musician in Ireland). The quality of the music is right up there with that of Carmen & Sarah as the band delivers some straight-ahead cookers (check out Invitation), ballads and spacey mood pieces (such as Eberhard Weber's Forty Colours). All three records are highly recommended.

Next, from France, we have two Blue Note re-issues which are not available in the states. Early Tal (BNP 25.104) comes from the legendary guitarist TAL FARLOW. This album brings together two Tal's early (1953) Blue Note 10" LP's together one of Tal's early (1953) Blue Note 10"LP's for the first time as a 12" disc. Side one is a sextet with Howard McGee, Gigi Gryce & Horace Silver; and side two is a quartet with a second guitarist, Don Aarone, bassist Clyde Lombardi and Joe Morello. A must for Farlow fans or guitar freaks in general. Next, a jumpin' be-bop session comes from ZOOT SIMS under the heading of Jazz Alive! A Night At The Half Note (BNP 25.105). This is a 1959 recording done at the N.Y. Club for United Artists with Zoot's blowing partner Al Cohn. The section here is Mose Allison, Knobby Totah & Paul Motian. Four long tunes are heard, with alto saxophonist Phil Woods joining in for the last two (all of side B). It was a good night.

Next up is a pair from Fluid records out of Paris. A Touch Of The Blues (F-102) is from ARCHIE SHEPP featuring vocalist Joe Lee Wilson on 5 of the 6 tracks. This 1977 date included Cameron Brown/bass, Clifford Jarvis/drums and Siegfried Kessler/piano, with Shepp on tenor and soprano saxes, flute & piano. Shepp & Wilson compliment each other well - each is in fact rather "gruff" and often "shouting". The program is, of course, all blues, a highlight being a version of Saint Louis Blues.

SAM RIVERS followers already know about imports since
it's pablo jazz month at cavages!

SPECIAL SAVINGS ON THE ENTIRE PABLO CATALOG FOR THE MONTH OF OCTOBER!

COUNT BASIE
ELLA FITZGERALD
JOE PASS
MILT JACKSON
DIZZY GILLESPIE

OSCAR PETERSON
MONTY ALEXANDER
ART TATUM
DUKE ELLINGTON
LOUIS BELLSON
J. J. JOHNSON

BENNY CARTER
EDDIE "LOCKJAW" DAVIS
HARRY EDISON
JOHN FADDIS
JOHN COLTRANE

CAVAGES

SENeca MALL
MAIN PLACE MALL
BOULEVARD MALL
THRUWAY MALL
LOCKPORT MALL

EASTERN HILLS MALL
SOUTHGATE PLAZA
SUMMIT PARK MALL
COMO MALL
UNIVERSITY PLAZA
his U.S. output is nothing compared to the quantity of his European releases. Paragon (F-101) is a superb trio effort from Rivers/tenor & soprano saxes, flute & piano, David Holland/bass & cello and Barry Altschul/drums and percussion. There's a good variety here—both light & intense improvisation, and medium and red hot cookers. All five compositions are Rivers! Chances are most new-music people already have this one.

If you've been looking frantically for the old BOOKER LITTLE album on Time records, you can relax. Island records of England has issued it under the title The Legendary Quartet album (ILPS-9454). Little was becoming one of the great innovators of jazz trumpet (rather than shadowing Miles, Clifford or Diz) at the time of this recording, but he died the next year, 1961, at the age of 23. This album, with Tommy Flanagan and Wynton Kelly/piano (mostly Flanagan), Scott LaFaro/bass and Roy Haynes/drums is not only a reissue of some rare jazz, its great music and part of an important chapter of jazz history.

As long as we're talking about the greats of jazz, drummer PHILLY JOE JONES should fit right in. New albums by Philly Joe are practically non-existent, but some recordings of Sweden took care of that. The ones we're talking about are Mean What You Say (SNTF 735) is a good, strong quartet date recorded last year with pianist Mickey Tucker, bassist Mickey Bass and saxophonist Chas. Bowen. Trumpeter Tommy Flurrite (Stan's brother) is added for two cuts. Except for Flurrite, Philly Joe's band is much younger than he and the sound of the group is quite modern. He's one of the few drummers who can do an extended solo without becoming boring, but he limits himself to short but sweet spots on four of the six tracks.

The final import for this issue comes from the German MPS label (but a Dutch pressing). This one is a duet by guitarist GENE BERTONCINI (MPS 15.511) and bassist Michael Moore. This is a gorgeous, relaxing set of jazz, classical and pop tunes done with taste, class and good chops. Both Gene and Michael are very respected in jazz but aren't exactly "household words." They deserve more recognition.

The MPS record is the only one reviewed which is not distributed by Artistic. The MPS line is distributed by Capitol records and should also be available at major stores. Remember that some stores have a special jazz import section, and some have them mixed in with domestic stock.

If you ever have trouble getting a record reviewed in this magazine, don't hesitate to call or write our office.

Bill Wahl

CHICK COREA - FRIENDS - POLYDOR 0798

With very little fanfare accompanying this release, Chick Corea has turned out his best jazz date since LIGHT AS A FEATHER. Corea collaborates with three of his most adept musical friends, Joe Farrell on reeds and flute, Eddie Gomez on bass and (Bad) Steve Gadd on drums. The simpatico between these three is magnificent on this slightly understated, no less delightful album.

There are no vocals to clog up the works and no guitars to rock it out, just four dynamic talents interacting on eight of Corea's best melodic compositions. Side two, opened by the loping "Friends," is the most rewarding of the two sides. Time-wise this is another Chick Corea extravaganza; there's more than 50 minutes of music on this lp! Chick Corea really knows how to treat his listening "Friends."

-Willard Jenkins, Jr.

TAL FARLOW '78 -- CONCORD JAZZ -- CJ-57

One of the very best of the post-bop mainstream guitarists, Tal Farlow adds a second album to the one already under his name in Carl Jefferson's Concord catalogue, and the second outing ranks right up there with the first one.

In the previous session, Farlow's pluckings were heard with Hank Jones and Ray Brown in attendance; the present effort includes newcomers Gary Marzorati on bass and
drummer Ton Sayek, providing a rhythm-section context for Tal’s musings that is more than equal to the task.

Farlow’s skills seem to age with a fine patina; his mellow chordings and nimble-fingered runs compare and contrast nicely, whether in up-tempo or ballad readings. And, along with six evergreens that somehow sound fresh once more (quite a feat when you consider how many times you’ve heard “Autumn Leaves”), the listener also gets to sample two of Farlow’s own compositions, “Mahoney’s 11 Ohms,” and “Gymkhana in Soho.” Both are valid states of mind and valid compositional work; i.e., you probably couldn’t tell if the lines were written by a guitar player if you didn’t already know ahead of time -- an acid test for any solo composer.

-Colombi

PM RECORDS

Anyone who is interested the “Coltrane Sound” in tenor saxophonists should definitely look into Steve Grossman, who is heard on all three of PM’s latest releases.

TERRA FIRMA (PMR-012) is Steve’s second album as a leader for the label. The personnel is the same as the previous disc - Grossman/tenor sax, Jan Hammer/piano and Moog synthesizer, Gene Perla/bass and Don Alias/drums and conga. While there’s some funky rhythms throughout, this one won’t make AM radio. It’s a high energy, hard blowing, driving jazz date with some fantastic tenor work. 37 Willoughby Place is a gas, offering supercharged tenor/drums and Moog/drums duets. They don’t relax until Relentless Lady on side two - a gentle ballad by Perla. Katonah & Inmate Man are funky tenor blowouts.

STONE ALLIANCE is basically a trio made up of Steve Grossman, Gene Perla & Don Alias, all three of whom have worked with both Elvin Jones & Miles Davis. A 1977 6-week South American tour lasted six months when the people went nuts over them and wouldn’t let them go. Two albums were recorded on that tour. CON AMIGOS (PMR-015), recorded mostly in Argentina, finds the trio augmented by several native musicians on percussion and piano. Graciana and I’ll Tell You Tomorrow are the longer, hard driving tracks giving Grossman room to stretch out. The latter is opened with Daniel Binelli playing Bandoneon - an instrument sounding like a cross between an accordion and a harmonica. Amigos is a three part percussion suite, Miss T is a light swinger and Taking A Good Look is a mellow mood piece reminiscent of Herbie Hancock’s Butterflies.

MARCIO MONTARROYOS (PMR-014), recorded in Brazil,

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is the band's most widely accessible album. Eight very listenable tracks are heard including a sweet version of A Child Is Born. Included among the seven guests are trumpeter Marcio Montarroyos (kind of reminds me of Enrico Rava at times) and pianist/flautist Hermeto Pascoal. Throughout the album you'll get tastes of mainstream, funk & Brazilian jazz mixed together in various fashions. Grossman's Libra Rising brings to mind some of the work he and Perla did with Elvin Jones.

All in all I like each of these records and can recommend them all. Try one and check these guys out.

-Jill Wahl

JAZZ & BLUES
RED HOT TOMATOES - RON WEINSTOCK

Tomato Records has emerged in the past few months as an important independent label with a small catalog ranging from John Lee Hooker to John Cage. I assume Tomato is related to Poppy Records which was in existence in the early sixties and I have already reviewed an excellent double record set by Lightnin' Hopkins, Lightnin' (TOM-2-7004) that was on Poppy. Tomato is directly descended from Utopia which was distributed by RCA. Tomato has reissued all the Albert King albums from Utopia including the fine double record Albert Live! (TOM-2-7005).

Two double records showing the unique character of Tomato are live recordings. Townes Van Zandt, Live at the Old Quarter, Houston, Texas (TOM-2-7001) features a fine singer-songwriter in a program of originals and tunes from the likes of Lightnin' Hopkins and Merle Travis. Van Zandt reminds me of the early Dylan with a winning bluesy folkiness. Magma might be described as a fusion band (jazz-rock not jazz-soul) and Magma Live (TOM-2-7008) struck me as a wild experience including wild shifts in mood, tempo and intensity with a Portnoy-like violinist. The music gets somewhat bombastic at times and I'm not sure if this was in English whether I'd find this pretentious. I'd recommend you give this group a hearing as they are quite interesting and quite Germanic in manner.

Also recorded live is the two-record Tribute to Leadbelly (TOM-2-7003) which is a remarkable set. Performers include The Lunenburg Travelers, Brownie McGhee and Sonny Terry (Sonny takes charge on this one, Pete Seeger and Arlo Guthrie. Excerpts from interviews with the great Black American songster are included with performances of some of his greatest tunes with a few reminiscences of him by the performers. The performers are moving, and convey insight in this great folk artist much more than the recent Hollywood exploitation of his life.

Albert King is one of the major modern blues figures around. King Albert (TOM-6002) is a new studio album that attempts to combine Albert's funky soul-blues with contemporary R&B song forms and settings. At times (as on the remake of B.B. King's "You Upset Me Baby," and Detroit Jr.'s "Call My Job") it almost works and at times the girl vocals in the background add some punch but I have very mixed feelings about this album. I recommend the Live double record I talked about earlier. I wouldn't say don't buy this. I doubt staunch blues fans would be able to really enjoy this particular diac. Others I don't know.

One blues record I unequivocally recommend is Blues Roots (TOM-2-7006). Originally on Poppy, this is a four sided selection from Arhoolie Records catalog. Artists include Mississippi Fred McDowell, Big Joe Williams, Bukka White, Mance Lipscomb, Lowell Fulson, Lightnin' Hopkins, Jesse Fuller, Joe Turner and Pete Johnson, Earl Hooker, Big Mama Thornton with Muddy Waters, and Clifton Chenier. All sides are available in the Arhoolie catalog and this is a great sampler. It also is a great introduction to the blues and would make a great gift for someone (The holiday season is almost with us). Incidentally Arhoolie Records is now located at 10341 San Pablo Ave., El Cerrito, Ca. 94530.

Finally and of most immediate interest to jazz fans is a new record by Dave Brubeck. Recorded with his sons at Montreux the album is The New Brubeck Quartet, Live at Montreux (TOM-7018). Brubeck is known for the 'classical' trappings of his music and his employment of unusual time signatures. This is a nice record opening on "(It's a) Raggy Waltz" which is effective because of the waltz provides a setting in which Brubeck's romanticism can be quite effective. "Brandenberg Gate" develops a Beethoven theme with son Darius adding some interesting coloration on keyboards. Brothers Chris (bass and trombone) and Dan (percussion) complete the family group. A very entertaining album with about 45 minutes of good music. -Ron Weinstock

NEW DIRECTIONS

CHICK COREA - CIRCULUS - BLUE NOTE BN-LA882-J2

On the subject of the Real Forever.

The Blue Note twofar series has begun again, and it has started in high style. This LP (like the 1975 Circling In) is previously unreleased and features Corea's most unyielding and, for this writer, finest period. Here, his Latin-flavored lyricism expands into the tonally open intrigue associated with masters like Sun Ra, and the results are fascinating.

With bassist Dave Holland and percussionist Barry Altschul, Corea on Drone produces a wildly explicit melody with unusual empathy; picture Bill Evans, Scott LaFaro, and Paul Motian forming in the tempests of the late 60's, and you have the ritual dance of Drone. Fast, lovely, and very deep.

The breadth of the LP adds the rhapsodic reedsman Anthony Braxton to the previous trio, as the group Circle unfolds a music of tonal colors and suspenseful flavors — music binding hard with surprise and careening with bold directness. On piano, vibes, celeste, prepared piano and more, Corea forms sweet murmurs and thunderous tides of melody merging with Braxton, whose sighs and screaming solos carry the urgent softness of warmth. Altschul is the cobbler of...
sound, and Holland is simply magnificent.

Musically, Circle was the unknown exploding into rose fragrance of physical presence. Catch the curves. -Michael F. Hopkins

HAMLET BLUIETT - ORCHESTRA, DUO & SEPTET - CHIAROSCURO CR 182

Having seen Hamiet Bluiett live I can testify to his remarkable fluency and imagination on the baritone saxophone. His playing on this record, accompanied by the likes of pianist Don Pullen, trumpeter Olu Dare, bassist Abdul Wadud, and drummer Michael Carvin, is superb as he uses the entire range of the cumbersome instrument whether playing a growling bottom or a tenor-like portion.

I did find this record somewhat disappointing in that the compositions are generally not very complex and especially the orchestra performance "Glory", and septet "Oasis-The Well!" are full of long smoldering percussion sections suggest Pharoah Sanders' records of ten years ago. Editing of the performances and/or the recording has added potency to these efforts which otherwise drift at times. "Nioka" a duo with Pullen and Bluiett is a much more realized performance showing considerable empathy. The record is inconsistent, not poor, and Hamiet Bluiett is a figure in contemporary jazz that will be heard from a lot more. -Ron Weinstock

HELDON - HELDON IV - AURAL EXPLORER AE5001

The last Heldon album I listened to, Dream Without a Reason, was enjoyable because of its uniqueness. A pair of electronic audio mappers were caught amidst a tidal wave of technological advancement, and were attempting to sort out usable from the unusable to bring promethian like audio-electronics under some type of control.

This album does not go beyond what has already been explored (despite the name of their record company) and proves to be only a recycling of the same textures and electricity as before. The tonal colors of Richard Pinhas and associates are mindbending, but if it is more a deep electronic music you seek, stick with Robert Margouleff, Malcolm Cecil, Larry Fast and Walter Carlos. -Bill Beseecker

DOLLAR BRAND - THE JOURNEY - CHIAROSCURO CR 187

The nommo is Brand. The magic of the Music bears its own words.

Those of you who enjoyed the Buffalo-Toronto concerts brought about by GBM productions this year will find Dollar Brand's Journey a continuation of his consistently high pianistic excellence.

All the virtuosity of the African folk roots come together as Abdullah (Brand's chosen name is Abdullah Ibrahim) runs and extends the many musical branches of the world. Expect to be touched by African street song (an R & B flavor) shouting into unknown frontiers that percussively construct new vogues of timeless musical tradition. The beauty of Cape Town Fringe is expanded even further in this session...a live one, incidentally, from the Alice Tully Hall of NYC's Lincoln Center For The Performing Arts.

This LP is also an orchestral family reunion, as Abdullah is reunited with peerless masters that he has performed with throughout the years (Don Cherry, Hamiet Bluiett, Johnny Dyani, Carlos Ward, Roy Brooks) along with Talib Rhyne, Claude Jones, and John Betsch (two of whom, I believe, are members of Abdullah's current group). Together, the orchestra truly paints the Hajj (The Journey) of the Music and the people it sings from. Let it sing for you. -Michael F. Hopkins

BROTZMANN/BENNINK - EIN HALBER HUND KANNNICH PINKELN - FREEMUSIC PRODUCTION FMP 0420

Without attempting to discuss biologically or philoso-
phically the connotations of this album's off-beat title, suffice it to say the two great men of European avant-garde jazz have created, under this off-beat title which seems to indicate some basic premise of childhood logic, another album of pure music unhindered by any prejudices the 1st, 2nd or 3rd World might make regarding musical forms. As simple or complex as the emotions intended to be expressed in each piece, and as definitely complicated the technique and control required to perform these pieces, both reed player Peter Brotzmann and percussionist Han Bennink insist that only a child's mind is required to both understand and enjoy their musical statements. Brotzmann himself is a proponent of an idea to bring children into the world of music via free jazz. This reasoning is this: Since emotional communication is the primary purpose of music, why should this purpose be clouded by emphasizing the form and structure of music in primary grades rather than concentration on the emotional power of music.

The music on this record is much larger than a duo. Bennink brings all his expertise as an instrument of instruments. One of a kind percussive instruments are used sparingly to create indescribable sounds. Brotzmann, as usual, is an extremely powerful player, in volume as well as statement. The trio of Brotzmann, Van Hove (a pianist), and Bennink is claimed by a critic of Melody Maker to be capable of blotting out the entire London Symphony in sheer volume alone should they ever play simultaneously on adjacent stages. Incidentally the rotating Berlin Arts Prize for 1978 has been awarded to Brotzmann, Bennink and Alex Schlippenbach (who leads the Globe Unity Orchestra) for... "significantly changing the European Jazz Scene and... showing a high degree of creative regeneration."

Almost as an afterthought, I must add that the music must be approached with a good share of humor. Remembering the Kollektief's Buffalo appearance, and being mindful that Breuker and Bennink were once close co-workers, it is a quality not to be ignored in the European avant-garde.

-Bill Beseecker

SCRAPPLE FROM THE APPLE - RON WEINSTOCK

tew York still remains the jazz capital of the world and any week one has a choice of a wide variety of very different forms of jazz from trad to free. In a three week period I had a chance to see a good variety. I first caught legendary Kansas City (he's actually from Oklahoma), pianist Jay McShann lead a group including one-time Ellingtonian Harold Ashby on tenor, Jack Six on bass, Joe Morello on drums (both have been associated with Brubeck) and trumpeter Jimmy Maxwell. The group played most of August at Michael's Pub and evoked strong Kansas City memories with a swinging "Pennies From Heaven." A bluesy ballad brought some wonderful Ben Webberth tenor from Mr. Ashby. McShann plays with traces of bop and stride in his piano and is an appealing smoky vocalist as proved on "Sweet Lorraine" or his famous "Confessin' the Blues" (a tune blues fans will know from Little Walter's version). Splendid and McShann's Atlantic album Last of the Blues Devils shouldn't be missed.

Next week was a little more busy for my ears. First to the Village Vanguard to catch to see Eddie 'Cleanhead' Vinson; in a group including Ray Bryant on piano. Cleanhead is a swinging, boppish alto player and a warm humorous vocalist on his "Cleanhead Blues" or "Alimony Blues" or playing and singing "Things Ain't What They Used to Be", a bit of Ellingtonia he sang with Cootie Williams big band thirty five years ago in a group that included Bud Powell and Eddie 'Lockjaw Davis'. From the Vanguard I went to the Jazz Emporium at Beefsteak Charlie's to hear Ronnie Matthews on piano in a fine trio including bassist Stafford James and drummer Keith Copeland. Matthews and James will be familiar to some from their part in the Louis Hayes-Woody Shaw quintet. Stafford still gigs with Louis, while Ronnie has his own gigs. Matthews plays in a mode analogous to McCoy Tyner but not as locked into a style as the great pianist seems on recent recordings. Stafford James contributed an interesting arco performance on "Green Dolphin Street". "Selena's Dance" was an imaginative Matthews composition which was followed by Monk's "Round Midnight". Keith Copeland maintained a fine pulse for this trio at a casual room that I've heard a number of fine groups at.

Next night I heard Double Image at Sweet Basil's and while in truth I can appreciate their musicianship and group empathy, the two mallet instruments played by Dave Samuels and Dave Friedman do not provide enough variety in tonal colors to these ears, for a long period of time, though the group shows considerable togetherness and builds a burning intensity with subtly and wit.

Finally I caught Spyro Gyra's NY debut at the Bottom Line where they opened for a fine Gary Burton quartet. This was the first time I've seen Spyro Gyra since personnel changes. Adding Tommy Schuman to keyboards gives the group a major
blues by Ron Weinstock

In my first blues column (back in the August 1976 Buffalo edition) I reviewed Mr. Johnson’s Blues (Mamlish S-3807) by Lonnie Johnson which was in my opinion the Best Blues Reissue Album of 1976 (Clevelander Robert Lockwood Jr. and the Aces had the Best Blues Release with Live in Japan on Advent). Mamlish’s head, Don Kent, recently sent me three other Mamlish records to review and they continue to document the early history of recorded blues.

Mississippi Bottom Blues (S-3802) features two sides by legendary Delta bluesman Charlie Patton along with Freddie Spruell (on 7 sides), two sides by Otto Virgil, two by Long Cleve Reed and Papa Harvey Hull and one by Tommy Bradley. Reed and Hull aren’t far removed from ragtime and the songster tradition. Mr. Spruell is far removed by the great Patton in style. A very interesting collection that usefully supplements classic anthologies available on Yazoo and Origin Jazz Library of Mississippi country blues.

Bullfrog Blues (S-3809) features six sides by Bo Weavil Jackson (Also recorded as Sam Butler), and four each by William Harris and Walter ‘Buddy Boy’ Hawkins. Hawkins is a rag flavored bluesman and Harris shows traces of rag on occasion and other times (on the title track) shows a more heavy rhythmic attack. Both show considerable variety in the recordings. Jackson is the star being very idiosyncratic in both style and how he combines his musical materials. Particularly nice are his spirituals played with some flat lap slide. “You Can’t Keep No Brown” is a stunning recording as he avoids using a repeated 12-bar harmonic theme, rather shifting the melody in a fluid and imaginative way. This is a particularly nice collection of three obscure names in blues, that country blues fans can’t go wrong with.

Chocolate to the Bone (S-3808) is devoted to the music of Barbecue Bob (real name Robert Hicks) a twelve string guitarist and singer from Atlanta. His singing suggests Blind Willie McTell slightly but his guitar is less accomplished in one sense and more forceful in another. Bob’s music possesses a rhythmic drive similar to Delta artists and also makes use of minimal amount of chord changes, being in a sense modally based like the blues of John Lee Hooker (his solo sides), Robert Pete Williams, or some free jazz artists. His singing is light in contrast to the forcefulness of his playing. He was in the late twenties one of the most popular bluesmen, reflected in his many recordings as well as the cleanliness of the originals from which this album is compiled. Sound on all three albums is generally good though rare Charlie Patton’s will have more noise than common Barbecue Bob. Chocolate to the Bone is a particularly invaluable documentation of a bluesman whose reputation deserves to be better known.

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