McCoy Tyner
The McCoy Tyner Sextet at the Tralfamadore - that's something a good portion of this area's jazz folk have been waiting a good long time for; a wait that will be over on November 15 & 16.

McCoy is somewhat of a legend these days, so only a brief history should suffice. He was born in Philadelphia in December of '38, and after studying music as a child he formed his first band at age 15. He met John Coltrane while working with trumpeter Calvin Massey at age 17 and they worked a couple of jobs together and Coltrane expressed interest in the young pianist. In '59, the twenty year old Tyner joined the Jazztet with Art Farmer & Benny Golson. He made his recording debut with that band, but six months later McCoy joined the John Coltrane Quartet, which included Elvin Jones and (soon) Jimmy Garrison. From '60-'65, the years he spent with 'Trane, McCoy's brilliant piano work was heard on dozens of albums for Impulse, including several as a leader.

In 1965 McCoy formed his own group, recording for Blue Note. He was also heard on Blue Note albums by Joe Henderson, Lee Morgan, Wayne Shorter & others throughout the sixties. Since 1971, McCoy has been recording for Milestone Records, working with veteran trumpeter Orrin Keepnews. To date, McCoy has recorded thirteen albums for Milestone, the latest being a live set titled The Greeting (M-9085), recorded earlier this year.

Another treat for Buffalonians will be the appearance of saxophonist Joe Ford with McCoy. Joe left the fine area band Birthright in '76 and has been a member of Tyner's band since. It's a rare occasion to see McCoy in a small club. Tralf owner Ed Lawson has been working on this for some time though, and even though the only dates he could get fell on a Wednesday and Thursday, he couldn't pass it up.

BUFFALO PHILHARMONIC ORCHESTRA BEGINS FIRST JAZZ SERIES WITH GEORGE SHEARING

For those of us lucky enough to see and hear Sarah Vaughn's recent performance with the Buffalo Philharmonic Orchestra there can be no question that jazz and the B.P.O. go together well. Listening to the evening was music especially heartening knowing that 1978 would mark the first Buffalo Philharmonic jazz series.

The series begins Thursday, November 9 with pianist/composer George Shearing and continues for seven months concluding with trumpeter Dizzy Gillespie May 31, 1979. All concerts will be on Thursday nights at 8:30 in Kleinhans Music Hall. Jazz artists as soloists and guests with major orchestras is certainly not unprecedented. A good recent example is Carmen McCrae, Bobby Hutcherson and Ear Klugh with the Los Angeles Philharmonic on the album Blue Note Meets the L.A. Philharmonic.

According to spokespersons at the Buffalo Philharmonic, this year's series grew out of the realization that a substantial jazz audience exists in Western New York. Their goal is to bring large numbers of these jazz fans into Kleinhans and to likewise bring this uniquely American art form to the traditional symphony concert goer. It is for these reasons that the somewhat conservative line-up for this season was chosen.

George Shearing (Nov. 9), Jackie and Roy (Jan. 11), the Preservation Hall Jazz Band (Mar. 8), Marian McPartland (Apr. 5), and Dizzy Gillespie (May 31) are all nationally and internationally known jazz stars that have earned respect in jazz circles and are known by the general public as well.

It goes without saying that the success of the '78-'79 series is important to the jazz community. Plans for next year's "Jazz Meets the Buffalo Philharmonic" are underway and names like Oscar Peterson, Ron Carter and others have been discussed. Whether or not next year's series happens at all, though, depends upon the attendance for this series. Subscriptions for the entire concert package is suggested to insure the best possible seats and to help support another significant milestone in Buffalo jazz history.

-John H. Hunt

TRALFAMADORE CAFE JAZZ TO BE HEARD NATIONWIDE ON NPR

Mark Thursday, November 30 at 9:30pm on your calendar. That's the date when the Ron Carter Quartet, with Carter on piccolo bass, Ben Riley/drums, Kenny Barron/piano and Buster Williams/bass, will be heard on WBFO (88.7FM, stereo) and all that week across the United States on National Public Radio's (NPR) Jazz Alive program.

The performance by the quartet was recorded at the Tralfamadore Cafe this past April by WBFO for NPR. If you were there in person your applause will be heard across 201 public radio stations from coast to coast. If you weren't, you missed a beautiful evening of music and now you've got a second chance to hear it. The program was co-produced by myself and Mark Fruehauf.

JAZZ ALIVE is a weekly program of jazz recorded live at concert halls and clubs all over the country and is then made available to NPR member stations. On a couple of occasions they have even done direct live transmissions from New York City, Washington, D.C. and New Orleans. It is NPR's most successful on-going program series being used by more stations than any other program. WBFO's involvement with NPR is long standing. In addition to the Ron Carter Quartet program, our 13-week series "Downtown Jazz" recorded at the Statler Hilton's Downtown room and produced by WBFO was the precursor to the Jazz Alive series and ran on NPR the summer before Jazz Alive began.

You can call WBFO at 831-5393 for more information about future re-broadcasts of jazz performances and future NPR programs.

-John H. Hunt
BUFFALO STATE LOVES JAZZ

Just as this issue hits the streets, the jazz weekend at Buffalo State begins to warm.

Fri., Nov. 3 it's Spyro Gyra, Sam Noto & St. Joseph's High School Jazz Band at 8 PM in the student union social hall.

Sat., Nov. 4 there's a Jazz Vocal Workshop directed by Chuck Mancuso & Mark Murphy - free in Communications South. Then, at 1 PM it's a Jazz Critics Symposium with moderator John Hunt, featuring Jeff Simon, Gary Giddens, Robt. Palmer, Dan Morganstern, Bill Wahl & Stanley Crouch - free in Social Hall. At 3 PM there'll be an Instrumental Workshop with Sonny Rollins in Fireside Lounge, followed by a concert with Sonny Rollins & Mark Murphy at 8 PM in Moot Hall.

Sunday, Nov. 5 at 11 AM it's Jazz On A Summers Day - rare films from the '58 Newport Jazz Festival - free in Assembly Hall. At 2 PM there'll be an instrumental workshop with Anthony Braxton and at 3 PM a workshop/discussion with Sun Ra - both free at Fireside Lounge.

The wrap-up is a concert at 4 PM with Sun Ra & The 24 Piece Solar Arkestra and Anthony Braxton - in Social Hall.

If these events aren't over by the time you've read this - check out what you can and be a part of a great jazz weekend!

WBFO JAZZ PROGRAMMING NEEDS YOUR SUPPORT

Readers of the Jazz Report are no doubt familiar with at least some portions of WBFO's jazz schedule. With more than 70 hours of jazz each and numerous live broadcasts we are Western New York's leading jazz station. Most of you also know that we are a public radio station and as such need the support of the community that we serve.

In the very near future you will have the opportunity to show your support for WBFO programming by becoming a member of the station. During the week of November 12-19 we will be presenting many special jazz programs including guest appearances on Jazz 88 by pianist Jeremy Wall, an hour program on tenor saxophonist Elvin Shepherd, an exclusive interview with the legendary ragtime pianist Eubie Blake, and for certain portions of the show I will have as my co-host Mike Healy of the Courier Express and Bill Wahl of the Jazz Report.

All you have to do to be a part of WBFO and make sure we can continue in our efforts to bring you the best possible jazz is give us a call during that week at 831-5393 and pledge your financial support. The pledge levels are made to suit you and we ask you to give whatever your budget allows. The most important thing to do, however, is to tune during the week of November 12-19, listen and enjoy the great jazz you'll hear all during that week and become a part of WBFO. Special programs will also be heard on Dick Judelson's Modern Jazz: the first 20 Years (Mon. 11 pm), Bill Beseecker's Prodigal Son (Tues. 11 pm), Paul Smith's Creative Extensions (Wed. 11 pm), A Big Band Extravaganza with Bob Rossberg (Sun. 6 pm-12 midnight), Ed Smith's Freedom Flight (Sat. 8 am-11:30 am), a jazz vocalists special with myself and Ed Smith (Thur. 6:30-11 pm), a live broadcast from the Tralfamadore of Footloose and Elvin Shepherd Quartet (Fri. 9 pm) and much more. Tune in to WBFO (88.7FM) all during that week and help keep our jazz programming strong.

-John H. Hunt

JAZZ & BLUES CENTRE MOVES

The Jazz & Blues Centre in Toronto, home of CODA Magazine and their combination jazz/blues record and book store, moved on November 1st.

Previously located at 893 Yonge St., the J/B Centre is now at home at 337 King St., West between Spadina and University. The new phone number is (416) 368-3149.

WBFO PRESENTS

AL LOU MAX
Tinney, Marino & Their
 FEATURING
Elvin Sheppard

Friday & Saturday, November 17 & 18, 11 to 2 AM

"FOOTLOOSE" opens both nights 9:30-10:30

At the Tralfamadore Cafe - 2610 Main at Fillmore in Buffalo $3 at the door
MILESTONE JAZZSTARS
The Milestone Jazzstars concert last month at Cleveland's Palace Theatre proved to be one of the most memorable evenings of music I've experienced.

Sonny Rollins, McCoy Tyner & Ron Carter - all giants, all living legends and all on stage at one time, presented in two sets, the band played four quartet pieces and various solos, duos and trios highlighting everyone in the band. If there was a star of stars, it was Rollins, who was magnificent from the opening of the first tune Cutting Edge, to the closing of the encore, Impressions.

A blow by blow re-hash of the concert would make no sense at this point. It was a great night. Whether you were there or not - keep your eyes open for a live two-record set to be released soon, taken from four concerts on the tour.

-Bill Wahl

EDITOR & PUBLISHER - Bill Wahl
CONTRIBUTORS - Bill Besecker, Peter Beuerlein, Chuck Braman, Chris Colombi, Jr., Dale Funtash, Bill Harris, Hal Hill, Brad Hunt, John Hunt, Willard Jenkins, Jr., Jim Laniok, Tom Mazzone, Bob Shepherdson, John Simna, Paul Smith, Paula Wahl and Ron Weinstock.

COVER ILLUSTRATOR - Sabrina Mayberry Smith

ADVERTISING
Manager - National & Local - Bob Riley (716) 883-3909
Niagara Falls/Lockport - Ed Supple (716) 297-7878
Toronto/Hamilton - Hal Hill (416) 742-4081 (after 6 PM)

CORRESPONDENTS -
Rochester - Jim Laniok
Syracuse - Bob Shepherdson
Toronto - Hal Hill

Address correspondence to:

Buffalo Jazz Report
1335 Main Street
Buffalo, New York 14209
(716) 883-3909, Ext. 11

© 1978 - Buffalo Jazz Report
No portion of this publication may be reproduced without written consent from the publisher.

The Buffalo Jazz Report, founded in March 1974, is published monthly at Buffalo, N.Y. BJR is distributed free of charge throughout Buffalo, Rochester, Syracuse, Toronto, St. Catharines, Hamilton, Niagara Falls, Lockport and Jamestown. We are subsidized solely through advertising and ask that you support our advertisers.

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

records

PETE CHRISTLIEB/WARNE MARSH QUINTET - APOGEE - WARNER BROS. BSK-3236
LEE KONITZ QUINTET - FIGURE & SPIRIT - PROGRESSIVE 7003

These two albums have much in common. Each features one of the main forces to come out of the Lennie Tristano School (Marsh & Konitz), each features two saxophonists on the front line with superb rhythm accompaniment, and on neither will you hear any bullshit.

APOGEE is somewhat of a turnaround for Warner Bros. - an all-acoustic all strait-ahead pure jazz album. From the opening notes of Magna-Tism you'll know what lies in store - vivacious tenor saxophone blowerat, from two compatible players with contrasting styles. Marsh with the cool, fluid sound that's been his trademark since the late forties, and Christlieb with his hotter, often honking "Texas" sound throw their way through six pieces, including Tristano's 317

'836-8905
Bill Hal Hill
National Buffalo Jazz

Bob Shepherdson
Bob Riley (716) 742-4081

Inn
Anacone's

No B.S. Compare Our prices

BEER
BILLIARDS & JUKE BOX OPEN EVERY MORNING TIL 4 AM

BAILEY AVE. - 836-8905
(3178)
(across from Capri Art Theatre)

Dear Friends, We've gone through a lot of changes over the past few years, however, the one thing that has still endured is our Live Music. When all the weekend crowds have gone and the specials nights are over, we're proud to present the best array of talent we can find.

If it's Acoustic you like, we feature two performers every Sunday. The longest running Jazz Jam in the city every Monday, and for all you frustrated hillbillies -

The Pointless Bros. every Tues.

have a nice.

CPG ★
-A Peaceful Easy Feeling-
2519 MAIN ST. ★ CENTRAL PARK GRILL

PRINTED IN U.S.A.
E. 32nd and Bird's Donna Lee, Christlieb & Marsh are driven well by Lou Levy/piano, Jim Hughart/bass and Nick Ceroli/drums. Levy deserves a note of credit for his fine soloing on four cuts. Apogee was produced by two members of the rock group Steely Dan, Walter Becker & Donald Fagen, who also composed one track - Rapunzel.

Now we go to the great alto saxophonist LEE KONITZ. Progressive Records is a small label out of Tifton, Georgia currently building an impressive catalog. FIGURE AND SPIRIT, recorded in 1976, was, until recently, only available as a Japanese import. Lee Shares the front line here with tenor-man Ted Brown, also out of the Lennie Tristano tradition. Since Lee & Ted wrote 5 of the 6 the tunes and Lennie wrote the other, April, Tristano's mark is clearly evident on this album. Excellent musicianship, lyricism and a bright flow of ideas keep a good groove going from start to finish. Lee & Ted were no doubt inspired by the superb support from Albert Dailey/piano, Rufus Reid/bass and Joe Chambers/drums.

In summary, these two records offer top flight acoustic jazz that no sax fan should miss.

-Bill Wahl

LEE MORGAN - THE PROCRASTINATOR - BLUE NOTE

Rather than go through the entire BLUE NOTE CLASSICS series release, which includes dependable, oft times spectacular numbers by Jackie McLean, Art Blakey, Stanley Turrentine, and Chick Corea's most outside numbers with Circle, The hands down winner is Lee Morgan.

One's heart aches at thoughts of how vital this man was when he was snuffed out by a wayward woman in 1972. This album is but a reminder of how towering a talent he was. And what sidemen! Record 1 of the two record set boasts Herbie Hancock, Wayne Shorter, Bobby Hutcherson, Ron Carter and Billy Higgins. On top is Lee's larger than life horn.

Record 2's cast is equally adept: George Coleman, Julian Priester, Harold Mabern, Walter Booker and Mickey Roker.

HANK JONES - ARIGATO - PROGRESSIVE

There was a time, perhaps five years ago, when the ardent fan of jazz was bemoaning the lack of recorded material with pianist Hank Jones as the leader. Many knew of his extraordinary talents as an accompanist on the JATP tours...
TACOS BURRITOS ENCHILADAS TOASTADAS

First with the Best in Buffalo

1247 Hertel Ave.
between Colvin & Delaware
873 - 6606

2114 Seneca St.
2 blocks north of Cazenovia
822 - 7733

3355 Bailey
at Minnesota
833 - 4566

Hours 11 - 5 AM Daily

Starseed cordially encourages you to drop out, tune in and turn on to a most revolutionary pipe emporium.

We are Buffalo's first Hedonic smoke shop.

Starseed Enterprise
Hertel Avenue, next to MIGHTY TACO

Coming November

JIM HOWARD/PAT SULLIVAN - NO COMPROMISE - JAP 0001

This is the latest addition to the impressive list of Canadian big bands, Bobby Hales, Rob McConnell and Phil Nimmons, which is building Canada into the position of the world big band leader of the seventies. They play contemporary jazz at it's best and the album title is indicative of their music. Charts are originals thoughtfully arranged and well executed.

They have a unique linear dual leadership with arranger Pat Sullivan, a Gordon Delamont student and admirer of Duke Ellington and his music, and leader Jim Howard, former Berklee faculty member.

The entire first side is Gordon's Studio Suite in three movements which passes through minor blues to twelve tone and pantonal chord progressions. The third movement is up tempo, driving, with good solos. Shelly Berger is well represented on bass and two excellent charts on side two.

Selections are laced with excellent solos by Jim Recchia, piano; Leb Sullivan, tenor; Mike Malone, trumpet; Darcy Hepner, alto; Brian Legere, guitar and Anthony Terpstra, drums.

LARRY CORYELL/PHILIP CATHERINE - SPLENDID - ELEKTRA 6E-153

Once more, Larry Coryell and Philip Catherine sweep us into the very personal realm of the acoustic guitar. Their first LP, Twin House, was a well-received tour-de-force, and this album is even more so. Splendid describes the high-powered romanticism quite well.

Jimmy Giuffre's The Train And The River is a streamlined romp down the tracks, as the duo invokes the hard-rolling "train" motif so known in the blues/jazz idiom. Yet the train smokes with fuel from blues, r&b, bluegrass and various energy sources talkin' thru the drive. The troubador air of the guitar strums deep and clean in a superb rendition of My Serenade, a masterpiece by the immortal Django Reinhardt. Walk thru forests and open plains, or just strike a fine mood for yourself, by listening to this one. This should not be heard alone.

Coryell's One Plus Two Blues packs powerful Spanish flavorings midst the mean streetwalk. There's a pervasives rainbow mist swirling about this tune. On Catherine's Father Christmas, we hear the composer's fretless electric guitar. From it he draws the mellow sound of acoustic chimes, pianos, or even a musical saw. Father Christmas, written for Mingus (Pork Pie Hat revisited), recalls the first recorded meeting of these guitarists on Mingus' Three Or Four Shades Of Blues.
SONNY ROLLINS
McCoy Tyner
RON CARTER

Milestone Records has released three new albums by their jazz royalty.

From SONNY ROLLINS comes DON'T STOP THE CARNIVAL (Milestone M-55005). This is a live recording, done this year at San Francisco's Great American Music Hall. Throughout this 2-record set you'll hear some of Rollins' best improvisations on record in years, but its due in no way, shape or form to his band. They are adequate at best (including Tony Williams, who shines in only a few spots). Donald Byrd, who plays on half the record, shouldn't have played at all - if anyone detracts from the sound it's him. But, the fact is that Rollins plays so well that the rest almost doesn't matter. Being a Rollins fan myself - I play the record all the time.

THE GREETING (Milestone M-9085) from McCoy Tyner is also a live set, done at the same hall. This one suffers from poor sound quality but it contains some of the most intense Tyner on record - obviously due to the fact that it's his own regular band captured in performance. Buffalo's Joe Ford offers a hot alto solo on the title track - I'd like to hear more of him. Ex-Mingus reedman George Adams is in his usual energized form throughout. Also included is a sweet solo piano version of Naima, and a live reworking of Fly With The Wind.

Bassist RON CARTER offers a studio recording titled A SONG FOR YOU (M-9086). There's some gorgeous music to be heard here featuring Ron on acoustic bass and the small-er piccolo bass. Jazz, classical and Spanish flavorings are all a part of the overall sound which is heard on this and some previous Carter albums. The program consists of the title track (by Leon Russell), Someday My Prince Will Come and four Carter originals.

Perhaps the best from these three is yet to come. The live 2-record set from the Jazzstars tour is due out soon. Until then, try these.

BILL WAHL

TOSHIKO AKIYOSHI - FINESSE - CONCORD JAZZ CJ-69
About the lady and her hands.

The pianist, composer, arranger, and co-leader of the brilliant Akiyoshi-Tabackin Orchestra presents her first American release mainly featuring her piano work. With bassist Monty Budwig and drummer Jake Hanna, Toshiko begins the album with a flourish by sending Count Your Blessings off and spinning! From this we move into the introspective American Ballad, where one may envision Duke's spirit smiling at Toshiko from above. Lovely.

The album's material is well diversified, from the sing-along pomp of Wouldn't It Be Lovely to the moody grind-em-up of Jelly Roll Morton's Mr. Jelly Lord. Uh! Toshiko's fine finger-popping adaptation of Solveig's Song (from Grieg's Peer Gynt Suite) reminds us that a classic can be adapted in a way retaining and extending the original virtuosity. What it's all about.

Besides the aforementioned Ellington shades, there are slight hints of (Blue Note) Hancock in Toshiko's play, along with the ringing resonance of Charles Mingus (with whom Toshiko worked in 1962). Mingus, incidentally, is a fantastic, incisive pianist. In the crux, however, it's all about the lady, herself. Toshiko has a clear, percussive, quick touch expressing highly colorful taste and surge smoking hard. Above all, there's the deep sensitivity that brings it all together beautifully. Hence, Finesse.

About the lady, her hands, and her piano. Very grand.

-Michael F. Hopkins
WIND CHILL FACTOR - CITY STREETS - QCA REDMARK
RM 372
This one came along as a pleasant surprise. Wind Chill Factor is a talented, well versed quartet with no self-proclaimed leader. The obvious lead instrument is the only horn in the band - the trombone, played by Paul Piller, a member of the Cincinnati Symphony and the Symphony Jazz Ensemble (also documented on QCA Records with two releases to date). He and pianist (acoustic and electric) Mike Patterson share the soloing throughout the disc, except for two spots for bassist Bill Grimes (featured on "Shepherd's Lament") and one for drummer Jim Seward.

In addition to the able soloing from Piller & Patterson, the success of this album is due to the sweet, flowing lyricism this band carries on throughout the six tracks, most of which are originals. For more flavor, Piller overdubbed a second trombone track on "A Second Chance."

"City Streets" offers a balanced set of ballads, cookers and Latin flavorings resulting in a fine release deserving of the heavy airplay it’s receiving throughout the country. If you want some good listening, often relaxing jazz - don’t miss it. Hope to hear more from WCF soon. -Bill Wahl

THE DEDICATION SERIES/VOL. VI - THE EARLY TRIOS - McCoy Tyner
THE DEDICATION SERIES/VOL. X - THE GREAT TENOR ENCOUNTERS - Duke Ellington
THE DEDICATION SERIES/VOL. II - THREE DIMENSIONS - Oliver Nelson

The ABC/Impulse “Dedication Series” is presently comprised of 17 twofers with more in sight. Most of the music is available on single lps. The series offers the material at very low prices along with some previously unissued tunes and others in their original form.

McCoy Tyner’s The Early Trios, contains the lp Inception in its entirety and cuts from other 1962-64 trio lps in addition to 2 tunes released for the first time. Most of the cuts are originals and standards, (many of Dukes). A main reason for the success of this music is that McCoy’s sidemen, Elvin Jones, Jimmy Garrison, Albert Heath, and Art Davis are his peers. The former two play the most and are more in tune with his suphonic approach. Listen to McCoy’s melodic inventiveness which is complimented by his gentle technique.

The Great Tenor Encounters, 1962, portray Duke in 2 different settings, the first is an octet featuring Coleman Hawkins. Coleman’s big warm tone is complimented well by Duke’s arrangements. They swing as if they were a big band, yet they are able to communicate on a more personal level, esp. on Solidude, released for the first time. A special treat is the singing of drummer Sam Woodyard on Limbo Jazz, he was unaware at the time that the mike picked up his voice. The second encounter is with John Coltrane, this is the only recording in which Coltrane played as a sideman after he left Miles. Each man brought his own bassist and drummer. The Feeling of Jazz and In A Sentimental Mood capture the high points of these sides, two geniuses with the highest esteem and respect for each other practically along leading each other. Coltrane did not stray and Duke’s playing is a bit more introspective. One of their finest hours.

Three Dimensions is Oliver Nelson the late arranger, composer and saxophonist. Blues and the Abstract Truth, an all time classic is given in its entirety. Joining Oliver is Freddie Hubbard, Bill Evans and Eric Dolphy to name a few. This lp was Oliver’s turning point, “he miraculously voiced four horns to sound like a rich chamber orchestra”. (Michael Cuscuna) Two songs on sides c and d are released for the first time. On a rare occasion we get to Oliver in the player format again in 1966 along Ron Carter, Grady Tate and Steve Kuhn. Of these two sides my favorite is the hackneyed, The Sheadow of Your Smile. However Oliver demonstrates that no matter how hackneyed a song might be, he can create interesting new dimensions. Of double bossa nova with a double rhythm underneath.

-Jeffrey Cylkowski
Jazz Imports have become increasingly more popular, find out why — enjoy music Unavailable on domestic labels as well as the clean sound of superior European pressings. The albums pictured above are just a few of the wide assortment available — distributed by Artistic Music.

AVAILABLE AT ALL

CAVAGES

SENECA MALL
MAIN PLACE MALL
BOULEVARD MALL
THRUWAY MALL
LOCKPORT MALL

EASTERN HILLS MALL
SOUTHGATE PLAZA
COMO MALL
UNIVERSITY PLAZA
SUMMIT PARK MALL
LEW TABACKIN - DUAL NATURE - INNER CITY 1028

Lew Tabackin continues to grow as a master of this most expressive Music. This, his 2nd Inner City album, shows the ex-Tonight Show bandman generating his own brand of intimacy and musical power. It's quite a tapestry.

Side 1 features his flute play, which is very fluid and carries the melodic currents of varied times to enchant our senses. One can hear Dolphy's fleet wit, Laws' cacao tone, Rahsaan's sass and Rampal's reflection in Tabackin. Tangible, too, is the loving, creative depth he shares with his wife Toshiko Akiyoshi (try the swirling sway and uplifted eyebrow of Toshiko's Yellow Is Mellow). Out Of This World abounds with the ritual grace of magic lands in gentle, yet robust, play.

This play extends into the rippling fire of his tenor saxophone. The man can roam, and cook by the hearth as Irresistible is Tabackin's No Dues Blues, explosive in romping intensity and steadfast spirit. That he soothes and commands snapping wit is shown emphatically in My Ideal and Russian Lullaby.

His band (pianist Don Friedman, bassist Bob Daugherty, drummer Shelly Manne) contributes the proper deftness and highly quaint taste to round this album's fine sound.

The Akiyoshi-Tabackin Big Band is among the best in any land. Regard any album by either of the bandleaders as a potential gem. Like this one. -Michael F. Hopkins

BOBBY HUTCHERSON - HIGHWAY ONE - COLUMBIA JC 35550

The romantic mists and mystique of Bobby Hutcherson's vibraphone wizardry is fully utilized in this, his first Columbia album. Highway One is a versatile showcase of Hutcherson's ability to lyrically summon rainbows snapping with full-bodied color.

Hutch has most of his regular group here (Georges Cables - acoustic and electric piano, James Leary - bass, Eddie Marshall - drums, Kenneth Nash - percussion), and united thru Hutch's quicksilver-toned malletwork, they sound more open and together with each coming (not passing). Listen to the buttressing blues and chungwa drive of Hutch's title tune, and hear!

Highway One also features some excellent guests among the straightahead-on traffic. The highly underrated pianist Cedar Walton turns in some fine arrangements and playing on the album (check the airy vibrancy of his string stylistics on Bobby's Bouquet). Cables' Sweet Rita Suite/Part 2: Her Soul features Hubert Laws' cacao flavored flute coming in hot with a deep tone, while Freddie Hubbard soars darlingly with a quick wit. Beautiful by-play, brought home in a stunning brass/flute/vibes climax. Striking! Secrets of Love (Reprise) closes the LP on a mean bumping glide drifting between the bass exchange of Leary and Van Zalinge, let alone the simmer concoted between Hutch and Laws. The magic is topped with the smooth, floating voice of Jessica Cleaves, whom many will recall from the Friends of Distinction and early Earth, Wind & Fire. Jessica still commands high distinction, and Keystone Korner owner Todd Barkan's simple prose carries the Music's intricate strength with special charm.

Get on the highway. It's a breathtaker. -Michael F. Hopkins

CHUCK WAYNE TRIO AND QUARTET - TRAVELLING - PROGRESSIVE 7008

Chuck Wayne was one of the first guitarists to adapt bop to his instrument. He later gained a degree of prominence with the early George Shearing quintet. This album features him in, for the most part, older-jazz oriented standards. The quartet includes vibist Warren Chiasson, bassist Jay Leonhart, and drummer Ronnie Bedford, all of whom receive a fair amount of solo time, in addition to providing effective support.

There is a hint of the Shearing approach in the unison lines used by the guitar-vibes combination, but it's not dominant in the overall sound of the group. Generally, there is a nice interaction between soloist and accompaniment.

The second side, by the trio (without vibist Chiasson...
Most "Stella by Starlight" also rates a special mention. This album presents some very good small-group jazz, with the emphasis on the bop approach to the guitar.

- John Simna

WOODY SHAW
HOU TON PERSON
DAVE PIKE
RIC HIE COLE

NEW FROM MUSE

Among the latest batch from Muse Records you'll find a new release from WOODY SHAW titled Little Red's Fantasy (MR 5103). This is actually a 1976 recording which has been waiting patiently in the can for issue. At that time, Woody was a co-leader of a quintet (along with Louis Hayes) which included pianist Ronnie Mathews & bassist Stafford James - both of whom are on hand here. Drummer Eddie Moore and the fine, underrated alto saxophonist Frank Strozier complete the quintet. Remember listening to the Hayes/Shaw Quintet for three nights straight during a Buffalo blizzard in '76, and this album comes closer to bringing back these sweet memories than any of Woody's discs to date. Woody rightly refers to it as "good mainstream modal bop". It's strong, bright music with catchy, melodies that'll stay in your head.

As good as Shaw was at the time of this recording, he's still come a long way since, which I noticed at a live performance in August.

The Nearness Of You (MR 5178) comes from famed saxophonist HOUSTON PERSON. Houston leads an eight-piece band with such people as Chas Earland/organ, Virgil Jones trumpet and Grady Tate/drums. This is a soulful, tender/organ style date reminiscent of many prestige sessions of the early seventies. They cover ballads, blues, funky pieces and swingers. A highlight is a slow blues, Please Mr. Person, featuring vocalist Etta Jones. Person and his big soulful sound have come up with their best work in some time.

Vibist DAVE PIKE has come up with On A Gentle Note (MR 5168). The best cut is a hot version of Scrapple From The Apple. The tunes that open each side are medium paced funky cuts which run close to ten minutes each, but they wear out their welcome before half their time has elapsed. You'll also find some short solo pieces from members of Pike's Sextet. Another long cut, Regards, From Roger Horowitz sounds like an attempt to sound like Gary Burton's Sextet. All in all, you'd be better off with Pike's previous "Times Out Of Mind" (Muse 5092) as this is not Pike's peak performance.

On the other hand, RICHIE COLE is in excellent form on Alto Madness (MR 5155). Cole is a fiery, energetic young alto player steeped under the influence of Phil Woods. Phil's bassist Steve Gilsen is on hand here, along with guitarist Vic Juris, who turns out some exceptional, fleet solos. The

It's BLUE NOTE MONTH

At Super Sale Prices!

STANLEY TURRENTINE
MCCOY TYNER
THelonIOUS MONK

BOBBY HUTCHERSON
HERBIE HANCOCK
DEXTER GORDON
DONALD BYRD

SENECA MALL
MAIN PLACE MALL
BOULEVARD MALL
THRUWAY MALL
LOCKPORT MALL

EASTERN HILLS MALL
SOUTHGATE PLAZA
COMO MALL
UNIVERSITY PLAZA
SUMMIT PARK MALL
program is cookers and ballads, with a red hot version of Last Tango In Paris. Vocalist Eddie Jefferson makes a guest appearance on The Common Touch & Moody's Mood '78. Richie Cole is a cat! Expect to be hearing a lot from him in the future and I'm looking forward to it. His recorded output to date, though still minimal, has all been first class. Alto freaks (especially Woody fans) should definitely check him out.

Bill Wahl

THE HEATH BROS. - PASSING THRU - COLUMBIA JC

Jimmy Heath has always been one of my favorite musicians. His work on tenor and soprano saxes and flute is first class and his writing is on the same level. Passing Thru is Jimmy and brother Albert Heath's first outing for Columbia Records and a fine one it is. Jimmy's extremely lyrical writing is heard on five of the eight tracks with the others coming from Percy, Brief & Kenny Dorham.

Percy's chamber music style heard with the now defunct Modern Jazz Quartet is in full bloom here and pianist Stanley Cowell and guitarist Tony Purpuroe offer some good soloing throughout. Brother Albert Heath is on drums.

While this is not the most vivacious work from Jimmy on record, he and his brothers and guests have come up with a good, solid release that will hold up under repeated listenings.

-Bill Wahl

GARY BURTON - TIMES SQUARE - ECM 1111

Burton, the most amazing vibist in jazz and an important member of the instrument, has changed the sound of his band - and its for the better.

He's replaced the guitar shot with a fine young Japanese trumpeter, Tiger Okoshi, and, for this album he's called on his old drummer, Ray Haynes. Bassist Steve Swallow has been with Gary for years and has played on most of his albums to date. As a unit, these men come up with an interesting, fresh sound. Compositions come from Swallow, Keith Jarrett, Haynes and Jim Hall and there's a good variety of tempo and style. A couple of tracks even swing (something seldom heard on recent Burton records).

To my ears, this is some of Gary's best work for the ECM label.

-Bill Wahl

THE MASTERY OF JOHN COLTRANE/VOL. 3 - JUPITER VARIATION - ABC IMPULSE IA-9360

The tone poet of the times.

John Coltrane's greatest asset was (is) the way he saw and painted the times thru Music. Coltrane dared to face himself, and he brought to us stunning portraits making each of us take notice of ourselves and all around us. What he hears in Coltrane is the greatest honesty and Love for himself and all, and his lyricism entertains more than mere notions.

The LP (unreleased Music from 1966-71) begins with Number One, with Alice Coltrane on piano, Rashied Ali on drums, and the perennial Jimmy Garrison on bass. The quartet pours a powerful essence that seems to rise, fall, disassemble, and conjoin, all at once. One listens to Number One, and you'll know what Coltrane is about here, as the elements swirl in rapid, yet timeless play. With the psalm Peace On Earth, Coltrane's tenor cries a song with the anguish of the ageless prophets, or the forceful awareness of those who know the need for Peace On Earth (Any difference?). Pharoah Sanders on wood flute and Ray Appleton on shakers gives the Peace a rattling hint of alternatives. Charlie Haden plays the bass here with vibrant insight.

Jupiter (Variation) and Leo are star-powered drives by the duet of Coltrane and Ali. The visionary is shown here in full might, just before he left us. If one considers the newness to be found here after a decade, Coltrane may be seen as the Phoenix spirit, ever-riseing with Life. That is a matter to be resolved within each of us, ourselves.

-Michael F. Hopkins

JAY McSHANN - A TRIBUTE TO FATS WALLER - SACKVILLE 3019

Fats Waller's name is in the Entertainment news recently with the success of the musical " Ain't Misbehavin' " This tribute to Fats, by that great Kansas City band leader and pianist, Jay McShann, should be welcome to swing jazz fans. This is a solo date for McShann and I understand Sackville has another album's worth of solo McShann for future release.

Tunes in this tribute include "Honeysuckle Rose", "Keepin' Out of mischief", "Then I'll Be Tired Of You", "Ain't Misbehavin' " "All My Life", "I'm Gonna Sit Right Down and Write Myself a Letter", "I Ain't Got Nobody", "Squeeze Me" and "Lulu's Back in Town". As the brief notes explain McShann comes out of a tradition very different from Waller's stride. McShann is a bluesrooted two fingered improviser pianist whose style is characterized by a harder, more percussive left hand and not as formalistic as adhering to the song.
structure. My only complaint is that Jay McShann didn't sing at all as he is almost as wonderful a singer with his smokey voice as a pianist. A spry and jubilant celebration of Fats Waller's music by one of the great swing masters.

Incidentally, this is McShann's third Sackville album, he has recorded his second album for Atlantic and Inner City has plans to release his recordings for Black and Blue. I'd love to hear an album of McShann leading a big band with those classic charts that he wrote for his forties big band but never got to record due to the success of his band with blues.

- Ron Weinstock

WEATHER REPORT - MR. GONE - COLUMBIA
This most unusual band manages to yield forth but one precious offering per year. But oh how sweet those offerings are! Upon several listenings MR. GONE joins their long unbroken chain of intrigue.

MR. GONE takes a bit of listening as there's no hook tune (ala "Birdland" and before that "Boogie Woogie Waltz"). That's all for the good as this album leaves one wondering what's next ranging from the straight ahead "Punk Jazz" and hand clap accompanied "River People," to the mysterioso intrigue of "The Elders." Synthesizers are the dominant force here, with Zawinul's usual humanistic touch fully evident. The odd, 'who's on drums' question sti11 lingers. Peter Erskine, erstwhile Maynard Ferguson Band driver, Bad Steve Gadd, and Tony Williams, all get their turns with T winning by a nose on "Mr. Gone" and "Punk." Weather Report remains the strongest electronic instrumental band. They even include a reprist of Wayne's "Pinnichio" (remember Miles' "Nefertiti").

- Willard Jenkins, Jr.

RAY BROWN/JIMMY ROWLES - AS GOOD AS IT GETS - CONCORD JAZZ 66
In the last couple of years, pianist Jimmy Rowles has begun to receive some of the public attention he deserves.

He's been around for quite a few years as the favorite accompanist for many singers, always playing with imagination and taste. Lately he has been heard as himself, rather than as an accompanist. Here, he duets with bassist Ray Brown, who plays as well as ever. And "duets" is the operative word. The two work as partners.

Rowles choice of material and his treatment of it sometimes proves surprising. You might expect tunes such as "Sophisticated Lady," "Alone Together," and "Manha de Carnaval," all of which are done well. But Rowles applies a surprising stride touch to "Like Someone In Love" and Cole Porter's "Rosalie." Rowles goes further in his choices. He plays "Honey," for instance - not the pop song of the recent past, but the equally innocuous one from the bigbandera. Rowles treatment swings, in spite of the song. Similarly, you might not expect to see a Bert Kaempfert tune, but Rowles and Brown play "L.O.V.E.", and make it a jazz song.

This is an album that is as elegant as its cover picture (note pun) - a brown Rolls.

- John Simna

GEORGE BARNES - PLAYS SO GOOD - CONCORD JAZZ CJ-67
JOE VENUTI - JAZZ VIOLIN - VANGUARD VSD-79405

The grouping of these two records follow from the fact that both Barnes and Venuti played stringed instruments, played together and both passed away in the past few months. These posthumous releases should add to their reputation as solid swing jazz musicians.

Like a previous album, "Blues Going Up," George Barnes is heard live with a sympathetic quartet rounded off by Duncan James on second guitar, Benny Barth on bass and Dean Reilly. Barnes was a fluid single note guitarist who played such standards as "Night and Day" and "The Days of Wine and Roses" with considerable flair and spirit.

Joe Venuti's recording career almost covers that of re-
Oregon: Four gentlemen brought together by a high instrumentality and a surging, imaginative approach shared through their Music. With an approach combining Eastern and Western Worlds of composition and improvisation, they show the high ground that is essential (yet secondary) to the open communicative exchange that Music is about.

I recall Colleen Walcott’s Dance To The Morning Star when he played it with Don Cherry in Toronto. Here, Colleen begins the Star on a buzz box (i.e. thumb piano) plucking moonbeams of rhythmic color, and Paul McCandless soon joins in with a soothing chant on (I believe) English Horn. By the time Ralph Towner (acoustic guitar) and Glen Moore (bass) enter, the Dance steps into terrains of bluegrass, hand-slapping hoo-down, and fierce romanticism.

One thing noticed by most who have seen Oregon live is the intense might their virtuosity takes on. This album embraces that aspect very strongly. Listen to Glen’s Fall 77, an upswing street vamp packed with smile and an urge to hand- jive. Colleen matches Glen’s walk with a chant thru an Indian mouth-harp, while Paul’s bass clarinet fits about regally and carefree. Ralph, heard on classically open guitar and piano, does a trumpet flight on flaghorn! Try Witchi-Tai-To, an American Indian ritual drum with the deep awareness of the Spirits and the softness that strength must never lose. The sitar shines. Paul’s Cane Fields is ripe and tasty, sugar cooking from Colleen’s tabla.

Just what don’t these guys do? Go see.

Michael F. Hopkins

RADIO UPDATE

WEBR - 97.0 AM
Jazz In The Night with Al Wallack seven nights a week
8 PM - 1 AM weeknights, 6 PM - 1 AM weekends.

WBFO JAZZ SCHEDULE:
Mon. - Fri. / 2-5 pm, Jazz 88 with John Hunt
11 am - 3 am jazz with various hosts
Fri. 11 pm - 1:30 pm Sat. / (Beginning the first weekend in November, “Jazz Contours” with Bill Wahl moves to Saturday 11:30 am immediately following Ed Smith’s “Freedom Flight”)
Sat. 12 midnight - 6 am Sun. / Opus in Modern Music with Pres Freeland
Sun. 11 pm - 8 am Mon. / Jazz with Bob Rossberg (11 pm - 12 mid.) Paul Smith (12 mid. - 3 am) Paul Dean (3 am - 8 am)

NPR programming:
JAZZ REVISITED moves to 10:30 pm Monday night (1/2 hr.)
JAZZ ALIVE Thursday night at 9:30
November 2 Tito Puente, Machito and Mongo Santamaria
November 9 Carmen McCrae, Don Menza Sextet, Sam Most Quartet
November 16 Jazz Alive pre-empted by special 1-1/2 hour program on jazz vocalists produced by Ed Smith and John Hunt beginning at 6:30 pm.
November 23 A tribute to Lionel Hampton
November 30 Ron Carter Quartet at the Tralfamadore Cafe produced by WBFO

LIVE BROADCASTS:
Egberto Gismonti and Nana Vasconcelos, Sat., Nov. 11 10 pm start. 2 sets live in stereo.
Elvin Shepherd Quartet and Footloose, Fri., Nov. 17, 9 pm start.
charge $3. Send copy and payment to BJR - 1335 Main Street, Buffalo, N.Y. 14209.

DRUM LESSONS (IN TORONTO) Private lessons with PETE MAGADINI. Professionals and Advanced only. Phone (416) 489-9204.

ASTONISH YOUR FRIENDS with magic, ESP, card tricks, you can do. Highly guarded secrets used by internationally famous Magicians and have brought fame and fortune to a given few. Details: Langen, Box 191 GA, Downsview, Ontario, M3M 3A3.

JAZZ PIANO LESSONS - all levels including theory, improvisation, reading skills and technique. Call Richard Shulman - 882-6563.

SOPONICK'S WOODWIND REPAIR - Quality service on everything from minor repairs to complete repads and overhauls on all woodwind instruments. Gary Soponick 694-8331.

IMPORTS from Japan and elsewhere. Sony, East Wind, Trio, BYG, Timeless and many other labels. Albums by Coltrane, Braxton, Miles, Woody Shaw, etc. Free lists - International Records, Box 717, Dept. B, Montrose, California 92309.

CADENCE Monthly Jazz Magazine. 100's of reviews plus oral histories, interviews, news, & Blues. Fantastic Sample $1.25 Subscription $11. CADENCE, Rl. 1 Box 345, Redwood, N.Y. 13679.

STUDY SAXOPHONE, FLUTE & CLARINET with Dick Griffio
(Johnny Herman, Tommy Dorsey, Bfio Philharmonic, Emil Palame, etc.). Also - Lessons and or coaching sessions on jazz improvising and styles. Call (716) 856-8916.

JAZZ RECORDS FOR SALE. Wide selection of titles...mostly out-of-print. For free catalogs: JAZZ HOUSE; Box 455 (BJR), Adelaide St. E.P.O., Toronto, Ontario, Canada M5C 1J6.

"AUNTIE NATURE" by Lloyd Garber. New - music improvisation book for guitarists and others. Fragmented thoughts; fingerboard patterns; clusters; prepared guitar; compositions ($37.00).

"ENERGY PATTERNS" solo guitar recording ($10.00). Int. M.O. to Lloyd Garber, Box 7020, Station "A", Toronto, Canada M5W 1X7.


DOUBLE BASSES: English, Italian, French, German. Buy, rent or sell. Some great jazz basses on hand. Dr. George Woodall, 416-494-4846, P.O. Box 426, Station K, Toronto.

what's happening
WHAT'S HAPPENING

Tralfamadore Cafe - 2610 Main - Jazz Thurs thru Sun. nights. Special events - Egberto Gismonte Nov. 10 & 11; McCoy Tyner Sextet Nov. 15 & 16.

WBFO Benefit - Elton Shepard with Tomney, Marino & Thien; also Footloose - Nov. 17 & 18 at Tralfamadore.

Tagg's Music & The Tralf Present

McCoy Tyner Sextet

Wed., Thurs., Nov. 15 & 16/Shows at 8:30 & 11pm
Tickets at Elmwood Village Tickets & The Tralf

3,4 - Al McGlaughlin Quintet w/Juni Booth, James Clark, Harry Pinder, Joyce Carolyn

10,11 - Egberto Gismonte/Guitar, Nana Vasconcellos/Percussion ECM Stars from Brazil/Winners of Berlin Jazz Festival

12,13 - Spyro Gyra

24, 25, 26 - Jeremy Wall & His Trio (from Spyro Gyra)
Also Every Sunday Night

Mon. - Acoustic Music
Tues. - Buffalo Comedy Experiment

tralfamadore cafe 836-9678 2610 main at fillmore
Continental - 212 Franklin St. - Jalan w/guest artists Fri. & Sat. nights.
George Shearing w/Buffalo Philharmonic Thurs., Nov. 9 at Kleinhs - 8:30 PM.
Danny'Sansone's - 1066 Abbott Rd. - Joe Brancato/piano and Jack Norris/guitar Wed. & Thurs. nights, 9:30 - 1:30
Lance & Shield (Hollanda, N.Y.) jazz Sun. afternoon.
Bagatelle - Main & Winspear - Joe Brancato/piano & Jack Norris/guitar - Fri. & Sat. 9-1.
Tara Manor - 5100 Main St. Jack Bacon Morgan Street Stomps with Eli Konikoff Fri. & Sat. nights.
C.P.G. - Central Park Grill - 2519 Main St. - Jazz Jam Mon. nights.
Bona Vista - 1504 Hertel - Blues & Jazz.

TORONTO

Bourbon St. - 180 Queen St. W. - Scott Hamilton Nov. 7-12; Herb Ellis Nov. 14-26; Lee Konitz Nov. 28 - Dec. 10.
George's Spaghetti House - 290 Dundas St. E. The best in Jazz.
The Garden Party - 82 Avenue Road - Pianist Joel Shulman Monday to Saturday from noon - also Sunday evenings from 8:30 PM.
Nag's Head - Toronto Eaton Centre - Yonge and Dundas Sts. - Jim McHarg's Midnight Special every Sunday from 5pm to 8 pm.
The Ports - Summerhill Avenue at Yonge Street - Toronto - Excelsior Jazz Band Saturdays from 3 to 6pm.

FOR DINNER-LUNCH or WEEKEND BRUNCH
"THE FOOD IS.....SOUL GOOD!"
The
Underground Railroad Tavern
Soul Food Restaurant
225 King Street East, Toronto 2B. Ontario - Telephone 869-1400
fully licensed by L.L.B.O.
just in town drop around.....and try our Late Night Lite Bite......