light such talents as Joe Farrell, Frank Foster, Chick Corea, Jan Hammer, Gene Perla, Steve Grossman, David Liebman and Azar Lawrence.

The choice of Elvin Jones is appropriate since he is partially responsible for the creation of the BJR. His music knocked me out several years ago in Toronto, changing me from a casual listener to an all out jazz nut. That was the beginning.

To date, Elvin has won the international critic’s poll for the last 13 years, as well as countless other awards. He has been one of the most sought after musicians for record dates for years. A brief example - 6 with McCoy Tyner, 3 w/Wayne Shorter, 2 w/Joe Henderson, 25 w/John Coltrane, 3 w/Sonny Rollins as well as 22 in his own name (including imports).

In addition to the Tralfamadore concerts, Elvin will play a benefit concert at a nearby prison. Elvin has been playing prisons for some time, and believes that musicians should donate their services to help the people in society.

Hearing Jones in person is an unbelievable experience. Below are a few descriptions of Elvin - the man and his music, by fellow musicians and critics.

"Jones demonstrates his amazing ability to churn and chug ferociously, while swinging delicately, while booting the soloists along firmly, while developing polyrhythmic patterns and themes. When one hasn’t heard Elvin for a time, it is rather overwhelming to be confronted with this phenomenon, a cross between an octopus, a computer, and the percussion section of the 5th Army band….which leaves the horn soloist in something of a quandry. Not being John Coltrane, how does the saxophonist comfort himself in the face of this devilish virtuosity by Coltrane’s drummer?"

-Doug Ramsey
Radio Free Jazz

"Along with his musical intuitiveness, Elvin always lays it in the right spot at the right time. And that makes me play better". -Joe Henderson

"Playing with Elvin spoils you for other drummers." -McCoy Tyner

"I especially like his ability to mix and juggle rhythms. He’s also always aware of everything else that’s happening. I guess you could say he has the ability to be in three places at the same time". -John Coltrane

"He has such a loose feeling. His time is always flowing, and because he keeps changing rhythms so ingeniously over the basic meter, he keeps recharging the soloist.” -Freddie Hubbard

"Jones setup an unprecedented barrage of primal energy which drove Coltrane toward heights no other saxophonist had scaled, but it was Elvin’s more subtle...
polyrhythmic orientation which gave the Coltrane quartet its unique lift. Elvin created a new species of rhythmic drive. It involved the superimposition of triple and duple meters and the simultaneous subdivision of both into an almost infinite series of fractional accents, rendered with absolute accuracy."

-Robt. Palmer, Rolling Stone

"Elvin Jones is not just a drummer- he is a musical spirit; his playing expresses the highest plateau of self expression, spiritual expression, as well as musical expression. I've always felt the spiritual intensity that Elvin expresses through his instrument."

-McCoy Tyner

I hope to see all of you at the Trafalga. Show your support for live jazz and the BJR. We suggest that you buy tickets for the show of your choice in advance. Some shows are already on the way to being sold out. Also - ticket holders will be admitted first and will get the best seats. Tickets are on sale at the Club and Record Runner.

B.W.

CLUB SCENE

Milt Jackson continued to pack the Statler's Downtown Room every night during his three week engagement, and was followed by a swingin' Flip Phillips. Flip was good, but the best performance came from drummer Marty Morell, who recently left the Bill Evans Trio. At this writing Roy Eldridge is at the Statler, and I've not yet been able to catch him.

Jack Daniel's is back on the jazz scene and is drawing large crowds on Tuesday and Sunday nights. They feature members of the Buffalo Jazz Ensemble.

The Trafalga Cafe was the scene for the re-appearance of Flight, and a performance by the Barney Perry Sextet. Perry, a Buffalo guitarist, was a member of the Blackbyrds.

The Bourbon St. - West is the latest jazz edition featuring the music on Wednesday nights. The jazz-rock group Boujhi Overload appears on Saturdays.

Toronto News

Toronto Jazz Musicians have started a club called the Mother Necessity Jazz Workshop. Located at 14 Queen St., E., on the second floor, the club offers jazz six nights a week - closed Mondays. The following format is followed: Big Bands Sunday, small groups the other 5 nights. Cover charge is $3 for big bands, $2 for small groups. No alcohol is served - beverages and sandwiches are available and the atmosphere is friendly. This is a non-profit venture and everyone is welcome.

The Stan Kenton Orchestra will be in residence for a clinic at York University, 4700 Keele Street, Toronto, Ontario from July 11 to 16. Last years clinic was a great success, and we look forward to even better things this year from the band and of course the students. For further information on enrollment please contact Mr. Jack Moore, Kenton Clinic, York University, at the above address.

*Denotes small labels or imports. They are available generally through Cavages and Record Runner Buffalo; Sam's, Wing Jazz and Jazz & Blues Centre Toronto. If you can't find them, write BJR.

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CK COREA - THE LEPRECHAUN - POLYDOR 6062

A change of pace for Corea. After three albums on the highly electric Return to Forever, Chick sends an album featuring his keyboard artistry, a assistance from Joe Farrell, Steve Gadd, Eddy’niz, Anthony Jackson, a string quartet and vocal ir. Also a brass section featuring Bill Watrous. Typical of Corea’s writing - very lyrical and Spanish
ored. Corea is heard on a variety of instruments, mostly acoustic piano and synthesizer. The pro-
m of tunes is balanced and diverse. This release, during Chick without any RTF members, boasts bright, fresh music. Through the years, Corea often changed his style of music. Could this be new direction?

B.W.

JECE

New “twofer” reissues from Bluebird include MSTER MUSICIAN by SIDNEY BECHET (5516). Vic
kenson, Earl Hines, Sidney DeParis, Kenny Clarke, lie “The Lion” Smith and many others are on hand. Various sessions were recorded from 1932-1941. THE COMPLETE BENNY GOODMAN Vol. III (5532) is back to 1936 and features the famous Goodman position Stompin’ at the Savoy and many more. The COMPLETE GLEN MILLER VOL. II (5514) consists of 939 material; and THE COMPLETE ARTIE SHAW VOL covers 1938 & ‘39.

All these Bluebird recordings have surprisingly d sound quality and are collectors’ musts. B.W.

CHARLES McPHERSON - BEAUTIFUL - XANADU 115

An easy listening album of popular standards from McPherson. The alto player is in a quartet setting with bop pianist Duke Jordan. Since Charles himself is bop-ish, you know what to expect. The music is reminiscent of Charles’ early Prestige sessions, also produced by Don Schlitten.

B.W.

JIMMY HEATH - PICTURE OF HEATH - XANADU 118

Although Heath usually sounds best when paired with another horn (Art Farmer, Curtis Fuller, etc.) this is an enjoyable quartet session. The lyrical saxophonist is joined by Barry Harris, Sam Jones & Billy Higgins for a program composed of five Heath originals and a (typical Heath) version of the jazz standard Body & Soul. Jimmy Heath is a consistently good performer and this record of pure music is no exception.

He’s heard on tenor and soprano saxes. B.W.

TERJE RYPDAL - ODYSSEY - ECM 1067/68

Odyssey comes as a two record set with Rypdal on guitar, string ensemble and soprano sax. This is his regular working group consisting of organ, trombone, bass and drums. This is space music, most of the tunes being based on repetitive themes, not unlike recent works of Miles Davis. The principal soloists are Rypdal and trombonist Torbjorn Sunde, while the others lay a bed of textures and/or driving rhythms. This music is best heard at night or by yourself at high volume. Not bad.

B.W.

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XANADU GOLD

The KENNY DORHAM MEMORIAL ALBUM (Xanadu 125) is highly recommended for fans of jazz trumpet. The late Kenny Dorham, on this 1960 session, is in the company of Charles Davis on baritone sax, Tommy Flanagan, Butch Warren and Buddy Enlow. The music produced is simply fine on everyone's part and deserves your attention. Dorham was one of the unsung greats.

BEBOP REVISITED, VOL. 1 (Xanadu 120) consists of 1947 & '48 recordings featuring Dexter Gordon (with Melba Liston), Fats Navaro (w/Max Roach & Earl Coleman) and Chubby Jackson (w/Terry Gibbs, Conte Candoli & Denzil Best) and is a good collectors piece.

4 FROM CHOICE*

Heading the new release from the small Choice label is SNOOZE by JOANNE BRACKEEN (CRS-1005). The young pianist, who has often worked with Art Blakey and Miles Davis on keyboards and Ra(CRS-1002), has come up with an impressive trio album.

The comparison the two versions is interesting.

A second album is out for THE JIMMY GIUFFRE THREE. RIVER CHANT (CRS-1011) is very similar to the previous Choice release (CRS-1001) - a collection of nine short pieces with an eastern influence. Butch Warren and Buddy Enlow.

If you like vocalist IRENE KRAL, check out WHEL IS LOVE? (CRS-1012). Its all light ballads with or Irene's voice and the piano of Allen Broadbent. Beaufiful, late night by candlelight music.

AL DI MEOLA - LAND OF THE MIDNIGHT SUN COLUMBIA PC 34074

JOHN McLAUGHLIN - INNER WORLDS - COLUMBIA PC 33908

Return to Forever guitarist, Al DiMeola, offers a display of his talents and moods in Land of the Midnight Sun. First Stanley Clarke, then Lenny White and now Dil.大街The songs include a spiritual J.S. Bach acoustic guitar solo, a spirited piano/ acoustic guitar with Corea), and three Return to Forever favored guitar pieces. Other guest performers incli Alphonse Mouzon, Mingo Lewis and Steve Gadd percussion and Barry Miles on keyboards. The result is a riff-laden, rapidly shifting tempo product Excellent for guitar enthusiasts.

John McLaughlin lets the Mahavishnu Orches dominate his latest release. He seems to be changing his style from one of high speed power to instrument effects. He plays with a guitar synthesizer and frequency shifter on most of the cuts. Narada Mich Walden provides much of the spark on drums, p and vocal. Stu Goldberg plays keyboards and Ra Armstrong adds bass and vocal. There is some me in this release, in that John McLaughlin rema technically astute and Walden is a notable performer. Highlights include All in the Family, 12-string acousti guitar dominated In My Life and Eastern influence Lotus Feet. Stick with DiMeola for guitar this mo
From Denmark comes VISITOR by a young quartet ed CORONARIAS DANS (SCS 1032). Its heavily triified music, featuring the fuzz guitar of Claus ling, encompassing jazz, rock and free form music. are many good moments here, although the up lacks cohesion at times when Bohling is up front. nice to hear electric music that not overloaded "funk".

EXETER GORDON’S dream has come true with RE THAN YOU KNOW (SCS 1030). Its his first ordering as a leader with a full orchestra and cons beautiful, easy music. Coltrane’s Naima is geous, with Dex making his recording debut on rano after opening on tenor. The orchestra is com- ed of Danes and American expatriates and is led Valle Mikkelborg.

FIRM ROOTS is the aptly chosen title for a set of light ahead acoustic jazz from CLIFFORD JORDAN the Magic Triangle (SCS 1033). Jordan, on tenor and flute, is joined by Cedar Walton, Sam Jones Billy Higgins - a well proven rhythm section with y trio dates to their credit. Clifford is a strong, sy player and presents a well rounded album of ic here. It won’t disappoint you.

Pianist KENNY DREW has come across with a and trio album titled IF YOU COULD SEE ME V (SCS 1034). If you have his previous Dark Beauty 6), you might check this out. Beauty is a better album, but the same trio continues to perform admirably. Drew’s partners are Niels-Henning Orsted Pedersen and Tottie Heath.

Finally, for LEE KONITZ freaks, LONE LEE (SCS-1035). Only two long tunes are heard - This Song is You & Cherokee, and its a fine, inspired alto sax performance from Konitz.

B.W.

HERMAN SZOBEL - SZOBEL - ARISTA AL

You’re going to get alot of pleasant surprises as you listen to the first album ever by eighteen year old pianist, Herman Szobel. Mr. Softee on side one sets the stage by giving you glimpses of his early extensive European classical training but also shows you very modernistic jazz and even elements of rock. Szobel’s technical abilities are clearly superior and its no coincidence he chose people such as Keith Jarrett and French composer Martial Solal as his early post-classical influences. Listen closely to the outstanding sax, clarinet and flute work of Vadim Vyadro. David Samuels doubles on vibes and marimba and stays right with Szobel note for note on some of the most intricate and complex jazz writing I’ve heard in some time. Bassist Michael Visceglia merits close listening also. Music that challenges your ears to pay attention, and I’m sure they will.

J.H.
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ANDREW HILL - LIVE AT MONTREUX - ARISTA AL 1023
Andrew Hill’s seventh album as a leader shows him to be a most able solo pianist. Although you will probably find him not as captivating a solo performer as a Tyner or Jarrett this set, recorded in the summer of ’75 at Montreux, is proof of Hill’s highly polished piano skills. He utilizes a wide dynamic range in his playing but leans toward the sedate, slow-tempo ballad. You will hear influences of contemporary pianists like Paul Bley in Hill’s style. I’m sure he deliberately chose three of his own original compositions out of the four pieces presented here to make this solo piano album stand apart from the many solo piano albums released lately. Live at Montreux is peaceful, thought-provoking music by a keyboard artist whose career has now spanned well over a decade.

J. H.

ENRICO RAVA - THE PILGRIM AND THE STARS
ECM 1063
Rava is an Italian trumpet player who should be heard by everyone into contemporary jazz. He owes a lot to Miles, and in fact, this music is reminiscent of Miles’ early 70’s recordings. John Abercrombie plays a major role on guitar, with Norwegians Pal Danielsson and John Christensen. The variety is wide - energized pieces, ballads, space tracks and a short track of free improvisation. Abercrombie is on acoustic and electric guitar. Rava plays without the use of electronics and possesses a strong, clear, full bodied sound.

CANNONBALL ADDERLEY - MUSIC, YOU ALL
CAPITOL ST 11484
There’s an awful lot of good live material to be found on Music, You All. This is the latest of the posthumously released Cannonball library and it is his long-time quintet of brother Nat, George Duke, Walt Booker, and Roy McCurdy. There are technical flaws. George Duke’s electric piano has quite a few dead and distorted notes in it and Mike Deasy’s electric/funk guitar seems rather unnecessary. In short, its not the best live recording I’ve heard. Don’t be mislead, however. Cannonball holds together this live session from the Troubadour as only he is capable of doing. Pay particular attention to The Brakes, Capricorn, Wa Tall and of course what the late Mr. Adderley has to say between tunes. Cannonball was a true entertainer no matter what the setting and it goes without saying he is one who will be missed for a long, long time.

J. H.

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YORK MARY - ARISTA AL 1019
three former members of Maynard Ferguson's
and make up part of this talented young bunch of
cians that call themselves, New York Mary. I've
wondering what became of pianist Allan Zavod
leaving Maynard and also the guy who played
monster baritone sax solos, Bruce Johnstone.
swer is they've been gigging around with drum-
Joe Corsello and another former Ferguson bassist
Petrone in the Big Apple for a year or so. With
addition of Donald Hahn trumpet and Tim Breem
itar, they became New York Mary in late 1975.
usic presented on this first album is decidedly
but done with
taste, purpose and a high degree of
It's exciting, up-tempo jazz. Espe-
ody is the title cut and a Zavod composition en-
Sunrise. Definitely, another fine Arista album
your attention.

J.H.

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EBERHARD WEBER - YELLOW FIELDS - ECM 1066

I have yet to hear an album with Eberhard Weber on it that's not fine. And, I can think of no bassist that is as easily recognized as Weber, not even Stanley Clarke. Its Weber's usual blend of jazz, rock and classical music with his unique lead bass wandering throughout. Charlie Mariano, on soprano sax, is sounding good again after some sour records for BASF. Rainer Bruninghaus is on keyboards (electric and acoustic) and the often recorded Jon Christensen is on drums. The music is together, distinctive and captivating. Check this out, especially if you've come into jazz via Chick Corea, Weather Report, etc. B.W.

what's happening

buffalo area

See ads.

toronto

Bourbon Street - See ad.
Mother Necessity Jazz Workshop - 14 Queen St., E. (March 4-6 - Bruce Cassidy; 9 & 10 - Shelly Berger; 11, 12, 13 - Alvin Pail; 16 & 17 - Howie Silverman; 18, 19, 20 - Terry King, 23 thru 27 Ted Moses; 30 & 31 - "Maiden Voyage".

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A - Space Concerts - 85 St. Nicholas St. - March 6
Anthony Braxton Trio; March 14 - Eric StachQuartet 27-28 Sonny Greenchi; April 10-11 Oliver Lake & Bowie. Phone 929-5065.
INN ON THE PARK - Leslie & Eglington Ave., Saturday matinees, various groups.
SANDPIPER TAVERN - 76 St. Clair Ave., W. E Saturday afternoon 2 to 5 PM - The Avante G Jazz Revival Band. Admission Free.
567 GALLERY - 567 Queen St., W. Honey Novak Bill Smith, Larry Dubin, Peter Anson, Al Mattes Caseys Sokol.

rochester

Monticello Rest. - Monty Alexander March 1
Keith Jarrett - March 26 at Eastman Theatre. PM w/ Eastman Studio Orch. (free). 8:00 PM ei solo or w/group - Adm. $4.
B.B. King - March 28 8 PM at Auditorium The (454-7743), 875 Main St., E.

syracuse

Casa Di Lisa - 1625 Erie Blvd., East 472-984
Under the Stone - Skaneateles - Dave Hanlon