Phil Woods is no stranger to anyone who's been into jazz for more than a year. This month the BJR will present Phil Woods as the last concert of the BJR Series until fall.

Woods, one of jazz's great alto-players, was born in Springfield, Mass., in 1931. In '48 he moved to NYC and studied for a year with Lennie Tristano. Then he did some work with the bands of Charlie Barnet, Jimmy Raney & Dizzy Gillespie. In '57 he worked around NYC with Buddy Rich & Quincy Jones among others.

In the spring of 1962, he went to the Soviet Union as a member of the Benny Goodman Band; and also worked with Dizzy Gillespie at the Monterey Jazz Festival that same year.

Noted jazz critic Leonard Feather wrote in 1960 that "Woods has inherited the (Charlie) Parker style and modified it to his own ends more successfully than almost any other alto man except Julian (Cannonball) Adderley. He plays with soul, fire, melodic ingenuity and complete command".
PHIL WOODS

here this month continued

Although he now uses only alto sax, he won the TPWR critic's poll in Downbeat for clarinet in 1963. As a composer, he wrote Rights of Swing recorded in 1960 for Candid Records. His Piece for Alto and Piano and Three Improvisations for saxophone quartet were both performed at Town Hall.

In the late sixties, he moved to Europe where he formed a quartet known as the European Rhythm Machine. It was a modern firey group with some excellent albums to their credit. He also recorded with The Alpine Power House which was a big band made up of jazz ex-patriates such as Dexter Gordon. That disc is available only on German BASF.

After returning to the U.S., he recorded an album for the West Coast Testament Label. His quartet at that time was laden with electronics, not unlike early Weather Report.

Then is was a straight ahead quartet session; then an encounter with Michel LeGrand, and then the superb new Phil Woods album, reviewed in the BJR in April of this year. Woods won the '75 Downbeat poll for alto sax.

He'll appear in Buffalo July 23, 24 & 25. The concerts will be held at the Rendezvous Room of the Statler Hilton, where we presented Bill Evans last month. Woods will appear with his regular quartet, with which he's worked for some time. The quartet consists of Mike Melillo on keyboards (who worked previously w/Sonny Rollins), Steve Gilmore on bass (he also works w/Thad Jones/Mel Lewis) and drummer Bill Goodwin, who was a charter member of Gary Burton's original quartet and also works w/Chuck Israel's Jazz Ensemble. And, of course, there's Woods on alto sax.

You can rest assured that the music of the Phil Woods Quartet will be on fire (we haven't let you down yet have we). Make it a point to drop by and help keep this important concert series going. Our fall lineup will be a knockout, but we need your continued support. Again, there is no dress code for our concerts at the Statler.

For more information, consult the ad in this issue.

Phil Woods - Select Discography
Early Quintets - Prestige 7673
European Rhythm Section - Live at Frankfurt Jazz Fest. - Embryo 530
New Quartet - Testament 4402
Musique Du Bois - Muse 5037
Images - RCA BGLI-1027
New Phil Woods Album - RCA BGLI-1391

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JUNE IN REVIEW

The Ericson Lounge hosted the Groove Holmes Trio for four nights. Their music, featuring organ, piano, synthesizer and drums, was much better than his recent albums. Additional enjoyment came from his vocalist, who knows how to sing the blues.

Birthright filled the house for the Statler's jam night, and was invited back for a week at the end of the month. They were
followed by the Jerry Eastman Quartet with Joe Ford. Then it was Jaman, followed by E.R. Check it out - its the place to be on Monday nights.

The Tralfamadore Cafe, quickly becoming nationally known as one of the finest places to play, continued to book the best in local bands Friday & Saturday nights. Check out Dr. Jazz - a tasty combination of Dixieland & Jugband music.

The Port East is going strong at Ferry & Grider on Thurs., Fri. & Sun. nights with vegetarian food and jazz from 10 PM. Marian McPartland was back with her trio. She is undoubtedly one of jazz' finest pianists and I hope she returns soon.

The All Star Jam Session at the Statler featured such names as Herb Hall, Buddy Tate, Helen Humes, Major Holly, Vick Dickenson, The McPartlands and local musicians. A great night.

The Bill Evans Trio was magnificent during their two night stand at the Statler's Rendezvous Room. The concert was part of the BJR Series, and we are grateful to all of you who attended. We ask your continued support in this series. The Rendezvous Room turned out to be a fabulous place for the concerts. Great acoustics, seats for everyone, no minimum and great music makes for a very worthwhile evening.

The Charlie Byrd Trio packed them in at the Downtown Room. Byrd is a great technician, doing versions of Latin and pop tunes in solo, duo and trio settings. Both Byrd and Marian McPartland recorded live albums for Improv records last month.

EDITOR'S COLUMN

You've probably noticed that the BJR has grown. We will remain with the current large sheet size, but the number of pages will depend upon advertising volume. The BJR has always been a free publication, and can continue that way with your help. We ask that you support all of our advertisers who make this magazine (we now feel quite comfortable in calling it a magazine), and we ask that you support the BJR Concert Series so that we might continue to present the best in contemporary jazz on a regular basis. Its up to each and everyone of you to support live jazz, which, by the way, is offered cheaper in Buffalo than almost any other city.

We'll continue to give you our best all the time. All we need is your continued support.

Bill Wahl

“JACK DANIEL’S CONTINUES AS THE PLACE TO BE IN BUFFALO, SUNDAYS AND TUESDAYS”

SPYRO GYRA : STILL HERE AND GOING STRONG

Jack Daniel’s
FOREST NEAR ELMWOOD
BOBBY HACKETT'S BEAUTIFUL SOUND STILLED AT 61

Practically every musician no matter what there style would be is quick to admit that one of the most beautiful trumpet tones in the world came from the horn of Bobby Hackett. Bobby passed away last week, but he will always be remembered for that sound. It was simply beautiful.

Though primarily identified with Dixieland, his mainstream mello style was portrayed in many settings, from Dixie to gigs with Dizzy, recording mood albums with strings. He was a favorite of vocalists like Tony Bennett because of his pretty obligato backups. Though he made his name as a trumpet player, he was also a very proficient guitarist and was heard in rhythm section of the Glen Miller Orchestra.

Bobby’s tones were last heard in this area just a few short weeks ago at the Statler “Downtown”. The group included Vic Dickenson and they were memorable evenings.

I think a word of thanks is due to Bill Hassett who gave us that last chance to hear Bobby at the “Downtown”. Bobby was born in Providence, Rhode Island on January 31st, 1915, son of a blacksmith - one of nine children. He’s left us now, but I still hear him.

P.S. Wait till Gabriel hears this one! M.L.

BUFFALO SCENE

We received a postcard from saxophonist Spider Martin informing us that he’s changed his band. The new instrumentation is sax, trombone, guitar, bass and drums, and he’s playing all his own charts. The band will appear at the Statler this month. By the way, the postcard came from Bermuda, where the band was working.

We apologize for being a bit harsh on New Wave last month regarding their appearance at the Statler jam session. It seems that they didn’t know of the open jam format until late in the evening. Their popularity certainly hasn’t changed - they packed the Tralfamadore for two nights last month.

THE SYRACUSE SCENE

Dave Hanlon’s Funky Jazz Band is probably Syracuse’s best and most energetic jazz rock ensemble. It is a young band, formed in spring by Hanlon as a vehicle to play the music that he wanted to hear and play. When the band was begun they stuck to many of the prominent compositions of Joe Farrell, Billy Cobham, Miles Davis and other jazz-rock artists. This music is still the basis of their sound, but recent months and personnel changes have brought the Funky Jazz Band original music that is as exciting as their mentor’s music.

Leader Dave Hanlon has been a prominent personality on the Syracuse music scene for many years, playing in the Larry Arlotta Trio, Dove, and Steam (one of Syracuse’s first jazz-rock bands, originally formed by Hanlon). Hanlon has also toured the country playing drums in various show bands and was a guest drummer - teacher with Louis Bellson in a California drum clinic held by Bellson. Hanlon originally met Bellson as a student in one of the clinics held in Syracuse and was honored by the invitation to play in the California Clinic.

Although Hanlon is the "name" personality of the group, the other members are all equally as well known in the area. Joe Jewel, guitar, attracts much of the attention of the audiences with his exciting and always energetic playing. John Kane, on reeds, is probably the mellowest player in the group, and its most competent soloist, rounding out the funk with his various saxes and flute. Jack Holton and Eric Miller formerly of Spare Parts are the two newest members of the group. Holton has added a new spark to the group’s already polished sound with his gutsy bass playing, and Miller has added new dimension to the formerly pianoless group with his playing and writing.

The original aims of the group were to used the new jazz-rock medium (which Hanlon believes is more than a fad, but the style of the future, just as bebop took over from swing) for the attributes of both the freedom of expression in jazz and the excitement of the beat and power of rock. Judging from the beauty of their music and the size of the crowds week after week wherever they are playing, they are not only the area’s best but could be one of the country’s best with time and exposure.

J.S.
THE HISTORIC SAVOY SESSIONS

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BIRTHRIGHT - BREATH OF LIFE - FREELANCE FS-2

Having written the liner notes for this LP, I'd have to have a
lot of nerve reviewing it as well - that is, unless it was a
monster. It is a monster.

Their first album - Free Spirits, received its very first
review in the BJR. Since then it received a rave feature review
in Coda, and nationwide airplay. Their second effort is even
better.

Joe Ford (now with McCoy Tyner), Paul Gresham & Nasara
Abadey are the only remaining original members. Whereas they
used to pick up other players for gigs, this group has been
together for over a year.

This music depicts a group that not only works together,
but feels and creates as a single entity - Birthright. They
still reflect their strongest influences - Coltrane, Miles,
Shorter, Tyner, etc., but incorporate these influences into
their own sound - as easily recognized as the sounds of the
above masters. Birthright has grown and will continue to do
so. Vocalist Beverly Sims - in the Dee Dee Bridgewater vein,
is a valuable addition - both as a singer and composer. Guita­
rlist Greg Millar, pianist Tom Schuman and bassist Gerry
Eastman are all skilled, highly creative musicians, perform­
ing on both acoustic and electric instruments. They are fine
composers as well - Shuman's 'Travis' is a standout.

To cut this review short (?) I'd recommend this album to
everyone who enjoys contemporary jazz.

ANTHONY BRAXTON

ANTHONY BRAXTON - CREATIVE ORCHESTRA MUSIC 1976 -
ARISTA AL4080

I first became aware of Anthony Braxton in Feb. 1973 via
the ECM album, Circle. He struck me then as a very dynamic
performer. Only much later did I become aware of his inten­sive
involvement in the theoretical restructuring of modern
music. This man is already on par with the likes of George
Russell and Ornette Coleman for his contributions in defining
new limits and structures for the "creative improviser". He
introduces his third concept of phrase repetition on this album.
Likewise the rest of this fresh and delicious album is a vehicle
for other unique approaches to improvised playing. Side One,
Cut Three presents a launching pad for improvised "parade"
music. Many of the other compositions are heavy on textural
counterpoint, but there are also many "handles" for the grasp­
ings of non-avant-garde listeners, which leads me to believe
that this album would serve as an excellent stepping stone for
the would be "new music" enthusiast. Anthony is featured on
all reeds, while the remaining soloists include such notables
as Muhal Richard Abrams, the Bridgewater's, Kenny Wheeler,
Roscoe Mitchell and a number of the CMF associates. B.B.

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Freedom Flight w/Yvonne Price; Mid. - 6 Opus in Modern
Music: Jazz by Request w/ Pres Freeland

SUNDAY - Noon - 2 - Jazz Contours w/ BJR editor Bill Wahl;
11 PM - Jazz Roots w/ Chuck Mancuso; Mid. - 3 AM Roots
Rhythm & Sound w/David Jacobs; 3-6 AM Progressively Yours
w/Michael Vaughn Wilson.
KEITH JARRETT

There is not much doubt in the minds of jazz fans and critics alike that Keith Jarrett is one of the most gifted creators and major influences of 70's jazz. He's been recorded in many contexts, from solo piano, to situations with classical orchestra, to avant-garde jazz quartet.

The latter category comes closest to describing the first of his two latest releases. MYSTERIES (Impulse ASD-9315) finds Jarrett with his regular quartet consisting of Dewey Redman/tenor sax, Charlie Haden/bass and Paul Motian/ drums, with Guilhermo Franco on percussion.

I figure this one to be recorded at the same session as his two previous albums (Oct. 1974) due to the exact same personnel and similar sound. This is fine Jarrett, from the slightly "out" Rotation, to the pensive Everything That Lives Laments; the percussion/musette/wooden flute piece Flame to the extended title track Mysteries - all of it is the great music we've come to expect from the 31 year old pianist.

Jarrett is not only known in a straight jazz context. His classical and jazz abilities both appear on ARBOUR ZENA (ECM 1070). Here he's in the company of Norwegian saxophonist Jan Garbarek, bassist Charlie Haden and a most effectively arranged string orchestra, composed of members of the Stuttgart Radio Symphony Orch. All of the music (as on the above reviewed "Mysteries") here is composed by Jarrett. You probably have an idea (as I did) of what to expect. You're right - but, its much better. Music to please both jazz and classical listeners - and it can't be labeled. (It comes close to being a Maxfield Parrish picture).

Since Jarrett has stopped performing solo, if you can catch him he'll be in one of the above groups. He's touring with each, whichever it is - don't miss him. B.W.
ELVIN JONES - THE MAIN FORCE - VANGUARD 79372

Elvin's second Vanguard release presents his current working group - as it appeared in Buffalo in March. Also on hand are guest artists Steve Grossman, Dave Liebman, Frank Foster, Al DiMeola and two percussionists.

Ryo Kawasaki's Salty Iron opens as a rocking vehicle for Ryo's guitar and Liebman's soprano. Sweet Mama (also on Jones' Lighthouse disc) boasts exquisite solos from David Williams and Grossman, and an extended, very controlled barrage of solo virtuosity from Elvin.

As with Salty Iron, the group bridges the gap between jazz and rock with an abundance of creative class on Williams' Mini Modes. Almost everyone solos as we are treated to a ten minute trip, not unlike the music of Weather Report & Miles, but with that patented Elvin sound.

Perhaps the most unique tune is Song of Rejoicing After Returning From a Hunt - a 15 minute excursion into the jungles of Africa. The tune was adapted by Elvin from the Djoboko rhythm of the Ba-Benzele pygmies. Percussion plays a lead role here, with Elvin constantly soloing, along with Angel Allende and others on assorted percussion. Pat LaBarbera's flute opens the song, with statements coming from Grossman, Foster, Williams & Kawasaki. Gene Perla deserves a hand for arranging.

In summary - this album shows again why Elvin Jones is the Main Force in jazz percussion. It will be well received by connoisseurs of jazz and rock alike, with Elvin making no compromises as a pure jazz musician.

B.W.

RED RODNEY - THE RED TORNADO

It's more hip jazz, from trumpeter Red Rodney. For this, his third Muse release, he delves into areas beyond be-bop, and he's gone past the usual quartet format and added Bill Watrous on trombone, and Geo. Young on tenor sax and flute. Roland Hanna, Sam Jones & Billy Higgins make up the rhythm section. This is a smooth, tight full sounding band full of fine soloists. Red Tornado is another above average release from the ever growing Muse catalogue.

B.W.

ELVIN JONES

DAVE BURRELL - HIGH WON/HIGH TWO - ARISTA AL 1906

Pianist Dave Burrell seems to be a member of a whole breed of musicians who have imaginative ideas but lack the technical finesse to carry them through. Although considered to be a subscriber to the "avant Garde" school of jazz, he maintains a higher degree of order on this double album than most others in this class. Included on High Won/High Two is the controversial drummer, Sunny Murray who delights in ignoring conventional meter until there is little discernable rhythm at all. East Side Colors which takes all of side three, shows bassist Siron e (Norris Jones) to have a great deal of skill as evidenced by his lengthy and inventive solo. This double album contains some fine moments but would probably have produced a higher overall standard of music if shortened to one album.

J.H.

THE REVOLUTIONARY ENSEMBLE - THE PEOPLE'S REPUBLIC - HORIZON - A&M Sp-708

Leroy Jenkins, Siron e, and Jerome Cooper have played together since 1970 and have produced three independent albums which have rarely been sold outside of New York City. This is their first national release, and hopefully there will be some newly inspired head-turning toward this new concept in trio playing. Violinists in jazz are like lions in the desert; they are kings outside of their kingdom who must adapt completely to the new medium lest they be swallowed by the heat. As a result, there are very few around. Trios featuring a violinist backed by bass and drums are even fewer. Yet I date say that the Revolutionary Ensemble will withstand the heat and we for a long time, not only because their music is unique, but because their music takes us to familiar places. Their exodus takes us away from NYC and up into outer space where, looking back, we can see the intermingling of the world and all its peoples. You'll see what I mean by playing the record through once, and then playing it again reversing the order of the bands. It works.

B.B.
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CATALYST RECORDS

A new jazz label has popped up with four initial releases. The finest is PRODUCING from HADLEY CALIMAN (Cat. 7604). He’s often been heard playing tenor sax in disco horn sections. Here he’s with an acoustic quartet playing seven originals. His work reminds me of another West Coast tenor man, Joe Henderson. Caliman proves himself a gifted saxophonist, soloist and composer.

AHMAD JAMAL - RECORDED LIVE AT "OIL CAN HARRY'S" (Cat. 7606) is the best from the pianist since his Impulse years. It’s a quintet recording, with his trio augmented by guitar and conga. Four extended tunes are heard - 2 originals, Poinciana and McCoy Tyne's Effendi.

GEORGE MURIBUS - BRAZILIAN TAPESTRY (Cat. 7602) and FLIP NUNEZ - MY OWN TIME & SPACE (Cat. 7603) are Latin flavored discs. The Muribus is the better, with the pianist joined by Michael Howell (guitar) for two tracks and a gato-ish tenorman Vince Denham for the opening cut. Side 2 is acoustic trio only. Nunez, on piano and vocals, sounds like a Latino Marvin Gaye. If you can dig that, pick it up.

Catalyst plans more discs soon, from Gary Bartz and others. B.W.

ARCHIE SHEPP - MONTREUX ONE - ARISTA-FREEDOM AL 1027

The Montreux Jazz Festival always seems to bring out stellar performances by the world’s best jazz artists. It’s reassuring to hear Shepp’s tenor playing is no exception to this rule and is at such a high level after a period of relative inactivity on record. There is thoughtful playing all the way around by Beaver Harris on drums and Cameron Brown/bass. It’s a swinging session recorded at Montreux, Switzerland last July with a most responsive audience. There is notable trombone soloing from Charles Majid Greenlee. A beautiful treatment by guitar and conga. Four extended tunes are heard - originals, Poinciana and McCoy Tyne’s Effendi.

Argentina’s Hank Jones is back, along with ART BLAKEY & THE JAZZ MESSENGERS on IN WALKED SONNY (SNTF 691). The 1975 N.Y.C. session features Dave Schnitter/tenor sax, Bill Hardman/trumpet, Waller Davis, Jr./piano and Chin Suzuki/bass. Its typical Jazz Messengers, and the first recorded Blakely since ‘73.

From LEE KONITZ comes OLEO (SNTF 690). Its a 1975 trio session and features the trio Konitz used at Gregory’s Place (N.Y.C.) - Dick Katz/piano and Wilbur Little/bass. This is great listening from a relaxed Konitz very intense and easy. Konitz is on alto and soprano saxes.

Some superior stuff comes from AL COHN & ZOOT SIMS. MOTORING ALONG (SNTF 684) was recorded in Europe in 1974 with Horace Parlan/piano, Hugo Rasmussen/bass and Sven Erik Norregardar/drum and finds the tenor men highly inspired, both in dual horn ensembles and soloing. This and the Kessell disc are my favorites.

Sonet Records are hard to find, but worth looking for. Check the major stores. B.W.

misc. shortsh

Some 1956 DUKE ELLINGTON is available on THE BETHLEHEM YEARS, VOLUME ONE (Bethlehem 6013). This is the band that included Clark Terry, Ray Nance, Johnny Hodges & Paul Gonslaves.

The “finest of” CARMEN McRAE (6004) also comes from Bethlehem titled YOU’D BE SO EASY TO LOVE. The album features Nat Mathew’s Quintet w/Herbie Mann on sax and flute.

From MARLENA SHAW comes JUST A MATTER OF TIME (Blue Note LA 606). This one’s rather disappointing and is Marlena’s worst effort to date. The producers obviously had a hand in this pop-iss disc.

Some pleasant baritone sax work comes from CHARLES DAVIS on INGIAL (Strata East 7425). His lyrical sound fits well with the septet, which includes Louis Hayes & David Williams. Noteworthy work also comes from guitarist Louis Davis and pianist Ronnie Mathews.

LOU DONALDSON is back, big-bucking his way into the disco kettle with A DIFFERENT SCENE (Cotillion 9905). It has a nice cover, but Lou’s done better on previous scenes.

THE ESSENTIAL LOUIS ARMSTRONG (Vanguard VSD 91/92) is a 2-record set with some fine trumpet and vocal from Louis’ septet. It was done live in Paris in 1965.
SACKVILLE RECORDS

Sackville is a Canadian Label distributed by Coda Publications of Toronto. They are dedicated to pure jazz music, thus the artists are able to record exactly what they want.

The label has a diverse selection of albums, falling into many styles of the music we know as "jazz". For Dixieland folks we have two fine recordings. THE JAZZ GIANTS (3002). The personnel is Wild Bill Davison, Buzzy Drootin, Herb Hall, Claude Hopkins, Benny Morton and Arvell Shaw. These men are indeed giants of Dixieland Jazz and the music here leaves no doubt about it.

Hopkins, Shaw & Drootin are back for the second release HERB HALL QUARTET (3003). Hall (who was in Buffalo last month) is the brother of another clarinetist Edmund Hall. He hails from New Orleans and with a listening to this record he'll take you there. Both records are excellent Dixieland sessions from start to finish and each is recommended.

Some easy listening piano duets come from DON WEWLL & WILLIE THE LION SMITH (2004) previously issued as Exclusive 501. These two masters compliment each other so well that it often sounds as though they share the same mind.

Some solo-piano, Dixieland style, comes from CLAUDE HOPKINS titled SOILLOGU (3004). This is Hopkins' first solo disc and is a personal, often intimate affair. One of the solo piano masters can be heard on TEDDY WILSON IN TOKYO (2005). Recorded in 1971 for Japanese Phillips, this was one of those hard to get Japanese recordings until Sackville acquired the rights.

If you're into the Kansas City sound, check out JAY McSHANN on THE MAN FROM MUSKOGEE (3005). The violinist is joined by Claude Williams, Paul Gunther and Don Thompson for an enjoyable set of jazz and blues. Dig Jay's vocal on Mary Ann.

The latest solo piano releases come from African pianist DOLLAR BRAND - SAGOMA (3006), recorded in 1973, and Charles Mingus pianist DON PULLEN (3008), done in February of last year. Each is an accurate example of the artist's work. I especially like the Pullen LP. He's an excellent pianist deserving of far more attention.

One of ANTHONY BRAXTON'S finest efforts comes under the title Trio and Duets (3007). The format is obviously trios and duets, with David Holland, Lee Smith and Richard Teitelbaum. One side is a reed, trumpet & synthesizer improvisations, while the second is up-to-date bebop with alto and bass.

THREE IS COMPANY (2007) comes from reedman Jim Galloway, pianist Dick Wellstood and percussionist Pete Magdini. There are some great sounds here for traditional jazz fans. Galloway has been living in Toronto for some time, where this set was recorded.

Finally - for big band fans we have THE ATLANTIC SUITE (2008) from clarinetist PHIL NIMMONS. This is modern big band music from Nimmons' 16 piece group made up mostly of young Canadians. Nimmons composed and arranged the music. This has become one of my favorite big band records.

Sackville Records are produced by jazz editor/critics John Norris & Bill Smith. If you can't find the one you want, they'll send it to you for $5.98 postpaid from Coda, Box 87, Station J, Toronto M4J 4X8, Canada.

B.W.

DAVE BRUBECK - All The Things We Are - ATLANTIC

This is the finest effort from Brubeck in years. Most of side two is composed of a Jimmy Van Heusen Medley, which is a rather intimate trio outing featuring five of the composer's tunes. Jack Six is on bass, with Alan Dawson on drums.

As good as the trio music is, the real treat is side one, which finds Brubeck mixing with Lee Konitz, Anthony Braxton, Jax Six and Roy Haynes. Konitz is heard on Like Some One in Love, Braxton on In Your Own Sweet Way, and both on All the Things You Are. The music is sheer delight, as these two great altoists and the rhythm section are full of inspiration. Another high point is a Brubeck/Konitz duet version of Don't Get Around Much Anymore.

This one is definitely recommended.
THE BLUE PATH - TARIKA BLUE - CHIAROSCURO RECORDS
CR 141
The Blue Path is Tarika Blue's inaugural release and offers some really fine music. The group includes guitarist Ryo Kawasaki (who appeared herewith Elvin Jones), Phil Clendeninn on piano and Marvin Blackman who plays tenor and soprano sax. These three provide the main thrust, and the background is provided by Kevin Atkins on drums, Bradie Speller on percussion and Barry Coleman on bass. Clendeninn recorded a couple of albums with Ryo in Japan. Marvin Blackman does most of the lead on soprano and is nicely polished. The music can be compared to Wayne Shorter flavored Weather Report, but it goes beyond their electronic sound to include more swing. Sunshower features Ryo more than the other cuts. Revelation moves with alternating solos by Blackman on tenor, Ryo and Clendeninn, Coleman's bass is most evident here. Another highlight is Atkin's hard driving Sun Thru Winter. The sweetest cut however is Downtown Sound and Blackman, Kawasaki and Clendeninn again are featured. This album is highly recommended both for its music and sound quality. T.M.

STANLEY TURRENTINE - EVERYBODY COME ON DOWN -
FANTASY 9508
Since moving to Fantasy from CTI Records some four discs back, Turrentine has been following the path of commercial jazz. Stanley, however, deserves a good deal of credit for being able to sell tons of records without succumbing to the disco fever. There's not a disco beat to be heard here as he soulfully glides through eight easy listening tunes, heavily backed by strings, horns and no voices. As usual, Stan is the only soloist, but he receives tasteful rhythm support from Harvey Mason, Joe Sample & other studio regulars. This is late night, dim light music from a man who knows how to do it. B.W.

GREG WATERS - MISSION
Greg Waters is an unknown musician who took me by surprise. His album consists of 4 tunes, with Greg on tenor, alto and soprano saxes and (a hip) clarinet. The music is clean, crisp and drives (it swings too). Waters has mastered his instruments and plays with speed and lyricism. Guitarist Art Devilliers deserves a mention - his work being tailor-made to fit Greg's style. Of the many self-produced LP's I've heard recently - this is one of the best. Available from NMGS/JCOA - 6 West 95th St., New York, N.Y. 10025. B.W.

STAN BRONSTEIN - OUR ISLAND MUSIC - MUSE MR 5072
Probably only a few (if any) remember Elephant's Memory, a group of the mid-1960's. This album features founders Rick Frank on drums and saxophonist Bronstein. The quartet is complete with John Muscat on bass and guitarist Steve Tarshis. The music is Latin-jazz-rock flavored and good. Both Bronstein and Tarshis are featured soloists, while "guest" Walter Davis handles the el. piano. TM

RYO KAWASAKI

DAVE PIKE - TIMES OUT OF MIND - MUSE MR5092
Vibist Dave Pike's first American release in 10 years is an exciting, fast-moving affair. Technical precision is demonstrated throughout by all those included in the album. Tom Ranier plays keyboards, tenor and alto sax, all with ability. Ron Eschete on guitar moves right along with the background of Ted Hawke on drums and either Luther Hughes or Harvey Newmark on bass. Kenny Burrell jams on two tunes adding even more virtuosity, especially on the title track. The album never stops as Pike is a master of his instrument, and demonstrates his technique. Ranier on piano is superb and Hughes is equally able to push Pike. There is some Latin flavor here and note well the samba, Djalma. This album hopefully will bring Pike out of relative seclusion for his talent is too much to keep silent. T.M.
Larry Coryell offers another album heavily laden with electric/rock guitar. Unfortunately this album is repetitious of the sound of the previous two Eleventh House albums with no notable differences—except not as good. Mike Mandel on keyboards and synthesizers is the only original. John Lee on bass and Gerry Brown on drums (their own album on Blue Note) cannot fill in for Mouzon. Terumosah Hino replace Michael Lawrence also inadequately. Coryell has gotten more into commercial funk thereby setting himself up for more money, and less talent. The only notable cuts are Rodrigo Reflections (an acoustic duet with guitarist Steve Kahn) and Mike Mandel's Woman of Truth and Future.

Bernie Senensky - New Life - PMR - 006

New Life represents many things but above all it is clearly-defined acoustic jazz (with the exception of one electric tune, "Beloved Gift"). It represents Canadian pianist Bernie Senensky's first effort as a leader. Bassist Michael Donato and long-time Bill Evans drummer Marty Morell round out the trio. New Life reflects many moods; from the free-swinging New Life Blues to the introspective, subdued Ronnie. Senensky's left hand subtly punctuates the thoughtful and fluid leads of his right. Bernie Senensky has been a sideman with the likes of Phil Woods, Art Farmer and Joe Williams and here displays why Canadians take such pride in him.

J.H.

Esoteric Circle - Jan Garbarek with Terje Rypdal - Arista-Freedom 1031

George Russell began The Lydian Chromatic Concept of Tonal Organization and tenor saxophonist Garbarek and guitarist Terje Rypdal were two of his aspirants. Esoteric Circle recorded in Norway in 1969 shows how Garbarek (who has played recently with Keith Jarrett) and Rypdal (who has recorded a few albums on his own) forged their present styles. The album is free-form at times, but never beyond recognition.

Træneflight is short, but features Garbarek at his best. The title track is equally notable as is Nefertite. This release also feature Scandinavian's Arild Anderson on bass and superb drummer Jon Christensen. This interesting and unique album was previously issued on the Flying Dutchman label.

B.W.
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WHAT'S HAPPENING

BUFFALO
See ads.

ROCHESTER
Auditorium Theatre - Spectrum w/guest artist Freddie Hubbard. July 16, 8:30 PM. Phone 454-7743.
Eastman Theatre - Chuck Mangione, w/Gap & E. Satterfield & Orch. - Aug. 7, 8 PM.
Eastman School of Music presents "Arranger's Holiday" w/Joe Williams July 30, 8:15 PM at East Theatre. Gene Bertonlin, & Mike Moore Aug. 4, 8 PM at Cutler Union, 560 Univ. Ave.
WXII Concerts - All 2 PM - Spectrum July 11, Mike Arena's Little Big Band July 18 - at Manhattan Sq. Park. July 25 Petrus & Birthright at Memorial Art Gallery, 490 Univ. Ave. Also, Superbone & Bertoncini/Moore on Aug. 1. Rain date for these events is Aug. 8.

SYRACUSE
Casa DiLisa - Erie Blvd., East - Wed. - Ann Farnsworth; Thurs. - Straight Life Trio; Fri. - Peter Mortenson Trio; Sat. & Sun. - Frank Stagnitta.
Spirit of '35 - Carrier Circle - Wed. IIBEX; Fri. & Sat. - Dave Hanlon's Funky Jazz Band; Sun. - Jam session with the Funky Jazz Band.
Shifty's - Burnet Ave. - Wed. - Straight Life Trio.
Dinkler Motor Inn - James St. - George Gireaux or call for schedule.
Old Stone Mill - 3 Fennel St., Skaneatlas - 685-3783. July 8 - Stan Kenton; August 12 - Maynard Ferguson; August 18 - Buddy Rich; Every Thurs. - Dixieland Update 9 to 1; Every Fri. & Sat. - Soda Ash Six 9 to 1.
Under the Stone - Skaneatlas - Every Tues. - Steam.
Sour Grapes - Auburn - Wed. Dave Hanlon's Funky Jazz Band.
Bachelors III - Utica - Monday Dave Hanlon's Funky Jazz Band.
Onondaga County Civic Center - 424-8210 - Sat., July 17-18:30 PM - Preservation Hall Jazz Band of New Orleans.

TORONTO
George's Spaghetti House - 290 Dundas St., E. - Jerry Toth 4 (July 5-10); Alvin Pall 4 (July 12-17); Bruce Cassidy 4 (July 19-24); Moe Koffman 5 (July 26-31).
Bourbon St. & Basin St. - See ad.
Jazz on the Lake (Cruises) - Jim Abercrombie's Vintage Jazz Band - July 21, w/Ultimate Sound. Phone (416) 924-1373.
Ontario Place - Oscar Peterson - July 10.

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