GERRY NIEWOOD

Gerry Niewood, after eight years as the saxophonist with Chuck Mangione, is on his own and leading his own group. On September 10, 11 & 12, the Traftamadore Cafe, Main at Fillmore, will present the Buffalo premier of the Gerry Niewood Quartet.

In reviews of Mangione albums the BJR has mentioned that Niewood is the most impressive musician in the group whether it be a quartet or orchestra recording. Similar statements have been made by reviewers and critics coast to coast.

Niewood, who is equally adept at tenor and soprano saxes and flute, graduated from the Eastman School of Music in 1970. While a student at Eastman, he became a regular member of the Chuck Mangione Quartet. Since graduation he assumed the hectic schedule of the quartet after Mangione reached commercial success. The group worked steadily doing concerts, club dates and jazz festivals throughout the U.S., Canada & Europe. During the groups infrequent breaks, Gerry would be found as a featured guest with the bands of Buddy Rich and Louis Bellson.

For the last two years, Niewood has won the “talent deserving wider recognition” category for soprano sax in the Downbeat international critic’s poll. In the latest readers’ poll, he ranked in #2 on soprano. A & M Records recently released Gerry’s first solo album Slow, Hot Wind. Some of his guests on that LP were Gene Perla, Lew Soloff & Joe LaBarbera. He has also been making recent appearances with Chuck Israel’s National Jazz Ensemble.

Some background information on members of the Niewood quartet would certainly be in order:

Vibist David Samuels is a graduate of Berkeley College of Music, and has performed in concert and recorded with Gerry Mulligan. He has also worked with Jackie & Roy. Samuels recorded with another vibist David Friedman on a gorgeous album of trios and duets titled Winter Love, April Joy on Japan’s East Wind label.

Rich Laird is well known to anyone who followed John McLaughlin’s Mahavishnu Orchestra. He was the original bassist for that group and remained a member until it disbanded in 1974. He has also worked and recorded with Buddy Rich and Jeremy Steig.

Drummer Ron Davis was an original member of the Chuck Mangione Quartet, and can be heard on the quartet’s Live album. He has also worked with Gang Mangione, Bill Watrous, Jackie & Roy, Gerry Mulligan and Arnie Lawrence.

Niewood is a musician with awesome control of his instruments. He plays with graceful charm, vivid ideas and bright intensity. His Buffalo appearances will undoubtedly be met by large crowds. Try to be a part of it. The Traftamadore will limit the attendance to facilitate a comfortable atmosphere, so don’t worry about being overcrowded.

For additional vital information, see the ad in this issue.

Discography
Gerry Niewood - Slow Hot Wind (A & M)
Chuck Mangione - Bellavia (A & M)
Chuck Mangione - Chase the Clouds Away (A & M)
Esther Satterfield - The Need to Be (A & M)
Esther Satterfield - Once I Loved (A & M)
Chuck Mangione - Alive (Mercury)
Chuck Mangione - Quartet (Mercury)
Chuck Mangione - Land of Make Believe (Mercury)
Chuck Mangione - Together (Mercury)
Chuck Mangione - Friends & Love (Mercury)

ELLA FITZGERALD TO APPEAR AT SHEA’S BUFFALO

Ella Fitzgerald, inimitable First Lady of Song, returns to the Buffalo area after a lengthy absence, to appear in concert at the Shea’s Buffalo Theatre, Friday evening, September 17, 1976 at 8:30 p.m. The legendary Miss Fitzgerald is scheduled to perform a 2 hour benefit concert backed-up by the Tommy Flanagan Trio - with Bobby Durham & Keter Betts.

Last appearing in Buffalo 2 years ago in a benefit concert for Buffalo General Hospital, Miss Fitzgerald's September 17th performance at Shea’s Buffalo will help raise funds for the Community Residence Program of PEOPLE, Inc., - a local agency which provides services for mentally retarded adults.

Since its incorporation in 1971, PEOPLE, Inc., has actively developed and maintained a Community Residence Program for mentally retarded adults as an alternative to institutionalization - a practice which is considered damaging to an estimated 98% of retarded individuals. As set up by PEOPLE, Inc., the Community Residence Program is best described as a hostel system which provides room, board, supervisory and supportive services. Each of the five hostels currently operated by the agency are designed to accommodate 7-12 retarded individuals in a harmonious community setting and function in partnership with a variety of vocational, educational, and recreational services available to the retarded.

Miss Fitzgerald's interest in helping those less fortunate stems from her first heartrending visit to a hospital for retarded children while she was in Chicago for a concert several years ago. Since that time Ella - with the Tommy Flanagan group in tow - has dropped in at such facilities regularly.

In speaking of benefit concerts during her visit to Buffalo 2 years ago Miss Fitzgerald said, "We all have to get a great feeling from helping other people. I do it because it comes from the heart. I cam from a poor family, as did many big artists. You can't walk away from that and not look back."

Tickets for Miss Fitzgerald's performance at a cost of $6.00, $7.50, $10.00, $12.50 and $25.00 are currently available through the following ticket outlets: Shea’s Buffalo Box Office, Amherst Tickets Unlimited, Festival East, Norton Hall Tickets, Buffalo State Ticket Office, Fredonia State Ticket Office, Sam the Record Man inSt. Catherine’s and Niagara Falls, and Eatons Attraction Ticket Office in Toronto. A portion of ticket costs are tax deductible.
CANADIAN/U.S. JAZZ DJ SWAP

On Sunday, September 12, Canada and the U.S. (or more specifically St. Catharines & Buffalo) will exchange jazz DJ's for one hour.

Jack Cole, one of Ontario's prominent jazz announcers, will do an hour segment on Jazz Contours, heard every Sunday from Noon - 2 on WBFO-FM (88.7), Buffalo.

Host of Jazz Contours, and BJR Editor/Publisher Bill Wahl will do an hour of Jack's Show, J. is for Jazz, aired Sunday nights from 8-10 PM on CKTB-FM (97.7) St. Catharines.

Cole has hinted that his segment will highlight Canadian jazz artists. Any Buffalonian who's been to Toronto knows that there are many excellent jazzmen to the north.

Wahl is remaining secretive, but has let out the fact that Birthright and Jaman will be on the agenda.

Cole is heard weekly on stations in Toronto and other Canadian cities as well as the St. Catharine's program. Residents of both cities involved in the exchange should find the programs interesting and informative. Credit for the idea goes to Jack.

BJR CONCERT SERIES CANCELLED

Due to a lack of attendance at the last three presentations, the BJR Concert Series has been temporarily cancelled. Shows were presented by Elvin Jones, Sonny Fortune, Bill Evans and Phil Woods.

Planned appearances by McCoy Tyner, Pat Martino and others are not financially feasible. Your comments and letters are welcome. B.W.

SPIDER MARTIN - DOWNTOWN ROOM

Spider Martin's new group made its premier Buffalo appearance late in July at the Statler's Downtown Room.

The degree to which this new quintet is superior to the first is unbelievable at first, but after a tune or so one realizes that his previous organ/vocal group was just a mistake. Spider is now in his own element.

This band burns with excitement. Most of the tunes come from Spider's own book and the band is into it. One of the most striking things about the group is the presence of young vibist Joe Locke who's melodic facility is not his only forte. Upon his cue to solo, Locke bursts into an additional display of speed and control, often utilizing four mallets to great effect.

Drummer Tom Whaley has shown a marked improvement since the previous band - he is the only holdover. Guitarist Tom Rizzo and bassist Steve Davis played with skill, although they don't seem as involved as the other three. Davis, who recorded with John Coltrane on the My Favorite Things album, should consider switching back to the acoustic model as he appeared to feel limited on the fender. Rizzo's guitar offered an extra cost of color the piano-less group.

And then there's Spider. Standing tall and straight, front and center, with one leg bent at the knee, singing his heart out on the tenor. It all felt good.

It was good - very good. It can only be better next time they're in town.

B.W.

GEORGE BENSON AT SHEA'S BUFFALO

George Benson performed his Breezin' album before a packed Shea's Buffalo. The crowd was satisfied once they heard Benson sing Thie Masquerade. Benson's guitar, while excellent when he played it, was sacrificed for his voice. With crowd approval, the set was short, but it gave the Buffalo audience a chance to see Benson and native Buffalonian Ronnie Foster in action. Benson's voice is good, but more guitar would have been in order.

T.M.

PHIL WOODS - RENDEZVOUS ROOM

The Phil Woods Quartet played three nights in the Statler's Rendezvous room as part of the BJR Concert Series. The best performances were on Friday and Sunday nights, as Woods played with masterful control and melodic finesse. His experienced group of Mike Melillo, Steve Gilmore & Bill Goodwin

"JACK DANIEL'S CONTINUES AS THE PLACE TO BE IN BUFFALO, SUNDAYS AND TUESDAYS" - bjr

HEAR SOME OF BUFFALO'S FINEST JAZZMEN

SPYRO·GYRA returns in mid-september
PHIL WOODS in action

PHIL WOODS
in action

all had room to stretch out, getting into some "heavy bop."

Woods was a bit put out on Saturday due to the light attendance and blatant lack of interest in reviewing the show by the local newspapers. He’s played to full houses and received rave reviews in every other city on the tour.

We thank everyone who came and hope you enjoyed the music of this classic artist.

B.W.

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jazz radio in buffalo

wbfo 88.7 fm

Veteran WBFO announcers Babe Barlow, Ed Smith, Pres Freeland, and Paul Smith are acutely aware of the jazz heritage on WBFO which extends back to the year 1962. Today, as general manager Marvin Granger acknowledges, "WBFO has more jazz and more kinds of jazz than ever before." Ably serving its function as the original public radio station in Buffalo, more and more people are turning to WBFO for jazz.

The statement by Granger represents much more than just the simple fact that WBFO now programs over seventy (70) hours of jazz per week. It means WBFO is the largest programmer of jazz in Ohio, Pennsylvania, and New York outside of New York City. It also means WBFO moved in at precisely the correct time and now completely fills the void created by the sale of WEBR and WREZ in terms of providing jazz to the avid Buffalo audience. Buffalo has come to expect jazz at 11 pm each night (courtesy of "Jazz Nightly" with George Beck on WEBR) and this tradition now is carried forth by WBFO. The live jazz music scene continues to thrive but to maintain it, solid jazz programming on at least one station in a market the size of Buffalo is an absolute necessity. WBFO answers this need.

Direct and indirect benefits to WBFO have already been seen as a result of the 70 hours of jazz which went into effect July 1. Record companies across the country are now paying serious attention to our station and responding with vastly improved and more personalized service. In laymen's terms, this means the newest jazz releases are arriving at WBFO and jazz artists can expect their recordings to be played in Buffalo. This benefits the whole community by encouraging the artist to perform here. Record sales are a large part of any jazz musician's income and as such airplay and number of jazz hours per week are treated very seriously by record companies and musicians.

It should come as no surprise, then, that jazz celebrities are eager to appear on WBFO and have willingly accepted invi-
tations to appear for interviews on the afternoon music-magazine show, "This is Radio" (2-5 pm Mon. through Fri.). People like Gene Perla, Jack McDuff, Richard "Groove" Holmes, Spider Martin, Marian McPartland, Sonny Rollins, Phil Woods, Ryoe Kawasaki, George Benson, Bruce Johnstone, Rick Petrone, Joe Corsello, Mark Murphy and a long list of Buffalo-based musicians have done interviews since January of this year. Groove Holmes, Spider Martin and George Benson have additionally done personal endorsements for the station and expressed their desire to help us in our fund raising activities. Jazz has always been an artform filled with generosity and reciprocity.

Photo by Michael Ketter

**Jazz Benson & John Hunt at WBFO**

Jazz programming on WBFO covers a wide range of tastes and styles from New Orleans to the avant garde to the most current releases. As the station's overall schedule (including classical and folk/blues programming) has become more diversified, we find listeners tuning in for specific shows but also broadening their own horizons to listen to most of the other jazz programs as well. A complete listing of all jazz shows will be included at the end of the article.

We also take pride in our engineering staff and their ability to present live performances by jazz artists both from our well-appointed studios and from the site of the performance. During the past eight months, chief engineer Mark Fruehauf and his crew have prepared jazz groups (and folk, bluegrass and chamber groups as well) for live broadcast from our studios as part of "This is Radio" and "Prelude."

Probably the finest achievement, though, has been our series of live broadcasts from the Staller Hilton "Downtown" room. We've broadcast live performances of Milt Jackson, Dizzy Gillespie, Marian McPartland, Spider Martin, and Charlie Byrd. This series will continue during the fall/winter season with another impressive line-up of jazz stars from the downtown. (See ad for times and dates).

In addition to the "Downtown" broadcasts, we've also done live remotes from the Fillmore Room of Norton Union at the University of Buffalo. Concerts by the Buffalo Jazz Ensemble, Spyro Gyra and other Buffalo-based groups have been broadcast from this location with more planned in the future.

At this point in the development of music in Buffalo, it is probably appropriate to philosophize a bit on the role of WBFO, jazz radio in Buffalo. Elvin Jones stated, in a recent WBFO interview with Bill Wahl, that jazz needs the kind of support that public radio supplies. Elaborating on this theme and quoting Marvin Granger once again, "Jazz (and blues) are our main indigenous musical forms as a people. As public radio it's part of our purpose to explore, to cultivate and to educate. The more the American people know and feel the music that has come out of our experience as a people, the more we will under-

**wbfo•jazz programs**

**Mon.-Fri. Noon-Two "Spirits Known and Unknown"**
**Mon.-Fri. 11pm-Midnight Mon. "Modern Jazz: The first 20 Year" - Dick Judelson**
**Tues. "The Prodigal Son" - Bill Besecker**
**Wed. "Creative Extensions" - Paul Smith**
**Thurs. "In Concert" - Ed Smith**
**Fri. "The Hot and The Blue Art" - Dave Benders**

**Mon.-Fri. Midnight-3 am**
**Mon.: John Miller**
**Tues.: Bill Besecker**
**Wed.: Paul Meyer**
**Thurs.: Paul Ericson**
**Fri.: Babe Barlow**

**Saturday**
**3am-8am "Pulse" - Paul Wandel**
**8am-Noon "Freedom Flight" - Yvonne Price**
**Midnight-6am "Opus in Modern Music: Jazz by Request" - Pres Freeland**

**Sunday: Noon-two "Jazz Contours" - Bill Wahl**
**11pm-midnight "Jazz Roots" - Chuck Mancuso**
**Midnight-3am "Roots, Rhythm and Sound" - Dave Jacobs**
**3am-8am "Progressively Yours" - Michael Vaughan Wilson**

For more information about jazz programs, call Pam Reed at 831-5393 for a complimentary copy of the WBFO program guide.

**the great SONNY FORTUNE might return oct. 15-17**

(to the trolfamadore)

**WBFO 88.7FM**

**LIVE BROADCASTS - FROM THE STATLER**

**JONAH JONES 9/7**
**MILT JACKSON 9/21**
**KENNY BURRELL 10/5**

from 9pm • in stereo
ROLAND PRINCE - COLOR VISIONS - VANGUARD 79371
Roland Prince is an exceptional guitarist who never fails to add a new and colorful dimension to the music whenever he plays. He's previously been heard with Elvin Jones, Jack McDuff, James Moody & Stanley Turrentine. On this, his first, album, Prince comes forth as a leader, with four of the seven tunes his own. The material chosen is diversified and interesting, practically forcing you to listen to both sides straight through with each listening. Prince's solos consist of well placed notes with long open spaces alternating with bursts of quick single note runs and improvisations with minor chords. He sticks with a straight, clean electric guitar. Among the many talented musicians on hand are Randy Brecker, Joe Farrell, Frank Foster, Bob Cranshaw, Kenny Barron & Buster Williams. Other composers represented here are John Coltrane and Ed Bland. The two standouts are Genevieve & Red Pearl - both penned by Prince.
If you like jazz guitar, try something fresh - Roland Prince.
B.W.

KENNY BURRELL - SKY STREET - FANTASY F-9514
If my count is correct, this is Kenny Burrell's 23rd album as a leader and as one of jazz' most consistently proficient guitarists. In an age when many musicians of lesser calibre are selling themselves at the expense of their abilities, Kenny remains true to himself. The sound of Sky Street is contemporary without resorting to disco-funk leaving him plenty of room to stretch out and reveal his noted quickness of finger. Sky Street has less of the great swinging associated with Burrell's guitar but he still produces the same smooth tone and speed that goes with his name. Jerome Richardson, whose work as a sideman and member of various horn sections is well "vinylized", is heard on tenor and soprano sax and flute and contributed two of the four compositions. Kenny's most recent performance in Buffalo at the Buffalo State jazz festival last spring was proof that he's even more dynamic live than on record. I look forward with great anticipation to his upcoming stay at the Downtown room. J.H.

SONNY STITT - STOMP OFF LET'S GO - FLYING DUTCHMAN 1538
Sonny's second Flying Dutchman date presents two very different sounds. Of the four pieces, two sound like a hip, well produced jam session. They are typical jam tunes - Perdido & Duke's Place. A Latin feel takes over for the remainder, Little Suede Shoes, by Charlie Parker, and Samba De Orpheo. The basic personnel is Jon Faddis & Lew Soloff/trumpets, Frank Owens/piano, Bucky Pizzarelli/guitar, Richard Davis/bass and Louis Bellson/drums. Percussionists are added for the Latin tunes.
Stitt, heard on alto and tenor, sounds great, and has come up with another super record. Check out those screaming trumpets on Little Suede Shoes. B.W.

GRANT GREEN - MAIN ATTRACTION - KUDU 29
It's been four years since Grant Green's last record. Though most of his later recordings have been commercial, the music has generally been good. Unfortunately, all we have here is boring, plastic funk with some occasional, short guitar solos from Green and more uninspired flute work from Hubert Laws. This might be alright to dance to or talk over, but it's tough to listen to. B.W.
DAVID SANBORN - WARNER BROS. 2957

As disco/funk albums go, Sanborn’s first album was one of the best. His second is better.

Perhaps the reason he does it better than his thousands of competitors is that he feels the music rather than playing mindless riffs. He makes good use of such talented sidemen as bassist Herb Bushler, and allows them solo space. The voices are only used on a few tunes, but effectively only on one. Another, 7th Ave. is simply a driving, well organized, well played funk tune.

The result is an album that’s mostly commercial funk yes, but probably too good to pass as disco. Good party music. B.W.

THAD JONES/MEL LEWIS AND MANUEL DeSICA AND THE JAZZ ORCHESTRA - PAUSA PR 7012

We have here the debut of the Italian arranger, composer and sometimes vocalist Manuel DeSica, leading one of the best big bands anywhere, that of Thad Jones and Mel Lewis. The credentials of Thad and Mel’s band are unquestionable (#1 in the Downbeat’s most recent critics poll) and the personnel contained on this LP make it a must for big band fans. DeSica seems able to bring out the best of musicians like Pepper Adams, Billy Harper, Ron Bridgewater, Roland Hanna, Jon Faddis and many others with inspired composing and intelligent arranging. This is an album recorded in 1973-74 of Thad and Mel with a different but enjoyable Italian twist. J.H.

LAURINDO ALMEIDA - LATIN GUITAR - DOBRE 1000

Some people are probably aware of this incredible Latin guitarist through his collaboration with the M.J.O., titled (oddly enough) Collaboration, on Atlantic. This trio record places him in the forefront on a splendid set of twelve tunes. Pianist Mike Lang and percussionist Chuck Flores are Almeida’s partners for the informal sounding session, all performed on acoustic guitar. Side one is Latin jazz; side two leans towards classical, with all the compositions on that side by Brazilian composer Radames Gnattali. Very light and very tasty. B.W.

GEORGE BENSON - GOOD KING BAD - CTI 6062

Guitarist Benson releases this album while he has the hottest selling album in the country. This disc contains material recorded pre-Warner Bros. and has the usual CTI production with innumerable performers making a contribution eg Ronnie Foster, Steve Gadd, Eric Gale, Mike Brecker, Steve Friedman, Joe Farel, David Sanborn, etc. The theme of the album is a tribute to author-arranger David Matthews. Benson really demonstrates his R & B background and tunes are basically pop. A fine production, however none of the players are given room to move including Benson. I hope this, plus Breezin’, aren’t what Benson is limiting himself to, for although his talent shows through he sure doesn’t require the heavy arrangements.

FITZGERALD & PASS - AGAIN - PABLO 2310-772

This is the second volume of duo music from Ella Fitzgerald & Joe Pass. The fourteen tunes are intimate, first rate performances. Pass, heard on acoustic guitar, is sensitive and very much an equal partner. Especially recommended to Ella’s fans. I just wish the pressing was quieter. B.W.

AZAR LAWRENCE - PEOPLE MOVING - PRESTIGE 1099

People Moving is Azar’s third record as a leader. It is also the least interesting. Lawrence seems to be heading in the direction of commercial success - either he needs the money or just doesn’t care. There is some fairly decent jazz here, but Harvey Mason’s funky drums or voices often disrupt the proceedings. If you like Azar, check out his best disc - Bridge into the New Age. If you dig funk w/voices, this one ain’t bad. B.W.
Freddie Hubbard - Echoes of Blue - Atlantic 1867
This is nothing more than a sampler of Hubbard cuts from two of his Atlantic albums, recorded in the late sixties. In fact, all but one tune were included in a similar package The Art of Freddie Hubbard. It's good Hubbard, although I don't know why they chose these tunes again. However, if money is tight (and when isn't it these days) records such as this is a two of his Atlantic albums, recorded in the late sixties. I know why they chose these tunes again. However, if money is a good way to build a compact but chronologically complete collection.

Gerry Mulligan Meets Enrico Intra - Pausa 7010
Aside from the Mulligan/Chet Baker reunion concert (CTI 6054, 6055), this is the only new Mulligan in several years. Unlike his previous records, this is not an album of swinging baritone. Recorded in Oct. 1975, while he was living in Italy, this is a melodic, often graceful set of music. Enrico Intra composed all but one tune and plays piano. The remaining instrumentation is saxes and flute, bassoon, guitar, bass and drums. All the musicians are Italian. Two of Intra's tunes are mild, floating ballads, seemingly tailor-made for Mulligan's singing baritone. Gerry's Rio One, a bossa nova, finds the leader in full swing over a thick bed of percussion. He debuts on soprano briefly in closing.

All of side one is occupied by Nuova Civita, a suite-like tune of many moods bridging jazz, classical and rock music. Although it threatens to at times, it doesn't lose your attention.
I'd venture to say that this album won't cause Mulligan to shed any of his older fans, and it should win him some new ones.

Jan Garbarek/Bobo Stenson Quartet - Dansere - ECM 1-1075
Keith Jarrett opened his Carnegie Hall Newport Jazz Festival concert this June 28 by introducing the first United States appearance ever by Jan Garbarek. This gifted young saxophonist has established a quietly powerful style of playing on numerous ECM recordings both as a leader and sideman, in the process moving himself ever closer to the top of his profession. Bobo Stenson's serious piano complements Garbarek's sax in a way that is controlled yet free enough to move easily through six original Garbarek compositions on Dansere. Bassist Palle Danielsson another frequent ECM recording artist and Jon Christensen/drums round out this well-balanced quartet, each of whom were on Garbarek's earlier ECM recording entitled Belonging. Dansere is a step further in the evolution of the Garbarek/Stenson Quartet, another sterling pressing, and more reason why Garbarek's first United States appearance will most assuredly lead to many more.

J.H.

Freddie Hubbard - Windjammer - Columbia 34166
It seems that Freddie Hubbard has gone down the tubes; at least as far as jazz is concerned. Windjammer has very little to offer. Only the title track and Neo Terra offer any kind of serious music. Unfortunately, they are the two shortest tunes on the album. For the most, he's chosen studio musicians rather than his working group to make slick, funky, repetitious music, complete with a vocal chorus and the disco drums of Steve Gadd. Freddie's licks are also beginning to become redundant.

B.W.

Pat Metheny - Bright Size Life - ECM 1-1043
Gary Burton writes the liner notes on this album explaining the enthusiasm of the young (21 yrs.) guitarist Pat Metheny who adds an electric 12-string guitar to his quartet. Now Metheny releases his first album picking superb musicians to form his trio. Jaco Pastorius on bass and Bob Moses on drums compliment Metheny's floating rhythmic 12-string naturally. The album provides excellent listening for even when the tune is fast there is a sensation of relaxation, eg Unquity Road. Each cut displays Metheny's talent, but it is actually the trio that shines through. The title track gives insight into what follows, and each cut allows one to get more involved. A fine release and the recording quality (originally released as an import) is excellent.

T.M.

Ray Brown's Bag - Concord CJ 19
Bassist Ray Brown is one of the most worked and recorded musicians in all of jazz. Therefore a recording in his own name is a rare treat.

Brown uses two different groups on Bag. The three quartet tunes are with John Collins - guitar, Dave Grusin - keyboards and Jimmie Smith - drums. The remaining four cuts have Blue Mitchell & Richie Kamuca up front, with Art Hillery and John Gruen on piano and drums.
The "Bag" is a mixed one, with Ray covering many styles of jazz. A high point is A Time For Love, with Brown soloing over Grusin's synthesizer textures. Over all, this is a tight, well recorded album offering the work of a super bassist.

B.W.

Cecil Payne - Bird Gets the Worm - Muse MR 5061
Muse is one of the few remaining record labels that will usually not tamper with the desired sound of the artist. Case in point is Bird Gets the Worm by baritone saxophonist and flautist Cecil Payne, recorded in February of this year. Payne has opted to remain with the bebop sound he was a part of in a band led by Dizzy Gillespie instead of synthesizing and electrifying his music as in currently in vogue. It might be observed here that Payne has lost some of the crisp intonation of his bebop days. The use of Payne's time associate Duke Jordan on piano and Buster Williams, who is a noteworthy bassist as well as a leader in his own right, was no accident.
Bird Gets the Worm vibrates with the authentic swinging Payne apparently was trying to create.

J.H.
JAN HAMMER GROUP - OH YEAR? - NEMPEROR RECORDS
NE 437

The winner of Downbeat magazine critic’s poll on synthesizer, Jan Hammer offers another release that follows his superb The First Seven Days. Unfortunately this new album bears little resemblance to the latter. Steven Kindler, who was the only other player besides Hammer on the last album, plays violin, and quite well. Tony Smith plays drums and Fernando Saunders adds bass. The outcome, though Hammer’s synthesizer work is up to its usual high standard, is rather poor. The majority of the tunes sink into funk-rock with vocals included. Evolove is an exception however, with some high powered soloing by Kindler and Hammer -- but this one cut doesn’t make an album. Hammer’s Red and Orange is also recorded, but the version played by Abercrombie, Hammer and Dejohnette on Abercrombie’s album Timeless is better. T.M.

ART BLAKEY - BACKGAMMON - ROULETTE 5003

Recorded in March of this year, the latest side from Art Blakey’s jazz messengers leaves me with mixed feelings. Some of the tunes, such as Third World Blues and Uranus sound fresh and stimulating. However, at times the band doesn’t appear to be putting a lot of effort into the music. Saxophonist David Schnitter is a good, powerful player; but on Whisper Not he carries his Dexter Gordon influence too far with direct quotes from Dexter’s horn. Blues March is recorded for the up-teenth time and lacks interest. Namfulay is an interesting drums/vocal/bass African tune reminiscent of his ’60’s Afro-drum ensemble work. Albert Dailey, Bill Hardman & Chin Suzuki round out the group. B.W.

THE VERVE TWOFERS

Heading the list of four new twofer sets from the Verve label is BILL EVANS/TRIO, DUO (V 2509). Record one is a re-issue of Trio ’64, with Gary Peacock and Paul Motian. Its good Evans, although none of his own tunes are included. What really adds to the attractiveness of this set is that the second record is Intermodulation - the great Evans - Jim Hall duo session of 1966. All in all, this is a very worthwhile investment, with some out of the ordinary Evans music.

Evans is back on STAN GETZ - THE CHICK COREA/BILL EVANS SESSIONS (V 2510). One disc was formerly titled Sweet Rain, rec. in 1967. Getz is joined by Chick Corea, Ron Carter & Grady Tate. The program features two Corea tunes - Litha & Windows. Corea is heavily featured, although it’s clearly Getz’ date. The other record is a previously unreleased session with Bill Evans, Ron Carter & Elvin Jones on one side; Evans, Richard Davis & Jones on the other. Meetings such as these are a rare occurrence (although Evans and Jones happily got together this year at Newport) and should be heard. Evan’s Funkallero is among the six tunes. Highly recommended.

GEORGE GERSHWIN: PORGY & BESS (2507) by ELLA FITZGERALD and LOUIS ARMSTRONG was done back in 1957, and is a classic performance and little more need be said. Aside from that, it sure beats the Mel Torme/ Francis Faye version! It makes more sense as well.

THE NORMAN GRANZ JAM SESSION (2508) is a live concert organized in 1952 featuring some of the greatest jazzmen of all time. Three sides contain one long jam tune each, while the remaining one has ten ballads in medley form, showcasing each of the ten featured performers. They are: Barney Kessel, Charlie Parker, Ben Webster, Johnny Hodges, Oscar Peterson, Ray Brown, Flip Phillips, Charlie Shavers and Benny Carter. The drummer is J.C. Heard and the music is as good as the lineup. B.W.

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Zoot Sims: Soprano Sax
Ray Bryant: Piano
Grady Tate: Bass
George Mays: Drums

"Feelings"
Milt Jackson and Strings

Zoot Sims: Soprano Sax
Ray Bryant: Piano
Grady Tate: Bass
George Mays: Drums

Pablo

"What It's All About"
Roy Eldridge
Booker Little
Maxie Moore
Shorey Sharpe
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The Big 3
Milt Jackson: Saxes
Joe Pass: Guitars
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RCA Images
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LP's

LYNNE LISTER SMITH
& The Cosmic Echoes
Reflections Of A Golden Dream

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Boulevard, Seneca & Main Place Malls
3 FROM ENJA

We just received three records from the ENJA label. They've been out for a few months, so you may have run across them in the bins.

LIVE AT THE FESTIVAL (2030) features tunes from four groups, recorded in Yugoslavia in '70, '72 & '73. Bill Evans does a 15 minute version of Miles Davis' Nards with Eddie Gomez and Tony Oxley - its hot. A sweet duo treatment of Round Midnight from Swedish vocalist Karin Krog and bassist Arild Andersen. The Archie Shepp quintet run through the straight ahead Sonny's Back. Lastly, a lengthy modal tune, "Creators," comes from the Bobby Hutcherson/Harold Land quintet featuring the fine drumming of Joe Chambers. A good "various" album with four interesting cuts.

FATHER TIME (2056) comes from bassist Frank Tusa. He's heard with his fellow members of Lookout Farm - David Liebman, Bedal Roy, Richard Beirach & Jeff Williams. All six tunes are Tusa's, performed in duo through quintet formats. The sound is more of a "live" sound than Farm's ECM & Horizon discs, & Liebman blows with fire on two cuts. This one reminds me of David's Japanese records and his efforts w/"Open Sky," accompanied with one of Da·vid's Japanese records and his efforts w/"Open Sky," music. Check out Doin' It - Liebman's in his glory.

Bobby Jones gives us a straightforward trio set titled HILL COUNTRY SUITE (2046). Accompanied by George Mraz/bass & Freddie Waits/drums, the former Mingus tenor sax/clarinet glides through four originals. The trio plays well but lacks spark. Perhaps they'd do better "live"? American ENJA pressings have improved, but not enough. If you get a bad one - don't be afraid to return it. B.W.

MICHAEL MANTLER/CARLA BLEY - 13/3/4 (WATT 3)

What Michael Mantler and Carla Bley have continually proven with each of their own unique musical approaches is that two people can come from the same social and artistic environment of the past 10 years or more (they've been living together for that long) to produce two quite different musical philosophies which are echoed in all of their writing. The pressures of their maintaining a creative level with their own music while overseeing both the financial and artistic affairs of the JCOA/NMDS would most certainly have an effect on any musicians' philosophic outlook. These pressures should provoke similar results, yet the latest music offered by each using the same basic medium (piano/orchestra) is still startlingly different. Bley sets up a traditionalist motif on the piano in 3/4 and embellishes it quite untraditionalistically with a small orchestra. The music is beautiful and at times blatantly feminine. It soothes and makes one content. It is the music of sweet dreams. Mantler, the other hand, employs two orchestras, one which maintains an Eastern-like drone while the other attacks - Godzilla like - from the extremes of the frequency range, to create a music both troubled and searching. It conjures nightmares. If there is ever to be an album meant to prove that the sexes are equally endowed in artistic ability but quite different in their approach, this is it. B.B.

HAMPTON HAWES - THE CHALLENGE - RCA JPL1-1508

Hampton Hawes' life is a story of rising above personal tragedy into a sense of crumpling beneath its weight. The Challenge is in no small measure another victory for Hawes; a solo piano album of extreme skill, taste and listenability. Hamp first caught my attention on an album where he performed on the electric piano live at Montreux. His most recently released material, however, has been primarily acoustic and reveals, as only the acoustic can, great inner reserves of piano technique that come through, whether accompanied or unaccompanied. His left hand is especially strong and provides a great base of support for the graceful right hand lines. Solo piano albums are frequently pompous and boring. The Challenge is neither, and shows Hawes to possess dexterity in many styles from neo-Baroque to ragtime and swing. J.H.

FRANK STRAZZERI - AFTER THE RAIN - CATALYST 7607

Frank Strazzeri is no slouch, either as a pianist or as a recording artist. This is his fourth record as a leader since 1970 (previously on Contemporary & Glendale) and is another good effort.

His sound here is more contemporary, and he's added moog and string synthesizers to his acoustic and electric pianos. Most notable among the members of the sextet are Sam Most - tenor sax and flute, Bobby Shew - trumpet and Don Alias - congas. Frank's son, drummer Steve, is steady but over plays on the funky tunes.

In all, not as good as Frank's earlier Taurus, but a worthwhile consideration for his followers who don't mind some added funk. Should be played loud.

B.W.

BIRTHRIGHT - BREATHE 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 rave reviews in the JAZZ Coda, and nationwide airplay. Their second effort is even better.

Joe Ford (now with McCoy Tyner), Paul Gresham & Nasara Abady 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. Guitarist Greg Millar, pianist Tom Schuman and bassist Jerry Eastman are all skilled, highly creative musicians, performing 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. It is polished, melodic, fresh and completely original. I might add - its very well recorded and the pressings are clean.

Check the local stores, or send $6 to Birthright, P.O. Box 514, Buffalo, N.Y. 14240. Tell your friends - Birthright deserves attention.

B.W.

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will Sonny Fortune be back in mid-october?
SONNY STITT - STARDUST - ROULETTE 5002
For some strange reason, Roulette records has chosen to re-release the Stardust album. It's no better the second time around. It is a '67 recording of Stitt on varitone with a 13 piece band. The arrangements are weak and the 12 short tunes offer very little to excite even the casual listener. There's much, much better Stitt available.
B.W.

DEXTER GORDON & JOHN COLTRANE - BETHLEHEM
The first of two Bethlehem re-issues released last month is DEXTER GORDON - The Bethlehem Years (BCD-6008). Dexter never fails to sound good, as he does on this 1955 recording with Kenny Drew, Leroy Vinnegar & Larry Marable. The recording is clear and crisp - a must to capture Gordon's deep, hard tone. This album was originally issued as Daddy Plays the Horn - a Gordon tune done here in a nine minute version. Also - there's Bird's Confirmation.

Dexter Gordon was a major influence on JOHN COLTRANE.
Turning Point (BCP-6024) was done in 1957, with material from two different sessions. Here's the breakdown. Two tracks w/the Art Blakey big band, two quintet tracks from the Blakey band - with Coltrane & Donald Byrd up front, and three septet numbers from a different session w/Byrd, Frank Rehak, Al Cohn on baritone. That should be listed on the jacket, but it's buried in the liner notes. Good Trane in a mixed bag production.

GARY BURTON QUINTET - DREAMS SO REAL - ECM 1072
Since Burian's move from Atlantic to ECM, he has put out seven albums - each a bit different - each a masterful work. The music of pianist/composer Carla Bley is the feature here - all six tunes are hers. Bley is one of today's finest composers, noted for works ranging from near avant garde to moving passionate melodies to straight rockers. All are played with sensitive execution by Burton, Mick Goodrick, Pat Methany, Steve Swallow & Bob Moses - Gary's quartet of about two years now. Perhaps not Burton's most universally appealing ECM release, but an excellent record by any standard. And - a fitting tribute to Ms. Bley, which she well deserves.

YUSEF LATEEF - THE DOCTOR IS IN...AND OUT - ATLANTIC 1685
Lateef's previous few Atlantic releases have had virtually little to offer. Even the live 2-record set was below par. His newest offers some interesting music - such as his floating oboe work on Hellbound. Over all, it's a lighthearted, often very humorous record that fits its title well. Its funky throughout, but most of the funk has some guts. If you've liked Lateef's work right along, you'll love this record. If you gave up on him, I'd suggest you try to hear this before you buy it.

DEXTER GORDON

JACK REILLY - TRIBUTES - CAROUSEL CLP 1002
Tributes is a low key solo piano outing for a virtually undiscovered talent, Jack Reilly. Embodied in his style are the influences of George Shearing and George and Ira Gershwin; swinging jazz as well as ragtime, classical and pop flavors. His right hand is not terribly dexterous or flashy but the overall effect is well-conceived. All but one of the ten compositions are Reilly originals dedicated to some of his favorite composers like Ben Webster, Coltrane, Zoot Sims, Lee Konitz and the Gershwins. He does a stirring rendition of Someone to Watch Over Me with a hat tip to Gershwin. The placement of Mics and recording techniques leave something to be desired for a studio album (it sounds more live than it should) but his feeling and skill for the piano come through.

JOHN COLTRANE

J.H.
Fantasy Records, originators of the jazz "twofers", has gone nuts this month. Their new release consists of no less than twelve twofers of long unavailable material.

Now - to begin.

PRESTIGE

From MILES DAVIS comes GREEN HAZE (P-24064), dating back to 1955. Two sessions are offered, each of which includes Red Garland/piano and Philly Joe Jones /drums. Session one is a quartet setting with bassist Oscar Pettiford originally issued as The Musings of Miles (Prestige 7007). The second record finds Oscar replaced by Paul Chambers with the addition of John Coltrane, originally titled Miles (P-7014). This package simply contains two excellent Miles Davis recordings with superb sound quality.

Tenor man HANK MOBLEY is heard on MESSAGES (P-24063). His co-workers here are trumpeters Donald Byrd and Kenny Dorham, pianists Barry Harris and Walter Bishop with the addition of John Coltrane, originally titled Miles (P-7014). This package simply contains two excellent Miles Davis recordings with superb sound quality.

Tenor man HANK MOBLEY is heard on MESSAGES (P-24063). His co-workers here are trumpeters Donald Byrd and Kenny Dorham, pianists Barry Harris and Walter Bishop with the addition of John Coltrane, originally titled Miles (P-7014). This package simply contains two excellent Miles Davis recordings with superb sound quality.

Tenor man HANK MOBLEY is heard on MESSAGES (P-24063). His co-workers here are trumpeters Donald Byrd and Kenny Dorham, pianists Barry Harris and Walter Bishop with the addition of John Coltrane, originally titled Miles (P-7014). This package simply contains two excellent Miles Davis recordings with superb sound quality.

One of the finest records in this release comes from pianist MAL WALDRON. ONE AND TWO offers the pianist in three sessions, Circa’ 1956-7, with such notables as Idrees Sulieman, Gigi Gryce, Bill Hardman, Jackie McLean, John Coltrane & Sahib Shihab. Coltrane is heard only on record one. The most noteworthy music comes in the form of ballads, such as Yesterdays and the especially intriguing Waldron treatment of Billie Holiday’s Don’t Explain. Waldron was Billie’s accompanist for almost three years (’57–’59) and is also well known for his work with Eric Dolphy and Booker Little. Originally Mal 1 (7090) and Mal 2 (7111).

EARLY BONES (24067) is a kind of Prestige trombone anthology. Five sessions are included with tunes featuring trombonists J.J. Johnson, Kai Winding, Bennie Green and J.J. & Kai together. Among the rosters of musicians are Sonny Rollins, John Lewis, Brew Moore, Chas. Rouse, & Gerry Mulligan. Recorded from ’49–’55, this music was previously on various Prestige and New Jazz 10” LP’s and 78’.

PHIL WOODS is certainly a deserving candidate for reissues, and he gets one titled ALTOLOGY (P-24065). Both sessions find Phil joined by another alto player—Gene Quill and they both blow their tails off. Record one contains four long jams (three inked by Woods) while the second has eight shorter tunes – six Woods originals, and one each from Miles & Sonny Rollins. Previously Pairing Off (7046) and Phil & Quill (7115), these classic ’56 & ’57 meetings are hot. The Davis & Rollins tunes are from Bird Feathers (New Jazz 8204).

HOUSE OF BYRD (P-24066) comes from trumpeter DONALD BYRD. The first disc is a re-issue of Two Trumpets (P-7062) – a sextet date with Art Farmer & Jackie McLean. The second is a quintet co-led by Phil Woods who wrote four of the six tunes, formerly The Young Bloods (P-7080). The year was 1956. Good music, Woods is brilliant.

MILESTONE

Heading off the six from the Milestone label is one from THELONIOUS MONK, IN PERSON (M-47033) a re-packaging of two of Monks Riverside albums. The first is the classic...
and much in demand Orchestra at Town Hall (Riv. 300). This live 1959 performance places Monk at the helm of a 10 piece band with people such as Donald Byrd, Phil Woods, Chad, Rouse & Pepper Adams - each of whom deliver excellent solo work. A previously unissued "Encore" version of Little Rootie Tootie is included for an added treat. Record two is a sextet date recorded live at the Blackhawk (Riv. 323) in 1960. The lineup is Joe Gordon/trumpet, Chas. Rouse & Harold Land/tenor sax, John Ore/bass and Billy Higgins/drums. While not the mastery of Town Hall, its good Monk. This set is a must for all Monk fans.

Two BILL EVANS albums are available again on SPRING LEAVES (M-47034). Recorded in 1959 & 1961, this is the legendary trio of Evans, Scott LaFaro & Paul Motian. Any record by this trio is good music, so if you're into Evans by this trio is good music, so if you're into Evans...LEAVES (M-47034). The lineup is Joe Gordon/trumpet, Chad, Rouse & Harold Land/tenor sax, John Ore/bass and Billy Higgins/drums. While not the mastery of Town Hall, its good Monk. This set is a must for all Monk fans.

One of the best known and most recorded tenor teams is JOHNNY GRIFFIN and EDDIE "LOCKJAW" DAVIS. A sampling of five of their Riverside albums is titled THE TOUGHEST TENORS (M-47035) and is a good investment. This is gutsy, funky, soulful, bluesy and straight ahead hard blowing all in one. Ben Riley is on drums throughout with pianists Junior Mance, Horace Parlan & Lloyd Mayers, and bassists Larry Gales & Buddy Catlett. Griffin & Davis recently cut a side for German BASF which is just as delightful as these 1960-62 sides.

A taste of five more Riverside discs is issued for trumpeter KENNY DORHAM under the title of BUT BEAUTIFUL (M-47036). Dorham, who recently passed away, was a true great of jazz trumpet; and beautiful yes, among many other descriptions of praise. The years '57, '58 & '59 are represented, with Dorham assisted by such greats as Sonny Rolins, Abbey Lincoln, Cannonball & Curtis Fuller. Luckily, the two best sessions are the most heavily featured.

SKINS (M-47038) comes from MONGO SANTAMARIA. Recorded in '62 & '64 and originally issued as Riv. 3530 & 423, this music is very heavily Latin oriented. Its a bit too much for me. Included are Hubert Laws & Chick Corea. The last is from Elmo Hope, which I've not received. Thus - no comment.

Whew!

*Bass twofer - a two record set of reissued or never released material with lengthy, authoritative liner notes, photos, discographical details, and usually sold at a special 7.98 list price.

SONNY STITT & RED HOLLOWAY - FORECAST - CATALYST 7606

Here's some hip be-bop for you. Sonny Stitt, who needs no introduction, is paired with Red Holloway - an alto and tenor player who's led his own groups for years, as well as doing stints with such other leaders as Ben Webster, Lionel Hampton, Gene Wright & Jack McDuff. Stitt, heard only on tenor, sounds moregruffly than usual. In fact, his work on I'M GETTING Sentimental Over You sounds startlingly similar to the work of his late friend & partner Gene Ammons. The rhythm section of Art Hillery, Larry Gales & Clarence Johnston just grooves along, right on time, leaving nearly all the solo spots for the saxophonists. They use it well.

This certainly isn't up to the calibre of the Stitt/Ammons sessions, but it is good be-bop from two hornmen who feel each other and act accordingly. In all its a good record and worth looking into.

MIKE ARENA PRESENTS LITTLE BIG BAND - LUANA LA 1020

A variety of styles and moods, each executed in a tasteful and pleasing manner can be found within this LP. Mike Arena, according to Harry Abraham's liner notes, has been leading assorted big and not-so-big bands for several years in the Rochester area. There are times when this album swings, time when it's reflective and times even for a Latin tune. Mambo Niente, the opener on side one. Little Big Band is both contemporary sounding and able to emulate and do justice to older styles like Basie and Ellington. Soloing by tenor and soprano sax and flute man Joe Romano, another Rochester jazz man, is bold and skillful and he occupies more solo time than any other member including Mike Arena, a tenor saxophonist himself. A balanced album of big band material, well-recorded, will pressed all the more impressive when you consider its on an independent label.

RICHARD KAMUCA 1976 - JAZZZ RECORDS 104

Kamuca is a tenor saxophonist with the Merv Griffin band who has worked with Woody Herman, Al Cohn & Stan Kenton, to name a few. Here the L.A.-based musician delivers a delightfully swinging quartet set and proves himself a very capable leader and soloist. Guitarist Mundell Lowe compliments Kamuca well, and is especially strong on chording. The overall sound portrays a band that is fluid, light to swing and is very much aware of the beat.

ZOOT, ELDREDGE & BENNY CARTER ON PABLO

Norman Granz' Pablo records has released three more records from as many jazz mainstays. All three are in true Pablo condition - pure acoustic jazz with an informal, good feel.

ZOOT SIMS records an entire album on soprano saxophone, cleverly titled SOPRANO SAX (2310-770). Backed by Ray Bryant, Geo. Mraz & Grady Tate, Sims swings throughout. His soprano sounds more like a clarinet than most other players, but Zoot started on clarinet and may prefer that sound.

Trumpeter ROY ELDREDGE comes up with WHAT IT'S ALL ABOUT (2310-766). He's got some great soloists here in Norris Turney, Bud Johnson & Milt Jackson (side 2); and, of course, himself. The menu is ballads, blues, bop and Bossa Nova and its served up right. Turney & Johnson (saxes) deserve special mention.

BENNY CARTER, the great altoist who has influenced Cannonball Adderley & countless others, is in good form on THE KING (2310-768). The set is split between ballads and up-tempo, with a blues at the end. Among his partners are Milt Jackson, Joe Pass & Tommy Flanagan. Though never exciting, it is well performed music with some soul - always a good ingredient. Carter has been under-recorded of late, and I trust Pablo will remedy that.

JOE TURNER WITH MILT JACKSON - ROY ELDREDGE - NOBODY IN MIND - PABLO 2310-760

A new Joe Turner album is an event that should please both jazz and blues fans. Joe is one of the few singers that can straddle both worlds with ease. As a blues singer he is a standard to compare others with and one that can lay back with a jazz group without losing the conviction in his singing. From blues standards such as "How Long, How Long Blues" to his own "Nobody in Mind" Joe signs with guts and substance. With the exception of a rather stiff bassist and drummer he receives fine support. Jackson and Eldridge play with taste and wit, showing their own links to the blues tradition. Pee Wee Crayton and J.D. Nicholson show the ability to lay back in their playing characteristics of West Coast blues artists. Crayton's playing, reminiscent of the late T-Bone Walker, hopefully will make a lot of people aware of one of the finest blues guitarists around. Definitely after hours music.

B.W.
By the time you read this B.B. King will have been at Melody Fair, and James Cotton and Muddy Waters will have been at the Outside Inn in Angola so that August was a pretty good month for Buffalo as far as bringing in blues from out of town. Bobby Bland will be at Kleinhans September 13 and you should check him out even though I find his latest recording with B.B. King Together Again...Live (ABC Impulse ASD-9317) somewhat of a disappointment. There are good moments, but the music lacks focus and sometimes drags, especially on 'Feel So Bad.' One other complaint is B.B.'s guitar work which I haven't really liked since the late 60s when his playing became choppy. These two are among the major blues artists of today but I would suggest you seek out their earlier recordings if you don't have them. It is nice, though, that this is a straight blues set, with no 'disco' touches.

Mr. Blues is a new small label and its initial release by Good Rockin' Charles Edwards (MB 7601) is a fine one. Marred by somewhat sloppy backing, Charles is a fine relaxed singer and harp player who turns in a set of convincing performances. The songs include a couple of originals as well as songs from Little Walter, Jimmy Rogers and both Sonny Boy Williamson.

I will, from time to time, survey the releases of small labels that have been out for awhile, but may not be familiar to you. Trix is one of those labels and have issued a number of fine albums with a country blues orientation. Front and Center (3301) by Eddie Kirkland, one time sideman with John Lee Hooker (and Otis Redding) displays his country blues talents. "Eddie's Boogie Chillen is a fine reworking of John Lee's classic and "Jerdine" features chilling bottleneck. Frank Edwards is an eccentric guitarist whose Done Some Travelin' (3303) includes a stunningly original "When the Saints Go Marching In" taken at a very slow tempo with bottleneck accompaniment.

Robert Jr. Lockwood's Contrasts (3307) show him in a country blues setting as well as with his own jazz-oriented group with Maurice Reedus on tenor. The dominant influence on his country sides are his stepfather Robert Johnson. The band sides range from the mellow "Forever on My Mind" to the boppish instrumental "Majors, Minors & Ninths."

Finally for those interested in reading about the blues I recommend Living Blues. It contains articles, news, interviews (the latest issue has a great one with Charles Brown) and an extensive review section. Subscriptions, which cost $4.00 for 6 issues, should be sent to Living Blues Publications, 2615 N. Wilton Ave., Chicago, Ill. 60614. Locally the Record Runner will be carrying current issues.

what's happening

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**Mother Necessity Jazz Workshop**

14 Queen Street, E. from 9 p.m. to 1 a.m.

Toronto Telephone: (416) 368-0971

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