One of the world renowned masters of jazz guitar will bring his quartet to the Statler this month. Kenny Burrell will be in residence at the Downtown Room from Oct. 5 through 17.

As a child in Detroit, Michigan, Kenny remembers "being surrounded with music and love. I came from a very loving family where everyone played an instrument and tried to sing." He first studied piano with little enthusiasm but got excited about the guitar when he was 12. Encouraged and coached by his older brother Billy, an accomplished guitarist, Kenny played both bass and guitar in the high school dance band led by Louis Cabrerra. His hometown still claims him. "Native son Burrell has always been mentioned in tones of adulation around Detroit," boasts Bob Carr in the Detroit News, "and now it seems to be nationally unanimous that Kenny is our guitar laureate."

A Bachelor of Arts degree in composition and theory from
Wayne State, classical guitar study with the eminent Joe Fava, and playing in local Detroit bands and groups of his own readied Kenny for his first road tour immediately after graduation—as a member of the Oscar Peterson Trio. Subsequently, he has recorded and played with Tony Bennett, Nat Cole, Sammy Davis, Jr., Aretha Franklin, Ray Charles, Lena Horne, Sylvia Sims, Benny Goodman, John Coltrane, Stan Getz, Dizzy Gillespie, Duke Ellington, Sonny Rollins, Freddie Hubbard, Ron Carter, and many other major artists.

Burrell has dozens of his own albums still available in the catalogue. His most recent efforts have been on Fantasy records, as well as "two-fers" on Prestige.

This is an event to catch. He was a hit at the Buff State Jazz Fest a couple of years back, and I'm sure he will be this time around as well.

Kenny Burrell on Fantasy:
F-9514 -- Sky Street
F-9458 -- Up the Street, 'Round the Corner, Down the Block
F-9427 -- 'Round Midnight
F-9417 -- Both Fee on the Ground

On Prestige:
P-24059 -- Kenny Burrell/John Coltrane
P-24025 -- All Day Long & All Night Long
P-7578 -- Out of This World
P-7532 -- Kenny Burrell Quintet
P-7448 -- Best of Kenny Burrell
P-7347 -- Crash
P-7308 -- Blue Moods

JAZZ SEMINARS -- w/Michael Kleniec on Saturdays, from 4-6 pm. $15 per series (4 sessions) starting Oct. 2 (3:30 registration) at the Bonnie Sandison Dance Studio, 111 Queen St., East, Toronto. Tel. 362-6784 studio or 961-8474 residence.

Session 1: the Blues; Session 2: Afro-Latin Jazz; Session 3: Modal Jazz; Session 4: Avant Garde Jazz.

PHIL DiRe MOVES WEST
Musical director of the Buffalo Jazz Ensemble and director of the AJP has moved to California. On the coast, he plans to team up with another Buffalo saxophonist Don Menza, and form a California Jazz Ensemble.

Noted pianist Al Tinney is now musical director of the BJE. A better choice could not have been made. We wish Phil the best of luck with his new endeavors.

STATLER RE-ACTIVATES JAM SESSIONS
The Statler's Monday night open jam sessions, which were so popular earlier this year, have been started up again. Various local bands are featured as a nucleus, and all musicians are invited to drop down and sit in. Piano and drums are provided, but others should bring their own instruments.

Among the groups to perform in recent months are Mujahid (led by Sabu), Birthright, New Wave and E.R. There's no minimum and free cheese and crackers are served.

GERRY NIEWOOD AT TRALFAMADORE
The former Chuck Mangione reedman, Gerry Niewood, played to a full house on each night of his 3 day engagement at the Tralfamadore Cafe. His quartet consisted of excellent young musicians David Samuels/vibes, Jeff Berlin/bass and Ron Davis/drums. The music touched on everything from melodic ballads to energized pieces such as Jan Hammer's Thorn Of a White Rose. I figured this band would be good, but they turned out to be better than my expectations. The audience reacted favorably each night, and it seems that everyone loved Berlin's basswork. I find him better than the advertised bassist Rick Laird, and Berlin had only been with Niewood for three days.

B.W.
MILT JACKSON - DOWNTOWN
Milt Jackson returned to the Statler's Downtown Room for two weeks on October 21.

Bags played better than I had ever heard him previously, either at the Statler or Bourbon Street. As good as he was, he had problems with his drummer (whom I presume he'd never met) and the bassist was steady, but rather bland. Pianist Carol Britto was in god form as she & Bags made the night a success, despite the boisterous, unattentive portion of the audience which kept drawing a shhh from the many who were there to hear music.

Knowing Jackson, I'm sure he resolved all difficulties by the first weekend. He'll be there through October 3, followed by Kenny Burrell.

B.W.

LOUIS ARMSTRONG FEATURED
Throughout the month of October, THE HOT AND BLUE ART, Fridays at 11 pm on WBFO (88.7 FM), will feature recordings by the internationally known archetype of jazz musicians Louis Armstrong.

Producer David Benders announced the special series, saying, "Louis Armstrong had to come before Charlie Parker and John Coltrane and some of the other people that younger folks today relate to better than Armstrong. He played things on the trumpet that people couldn't play before him."

The radio series will focus primarily on early recordings from the 1920s and '30s, and vocal duets with Ella Fitzgerald. Arriving in Chicago in the 1920s, Armstrong was "a green kid" from the so-called birthplace of jazz New Orleans. He amazed all his fellow musicians with his technique and inventiveness, quickly establishing himself as a jazz leader. Before his death in 1971 at age 71, Armstrong was known around the world as this country's "Ambassador of Jazz."

"THE HOT AND BLUE ART's role is to focus on the classics - the original performers, the innovators. That's Louis Armstrong," Benders added.

The public radio station operated by the State University of New York, WBFO features jazz programming each weeknight beginning at 11 pm.

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

SPYRO GYRA IS BACK!

Jack Daniel's
FOREST NEAR ELMWOOD
free parking at
sam the record man -
sherway gardens
best domestic & imported jazz records & tapes available
take evans ave, cutoff (qew prior to 427 hwv.)
on your next trip to toronto
inquire about our discount club membership

Paul Gresham Quartet
Some of the most memorable music to go down in the
Tralfamadore (in my mind) came from the Paul Gresham
quartet last month.
Gresham, heard on tenor and soprano saxes, played with
more fire and feeling than he usually does with Birthright.
Tommy Schuman premiered the cafe's new baby grand doubling
on moog and leaving his electric piano at home. One of the
biggest factors contributing to the quality of the music was the
impeccable rhythm section of Schuman, Buddy Fadale and
Virgil Day.
For the most, the band stuck with modal tunes consisting of
originals and works by Coltrane, Shorter, Miles, Joe
Henderson, etc.

Sonny Fortune Returns
The former saxophonist with McCoy Tyner and Miles Davis,
Sonny Fortune, will return to Buffalo Oct. 22, 23 & 24.
Fortune played some of the most intense and exciting music
this city has heard in years last March, and is one of the most
talked about jazz players by those who saw him. He'll have a
quintet with trumpeter Cecil Bridgewater, formerly with Thad
Jones & Mel Lewis.
He'll be at the Tralfamadore, don't miss him.

Jazz on WADV
WADV - 106 FM - has opened its doors to two new jazz
shows.
George Beck, heard for some time on WEBR & WREZ has
moved his show to the high powered FM station. His show,
Jazz Nightly, can now be heard on WADV from 11:30 PM -
12:30 AM Monday through Friday.
In addition, announcer Joe Vendetti is doing jazz every
Sunday evening from 8 till midnight.
Many jazz announcers have specialties. Beck's is bigbands,
and Vendetti's is vocals.

International Sound Experience
Stereo dealers from Western N.Y. and Southern Ontario will
be getting together to display a vast array of equipment from
almost every manufacturer on Oct. 10, at the Executive Entertain­
ment Complex, 4243 Genesee Street.
The "sound experience" will include continuous live recording
sessions w/various local groups, 12 hours of films, talk
shows and demonstrations, and the stereo mall.
It will run from noon until midnight and the only cost is a
one dollar parking fee per car. If you have any questions on
equipment or sound reproduction, this is the time to ask.
The complex is located across from the Buffalo Airport.

Bluesman Jimmy Reed Dies at 51
Jimmy Reed, the very popular bluesman, died in his sleep
in late August, while out in California for some engagements.
Reed had recently resumed playing and recording after a five
year absence due to a variety of factors. For some unknown
reason, Reed's death was ignored by the media with the excep­
tion of Paul Harvey's nationally syndicated radio program.
Reed was born in Leland, Mississippi in 1925 and first
recorded in 1953. "You Don't Have to Go" was his first hit
record and for the next decade his records were constantly on
the charts. Reed not only had many hits on the R&B charts but
also regularly made the pop charts. The lazy two-guitar-bass
boogie shuffles with Reed's slurred vocals and shrill harmon­
es were hypnotic in effect and had wide appeal. The Rolling
Stones, Elvis Presley, Charlie Rich and the Blues Project
were among the many artists to record his songs.

Jimmy Reed is Back (ROOTS 1001) was released just a few
months ago and is typical Jimmy Reed, playing his usual style,
with perhaps even more enthusiasm than usual. A record,
which was leading to his comeback, has unfortunately become
now a part of the legacy he left us. The "Big Boss Man" is no
more.

I will be featuring Jimmy Reed's music on Ramblin' With
the Blues, Thursday, October 7 at 10 PM on WBFO.
Ron Weinstock

Cadence
The American Review of Music
Cadence is a relatively new monthly magazine edited by
Bob Rusch.
I've only seen issues #3 & 9, containing 32 & 48 pages
respectively. Cadence features a healthy amount of jazz and blues
record reviews, often highlighting many small labels or self
produced records. The reviews are well written so that the
average listener can understand them as opposed to the tech­
nical confusing variety in Downbeat.
You'll also find interviews with name artists and a potpourri
news column which contains interesting information though
it's difficult to read. That is really the major complaint -
the type is done on a typewriter and is reduced to a very
small, thin size; and the articles are all "continued" on dif­
ferent pages in a way that makes no sense. The magazine size
is 5-1/2 x 8-1/2, and is stapled.
Content, however, is the biggest asset to a magazine. If you
want a sample copy send to Cadence, Rt. 1 Box 345, Redwood,
N.Y. 13679.
B.W.

RCA Records Teams Cleo Laine and Ray Charles
For New "Porgy and Bess" Recording
The new "Porgy and Bess" team, sings Ray Charles and
Cleo Laine -- who arrived from Britain for the task of recording
Gershwin's celebrated folk opera, working for the first time
with Charlos, the man they call the Genius. Ms. Laine is
not left out when it comes to professional compliments, critics
have titled her "the world's greatest singer." For the RCA
Records album, "Porgy and Bess" she proved her versatility
by singing parts that composer George Gershwin originally
wrote for male singers and also performed songs intended for
other female's in the opera. This unique "Porgy and Bess" will
be released by RCA sometime in September.

Editor & Publisher - Bill Wahl
Contributors - Tom Alabais, Louis Bradshaw, Bill
Beseecker, Paul Gresham, John Hunt, Tom Mazzone, John
Osborn, Paul Wahl.
Illustrators - Christine Engla Eber and Sabrina Mayberry
Smith.
Photographer - Michael Ketter
Correspondents -
Rochester - Jim Lanik
Syracuse - Jerry Stabile
Toronto - Hal Hill
Address correspondence to:
Buffalo Jazz Report
1335 Main Street
Buffalo, New York 14209
(716) 883-3909, Ext. 11

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Saxophonist Joe Ford (of Birthright) spent part of July at
Fantasy records' Berkeley California Studios. He recorded as
a member of the McCoy Tyner Quintet for the pianist's new
album to be released on Milestone, a Fantasy subsidiary.
Gary Bartz was a guest artist for the date.
Speaking of Fantasy, National Sales Mgr., David Lucchesi, informs us that they've imported 63 Riverside titles from Victor Music Industries of Japan. They are Japanese pressings, with original covers and liner notes in English, retailing for an incredibly low $6.98 list! Fantasy has released some of these incredibly low $6.98 titles as Milestone twofers; so choose wisely. The move to import these classic sides was spurred by collector's requests. Among the artists represented are Cannonball Adderley, Bill Evans, Mark Murphy, Thelonious Monk and Philly Joe Jones. We'll have words about many of these next month.

P.M. Records has just released two discs by Canadian artists; Don Thompson - Country Place and Doug Riley - Dreams. Up-coming releases are by Steve Grossman, Pat LaBarbera and Stone Alliance.

Birthright has sold over 1,000 copies of their second album Breath of Life, and it's still going strong.

Inner City records will be distributing the Danish Steeplechase label in the U.S. and Canada, with the first batch due this month. The label includes recent material by Dexter Gordon, Anthony Braxton, Rene McLean, Jackie McLean, Buffalo's Billy Gault and many others.

TRALFAMADORE ANNIVERSARY

The Tralfamadore Cafe is a small, quaint basement club, located across from "Dan Creed" at Main & Fillmore. The club celebrated its first anniversary the weekend of Sept. 10, with the Gerry Niewood Quartet supplying the music.

Since its opening in '75, the cafe has been a mecca for local jazz fans every Friday & Saturday night. The best local bands are consistently featured, and the clubs modest 80 seats are usually all filled. In addition to the music, the cafe offers tasty array of alcoholic and non-alcoholic drinks, and an excellent selection of beers and wines (including the famous knock-out-Bass Ale). Owners Ed & Bob Lawson have kept drink prices at an unheard of low level, regardless of entertainment costs. An example - Stroh's light & dark on tap for 50 cents! Check out the cafe's food as well, including the "disco" sandwiches.

But the main attraction at the club is the music, the atmosphere and the people. Each of the big name groups that have appeared there have made similar comments. Sonny Fortune mentioned that the Tralfamadore was one of the best five clubs in the country to play. Its due to the audience, acoustics, owners and "vibes" in general. Also on his list of five is the Village Vanguard & Lighthouse. Fortune mentioned that these clubs bring out the best in musicians. Elvin Jones simply said "first class club - first class people". I ran into Jones at the jazz showcase in Chicago where he was telling some people about "The Tralfamadore in Buffalo - one of the places to play. Steve Grossman, Gene Perla & Don Alias, collectively known as Stone Alliance, Buffalo's Birthright and many others have made similar remarks.

To fill the need for more name jazz in Buffalo, especially the contemporary variety, the Tralfamadore will be the home for big names this fall. The biggest name of all is the legendary tenor titan Dexter Gordon, who will visit the cafe for 3 nights in November on a short 6-week U.S. tour. Sonny Fortune knocked out everyone who saw him in April, so he'll be back this month. Trumpeter Woody Shaw will be in with an all-star quintet in December, and possibly Jack De Johnette and John Abercrombie in January '77. Every other weekend you can hear area bands such as E.R., Coalition, Spyro-Gyra, New Wave, Flight, Mujahid, etc.

There is, however, one problem. With 80 seats it is difficult to present name groups without doing two shows. So, the Lawsons dumped the big tables and bought small round ones, increasing the seating capacity to 120. Now, with some turnover, it is possible to charge one door price for the night, a policy to be tried out this fall. There is never a minimum for food or drinks.

Last month the Lawsons purchased a baby grand piano to increase even more the clubs potential for drawing name groups. If you've been to the cafe I'm not telling you anything you don't already know. If not, you'll find it a friendly, lively and comfortable place to hear great music without spending a fortune. Be a part of it, and help keep this important jazz club going. Drop by for some jazz on Friday & Saturday, folk on Monday thru Thursday or classical music Sundays.

Buffalo State Student Union Board presents an evening with

McCoy Tyner

also appearing

Gerry Niewood

Friday October 15
8:00 New Gym
3.00 State and UB students
4.50 others

tickets are available at Buff State ticket office and Norton Hall ticket office at UB

funded by your USG mandatory activity fee
CARROLL HARDY SPEAKS with Bill Wahl

On Labor Day I telephoned this area's Prime Minister of jazz radio announcers to arrange an interview. Some two hours later I arrived in the Boston Hills, Carroll Hardy greeted me and ushered me inside. For the next few hours, we talked and parted somewhat informally, and the following is some of which transpired.

Wahl: How and when did you get into radio?

Hardy: Roughly 26 years ago I was in college, and having grown up listening to the great early radio - '30's and '40's, I always thought it'd be nice to be a radio announcer. They didn't call them disc jockeys then; you were an announcer. So while I was in school at Hartwick College, down in Oneonta, N.Y., I'd hang around the radio station. Between classes I'd do a show or sweep-up, whatever. This was about the fall of 1950, and in 1951 a full time job came out, I figured I'd lived off the family long enough and it was time to go to work. So I went into radio at WDOM in Oneonta at a big $35 a week. You did everything - music, news, sports you name it. The news cast used to be rewording the newspaper as you read it. So at that point, I went into radio full time; literally fell into it.

Wahl: When did you first come to Buffalo?

Hardy: Eventually they did with Bill Ardis and then Harry Abraham. But I wanted that all-night jazz show so bad I could taste it.

Wahl: Then it was back to Buffalo?

Hardy: Yes, I came to WEBR on Sept. 21, 1959. I remember the date because I started work on my birthday, otherwise I'd never remember it. At that time, Joe Ricco was doing jazz central. About 1961, Joe went to, I believe, WGR. So the station was going to completely do away with all jazz programming. But to keep me happy, they gave me jazz central on Saturday night. Then it was extended to Sunday night because a drive-in theater was the sponsor, and they wanted a jazz program to play on their speakers before the movie. So as summer came and the days got longer, the show was extended until 8 or 9:30. I started in at 6:30. I did jazz shows at EBR for about nine years.

Wahl: Was it at this point that you got into record promotion?

Hardy: Right, I went with Transcontinent and Lennie Silver use to call on me at KBW to promote his records when he was a promotion man. I'd been offered a job at Capitol, but turned it down.

When WEA, Warner/Electra/Atlantic, opened an office in Cleveland they needed bodies in this area. It sounded good, and they were offering more money than I was making, so I took it.

Wahl: So how long have you been with Atlantic, and where else have you worked besides Buffalo?

Hardy: It's been almost six years since I went with WEA. I was transferred to Massachusetts to be a regional marketing manager for Atlantic in the New England area. Previous to that actually, I had worked briefly in the midwest doing pop promotion. But they did away with that system, and then the regional marketing system, and they asked me if I'd come back to Buffalo.

Wahl: Did you have to take a crash course in rock?

Hardy: Definitely! My radio background had been M.O.R. and jazz programming, so I really had to take a crash course in what was happening in rock 'n roll. The money is made in the world of rock 'n roll - that's where the records are sold. But I'm a blues freak anyway, and the blues gave me a better understanding of what was happening in the rock of the day.

Wahl: When you returned to Buffalo, how did you get into the New York City area, I thought Buffalo was out on the west coast somewhere. I gave my notice in Oneonta, and came to WKBW. Between then and now, I've been in Buffalo all but five years.

Wahl: Did you do a jazz show at WEBR right?

Hardy: Did I do a show at WEBR, in fact I did a jazz show at WKBW. I did all nights for a while at KB, and I'd sneak in some of the forbidden jazz & blues at around 3:00 in the morning. Back then, KB was #8 in the market, its #1 now.

Wahl: Where did you go from KB?

Hardy: I went to WHAM in Rochester for three years, doing jazz and just about everything else. I became an expert in station identification. NBC would give you 70 seconds for I.D. and WHAM would give you 30 seconds of copy to stretch into 70 seconds. Of course you don't do that now!

I tried for two years to get them to go all-nights for jazz. Eventually they did with Bill Ardis and then Harry Abraham. But I wanted that all-night jazz show so bad I could taste it.

Wahl: What about your present show at WBLK?

Hardy: The New York City area, I thought Buffalo was out on the west coast somewhere. I gave my notice in Oneonta, and came to WKBW. Between then and now, I've been in Buffalo all but five years.

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Wahl: When you returned to Buffalo, how did you get into your present show at WBLK?

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Maynard Ferguson and his Orchestra
Special guests
Nimmons 'N' Nine + Six
MASSEY HALL, TORONTO
Saturday, Oct. 9th/8:00 p.m.
$7.70 $6.60 $5.50
All Eaton's ATO (597-1688), Simpsons (861-2333), The Bay, Sam's and A&A Records downtown, Salsberg's, Round Records, Jazz & Blues Record Centre, Wingjazz Mail orders to Massey Hall.
178 Victoria Street, Certified cheque or money order only
Hardy: After a couple of months, Frank Lorenz asked me if I'd do a jazz show. I put him off for a while, but then finally gave in. This is really my second time around at BLK. I did a show for the Hound Dog in '70 or '71. At that time I'd become really bored, got out of radio for a while and just collected and listened. My show now is never done live, I may finish taping a half hour before the show begins, but I never do it live.

Wahl: That's aired on Saturday nights?

Hardy: Yes, it runs from 10-1, Saturdays.

Wahl: Didn't you work in Canada for a while?

Hardy: I did a show for CKFM, and I'd go up and tape four one-hour shows at a shot. It got kind of crazy going over the Peace Bridge with a trunk-load of records.

Wahl: Jazz radio seems to be booming now.

Hardy: It sure is. WBFO has the most extensive programming in this area, including a lot of specialty shows. Joe Vendetti is back at WADV, Geo. Beck is at WADV now with his hour of 17-pieces or over. Up until WEBR went public, Warren Epps did a fine job all night. Now I hear WEBR will be programming jazz late night. But just about any time of the day, you can find someone playing jazz on the air. That's a big change from years ago.

Wahl: You're quite happy with Atlantic?

Hardy: Oh yes, definitely. I did radio long enough and really enjoy what I'm doing now. In radio you can't be 30 seconds late. There's nothing like sitting at a red light two blocks from the station and your 60-second theme goes on the air. Now I can be five minutes late!

Wahl: As a veteran announcer and jazz fan, what do you feel was the best live performance in Buffalo in the last year?

Hardy: Well, I missed Sonny Fortune, and from what I've heard, I wish I hadn't. But the performance that stands out in my mind is Elvin Jones at the Tralfamadore. I hadn't seen Elvin since his days with Coltrane, and I was absolutely amazed by the energy of this man. Ten minutes of that and you'd have to carry me off the stage. And he surrounded himself by some excellent young musicians. The music was enough to blow you right away - the intricacy of it. And it's hard to believe that the man is almost 50 years old!

Wahl: You might have another chance with Sonny Fortune!

Hardy: No way I'll miss him this time!

Carroll Hardy is the most known and respected jazz radio announcer currently residing in the Buffalo area. He is now a promotion man for Atlantic records, covering Buffalo, Rochester, Syracuse and Erie, Pa. You can hear him Saturday nights on The Sound of Jazz 10 PM - 1 AM, WBLK, 93.7 FM.

Bill Wahl is the editor and publisher of the Buffalo Jazz Report, and is the host of "Jazz Contours" - heard Sundays from Noon - 2 on WBFO 88.7 FM.

ELLA AT SHEA'S BUFFALO
At 5:15 PM on the night of September 17 I received a call from Ella Fitzgerald's long-time pianist, Tommy Flanagan, asking if I could find a drummer by 8:00 PM to replace Bobby Durham who was unable to make the Buffalo concert due to illness. Nasara Abadey (drummer for Birthright) graciously
agreed to fill-in and performed like he belonged there, without any rehearsal. Ella was her usual vivacious self for this benefit concert and received two standing ovations from the nearly sold-out Shea's audience. Keter Betts was a stand-out on bass once the early sound difficulties were straightened out. Special guest for the evening was trumpeter Roy Eldridge who entertained and played his ax like a man half his age. Ella still reigns as the finest of jazz vocalists and her love for music and for people shines through.

J.H.

world's record record store is coming to buffalo!

the largest selection of jazz records ever seen...

watch for the grand opening of the record theatre

OREGON/ELVIN JONES - TOGETHER - VANGUARD VSD 79377

When this combination was first heard, I couldn't imagine a more unlikely, unplanned union. The Eastern mysticism of Oregon plus the raw power of Elvin Jones. Of course, one can never underestimate the unique talent of Elvin -- he can drive anyone. This release is nothing short of excellent in every way. Elvin is given a freehand behind the tightly woven harmonies of Oregon: Ralph Towner on guitars and piano, Colin Walcott on tablas and congas, free form bassist Glen Moore, and Paul McCandless is excellent as usual on oboe, English horn, bass clarinet and flute. It's always difficult to single out tunes from an album of this quality. Just be assured, this collaboration offers really fine music throughout. The album is more than a high powered Oregon, it is a virtual consumption of musical talent.

T.M.

JACK DeJOHNETTE'S DIRECTIONS - UNTITLED - ECM 1074

Every music form, or art form for that matter, has a host of extremely talented people who don't get the general recognition they deserve. One of these is drummer/pianist/composer Jack DeJohnette.

Jack has done about 5 records for Prestige/Milestone, and two for a Japanese label (with him only on piano). Held over from the previous Direction's LP are guitarist John Abercrombie and saxophonist Alex Foster. The group's sound is tighter, more lyrical and more inside than their earlier work. Flying Spirits is a 14 minute, spaced tune highlighting John and Alex. There's high energy funk in Fantastic, and floating melodies and harmonies in Vikings, with DeJohnette playing tenor sax. They head out on the intense Struttin', and come back in for a more melodic, percussive sound on Morning Star - with some fine acoustic piano from Warren Bernhardt.

This is superb, well recorded music, typical of ECM. This band may be in Buffalo in January. They'll be in Rochester and Toronto this month.

B.W.

STEVE KUHN - ECSTASY - ECM-1-1058

Steve Kuhn's abilities in a quartet or quintet setting are well-documented including a brief unrecorded stint with the late John Coltrane. Ecstasy represents his first solo piano outing and reveals a sensitive, un-affected style of playing which is wholly original sounding. He flows through his compositional ideas logically, taking you through hills and valleys of musical excitement. Kuhn's solo piano sound seems more classically-influenced than anything else with little of the swing or rhythmic diversity of his previous recordings. The opening selection, Silver, sets the tone for the remainder of the album with its somber, serious overtones and humorous, hopeful undertones. Ecstasy is characterized by a relatively slow pace allowing plenty of time to execute his inspirations. (See ad for time and date of his October appearance).

J.H.

BLEY/CONNORS/GIUFFRE - QUIET SONG - IMPROVISING ARTISTS 373839

The title aptly describes this set of ten pieces, performed tunes are quite short - 50 seconds; one to three minutes, featuring one of the artists with interplay from the others. Of the longer selections, Duet is just that, between Connor's classical guitar and Giuffre's airy flute. Quiet Song (9:47) is a light, very melodic piece for acoustic and electric piano, guitar and saxophone. Connors (formerly with Return to Forever) shows his stuff on this record, and is heard only on acoustic guitar.

Quiet Song is a tranquil, artistic work presenting these three musicians of quite dissimilar backgrounds. Listen attentively.

B.W.

GATO BARBIERI - CALIENTE - A&M 4597

The third world saxophonist's most recent waxing portrays a much slicker, commercialized sound than his previous work.

Gato is at the head of an 11-piece group of studio musicians, aided by a string orchestra. He's still sticking mostly with Latin tunes, mostly his own compositions except for one each by Santana, H. Alpert & Leon Ware, the last two of which offer little in either composition or performance.

Gato takes all the solos here, and the overall concept of the album is similar to Stanley Turrentine's recent records for Fantasy. Pleasant, easy listening music.

B.W.
ANTHONY BRAXTON - SAXOPHONE IMPROVISATIONS/CONCORD 20

Anthony Braxton attempts so hard to make it as easy as possible for his followers to understand what he is doing. Each album will limit itself to a singular concept and Mr. Braxton will write extensive liner notes explaining his approach. Here he continues his alto saxophone improvisations begun on his album "For Alto Only". He asks the listener to approach it somewhat academically, like a "language study". Each piece has been set to work only within an unyielding structural frame which composer Braxton prides himself in creating. This "frame" plus the alto itself are then "exploited" (it is interesting to note he uses this word rather than "explored") by performer Braxton in order to create the emotional atmosphere not inherent in composition itself. There are compositions dating all the way from January '68 to "late" '71. The most interesting piece, JMK 80 C7 N7, concentrates initially on a tonguing technique which ultimately extends itself to become the dominating rhythm of the ensuing 17 minutes. B.B.

BUD SHANK - SUNSHINE EXPRESS - CONCORD 20

Primarily an alto player (doubling on flute), Bud Shank has been a part of the California Jazz scene for quite some time. I've recently become interested in his music through his work with the L.A. Express - a quartet with Shelly Manne, Laurindo Almeida & Ray Brown.

The "Sunshine Express" is a solid quintet of West Coast players. Shank often reminds me of Phil Woods for his fluid yet sometimes gutsy alto sound. Young trumpeter Bobby Shew is a technically advanced musician to say the least.

The choice of material is diverse. Ballads, out and out swingers and a minor model piece (dedicated to Coltrane) etc. Drummer Larry Bunker does a top notch job of driving the band throughout.

The overall sound is clean and full - a very spirited performance. The ensemble work of Shank & Shew deserve special mention, as does their solo work. Good listening with that "studio musician" sound.

TIM WEISBERG - LIVE AT LAST - A & M 4600

As far as Tim Weisberg albums go, this is his best. Tim's flute sound has never impressed me much, and neither have his "improvisations" (if you can call them that). He plays what might be termed as instrumental rock with jazz overtones - and in that context he does it well. His band is caught live at the u.b. student association presents

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B.W.

RON CARTER - YELLOW & GREEN - CTI 6064

Bassist Ron Carter is one of those musicians who is totally adaptable to any given situation. On his previous albums as a leader, he's done a variety of material from pure Mainstream to funk.

Yellow & Green presents Carter in many of the different styles of jazz, always focusing on him as a leader - on acoustic, electric and piccolo bass. Highlights are his solo rendition of Willow Weep for Me and Monk's Epistrophy w/Kenny Barron and Monk's former drummer Ben Riley. Most of the music is acoustic, except for the only funk oriented tune here - the title track.

A good effort from Ron - aimed at bass fans. One final note - CTI pressings have become quite noisy. 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 up- coming stay at the Downtown room.

J.H.
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CEDAR WALTON - FIRM ROOTS - MUSE 5069
Pianist Cedar Walton has, for some time now, been one of the most sought after musicians for record dates. His partners here, Sam Jones & Louis Hayes, share the same distinction.
Firm Roots finds the Walton Trio recorded live at the Saratoga Room in Rochester. From start to finish this is an all-stops-out, straight ahead session with no time for slow ballads. Even You Are the Sunshine Of My Life is taken at a faster tempo than the norm. The 2 acoustic tracks are better recorded and more stimulating than the 4 electric. The best music is on side one - each tune burns.
Walton, Jones & Hayes are inventive, strong and tight throughout.

In short - this is one hell of a rhythm section. B.W.

PAT MARTINO - WE'LL BE TOGETHER AGAIN - MUSE 5090
A very different concept for Martino. After many straight jazz records for Prestige & Muse, and one jazz/rock disc for Warner Bros., the guitarist is recorded with only electric piano as accompaniment. Its a light, reflective set - gracefully performed with Martino nearly acting as the only soloist. Gil Goldstein sensitively lays down a bed of chords and well placed single notes. His only solo spot is on the third section of the suite Open Road.
A good choice for light but serious listening or romantic activities. B.W.

RALPH MC DONALD - SOUND OF A DRUM - MARLIN 2202
This is one of those records produced for commercial success that might make it - if the music were better.
Perhaps the company executives should look at Grover Washington's albums. They sell and the music is good - and in the same vein. Grover is heard on one track, the title tune, which is one of the best tunes, though marred by a bit too much funk in the orchestration. The other decent cut is McDonald's Mr. Magic, on which Grover does not appear. It's a short outing highlighting vibes and percussion. Ralph may be a bitch on congas, but doesn't get enough room to show his stuff here. Far too slick. B.W.

PAUL BLEY - ALONE AGAIN - IMP. ARTISTS 373840
There are the masters who get their deserved amount of recognition, and the masters who go unnoticed by almost everyone but the hard core music freaks. Pianist Paul Bley is one of the latter breed.
This solo piano album should be an instant turn-on to anyone who hears it. The subtle beauty and profound musical wisdom that Bley projects through his fingers has been captured permanently on this collection of seven pieces, written by Paul & Carla Bley and Annette Peacock. Keith Jarrett fans should note that Bley was doing stuff Keith does now in 1964. Hear it from the source - check out Bley. He may demand more of your undivided attention, but he deserves it. B.W.

JOACHIM KUHN - SPRINGFEVER - ATLANTIC SD 1695
German keyboardist Joachim Kuhn is accompanied by rising artists like guitarist Philip Catherine, bassist John Lee and drummer Gerry Brown. This combination does not confine itself to funk-jazz, though it is present eg Morning. Kuhn takes this opportunity to demonstrate his ability -- usually confining his work to electric and acoustic piano. Springfever is an acoustic solo cut, one of the best tunes on the album. Coryell's Eleven House bassist Lee and drummer Gerry Brown provide their usual hard driving, funk oriented backup, while Catherine adds a bit of color with his hamonious style. The album on the whole is nice, though it lacks excitement. T.M.

PAUL BLEY/ORNETTE COLEMAN - LIVE AT THE HILCREST - INNER CITY 1007
Although recorded in 1958, this is the first American release of this live date. It is said that this record is the earliest example of free jazz. That may be an exaggeration, but the music is certainly progressive for the period. There's some excellent soloing from the leaders, as well as Don Cherry, Charlie Haden & Billy Higgins. The recording quality and club noise is a bit distracting, but the music more than makes up for it. It's always a joy to hear Bley, and as you'll see throughout this issue, this is a good month for his fans. B.W.
This 1972 live recording at Montreaux by violinist Jean-Luc Ponty bears no similarity to his more recent releases. It is basically a 5 movement free form match between spacey violin and quartet. Ponty bows and plucks over the chattering background of Joachim Kuhn (piano), J.F. Jenny Clarke (basses), Oliver Johnson (drums) and Nana (percussion). The album is difficult at times to comprehend but there seems to be a basic swing theme.

Michael Mantler/Edward Gorey - The Hapless Child and Other Inscrutable Stories

After attempting to digest this album for several weeks, I am finally beginning to lose the pit I felt in my stomach upon first hearing it. It stirred strange memories, and strange feelings of incomprehensible places and beings from the past. I've finally figured it out. This is a children's album, the first I've heard in many years. It recreates in me the fascination I remember having felt long ago when I first discovered records with a small '78 player and those red and yellow discs which told their tales of talking animals and ogres under bridges along with hundreds of other tales of unknown origin. The Hapless Child...is written with a child's unlimited sense of reality. Edward Gorey, whoever he may be, borrows familiar children themes concerning strange visitors, nondescript beings and children without their parents. They are masterfully presented by vocalist Robert Wyatt (formerly of "Soft Machine"), arranger Michael Mantler, and producer Carla Bley. Terje Rypdal, Steve Swallow and Jack DeJohnette are also featured.

Gary Burton - Turn of the Century - Atlantic SD 2-321

The newest from Gary Burton features his work from 5 Atlantic recordings (1969 through 1972). Accompanied by long-time G-B Quintet members Steve Swallow and Bill Goodwin throughout Burton's vibes echo the future. His talent is most evident today, but these "older works" probably helped pave the way. His jams with Keith Jarrett and Stephane Grappelli are featured, as is his solo album Alone at Last. The music is excellent throughout, but for those who really enjoy Burton it's more advisable to purchase the separate albums. Note Gary Burton & Keith Jarrett, Throb, Alone at Last and Paris Encounter.

Mose Allison - Your Mind is on Vacation - Atlantic 1691

A new album by Mose Allison is a rare occasion these days. This time Mose chose to re-work some of his more popular tunes. On five tunes his trio is joined by David Sanborn, Joe Farrell & Al Porcino. For two others its a quartet with Al Cohn. The other five are trio only.

The program is composed of vocal tunes such as Swingin' Machine, Foolin' Myself, Your Molecular Structure and his answer to noisy audiences Your Mind is on Vacation (and your mouth is workin' overtime).

This is not commercial in anyway. Its simply Mose-Vintage 1976, and another album that will be well received by jazz, blues and rock people everywhere.

B.W.
ELMO HOPE - THE ALL-STAR SESSIONS - MILESTONE
M47037

This two-fer was previously released as two separate albums - the 1956 Prestige release Informal Jazz and the 1961 Riverside recording Elmo Hope Homecoming. The complex composing and intricate harmonies that Hope displays within helped forge the "modern piano style". He remained a relative unknown even though he jammed and exchanged ideas with two soon-to-be piano giants - Bud Powell and Thelonius Monk. This release demonstrates Hope's quality playing as well as his major influence. He too often recorded with young, rising overshadowing talents eg. Coltrane, Motian, Heath, and Foster on tenors. Paul Chambers and Percy Heath walk along with Hope while Philly Joe Jones keeps neat and tight. All 4 sides provide really fine listening, the re-recorded quality is good and the nostalgic feeling is evident. T.M.

STANLEY CLARKE - SCHOOL DAYS - NEMPEROR NE 439

The third album by Stanley Clarke offers no surprises, but does provide some fine music. This album features Clarke's staccato, high-range bass style driving musicians like new-prolific David Sancious on keyboards, funk-drummers Steve Gadd and Gerry Brown, and guitarist Ray Gomez and Icaro Johnson. Billy Cobham and George Duke speed along on Coltrane Life is just a Game. School Days features excellent soloing by Clarke. John McLaughlin plays acoustic guitar on sweet and funky Desert Song. Hot Fun is everyday funk. The most mellow tune is Quiet Afternoon. A decent effort with some fine listening. T.M.

HUBERT LAWS - THEN THERE WAS LIGHT - CTI 6055

Hubert's best album on the CTI label is most probably The Beginning. This is a re-packaging of half of that two-record set, subtitled Vol. 1. There's variety here, from the classical piece Gymnopede #1, to the hot flute/drums duet version of Airegin, to the gospel Come Ye Disconsolate. Believe it or not, there is no funk at all! This is Laws at his best. B.W.

THE NEW TONY WILLIAMS LIFETIME - MILLION DOLLAR LEGS - COLUMBIA PC 34263

Drummer Tony Williams' hard driving style fits into a jazz rock vein as he features guitarist Alan Holdsworth, Tony New­ton on bass and Alan Pasqua on keyboards. You probably couldn't classify this album as funk even though it seems to be. It is similar to a subpar Passport (of course, without Dolding­er). Side two is much better than one, however, any­side without You did it to me Baby would be an improvement. Unfortunately this album's good points are brought down, because they've all been done before. T.M.

PAUL BLEY - TURNING POINT - IMP. ARTISTS 373841

It is noted elsewhere in this issue that Paul Bley is an obvious influence on Keith Jarrett's solo piano style. Oddly enough, the same holds true for the sound of the Jarrett Quartet. You'll hear it on these 1964 & 1968 recordings of the Bley Quartet, with long-time Sun Ra saxophonist John Gilmore, bassist Gary Peacock and Jarrett's own drummer Paul Motian (replaced by Billy Elgart for the two 1968 tracks). The music here is both refreshingly melodic and border­ing avant-garde. Gilmore, who is not heard on the '68 tracks, seems a perfect compliment for BLEYS piano.

This is a good, well balanced album of creative acoustic music. The recording/pressing quality is up there as well. B.W.

PHIL WOODS - EUROPEAN RHYTHM MACHINE - INNER CITY 1002

Pierre Cardin presents Phil Woods? Why not!

Kicked off by Woods' Chromatic Banana, this is a super example of the alto-ist's firey, exciting quartet of six years back. Woods uses the varitone extensively, and to better effect than almost anyone except Lee Konitz. Gordon Beck is an electric rather than acoustic piano for all but one tune. The bass/drums team Texier/Humair drive the band hard through­out this disc which should excite fans of the heavy Woods period. Though not up to the standards this band set with the Frankfurt album, it is strong, very well performed and recom­mended. Check the liner notes for the definition of a chromatic banana. B.W.
When thinking of *Weather Report*, three names immediately come to mind: Wayne Shorter, Miroslav Vitous, and Joe Zawinul. Of these three, Zawinul seems the silent, mellow artist, usually in the background. *Concerto Retitled* reinforces this thought, except that Zawinul comes forward and betrays an even mellower, and greater talent. This album is a collection from 3 previously released records (*Vortex* LP2002 - *The Rise & Fall of the Third Stream* is not available), and the numerous artists (Freddie Waits, Sam Jones, Louis Hayes, Joe Henderson, Pepper Adams, etc.) compliment Zawinul. The music within is superb and varied. Del Sasser and Sharon's Waltz are trio numbers with Sam Jones and Louis Hayes -- excellent. My one and only Love is a sweet acoustic solo. His Last Journey and Rising shines. Highly recommended for those who enjoy listening.

FRANK LOWE - THE FLAM - BLACK SAINT RECORDS
(BSR 0005) (ITALIAN)

The familiarity of the musicians and the technical expertise of this album's recording make this a must for all AACM fans. The pressing is so beautiful and the sounds so precise that I swear I've never heard a greater depth come from Frank Lowe, Leo Smith or Joseph Bowie before. This is the first time I've heard these players mimicking electronic sounds with their respective unassisted instruments, and at times it is difficult to believe that their is not actually some uncredited synthesizer player with the band. Occasional subtle use of reverb and echo add to the electronic effect. But the big surprise of the album is a moving number called "Third St. Slomp" in which ex Billy Cobham bassist, Alex Blake, and drummer Charles Bobo Shaw lead the band on a collectively composed tour de force ala modern "Miles".

B.B.

BLUES - RON WEINSTOCK

The last month has been quite good for live 'blues' in the Buffalo area. B.B. King appeared at Melody Fair, Muddy Waters at the Outside Inn in Angola, Buddy Guy and Junior Wells returned to the Belle Starr and as I write this Bobby 'Blue' Bland will appear at Kleinhans. I had a chance to see B.B. and he is the 'King of the Blues' without question. A true pro who is totally into his music and who worked through songs associated with him like "How Blue Can You Get" and his current hit (with Bobby Bland) of "Let the Good Times Roll" as well as Leon Russell's "Hummingbird" and a fine version of "Please Send Me Someone To Love", Buddy Guy and Junior Wells were dynamite as usual. The night I saw them Jeff Beck was in the audience too and his favorite guitarist, Buddy Guy, and later sat in with the band. Peg Leg Sam is a veteran of the medicine show scene. A fine country blues harmonica player and singer his new album *Going Train Blues* (Blue Labor BL 105), accompanied by Louisiana Red, is a fine album demonstrating Sam's skills as a singer and entertainer. He has an earlier album on Trix which I have, unfortunately, not heard. Other fine blues lps on Blue Labor include Louisiana Red's *Sweetblood Call* (BL 104) which features marvelous country blues and original lyrics such as the fine "Death of Ealase", written about his wife who died of cancer. Sonny Terry's *Robbin' the Grave* (BL 101) finds Sonny without Brownie McGhee, but with friends in a fine set of spirited blues, far removed from the folkie circuit that some have associated Sonny with. Sonny plays and sings with great enthusiasm. Sonny and Brownie back Alec Seward on *Late One Saturday Evening* (BL 103) which was recorded at a house party along with other friends with everyone in good spirits. / Bobo Jenkins is one of many artists playing blues in Detroit. For various reasons Bobo has recorded himself and created Big Star Records to put out his own work. A worker for Chrysler for over 20 years (he recently quit), he built his own basement studio and here I am a Fool in Love Again (BS 11-33) reflects this as it won an audio award. The music is great gutsy city blues- not very different from Chicago blues of the 50s, played without any BS. The outstanding track of the album is "Sharecropper Blues" where working for Chrysler is compared to being a sharecropper. You will want to get this from Bobo at Big Star Recording Studio, 4228 Joy Road, Detroit, Michigan.
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The San Francisco Bay area is home for a very vibrant blues scene and the initial Messaround Record (MRS 001) Blue Bay provides a good sampler of artists including Sonny Rhodes, Hi-Tide Harris (recently with John Mayall), Luther Tucker, and Robert Lowery (who does an incredible Robert Johnson sound-alike) with support from Charlie Musselwhite and others. Highlight is Sonny Rhodes version of Percy Mayfield's "The Highway is Like a Woman" where he sings "It's got soft shoulders and dangerous curves." Percy write great blues. Messaround is located at P.O. Box 1392, Burlingame, Cal., 94010.

Barlow will be tracing the history of the blues, on her WBFO program Shades of Blue during Saturday evenings in October from 10 to midnight. Finally with colleges back in session, hopefully more blues acts will be brought to Buffalo. I will be quite happy to help in any way and can be reached thru the BJR or at WBFO.

wbfo 88.7 fm
Mon.-Fri. Noon-Two "Spirits Known and Unknown"
Mon.-Fri. 11pm-Midnight "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 "Round Midnight"
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 Wadell

Live Broadcasts from Statler Hilton on WBFO - 88.7. Kenny Burrell 10/5, Flip Phillips 10/19, from 9 PM.

WBLK - 94 FM
The Sound of Jazz w/Carroll Hardy - Sat. nights 10 PM - 1 AM.

WADV - 106 FM
Jazz Nitely w/Geo. Beck - Mon.-Fri. 11:30 - 12:30. Jazz w/Joe Vendetti Sun. 8-12 PM.

What's happening

buffalo area

See ads for additional information.

Tralfamadore Cafe - 2610 Main at Fillmore - live jazz Friday & Saturday nights from 10:30 PM. Sonny Fortune 10/22-10/24 - see ads.

Jack Daniel's - Forest near Elmwood - live jazz Tuesday & Saturday nights from 10 PM with Spyro-Gyra.


Buff State - McCoy Tyner Quintet - Friday 10/15 at Buff State. See ad for time & place.

Birthright and Spyro-Gyra in concert at the Fillmore Room, Norton Hall, Oct. 8.

Holiday Inn - Delaware & North New Wave Friday & Saturday nights in restaurant.

Sun Ra tentative concert Oct. 8. Look for an ad in this issue for confirmation.

TORONTO

Ontario Place Glen Miller Orch. - Oct. 2, 5 PM.
Massey Hall - Maynard Ferguson Orch., plus Nimmons and Nine Plus Six Oct. 9 at 8 PM. See ad for details.


Mother Necessity Jazz Workshop See ad.

Grossman's Tavern - 379 Spadina Ave. Fridays and Saturdays from 8 pm. Saturdays 3 pm. Kid Bastiens Camelia Jazz Band
Revolution Dining Lounge, CN Tower - Nightly - Paul Adamson

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Paige's Continental Lounge - 734 Genesee St. Rochester's, N.Y. Jazz Ensemble Sat. 9:30-1:30. Jam on Sun. 8-Midnight.

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Church Street Community Centre, 519 Church St. Friday night - Silverleaf Jazzmen.
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Executive Restaurant, 254 Eglinton Ave., East. - Saturdays 2-6 PM - John De La Trio.
Inn on the Park, Leslie & Eglinton Ave., East - Saturday matinees - various groups.