buffalo jazz report

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Free

Lee Konitz
Also: Sabu
The appearance of Dexter Gordon at the Trafalgar was hailed as a historical event by the Buffalo Jazz community. Now, just two months later, enthusiasm is building again as we wait an engagement by another legendary jazzman - alto saxophonist Lee Konitz.

To say the least, Lee Konitz has been around for quite some time. Born in Chicago in 1927, he came to prominence with Claude Thornhill's Band in 1947-8. He made his first records with Thornhill's Band - Anthropology and Yardbird Suite. He worked with Miles Davis Band at the Royal Roost in 1948, and recorded with the band from '48 to '50. He became closely associated with pianist Lennie Tristano - a long association of which Nat Hentoff has written "during which he learned a great deal about stretching, refining and distilling harmonic language as well as extended linear improvising. Tristano is a very powerful force, and yet Konitz finally moved out of his orbit as well. Now, in the mid-1970's, Konitz is one of the most consistently original, challenging and continually surprising soloists in jazz. He is, in Duke Ellington's term, beyond category."

Konitz, a truly original, uncompromising individualist, turned down many offers to join name bands, refusing to adapt his style to a different setting. Instead, he preferred to remain a part of the avant-gardists surrounding Lennie Tristano. He did, however, work with Stan Kenton for about a year in 1952, which was the last time he was in Buffalo.

Barry Tepperman wrote in Coda magazine that "(Konitz) was the first jazzman to construct solos primarily through the use of tension and energy, much as many members of the current musical generation have done. He built fast-paced lines with an irresistible propulsion, speaking through a very acute and often unconventional use of harmony, phrasing, and counterpoint, creating and resolving tensions between the lines he built with each hand and those of his accompanists."

"Konitz learned his own form of drive, a lanky, free-flowing swing. He learned to play with sounds, with rhythms, and he expanded a limited, ironically closed style into a universal voice. Konitz became truly a self-sufficient artist, one of those rare strength, men who needs only his own horn and his own head to say -- eloquently -- whatever he intends."

Konitz has mostly led his own bands over the years, although he was re-united with Tristano for nightclub work in '59 and again in '64. Lee has also worked occasionally with tenorman Warne Marsh and bassist Peter Ind - two other associates of Tristano.

More recently, Lee has been living in Manhattan, teaching private students and working with his octet. Some quotes should give you an even better idea of the achievements of Lee Konitz, written by some of the notables in the jazz world.

"(Konitz) is well endowed with melodic resourcefulness, a distinctive tone and a subtle sense of time."  
Barry Ulanov - A Handbook of Jazz (Viking)

"Konitz has become - within the tonal style of improvisation - one of the most consistently creative alto players on the scene."
- Don Heckman - Downbeat - 1964

"Lee Konitz is an original. He has been a significant influence on my musical growth. When I first heard Lee and Lennie Tristano, I flipped out! Their linear concept was an exciting structural departure that to some degree crept into everyone's playing. ... I know it has really affected my thinking."
- Bill Evans

Lee Konitz has recently been attracting younger and younger audiences along with the veteran jazz fans. Perhaps this is partly due to the fact that Anthony Braxton often mentions him as a strong influence.

Lee will be at the Trafalgar January 28, 29 & 30; Fri.-Sun. The first major concert there for '77. He'll appear with Birthright's drummer Nasara Abadey, bassist Sabu Adeyola and guitarist James Clark.

To open the New Year on the rightfoot, loads of records will be given away on opening night.

To avoid the misfortune of being turned away at the door, (it happened every night w/Dexter), you can buy advance tickets. See the ad in this issue.

Dexter Gordon, Lee Konitz - how many more living legends will visit the Trafalgar in the months to come? How many more are there?

* PARTIAL DISCOGRAPHY

Claude Thornhill - Columbia KG 32906
Miles Davis' Tuba Band - Jazz Live
Miles Davis - Birth of the Cool - Capitol
Gerry Mulligan/Lee Konitz - Blue Note LA 532
Ezz-Thetic - Prestige 7927
Duets - Milestone 9013
Peaceamel - Milestone 9025
Spirits - Milestone 9038
Satori - Milestone 9060
European Episode - Toho YX-7007 (Japan)
Impressive Rome - Toyo YX 7008 (Japan)
Lee Konitz - Horo 32 (Italy)
Lee Konitz & Red Mitchell - Inner City 2018
Lone-Lee (solo) - Inner City 2035
Motion - Verve 2317 106 (England)
Lennie Tristano - "That's Jazz" - Atlantic 50 245 (German)
w/Dave Brubeck, Anthony Braxton - All The Things We Are - Atlantic 1684

For information on obtaining any of the above albums, write the BJR Office.

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1976 IN RETROSPECT

While '76 may be remembered by most of the country as the bi-centennial year complete with bi-centennial minute and red, white and blue fire hydrants, many localities will be remembering the year that Buffalo re-gained its prominence on the country's jazz map. The city was in no way lacking live music last year - people such as Dizzy Gillespie, Milt Jackson, Earl Hines, Charlie Byrd, Marian McPartland, Clark Terry, Kenny Burrell, Zoot Sims, Helen Humes and many more performed at the Statler's Downtown Room, as well as BJR presentations of Bill Evans and Phil Woods at the Rendezvous Room. The Tralfamadore Cafe, which has been open just over a year now, has already been hailed as one of the best few Jazz clubs in the country by each of the visiting name artists. The club's warm, friendly atmosphere, good vibes, good acoustics and attentive, appreciative audiences are remembered by such people as Steve Grossman/Gene Perla/Don Alias - known as Stone Alliance, Elvin Jones, Sonny Fortune, Gerry Niewood, Dexter Gordon and the Louis Hayes/Woody Shaw Quintet. The Dexter Gordon appearance was nothing short of the historical event of 1976 for Buffalo's jazz community.

Buffalo bands have been working often around town and continually growing - Mujahid, Flight, Spyro-Gyra, Gemini, etc. Birthright recorded a second album, which is selling well throughout the country, and the group's alto/soprano saxophonist and musical director Joe Ford has been a member of the McCoy Tyner sextet for some time now.

The BJR itself has grown enormously in size and circulation and has been gaining national attention as a fine jazz magazine. We now have subscribers in all parts of the U.S. and Canada as well as Europe. Jazz radio is found in abundance here. WBFO programs over 72 hours per week and is the largest programmer of jazz in the eastern U.S. outside of N.Y.C. Carroll Hardy is back on the air - Saturday from 10 PM - 1 AM on WBLK. George Beck and Joe Vendetti program jazz on WADV.

In short - things are looking good. But the major asset Buffalo has is you - the jazz audience. We hope you'll continue to support live jazz in the years ahead, and appreciate your support thus far.

We wish you the best for what's got to be a dynamite '77.

Bill Wahl

JAZZ PUBLICATIONS

There are quite a few jazz magazines, newsletters, etc. available these days. We've listed them for you -- write for a sample copy and tell them the BJR sent you.

Coda - Canada's jazz magazine, probably the best jazz magazine in the English language with informative articles and interviews with a diverse variety of musicians. Box 87, Station J, Toronto, Ontario, Canada M4J 4X8.

Bells - primarily geared towards avant garde and "new music" c/o Henry Kuntz, Jr., 1921 Walnut #1, Berkeley, Calif. 94704.

Cadence - a monthly magazine w/a good number of record reviews, interviews, etc. Rt. 1, Box 345, Redwood, N.Y. 13679.

Jazz Magazine - a new one - P.O. Box 212, Northport, N.Y. 11768.

Jazz Gazette - N.Y.C.'s jazz newspaper - 32 Union Square, East, Rm. 1208, New York, N.Y. 10003.

The Grackle - "Improvised Music in Transition" - published irregularly c/o Ron Welburn, P.O. Box 244, Vanderveer Station, Brooklyn, N.Y. 11210.

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SABU
by Paula Wahl

DAWODU SABU ADEYOLA
This month the feature article is on Sabu Adeyola, Bfix-based bassist, member and teacher of the Association for Jazz Performance (AJP). Sabu, Arabic for "friendly one," started playing piano at age 8. At 13 he played his first gig, a school dance, himself on piano, Joe Ford-alto, Reggie McQuillian-conga. From then on he spent time jamming the blues and boogie.....but mostly listening, to Miles, Cannonball, Mingus, et al.

He says he has "always been a serious listener...that hearing is the only true sense - one that cannot be easily misinterpreted." His musical development did not come from formal training, although he studied piano and harmony with Juni Booth while in school; the development came "through open listening...not techniques as much as concepts." In 1965 while living in Germany, he picked up the bass which has become his medium. The biggest influence on his music and feeling toward music has been Charlie Mingus, with whom he studied in 1970 at the University of Buffalo. "Through that association and relationship, I was adopted into the Mingus band for one week" - a peak of joy in his career...for Mingus is for Sabu a friend and great teacher. Sabu has played with Flip Phillips, Frank Foster, Leon Thomas, and more recently Mark Murphy and Dexter Gordon on their Buffalo gigs. He will also be playing with Lee Konitz this month at the Tralfamadore Cafe. Sabu feels that he "learns a lot when playing with vocalists, for his creativity is challenged and he is forced to go to the depth or source of his soul." Which brings us to his feelings of his base, his concept of his very nature. He adopted the Islamic tradition as an orthodox Muslim where "everything, from breath, work, every act or remembrance is one of the Creator....that which is beyond concept. The master is the sustainer of the earth, all creativity comes from the One and goes to the One." Around that same time, 1971, a Model Cities grant was obtained and he founded and directed the Sabu Center which featured workshops in dance, music and other culturally motivating experience for the community. He was also continuing to listen to Paul Chambers, Ron Carter, Jimmy Garrison and others. "Musically I have always been on the straight Path, the Path showed me the Creator, the Light and I realized the Creator as the Path. Although my personal life has been one of wavering, music has not wavered....and I am consciously working toward total unity to continue to refine and purify this life and realize God or that pure Essence. All of life is a teaching. Before, music was everything, now, music is a medium, proof of the existence of God - the perfection of one note. There are two types of things that exist in the Universe - creative things and the Creator."

Presently, Sabu is teaching and working with the AJP - 39 Edward St., Buffalo. This service is given to the community, where anyone who wants to learn jazz theory and harmony can come and learn, free of charge. There, many of the Buffalo greats, Al Tinney, James Clark, etc. are teaching. Sabu grants much of his musical growth to associations with Ann Faith Harris, James Clark, Al Tinney, Ruben Mitchell and many others still in the community.

My question to Sabu was, "why do musicians and jazz musicians particularly seem to consciously tread the Higher Path?"

His answer was this, "Traditionally there was little material benefit - they had to take the back door to music, Louis Armstrong came through the kitchen - so it was easier to go inside to that source of creativity, inside for the soul, and only recently has that started to change - so much of the music today is also changing. However, there are still those whose quest is real, and they keep music pure. Art Blakey's Jazz Messengers are messengers of God, Thelonious, Coltrane, Dizzy...the list goes on."

When asked about his family, Sabu replied with a smile, "Oh, you mean my wife and three little boys?"

Dexter Gordon & Woody Shaw at the Village Vanguard
In the wake of the remarkable performances by Dexter Gordon, Woody Shaw & Louis Hayes at the Tralfamadore, I was moved to go to New York to witness their appearance at the Village Vanguard.

The occasion was a live recording for Columbia Records. The group consisted of Dexter Gordon/tenor sax, Woody Shaw/trumpet, Ronnie Mathews/piano, Stafford James/bass and Louis Hayes/drums; quite a line-up!

The night opened with two new Gordon originals, inked for the occasion - Back Stairs & Fenja, the latter written for his beautiful Danish wife, with quotes from "Everything you can do, I can do better" (Dex is noted for his quotes). Laura followed - a beautiful ballad featuring Woody on flugelhorn, with a long solo saxophone passage from Gordon before the outro. So much for the warm-up. The band was on fire for You Or No One with Mr. Gordon blowing his tail off. Woody was dancing around the stage watching him - obviously psyched, and delivered an equally exciting solo in reply. The feeling was passed on to Ronnie Stafford & Louis as well.

During the break, the engineers mentioned to Dexter that the tunes were a bit long. The solution?--a two-record set of course!

Now we're into the second set, opening with Dex's favorite original Fried Bananas - straight ahead and cookin'. Next we
have a Woody Shaw tune - Little Red’s Fantasy, a bouncing version of Body & Soul and a redhot version of Jimmy Heath’s Gingerbread Boy (which will very hopefully be on the record), with quotes from “Here comes the Bride”.

There was more to be sure, but I became so engrossed in the music that I stopped taking notes.

No problem - you’ll hear the music soon on record - hopefully two records. The projected release date is around the end of this month - it seems impossible, but let’s count on it.

This evening was one of the musical highpoints of my life. It was inspired, hot and very together-unless a miracle comes along, the forthcoming live album should be the jazz record of ’77. B.W.

WOODY SHAW/LOUIS HAYES QUINTET LIVE AT THE TRALFAMADORE CAFE

Walking up to Woody Shaw just after his group completed the first selection of the first set of the first night at the Tralfamadore Cafe, I exclaimed at the power of this quintet that he co-leads with veteran drummer Louis Hayes. He smiled broadly and matter of factly stated, “Man, we haven’t even warmed up yet. Wait ‘til later on.”

AL COHN & ZOOT SIMS - EITHER WAY - ZIM 2002

Both Al Cohn & Zoot Sims are well known to be tenorman with an inherent ability to swing. As good as each of them is on their own separate club dates and recordings, they are always at their best as a pair.

Either Way is one of many records from the Cohn/Sims team and is well worth looking into. The album features pianist Mose Allison in a rare appearance as a sideman. Mose had worked with Cohn & Sims for a while previous to this ’61 session in New York clubs, as well as brief stints with Stan Getz and Gerry Mulligan in the late ’50’s. He has led his own trios since 1960. Allison, whose style is rooted in blues and early jazz, solos throughout. Bassist Bill Crow and drummer Gus Johnson round out the quintet with solid, steady support.

Vocalist Cecil "Kid Haffey" Collier, who has been likened to Jimmy Rushing, adds extra enjoyment with his appearance on three tracks. He has also worked often with Al & Zoot.

The saxophone ensembles and solos on this record will set your foot a tappin’ - warm, good natured music to say the least. Another (more recent) Cohn/Sims album to check out is Motoring Along on Sonet Records. In fact, just about any of them will do. B.W.

LOUIS HAYES & WOODY SHAW

As the group’s music continued to build and intensify over the evening Woody’s modest prophecy came true. On record, Shaw’s trumpet work has always been clear and articulate but live it takes on excitement that clearly inspires the group as well as the audience. It’s the unity of the whole ensemble, all five musicians, that distinguished these three nights in December from the many other evenings of quality jazz this year at the Tralfamadore.

On the basis of interplay and musical rapport, the Shaw/Hayes Quintet has few equals. Each musician plays an integral part in the tightly knit unit; committed to the swinging, neo-bop method that characterizes their sound.

Ronnie Mathews got more sound out of the Tralf baby grand piano than most regular patrons are accustomed to hearing. His comping was sensitive, his solos had purpose and direction - both thoughtfully accentuating whatever mood the group was in from ballads to smokerm.

Bassist Stafford James seems able to play in most any idiom. His album as a leader on the Italian Horo Label shows his abilities to stretch out in the avant garde realm, but on these three nights in Buffalo his rich, warm tone unified the group. His solos earned the undivided attention of the audience; his strength on bass commands this kind of respect.

Rene McLean, son of Jackie, seemed to lay back on his various reed instruments until later in each set. The up-tempo Obsequious, which was performed towards the end of the evening was a good showcase for his fluid, full-range solos.

Shaw and Hayes, the latter propelling the group with consistent, punctuated drumming, made believers out of many who may not have heard them live before, but trusted the track record of the Tralfjazz Concert Series. They closed each set with Tex Allen’s Four For Nothing while Woody re-introduced each member of the group, the audience acknowledging equally the contributions of a well-balanced and high-spirited quintet.

J.H.
THE PRICE YOU PAY FOR LIVE JAZZ - IS IT HIGH?
The question is whether or not the price Buffalonians pay for live, name jazz acts is high. The answer - it is not. Throughout the last year, I made it my business to visit jazz clubs in major cities, checking on prices as well as music. Here's what I found to be the minimum one can spend for three sets of music, in major clubs including minimums; per person.
Chicago - $17, Los Angeles - $11, New York - $16-$34. Costs in Buffalo are at an unheard of low - the Tralfamadore charges $5 cover; but you can drink good size drafts for 50 cents with no minimum. The cover at the Statler is $2, drinks are expensive but there's no minimum.

What may seem like a high price to some Buffalonians is really a good deal in relation to the rest of the country. Support live music and help to keep the prices where they are.

B.W.

JOE HENDERSON - BLACK NARCISSUS - MILESTONE 9071

A new recording from tenorman Joe Henderson is always a treat. His latest effort, Black Narcissus is certainly in keeping with that tradition.

The title track and Power To The People were previously recorded on Joe’s Power To The People disc in 1969. Anyone who has that album will find the new versions fresh and stimulating - each is a Henderson original and most worthy of another recording. Pianist Joachim Kuhn delivers a firey acoustic solo on Power. Narcissus finds Joe setting the mood with a melodic, spacey tenor intro; then continuing to solo throughout the song gradually building in intensity.

Drummer Dave Humair, a member of Phil Woods European rhythm machine in ’70, is a superb technician with a free flow of musical ideas and performs admirably on four of the six tunes, along with percussionist Bill Summers. Jack DeJohnette replaces Humair on Amoeba and Good Morning Heartache. The former is a lesson in creative funk, done in trio fashion with Joe on tenor and synthesizer bass and DeJohnette and Summers on percussion. Heartache is beautiful, offering synthesizer work from Dr. Patrick Gleason and more fine acoustic piano from Kuhn.

Each tune on Black Narcissus is worth your attention. The name Joe Henderson may not be a household word, but it should be. This one is highly recommended. B.W.

ERIC KLOSS/BARRY MILES - TOGETHER - MUSE MR 5112

Any duo album requires a strong empathy between the participants and Together has it in abundance. The fast moving opening selection, Relay, gives immediate proof that even through the most intricate unison and harmony “Heads” Eric Kloss and Barry Miles suit each other well. Kloss is heard on alto and tenor sax while Barry Miles handles acoustic and electric piano and synthesizer. The passages where they answer each other back and forth make Together sound like a playful game of tennis; Kloss challenging Miles to return his serve which Miles happily does delivering a smash of his own. The title selection, Together, characterizes a great deal of the album with its free improvisatory nature and high degree of communication. Song For A Mountain, written by Miles, has a decided baroque quality to it. It's a beautiful exchange between Miles’ flutish-sounding synthesizer and Kloss’ tenor then Miles switches in mid-piece to the acoustic piano then back to the synthesizer to close. The most extended work here is The Goddess, The Gypsy and The Light, a lengthy piece with several distinct sections each reflecting a subtle change in mood but returning to the opening theme for the close. Probably the surest way to state the beauty of the whole album is that it becomes immediately apparent to the listener that no additional instruments are required. Together is a complete album. J.H.

VERVE TWOFLERS

Polydor is continuing to re-issue Verve recordings as two record sets at a low list price.

CHARLIE PARKER/TEVERE YEARS (1950-51) spans a total of seven sessions in quartet through orchestra settings. Five selections were done live at Carnegie Hall in late 1950, with A! Haig, Tommy Potter & Roy Haynes as the rhythm section. Other musicians heard on various tracks include Buddy Rich, Hank Jones, Coleman Hawkins, Miles Davis, Max Roach, John Lewis & Red Roby. Find ’Em Again: Ella Fitzgerald/ Cole Porter Songbook (2511) has been out as a Verve import for a while now, and is finally available domestically. Ella puts her stamp on thirty-two Cole Porter songs, backed by the Buddy Bregman Orchestra. The year was 1956.

MASTERS OF THE MODERN PIANO (2514) offers music from six piano greats taken from as many sessions between ’55 & ’56. Bud Powell is given all of side one, heard with Geo. Duvivier & Art Taylor in 1955. Cecil Taylor’s performance at the ’57 Newport Jazz Festival fills side two. He’s with Steve Lacy, Buell Neidlinger & Dennis Charles. Mary Lou Williams is heard as a guest artist with Dizzy Gillespie’s Orchestra on two tunes from the same festival.

The rest of record two highlights Paul Bley with the Jimmy Giuffre 3, and trio sessions from Wynton Kelly at the Halfnote in ’65, and Bill Evans from his ’66 Town Hall Concert. The Kelly tune Blues On Purpose has never been issued previous to this. A great collection of piano music.

JIMMY ROWLES - GRANDPAWS - CHOICE CRS 1014

Having just seen Jimmy Rowles live with Zoot Sims at the Downtown I was pleased to have a new album from him to let me inspect his piano skills further. Rowles is hardly what you would call flashy, nor does he possess technique that boggles the mind. What he does give the listener is a sensitive, melodic approach to playing which interprets a ballad as few other jazz musicians can. His Medley of compositions by Strayhorn, Cole Porter, Hammerstein and others makes for thirteen minutes of relaxed improvisation. He is backed on Grandpaws by Billy Hart on drums and Buster Williams on bass who provide the energetic compliment Rowles’ laid back approach. Jimmy even sneaks in a humorous vocal piece, Jam Face. Rowles style is subtle yet firm control over the piano which will appeal to a wide range of jazz devotees. Grandpaws is good listening. J.H.
McCOY TYNER - FOCAL POINT - MILESTONE 9072

Buffalo's Joe Ford, musical director and saxophonist from Birthright, makes his recording debut as a regular member of McCoy Tyner's Sextet on Focal Point.

Tyner continues in the same fashion as his previous Milestone recordings, playing powerful, percussive music - all his own compositions. Tyner's band has recently changed (since previous records), consisting of Ford & Ron Birdgewater/reeds, Charles Fambrough/bass, Eric Gravatt/drums and Guilherme Franco/percussion.

Saxophonist Gary Bartz is added as a guest, which, for me, is a slight disappointment. Its not that Bartz work isn't good - it is. But, as a result, Ford - an excellent musician, has been limited to only three solo spots. Joe is heard on flute on Indo Serenade, and plays the melody line on Theme For Nana (also flute). He also delivers a burning alto solo on Mes Trois Fils, although its a bit short.

McCoy debuts on dulcimer on Mode For Dulcimer, a tune the band played at a Buff-State Concert in October. On four tracks, the hornmen have overdubbed ensemble passages to achieve a strong, full big band sound.

In summary, Focal Point is another fine record from McCoy Tyner. However, I'm finding that McCoy's albums are starting to sound very similar to each other - in respect to his compositions, although it's certainly a good sound and he is gaining more and more popularity. Also, it would be good to see more room for Ford on the next album. B.W.

AL GAFA QUINTETO - LEBLON BEACH - PABLO 2310-782

Anyone who enjoyed the music of Dizzy Gillespie's Band at the Statler last year should check out this album.

Al Gafa, the guitarist with the band, has come forth with an outstanding first release. As you might deduct - since he calls the group a "Quinteto", it is a strongly Latin flavored music. Two tunes, Barcelona and Land of the Living Dead were on Diz' Buahiana album, and were played by his band every night at the Statler. With all due respect to Dizzy, he's not missed here, as Gafa takes over the lead role and handles it well. He also does Jose Feliciano's Affirmation (recently recorded by Geo. Benson), and Dizzy's Con Alma. Kenny Barron, Ben Brown (bass), Al Foster (drums) and Randy Weston's son, Azzedin on percussion round out the "Quinteto".

Al Gafa is a guitarist you're going to hear a lot more from. Check him out. B.W.

CHICK COREA/HERBIE HANCOCK/KEITH JARRETT/McCOY TYNER - ATLANTIC 1696

This is a well produced album featuring the music of four of today's most popular jazz pianists.

Jarrett is heard with Charlie Haden and Paul Motian on two light pieces from his (now deleted) Volume Two album Life Between The Exit Signs, recorded in 1966. McCoy Tyner's two tracks are rather light as well, compared to his more recent work. He's with Steve Davis & Elvin Jones at a 1960 session, which I presume to be the Coltrane date that produced Coltrane Jazz. The McCoy music has never before been released.

The next pair of tunes comes from Corea, with Steve Swallow & Joe Chambers. This is
New also includes Woody Shaw & Joe Farrell. Recorded in 1966, these tracks have been released on two albums - Tones For Jean and Inner Space. (Aaltar. C.) Herbie Hancock's two come from Ron Carter's Uptown Conversation album (Embryo) with Billy Cobham rounding out the trio. Carter composed the tunes and is heavily featured.

A good piano sampler of hard to find, (mostly) trio music. All four pianists stick to the acoustic model throughout the album.

B.W.

FLIP PHILLIPS - PHILLIPS' HEAD - CHOICE CRS 1013

Having established himself as a formidable tenor saxophonist back in the 1940's and 1950's it seems appropriate that Flip Phillips should open his album with a jazz version of a song done in the style of that era, Spanish Eyes. It's fitting also that which features Flip on bass clarinet - an instrument he helped popularize for use in jazz. Just as in his recent appearance in Buffalo, Phillips' tune is warm and full of vibrato, with none of the flash associated with him while a part of the jazz at the Philharmonic touring jazz concert series. Aside from a recent re-issue of some of Flip's older material, this is his first LP in quite some time, recorded in August, 1975. For a man who has been coaxed out of his Florida stamping grounds a handful of times until very recently, Phillips shows great vitality and an ease for swing rarely found amongst younger multi-reed men. Phillips seems comfortable with his choice of sidemen - Milt Hinton/bass, Mousey Alexander/drums and Mickey Crane/ piano - and they react well to his straight ahead interpretations.

J.H.

TERJE RYPDAL - AFTER THE RAIN - ECM-1-1083

Guitarist Terje Rypdal expands his repertoire to include keyboards, soprano sax, synthesizers, flute and tubular bells. His sound is understandably best demonstrated by Rypdal alone - it is spacey, bordering on avant-garde. His previous offerings give the listener more to grab on to due to the excellent sidemen which performed. This is probably the biggest fault with this effort. Though his style is one of expansiveness and space, Rypdal by himself comes across rather shallow. Stick with his other works.

T.M.

PONTY/GRAPPELLI - INNER CITY - IC 1005

Jean-Luc Ponty has been the most recent force to popularize the jazz violin. This latest release features Ponty teaming up with his mentor, 68 yr. old Stephane Grappelli whose graceful technique is demonstrated to a new audience. Since Ponty has been a prime mover in jazz-rock, his listeners should be made aware of one of the old masters of the violin. The album recorded in Dec. 1973 is most interesting in its arrangements, ie the sidemen (which includes Philippe Catherine on guitar) swing with Grappelli and rock with Ponty. A nice compliment to both Ponty and/or Grappelli collections.

T.M.

EMIL PALAME BIG BAND - MAKE ROOM! - MARK 51213

I first became aware of the talents of Emil Palame when I reviewed the Fredonia Jazz Ensemble album about a year ago. Emil played a major role on that recording, being the pianist, band director and composer of two tunes. It was a screaming, bright big band album, but rather difficult to find for purchase.

Now Palame has released an excellent album in his own name, worthy of as much or more praise than the Fredonia disc along with two exciting originals from the pianist, Make Room. This album includes "Toots" Theilmann's Blusettes (another screamer) Gerry Mulligan's Cat Walk, Stevie Wonder's Your Are The Sunshine Of My Life and the jazz standard Spring Can Really Hang You Up The Most. The Average White Band is also represented with Pick Up The Pieces - an intricate big band arrangement of their pop hit.

Among the many fine soloists, the most outstanding is saxophonist Dick Grieff. Emil, obviously realizing Griff's astounding talent, granted him solo space on all but one track. Trumpeter Mike Kaupa also gets a good amount of room, and shows his ballad artistry on Spring.

Emil himself is a gifted pianist, composer and arranger, as evidenced throughout.

Many of these sixteen musicians were heard on the Fredonia album - such as the entire trumpet section. If you're a big band fan, check out this one. Maynard may be slipping, but Emil is not.

Also - the album should be easy to find.

B.W.

JOHN RINALDO & SONS - JAZZ IS A FOUR LETTER WORD - JR. RECORDS

It's best to put Jazz Is A Four Letter Word on and listen before reading any of the credits. You'll note the tightness of the arranging and the mature soloing. The choice of pieces is pleasing. Starting with an uptempo, swinging version of C-Jam Blues with a smokin' trumpet solo by John Rinaldo leader of the group, and a clean, linear solo by guitarist Mundell Lowe. Upon inspection of the liner notes you'll see that the big band sound used on the album comes from each of the Rinaldo's overdubbing themselves so that Doug Rinaldo not only plays a fine alto sax solo but also backs himself up in the woodwind section. Dave Rinaldo establishes himself in the horn section on Joy Ride then steps out for a beautifully controlled trombone solo on Manha de Carnaval. Look out Bill Watrous. Dave Rinaldo is only 22 years old! Obviously the Rinaldo Family possesses great musical genes but they also have good taste in rhythm sections, choosing Dolo Coker for piano, L.A. four member Shelly Manne as the drummer and bassists Leroy Vinegar and Monty Budwig.

This is available from International Record Service; Box 383B; LaPuente, CA 91747.

HANK CRAWFORD'S BACK - KUDU 33

GROVER WASHINGTON, JR. - A SECRET PLACE - KUDU 32

Two brand new discs from Kudu Records offer funky, danceable music of special merit at a time when the market is flooded with plastic disco-funk. The thing that sets these aside is the fact that Washington & Crawford play with feeling.

The Crawford album sounds a lot like the Crusaders, with trombone work from Fred Wesley complimenting Hank's alto. Jeremy Steig/flute, Richard Tee/e. piano and Eric Gale/guitar are also on hand. The Laid Back Midnight Over Memphis is one of the more interesting tracks, but is marred by an unnecessary vocal trio.

Grover's new one continues in the same vein as his previous releases with two noticable differences. The band is an uncluttered octet throughout - hence - no huge string or horn sections. The second is that, on a predominantly funky record, the band swings on a beautiful version of Herbie Hancock's Dolphin Dance.

On the other hand, however, the record lacks some of the dynamics found on his earlier ones.

Also heard in ensembles are John Gatchell/trumpet and Gerry Niewood/alto sax.

In closing let me say that there's not a disco drum-beat to be found on either record. After hearing Crawford's previous record, that's a step in the right direction.

B.W.
BLIND SAXOPHONIST GUEST SOLOIST AT ALBANY NITERIE
ERIC KLOSS, renowned young blind jazz saxophonist, will be guest soloist at the Ambassador Restaurant, new jazz night spot in Albany, for three nights. On Friday and Saturday, January 7 and 8, 1977, the show starts at 9 p.m., and on Sunday, January 9, starting time is 7:30 p.m. Backing him up will be the Gail-Stagnita Trio (bass, drums, piano).

The Ambassador Restaurant is at 27 Elk Street, Albany, New York (telephone: 518-463-9187).

Eric Kloss has recorded 15 albums, and his latest ones (released by Muse Records) have been receiving wide attention for the high quality of musicianship.

JAZZ SUMMIT
Mix two giants of Jazz with a pair of the music’s greatest producers and the recording executive who got them all together and—mop!—you’ve a jazz summit. Shown here (L-to-R) are impresario Norman Granz, RCA Records President Ken Glancy, alto sax titan Benny Carter, piano master Oscar Peterson and Newport’s George Wein at an RCA hosted gala at Carnegie Hall celebrating Granz’s Pablo Jazz Festival concerts currently touring major cities throughout the country. RCA Records distributes Granz’s Pablo jazz line.

CHECK THESE OUT!

LOWEST PRICES IN TOWN!
LARGEST SELECTION OF JAZZ IN THE WORLD!
Bird produced in cooperation with the estate, and the quality is superior (I've only heard Vol. 1) to these and I'd recommend that set first, then these others. Yet as Donald Coy notes in the notes of the Zim, Bird Lives!

R.W.

**EARL KLUGH - LIVING INSIDE YOUR LOVE - BLUE NOTE LA 667-G**

Being an exceptionally good acoustic guitarist, Earl Klugh deserves a much better record than this for the public to notice his talent.

The disc opens with Captain Caribe, a ridiculous disco tune with Klugh on acoustic and 12 string guitars! Who's idea was that? The rest of side one offers little or no inventive music. Side two opens with soul music - the title track, but offers some pretty melodies later on a ballad Another Time, Another Place (with Eddie Gomez on bass - for no apparent reason). Then there's a solo version of April Fools - short but sweet, and a Latin-ish Kiko, again nice but awfully short.

Nothing to get excited about here if you want to hear a guitarist. Klugh can be better heard on his previous disc Earl Klugh (BN. 598), and on albums with Geo. Benson.

B.W.

**JAMES MOODY - SUN JOURNEY - VANGUARD VSD 79381**

An impressive list of musicians make up the personnel on James Moody's most recent effort, Sun Journey. Former Elvin Jones drummer Roland Prince is here along with Bob Cranshaw/bass, Kenny Barron on piano and assistance on a couple of selections from trumpeters Randy Brecker and Clark Terry. His choice of an opening number (This Masquerade), however, was unfortunate because nothing new is offered from George Benson's hit version of Leon Russell's songmaking the overall effort uninspiring. That said, with his, well-tested ballad Moody's Mood For Love, a remake of I'm In The Mood For Love on which his alto moves easily in and around the melody. You begin to get the impression after a few selections that Moody now prefers the soulful to the swinging or at least believes that's what he should be doing. It would have been a pleasing change of pace to sample some swinging tunes along the way.

Dizzy Gillespie also utilized his immense talents on the flute. Sun Journey just seems to lack the fire an album with this much talent should have.

J.H.

**MERCUERY EMARCY JAZZ REISSUES**

Mercury has joined the jazz reissues sweepstakes with its "The Emarcy Jazz Series." The series consists of double album reissues (at special prices) of classic jazz performances from the Mercury and assorted sister labels. As with the Savoy Reissues (and the Prestige-Milestone) packaging is excellent, liner notes informative and complete-as-possible discographical details are provided.

**GENE AMMONS' "Jug" Sessions (EMS-2-400)** is a convenient reissue of 28 of his earliest recordings. With so much Ammons available, including early Ammons on Savoy and Prestige, I can't say go out and get this, though there is much good music including all the recordings Gene made with his father, the famous boogie-woogie pianist Albert Ammons. The music presents the Ammons mastery of blues, ballads, bop and a few examples of the rise of rhythm'n'blues, and is quite nice.

The Dinah Washington twofer, The Jazz Sides (EMS-2-401) presents the legendary singer in the company of Clark Terry, Wynton Kelly, Cecil Payne, Eddie 'Lockjaw' Davis, and Junior Mance. There is a lot of great blowing and Dinah's great singing with such outstanding performances as "I Could Write A Book", "I Get A Kick Out of You" and Bessee Smith's classic "Backwater Blues" which was recorded at the 1958 Newport Jazz Festival. Being one of jazz's greatest vocalists Dinah belongs in your record collection, and if you don't have anything by her, this is a good place to start.

The Quintet Vol. 1 (EMS-2-403) is devoted to the great Clifford Brown-Max Roach Quintet which stands as one of jazz's classic groups. If any of the EmArcy reissues are essential, this is it. If you prefer Brown and Max Roach were/are among the greatest trumpeters and drummers in jazz history. With Richie Powell's piano, Harold Land's tenor and George Morrow's bass, the Brown-Roach Quintet was hot, lyrical and inventive. Jazz at its best and one
to go along with your Charlie Parker Savoy and Lester Young Blue Note reissues. I am waiting for Vol. 2 to come out.

One caution to buyers is that many of these sides are available on albums on the Trip label as well as Mercury records that have remained in print. If you have none or little of the music, or artists, these are fine places to start. R.W.

DOM SALVADOR - MY FAMILY - MUSE 5085

It was a Saturday morning, about 8:30. I was listening to WRVR at drummer (w/Sonny Fortune) Chip Lyles’ apartment outside New York and heard a dynamite tune, and neither of us could figure out who it was. After waiting through some much less interesting music by a well-known artist, I heard the name - Dom Salvador.

Checking out the record (in Buffalo now) I found five musicians listed, all unknown to me, who make up a fine band. With the exception of bassist Dennis Irwin, these musicians are from Brazil and Cuba (percussionist Mike Pomier). It should be no surprise that their music is rhythmic, colorful, rich and earthy. Add the fact that each man is a superb musician and plays to the best of his ability, and you’ve got the ingredients of a fine album. Salvador (acoustic piano) and Justo Almario (tenor & soprano saxes, flute) are especially outstanding. Salvador has previously been heard on records by Dom Um Romao, Azar Lawrence and Robin Kenyatta.

One of the better jazz/Latin fusions I’ve heard in some time. B.W.

JOE ALBANY - TWO’S COMPANY - INNER CITY 2019

The liner notes provide the historical data on pianist Joe Albany but the story is similar to other jazzmen who’ve left America to nestle in the open arms of Europe. Albany is accompanied here in a duo setting by bassist Niels-Henning Pederson and the two seem well-suited considering they’d never played together before this date early in 1974. A session without drums would seem difficult to pull off but they’re not missed here due in large part to Pederson’s relentless walking and tasteful solos and to Albany’s seasoned skills acquired while providing support for the likes of Benny Carter, Anita O’Day and Charlie Parker. Albany can swing, displaying dazzling Art Tatum - like fluidity as on Out Of Nowhere while his treatment of the ballad Lover Man proves his playing can stand up to close scrutiny. A pianist of Joe Albany’s stature should have the forum to share his gift with others - two’s company provides that forum.

BOB WILBER & KENNY DAVERN - SOPRANO SUMMIT IN CONCERT - CONCORD JAZZ CJ-29

Recorded at the Concord Summer Festival, Wilber and Davern are accompanied by Marty Grosz on guitar, Ray Brown on bass and Jake Hanna on drums. The saxophonists-clarinettists provide another set of traditionally oriented jazz that is warm and swinging, and free of the cliches that are typical of this type of music. Whether getting hot on Louis Armstrong’s “Swing that Music” or mellow on their solo features, Wilber on “The Golden Rooster” Grosz on “Moxie” and Davern on “Brother, Can You Spare a Dime” there music sounds fresh and they show they have learned their lessons from Sidney Bechet quite well. Give this one a listen. R.W.

CHICK COREA - MY SPANISH HEART - POLYDOR PD-2-9003

With Return to Forever now defunct each artist has been released to pursue that area of music most representative of their taste. While Clarke, White and DiMeola offer differing interpretations of jazz-roc-funk, Chick Corea moves back along his family heritage and draws from flamenco music. It is obvious where the foundation of Return to Forever came from. Corea, on keyboards and synthesizers, picked Clarke, Jean-Luc Ponty, Steve Gadd on drums and Don Alias on percussion as well as the Arriaga String Quartet and others, to travel back to Spain. The result is a mellow, free flowing affair which is as enjoyable to the listener as it probably was to the musicians. Though some of the sides are short, the album is nicely recorded and fun. T.M.
Just a FEW bright memories/1976

DEXTER GORDON  tralfamadore/nov.

SONNY FORTUNE  tralf./april & oct.

KENNY BURRELL  statler/oct.  Michael Ketter

ELVIN JONES  tralf./march  David Wahl
soft & mellow blues in a living room atmosphere
huge drinks

CARLOS GARNETT - COSMOS NUCLEUS - MUSE 5104
Saxophonist Carlos Garnett has put together what amounts to a Latin-flavored big band effort (almost salsa in approach) on his most recent recording date, Cosmos Nucleus. This is Garnett’s first association with a big band, playing in or leading, and for the most part it seems to come off well. Sax gets the album off to rousing, funky start which hardly ever lets up. Most of Cosmos Nucleus (the name Garnett gives to these 25 young jazzmen) are relative unknowns and in some cases the arranging and execution reflect the lack of experience. The use of understated horn arrangements in Wise Old Men, a piece which includes vocals, is most like Garnett’s previous and most successful work. The swinging Bed-Stuy Blues features a trumpet solo by Wayne Cobham (brother of Billy) and is the tightest arrangement on the album. Garnett’s desire to experiment with leading a big band, a previously unfamiliar territory for him, should be applauded and will surely make his big band efforts stronger the next time around.

J.H.

BLUES by ron weinstock

For this column I’d like to first go over what I consider the best blues albums of 1976. The best was perhaps Robert Jr. Lockwood and the Aces, Blues Live in Japan (Advent 2807) featuring Lockwood’s stunning jazz-blues guitar and enthusiastic readings of blues standards. Mr. Johnson’s Blues (Mamlish 3807) is the first American LP devoted to reissuing the classic and innovating work of Lonnie Johnson whose place in blues and jazz history is underappreciated. The best album by a previously unrecorded artist is Good Rockin’ Charlie (Mr. Blues MB 7601). This a fine set of Chicago blues with relaxed yet gritty singing and harp from Charles. Honorable mentions for outstanding albums go to the two Joe Turner albums Nobody in Mind and In the Evenin’ (Pablo), Otis Rush Cold Day in Hell (Delmark), When Women Sang the Blues (Blues Classics), Windy City Blues: The Transistion and Detroit Ghetto Blues (Nighthawk) and Louisiana Red Sweet Bloodcall (Blue Labor). As can be seen most of the finest albums were on small collectors labels (the major exception being the Joe Turners on Pablo). The big names in blues turned out either discobluve, Albert King with a pleasant album on Utopia, empty endless boogie, the live James Cotton album, or a live jam which never really ignited (B.B. King and Bobby Bland).

The small labels can turn out more interesting music perhaps because they don’t expect to sell a gold album and don’t compromise the music for sales. And the blues can progress as Jimmy Dawkins’ has proved without losing its identity in a disco or funk setting.

1977 could be a year of some very fine recordings. Alligator records promises a Son Seals album, Delmark has reissues of early Junior Wells among others ready, RCA’s Utopia subsidiary has a Clifton Chenier in the can, Trix has Robert Jr. Lockwood playing twelve-string coming soon and hopefully much more. Of course I will let you know what is available and what it sounds like.

Other items of interest. Living Blues continues to be a source of interesting informative articles, reviews and interviews. The Record Runner carries current issues and a years 13 subscription (6 issues) costs $4.00 sent to Living Blues Publications, 2615 N. Wilton Ave., Chicago, Ill. 60614. It is possible that live blues may soon be coming to Buffalo in a format similar to the Tralf jazz series with perhaps comparable prices (depending on the act), for the entire night, etc. I would be curious about reader response as any indication of support for this before it is undertaken is important. Artists being contemplated include Robert Jr. Lockwood, Sleepy John Estes and Hamme Nixon, Otis Rush, Johnny Shines and others. Please write me in care of the BJR with your comments and suggestions. There has been little live blues brought to Buffalo in the past few years and such places where blues was typically booked, an example being the Coffeehouse series at UB, haven’t had blues in a year and a half. Imagine a series on American folk music which ignored the most basic American folk music. Blues can be brought and brought in an imaginative fashion.

WBFO’s David Benders, when head of the Coffeehouse, brought...
in not only folk blues but also a working Chicago Band, Son Seals, who played in the Rathskellar. It is to be hoped that the Coffeehouse committee at UB shows more imagination this year (1977) than in the past year and a half and brings blues both as part of the Coffeehouse Circuit and as more than token representatives at the folk festival. I am willing to assist any organization that brings live blues to Buffalo and can be reached at either WBFO or the BJR. (David Benders incidentally hosts Codfish Every Friday on WBFO at 10 PM to 11 PM which has blues featured about once a month.

Blues on WBFO - Wednesday - 3 PM to 4 PM - Bon Ton Roulette with Ron Weinstock (part of This is Radio)
Thursday - 10 PM to 11 PM Ramblin' with the Blues with Ron Weinstock
Saturday - 10 PM to midnight - Shades of Blue with Babe Barlow.

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Trafalgar - Main & Fillmore - Lee Konitz Quartet 1/28-30.
Jazz every Thurs., Fri. & Sat. Night, Jam Sessions Sunday 5-8.
Wieni-Su - West at Breckenridge - Jazz Tues., Fri. and Sat.
Goldsie's - Georgetown Plaza, Evans & Sheridan. Live music policy now in effect - see ad for more information.
Odeyssey - 1005 Tonawanda St. - 877-9377 - good jazz with local groups - See ad.
Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdon trumpet. Every Fri. & Sat. night.
Jafco Marina - Niagara St. - Dixieland every Friday and Saturday night.
Fieldstone Manor (Lockport) - Dixieland w/Will Alger on weekends.

TORONTO
McCoy Tyner Sextet - January 13, 8:30 PM at Burton Auditorium, York University, Toronto.
Cecil Taylor - solo piano concert, Sunday, January 16 at 3 & 8:30 PM. New Yorker Theatre, 651 Yonge St. See ad for more information.
Revolving Dinner Lounge - CN Tower - Nightly - Paul Adamson Quartet.
Executive Restaurant, 254 Eglinton Ave., East - Saturdays 2-6 PM - John Dela Trio.
Inn on the Park, Leslie & Eglinton Ave., East - Saturday matinees - various groups.
Malloney's, 85 Grenville Street. Saturday Afternoons - Claxon Jazz Band.
Garden Party - 82 Avenue Road - Joel Shulman (ne:Joe Saye) - Sunday session with guests, phone 961-1114 for information.
Albert's Hall, The Brunswick, 481 Bloor St., West. Monday-Wednesday - Kid Bastien, Thursday-Saturday - Jim Abercrombie.
Chez Moi, 30 Hayden St. Saturday Afternoon - Silverleaf Jazzmen.
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 Captains Table - 2475 Lake Shore Rd. W. at Bronte Rd. - good jazz w/Jazz Couriers Sat. afternoon from 2 PM. No admission, musicians welcome to sit in.
Plaza Two Hotel - Greenery Lounge - Yonge/Bloor Square - Claude Jones Mon. thru Sun. 8-12 PM.
Chelsea Bun - Chelsea Inn, 33 Gerrard St. W. - pianist John Arpin Mon. thru Sat. - 9-1.

ROCHESTER
Eastman Musica Nova and Eastman Jazz Ensemble - "New Music and All That Jazz" Jan. 10, 8 PM - Eastman School of Music.
J.J. Lounge - 325 Genesee St. - Crystal Silence Fri., Sat. & Sun.

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