Benny Goodman

KING OF SWING RETURNS TO SHEA'S BUFFALO

On April 1st, the friends of the Buffalo Theatre will be presenting the man known around the world as "The King of Swing" - Benny Goodman.

Over forty years ago, Benny reported for his first job as a clarinetist, aboard a Lake Michigan excursion steamer. Trumpeter Bix Beiderbecke, mistaking the lad wearing spectacles and knee pants for a meddlesome brat messing around with the band's instruments, threatened to pull his ears if he didn't "go back to his mama".

But the band's leader arrived just in time to introduce the two instrumentalists, and Goodman proved to hold his own in the 4-piece band, while absorbing every bit of jazz lore from the great Bix.

Goodman, who was born into a large and poor family in 1909, actually became fairly proficient on the clarinet at age ten - 58 years ago. He first appeared on stage at age 12 with Benny Meroff in Chicago doing an imitation of the prevailing clarinet favorite of the time - Ted Lewis.

After becoming a leader himself, Goodman's bands were among the most popular in jazz. Recording for Columbia & Victor, they turned out hit after hit.

The Benny Goodman Trio (formed in '35) consisted of himself, Gene Krupa and pianist Teddy Wilson. By taking Wilson on the road, Goodman broke down racial taboos for the first time in jazz history on a large national scale. In Aug. '36, Lionel Hampton joined Goodman and the trio became a quartet. In '39 the quartet became a sextet with the addition of guitarist Charlie Christian and bassist Arthur Bernstein. Goodman simultaneously led the big band on and off.

The list of names who were sidemen in the Goodman bands is enormous - a brief example - Harry James, Buck Clayton, Kai Winding, Wardell Gray, Stan Getz, Zoot Sims, Claude Thornhill, Fletcher Henderson, Johnny Guarnieri, Sid Catlett, Louis Bellson, Slam Stewart, Red Norvo, Terry Gibbs, Peggy Lee, Patti Page and of course Krupa, Christian, Hampton, Wilson and many more.

To completely cover Goodman's awards, citations, accomplishments, travels and the like would simply use more space than we have. Check him out for yourself - with his sextet on April 1st - at the Shea's Buffalo. See the ad in this issue for more details.

I'd suggest buying your tickets as soon as possible for this one.

MUSIC ROOM AT U.B.

In Room 259 of Norton Hall - at U.B.'s Main St. Campus, you'll find a music room with a very good collection of jazz albums, including many not now available, as well as classical folk and rock. There are 7 listening booths, for use by anyone with a U.B. student or staff card. Also, a listening lounge where they play any request - for use by everybody.

Coffee and hot cocoa is available mornings and nights. The hours are 9-9 Mon.-Thurs., 9-5 Fri. Phone 831-2020.

LEE KONITZ

LEGENDARY KONITZ TO COME AT LAST

Master alto saxophone innovator Lee Konitz, snowed-out of two previously scheduled appearances at the Tralfamadore, will appear March 25, 26 & 27 - God willing.

In the late forties, Konitz made his recording debut with Claude Thornhill; recorded with Lennie Tristano - a band which experimented with free jazz in 1949, and was a featured artist on Miles Davis Birth Of The Cool, and the Tuba Band Davis sessions at the Royal Roost. He has led his own bands since, intermittantly working with Tristano or Gerry Mulligan for brief periods. His work is documented on dozens of records, some of which are rare collectors items.

Konitz was a very strong influence on Paul Desmond, and to a slightly lesser degree Anthony Braxton, Art Pepper and popular Europeans such as Albert Manglesdorff and Hans Koller.

To celebrate the BJR's third anniversary, everyone in the club will receive a free glass of champagne on Opening Night, donated by "A Friend" with "Congratulations". There will also be record giveaways throughout the weekend.

Lee Konitz - a pioneer in the "cool jazz" movement hasn't been within a 300 mile radius of Buffalo in well over ten years. Enthusiasm is building in Buffalo, Toronto, Rochester, Syracuse, etc. Don't miss him!

See the ad in this issue.

KONITZ TO CONDUCT WORKSHOP

Alto saxophone master Lee Konitz will conduct workshops on improvisation for all instruments. During his historic 3-day visit to Buffalo March 25, 26 & 27. The classes will be held at the Tralfamadore during the afternoon and enrollment is limited.

For more information phone Richard Tabnic 885-9194, or write Workshop, 520 Linwood Ave., Buffalo, N.Y. 14209.

This is a rare opportunity for all jazz musicians. Act Now!

EDITOR'S COLUMN

This issue marks the third anniversary of the Buffalo Jazz Report. To be able to write that sentence is a milestone in the publishing business - especially when it's a jazz magazine being published.

So much for blowing our own horn - celebrate with us at the Konitz concert - no better time since the BJR Concert Series (now merged with the Tralf and known as Tralfjazz) will be one year old this month.

In this issue we've tried to accommodate as many record reviews as possible to make up for the review-less storm issue. You'll find many in an abbreviated form at the end.

Keep supporting us and the live music. Keep it happening in Buffalo.

Bill Wahl
OUT OF SIGHT AT SHEA'S BUFFALO THEATER!

BENNY GOODMAN SEXTET

"King of Swing" comes to perform at Shea's Buffalo for one unforgettable evening of music.

FRIDAY, APRIL 1st 8 PM
Tickets: $10, $7.50, $6.50, $5

TWO GENERATIONS OF BRUBECK

Brubeck and Jazz – They’re one and the same. Come, hear, Brubeck and his three sons for ONE SPECIAL PERFORMANCE at Shea's Buffalo.

FRIDAY, MAY 13th 8 PM
Tickets: $7.50, $6.50, $5, $4
James Clark is a Buffalo-based musician and guitar player. For those who know him, he is gentle, reserved and quiet. When he was around 9 or 10 years old, there was a guy who used to walk up and down William St. playing the blues, his father would invite him into the house to play. That was the first spark. The first time he played an instrument was during high school when his friends, Billy Galt and Benny Clark would get together and play piano - he then became interested in guitar. His first band consisted of Joselle Carter, Burt Armstrong and Grover Washington, Jr., who was playing baritone sax during those high school days. James says he learned, liked, and listened to everyone and everything. Starting with Lou Donaldson, Jack McDuff and Jimmy Smith, who were popular in 1959. Around that time, he started breaking into the club scene, while his playing continued to evolve. He joined a group with Joe Buzell who had played with Jack McDuff and played gigs in Canada, himself on bass.

A learning experience came while in the Army. Out of interest and hanging out in the right places he met a drummer in high time. When questioned on the intricacies of music consists of scales, chords are derived from scales. All quality being musicianically. When questioned on this, his response was "A person can develop all aspects of playing plus the mechanics of music. The Mechanics of music consist of scales, chords are derived from scales. One learns how to harmonize from that, for chord progressions are sequences of scales, and songs are chord progressions. The pieces of music that flow out of one's own experiences." Billy was his first jazz exposure, but he always surrounded himself with people who played far above himself academically/mentally. During the Canadian gig, he joined the Black musicians union, and came into association with older prominent musicians, such as Elvin Shepherd, and Wade Leggy. My musical education has been like I've been in school all the time. I am learning all the time, and everyone has something unique, even if they are not great. Teaching exposes me to what I know, and helps to refine myself. The mind is then opened through experiences. I play music to experience emotion and to learn. It is a challenge, another language with which to relate to people - and other musicians. Music shows another part of the Self that is of times difficult to verbalize. I'd like to play the greatest lick that has ever been played. To play the hardest thing, easily, so anyone can do it. I'll be doing that as long as I play.

You can see James doing just that with Lee Konitz, Sabu and Nasara March 25, 26 & 27 at the Trafalgar.

Discography
Johnny Hammond Smith - *Here It Tis - Prestige 10002
Johnny Hammond Smith - *What's Goin On - Prestige 10015
Jamaan - Jamaan - Mark Records
*Original compositions by James Clark included.

Mary Lou's Mass

The Mary Lou Williams concert at St. Vincent de Paul Church was a spiritually uplifting experience. She wrote a Mass drawing from her ethnic background and her soulful feeling toward music and her spiritual enlightenment. The sermon was informative and inspiring. So we thought you jazz lovers would enjoy the story.

Fr. Peter O'Brien, Mary Lou's mentor and manager gave the sermon. It started that jazz is America's only authentic art form - however the name became one that those who played the music were not too proud to own. It had nothing to do with New Orleans - for that was the home of Dixieland. It is however Black American artistic music played with a soulful feeling, coming out of the South and Southwest.

A distinction should be made between artist and performer.

The artist reaches deep to reveal the soul, "indwelling of the holy spirit", from scripture "what you do, you do unto Me". The genuine creative artist has no choice. S/He is absolutely at the service of God, compelled to serve; from the depths reveals self and shows God.

The jazz artist assumes technique, like Monk, Bird, Dizzy, Bud Powell, Blakey, Max Roach, Duke Ellington, Mary Lou Williams, Coltrane, to name a few. They do not give expression to themselves but to a race of people in this country. Spiritual are healing to the soul and belong in Church, therefore music is unitive, the Church a spiritual structure which bring unity of heart and soul. When we see God first in the self, conduct toward the neighbor will flow. Music makes that flow tangible and real.

P.W.

Freddie King

Freddie King, one of the modern blues most inventive guitarists, died in Dallas on Dec. 28, 1976 at the age of 42. Born in Texas, King moved to Chicago when he was 20 and was a member of a group of guitarists including Otis Rush and the late Magic Sam, who in Chicago's West Side developed B.B. King's approach into the contemporary Chicago blues sound. King had a number of hit recordings including his instrumental "Hideaway" which has become a standard tune. King spent the last 15 years on the road and Down Beat observed that "the constant grind of travel and performing took its toll in decreasing health and the ulcerous condition which eventually claimed his life." King has also had great influence on such rock guitarists as Eric Clapton. His best recordings were made for Federal and King Records in Cincinnati, and they have recently been made available again.

Inner City/Enja

INNER CITY RECORDS, the fastest growing jazz company in America, is pleased to announce the signing of the famed ENJA line of Germany for exclusive distribution in the Western Hemisphere on the INNER CITY label.

The two companies signed agreements that will bring the latest productions of Archie Shepp, Cecil Taylor, Dollar
New music that stays new-
FROM WARNER BROS.

The Claus Ogerman Orchestra/Gate of Dreams
Includes Air Antique/Night Will Fall Time Passed Autumn (Interlude and Part II)

George Benson In Flight
Includes Everything Must Change Gonna Love You More The World Is a Ghetto

Michael Franks Sleeping Gypsy
Includes The Lady Wants To Know I Really Hope It's You/Down in Brazil

Brian Auger's Oblivion Express Happiness Heartaches
Includes: Got To Be Born Again Spice Island Gimme a Funky Break

Rahsaan Roland Kirk Kirkatron
Includes: This Masquerade Sugar Lyricoon Bagpipe Medley

Hermeto Pascoal Slaves Mass
Includes: Missing Boat Just Listen That Waltz Cherry Jam

Pat Martino Joyous Lake
Includes: Line Games/Mardi Gras M'wandishi/Song Bird

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Includes: Govinda jai jai Hare Krishna Om Namah Sivaya

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ROLAND KIRK - KIRKATRON - WARNER BROS. 2982 Here we have Rahsaan Roland Kirk's first album since the stroke he suffered last year. Three tunes were recorded at the Montreux Jazz Festival, before his illness. Serenade to a Cuckoo is a Kirk tune that rock star Ian Anderson of Jethro Tull recorded years back. I've already run into Tull fans who want this hot version, and its well known that Anderson learned his stuff from Kirk. Bagpipe Medley & J. Griff's Blues find Kirk playing two horns simultaneously - long, one of his trademarks.

Now Kirk is paralyzed on one side and no longer plays more than one instrument at a time. Though the doctors said he wouldn't play again, he felt differently. He modified his sax so he could play with one hand, his flute so he could hold it down like a soprano, and he's off again! This record is proof that although Rahsaan has lightened in intensity, he is still among the most gifted and most committed musicians on the scene.

Included is Kirk's own idea of This Masquerade, his version of Turrentine's Sugar, with superb vocals from Michael Hill, Night in Tunisia, Christmas Song and many more in true Kirk fashion. And yes - those typical Kirk interludes between some cuts.

I don't know how much of this was recorded after the stroke, but it's all good Kirk and worth picking up.

B.W.

PETER MAGADINI W/DON MENZA - POLYRHYTHM -- BRIKO 1000 Drummer Peter Magadini lives in Toronto and just recently sent us his self-produced, L.A. recording album Polyrhythm. This is an excellent production, from the music to the quality of the recording and pressing. The band consists of George Duke on keyboards, Buffalo's Don Menza on saxes and flute, Dave Young on bass and drummer Magadini. There's some funk ballads, relaxed swingers etc., all played with superb execution. The highpoint, however, is Menza's Samba De Rolllins - a fifteen minute, all stops out blowing vehicle for his tenor. If you're one of the many Menza fans in town, you'll find this tune alone worth picking up the album.

Magadini, a clean, crisp and technically proficient drummer limits himself to one solo on the album - on Samba. The only way to get this disc is to send $6.98 to Briko, 31 Kappele Ave., Toronto, Ontario, Canada M4N 2Z2. It'll take about a week.

B.W.

FROM THE BASSISTS: RON CARTER, RICHARD DAVIS & BUSTER WILLIAMS This is obviously a big month for the bass, with three of the finest men of the instrument releasing albums.

RON CARTER has switched from CTI to Milestone records, and his first on that label is PASTELS (9073). It's a big production, with Don Sebesky and Orchestra, and studio regulars, Kenny Barron, Hugh McCracken and Harvey Mason. There's a variety of music styles here - light swingers - One Bass Rag and 12 Plus 12 w/Barron on acoustic piano and lots of strings, classically oriented tunes Ballad and Pastels and some funk with Woolaphant, Carter, on bass and piccolo bass, is always up front and almost constantly soloing. Ron & Kenny sound especially good throughout. The strings are not over-dubbed, but recorded live along with the quartet in the studio a rare occurrence in recording. They are also very much in the picture throughout. Nicely done, very smooth music from Carter.

Carter shares the distinction of being one of the most "in-demand" and highly regarded bassists with RICHARD DAVIS. AS ONE (Muse 5093) is a duet with pianist Jill McManus, recorded live at the Fugue, N.Y.C., in Oct. '75. Jill is a fine pianist and Davis simply one of the greats. This rather informal session finds them sharing with each other and the
audience as they run through four standards and an original - Fuge'n. Davis takes some incredible solos, drawing both applause and laughter from the audience - such as his extended solo introduction to All Blues, and his solo on Blue Bossa. He is very much in control of the proceedings whether he's soloing or comping. Fuge'n is a solo bass piece.

BUSTER WILLIAMS offers his second Muse release with CRYSTAL REFLECTIONS (5101). At 34, he's one of the finest young bassists. First on the scene in '60 with Ammons & Stitt, he's probably best known as a member of Herbie Hancock's Mwandishi Band ('69 - '73). This is a very mellow, lyrical album featuring such people as Roy Ayers (who contributes some superb work here), Kenny Barron & Billy Hart. Especially interesting is Prism, with some haunting voice work, by Suzanne Kiewan: The lightly funky Vibrations, by Ayers, contains some un-credited synthesizer background - probably by Barron, and lengthy solos from Williams & Ayers. Enchanted Flower & Dream Too Much are ballad's spotlighting Williams bass. Each of these albums has something good to offer. However, there's a pre-requisite in each case. You must be a fan of the acoustic bass. And, in the case of Carter's LP - you'd have to like strings - lots of strings.

EBERHARD WEBER - THE FOLLOWING MORNING - ECM 1084

The unique German bassist Eberhard Weber has released his third ECM disc with Following Morning. This time around, he chose a duo setting with Rainer Bruninghaus - his regular pianist, heard on acoustic and electric piano. They are accompanied by members of the Oslo Philharmonic - Celli, French horns & oboe. The four tracks have that floating, light-headed and gorgeous sound heard on previous ECM discs - such as Jarrett's Arbour Zena. Classical overtones prevail. Weber plays bass in an instantly recognizable fashion - utilizing the upper register almost exclusively for his solos on a solid body electric upright. Very mellow, relaxing music.

ZOOT SIMS - HAWTHORNE NIGHTS - PABLO 2310-783

Hawthorne Nights, recorded late in 1976, shows tenor sax man Zoot Sims to be in very good form for someone whose been active on the jazz scene for nearly three decades. His smooth, lyrical style of tenor playing reminiscent of the late Ben Webster is given a powerful backdrop to work off of with a tight, driving group; nine of jazz' finest studio and group musicians. If this album sounds slightly Basie-ish it's because the steady hand of long-time Basie arranger/conductor Bill Holman is at work. Besides Zoot there's some tasty solo work from Oscar Brashear and Snooky Young on trumpet (Young doubles on flugelhorn), Frank Rosolino on trombone, and Jerome Richardson on tenor, soprano, alto, flute and clarinet. Holman's deft arranging makes good use of the available talent with subtle shadings of the horns and reeds working skillfully around the solos of Sims and company. Two rousing pieces open the album Hawthorne Nights written by Holman, then Main Stem, an Ellington composition, setting the mood for the rest of the record. Even the pop tune, The Girl From Ipanema, is treated with sophistication and flair highlighted by the ensemble passages and lively soloing by Sims.

ON THE LATIN SIDE

Albums have been released this month for three South American born artists, each (of course) quite Latin oriented. HERMETO PASCOAL, born in Lagoa da Canoa Brazil in 1936 has recorded with Miles and is named by Flora Purim as a heavy influence. SLAVES MASS (Warner Bros. 2980) is his second U.S. disc as a leader featuring Airto Moreira on drums and percussion, Ron Carter, trombonist, Raul de Souza and Hermeto on keyboards, soprano sax, flutes and acoustic guitar, as well as arranging and composing all the tunes. This is a fine mixture of Brazilian music and jazz. There are also doses of avant garde, such as on the solo piano piece Just Listen. Cherry Jam is an extended cut w/Hermeto displaying his chops on soprano. This is in the vein of previous discs by Airto, Flora & Raul de Souza. Flora is heard on two tracks. The latest from AIRTO is titled PROMISES OF THE SUN.
(Arista 4116) and opens with a solo percussion track from him, continuing through seven originals from members of the band assembled for the date. Among the cast of musicians are Milton Mascimento, Hugo Fattoruso, Raul de Souza and a fine guitarist - Toninho. This is among the best work Airto has done and provides a better idea of authentic Brazilian music than his previous disc. Vocals are by Airto and Mascimento, Flora and “The Singing Snakes”.

AGORA comes from Brazilian percussionist PAULINHO DA COSTA (Pablo 2310-785). This is Brazilian music in a big band context. There’s a trumpet and trombone section (w/ Frank Rosolino as soloist), and one saxist - Larry Williams. Da Costa is heard on over twenty-two instruments including berimbau and vocals. There’s everything here from solo percussion to straight ahead big band music, to the interesting Berimbau Variations.

While many Latin albums don’t move me very much, I find each of these to have something fine to offer. If its percussion that you’re especially interested in, check out Agora - it’s full of it.

JACKIE McLEAN - A GHETTO LULLABY - INNKEEPER CITY 2013
A Ghetto Lullaby opens with a bright, swinging original composition Jackie’s Tune - a suitable vehicle for Jackie’s alto sax. McLean seems more at home, however, where the melodic freedom is greater as in Mode For Jay Mac, which has a melody line that is vaguely similar to the often recorded Freedom Jazz Dance, and which is decidedly modal.

Accompanied by Kenny Drew/piano and bassist Neils Henning Orsted Pederson, who have appeared and recorded with just about everyone who plays Denmark. Alex Riel, house drummer for the Monmartre Jazzhus, Copenhagen - scene of this 1973 live recording - completes the quartet.

Jackie is in good form, exhibiting the speed, dexterity and improvisational skills associated with his name. The only significant drawback is the recording quality, which seems a bit muddled and loses much of the bass frequency.

DIZZY GILLESPIE & SONNY ROLLINS
There was a lot of talk about disco albums being released by Dizzy Gillespie and Sonny Rollins. Dizzy Gillespie’s Dizzy’s Party (Pablo 2310 784) opens with Mickey Roker playing disco drums on the title track, complete with disco guitar and basswork from Rodney Jones & Benjamin Brown. The rest of the album lacks the disco beat but retains the funk.

Dizzy, obviously having fun, says he made this album to make some bucks. Unfortunately, his work and that of saxophonist Ray Pizzi is probably too good for the record to make it on the disco charts. There’s a lot of humor here - take a copy to your next dance party.

SONNY ROLLINS is feelingunky on The Way I Feel (Milestone 9074), but its not disco. He’s chosen the often used studio people - Patrice Rushen, Lee Ritenour, Billy Cobham, etc. - with a horn section, coming up with a commercial sound that his band has been doing lately. Most of the tunes are his and his horn bears the Rollins mark. This new sound was evident at times on his previous Nucleus disc. If you liked that disc and don’t mind more funk in the music, you’ll probably like this one. In summary, neither of these albums are as obnoxious as critics are going to make them out to be, but they are much more commercial than what you’d expect from Gillespie & Rollins. They both make good party music.

SONNY STITT - I REMEMBER BIRD - CATALYST 7616
The two most recent recording dates previous to this for alto and tenor saxophonist Sonny Stitt revealed less than his capabilities. His latest, I Remember Bird, seems to have what the others lacked and more. The familiar enthusiasm has returned to his playing coupled with a clarity and control he’s always had but lately didn’t seem inspired enough to display. A pleasant addition here is trombonist Frank Rosolino, a Syracuse native, who punctuates this recording with his clean, fluid soloing and who adds a distinctive, big-bandish sound to the music just by his presence on Waltz For Diane opens the album and includes a muted trombone solo by him. Dolo Coker appears on piano and is steady and tasteful throughout. Allen Jackson/bass and Clarence Johnson on drums round out the rhythm section. Coker gets limited solo exposure but is noteworthy on Streamlined Stanley, written by Stitt, and Michelle Lagrand’s Watch What Happens.

BILLY MITCHELL/LIVE - NOW’S THE TIME - CATALYST 7611
Tenor-man Billy Mitchell is a former member of the Woody Herman, Dizzy Gillespie, Basie and Clarke-Boland big bands. This is his first record as a leader for some time, recorded live at Sonny’s Place, Long Island.

Unfortunately, I can’t find much of interest on this record, except for the fine guitar work of Rollins, Prince, and Billy himself. Part of the problem lies with the recording quality - the drums are far louder than anything else - and that’s annoying. While it does sound at times that the drummer isn’t paying attention to the music, the recording makes him sound worse.

This music, a relaxed, swing session, probably wasn’t even meant to be a record when it was recorded. There is even an unknown trumpeter on the title track, who - according to the notes - “sat in”.

Billy can be heard to better advantage on earlier recordings, such as Trip 5534 recorded in ‘62. Hopefully, Catalyst will record him under better circumstances soon.

KEITH JARRETT - SHADES - IMPULSE 9322
KEITH JARRETT - HYMNS/SPHERES - ECM 2-1086
Judging by the recording credits, personnel and the overall sound of the music, I’d say that Jarrett’s Shades was recorded at the same 1974 session that produced his previous four Impulse albums.

Jarrett’s Quintet (Redman, Haden, Motian & Franc) is certainly accomplished and plays well throughout, but Jarrett’s compositions are just sounding too similar, right down to the drum rhythm he usually calls for. There are some nice moments here - such as the piano/bass duet on Rose Petals, and the delightfully swinging sound of Shades of Jazz, which sounds like a good time jam session. It leads right into Southern Smiles - a typical Jarrett rocker.

If you enjoyed Keith’s previous Impulse records, you’ll probably like Shades as well.

Hymns/Spheres on the other hand sounds nothing like Jarrett’s previous work. Its a two record set of solo music - hymns - all originals, performed on a Baroque organ. It was recorded at the Ottobeuren Abbey, W. Germany in 1976.

Unless you’re of the opinion that you’d like anything Keith does, or you’re a Baroque organ freak, I’d make it a point to stay away from purchasing this record until you can hear it. Its a bit much, especially for four sides. Good sounding organ though, built in the 1700’s.

GERRY MULLIGAN - IDOL GOSSIP - CHIAROSCURO 155
Idol Gossip is Mulligan’s first American recording since Age of Steam (’72), except for two volumes of a CTI date he co-led with Chet Baker. His earlier disc came from Italy.

This is a melodic Mulligan, who offers a program of seven
BILLY GAULT - WHEN DESTINY CALLS - INNER CITY IC 2027

From the opening moments of When Destiny Calls cohesiveness and tranquility are conveyed. The assuredness revealed by the young Buffalo-born pianist Billy Gault is due in large part to a command over his instrument as well as sincerity and deep belief in his religious convictions. In contrast to many albums with religious overtones, the lyrics written by Gault and expressed by Ellen Deleston and Joe Lee Wilson are not ponderous but rather imply hope with the composition The Time of This World is at Hand and a reverence for past musical/spiritual leaders like John Coltrane with Mode for Trane. There are brief moments of skilled soloing by another Buffalo native Billy Skinner on muted trumpet and Bill Saxton on tenor sax not to mention Gault's own sparse but tasteful work on piano. Ellen Deleston displays solid vocal control on the Latin flavored When Destiny Calls which is taken at a moderate tempo. It becomes apparent in this piece and throughout the whole album that the solo performance by each member of the group is secondary to the overall atmosphere of unity which Gault is trying to create.

JIMMY RANEY - LIVE IN TOKYO - XANADU 132

These are volumes two and three of Don Schlitten's Tokyo Xanadu tour recordings. The first was Barry Harris, released last year.

Jimmy Raney is in great form for his concert spot, backed by Sam Jones/bass and Leroy Williams/drums. The trio situation is the best way next to solo or duo for a guitarist to show what he can do, and Raney leaves no doubt as to why he's one of the most respected guitarists. A super guitar album.

Alto saxophonist McPherson also turns out a good performance for his disc, recorded on the same night as Raney's. McPherson is a bopper, strongly rooted in the music of Bird and he makes no bones about it. The most outstanding track here - the nine minute Orient Express - also includes solos from pianist Barry Harris, Sam Jones & Leroy Williams.

LEE KONITZ - JAZZ A CONFRONTO - HORO 32

Horoh records is an Italian label which has released a series of albums by Italian and American jazz artists under the direction of Aldo Sinesio.

Of the many recent examples of Konitz on record, this is one of the most interesting, probably due to the fact that there is no piano, rather a guitar played by Dave Cliff. Pianos often tend to get in Lee's way while guitars do not, thus leaving him unhindered to deliver solos full of surprises and melodic beauty.

Bassist Peter Ind and drummer Al Levitt are former co-workers with Lee in previous Konitz bands. Cliff is a new name to me, but fits into the quartet like a glove - as part of a unit which has the sound of perfection in the "cool" jazz idiom. Compositions come from Konitz, Warne Marsh and Lennie Tristano for most of the album, recorded in Rome in 1976.

This and all other Horo recordings are available for $6 from Innovative Records, P.O. Box 518, Hempstead, N.Y. 11550. Ask for their catalogue, and tell them BJR sent you.

JIM GANNON - JIM GANNON'S BACK IN TOWN - CATALYST 7605

Bassist Jim Gannon having been a member of groups led by Gene Krupa, Buddy Rich and Woody Herman now takes a crack at leading a group himself. His debut as a leader, Jim...
Gannon’s Back In Town, is somewhat unconventional as far as instrumentation goes in that he is utilizing an eleven piece ensemble (for one side) as opposed to a full-blown big band. Gannon creates a unique sound which seems to hold together relatively well with members like Bill Reichenbach on trombone, Larry Covelli/tenor and Bobby Shee/trumpet and support from Catalyst regulars Will Bradley on drums and Nat Pierce/piano. Side two of differs from side one in that the number of musicians is reduced to six, Joe Azarelo moves in on piano, and frankly the sound is much less encumbered and they swing freely. Gannon’s writing and arranging abilities seem to lie in the direction of this size unit rather than the big band. J.H.

MARIAN McPARTLAND - A FINE ROMANCE - IMPROV 7115
CHARLIE BYRD SWINGS DOWNTOWN - IMPROV 7116

Both of these latest releases from Buffalo’s Improv records were recorded live at the Statler Hilton’s Downtown Room.

Marian McPartland’s Trio is in top form running through standards such as A Fine Romance and I’ll Remember April, an Ellington medley and Pop tunes - Feelings, Sunshine Of My Life & This Masquerade. Marian is a great pianist, as many Buffalonians should know by now, and can be heard to good advantage here.

Charlie Byrd’s record is best described as easy listening music. It is similar to, but less vivacious than his Byrd By The Sea record (Fantasy). Byrd does standards, originals and pop tunes, mostly with a very laid back feeling.

Improv’s quality is very good. Don’t be fooled by the cover art (they look like those budget covers done back in the 50’s). Steve Lapa, Vince Moretto & company do an excellent recording and production job and the pressings are good. B.W.

FRANK FOSTER - HERE AND NOW - CATALYST CAT. 7613

Certainly a different approach than Foster’s previous recordings, Here and Now reflects a turn towards the contemporary reggae-funky-disco sound not normally associated with the highly regarded tenor saxophonist/composer/arranger Frank Foster. Foster’s powerful tenor solos manage to come through but the uncharacteristically repetitive drumming of veteran jazz drummer Freddie Waits seems to hold this eight-piece ensemble back, especially on the opening selection, Sweet Mirage. This music is assuredly danceable but the credentials of personnel like Harold Mabern on piano and David Williams/bass (formerly with the Elvin Jones group) create anticipation for a performance of a much higher level than is realized on this album. The only piece reaching the expected standard is Square Knights of the Round Table, the only work composed by Frank Foster, a swinging number which provides the vehicle for the kind of soloing people like guitarist Roland Prince can do. Prince, another Elvin Jones alumnus, smokes on Square Knights as does Foster, Mabern, Waits, and Williams making you wonder why Foster bothered to include the comparatively pale performances given on the first three compositions. J.H.

“BABY” LAURENCE - DANCEMASTER - CLASSIC JAZZ 30

What a gas! This one took me by surprise and I love it. “Baby” Laurence (Jackson), who died in 1974, was a tap dancer and taps his way throughout the album as the featured artist on two sessions, done in ’59 & ’60. He’s great, doing rhythm work and solos, as well as “trading fours” with other musicians in the studio. Many of the tunes are jazz standards, including Ornithology, Lullaby of the Leaves and Moose the Mooche. Among the musicians heard are Paul Quinchette, Skeeter Best, Bobby Jasper & Roland Hanna. This is truly something different. B.W.

GEORGE BENSON IN CONCERT - CTI 6072

This January 1975 recording of Benson at Carnegie Hall has some good points - and, some bad.

First the good - Benson and company (including Hubert Laws) perform well throughout, and the music is not so highly commercialized as his studio releases. George & Ronnie Foster play with fire. This is indeed a good Benson concert, with such cookers as Octane, Take Five & Go! Everyone on stage some room to stretch out.

However - on the other hand - the production is horrible. Obviously, Creed Taylor doesn’t care about the opinions of reviewers, critics or the listening public. He went and over-dubbed tasteless, saccharin strings over the live version of Summertime. It was he who committed the same sin with a Wes Montgomery live disc in 1965. Also, the intro of Take Five is heard directly after Octane, but is sloppily faded down and out. He wanted it on the flip side. Why?

There’s also some pretty bland drumming on Octane, whatever it may be.

Other than the above - it’s a good live Benson album that’ll surely please his avid fans. B.W.

PAT MARTINO JOYOUS LAKE - WARNER BROS. 2977

Martino’s previous Warner record was a departure from the straight ahead guitar previously heard on Muse & Prestige. The complaint many had, myself included, was that it sounded nothing like Pat Martino.

Joyous Lake however does sound like Martino, but the only thing that’s straight ahead on this record is Martino’s guitar, thing that’s straight ahead on this record is Martino’s guitar soloing, which is over a high energy jazz/rock rhythm section, seemingly patterned after Weather Report. There is a certain “sameness” from one tune to the next, which is hard to break away from in music of this vein. However, anyone who missed that easily recognizable sound of Pat Martino’s guitar on his earlier side might find Joyous Lake a step in the right direction, even if it doesn’t swing. B.W.

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BASIE JAM #2 - PABLO 786

Although the title may suggest that this is more from the Basie Jam (Pablo 718) session, it is not.

Recorded three years later, #2 is mostly a laid back blues session with names such as Benny Carter, Lockjaw Davis, Clark Terry, Joe Pass, etc. I said mostly laid back since Doggin’ Around is a red hot cooker with some great blowing. Although I’d suggest the first Basie jam before this one, all these Pablo small group Basie recordings are good listening and often fun. B.W.
Pianist Kenny Drew calls the sensitive rapport he has with acoustic bassist Neils-Henning Orsted Pederson "a beautiful ambiance." This album, Duo, gives us two of Europe's most sought after jazz musicians in an unfettered atmosphere where each is free to reveal an uncompromising artistry. Pederson shows no reluctance to lead with the wide variety of tones and subtle shadings he can coax from his upright. Drew's use of the electric keyboard is tasteful especially when his left hand comp on the acoustic while the right hand takes flight on the electric creating a pleasant new dimension. Although much of the music is pensive, Drew and Pederson can swing elegantly as evidenced by Do You Know What It Means to Miss New Orleans and Hush a Bye or groove in a samba like Jobim's Wave. Incidentally, on Wave Drew experiments with the left hand comping on the electric piano while the right solos on acoustic while the electric creating a pleasant new dimension. Though much of the ambiance, "each is free to reveal an uncompromising artistry. Pederson sought after jazz musicians in an unfettered atmosphere where Dr'ew and with such feeling for each other's ideas you get the impression Pederson is an excellent vibist and solos on Bird's Moose the Moth. Thad Jones, sounding like a compact version of the Thad Jones/Mel Lewis orchestra. Both saxophonists - Gregory Herbert of the TJ/ML orchestra and Michael Brecker contribute dynamic solos and are the perfect choice for the session. The rhythm section of Hank Jones, Ron Carter and Lewis is a trio of masters who need no introduction.

This is a smooth, well recorded album of many colors - Bossa Nova - De Samba, ballads such as the beautiful quartet version of A Child is Born with Hubbard, blues; and hot bebop heard on Bird's Moose the Moth. This one is highly recommended. B.W.

Eugene's latest is very much representative of his recent appearance in Buffalo. Basically, Timepiece consists of Niewood, vibist David Samuels, bassist Michel Donato and drummer Ron Davis. Rick Laird plays bass on three tunes. Gerry plays alto, soprano sax and flute and composed two tunes.

The music is polished, as is the recording, and is mostly very bright, lyrical performances - except for Jan Hammer and Herb Alpert's Moonlight which is a few levels more intense. Soundtrack is an excellent vibist and solos fluently throughout.

This is a well-rehearsed sound that will please people who enjoyed Niewood's band here as well as his work with Mangione. B.W.

I've run across many fans of the old Dave Brubeck Quartet who've been waiting for a record like this to come along. Since its disbanding, Dave and Paul Desmond have done some fine solo work, but this was a popular band with a sound of its own. Well, here 'tis folks! Brubeck, Desmond, Wright & Morello got together again for a live concert last year. They sound as though they never split, providing music in true Brubeck Quartet fashion. Includes are Take Five, Three to GetReady, St. Louis Blues and more.

In other words - this is a must for all fans of the Brubeck band. A fine addition to their vast library of recordings. B.W.

Horace Silver, Milt Jackson, Randy Weston, Freddie Hubbard, Booker Ervin.

Blue Note has released five more two-record sets in their "re-issue series."

Pianist HORACE SILVER is featured on TRIO SIDES (LA-474-H2). Twenty four selections are heard here, and all but five are Silver originals. There are ten different sessions
Blue Note Series (continued)

represented here, recorded from 1952-1968. Horace often recorded a trio number on his many Blue Note albums, and they have simply been put together for this set. Hence, you may already have many of these tunes if you’re a Silver fan. In fact, five of the last six sessions listed produced only one track.

Horace Silver led one of the most popular bands in jazz during most of these years, and it’s easy to see why. His music is pure, rhythmically jazz and very listenable. Some of the notables on hand here are Art Blakey, Percy Heath, Louis Hayes, Gene Taylor, Roy Brooks and Billy Cobham.

One extra note - many of the trio sides he recorded were ballad features on the albums. A good number of these tunes (in fact - most of record two) are slow ballads.

Some music from MYRT U. JACKSON’S Blue Note and United Artists albums can be heard on ALL STAR BAGS (LA-590-H2). Jackson, whose played both Buffalo & Toronto twice in the last year, is found in the company of many other giants - Art Farmer, Art Blakey, Benny Golson, Kenny Clarke to name a few. Most of the first record was recorded in 1952 and transferred with the sound quality. This session produced the first, original version of Bag’s Groove, which is included here. The remaining sessions were produced in ‘57 & ‘58, in stereo - although, the sound of the ‘57 date is poor compared to the ‘52. The notes explain this to be a case of cheap vibes rented for the recording. Bags plays well regards to the obstacle.

LITTLE NILES comes from pianist RANDY WESTON (LA-598-H2), sporting music from three sessions - 1958 & ‘59. While Randy’s piano style was influenced by Monk, Tatum & Powell, his writing is a blend of African & Caribbean music. He also shows a strong liking for waltz (3/4) time, which is amply demonstrated throughout. Trombonist Melba Liston’s arrangements (she did them all) are superb and a fine compliment to Randy’s piano. Record two is a live date, at the Five Spot, which includes Coleman Hawkins as a member of quintet. Definitely a good prospect for re-issue.

FREDDIE HUBBARD fans should be pleased to see here TO STAY (LA-498-H2). The first disc is a never-before released quintet date, recorded in 1962 with Wayne Shorter, Cedar Walton, Reggie Workman and Philly Joe Jones. The second record is a re-issue of the long out-of-print Hub Cap album. This is a sextet with Jimmy Heath, Julian Priester, Walton, Larry Ridgley & Jones. Both are very good records, typical of the ’60s Blue Note mainstream. The Heath date is more interesting than the Shorter but each presents some fine Hubbard. The second is worth looking into.

Lastly, there’s BACK FROM THE GIG by BOOKER ERVIN (LA-488-H2). Booker was a powerful, hard tone tenor man who died in 1970 having gained little of the recognition he deserved. He’s perhaps best known for his work with Mingus, which has been recorded on two albums. The two sessions on this release have only been issued on one LP. The first (1960) is the pianist Horace Parlan, trumpeter Johnny Coles & Grant Green. The second (1968) features two musicians who have recently gained wide praise - Woody Shaw & Kenny Barron.

Its hard to say why these albums never came out, but Ervin isn’t the only one with space in Blue Note’s vault - Elvin Jones, McCoy Tyner, Jackie McLean and others share the same distinction.

Both these records offer some good moments. Booker sounds fine (note the Dexter Gordon/Lester Young influence) throughout, as do the sidemen. Woody is especially good. The music is strong, and the musicianship fares as well. Check Booker out, he’s worth it.

I might note, however, that the pressings on the Ervin set are poor.

B.W.

throw-away tracks from the late 60’s, is pre-basics at best.

If you have the ELMO HOPE twofer on Milestone, you might want to check out another fine Hope album. LAST SESSIONS (Prestige C-1018) presents the pianist in two sessions, recorded in 1966. Its trio music with John Orr and Clifford Jarvis. P.J. Jones is on one tune.

You might remember RONNIE CUBER from George Benson Columbia dates. CUBER LIBRE (Xanadu 135) is the baritone saxophonist’s first record as a leader. He’s a strong player with a powerful sound and is heard to good advantage on this straight ahead session, backed by Barry Harris, Sam Jones and “Tootie” Heath.

DON CHERRY’S latest (Horizon 717) is much milder than you’d expect from the trumpeter known for his accomplishments in the avant garde. He’s involved in Eastern mysticism, thus there are chants and sections featuring Indian instruments. The music is lyrical and rhythmic, reminiscent of Miles, Eddie Henderson, etc. A good album and quite different.

GATE OF DREAMS comes from the CLAUS OGERMAN ORCHESTRA (Warner Bros. 3006). Ogerman has often been heard doing orchestral arrangements on records by George Benson, Bill Evans and many others. Gate of Dreams is a showcase for his orchestrating ability and offers some good jazz/rock crossover music, provided you like strings and horns. Solosists on some tracks include Geo. Benson, David Sanborn, Joe Sample & Michael Brecker.

Saxophonist CHARLIE MARIANO has been in Europe for quite a while where he has done a good amount or recording. HELEN 12 TREES (BSF 22941) is one of the few Mariano records to come out here, featuring Jan Hammer, Polish violinist Zbigniew Seifert, Jack Bruce, John Marshall and Japanese percussionist Nippy Noya. Its jazz/rock fusion music not unlike Jean-Luc Ponty’s recorded work. Included is Hammers Thorn of a White Rose. There’s some good stuff here, and although better Mariano is available, its hard to find. Its good to hear Jan playing some acoustic again.

Fans of saxophonist TEDDY EDWARDS should be pleased with his latest effort. THE INIMITABLE (Xanadu 134) places Edwards at the head of a quartet with Duke Jordan, Larry Ridley and Freddie Waits. Its a straight ahead, soulful session typical of many of Xanadu’s Don Schlitten produced sessions produced for Prestige in the 60’s.

Another tenor saxophonist - DAVE SCHNITTER has recently recorded his first solo album - INVITATION (Muse 5108). There is no doubt that this is a fine album - all quartet music, with such tunes as Body & Soul, Invitation and Blue Monk. If you like the sound of Dexter Gordon you’ll like Schnitter. That’s the one problem here, however. He sounds so much like Mr. Gordon that there isn’t any originality in his music. If you can excuse that - check it out. I wonder if Dex has heard him? By the way - Dave’s been with Art Blakey for the past two years.

B.W.

BLUES by RON WEINSTOCK

Lot of live blues in the Buffalo are in March. Muddy Waters will be joined by James Cotton and Johnny Winter at Shea’s Buffalo on Saturday, March 12. Saturday, March 19 finds Bobby Bland and B.B. King at the Shea’s Buffalo. Robert Jr. Lockwood, who was supposed to have been at UB Feb. 4 will be a featured act at the UB Folk Festival the weekend of April 15 and 16. Lockwood will most likely be playing Friday night April 15. More details next month.

Gabriel Brown is a country blues artist, who, during the forties and early fifties, was based in New York. An English reissue of his music Gabriel Brown and his Guitar (Policy Wheel PW 4592) reveals him to be a talented performer. Brown was from Mullins, a one-time Buffalo resident (60 years ago) whose music influenced many blues artists including Robert Johnson. Brown’s guitar work is interesting and the selection of material is varied. Highlights include “I’m Gonna Take It Easy” with slashing bottleneck guitar, “Cold Love” and the mildly pornographic “It’s Gonna Be A Long Time”. With some good lowdown that skimpy, a booklet with all known biographical information and lyric transcriptions is included. There is some surface noise but these are on the originals and the sound is overall pretty clear. There are 18 selections including two 1930s recordings.

SHORTIES

DONALD BYRD’S new one, CARICATURES (Blue Note LA-633) offers about as much as his previous effort - very little. Byrd continues to play duo music, loaded with vocals, funky horns and the like.

Another one comes from LARRY CORYELL titled BASICS (VanGuard 79375). I understand that Coryell didn’t want this released and the reason is obvious. The music, obviously...
by one Poor Bill on which Gabriel may have played 2nd guitar. A very worthwhile reissue which, like the Otis Rush live album, Southern Record Sales can supply.

Albert King's new Utopia album Albert Live (CYL2-2205) was recorded at Montreux. It is a double record with generous playing time (almost 90 minutes) as Albert tackles a wide variety of material from "Watermelon Man" to "Stormy Monday" with little typical intensity and featuring his pinched note guitar playing. On one longnumber "Jam in A Flat" he is joined by rocker Rory Gallagher (who is on other tracks), and bluesmen Louisiana Red and Lowell Fulsom. The packaging is nice, though Robert Palmer's notes are media-hype.

Hard Again - Muddy Waters - (Blue Sky P Z 34449) is Muddy Waters first album since leaving Chess. Musically this is a pleasant set with support from Johnny Winter, James Cotton and Joe "Pinetop" Perkins. The presence of Winter and Cotton should help sell this though others could have replaced them without hurting the music. "Pinetop" proves to be a worthy successor to the late Otis Spann and does play some brilliant blues piano. Tunes include reworkings of Muddy's "Mannish Boy" and "I Can't Be Satisfied", Willie Dixon's "I Wanna Be Loved" and several new tunes that are in the same mold. Muddy seems to sing strongly but the recording mix I find grating. Johnny Winter should be thanked for helping Muddy get more recognition, and also some financial rewards, which is a nice way to show his appreciation for Muddy. Muddy has made many of the classic recordings in the Chicago band blues idiom and in comparison to them this album suffers. With such recent blues albums as those by Otis Rush and Son Seals out I can't give this anything but a qualified recommendation.

Otis Rush's very first record, "I Can't Quit You Baby" was a top ten record on the r'n'b charts in the mid-fifties. Otis, despite being one of the finest and most individualistic performers in the post-B.B. King dominated blues, has never been able to achieve, much less maintain, a position of popularity and recognition as one of the blues' premiere performers. As both a singer and guitarist Rush bows to no one and has been compared favorably to the legendary country bluesman Robert Johnson. Rush on record has been hard to find until recently. Last year Delmark released Cold Day in Hell a fine album that was Otis' first American recording issued in 7 years. Bullfrog Records has just issued Right Place, Wrong Time (301) which Otis recorded for Capitol Records in 1971, but which Capitol chose not to release. I refer you to the liner notes for speculation why this excellent album wasn't issued as this is probably the finest set of Otis Rush out and as if issued a few years back might have established Otis as a publicly recognized master of the blues. The album is tightly produced with horn arrangements recalling many of Albert King's fine Stax recordings of the time. Rush's guitar work also suggests King, though Otis is a more fluid guitarist and a stronger, more intense vocalist than King (which is a praise indeed).

The material on this set is varied and the recording mix provides for Otis' guitar work to be properly framed. Material includes rave-ups like "Tore Up" and "Natural Ball", cooking instrumentals "Easy Go" and "I Wonder Why" and the slow blues on which Otis loses his soul out. The title track and "Take a Look Behind" are bound to become blues classics and are masterpieces of the modern blues idiom as Otis' anguished singing is couple with blistering guitar. This album is a must for blues enthusiasts.

Also Trio Records of Japan has issued Blues Live (PA-3086) featuring Otis live in concert with just a rhythm section doing cooking renditions of "I Can't Quit You Baby", "Do Your Love", and "So Many Roads" before an enthusiastic Japanese audience. This is available from Southern Record Sales, 42 North Lake Avenue, Pasadena, California 91101 though its price as an import may deter some buyers it is a most impressive workout. Delmark Records owns the American rights to this though it may be some time before they issue it. They can supply the Bullfrog releases which hopefully will be in local stores. Bullfrog Records is tied to Advent so stores carrying Advent should be able to get this. (If you write to Southern Record Sales, mention you read about them here).

Alligator is a small label that has excellent distribution locally and an impressive small catalog of modern blues. Son Seals' new set Midnight Son (AL 4708) is an excellent set of hard, intense blues sung with guts and played with Son's sting-

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tubes by Sonny Boy Williamson, Little Walter and Junior Wells. Black Diamond has a series of very interesting reissues. Two anthologies Going Back to the Old Gumbo (4506) and Jumpin' Tonight (4508) feature excellent recordings of New Orleans rhythm 'n' blues including such artists as Smiley Lewis (With 'Gumbo Blues' on 4506), Billy Tate (4506 includes his superb rocker 'Single Life'), Tommy Ridgely ('Looped' on 4708), Joe Turner (the title track on 4508) and Archibald (with dazzling boogie piano on '4708' and a great rocking 'She's Scattered Everywhere' on 4506). Harmonica enthusiasts will enjoy both Chicago Harp (4502) and Southern Harp (4507). Highlights of the Chicago-set include Walter Horton's backing of singer Tommy Brown, Louis Myers' instrumental feature "Just Wailin'" and the easy going Dusty Brown tunes. Southern Harp includes Jerry McCain's Steady which is simply one of the finest harmonica instruments ever recorded as McCain, over an easy rocking beat, demonstrates a fluidity and a sense of tonal dynamics rarely heard. He has two other sides also featuring good harp. Nice performances also from Schoolboy Cleve, Sammy Myers and Sonny Boy Williamson (an obscure Shreveport, Louisiana artist and not John Lee Williamson or Rice Miller). Black Diamond also has eps of Pee Wee Crayton, Johnny Guitar Watson and Lil Son Jackson available and Southern Record Sales, 42 North Lake Ave., Pasadena, California 91101, can supply all the eps reviewed above (except Shakin' Smith) as well as about any blues album (American or import) or 45 available. They also sell jazz and traditional folk music.

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WHAT'S HAPPENING

BUFFALO AREA

Vieni-Su - West at Breckenridge - Jazz Tues., Fri. and Sat. nights.

Tralfamadore Cafe - Jazz Thurs., Fri. & Sat. Name jazz w/ Lee Konitz Quartet March 25, 26 & 27. Phone 836-9678.

Pierce Arrow - Elmwood at St. Arrow - Jon Weiss Quartet Thursday nights.

Buffalo Theatre - Benny Goodman Sextet - April 1 - See ad.

Satterlee Hilton - "Downtown Room" - Glen Covington March 1-13; Grady Tate, Hank Jones & Milt Hinton March 15-27; John Lewis Trio March 29-April 3.

Holiday Inn - Delaware & North - Joe Friday & Saturday nights.

Ontario House - 920 Ontario St., Niagara Falls - Jon Weiss Invasion - Fri., Sat. & Sun.

Odyssey - 1005 Tonawanda St. - Jazz Sat. nights.

Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdt on trumpet. Every Fri. & Sat. night.

Jafco Marina - Niagara St. - Dixieland jazz every Friday and Saturday night.

Fieldstone Manor (Lockport) - fine jazz.

TOKONTO

DIZZY GILLESPIE - April 6 at Soneca College Theatre - 8 PM.

Anthony's Villa - Dupont at Davenport - Toronto Jazz Bands March 29 & 30.

Sextet with Parke - Sat. 9-11p. - Sat. 3-6 PM. Alvin Acorn wk. of March 14.


All That Jazz! - at Sherway Gardens Mall - jazz every Tuesday. Mon. 5:30-8:00 PM. near Gourmet Fair. Check out Sam the Recordman (closely) - fine jazz stock.

Jazz At The Inn Concert - inn on the park - 1100 Eglington Ave., East - Sat. March 26 - 1:30-4:30 PM. w/such as Sam Noto, Norm Amadio, Jerry Fuller, Jim Galloway, etc. $5, Phone 444-2561.

Black Arts Productions - Sunday Jazz - vocalist Bobbie Sharron - April 3, Innis College (Town Hall) 2 Sussex St., 7:30 PM.

Revolving Dining Lounge - CN Tower - Nightly - Paul Adamson Quartet.


Executive Restaurant, 254 Eglington Ave., East - Sundays 2-6 PM - John Dela Trio.

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